

## The Tempest

AS and A Level Comprehensive Guide

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In this matter they should also determine the nature of information or support provided, taking into consideration the medium and style of support. So specifically, they should determine which information to provide verbally, if any, and which, if any, to provide in written format. Similarly, if the style of the support is inappropriate but the information or support itself is appropriate then the material should be so adjusted to achieve this end. For example, if any of the contained material appears to overly direct the student, which may result in a downgrading of the student's project, then the teacher should remove or adapt this material to avoid this unless it is the teacher's intention to do this to achieve a certain level within the project.

In summary, it is intended that these materials be used appropriately and at the teacher's own discretion, and that the teacher take into consideration the ability of the individual or group. It is the teacher's responsibility to assess the suitability of coursework/project publications and to decide which pages, if any, to hand out to students.

## **Teacher's Introduction**

This pack has been designed to provide AS and A Level English students with an insight into William Shakespeare's play *The Tempest,* and give a contextual background of the author and the Renaissance period of literature and drama in which it was written. As this text is specified on the OCR, Eduqas and WJEC English Literature specifications, this resource also contains an overview of what each board specifically requires from its candidates in the section 'Specification Information'.

The resource provides you with a set of scene summaries and analyses of the play as well as character studies, and a guide to the themes, motifs and symbols throughout the text. It also includes ideas for essay questions and tips for approaching them, which can be applied in both coursework and examination situations. Answer sections and suggested content for longer written activities are also provided.

The scene overviews and analyses can be used alongside each other, either while the text is being read or before the text is read, to gain a better understanding of each scene. The scene overviews can be used separately, and backed up by the study questions and worksheets which are aimed at getting students to think about the content of the scenes themselves: thematically, structurally and through its language.

Using quotations from the text as examples, this guide will help candidates to understand the text as a whole, and give them the ability to use it by providing the evidence they need to demonstrate their knowledge in examinations and essays.

The line references in this resource correspond with the edition of *The Tempest* in *The Norton Shakespeare: The International Student Edition*, ed. by Stephen Greenblatt et al., 2<sup>nd</sup> edition (London: W. W. Norton and Company, 2008).

### The Worksheets

There are a series of photocopiable worksheets and discussion topics for each act, with a few activities to do once the whole of *The Tempest* is read, to be used in the classroom or as homework tasks.

The worksheets' main focuses are theme and characterisation within each act, and how they impact upon the play as a whole. The questions are not in order of where the 'answer' may appear in the text so that the candidates will look thoroughly through the text in each act. This gives them confidence to learn the text carefully, in order to utilise it well in exam and coursework situations.

The discussion topics are aimed towards use in the classroom, to get candidates to consider the deeper elements of each act. They can also double up as mini essay-style questions for practising exam technique and essay writing style.

Some of the photocopiable worksheets contain images of characters and scenes to inspire candidates to think about the text as a play, a physical enactment, rather than simply words on a page.

It should be noted that all images are in the public domain and therefore copyright free.

A Moore and B Hickey, September 2018



## Specification Information

## Examination Information

## OCR (AS and A Level):

- OCR AS Level: Component 1 Shakespeare
- Students answer one question from a choice of two worth 30 marks.
- Assessment objectives examined: AO1, AO2, AO3, AO5.
- Closed text.

## OCR A Level: Component 1 Shakespers

- Students answer one are in, which is divided into two parts.
- The first part is value 1 marks and requires a close analysis of an extract.
   examinate A D and AO2.
- The security of the question is an essay question on the play as a whole, and examines AO1 and AO5.
- Closed text.

## Eduqas A Level: Component 2 Drama / WJEC A Level Unit 4 Shakespeare Section A: Shakespeare extract

Candidates are required to answer the set question on their chosen play. This
extract from the play, and it will assess knowledge and understanding and clo

## Section B: Shakespeare essay

- Candidates are required to answer one essay question from a choice of two
  question will assess wider knowledge and understanding of the play as a who
- Both WJEC and Edugas are closed text. Part A of the question for both exam
- Part B of the question for both exam boards assesses AO1, AO2, AO3 and AO

## **Additional Notes**

This resource has been written to comprehensively meet the new 2015 GCE Literameets the following assessment objectives:

A01	Articulate informed, personal and creative results to literary texts, terminology, and coherent, accurate water consistent.
AO2	Analyse ways in which headings are shaped in literary texts.
AO3	trate understanding of the significance and influence of the coalerten and received.
A04	Explore connections across literary texts.
A05	Explore literary texts formed by different interpretations.

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## Students' Notes

In your reading of *The Tempest*, make sure your copy of the text has useful footnoted in your copy of the chosen text lacks this you may struggle to understand most of references and allusions to other texts and authors, as well as issues that were cowriting. Your college will probably prescribe a particular edition to use as they can

Before reading each scene, it may be helpful to read the summaries included in the follow the text accurately and to lessen the risk of missing a major event or refere understand that the summaries are provided for your guidance in reading the text scene must be read carefully in order to gain a full of Sp. Shakespeare's meaning attention to:

- language
- imagery
- structu
- interpr // /meanir
- interaction between characters

Do not be afraid to annotate your text with points that you believe help to enhance text further. Even if your assessment is a closed-book examination, the notes you Rewriting sections and points in your own words helps to lock them in your mind examinations.

It is essential to remember that *The Tempest* is a drama; therefore, it was not writ spoken, heard and seen. The text is only half the story. As you are studying it, try of production and the visual implications of the text in each piece of dialogue. It r watch a recorded version of the text if you can find it. If you find a film version, Enfollow the text along with the action on-screen which could prove useful.

Although it is important to recognise the interpretations of the director and the acaware that their understanding is not concrete. That is to say, their version of the version is not necessarily the same. However, it can be useful to see it performed to help you grasp a better understanding of the beauty of the text itself.



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## Background on the Text

## Mote on the Playwright

### In Brief

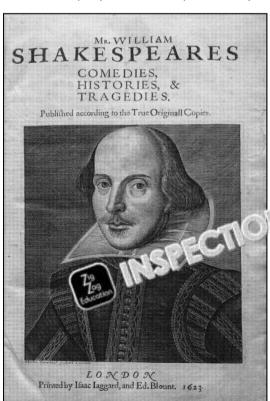
Shakespeare is considered by many to be the most influential writer in all of English literature. He was born in 1564 into a successful middle-class family in Stratford-upon-Avon. William attended grammar school as a child, but did not proceed into any further education. In 1590, after marrying an older woman and having three children, he decided to travel to Local to work as an actor and playwright. Before his death, Shaker are poved back to Stratford-upon-Avon and died in 1616 at the analysis of 2. At the time of his death, his contemporaries hailed him a particular.

His Career

His career by the reign of Elizabeth I and James I, and it is recorded that he was the factorite of them both. James I gave the company a great honour, by renaming them The King's Men. With little evidence to suggest otherwise, we believe that Shakespeare wrote 37 plays, 154 sonnets, and a few narrative poems.

## **Actor and Playwright**

Evidence is sparse about Shakespeare's life, but records of performances show that a few of his plays hit the stage by 1592. After the plagues in 1592–1593, we know that his plays were performed *only* by the Lord Chamberlain's Men, a company owned by the actors within it, which included Shakespeare himself. After a dispute we pulled down The Theatre, where they performed their plays, and used the timbers to first playhouse built by actors for actors. In 1608 they also took over the Blackfriars in that the company made Shakespeare a very wealthy man.



The title page of Shakespeare's First Folio

After being renamed by the King the relationship with him, performing for this it is recorded that they perform the winter and The Globe in the sun become a selling point and began to Shakespeare continued to act in his success as a playwright. For examp for Every Man in His Humour (1598) the 1616 edition of Ben Jonson's Wiffrom the 15% cast list for Jonson's as a fine of this acting career was a these Plays', some of which were fir we cannot know for certain what ro

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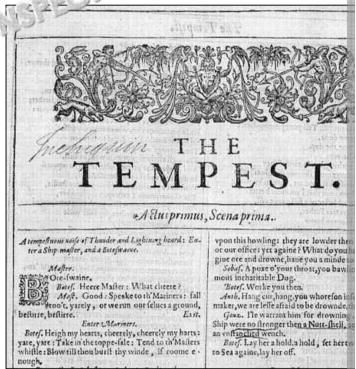
### **Poet**

During the time that the theatres were closed due to the plague (1593–1594), Shakes narrative poems (*Venus and Adonis* and *The Rape of Lucrece*). Both poems proved pothe first edition of *Sonnets*. There is also one more poem, published in Robert Cheste collection entitled *The Phoenix and the Turtle*. The *Sonnets* were the last of Shakespe printed, and it is thought that he wrote these throughout his whole career, for a privatheories about who he was writing these for).

## Reputation

By the early eighteenth century Shakespeare's reputation as the greatest poet ever to language was well established. This admiration of his work sparked a serious interest any sort of evidence has made him somewhat of a mystery to real Some people think education, he was not the author of all the works he and each of the Errancis Bacon a popular candidates in the Shakespearean author hi, or each on. Support for these clair circumstantial, however, so the theory and the seriously by many scholars.





The title page of *The Tempest* in the *First Folio* of 1623. (*The Tempest* is the first play of the collection.)



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## Critical Reception

Of all Shakespeare's plays, *The Tempest* has perhaps attracted the largest variety schools of theory. Below are examples of traditional, feminist, postcolonial and e play.

## **Northrop Frye**

The Tempest is more haunted by the passing of time than any another play I kn is the Latin tempestas, meaning time as well as tempest, like its French descendentime and weather.'

Northrop Frye, Northrop Frye or Sizes reare (Yale University

Frye's argument that the play is 'haur' \( \( \) \( \) passing of time suggests that the of the supernatural, but also +' \( \) (ts \( \) cracters are limited by their humanity throis imminent.



'The Tempest is Miranda's coming of age ritual. It begins with the revelation of her betrothal.'

Sharon Hamilton, Shakespeare's Daughters (McFarland and

Hamilton's viewpoint is a particularly feminist one that argues for the importance to the themes of the play.

## **George Lamming**

'When I remember the voyages and that particular period in African history (slathe background of England's experiments in colonization'

George Lamming, The Pleasures of Exile (Mich

This is a good example of the significant amount of postcolonial criticism that the twentieth century. Lamming argues that the suffering endured by characters in that the atrocities committed by the British slave trade of the seventeenth and eighteenth

## **Jonathan Bate**

Prospero can only acknowledge his love for Ariel and company after he has finish and natural capital. Ariel will only become truly free after all the humans have lead instrumentalization of nature frees mankind from the tyranny of nature (disease, of nature licenses the destruction of nature and hence of mankind.'

Jonathan Bate, The Song of the Earth ard University Press

This interpretation by Jonathan Bate reflection with more recent theory reads the perspective. Bate argues that "yopia resents how enlightened modern societulfil its own selfish desires."



### **Key Terms**

**Environmentalism:** Regards concerns for the environment and its protection.

**The Enlightenment:** A period in the eighteenth century in which European culture aimed to use rational thinking to challenge long-held beliefs and social hierarchies.

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## Plot Overview

A wedding has taken place in Africa between Alonso's daughter, Claribel, and the Ferdinand, Sebastian, Antonio, Gonzalo, Stephano and Trinculo, take a ship from tempest. All the passengers, excluding only the Boatswain, believe that they will lightning, which frightens the passengers even more as they believe that they will

Miranda and Prospero are standing on the island looking out at the shipwreck in the Prospero fled with her 12 years previously to save themselves from his brother Arn Naples. Prospero was once the Duke of Milan, but was overthrown. Only with the escape alive with both his daughter and his magic books. The ship at the shipwred asks her father if he can do something to help the patter gers of the ship and he at He tells Miranda why they are on the island how 'Fortune' has now sent his etempest was created by himself and looking out at the shipwreck in the prospero was once the Duke of Milan, but was overthrown. Only with the escape alive with both his daughter and his magic books. The ship and he at the shipwreck in the ship was overthrown.

Once their as a cold, Prospero uses his magic to put Miranda to sleep a spirit from the ind. Their subsequent discussion reveals that Ariel created the trinstruction, and ensured the safety of all the passengers on the island (they are not groups though). It is here we learn that Ariel is Prospero's captive, as Ariel begs for promised. Annoyed with Ariel for mentioning this, Prospero reminds the spirit that from the witch Sycorax. She had imprisoned the spirit in a tree but died before re Ariel, reminded of this, becomes quiet and willing to do what Prospero needs of the form of a sea nymph, and to be visible to nobody but him.

When Miranda wakes up, she and her father go to see Sycorax's son, Caliban, who servants. After a small argument between the pair, in which we find out they taugorders Caliban to collect firewood. Ariel enters, invisible and playing music, follow passenger and Prince of Naples. Miranda has only seen her father and Caliban, are to the point where she believes herself to have fallen in love with him. This is part that these two will marry, but he does not want things to go forward too quickly about his identity and threatens to imprison him for impersonation. Ferdinand drawercy and Prospero charms Ferdinand and leads him quietly to prison.

Elsewhere, Alonso, Sebastian, Antonio, Gonzalo and a few lords worry about Ferd daughter had never married the Prince of Tunis, because then his son would still the mood positive, describing the beauty of the island, but Antonio and Sebastian Ariel is present, playing music that lulls all but Sebastian and Antonio to sleep. The killing their companions as they sleep. Antonio believes that if they kill Alonso, Sel Naples as his daughter is too far away to claim her right to the throne. Convinced interrupted by Gonzalo waking with a shout, which cause or ryone to wake up. A have been protecting the King from lions. Ariel le we. This group, while they set o

Prospero to torment him and as a crucies when he encounters Trinculo. Believing Prospero to torment him and appearance and appearance are included also hides under Caliban's cloak. Stephano, who is stumbles accompanies and appearance are both hidden under the cloak.

Caliban hears Stephano's singing and cries out to Prospero that he will be able to would leave him alone. Stephano encourages Caliban to drink, as he believes this recognises Stephano, and soon they are all sitting together and drinking. Caliban, and shy through drinking, begins to sing.

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Ferdinand is put to work by Prospero carrying firewood, which he finds pleasant be Miranda's sake. Miranda, who has been instructed not to talk to Ferdinand, break believes he is asleep, and goes to him telling him to take a break from carrying the of flirtation and Miranda proposes marriage, which Ferdinand happily accepts. Prhas witnessed this exchange and is very pleased.

The three drunkards are visited by Ariel who (still invisible) provokes them into fig boasts that he could kill Prospero, even telling Stephano that he could take him to Proposing that they kill Prospero and take his daughter, they set off with hopes of island. They are distracted only moments later, however, by Ariel's music, so they before going to kill Prospero.

On another side of the island, Alonso, Gonzalo, Se' and Antonio have conting a while. Again, Antonio and Sebastian plot to lit will companions in the evening be set out by strangely shaped spins the men prepare to eat, Ariel appears lib banquet to vanish. He there was a been taken. He vanishes, leaving Alonso feeling vexes

We return to adinand, whose father-in-law to be has now softened towards him his daughters 'virgin-knot' is not to be broken until after the wedding. Prospero, i some spirits to perform a masque in honour of the new couple. The spirits assum Iris and perform a short masque celebrating the rites of marriage and the bounty but this is interrupted as Prospero suddenly remembers that there are still people

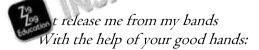
The spirits are sent away and Ariel tells Prospero all he knows about Trinculo, Step of their plans to murder him and how he lured them with his music through all so pond. They decide to trap the three plotters by tempting them to steal beautiful sleeps. They fall for the trap and are immediately chased by a pack of spirits in this instruction of Ariel and Prospero.

Alonso and the others are now brought before Prospero, and he sends for the Boa mariners to also be brought to him by Ariel (they are sleeping on the wrecked ship forgives Alonso and Sebastian. Alonso tells Prospero how he has lost his son in the curtain to reveal Ferdinand and Miranda playing chess. Everyone is amazed that shipwreck, and they learn of his marriage plans to Miranda. Miranda is in awe of as she has never in her life seen so many in one place.

Ariel then brings in the Boatswain and mariners, who say they have been asleep s orders the release of Caliban, Trinculo and Stephano (who are wearing their stole to clean up Prospero's cell. Alonso and the others accept Prospero's invitation to of the last 12 years, before returning to Italy. Prospero will reinstated as Duke from Prospero, to keep the seas calm on his journ and then sets him free

In Prospero's final epilogue, he as we need to have the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has done wro audience can show their for the things he has a constant to the contract the things he has done wro and the contract t

Prospero



Epilogue, lines 9-10

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## Section-by-section Ryalys Ret 1

## Act I, Scene i

## **Summary**

A wedding has taken place in Africa between Alonso's daringer, Claribel, and the prince of Tunis. Alonso, Ferdinar and Eb. Jian, Antonio, Gonzalo, Stephano and Trinculo and Sampler from Africa to Italy and there is a tempest. Alonso, Ferdinar and Sampler from Africa to Italy and there is a tempest. Alonso, Ferdinar and Sampler from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso, Ferdinar and Eb. Jian, Antonio, Gonzalo, Stephano and Trinculo and Sampler from Africa to Italy and there is a tempest. Alonso, Ferdinar and Eb. Jian, Antonio, Gonzalo, Stephano and Trinculo and Sampler from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso from Africa to Italy and there is a tempest. Alonso from Africa to Italy and Ital

The tempest has hit the small ship carrying Alonso (King of Naples), Sebastian (Alonso's brother), Antonio, Gonzalo and others on their way back from a wedding in Africa (we do not learn all their names at this point). We learn that the King of Naples' daughter (Claribel) has married the Prince of Tunis.



Geo

The Boatswain, who is the only member of the crew and passengers who is not pacrew to concentrate on preventing the ship being run aground by the violent stori

Alonso and the other nobles are a nuisance to the Boatswain and his crew who ar they are ordered below decks. Gonzalo tells the Boatswain that one of his passen the Boatswain does not react; he will save the ship regardless of the status of its

Complying with the Boatswain's orders, the noblemen go below decks but a few e Causing chaos and gaining great disapproval from the Boatswain, the noblemen w Mariners are scattered around, wet and crying, and it is here we learn the identity orders for the mariners to pray for the King and his son (Ferdinand).

**Stage direction:** [A confused noise within:—'Mercy on us!'—

'We split, we split!'—'Farewell, my wife and children!'— 'Farewell, brother!'—'We split, we split, we split!'—|

More noises and cries are heard. The noblemen vino are above board go to find t

## **Analysis**

This is an extremely turbed a change for a Shakespeare play and it seems to an abe killed be leave as even had a change to begin. The play begins in medithe action) after learn the information that started off the whole story, i.e. previously.

The tempest itself, as the title of the play suggests, is central to the plot and the d the play. We find out in Scene ii that we are introduced to two very important the scene: magic/supernatural forces and appearance versus reality. We learn that the what appears to be a dangerous and deadly storm is in reality, a way of manipulat passengers are stranded upon Prospero's island. These deceptions recur through



Although at first glance this scene may not seem to be wholly important, we are in between people of different classes, and how servants are treated. The character according to their social position, e.g. *Boatswain*, *King* and *Master*. Because of this divided into groups: nobles, servants of nobles and servants of professionals (i.e. to of the master of the ship).

In this environment, the Boatswain holds the power, and shows disregard for Gonwhom thou hast aboard' (referring to the King and Prince). The ship is the Boatswassengers' lives are all in his hands, so the King holds very little power.

Despite their obvious danger, and the Boatswain's preoccupation with saving the the nobles are still offended by the way he speaks to them. I curse him. Gonzal that could be seen as rather malicious towards the seen as the Boatswain was surely born to be hanged on our din a storm:

Gonzalo

I have gr I was I trom this fellow:

Net' was hath no drowning mark upon him;
is complexion is perfect gallows...

## **Staging Comments**

It is hard to imagine how a seventeenth-century acting company may have perfor play with such a dramatically technical scene could be seen as hazardous for Shak written, the audience would have to use their imagination to create the special ef The stage would have been practically empty, without any physical signs that they a storm. In order to get around this, Shakespeare integrates this information into play ('Boatswain!') and the noise of thunder and lightning to introduce the play.

The level of chaos needed to represent a boat in a storm is heightened by the entunnamed characters, who seemingly have no purpose. This frantic rushing of peocertainly have aided the audience in imagining the chaos aboard a ship on stormy heard from off-stage give the audience the illusion that there is a 'below-deck' are ordered to go).

### Tasks/Questions

- 1. Discuss the master–servant relationships and the issues arising from class in
- 2. Think about the tempest as a symbol. What could it mean?
- 3. Stage directions: try and visualise this scene and think how it might be portra century stage. Where would they have trouble?
- 4. How does Shakespeare immediately indicite this seene is on a boat?
- 5. Is there a relationship by an place (ship) and power (authority)?



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The scene is long and contains a lot of information so it may be beneficial to conce Here the summary and analysis have been sectioned for you (lines 1–308 and 309it can be studied as a whole if you wish.

### **Summary**

Prospero and his daughter Miranda are standing upon the shore of an island looking out to sea. They have just witnessed the shipwreck from Scene i. Miranda begs her father to do all he can to help the passengers from coming to any harm and he assures her that they will be fine. The o decides to impart some knowledge upon Miranda, as to why the e on the island together, and Miranda is curious about the has to say. We learn that he has tried to tell her many time after that he story:

Prosper the Luke of Milan and held great intelligence. He began to neglect he as as a duke to concentrate even further on his studies, giving his brother a perfect opportunity to seize his dukedom. With the aid of the King of Naples, Antonio drove Prospero out of Milan with a large army, and he and his daughter had a narrow escape thanks to Prospero's loyal subjects. We learn Gonzalo provided them with food and clothing, as well as books from Prospero's library to take on the journey.

Prospero explains that his enemies are on the boat, and it is pure chance that they have had to come near the island. Miranda falls to sleep quite suddenly, and Prospero calls upon Ariel, his spirit servant. It is here that we find out that Prospero ordered Ariel to cause the tempest in Scene i. We are told that Ariel acted like the wind, thunder and lightning and manipulated the boat to drift ashore with all the passengers unhurt. We learn that dispersed around the island in small groups. The King's son is alone and the crew to sleep within the wreckage on the shore. Prospero is thankful of Ariel for his hat that he promised to take a year off his servitude for unquestioningly carrying out Prospero, who scolds Ariel for being ungrateful. Prospero reminds him where he rescued him:



From *Miranda* by John William Waterhouse (1875)

A witch banished from Algeria and sent to the is imprisoned Ariel inside a 'cloven pine' (279) for r tasks she asked of the spirit. She did not free the it not been for Prosp

Homising to be more polite, Ariel is given a new conymph and be only visible to Prospero. Prospero the sleep, who is confused, saying that the 'strangeness her fall to sleep.

Miranda

[Waking] The strangeness of your sto Heaviness in me...



## **Analysis**

Prospero is very much in control of this scene, and this scene shows us exactly how has over the people around him. Prospero is the centre of power in the play, and manipulation:

### Magic

He uses magic in the opening two scenes to ① cause the tempest ② keep the ship safe so that he can get revenge ③ split the passengers up so that they are manipulate ④ keep the crew of the ship asleep so they do not interfere with asleep whenever he feels it is necessary

### Manipulation

Aside from using his magic to manipulate, he uses language and actions to me servant after rescuing him Ariel into continuing to serve him through remindiranda by not telling her of her past until now Air laby only giving on neglected his duties as a Duke)

Here we learn that what appeared to be a vice it storm was in fact the magical winstruction of Prospero. This scales in in purpose appears to be in telling the stostarts. We learn the recent of the stostarts is on the island, and we also learn how

Shakespear rly not only gives Prospero the power of magic, and status (a fo of rhetoric. ble to control the way Miranda thinks of why they are on the is less insolent. Not only can he control people with his words, but he is also aware his telling of the past. He puts more emphasis on his good deeds, and the misdee wrongdoings to go unnoticed by his daughter and Ariel.

In his conversation with Miranda for example, he emphasises the fact that his 'peryet he loved him more than anyone in the world (except Miranda), which employs sympathy. He repeatedly asks Miranda 'Dost thou attend me?' (line 78), which has upon Miranda as she listens to him tell his biased story.

We, as an audience and as readers, do notice his misdeeds, however. He is a form governmental position and his people to indulge in study. He 'frees' Ariel, only to Notice that his control over Ariel is not all-encompassing as it is with his daughter.

When speaking to Ariel, Prospero feels a greater need to justify himself. He treats his pupil. He seems to feel as if he has ownership over the spirit for freeing him, questions that he has been taught:

**Prospero** Where was she born? Speak; tell me.

**Ariel** Sir, in Argier.

We are also told that this occurs roughly 'once in a month' to remind Ariel to cont We must also note that Ariel is reminded of his past, even though he was being per Prospero: he only says that Ariel has been bad, but there is not any proof. Prospero spirit loyal to him, by reminding him of the misery of being trapped inside a tree:

**Prospero** ...torment I did find thee in. Thy ground

Did make wolves howl...

By then explaining that it was he is a control his rescue from the evil Sycorax, he saviour. However, he there is a control almost unnecessarily) give Ariel a powerful threatening to apply a look tree. He is in control both physically and mentator Miranda price to see their lives without his authority over them. He make would be a look a, and through his threat to Ariel he suggests a harsh punishment (He uses these same tricks later in the scene with Caliban.)

### Tasks/Questions

- 1. What does Prospero use to manipulate others?
- 2. Look at the way Prospero treats Ariel and Miranda does he respect them be
- 3. Who has knowledge? Who has power? Are they related?
- 4. Think about Prospero as a person do you like him?
- 5. Is Miranda happy?

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## Rct I, Scene ii, lines 309-506

## **Summary**

Prospero takes Miranda to see the son of Sycorax, Caliban, who we learn is also in Prospero's service, but very much against his will. Caliban comes to Prospero when he calls, but immediately starts to curse him. Even with a threat of punishment, Caliban continues, and tells Prospero that he is wrong to imprison him on an island that was once his. We also learn that, upon arrival on the island, Caliban had willingly shown Prospero and Miranda around. Prospero dismisses this, instead getting angry at Caliban for being ungrateful for the lucation that they have given him, for he was unable to speak here language when they landed on the isle (he was able to speak here language, presumably the language his mother. Leased).

Prospero compassion and Caliban, telling him that his uncivil behaviour is litary, which makes him unfit to live side by side with civilised people. He tells him that he earns his own isolation on the island. Cleverly, Caliban retorts that he would not be able to curse if Prospero and Miranda had not taught him how. He is sent away to fetch more firewood, and threatened with cramps and headaches at night if he re

Ferdinand is then drawn into the scene by the still invisible Ariel playing music. My her father and she does as she is told. She is full of awe for him, as she cannot life other than Caliban and her Father. She believes that she falls in love with him mutual. Ferdinand is also in awe of Miranda and reveals that he is the Prince of N he does not want their love to blossom too quickly so accuses Ferdinand of preter him he will imprison him for his deception.



From John Everett Millais' Ferdinand Lured by Ariel (1852)

Ferdinand draws his sword, but he is charmed it. He cannot move and Miranda begs her fat she is silenced harshly. He tells her that this r comparison to other men, and that she only thas seen no other men. Lead by Prospero, this imprisonment.

Thanking Ariel for all he has done to bring the him on another mysterious errand, and prom

### **Analysis**

Here we are introduced to Caliban, who we leave the name upon its shores. The audient Colom, and his mother Sycorax through Prospero asserts his power of Caliban however, tries to use the language (thim) against his master as a weapon. Caliban rape Miranda, and shows that he wishes he could have:

Caliban

Oh ho! Oh ho! Would it had be Thou didst prevent me; I had pee This isle with Calibans.

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Caliban claims that Prospero took the island from him through outwitting him. Ca flattered him into showing him around the island and then betrayed him once he Caliban of his wrongdoings, and contrasts them with his one fair treatment of him with Ariel). Caliban, however, continues to curse him.

If we see the use of speech here, and the relating of history as power, then this in Caliban is important. Prospero has control over Caliban through his mastery of we taught to speak, and is not afraid to defend himself. Some may see that if Caliban he would gain his freedom. In the end, only the threats of Prospero's magic are a that he is more powerful than Ariel and Miranda (in mind). Also, Caliban has been magic would be powerful enough to enslave a god, Setebos.

In this scene we have the chance to directly comp the characters of Prospero's immediate contrast between the two:

- Caliban is a 'poisonous' (322) ", " e (347) and like 'earth' (317).
- Caliban is associated who core rough elements of earth and perhaps fire creature and a hid he seems to be more rural (perhaps 'uncivilised') the play.
   Caliban is associated who core rough elements of earth and perhaps fire creature and perhaps fire creature.
- Ariel is caribed in the dramatis personae as an 'airy spirit' and seems to be seems to be most associated with the element of air, especially when we find the tempest by imitating the wind and picking up the water. Ariel serves alm only small protestations occasionally.

It can be seen that, while Prospero's arrival on the island resulted in the freeing of also resulted in the enslavement of Caliban (who previously was able to freely roa

Prospero also reasserts his power in this scene when he interacts with Ferdinand. manipulate in order to get his own way. He lies to Miranda, telling her that Ferdin she finds him, and puts Ferdinand under a spell to stop him using his sword. Pros more than anyone in the world, yet he is very capable of causing her great distres a morally ambiguous character, as his view of justice seems to be very narcissistic views to be so correct, that if anyone should disagree, they are simply wrong. He working towards (i.e. getting his political power back) is reason enough for him to manipulate.

Readers who interpret *The Tempest* as an allegory about European colonial practitreatment of Ariel, and especially of Caliban, to represent the disruptive effect of societies. Prospero's colonisation has left Caliban, the original owner of the island hatred on account of his dark countenance and, in the eyes of Prospero (a Europe

## Tasks/Questions

- 6. Analyse the way Prospero treats California comparison to Ariel and Miranda.
- 7. How do you think Shik A mants us to feel about Prospero?
- 8. Think a postcolonial theory and Caliban what is 'civilised'?

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## Rct I Worksheets

## Discussion Topics/Questions

- 1. Consider the character of the Boatswain. What qualities does he possess? He the other people on the ship? Consider his reaction to what is happening are passengers' actions.
- 2. How does Prospero describe Caliban from his first encounter with him? How description of events in I.ii.389–403?
- 3. In Act I, Scene ii, Prospero tells Mira io v. o she is (or, as she puts it, 'what I she play in her father's life (o v. but extent is her character defined by the ward dramatis person in daughter of Prospero'? Take note of how he address described this grout the text.
- 4. The foreigners are dependent upon Caliban for their livelihood, yet suppress in the text to support this.
- 5. What role does Providence (i.e. God's plan) play in *The Tempest's* opening so Prospero reaching the island?
- 6. What does Prospero's treatment of Ariel and Caliban suggest about his under proper uses?
- 7. When Prospero explains how he and his daughter came to the island, we heathe play. Analysing the language of his speeches in Scene ii, explore the natural and present. What kind of Duke was he? How were and/or how are his duke related? Concentrate on the particular meanings of lines 24–32 and 107–116.
- 8. Is there a reference to a possible place where the island is situated? If so, wh
- 9. Why does Prospero treat Caliban in the cruel way that he does? Compare the Ariel received from Sycorax. Are there parallels between Sycorax and Prospe Ariel and Caliban?
- 10. Look at Scene ii, from line 389 to 'Curs'd be I that did so!' and line 412 to 'Fo
  - What do these two passages say about the cultural differences between
  - Is Shakespeare offering an opinion on colonician and second-language
  - Is it a good thing that Caliban can now k fur is scood?
  - Should he be more grateful for with a liranda has taught him?
  - Hadn't Caliban and become sycorax expressed themselves verbally to they lived to the become she was banished and the Europeans arrived.
  - D Targar and sinun Caliban's utterances as mere 'gabble' simply because
- 11. To what degree is Prospero responsible for his own downfall?
- 12. Why does Ariel sing 'full fathom five' to Ferdinand? Why does he lead the yo father has drowned when he is in fact safe?
- 13. Why does Prospero treat Ferdinand as harshly as he does? What does the labecomes worthy of Miranda?

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## Miranda Character Study

These are various representations of Miranda from the 1700s to the 1900s.





### Questions

- 1. What are the similarities and differences between all these different portrayals of Miranda?
- 2. What does her loose hair symbolise?
- 3. Do these pictures suggest that she is a strong character on the whole, or do they suggest that her character is somewhat subordinate to men?
- 4. Is this how you pictured her?
- 5. What would you do differently / the same if you were going to produce a pro
- 6. What makes Miranda a central character in the play? What process must she
- 7. What virtues does she possess that make success likely?







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- speaking characters from Act I, Scene i in this Can you identify the painting? **Questions**1. Can you
- Prospero and Miranda at the side of the painting? artist chose to include Why do you think the 2
- Is there an explanation for Who should be present in this painting but is not? ω.
- What does Miranda appear to be doing?
- Is this how you pictured 5.

the scene?



## Rct II

## Mct II, Scene i

## **Summary**

Alonso, Sebastian, Antonio, Gonzalo and other unnamed shipwrecked lords are setries to keep spirits high but Alonso is depressed at the thought of having lost his do not give in to Gonzalo's suggestions that the island is not such a bad place and themselves lucky that they survived the shipwreck.

Alonso stops searching and, in an outburst, declarer that is wishes he had never Tunis, for he would still have a son. In hone of coming Alonso's nerves, a minor saw Ferdinand swimming after the very lanso refuses to be comforted, and A help his mood. Sebastian entry and Alonso completely for Ferdinand's death, daughter to a Froptian report than an African, it would never have happened.

Gonzalo, whe mpassionate throughout, tells the lords that their accusations are not helping matters, and tries to steer the subject away from Ferdinand's apparent death. The lords continue to mock Gonzalo, until the sound of music is heard and Ariel enters the stage. All the lords succumb to Ariel's lullaby, except Sebastian and Antonio who, noticing the sleeping King's vulnerability begin to scheme. Antonio tries to convince Sebastian to kill his brother so that he can take over the Kingdom.



A depiction of Ari

He reminds Sebastian that Claribel, who would be legal heir to the throne upon he Africa, a land far too far away for her to claim her inheritance.

Antonio's rationalisation seems to work, and Sebastian wonders whether his conscarrying out the scheme. He decides to go through with it, and both men draw the last moment, which causes Antonio to try and convince him again. Whilst the awakens Gonzalo, who instantly cries 'Preserve the King!' With everyone on stage Antonio quickly make up a story that they awoke due to a loud noise, and were provided the noise. Gonzalo is not wholly convinced that does not challeng continue with their search for Ferdinand.

## **Analysis**

Here we can see Gonzalo distribution with Sebastian and Antonio through happened to them, with I land that they have landed on:

- Gonza that he would like to build upon the island, and create a world all women be 'innocent and pure' (155). Although this may seem like not thinking, it does give us a sense of Gonzalo as an innocent character. His idea which, although impractical (we can tell this by the mockery he receives), do is not as power hungry as many of the characters in this play. If he had the chierarchy of masters and slaves which is so important to this play. Gonzalo is an ordeal at sea and remains optimistic, which annoys Antonio and Sebastian
- Antonio and Sebastian are cynical of Gonzalo's 'ideal world', and mock him for are alive because things are not perfect. For things to be perfect, they would seem to be blinded to their beautiful surroundings by the inconvenience of b

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In Antonio and Sebastian's conspiring, we see their darker, malevolent and greedy acutely aware of this, but does not question them. Their greed for power almost able to talk their way out of the situation by concocting a story:

Sebastian

Whiles we stood here securing your repose, Even now, we heard a hollow burst of bellowing Like bulls, or rather lions; did't not wake you? It struck mine ear most terribly.

We cannot forget that Antonio is Prospero's brother, and the one who instigated scene however, it seems quite hard to believe that he could have managed it. We violent behaviour in the scene previously, Antonio's behaviour seems worse and Prospero's use of force was necessary.

Like Prospero, Alonso almost become the arget of an overthrow, as he is the possebastian's treason. The arget of an Alonso can relate through this, is and Prosper and Communication at the end of the play a little more plausible.

## **Staging Conments**

Shakespeare here employs his wonderful use of language to describe to an audier the audience would have been looking at a bare (or nearly bare) stage. The language poetic style and giving the audience a lavish picture of the isle that the charactershould be noted however, that the characters disagree on what the island looks like Adrian and Gonzalo: Adrian says that he finds the island to be of 'subtle, tender, a' the air breathes on us... most sweetly' (42–47), but Gonzalo says that the grass is 54), words which have stronger connotations. Antonio and Sebastian disagree withe air smells like a 'swamp' (49), and that the ground is 'brown' (55).

Antonio and Sebastian's negativity could be simply due to their anger of being shi though, it could be seen that Gonzalo and Adrian are elaborating the truth. For exisland 'seem[s] to be desert...Uninhabitable, and almost inaccessible' (35–38), whi comments. The bareness of the stage would have given the audience the liberty t and therefore, the island that an individual sees would be what they choose to sepicture.

Shakespeare uses the comments about the island to his advantage. In not giving a the audience is free to imagine what they wish, and the ambiguity that arises from about the isle give it a sense of mystery and wonder, and perhaps even magic.

We can also see the island as a reflection of each character. We have already lear character by this point, and their views of the isle reinforchese. As examples, C terrifying place but also beautiful, which reflects how for more optimistic nature, imagine the isle as a utopia, which reflects causer, more optimistic natures.

## Tasks/Questicas

- 1. Is Alor physical or unstable character? Give evidence of his behaviour. Is t
- 2. Analyse the various descriptions of the isle and its effect(s). Do you notice ar
- 3. Who do you like most from the King's party?

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## Act II, Scene ii

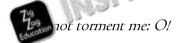
## **Summary**

Caliban is carrying wood and cursing Prospero. Alone on stage, he describes how he is treated and we learn that Prospero sends spirits to torment him. Trinculo enters and Caliban hides under his cloak thinking that he is another spirit sent by Prospero to pinch and bite him.

Thunder is sounding throughout the scene and, because of the storm, Trinculo looks for shelter. Spying Caliban under his cloak, Trinculo debates the nature of the creature he can see. After a while and seeing no o' alternative, thunder sounds again and Trinculo joins Caliban u ace (t) a cloak.

Stephano enters the scene, drinking in line ging. Caliban is scared and cries out:

Caliban



Line 54

Stephano hears and sees the cloak on the ground with four legs protruding from it. Thinking that this is a four-legged creature with a fever, he decides to give it some liquor to relieve its symptoms. Seeing that the 'beast' has two heads, Stephano also says that he will pour the liquid in both of its mouths. Trinculo, recognising Stephano's voice, calls out to him and is subsequently aided out from under Caliban's cloak. The two men, reunited for the first time after the shipwreck, discuss

what has happened since. Caliban is enjoying the liquor given to him, and asks Starking advantage of Caliban in his relatively drunk state, they agree to be shown

## **Analysis**

Trinculo and Stephano provide a kind of comic relief to the main action of the play critical viewpoint of Caliban. Prospero reveals a lot in the way he addresses Caliba **& 347**), 'thou earth' (**317**), 'Filth' (**349**), and 'Hag-seed' (**368**) just in Act I, Scene ii. Stephano call him 'monster', suggesting his 'inhuman' nature. However, although than human,' they still treat him better than Prospero does, who does seem to re'humanity' within him. This could be associated with their social roles: Stephano jester respectively and they are therefore at the bottom of a hierarchy. This may difficult to befriend the islander.

Trinculo

... there is no other shelter hereabout: misery acquaints a man with strange bed-fellow.

Trinculo crawls under Caliban's cloak to neighbor from the rain. The similarity, social well, between Trinculo and Caliban's it ther emphasised when the intoxicated St single monster:

Stephano



is some monster of the isle with four legs...

This is the first time we really see the first encounter of a 'civilised' foreign culture isolated culture of Caliban. We know through being told of the first encounter Prohow Prospero had 'made much of' Caliban (I.II.336), given him 'Water with berries showed him around the island. We also learn after he had taken all he could take Caliban's imprisonment.

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In this scene we actually see the encounter, only with Trinculo and Stephano replaced library as they set off singing around the island. In addition, St Caliban wine, which Caliban finds to be a 'celestial liquor' (109).

Caliban initially mistakes Stephano and Trinculo for Prospero's spirits, but alcohol a 'brave god' and he decides unconditionally to 'kneel to him' (109–110).

This scene shows the foreign, civilised culture as decadent and manipulative: Step 'inherit' the island (167), using Caliban to show him all its qualities. Stephano and Prospero upon his arrival 12 years ago.

By this point, Caliban has begun to resemble a parody of him left. Before Prospero A thing most brutish' (I.ii.359–360). Now howeve it is a lifting inarticulate in his fear that these men are spirits sent to tortion in ad puts his trust in them for the behaviour in this scene is particularly in the behaviour one would think he would lead him 12 years previously

## Tasks/Que

- 1. Think about Shakespeare's use of parody in the play who is a parody of who of himself? If so, how?
- 2. Trinculo and Stephano do you like them as characters so far? Give evidence
- 3. Was it a good idea for Miranda and Prospero to teach Caliban how to speak? could not speak?



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## Rct II Worksheets

## Discussion Topics/Questions

- In Act I, Scene ii, Caliban curses Prospero and regrets the welcome that he init Scene ii, he has enslaved himself to a new master (the drunken butler, Stepha uses in Act I, Scene ii to that he employs in Act II, Scene ii, explain the nature
- How does Alonso feel about sleep? 2.
- The question of Caliban's being taught to speak come unin both Act I, Scene Comparing the references to this subject in t'et rescenes, explain the impo speech in establishing relationships and identities in the play.
- There is a strong stress and drunkenness in Act II Scene ii. In Line 1 plays on the idea are would swear on the Bible by kissing it; he consider to 'kissan's arink from's a bottle. Compare Prospero's attitudes toward toward upon. What is the thematic significance of the parallel?
- How does Antonio feel about his conscience?
- In what sense is Gonzalo wise? What are his limitations, particularly with reg offers in this scene?
- 7. What view of Kingship does Antonio set forth for Sebastian, brother of Alons
- 8. How does Antonio understand the tempest?
- How does this comic scene with Trinculo and Stephano complement the prev Sebastian?
- 10. Why do Trinculo and Stephano form a natural unit with Caliban?
- 11. How do Alonso and Antonio, as they appear in this scene, compare with the in Act I, Scene II, lines 66-132?
- 12. What is revealed of Antonio and Sebastian in their mockery of Gonzalo, Seba 114–126) and their plotting as the others sleep? What is Prospero's reason sleep? Given their situation, why is the attempted murder of Alonso and Go How might we expect the plotters to react to the uncanny thwarting of their Scene iii how they do react.) What differences (if any) can you detect betwee
- 13. Comment on the part played by the invisible Ariel in Scene i.
- 14. Given the serious character of the previous episode, scene brings a welco
  - What does Caliban think when he sees T and It? (Compare this with the Ferdinand when each sees the city irs. Act I, Scene ii.)
  - In what way does Trinculas says on seeing Caliban recall the serious human status (cr. ) a ic) of non-European peoples encountered by s

  - How is Stendard nistake, on seeing the other two together, partly und linear and a constant of the keeper of the bottle provide his con corruption of American Indians, and others, by means of Europ
- 15. How does the conclusion of Scene ii provide a comic parallel to what happen previously, and even more to the events of the preceding scene? How serious unlikely conspirators pose to Prospero's sovereignty on the island? Do Trincu occupations have any bearing on our view of this supposed threat?
- 16. How is Scene ii interesting in terms of theatrical performance?
- 17. How does Stephano's bawdy song about Kate provide an interesting contrast and with the noble ideal of romantic love depicted in Ferdinand's courtship of

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## Ariel's Song - Act I, Scene ii

Caliban's Song -

Farewell, master;

Come unto these vellow sands,

and then take hands.

Curtsied when you have, and kissed,

The wild waves whist.

Foot it featly here and there,

And sweet sprites the burden bear.

Hark, hark The watch-dogs barb

Bow wow, bow wow.

(Spirits disperse 'l, & m'e burden 'Bow wow')

n of strutting Chanticleer,

tock-a-diddle-dow.

No more dams II Nor fetch in firin At requiring; Nor scrape tenche Ban, Ban, Calibai Has a new master Freedom, hey-day freedom.

hey-day, freedom!

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.

Hark, now I hear them, 'ding dong bell'. (Spirits echo the burden 'ding dong bell')

### Question 1

Both of these songs are about change, but they are clearly very different lyrics. Co

- the reason/motive each has for singing
- the audience or listener (real or imagined) to whom the song is addressed
- the nature of the imagery
- the tone
- the kind of change described

In light of all the parallels and contrasts you have on id red, what bearing do the MSPECIJON thematic development?



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## Rct III

## Act III, Scene i

## **Summary**

Situated back at where Prospero resides we find Ferdinand taking over Caliban's responsibility of carrying wood, however he does it a lot more willingly, believing that he is serving Miranda, whom he has fallen in love with. Miranda enters the scene and tells him to take a break from his work, or to let he do some of the work. Unknown to either lover is the activation of the work for him, but does rection while, asking Miranda her name. He is pleased with the same Latin of the lights word 'admiration'. Ferdinand is aware of his next speech shows:



Admir'd Miranda! Indeed, the top of admiration; worth What's dearest to the world!

Lines 37-39

Ferdinand continues to flatter Miranda, who is modest about her looks as she explains that she has never seen another woman. She stops speaking to Ferdinand, remembering her promise to her father. Trying to reassure Miranda, he tells her that he is a Prince (not pretending like Prospero said) and probably a King now, though he prays his father is not dead.



Willi

Miranda is unconcerned with Ferdinand's title, and asks only if he loves her. Ferd that he does, and his response emboldens Miranda to propose marriage. Ferdina scene. Prospero emerges happy, thinking that this would happen. He then haste to prepare for the rest of the day's business.

### **Analysis**

In this scene are several ideas about servitude:

- Ferdinand is serving Prospero, but sees Miranda as the one he is essentially work more pleasant for him.
- Ferdinand talks of another different kind of servitude that he has experience other beautiful women. Ferdinand sees this love, in parison to his love for servitude: '...Full many a lady / I have ey'd wi', Lest gard, and many a time hath into bondage / Brought my too '' to Lest [...] but you, O you! / So per / Of every creature's best.' (7--2-48)
- Miranda is serving h

  conversation

  Miranda is serving h

  conversation

  Miranda is serving h

  conversation
- When a proposes she brings up the idea of servitude: 'I am your wife,
  die your wild: to be your fellow / You may deny me; but I'll be your servant, / V

The words 'slavery' and 'slave' underscore the parallel as well as the difference be Prospero repeatedly calls Caliban a slave, and we see Caliban as a slave both to Pr and naïve nature. Ferdinand, on the other hand, is a willing slave to his love, happy rejoice rather than curse.



When Miranda stops the conversation, the prince assures her that he is worthy of and in normal life 'would no more endure / This wooden slavery [carrying logs] that my mouth' (61–63) bringing up the idea of social status with reference to servitud here, is made tolerable by a different kind of slavery:

### Ferdinand

The very instant that I saw you, did My heart fly to your service; there resides, To make me slave to it; and for your sake Am I this patient log-man.

This scene is in fact, the only actual interaction we see between Ferdinand and Miconsidered as an interaction but more indirectly as it takes. Ce behind a curtain, Miranda is, as we know, and as she says, very inneces.

### Miranda

I do not know
One of A. A. O woman's face remember,
we can my glass, mine own; nor have I seen
ore that I may call men than you, good friend,
And my dear father...

You could consider Miranda a fool for falling for the first man to walk into her life, in Prospero's machinations. Prospero's presence in the scene may suggest that he Miranda does or says. It could at least be seen as an undermining of the authority scene. It is important to remember however, that he gave his daughter strict instread and even though she breaks this promise right in front of him, he does steps forward to assure the audience that he knew what would happen:

## Prospero

So glad of this as they, I cannot be, Who are surpris'd withal...

Prospero's five other lines in the scene (31–32 & 74–76) do not suggest that he concluded the concluded have a scene (31–32 & 74–76). The suggest that he concluded have a scene (31–32 & 74–76) do not suggest that he concluded have a scene (31–32 &

## Tasks/Questions

- 1. Discuss the different depictions of servitude shown throughout the play so fa
- 2. Does Prospero's presence in this scene undermine Miranda's assertiveness in we seen Miranda assuming an assertive position?
- 3. Do you believe in Miranda and Ferdinand's love far it e another? Why or wh



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## Act III, Scene ii

## **Summary**

Caliban, Trinculo and Stephano continue to drink and wander about the island. Stephano has now added 'servant' to Caliban's title of 'monster' (3) from the Act II, Scene ii, and repeatedly orders him to drink. Caliban seems happy to obey. The men begin to quarrel, mostly in fun because they are drunk.

Stephano has now assumed the title of Lord of the Island and promises to hang Trinculo if he mocks Caliban. Ariel, still invisible, signs is just as Caliban is telling the men that he is 'subject to a transport to a transport that by his cunning hath cheated me of the island. Ariel begins to stir up trouble, calling out, 'Thou' and Caliban thinks Trinculo was the one who spoke and transport. Stephano sides with Caliban and tells Trinculation to the period him anymore. Trinculo protests that he is innocent. Caliban thinks Trinculo protests that he is innocent. Caliban thinks Trinculo, thinking that it was he who was interrupting Caliban.

Caliban plots against Prospero explaining to his new master and friend that before they can kill him and take his daughter, they must destroy his magic books. Their plot would ultimately end in Stephano being king of the island with Miranda as his queen. Trinculo tells Stephano that he thinks this plan is a good idea, and Stephano apologises for the previous quarrellir Prospero will be asleep within the half hour so that their plot can begin.

Ariel plays a tune on his flute and tabor-drum, which Stephano and Trinculo notice nothing to fear. Stephano relishes the thought of possessing this island Kingdom for nothing' (139–140). Curious, the group decide to follow the music and then ki

## **Analysis**

This play is full of doubling, with characters, speeches and scenes either mirroring This scene echoes that of Act II, Scene i in the following ways:

Act II, Scene i	Act I
Gonzalo is wandering about the island musing on	
what it would be like if he ruled it:	St Sano is wandering ab
	yould be like if he ruled
'All things in common nature should or delication of the should of the should of the should of the should obtain the shoul	
Without sweat or endeavour: t ะนราเ รื่อกy,	'Monster, I will kill this mar
Sword, pike, knife, qur 🔾 🛝 🧳 any engine,	will be king and queen,—sa
Would I range, the Sture should bring forth,	and thyself shall be viceroy
Of it own II Joison, all abundance,	Trinculo?' (101–103)
To feed my mnocent people.' (159–164)	
Antonio and Sebastian plot to kill Alonso while he sleeps but are interrupted by Ariel	Caliban, Stephano and Tri while he sleeps but are in

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The power-hungry servants Stephano and Trinculo become rough parodies of the and Sebastian, and all four men are now essentially equated with Caliban, who is, were, someone who would seize power of another for their own gain. But Caliban scene where he becomes more than this. His striking speech about the sounds of not to worry about Ariel's piping:

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 sometimes voices,
That, if I then had wak'd after long sleep,
Will make me sleep again: and then, in do no in ing,
The clouds methought would op make show riches
Ready to drop upon the true when I wak'd,
I cried to dree to gain

Here we are solved or Caliban's very close connection to the earth and the isla seen this on as speeches about showing Stephano (and previously Prospero) which berries to pick (333–347 & 152–164). After all, Caliban is also an actual nat monologue provides Caliban with a moment of freedom from his anger and sadne least, to rise above all of the low roles he assumes within the play.

## Tasks/Questions

- Read Caliban's speech (130–138) how does its tone and content differ to w
  Do you sympathise with him? Can you call him a monster? Why do you thin
  this eloquent speech?
- 2. Are there connections between Gonzalo in II.i and Stephano in this scene?
- 3. What do Prospero's magic books symbolise? Do you consider his use of mag



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## Rct III, Scene iii

## **Summary**

Alonso, Sebastian, Antonio, Gonzalo, and their companion lords become exhausted, and Alonso gives up all hope of finding his son. Antonio, still hoping to kill King Alonso, whispers to Sebastian that Alonso's exhaustion and desperation will provide them with the perfect opportunity to kill the King later that evening.

At this point 'solemn and strange music' fills the stage. ar is procession of spirits in 'several strange shapes' er etch i ging 'a banquet' of food (stage directions). Spirite the end ound the banquet, invite the King and his party to the and then leave. Prospero enters having the diameter magically invisible to everyone by au have

The men district about whether to eat, but Gonzalo persuades them it will be all right, noting that travellers are returning every day with stories of unbelievable but true events. This, he says, might be just such an event.

Just as the men are about to eat a noise of thunder erupts, and
Ariel enters as a harpy; clapping his wings upon the table the
banquet vanishes. Ariel chastises the men for attempting to draw
their swords, which are rendered too heavy to lift by magic.
Calling himself an instrument of 'destiny' (53), he goes on to
accuse Alonso, Sebastian and Antonio of driving Prospero from Milan and letting this sin, he tells them, the powers of nature and the sea have exacted revenge on vanishes, and the procession of spirits enters again and removes the banquet table



Prospero from William Hamilton's Prospero and Ariel (1797)

Still invisible and very satisfied, Prospero appla announces that his enemies are now in his con distracted state and goes to check on Ferdinan

Alonso feels quite anxious now that he has hear and it has signalled the death of his own son. It Sebastian and Antonio, meanwhile, decide to Gonzalo, ever the voice of reason, tells the oth Antonio, Sebastian and Alonso and to make sur anything ignorant or inseal.

### Analysis

A considerably formidable sight, with a considerably formidable sight, with a considerably formidable sight, with a considerable formidable sight, with a considerable formidable sight, with a considerable formidable sight, with a lords are finally confronted and threatened with the prospero may view the harpy as an angel or repower, the audience is merely aware that it is script that Prospero has taught him. Ariel's on win his freedom from Prospero. The vision of justificial and corrupt.

Ariel's display contradicts his words, because it ability to manipulate others than fate or destin

## Harpi Infern Letting tenge on uet tabl



Just as his frequent recitations of history to Ariel, Miranda and Caliban are designed imposing his own rhetoric upon it, Prospero's decision to use Ariel as an instrume manipulate the thinking of the nobles by imposing his own ideas of just action upon right, and his use of Ariel in this scene is carried out only to convince and control of a frightful encounter with a supernatural creature representative of all aspects of impression in advancing his argument than he himself could. If he could have connot be on the island. Also, in removing himself from this scene he does not give undesire we might consider him to have: for Ariel to present Prospero's case in this finevitable natural order of the universe — even though Prospero himself is behind

This is a central problem of reading *The Tempest*. The play seems to present Prosonly viable one, but at the same time it completely undermines it by presenting the obtaining justice. We could wonder if justice realling its then it appears that on justice. Alternatively, Prospero's manipulation in put us in mind of what playwevents into meaningful patterns, which is good and punishing the bad.

## Tasks/Que

- 1. Is Prospudea of justice necessarily correct? How does he convince other
- 2. Ariel is the one who demands respect and confronts everyone what does the achieve, if anything?
- Why are the elements like thunder and lightning often included in the play wThink about the staging of the play and the effects.



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## Rct III Worksheets

## Discussion Topics/Questions

- 1. How does Caliban's behaviour in Act III, Scene ii affect the audience's concep justified? Are they wise?
- 2. How does Ferdinand reveal his character in this scene, and what is revealed?
- 3. How effective is this scene in depicting young \_2 (p) in love (as compared w Romeo and Juliet)?
- 4. Comment on the war in Amel anguage of Scene i formally resembles a commercial anguage of Scene i formally resembles a commercial anguage of Scene i formally resembles a commercial anguage.
- 5. In what y is Prospero's grand design served by what he sees and hears in S
- 6. Explain how Scene ii is not strictly necessary to the plot (or not at such length comedy. How does it serve as a commentary on other events in the play? Continuous intervention here, compared to his activity elsewhere.
- 7. What is unusual about Caliban's speech beginning 'Be not afeard'?
- 8. In what way does Scene iii tax the resources of the contemporary (Jacobean, theatre? The audience knows, by now, the explanation of these seemingly do not. Comment on the reactions of the principal characters in this scene (Alonso) to what they see.
- In Scene iii, how does Ariel appear (and speak) in a manner quite different froe earlier in the play? (It may be worth comparing this with his account, in Act I tempest.)

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## Caliban Character Study

## Questions

- 1. What are the similarities and differences between all these different portraya
- 2. Do you think on the whole they don't look similar at all? Is there a reason for
- 3. What do these pictures suggest about Caliban's strength?
- 4. If Prospero had no magic, do you think his relationship with Caliban would be
- 5. What would you do differently / the same if you were 30 ng to produce a pro
- 6. Would it change the play if he had symmetraping Miranda?









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## Rct IV

## Rct IV, Scene i

## **Summary**

Back with Miranda and Ferdinand, Prospero gives them his blessing for their wedding, only warning Ferdinand to take care not to break her 'virgin-knot' (15) before the wedding has been made official. Ferdinand promises to obey. Ariel is summoned and asked to summon spirits to perform a masque for Ferdinand and Miranda. Soon, three irits appear in the shapes of the mythological figures of the gods), Iris (Juno's messenger and the god's ft. rainbow) and Ceres (goddess of agriculture). This tric paragraph a masque celebrating the lovers' engagement. (See a pri Masque'.)

First, Iris en dasks Ceres to appear at Juno's wish, to celebrate 'a contract of the love' (84). Ceres and Juno enter to bless the couple together, wishing them honour, riches, natural prosperity and plenty. Ferdinand is in awe, and exclaims:

Ferdinand

Let me live here ever: So rare a wonder'd father and a wise, Makes this place Paradise.

Lines 122-124

Juno and Ceres send Iris to fetch some nymphs and reapers to perform a country begins, however, Prospero startles suddenly and then sends the spirits away, wor Prospero has suddenly remembered that the hour has nearly come for Caliban an attempt on his life.

Prospero

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, Yea, all which it inherit, shall dissolve And, like this insubstantial pageant faded, Leave not a rack behind. We are such stuff As dreams are made on, and our little 14. Is rounded with a sleep.

Masque: a entertainmand dance sixteenth

Prospero assures the young of each tit is nothing to worry about, and he will to Ferdinand and Miranda to Fespero to himself, and he immediately summons again what the Conspirators are up to. Ariel explains they plan to steal Proshas used his to lead these men through prickly briars and into a filthy pond the two set a trap for the three conspirators.

Prospero and Ariel hang lots of fine clothes up in his cell, to tempt the men to steat themselves invisible so that they can watch their scheme unfold. The conspirator and the clothing immediately distracts Stephano and Trinculo who want to steal it Caliban, who wants to stick to the plan and kill Prospero. Stephano and Trinculo is clothing, and there is 'A noise of hunters' (stage direction). A pack of spirits in the Ariel and Prospero, drive the bandits out.

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## **Analysis**

The main focus of this scene is marriage and the various inevitabilities that come discussion of Miranda's 'virgin-knot' (15) highlights her innocence and her inexperferdinand's knowledge and experience. We know that, once wed she will have he will lose her innocence. We are reminded of the inevitability of change, and we affected by the conversation through his comments on the 'temporary' nature of throughout the rest of the scene. Very likely, the prospect of Miranda's marriage his mind.

The masque involves the exploration of marriage in a more comfortable realm of sixteenth and seventeenth centuries, masques were popular forms of entertainment featured masked actors performing allegorical stories draws from mythology and features Juno, the symbol of marriage and family which is man mythology, and Ce and thus of nature, growth, prosperity ard this, an notions intimately connected blessing of the union by Juno and were presented in the couple that wishes the explicitly tying their marriage and social decency (Juno wishes them 'hon Earth. In this couple that wishes the substitution of society are things, give a coord between marriage and nature in Ceres' speech.

Interestingly, Juno and Ceres de-emphasise the role of love and personal feeling. these elements are entirely removed as the deities of love and sex (Venus and Cu explains that it was because of their lustful powers that Pluto (god of the underwork Persephone (86–91). Ceres, Juno and Iris have kept the gods of lust at bay; it seen Prospero is trying to suppress entirely the lasciviousness of Ferdinand's tone whe virginity.

One reason Shakespeare might shift the focus of the play to marriage at this point the mending of the disrupted social order that takes place at the end of the story comedies, marriage is used to transform social disorder into harmonious order. A stereotypical associations with marriage, Shakespeare creates a sense that, even to is still unresolved, the world of the play is beginning to heal itself. What is interest the sense of healing has little to do with the characters themselves. Throughout the excessively coarse, Miranda seems overly passive, and Prospero somewhat weary itself, as it is presented in the masque, is enough to settle the turbulent waters of

After this detailed exploration of marriage, the result of Caliban's plot against Procomic relief. Any hint of sympathy we may have had for Caliban earlier in the play partly because Caliban's behaviour has been ignorant and selfish, but also because appealing.

We can see Prospero as more human because of his touching feelings for his dauge old age. As a result, he is easier to identify with than not infirst act. By emphasis have already seen (his love for Miranda compirators' incompetence), Sha establishes Prospero in the eyes compirators. We can sincerely side with Prospero for Caliban. After this make an expero becomes easier to sympathise with as the

## Tasks/Que

- Think of all the ideas generally associated with marriage and think of how mathemasque do they match up entirely? What extra ideas have you added? If so, why?
- 2. What effect does the entrance of Caliban, Trinculo and Stephano have upon
- 3. Think about how you felt about Miranda and Ferdinand's love do his commmind about him? Do they seem out of place for a man of his character?

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## Rct IV Worksheets

## Discussion Topics/Questions

- 1. Though Miranda is on stage at the start of the scene, she hardly speaks in it
- 2. Comment on Prospero's conversation with Ferdinand, paying close attention responses.
- 3. Take note of how Prospero and Ferdinand ref and 1) and a in this scene. Do regard women in general?
- 4. The masque's pages it were when Prospero is jarred back to real-life codeal with a library spiracy. What do you make of this moment? How do relation etween art (or at any rate, Prospero's 'art') and revolution?
- 5. What is meant when Prospero says 'As Hymen's lamps shall light you'? Who
- 6. What is your opinion of the long speech beginning 'Our revels now are ended in its context and more generally, as well as on the theatrical imagery.)
- 7. How does the arrival of the three drunkards change the mood? Comment or here, and the low comedy which precedes the routing of the would-be assass

## The Masque

- 8. What is the purpose of the masque, and what does its content signify? Common scene. How is the ceremonial character of the masque reflected in the extrediction? (Is this Shakespeare's natural voice, do you think, or is he affecting a inflated style?)
- 9. How does the function of the play *The Tempest* compare with the function of must remember is a play within a play)?
- 10. What do you notice about the structure of the language s, oken within the mass
- 11. Why are these particular goddess (s ch ) s. to perform the masque?
- 12. As a member of contact, how do you think the masque would impact up whole

## **Key Terms**

**Verse:** Writing that is arranged in a regular rhythmical pattern (versification refers to the way in which a particular writer constructs his or her verse)

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## Act V

## Rct V, Scene i & Epilogue

## **Summary**

Ariel tells Prospero that the day has reached its 'sixth hour' (6pm) and his responsindicates to us that the events have taken just one day:

Prospero

I did say so,

When first I rais'd the tempest...

Lines 5

Here Prospero acknowledges Ariel's request to stronor ing (as agreed). Ariel tel Prospero about his prisoners, telling him the report of the prisoned in a grove. We are told that Gonzalo contact and the plans to perform one last to and then breaking some last to and then breaking some last to another prospero acknowledges Ariel's request to stronome last to another prospero acknowledges Ariel's request to stronome last to another prospero acknowledges Ariel's request to stronome last to prospero about his prisoners, telling him the request to prospero tells Ariel to go release the men. Alone on stage his prospero tells Ariel to go release the men. Alone on stage his prospero tells Ariel to go release the men. Alone on stage his prospero tells Ariel to go release the men. Alone on stage his prospero tells Ariel to go release the men. Alone on stage his prospero tells Ariel to go release the men. Alone on stage his prospero tells Ariel to go release the men. Alone on stage his prospero tells Ariel to go release the men. Alone on stage his prospero tells Ariel to go release the men. Alone on stage his prospero tells Ariel to go release the men.

Ariel enters the charmed and obedient Alonso and companions who proceed to stand in a circle. Prospero speaks to them in their charmed state, praising Gons for his loyalty and chiding the others for their treachery. He sends Ariel to fetch to clothes he wore as Duke of Milan. Returning with the clothes, Ariel helps Prosper into them. Prospero promises to grant freedom to his loyal helper-spirit and send him to fetch the Boatswain and mariners from the wrecked ship. He obeys.

Prospero releases Alonso and his companions from their spell and speaks with them. He forgives Antonio but demands that he return his title as Duke. Antonio does not respond and barely speaks another word for the whole play. Alonso tell Prospero that Ferdinand is missing. Prospero tells Alonso that he, too, has lost a child in this last tempest – his daughter, which enhances Alonso's grief and guilt. Drawing aside a curtain, Prospero reveals Ferdinandand Miranda playing chess. Alonso is ecstatic and the sight of more humans impresses Miranda. Alonso embraces the couple and begs Miranda's forgiveness for the duplicity of 12 years Prospero silences Alonso's apologies, insisting that the reconciliation is complete.

Ariel brings in the Boatswain (and mariners) and is then sent to fetch Caliban, Trin sent to return the clothing they stole and to clean Prospero's dwelling in preparat celebrations. Alonso and his company are invited to stay the night and Prospero years. The next day they plan to all set out for Naples, where Miranda and Ferdin wedding, Prospero will return to Milan, where he plans to contemplate the end of Prospero gives to Ariel before setting him free is to make sure the trip home is ma 'auspicious gales' (318).

## **Epilogue**

### **Analysis**

This is the first time in the play that every character has been onstage at once and contradictions. Prospero promises to rid himself of his magic staff and book but his scene. He enters in magic robes, and Alonso and his party are all charmed to lines. When he releases these men from the spell, he makes the magician-like dis Ferdinand behind a curtain. His last words to a character within the play are when journey home. When he is alone in the Epilogue, Prospero finally announces that o'erthrown' (1).

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The humanisation of Prospero in the previous scene make us view his judgement would had he not drawn attention to his age and his constant love for Miranda. Vof the play, his judgements seem to become justified. The only exception to the regonzalo, who has been treated in the same manner as his 'sinful' friends, despite Prospero. When we learn that he has been crying, we feel great pity that he is in perhaps (besides the dramatic function he plays) wouldn't it have been fairer of P charmed to sleep the whole day with the Boatswain and mariners?

Prospero's punishments seem rather mild in comparison to the wrongdoings. For and Caliban plotted against his life and stole his clothing, and they are merely to chandsomely' (297). Alonso and Antonio overthrew him to gain his dukedom, and forgiven. We learn that he will no longer enslave Ariel and iban because he is returning to Naples. Moreover, he will no longer distribution to Naples. Moreover, he will no longer distribution with it, especially things to his own ends.

Prospero have le la lence see the other characters clearly and accurately; Miranda. Note as a lines are her most famous:

## Miranda

O. wonder!

How many goodly creatures are there here! How beauteous mankind is! O brave new world That has such people isn't!

Her innocent perspective here seems genuine and true but we know different. Me perspective of someone who has not seen any human being except her father since is merely delighted by the spectacle of all these people. The men standing in from because they have all wronged her father (and her!) in some way (with the except responses to Prospero's forgiveness are unsatisfactory: Antonio and Sebastian are Alonso has repented but only after believing his son to be dead; and Trinculo and Miranda is merely delighted by the spectacle of all these people.

The plot of *The Tempest* is organised around the idea of persuasion, as Prospero gustice from his own mind into the outside world, gradually applying it to everyon believes it, too. This aggressive persuasiveness makes Prospero difficult to admire sense, persuasion characterises the entire play, which seeks to enthral audiences surely as Prospero sought to enthral Ariel. And because the audience decide whe whether to applaud, as Prospero asks them to do – the real power lies not with the viewer, not with the imagination that creates the story, but with the imagination Shakespeare transforms the troubling ambiguity of the play into a surprising cause wielded by Prospero, which seemed unsettling at first is a lily the source of all fact, it is the reason we came to the theatre in the mr. In a see.

### Tasks/Questions

- 1. What i ur should that Prospero chooses for Caliban, Stephano and Tri
- Which two aspects of Prospero's character make the audience feel increased end of the play?
- 3. Look at Miranda's speech between lines 184–187. What is her view of the w how does it compare with more problematic aspects of the plot such as the r of Caliban?

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## Rct V Worksheets

## Discussion Topics/Questions

- 1. Comment on the structure of this scene, paying especial regard to its change of this scene would be interesting in terms of theatrical performance?
- 2. How, in this scene, does Shakespeare examine themes of reconciliation and f
- 3. Comment on the part played by Alonso in this and
- 4. What is interesting about Se<sup>1</sup> a section on seeing Ferdinand alive ('α n
- 5. Commercials remark on seeing his father alive ('Though the seas amaze a seeing so many 'godly creatures'.
- 6. What is the purpose of the Epilogue, and why is it fitting that Prospero speak



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## Prospero's Epilogue

## Prospero's soliloquy

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 confin'd by you, Or sent to Naples. Let me 2005, Since I have r and en a got re and 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 reliev'd 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.

## Modern equivalent

Now my spells are a And the only power Which is very weak. Have the power to Or send me to Nap. Keep me here on the With your magic sp So I can return to n With your help. Th You blow with your Will fill my ship's s My plan to please v Now I have no spiri No magic to cast sp And I'll end up in a Unless I'm relieved Which wins over G And absolves all sin Just as you'd like to Indulge me, forgive

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### Questions

- 1. How are the themes of the play add essain prospero's final speech?
- 2. Is Prospero being rolle (1. Discuss.
- 3. What in Jo you think this speech would have upon the audience?
- 4. It is considered that Prospero is a representation of Shakespeare. If this is trutell us?
- 5. This is considered to be the last play Shakespeare wrote without collaborative the idea that perhaps Shakespeare was using the character of Prospero to de



# Key Scenes in Focus

General comment on all scenes of the play appears in previous sections. The followatensively with the most critical parts of the play, using the headings:

- Relationship with the Play and its General Themes
- Theatrical Presentation
- Language

## Key Scene: Act I, Scene ii

## Relationship with the Play and its General That is

The play's opening immediately poses quarters to the audience: who are these have they gone to sea? Will they where might they find themselves it the suggestion that the story and a truly are, and wonder what kind of person can explains to Minda and Arely are, and why they are on the island; who are the peship, and wonder what kind of person can explains to Minda are for them. Having met Miranda and Prospero, we are Ariel, and law dinand. We also have an indication that the business Prospero be achieved in a brief space of time.

## **Theatrical Presentation**

This scene contains long passages of narration by Prospero, which risk boring the playwright is that he does not have to present directly (as in other late comedies, *Cymbeline*) the principal characters' earlier experiences, but has more time to deproblems. The potential problem is also minimised in these ways: the play's explored our attention more effectively than mere conversation; Prospero is aware that he so he, several times, reminds her to or rebukes her for inattention; the story he te explains what we saw in the last scene; as he concludes his speech, Prospero send summons up his familiar spirit, Ariel. From this point on, the danger of losing our meet Ariel, Caliban and Ferdinand. As Ariel is an 'airy spirit' and Caliban a 'savage actions and gestures must suggest this to the audience. The pacing and structure concludes with the arrival of Ferdinand, led to Prospero's cell by Ariel and his must music will be played here, and frequently throughout the play to accompany the ashown in his summoning Ariel and his control of Miranda's sleeping: he may well this power – the staff and the book, from which he has earned his Art, are importable.

## Language

The scene contains a joke about language (repeated later by Trinculo) as Ferdinand is amazed that the goddess-like creature he has met in this remote place speaks his tongue: 'My language! Heavens!' Generally, we note how the informal (prose) of the first scene is repoint by a dignified and measured blank verse. Even Calibar (in his been taught by Prospero) habitually uses verse, though the later scenes he will speak in prose, because he will to the informality of Stephano and

the sea, as embodying the principles of justice, retribution and forgiveness which becomes explicit in Ariel's 'three men of sin' speech in Act III, Scene iii, and in the

Trinculo (at the nd count (195–214) of how he 'performed' the tempest – the desaction it dep Like Puck in A Midsummer Night's Dream, Ariel can alter his voic speaks directly (blank verse) to Prospero, to whom he also appears, he has differe invisible, and has different voices for others. He is able to lead or manipulate peo of which are heard in this scene: these should be performed as beautiful lyrical air the music's power: 'Allaying both [the waters'] fury and my passion / With its swe through the play is to be noted in the dialogue here and subsequently – the sea. I compounds ('sea-sorrow', 'sea-storm', 'sea-change') as well as on its own. The re literal and commonplace, but Shakespeare builds up gradually an idea of the elem

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## Key Scene: Rct II, Scene i

## Relationship with the Play and its General Themes

This scene introduces us properly to the people we have first seen in Act I, Scene not their identities. Prospero's story of his past in Act I, Scene ii enables us to iden far the most important is Alonso, whose distress at the loss of his beloved Ferdina wisdom with age, enable him (later) to repent of his part in Prospero's overthrow has spoken so well, appears superficially to be foolish – his speech is meant to div Trinculo, is elsewhere) but appears inappropriate in the circumstances. His mann deserve better than the scorn of Antonio and Sebastian. These seem to be soul m Gonzalo and Adrian. Later, as these two conspire against so so and Gonzalo, it s cynical wit conceals a sharp and scheming mind, and corrupt. The plot on the lives of the King at the friend show us that Antonio has yet see any kind of warning in that his becallen him, and that he seeks to extend seems little chance ever the lise it. The seriously evil scheming of these two ca plotting of a າ, S ເຈົ້າສາດ and Trinculo, and to Ferdinand's and Miranda's who Prospero's g disapproval): Prospero is, of course, aware of all of these sche well judged. It is worth noting that Ariel has ensured that the nobles' garments a this is a clue that the shipwreck is not all it seems, but Antonio and Sebastian are see the sleepiness of the others as anything but an opportunity for wickedness.

## **Theatrical Presentation**

This scene readily divides into two parts – in the first, the stage is crowded with chevery open and public. When sleep falls on all but the plotters, the dialogue become to a small part of the stage. After Gonzalo's attempt to comfort Alonso, the dialogor verbal fencing known as *stichomythia*: this is usually set out as single pentamet repartee), but here the speaking is informal, in prose (which is not an indication si of formality). In the second part of the scene, you should note how Antonio manisure of his man, but cannot reveal too much of his own mind until he is sure he is much is hinted, rather than stated at first. The supernatural elements in the scene notable: apart from Ariel's restoration of the nobles' clothes, there is the strange seen befall Miranda in the previous scene). Unlike the plotters, the audience is avare not surprised by his rescuing the intended victims, to the embarrassment of the unconvincingly to explain the drawn weapons in their hands.

## Language

The dialogue varies enormously in this scene. The conventional rhetoric of Gonza Alonso gives way to prose dialogue, and a series of feeble puns and obscure refere (often cut in modern production). Alonso's speech ('You cram these words into me serious tone, maintained by Sebastian, Gonzalo and France but the informal prosleep: thus, when Antonio begins his temptation, he can ges his manner of speech delicate poetic turn. This is the Antonio who had prospero has described as able to pleas'd his ear'. There are some of all images, but most striking here is the organic his use of bint and the suggestion:

Antonio

... What might,
Worthy Sebastian? O! what might?—No more:—
And yet methinks I see it in thy face,
What thou should'st be...

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## Key Scene: Act II, Scene ii

## Relationship with the Play and its General Themes

This scene should be considered in relation to Act III, Scene ii which follows from it may of the play's whole structure, we see how Prospero's action in raising the tempest has characters, whose actions he and Ariel oversee, making three strands of the drama. followed by Alonso and his court; but Trinculo and Stephano are not part of Prospero presence is a comic parallel to the more serious malice of Antonio and Sebastian; the further connection. We see two rebellions plotted, but each makes clearer our view and Trinculo can also be seen as 'three men of sin' (if Caliban be a man). Like lago, Ar others, but he lacks wisdom and his political aims are short-sighted: trapped on the is mariners, no ship and no hope of these, he still aspires to are it indancy which has no Italy. Caliban's apparently more modest aspiration is a probably more realistic – to in Act III, Scene ii) will usurp Prospero's rul he Land. We note also Caliban's r like this when he met Prospero) an ..... recken belief that the island is Prospero's c has been exiled from Milar And Mily is exerted over this little island. But he is as Caliban's enio nt have godrink is a comic analogy to the serious topical theme of Indians (and ) by means of liquor.

## **Theatrical Presentation**

The rebellious intention of the fool, the butler and the monster is mirrored in the known the scene has many opportunities to improvise from the usual script, and this may be Shakespeare's time. Trinculo's hiding under Caliban's gabardine (one of many episod prominently) is a comic version of another theme of the play – concealment leading to Stephano thinks he has discovered an even stranger creature than the simple monste Trinculo's joy on finding each other anticipates the reunion of Ferdinand and his father gabardine, multiple limbs and Stephano's drunkenness makes possible the audience's incomprehension. Caliban's awe at the strangers reminds us of Miranda's reaction to makes the same mistake, as he supposes Trinculo to be a 'spirit'. After the gabardine, scene is Stephano's bottle; for Caliban this acquires a magical authority as great almost Stephano blasphemously likens it to the scripture: 'kiss the book' (the reference is to an oath).

### Language

The scene is notable for parallels to other parts of the play, for the variety of language (repetition) which produces running gags. Obvious references to other parts of the did Trinculo a 'spirit', in Trinculo's and Stephano's joy on being reunited, and in Trinculo's 'like a duck' (in contrast to Francisco's dignified and eloquent description of Ferdinand Several terms are chosen for repetition and comic development – such as Trinculo's 'goose. In Trinculo's first speech, the noun 'fish' combines the ideas of Caliban's mons and the ever-present sea. Later in the scene, Trinculo will repeat the term 'monster' inhuman nature, but ringing the changes by prefacing it with different epithets: 'weak drunken... puppy-headed... scurvy... abominable... ridiculous... he wling' and (damning note how varied the forms of theatrical speech are in this sea. Caliban's habitual speach that his by Prospero, is blank verse which would be a usent were it not so full of Act I, Scene i, that his curses have no powers.

Trinculo's monologue is rather tof the Porter in *Macbeth*. It barely advances to audience a shape of the play's themes (here the nature of man are excited by a studies in England, and its commercial possibilities). But the speech banter and eages with the audience, improvisation or addition of highly topical min the surviving text). At first Caliban joins, with Stephano and Trinculo, in prose dialor of the episode (one is a fool and two are drunk) as much as the men's status. Later in poetic line, as he seeks to impress his new master. Stephano's song about Kate is as a characteristic ethereal music, provided by Ariel, the 'airy spirit'. Learned no doubt, at welcome the friendship of the butler (it may be a shanty, with its rollicking metre) this is as earthy as can be. In its euphemistic reference to sexual pleasure, it is worth contrastity in Act IV, Scene i. A different kind of contrast can be found in Caliban's defiar ends – where Ariel is delicate, lyrical, melodic, this is heavily metrical (tub-thumping), music of our own time: Caliban could be a punk-rocker or a rapper.

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## Key Scene: Act III, Scene i

## Relationship with the Play and its General Themes

This short scene is the central part of that strand in the drama which follows Ferdi Miranda (see Act I, Scene ii; Act IV, Scene i and Act V, Scene i). Here, we see and if feelings and exchange promises. The sequel to this will be a celebration in the Mablessing in Act V, Scene i, and the solemnisation of the marriage in Naples, which states.

### **Theatrical Presentation**

After the intrigue of Act II, Scene i and the frenetic excess of Act II, Scene ii, this brief) of calm in the play. There is action, but the least fithe scene is in the dialousee Ferdinand bearing a log, one of months a must bring in. We already know task, but the seventeenth central and the last will also know that this is menial work problem lies not in physical influency—it is all right for a prince to fight in a battle, Prospero hand him. He expended the last him and his love for her has taught him to endure the humiliation: ocontrol dramatised, especially control of self and strong passions. Her own remarker happiness at Ferdinand's declaration of love. Later, he kneels as he makes his obvious gesture of submission and fealty (frequently in Shakespeare the gesture is occasions of kneeling are many, and we have just seen Caliban prostrate himself at the one action is grotesque, this is subtle and moving, precisely because the one vshows self-control.

## Language

Here, language is throughout understated, and we might think that little is going achieves a tension between the showing of powerful emotion and the self-restraint disciplines it. At the same time, the scene is like a liturgy, almost a ceremony of be as they know) of any witnesses or celebrant, the lovers enact their own ritual and course, both the unseen Master of Ceremonies (Prospero) on-stage, and the audit the public before whom the lovers plight their troth. The most important exchange Miranda's 'Do you love me' and Ferdinand's very formal reply: he invokes heaven power of curse or blessing on his answer, in which each strong verb is stressed in honour...' In a scene of mostly short speeches, the longer utterances of the lovers worth noting, as is Prospero's closing comment.



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## Key Scene: Act III, Scene ii

## Relationship with the Play and its General Themes

These are mostly the same as in Act II, Scene ii (see comments on this scene). Sor This has enabled the plotters to move away from the place of their meeting, on the Caliban knows the way, but they will be redirected by Ariel. The interruption has to Ferdinand and Miranda, while he will show us Alonso and his entourage before plotting of these three is to be frustrated. Caliban suggests ways of killing Prosper books. Stephano imagines his state as ruler of the isle, and the unseen Ariel show really are by setting Stephano against Trinculo. Caliban's response to Ariel's stran beauty which surprises us, and makes him, for the first time, seem a rather pathel scene anticipates that of Act III, Scene iii: in both, nress riners, confused by Ariel' deserved judgement; in both cases, on a line bree only (Caliban and Alonso) is rigiven than the other two. The sine is units us to the play's central theme of rule lawful ruler.

## Theatrical tation

The scene relies heavily on physical action, from the drinking and mock fealty at the Stephano's beating Trinculo for his supposed insolence. Ariel's music is important though the intrusion of spectacular magical effects is slight compared to the next to kneel, an act of fealty as he makes his suit to Stephano, who stands, as 'ruler', a Ariel's mimicry of Trinculo's voice is seen as an affront to the dignity of the 'court'

## Language

In variety of verse and prose forms, this scene repeats in part the pattern of Act II, reiterates the key word 'book' as he stresses the danger of Prospero's magic. In thave a parody of a court, as Caliban renews his 'suit' to the gracious ruler Stephanis granted, and Caliban's advice sought on how his design is to be 'compassed'. Cahonest tribute to Miranda's beauty and a self-deceiving suggestion that the spirits of fear, because they hate him. The speech beginning 'Be not afear'd...' is among Shakespeare's works. The speech moves us because we see how confused Calibathe tyrant, and provokes physical punishment by his defiance, but he enjoys the bedelight, and hurt not'. They bring him dreams in which he glimpses things so won Stephano's belief that he will have his music 'for nothing' (having removed its sou shows how stupid he is. Perhaps Caliban could see the mistake, but he says nothing Act II, Scene ii; this scene; and Act III, Scene iii all end with an instruction to character we have both: 'Lead, monster, we'll follow'. In fact, they will follow the 'tabounusic).



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## Key Scene: Rct III, Scene iii

## Relationship with the Play and its General Themes

This is the pivotal scene of the play; a lot of stage business is accomplished in a fai wasted. Having searched fruitlessly for Ferdinand, Alonso accepts that his son is to Alonso, Antonio and Sebastian why they have been shipwrecked on the island, their ways. The appearance of 'strange shapes' (spirits in the service of Prospero) natural suspicion of the banquet they see laid out is outweighed by their hunger, This is the cue for Ariel, in the guise of a Harpy, to condemn the 'three men of sin' atone for their crimes. While Alonso recognises his guilt, and sees that the loss of Antonio and Sebastian remain defiant. Antonio never the semorse, and he has explained that he cannot feel it, as he has no conclude to the end of the play, he authority and Prospero's power, but he cannot have to see his nephew alive—'Anthis means he has no here is seeding Alonso. The judgement in this scene followed the play is seed in the penitence and forgiveness of Alonso in Acceptable 19 and 19

## **Theatrical Presentation**

This is among the most spectacular scenes in a play filled with spectacle. The entre the end of a journey, on foot, across the island. They barely have time to sit down though we do not know exactly what these shapes look like we can infer from Gorthey are grotesque. Unlike the Masque in the following scene, the spirits here permeaning seems very clear: 'gesture... expressing... a kind of excellent dumb disconding and gesture to the tired and hungry onlookers to eat it. All this is done to the accessweet music' — usually in this play a signal to the audience of magical or supernature device' in the stage direction indicates some trickery or illusion (perhaps the open Ariel's wings give a cover (now you see it; now you don't). Before Ariel speaks (or III, Scene ii — where he is heard by anyone other than Prospero or the audience), stage) appears, to oversee the passing of sentence; having heard it, he commends Prospero wholly in control, and his enemies wholly in his power.

### Language

Gonzalo's words establish the sense of the distance the company has walked: 'He indeed,/Through forth-rights and meanders!' Note also how Alonso (anticipating 'sea' which 'mocks our frustrate search on land'. The response of the nobles to the most exotic travellers' tales are to be believed – this passage is reminiscent of mu Othello's speech before the Venetian council, in which he recalls the stories with Othello's 'Anthropophagi and men whose heads / Do grow beneath their shoulde men of whom Gonzalo speaks here, 'Whose heads [stand] in their breasts'. But the Ariel's. We may suppose these to be Prospero's lines the sea to 'belch' up the draw their swords, Ariel contempture to such that they have as much hope of as of harming him.

The 'men of the souked because they 'did supplant' Prospero – we recall that verb, in the sus scene, to Trinculo's teeth (he will 'supplant' these, he says, if Caliban). This leads to an eloquent statement of a central theme of the play, which bountiful Fortune' and the 'most auspicious star, whose influence' Prospero must seen as an agent of 'powers' which delay, but do not forget the offences of the 'me Prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout the prospero himself has delayed but not forgotten, but he appears throughout he appe

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## Key Scene: Act IV, Scene i

## Relationship with the Play and its General Themes

The first part of this scene is discussed at length below in the section on the Masq clearly organised scene. Prospero is reconciled to Ferdinand (an anticipation of the purpose, and the importance of self-control. To celebrate the lovers' betrothal, he His recollection of the plot on his life betrays Prospero into showing his own 'pass that the masque has really ended, and though he is indeed 'vexed', he will 'still [he Once the lovers retire to his cell (as he recommends and as we find them to have Ariel can rout the plotters.

### **Theatrical Presentation**

See below for comments on the Mascre of pening of the scene has the formal After the Masque, the lovers villue and to remain still while Prospero delivers his half of the scene, we can be proved and Ariel make preparations before the would on their provides its provides more than ready. As their ambition is to rule, Prosome flashy porthless garments outside his cell (either on a clothes line or a list seventeenth century] — there is textual support for both readings, and both can would putting these on, Stephano and Trinculo suppose they are assuming the dignity of they are mistaken even about the wardrobe ('It is but trash'). Note again, the improvement below in 'Language'). Spirits, in the form of dogs, chase the plotters. In usually enacted with sound effects, but Shakespeare, too, would not have brough today, the dogs would be presented in the sound of their barking and baying, or a spirits, in a stance or with actions suggestive of hounds. In any case, what is imposshown, but what we know the plotters think they have seen and heard, and this is

### Language

There is enormous variety here. We begin with the stylised and (necessarily) artif Shakespeare wants this to be a performance for those in the play, its language mu to everyday speech. For those who want to know how this formal style works, it couplets; end-stopped lines; invocations of characters; an abundance of adjective hyphenated compounds; esoteric 'classical' vocabulary, non-standard word-order in a sentence) and stress of terminal -ed on verbs. Next comes the more usual ele speech at line 146. This could be a description (admittedly a very beautiful one) for the imaginative audience, as the spirits have just done. It has acquired greate assumed that Shakespeare suggests here that, for him, the making of theatrical ill kind of cryptic leave-taking. This may be so, but the speech makes obvious sense over and the spirits have disappeared back into their element of 'air'. All theatric play is over. Ariel's account of leading the plotters to the cell is like his account of active verbs describe what could barely be shown directly it is interesting that Ar and calves – where would he have seen these? T is secreence has united Stepha Stephano also affects the state of rule this line disgrace and dishonour' in their losing his bottle – a bathetic — usic 1). There is vulgarity ('horse-piss') and a se and the jerkin. The series of a note of triumph for Prospero, as he declares 's est scene will show how he exercises his power over them. his mercy:

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## Key Scene: Pict V, Scene i

## Relationship with the Play and its General Themes

This play is tightly organised, and its dénouement is implicit in the first act; we know for his enemies, and we see in Act III, Scene iii how they are condemned for their life ensuing'. In this scene, we learn first that his enemies are wholly in his power, he is moved to take revenge, Prospero recognises that the 'rarer (nobler) action is them. He delights in the puzzlement of his captives, and gently teases Alonso above Ferdinand alive, playing chess with Miranda. This leads to a bewildering series of tempered by the obduracy of Antonio. Both Ferdinand and Miranda express fund notes how 'the seas threaten' yet 'are merciful', while the end of stephano are just while the Boatswain is excused for his in the late speech. It remains only for Ar of Prospero — undertaking one to character and for Prospero to give up his magic the play's last speech where the late of the late of the play's last speech where the late of the late of the play's last speech where the late of the late

## Theatrical tation

This is a long scene (it is the whole act), but has a clear structure of episodes (see entrances. Gradually, Prospero assembles on stage all the characters of the dram fetch the first of these, Prospero has the stage to himself, and his soliloguy is a da commands, which, embracing humility, he is now ready to renounce; here, as in t sense that Prospero has nothing more to prove, and is ready to retire from the ex most important in this scene: Prospero's magic garment ('My art') and his staff fu the great power he wields. Where previously we have seen Ferdinand holding a s and Miranda moving chess pieces, a cue for puns about playing false, and symbols for which they are playing. Once more, we have a piece of stage trickery (compar Act II, Scene ii; the disappearing banquet in Act III, Scene iii; and the Masque and in Act IV): here, it is the drawing back of a curtain (or similar device) to 'discover' Costume also merits our attention: while Prospero first covers (or replaces) his cu robes (first stage direction), he later asks for his hat and rapier, to 'present' himse the Neapolitan nobles and Antonio may not recognise him from his appearance a recognise the garments and insignia of office. There is a rather amusing parallel t and Trinculo appear 'in their stolen apparel'; taking these garments, which they b new status as rulers of the island, has enabled Prospero to rout them, and now th them. Notice also the indications (lines 121, 213) of characters embracing or kneed

### Language

Here (as often in the last act of a play), Shakespeare dazzles us with the variety an Prospero is serious but in control of his feelings as he address Ariel. In his great formal tone as he invokes the natural powers by which he forms his magic; this sentences with complex syntax. When he meets he politan party, he adopts and Alonso (whose penitence is evidence in all he says) reciprocate his characterised by extreme (hut here classive) sentiment: expressions of delight the frequency with which had anation marks appear is notable. While these charchanges of his claim, as stated above) in blank verse, Ariel moves from this to delightful has as his time of release approaches. Trinculo and Stephano spea Boatswain's prose invective of Act I, Scene i give way to respectful and formal blanmiraculous delivery of the ship.

Striking and beautiful comparisons abound here, but a few notable images are the iii (lines 100–102), is ready to lie 'mudded in that oozy bed' where Ferdinand, he tags) depicts the return of reason to the distracted nobles as like a tide filling the sharecurs to Alonso because of his distraught state for Prospero is the metaphor which Alonso's words on seeing Ferdinand and Miranda remind us of earlier encounters

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(he has seen strange visions already); then, he believes Miranda to be a goddess (meets her). Sebastian's 'A most high miracle' suggests he cares more for his neph hopes of Kingship – and contrasts with his claim that 'the devil speaks' in Prosperd speak until Caliban appears.) Ferdinand's comment on the seas, which he has 'cur Prospero's 'the rarer action is / In virtue than in vengeance' is a brief statement we central theme of the play. And Prospero's mention of his 'fury' recalls Ferdinand's 'fury' and 'passion'. But the most remarkable speech is arguably that of Gonzalo abeen repeated references to Naples and Milan. Gonzalo's previous discussion of Scene i) has led to the ridicule of Antonio and Sebastian. Now he turns the events epigrammatic and elegant statement of the way in which the evil beginning has led

### Gonzalo

Was Milan thrust from Milan, that his is a Should become kings of Naples? So, repose Beyond a common joy of the wing with gold on by any to have. In one voyage Did Clarack has hard find at Tunis, here he himself was lost; Prospero his dukedom In a poor isle; and all of us ourselves, When no man was his own.



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# Whole Text Ryalysis

## In-Depth Character Ryalysis - Prospero

## **Background**

Prospero was the Duke of Milan, until he neglected his duties as Duke in favour of his studies, and his brother Antonio saw his chance to overthrow him. Prospero escaped on a boat with his daughter, Miranda, with the help of Gonzalo. Prospero and Miranda are lucky to successfully arrive upon the island to allow lively and he uses it while on the island to allow, riel and Caliban.

## Role in the Play

Prospero is big Dus protagonist, as we are not sure of his likeability. Sympathetic towards him because his brother seized his title and forced him to risk his and his daughter's life in escape. However, he asserts power over every character in the play.

When we first meet Prospero he seems arrogant and perhaps even egotistical. It could also be considered that he is boring Miranda as he constantly demands that she pay attention to him when he is talking about himself and his ambitions for knowledge. It seems when he changes the subject, her attention is gained.

Essentially, it is Prospero's yearning for knowledge that loses him his dukedom. We learn that he neglected his duties as Duke in order to expand his own knowledge, and so it could be considered that he left himself open to be overthrown by his brother.



William Maw Eg

## **Prospero's Power**

Magic, and the power over others that can be claimed with it, could be considered find it hard to sympathise with Prospero. The interactions between Prospero and creature, as he is subjected to small, but cruel punishments for cursing. He also hagreed to serve him for a certain length of time. When Ariel reminds Prospero of early for good service, Prospero launches into a fierce verbal attack, threatening this in his treatment of Ferdinand, who he enslaves for 'impersonation', despite Prince of Naples.

Regardless of this, at the centre of the narrative cather amount of the plot. All of his matters and spells create one gran play's resolution, in which every tell a med, Prospero regains his dukedom and

### Soliloguy

Some critical lighed Prospero with Shakespeare himself, and believe that Prothe creative classes that playwrights must go through to create a play. Prosper this reading, as he asks the audience for applause as if it was his play. He become character in the last two acts of the play, as he forgives his enemies and shows the daughter. The happy resolution to the play also adds to our liking of him, and ultius that his understanding of the world is the right one, which it could be argued is

## Etymology

Prospero's name is derived from the Latin 'prosperare', meaning 'to cause to prosthe play, through his magic and intelligence.



## In-Depth Character Analysis - Miranda

## **Background**

Miranda is the daughter of Prospero who, at the age of three, accompanied her father on a ship to escape her uncle. When we first meet her in the play she is a young woman of 15. She is educated well by her learned father, but has led a very sheltered existence on the isle, with only her father and Caliban for company.

We see her as an emotional and compassionate character, and perhaps even as a heroine, despite her passivity.

Miranda

...O! I have suffered With those that I sa \_\_\_\_ t

Lines 5-6

She cries the shipwreck, and hearing ero's tale of their narrow escape from Milan, she says:

Miranda

I, not rememb'ring how I cried out then,
Will cry it o'er again:
Lines 133–134



Fred

## Passive or assertive?

## **Examples of her passivity**

- She does not choose her husband: Ferdinand is chosen by her father for her manipulates the situation throughout the play so that they fall in love.
- She stands by silently while men discuss private things about her: Prospero a her virginity and the pleasures of the marriage bed (IV.i).
- Prospero reveals her and Ferdinand playing chess behind a curtain at the end

### **Examples of her assertiveness**

- She impressively scolds Caliban (I.ii): When Caliban rudely agrees that he had when he had the chance, she intensely rebukes him for being ungrateful of the 'When thou didst not, savage, / Know thine own meaning, but wouldst gabble endowed thy purposes / With words that made them known' (358–361). Some upon themselves to attribute these lines to Prospero instead of Miranda.
- Miranda proposes marriage: In III.i, Miranda declara o erdinand, *Tam you If not, I'll die your maid'* (83–84).

Although she is not willing the solution with her father and Ferdinand, she is willing Caliban disgrapher with the father and Ferdinand, she is willing the solution of the so

Etymology

Miranda means 'admirable' or 'lovely' derived from the Latin word mirandus ('wo

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## In-Depth Character Analysis - Ariel

## **Background**

It is not quite certain exactly what kind of creature Ariel is, but we can gather that he is a sprite or spirit of some type. He is bound into serving Prospero within the play, as he was rescued from his imprisonment within a tree. (Caliban's mother, Sycorax, who inhabited the isle, imprisoned him in the tree and died before releasing him.) In order to keep Ariel faithful to his cause, Prospero reminds him of this at various points throughout the play.

## Role in the Play

Act I – It is Ariel who produces the temp so are told this in our first meeting of him in Sceppe, we there reports to Prospero that he was successful in a working the King of Naples' boat. He tells us the continued, as ordered, and that they are now scatter and the coast of the island in small groups. Ariel takes the chance to ask for his freedom, but Prospero denies him, reminding him of the plight he was rescued from (12 years trapped in a tree). Prospero promises to free Ariel in two days, on the condition that he continues to follow orders. For the rest of the play Ariel is invisible, and becomes Prospero's eyes and ears all over the island.

Act II – Ariel stops a conspiracy to kill King Alonso. His brother Sebastian had plotted to kill him whilst he was sleeping, but Ariel awakens him by making a noise in his ear.

Act III – Ariel also appears to delay Caliban's plan to kill Prospero. Later, he appearance and rebukes those who were involved in the plot to banish Prospero to the power. He is later called on to gather the spirits of the island before Miranda and Trinculo, Stephano and Caliban before Prospero for judgement.

Act IV — Ariel conjures up the spirits for the masque. To trick Caliban, Trinculo and clothes in Prospero's cell and then conjures spirits in the form of hounds to chase

Act V – Ariel releases the prisoners of Prospero and awakens what is left of the cruslumber. Thanks to Ariel's work, Ferdinand and Miranda have fallen in love and Peverything Prospero has asked of him, Ariel is set free.

## Ariel's Gender

Ariel is widely viewed as a male character, although this view has wavered over the Ariel is referred to with the male pronoun 'his' on two ocean his throughout the view has a male character, although this view has wavered over the Ariel is referred to with the male pronoun 'his' on two ocean his throughout the view has a male character, although this view has wavered over the Ariel is referred to with the male pronoun 'his' on two ocean his throughout the view has a male character, although this view has wavered over the Ariel is referred to with the male pronoun 'his' on two ocean his throughout the view has a male character.

- III.iii, stage directions: Thunder and lightning Life + RIEL, like a harpy; claps with a quaint device, the banquet v
- 2 I.ii.190–193: 'All hail, great t ast r. , we sir, hail! I come / To answer thy be swim, to dive into the answer that of the curl'd clouds; to the strong bidding

Before the vould have been taken by a boy-player. would have ssumed by predominantly women, but it has since been played

## **Etymology**

Ariel sounds the same as 'aerial', meaning 'in the air', 'of the air', 'high flying', 'eth which can be used to describe Ariel, perhaps?

### **Postcolonialism**

Ariel has also been involved, though lightly, in the debate over the colonialist naturied to determine how he compares to the more rebellious Caliban in terms of se See also *Postcolonialism* in 'Interpretations'.

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He



## In-Depth Character Analysis - Caliban

## **Background**

Caliban is Sycorax's son, and the only inhabitant of the island when Prospero and Miranda arrive.

He is a dark creature who is frequently seen as a monster by other characters in the play. Prospero enslaves him, and Caliban continues to protest that the island belongs to him. We learn that before the time of the play, Caliban has attempted to rape Miranda.

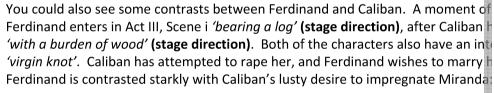
## Role in the Play

We can see a correlation between Caliban's in few ontrol of the island and Antonio's ambitions feet dom.

Caliban's conspiracy is a phano and Trinculo to murder Prospero manual of and Sebastian's plot against Alonso, as well as Araba and Alonso's original conspiracy against Prospero.

Caliban both contrasts with and mirrors Prospero's other servant, Ariel. While Ariel is 'an airy spirit,' Caliban is of the earth, his speeches turning to 'springs, brine pits' (I.ii.341), 'bogs, fens, flats' (II.ii.2), or crab-apples and pignuts (II.ii.159–

160). While Ariel maintains his dignity and his freedom by serving Prospero willingly, Caliban achieves a different kind of dignity by refusing, before Prospero's intimidation.



Caliban

Oh ho! Oh ho! Would it had been done! Thou didst prevent me; I had peopl'd else This isle with Calibans.

Despite his portrayal as a beast, he also has moments in which he delivers beautif the most moving imagery within the play:

Caliban

Be not afeard: the isle is full of noises

Sounds, and sweet airs, that of left, and hurt not.

Sometimes a thousand vary use useful instruments

Will hum almost cars; and sometimes voices,

That, and mad wak'd after long sleep,

Vil make me sleep again: and then, in dreaming,

The clouds methought would open and show riches

Ready to drop upon me; that, when I wak'd,

I cried to dream again.

Caliban also becomes a parody of himself within the play. In his first speech he re him around the island when he first arrived, and still he has been enslaved. He sh makes the same mistakes again when he encounters Stephano with his intoxicating Caliban begs Stephano and the others to let him show them around the island.





## **Appearance**

While he is referred to as a 'mooncalf' and a 'freckled whelp', he is the only huma otherwise 'not honour'd with a human shape' (I.ii.283). In some traditions he is beast man, or sometimes even a mix of fish and man. Prospero claims that Caliba

## Savagery vs nobility

Despite his grotesque appearance, manners and actions, Caliban does reveal a no emotional imagery that he uses to describe the island. The audience see this side Prospero and Miranda do not acknowledge it.

The language he uses about the island as his home, remind us that this isle has be and that perhaps his enslavement really is unjust.

Many have taken this character as a symbol. he native cultures suppressed by his native status, enslavement or a nich awage' appearance. In this reading, Prosp oppressors. See also Post of the list in 'Interpretations'.

## Gonzalo ar ban

Gonzalo is the only character able to see Caliban for more than a demonic beast. Prospero magic books when he was set adrift on a boat and can be seen as the on The Tempest. He also comforts King Alonso after he loses his son Ferdinand. Takeseen as Shakespeare's 'role model' for Elizabethan society, and that perhaps(?) he own opinion.

## Etymology

Caliban is often taken to be derived from 'cannibal', which helps to depict his images Some believe there is a relationship between the Romany word for black — 'Caliba name's true etymology is uncertain.

### Note

'Mooncalf' was a term formerly ascribed to the abortive foetus of a cow or other occasionally to that of a human. A whelp refers to a young offspring of a mamma

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## In-Depth Character Analysis - Sycorax



## **Background**

Sycorax is an unseen character within the play. Her story is narrated to us by Prospero, Ariel and Caliban:

Escaping execution because of being pregnant with Caliban, Sycorax was banished from her home in Algiers and sailors brought her to the island on which the play takes place. She enslaved the spirits there, including Ariel, whom she eventually imprisoned inside a tree for disobedience. Sycorax taught Caliban to worship ne Setebos. She dies before the arrival of Postana and Miranda on the isle.



Scholars ger agree that the two likely sources of Sycorax are both sorceresses from Greek mythology:

Circe

Daughter of Helios (God of the sun) and Hecate (Goddess of Witchcraft), and it is said that she transformed her enemies into animals using magic. Depictions of her vary in mythology, including her as a sorceress, witch or nymph.



Antony Frederic

Medea

Niece of Circe, she is generally depicted as an enchantress and witch. In Euripides' play *Medea*, she takes revenge upoher.

## **Role in the Play**

Prospero

His mother was a witch; and one so strong That could control the moon



John William Waterhouse, Circe Offering the Cup to Odysseus (1891)

Sycorax dies several years before the action of the her define several of the relationships in the play. Sycorax in order to justify his claims for ownership subsequent hatred of Prospero. Prospero uses Ar cruelty to keep the sprite loyal to his cause.

## Sycorax and Prosper

Although Presider wishes to contrast himself with some stills lies between the two characters. At a a a e both sorcerers, powerful enough to take this, Prospero intimidates Ariel into obeying him in

The distinction between Sycorax's 'black' magic ar narrowed even further when, in Act V, he compare renouncing magic is comparable to a speech made *Metamorphoses* (published in approximately AD 8 is a source for Sycorax, in comparing himself with comparing himself with Sycorax. Emphasising the and Sycorax demonstrates the ambiguity of Prosp character.



## Silent Sycorax, Postcolonialism and Feminism

In considering the silent character of Sycorax, we must understand that we are on her by male characters, which undermines her sex. Scholars have also pointed ou character with the most to say about Sycorax, he has never actually met her. This of information.

Also, postcolonial critics have noted that her character can be likened to the silen culture underrepresented during the colonial period.

Much about Sycorax remains elusive, however, for example, scholars have yet to her name and struggle to explain her blue eyes.

## Sycorax as Mother

Sycorax is really the only figure that can as mother within the play. Prosp absent and barely referenced, an article herself has not mothered any children to her in their works to a liping destructive female power. This is in direct response es 🖅 Sanon of literature, which features the works of men, an account wo ten by women.

## **Blue Eyes**

Prospero This blue-ey'd hag...

Some possible explanations for Sycorax's blue eyes:

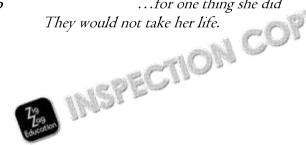
- Folklore in Shakespeare's time suggested that witches had one black eye and
- In the 1700s it was widely believed that African sorceresses smeared the area dve, so as to indicate that they were sorceresses.
- In the 1800s, some thought that Shakespeare meant 'bleary-eyed' or was per around the eye caused by tiredness (perhaps related to her pregnancy). Base thought Africans could not have blue eyes.
- Some recent critics have suggested that perhaps Shakespeare paired her blue her foreignness and ugliness, in order to merge African and European ideals, different races were not so different as first thought.

## **Avoiding Execution**

It has been debated what Sycorax could have possibly done to avoid execution. uncommon for a female criminal to get pregnant in order to avoid execution. Other perhaps she had defended her country from an invasion. We can only really speci mentioning of it within the text:

Prospero

...for one thing she did They would not take her life.



CIION COI



## Sebastian Alonso fears that his son jealous of b Ferdinand has died Alonso's sta Duke of Mil previously helped Antonio overthrow friend of An cares for sa **Prospero** nephew Fer more than SUON COS **Prospero** seeks revenge on Antonio for stealing his duladon p၊ ၁ ect his Miranda enslaves both Ariel and Caliban Miranda sympathises with **Prospero** for his exile Key Relationships in The Tempest from Milan falls in love with **Ferdinand Ferdinand** believes his father Alonso to have died a a CION CO in the storm falls in love with Miranda accepts Prospero as a father-in-law **Trinculo and Stephano** exploit Caliban to try and take control of the island attempt to murder Prospero

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# Themes, Motifs and Sym

## Themes

### **Justice**

It is an 'unjust' act that starts the action of the play (12 years before the play actual justice is the strongest theme within the play. The plot begins before the action of Prospero by his brother Antonio for his dukedom. The plot of play begins at the scheming to regain his dukedom and his power.

But what is justice? Justice is a highly subject to matter, especially considering the Prospero's ideas of justice that we see that he controls the fate of all of the chara

Naturally, Prospero can be considered somewhat of a hypocrite however enslaving Ariel and Caliban for his own benefit. At many points in the play, Prospero 'justice' that helps himself. The play, however, does not contain a higher outside judge) to surpass Prospero's domination over the situation, so the play can be see

By using magic and tricks that mirror the special effects and spectacles of the thermanipulates the other characters and the audience into thinking that his cause is As he does so, the ambiguities surrounding his methods slowly resolve themselve enemies, releases his slaves, and relinquishes his magic power, so that, at the end man whose work has been responsible for all the audience's pleasure. The establistice becomes less a commentary on justice in life than on the nature of moralit possible, Shakespeare seems to say, because the creativity of artists can create that establish the happy ending originate from nowhere but the imagination of the

### **Lust for Power**

The nearly uninhabited island presents the sense of infinite possibility to almost e A good number of the characters envision the island as a space of freedom and ur

- Prospero finds it, and feels it to be an ideal sanctuary in which live and to sch
- Sycorax, it seems, ruled the isle with her magic after she was exiled from Algorithm
- Caliban laments that he had been his own King before Prospero's arrival and (I.ii.344–345).
- Gonzalo imagines a utopian society on the island, over which he would rule
- Stephano immediately envisions his own reign when Caliban suggests they ki

Stephano

Monster, I will kill this man: I is 'lan,' er and I will be king and que a s a ur graces! — and Trinculo and thyself the perceroys. Dost thou like the plot, Trinculo?

Shakespear not seem to side with their ideas however. Gonzalo's utopian undermined postian and Antonio's reaction. When Gonzalo says that there 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction. When Gonzalo says that there is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction. When Gonzalo says that there is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction. When Gonzalo says that there is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction. When Gonzalo says that there is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction. When Gonzalo says that there is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction. When Gonzalo says that there is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction. When Gonzalo says that there is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction. When Gonzalo says that there is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction. When Gonzalo says that there is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction is 'sovereignty' in his society, Sebastian replies, 'yet he would be King on't,' and Antonio's reaction is 'sovereignty' in his society, 'sovereignty' in his society is 'sovereignty' in h

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While there are many representatives of the desire to colonise in the play, the colorepresentative: Caliban (some people also consider Ariel as part of 'the colonised' for him at first, when Prospero seeks him out merely to abuse him, and when we However, this sympathy is made more difficult by his willingness to degrade himse as Caliban plots to kill one colonial master (Prospero) in Act III, Scene ii, he sets up to rule and the urge to be ruled seem inextricably intertwined.

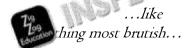
## 'Men' vs 'Monsters' / Civil vs Savage

Upon seeing Ferdinand for the first time, Miranda says that he is:

Miranda ...the third man that e'er I saw...

The other two are, presumably, Prospero and Cali' at I' heir first conversation and Prospero say very little that shows the side him to be human. Miranda taught him language, he gabbled

Miranda



Prospero says that he gave Caliban 'human care' (I.ii.349), perhaps suggesting tha deserved. Caliban's exact nature continues to be slightly ambiguous later. In Act Caliban's plot, Prospero refers to him as a:

**Prospero** A devil, a born devil, on whose nature Nurture can never stick...

Miranda and Prospero both have contradictory views of Caliban's humanity. On t education that they have given him has lifted him from his formerly brutish status as inherently brutish. Prospero believes that his devilish nature can never be over expresses a similar sentiment in Act I, Scene ii:

Miranda ...but thy vile race,

Though thou didst learn, had that in't which good natures Could not abide to be with...

The inhuman part of Caliban drives out the human part, the 'good nature', which

Caliban claims that he was kind to Prospero, and that Prospero repaid that kindne probably assume that this is true through Caliban's first encounter with Trinculo a Prospero claims that he stopped being kind to Caliban only after Caliban had tried Which character the audience decides to believe depend in whether it views Cal made brutish by oppression. The play leaves the nation ambiguous. Caliban bala speeches, such as his speech about the inequality is in Act III, Scene ii, with undig Trinculo's speech upon first sear (Caliban (II.ii.18–38)), the longest speech in the view of Caliban and blus in distinction between men and monsters. In England, says, Caliba and the shown off for money:

Trinculo

...there would this monster make a man; any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.

What seems to offend most in these phrases is not the 'dead Indian', or the 'stran those who capture them to display for money and those who pay to stare at them

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## **Masters and Servants**

This motif is directly related to power, or lack of it. In nearly every scene we can spower possessor and a person/group of people who are subject to that power. The servant dynamic is explored in this play, in most cases arising from the rebellion of ineffectiveness of a master. The opening scene is an example of the latter, where indifferent and rude toward the noble men of the King's party, whose lack of ability shipwreck in the storm. Other master-servant relationships that dominate through involve: Prospero and Caliban; Prospero and Ariel; Alonso and his nobles; the noble Trinculo, and Caliban, etc. The play explores both the power of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting angle of the usually positive relationships from a number of contrasting

### Water

The play be ith a tempest, and water continues to be a strong motif through number of the lives of the lives of the lives of (I.ii.2) causing her to weep; Alonso wishing to drown himself, believing his son to Stephano and Trinculo enter 'all wet' after being led by Ariel into a swampy lake (echoed by Prospero in Act V, Scene I, when the magician promises that, once he is the lives of the live

**Prospero** ...deeper than did ever plummet sound I'll drown my book.

These are only a number of the many references to water in the play. Some othe water being used to compare characters. The echo of Alonso's desire to drown his drown his book could be seen to call attention to the likeness of the sacrifices the willing to give up his life in order to become truly penitent and to be forgiven for be willing to give up his magic and his power to return to the world he was driven

### **Noise, Sounds and Music**

Caliban says, the isle is 'full of noises' (III.ii.130) and we can certainly agree. The p noise of thunder and lightning' (I.i, stage direction), and the splitting of the ship is noise within' (I.i, stage direction). Much of the sound in the play is either noises of Ariel's music: Ferdinand is led to Miranda by Ariel's music, Ariel's music wakes Go are about to kill Alonso in (III.i), the magical banquet is laid out to the tune of 'Solo (III.iii, stage direction), and Juno and Ceres sing in the wedding masque (IV.i.106—

It is Caliban's speech in lines 130–138 of Act III, Scene i, which makes these sound manipulates the language and the feelings of Caliban which uses the audience and illusion of thunder, rain and invisibility. The action of The Tempest is very sime that gives the play its magical tone and the second dreamlike events it stages, surbanquet and the wedding makes the present a visual convince us of the makes these sound makes the language and the feelings of Caliban which makes these sound makes the audience and illusion of thunder, rain and invisibility. The action of The Tempest is very similar that gives the play its magical tone and the second makes the audience and illusion of the Tempest is very similar than the second makes the

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## **Symbols**

## The Tempest

The tempest is key to the action of the whole play, as it is this that puts all of Pros Some see the tempest as symbolising the misery that Prospero was made to enduthat he wishes to inflict on others. The shipwrecked were all put up against the w Prospero was forced to be when he escaped with his daughter 12 years previously way that he was punished (for giving Antonio and Alonso a chance to overthrow he their suffering, as he has from his. The difference between the banishment of Prothe people on the ship is that the latter are protected from the danger of the seas old daughter were truly at the mercy of the sea. The temperature is also a symbol of frightening, potentially malevolent side of his pover. If the had chosen to, he could party on board, instead he ensures that the latter are provided in the safely on the isle.

### Chess

The chess gay seemingly minor role within the play as Ferdinand and Mir playing it be curtain. However, the aims of chess should not be forgotten: to capture the King. That could be seen as the symbolic significance of the game of the King. In doing so, Prospero has married Alonso's son to his own daughter with political manoeuvre that assures Alonso's support because Alonso will have no intended which his own son is now heir. This is the final move in Prospero's game: he has passengers of Alonso's ship around the island like a skilful chess player.

Interestingly, the strongest piece on a chessboard is the Queen, which could be ta of power over his daughter. His daughter has been married to a man who will be and until that time, he is also the heir to Prospero's dukedom, so Prospero's loss i

## **Prospero's Books**

Like the tempest, Prospero's books are a symbol of his power:

Caliban

...Remember
First to possess his books; for without them
He's but a sot...

Books can be considered a catalyst in the whole play. It is because of his withdraw world of study that gave Alonso and Antonio the chance to overthrow him. This das dangerous as it is the same devotion to study that made him content to raise visolation has made her worryingly unaware of where she has come from (see I.ii isolation provides nothing but loneliness. In order to return to the world where his power and can be used to help others (namely himper of legislation) and the letting go of his books, not only the literal mow his reassignment of his but it also signifies the letting go of his books.



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# The Importance of Nature and Art in

The Tempest shows the distinction between the natural man, Caliban, and the civil Shakespeare demonstrates, by the examples of Prospero, Ferdinand and Miranda Stephano and Trinculo how social, civilised man may rise above or sink beneath the yardstick by which we can measure others. Caliban is not merely a slave in fact, be chosen, but is his nature; Antonio, on the other hand, embraces wickedness for his the moral law.

Gonzalo, as Act V shows, has never approved of what was do e to Prospero. In his speech in Act II, Scene i (on the idual to inchwealth, echoing Montaigne's essay 'Of Cannibals') keys uses distaste for the more cynical and divisive feature.

Pastora focuses country relation

- Exploitation of laboure
- Expropsi
- Extrem payary, poverty, drunkenness, gluttony

This can be contrasted with the positive way in which Prospero makes the island

Upon arrival on the island, Prospero tries to educate Caliban; he has no intention his inferior in respect only of learning. But Caliban is able only to learn Prospero's curses; he cannot take 'any print of goodness' – his attempted rape of the child M audience as unambiguous evidence of Caliban's lack of conscience or soul. Again, knowing his curses have no power yet persisting in uttering them, and inviting 'croalso claims to have no conscience – in some ways this is more shocking, as he has eloquence of the civilised man.

Viewing the play as a pastoral romance, it is permissible for physical beauty or uglugliness of spirit. So, Caliban is a 'savage and deformed slave' while Sycorax, thro into a hoop'. Conversely, Miranda and Ferdinand appear god-like each to the oth all the Milanese and Neapolitan nobles appear beautiful, but then she is comparing beauty results from essential nobility, which is tainted but not effaced by behavio

Prospero's magic is not simply more powerful than that of Sycorax; it is stronger be nature. Sycorax is a goetist, her magic as potent as the demon, Setebos, whom shaden most malevolent, although her life was spared for 'one thing she did' for Argin the cloven pine is typically cruel and destructive, 'a torment... which Sycorax could be a supplementation of the cloven pine is typically cruel and destructive, 'a torment... which Sycorax could be a supplementation of the cloven pine is typically cruel and destructive, 'a torment... which Sycorax could be a supplementation of the cloven pine is typically cruel and destructive, 'a torment... which Sycorax could be a supplementation of the cloven pine is typically cruel and destructive, 'a torment... which Sycorax could be a supplementation of the cloven pine is typically cruel and the cloven pine is typically cruel an

Prospero repeatedly refers to his 'Art': his magic is creative enormous power, and the is a theorem to do always. He does not act for his own to the prospero's 'Art' is a desperate remainded at the prosperor of the prospero's 'Art' is a desperate remainded at the prosperor of the prosperor o

Art and Nature as contrasting principles can, then, be discerned in comparing the passes for education in Caliban; Ferdinand's chaste love and Caliban's lust; Sycora magic; the intemperance and folly of Stephano and Trinculo against the self-contrand the latter's wisdom.

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# The Importance of the Masque in 7

In looking at this part of *The Tempest*, you should be aware of:

- This scene in terms of the structure of the whole play
- The relation of this scene and antimasque to the wider themes of the play
- Critical theories about masque elements in *The Tempest*

### 'Masque' Defined

Originally, a masque is any form of masked dancing (as in *Romeo and Juliet*) or inforigins in Italy and comes to France and England in the late sixteenth century. It is ingenious through the masques of Ben Jonson and Inigo Jones whose work Shake dramatic and musical entertainments using elaborate and  $x_1$  ensive properties of be performed once only, owing to its expense and celebrated difficulty. A grotesque masque is sometimes known as an antimediate of the control of the contro

The interlude in Act IV is not a ly a masque, in that the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women, and the action is presented by s and women is action in action i

## The Court Masque

Masques were generally a feature of the high courts, in which they show the order the monarchy. They were deemed educational, informing the audience about the court itself became an important symbol of the King's authority. Unlike the drams stages of London, court masques were attractive and spectacular. Due to good further scenic machinery of the kind never seen in public performances.

The court masque changed during the reign of James I, who divided the masque in was entitled the 'antimasque'. This 'antimasque', as suggested by the name, show depicting anarchy and mayhem, with a lack of any monarchical presence. This is 'the masque proper', in which monarchical power is present, and harmony is restored.

### Prospero's Masque

Prospero's masque in the play, is much like the court masque, especially considering 'No tongue! All eyes! Be silent!' (IV.i.59). This masque is an escape from the real Ferdinand toils for Miranda's hand in marriage, as Ariel and Caliban both work for world of The Tempest is the 'antimasque', and this wedding masque provides us well as the court masque provides us well as the court masque is an escape from the real form.

The vision given in the masque is one of freedom, peace and also prosperity. We will not go without anything, unless it is a negative thing. Ceres excludes Winter f come at 'the very end of harvest' (IV.i.114–115). Also notably absent from the mas and her son, who embody the lust and erotic love that Prospero fears so much the Ferdinand and his daughter.

Another connection between this court masque and Prospero's masque, is the factorial noble power. In comparing Prospero to Sycorax, Shakespess effectively aligns Proble power of the King.

It is rather too simple to say that the whole is don't he Tempest is the 'antimasques, in which different for power. For example, it is the 'antimasques, in which different for power. For example, it is the 'antimasques, in which different for power. For example, it is the 'antimasques, in which different for power.

Boatswain ... hat cares these roarers for the name of king?

Some feel hower that Prospero's 'masque proper' does not unambiguously defisiand. The wedding masque comes about through Prospero's magic, and is up agrealities. Magic is abstract, and one cannot necessarily agree that an abstract idea

Like the banquet that appears in Act III, Scene iii, the masque is a stunning show, Prospero's magic does have some physical effects, such as Miranda being charme temporarily paralysed, but we can see that these actions arise because he can only cannot control their minds like he may wish to.

The ceremony is interrupted by the entrance of Stephano, Trinculo and Caliban w turning point in Shakespeare's plays. It features in both Hamlet and Richard II for

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## Genre

The Tempest does not belong to any one genre but blends elements of several genres together. At the time in which the play was first published, in the First Folio of 1623, it was labelled a comedy. However, some modern editors have taken it upon themselves to rename it a romance. The play does appear to draw heavily on the tradition of the romance, typically featuring fictitious narratives set far away from everyday life. They were based around themes such as the supernatural, wandering, exploration and discovery and were often set on coastal regions, featuring exotic locations

Dramat which is aware o on stag Subplot alongsid

### The Tempest as a Comed The Temp Features a drunken comic apple to volving the Centres on the rela butler Stephano and Incompester Trinculo, and Ferdinand rs he caon in the main plot of the play Takes place in a fai ny used to highlight how some link may be made characters are not aware of the higher forces frequently labelled A Midsummer Nia governing them Takes away power from characters of high status Features elements and standing Songs and dancing At the end of the play the conflicts of the plot are Features several re resolved (Prospero regains his dukedom, members, involvin Ferdinand and Miranda are engaged to be separated and tho married, and Ariel is set free) be dead Numerous instances of punning, euphemism and innuendo The Tempest as a Tragedy The Tempest as The play cannot be said to be tragic but there are With its focus on k moments in the plot when tragedy lies succession, The Te underneath the surface of the action and tragic from historical nar elements nearly occur. There are two separate Renaissance. murder plots, both directed against men of high status (Prospero and Alonso), that are only foiled by the comic ineptitude of the perpetrators and by Prospero's magical abilities. The backstory of

As a result of these apparent features, editors have a constant o give it the more specimence. Like the other romances, the major innuenced by the then-new gent John Fletcher in the first decade of the eventuenth century and developed in the collaborations as well a major in the courtly masque by and Inigo John Fletcher in the courtly masque by and Inigo John Fletcher in the courtly masque by and Inigo John Fletcher in the courtly masque by and Inigo John Fletcher in the courtly masque by an analysis of the courtly masque by an account of the courtly masque by a court of the court of th

the play, Prospero's usurpation at the hands of his power-hungry brother, also bears a similarity to the structure of Shakespearean tragedies.

By blending these genres, Shakespeare complicates the idea of the play having a a conventional comedy or romance.

### Tasks/Questions:

- 1. What is the purpose of a subplot in a comedy? What does the comic subplot about the characters involved in the main plot?
- 2. Discuss as a class whether the blending of genres in *The Tempest* complicates a 'happy ending'.

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## Attitudes and Values

While the themes of race and power have already been outlined, this section consthe play relates to what seventeenth-century society thought about them, and who believed these attitudes to have any value.

### Race and racism

Caliban's treatment at the hands of Prospero, as well as those of Stephano and Tr attitudes towards race at the beginning of the seventeenth century in which Shak Antonio and the other characters that find themselves stranded on the island are women of culture. Caliban's position as a creature of the lad, on the other han nature. The son of a witch, Sycorax, it is never entire in the call whether or not Caliba attitudes towards him as a 'monstrous' and interest wider perchad about people of different race and the call t

seres each century, when The Tempest was written, philosoph to argue th pluple were 'naturally inferior to whites', an idea which we ca Prospero's the ment of Caliban. Because Caliban cannot speak Prospero's language described as the 'gabble' of 'a thing most brutish' (I.ii.356–7). Similarly, because urges towards Miranda – it is suggested that he has tried to rape her before the Prospero believes that his 'vile race' is incapable of coexisting with 'good natures' escapes from Prospero's control by promising to serve another of the island's sett in turn repeatedly refers to him as a 'monster'. Trinculo's idea that Caliban could money demonstrates further how white European society at the time believed pe strange and inhuman. The racial difference between Caliban and his masters just and cruel treatment of him. Nevertheless, by the end of the play Caliban himself apparently civilised masters, Stephano and Trinculo, are in fact no more civilised ass / Was I, to take this drunkard for a god, / And worship this dull fool!' (V.1.295-Shakespeare has begun to criticise the value of attitudes that consider white people those of different races.

## The quest for power

At the beginning of the play, the acquisition of power is seen as a fundamental go 'Themes' section, Prospero, Caliban, Gonzalo and Stephano all see the island as a increase their power. The storm in the first scene acts as a metaphor for the exte the action of the play, while other central characters, such as Antonio and Sebasti gaining earthly power that the dukedoms of Milan and Naples represent. However, hungry attitude towards power is revealed as being superficial. Antonio and Sebasti and Fower of Naples, is reflected in the following scene by Stephano and Trinculo's druthe island from Prospero. Pairing these scenes serves to satirise the power-obses Sebastian, bringing their true value into question. Similarly, by the end of the play his magical abilities and return to the earthly world. 'The second his life coming to the eventual death: 'Thence retire me to Milan and return to the every third thought shall be my treatment of race, Shakespear of each comminant cultural attitudes towards power them and suggest that the months of mance does not reflect their true value or worth.

## Tasks/Que

- Find two more quotations that illustrate racist attitudes towards Caliban
- 2. Bearing in mind the lowly status of Stephano, Trinculo and Caliban, what is the together throughout the play?
- 3. Prospero is the most powerful character at the beginning of the play, but he power by the end. What does this suggest about Shakespeare's own attitude with those of the society he was writing in?

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# The Language of the Play

Detailed comments on the language of the play appear in the 'Key Scenes in Focuhelp you organise your ideas, while explaining some general features of the play, imagery and theatrical qualities for yourself.

## **Forms of Theatrical Language**

In any part of the play, it is worth noting what speakers are doing. Are they address information, persuading or engaging in wordplay? This may vell affect the langual also their social standing and the formality or information, the occasion. 'Thee', forms, while 'you' is more polite.

- Alonso is always addressed as "
- Only Caliban (imperting 1) halls Prospero 'thee'.
- When Propercy 150 3 Ferdinand, he addresses him in the familiar 'thee' f
- Note, Note, hat the 'you' form may be used to avoid friendliness as muc
- Childre thee' to their parents, but Miranda addresses Prospero as 'you'
- Amazingly, Ferdinand only once speaks directly to his father, addressing him
- When Caliban, Stephano and Trinculo are rebuked in Act V, Alonso and Prosp which is appropriate to passing a sentence.

The different forms in which dialogue is presented tell us both about the speaker

Dialogue in prose is less organised than that in verse (blank or rhymed) which is all lack of education. It is not the preserve of characters of low status (for the record Hal all speak in prose on occasion). In this play, the nobles who speak in the first speech into verse forms: this also shows the audience that their language has desmariners (or below it – note Sebastian's and Antonio's curses). The sailors are dis speech, but their garments and their seamanship.

Caliban has no social standing, but has been taught to speak by Prospero and is moverse. For the most part, the nobles speak in verse, also. Ariel, as a spirit, require information to his master, he will also speak in the conventional blank verse, as he the 'three men of sin' in Act III, Scene iii. In other situations, or when he is express spontaneously, Ariel will employ short lyrics, which we may suppose (from other using or chanted.

Trinculo and Stephano are in no condition to speak verse if they have the capacity Trinculo, as a jester, should be able to vary his manner of search. On the other haversatile: like everyone else, in the extremity of the standard caring no more that King', his speech is prosaic; but he is perhaptive extremed and ressing his superiors as and eloquent verse, he tells the King and the simp is safe and sound.

The Masque requires the literary or formal style than the usual unrhymed versup for the value but it seems appropriate to the occasion and the performance of the control o

The section of this resource entitled 'Form' looks at each of these types of verse a reveal aspects of the characters of Prospero, Caliban and Ariel.

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## Form

Shakespeare uses different kinds of verse form to alter how the audience reacts to Characters sometimes speak in verse and sometimes in prose, while changes in the development in some of the characters, such as Prospero and Caliban, over the co

## Verse and prose

While *The Tempest* is predominantly written in verse, certain characters speak in between the upper class and lower-ranked characters in the play. Prospero speak that all follow the same rhythmic structure and contain the same number of beats owing to the fact that Prospero would have taught her to so k. Most of the ship verse, since they are either dukes or high-ranking and his or court.

The exceptions, however, are Trinculo and Soliha of two lower-ranked members instead deliver their lines in prose of the rinteraction with Caliban parti who has been taught to see of the Prospero and Miranda, uses verse in spite character.

Prospero's pentameter

Shakespeare uses form in this way to further highlight the control which Prospero holds over the events of the play, while an additional effect is to emphasise the charming and persuasive manner in which he presents his thoughts and schemes. Iambic pentameter is a form of verse in which each of the lines is made up of 10 regularly stressed and unstressed syllables. A gentle rising and falling impression, following the rhythm 'dum-de-dum-de-dum-de-dum', is the produced effect. Therefore, while the audience may not always agree with how Prospero treats Miranda or Caliban, they cannot help but be seduced by the rhythmical way that he speaks. The regularity and rhythm of his lines suggest to the audience that Prospero has power over which events will occur in the play and the order they will occur in. As well as this, the evenness of Prospero's versification contributes towards the audience's sense of the high level of education and erudition he has gained through his study of the arts and magic.

on cert line of lambic with 10 followi pattern lambic

but wit

stress

In his epilogue, however, Prospero speaks not in pentameter but in iambic tetram speech patter remains the same, the lines themselves are shortened to eight sylla likely intention here is to draw attention to the fact that Prospero, by the end of the nearing the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and that his time on earth, just like his verse, is shortening the end of his life and his life and

## Ariel's blank verse and rhyming verse

Another character who occasionally changes between different forms of versificate with Prospero, she uses the same blank verse that he does in the tween using her so Prospero's cave, for example, she sings in rhyming of prospero's cave, for example, she sings in rhyming of prospero's cave, for example, she sings in rhyming of prospero's cave, for example, she sings in rhyming of prospero of the prospero of the

Tasks/Que

- 1. What is affect of Caliban's use of verse on the audience? Does it make us sympathetically to his character?
- 2. What verse form does Prospero change to in the epilogue to the play? Why is play's conclusion?
- 3. Explore how Shakespeare uses different verse forms in *The Tempest* to emphasize the characters in the play. Make reference to literary terminology in your answer

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# Dramatic Structure

The three aspects of dramatic structure outlined below each relate to the theme. Shakespeare controls his audiences' response to each character.

### **Neoclassical Structure**

The Tempest stands out from Shakespeare's other plays as it follows a neoclassical become apparent from Shakespeare's adherence to the three unities of a play, as

- unity of time events unfold in 'real time' before the audience
- unity of action there is one basic plotline surrounding Prospero's attempts to
- unity of place it is confined to one place: the island on which Prospero resid

The Tempest is one of very few of Shakespeare's play to cose ve these unities and for this play is not known. Some have suggeted as a line because the play deals use of the unities might have helpod and lances to believe in the plot. Shakespeare chose to have lempest in this way to prove that he could.

## Structure One

The play begins in media res, a dramatic term for 'in the middle of the action'. The effect of this is that, for a brief period at the beginning of the play, the audience is unaware of the fact that Prospero has caused the storm and his reasons for doing so. Using dramatic structure in this way highlights the mysterious and all-controlling nature of Prospero's character, while mirroring how Shakespeare himself is the unseen author of all that takes place on stage.

In a sense, the story that Prospero tells Miranda about how they came to be on the island can be described as a flashback of sorts in that it abruptly moves the plot of the story from the present into the distant past. However, becard Aristotle's unity of time, we do not actually see these incidents from the past for encouraged to imagine Prospero and Miranda's abandonment on the sea 12 years emphasis on imagination, caused by Shakespeare's manipulation of dramatic struftom the start to feel sympathy for Miranda and Prospero, because they have been been created by Prospero himself. Both of these structural elements in Act O that Prospero has, and will continue to have, over the development of the play's a

## The Structure of the Play and Masque Elements

Act I is largely an expository prologue, while in Act V, Prospero *unmasks* himself, and is reconciled with his foes. But throughout Acts I to IV, Prospero and Ariel over principal groups of characters (Alonso and his court; the comic 'court' of 'King Ste Miranda). In each case, there is some spectacular performance from Ariel or the extended sequence: it begins with the disappearing banquet, followed by Ariel, in denouncing the 'three men of sin' and ends with the hunt's of the comic trio of two comes Ferdinand's reward, in the formal mas are of A t IV, Scene i.

Ariel's appearance as a harpy is appropriate to harpies tormented King Phineus stealing his food; here food is the narrow, and in both cases the disturbance is see harpies come from the condition of Greek myth as the goddesses we see later. The punion and Trincul Taylor would be end of Act V.

## Tasks/Questions:

- 1. What are the three unities of Classical drama that Shakespeare uses in *The To* possible reason for him doing so?
- 2. Look at the passage in Act I Scene ii where Prospero tells Miranda the story of island (II. 65–167). Find two examples of language which Prospero uses that impression of him to the audience.
- 3. Both the masque and the comic story of Trinculo and Stephano are examples How does Shakespeare use sub-plots to comment on the more central plots Ferdinand or Antonio and Sebastian?

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## Contextual Analysis

The Tempest is generally considered to be the last play written solely by William S date is 1610–1611.

### Shakespeare's late period

Estimated to have been written between 1610 and 1611, *The Tempest* is among the been written by Shakespeare. Just five years later, he died at the age of 52. While when writing it that *The Tempest* would be one of his last plays, he would also have likely entering the latter stages of his life. The average life sectancy in England seventeenth century was only 40 years, meaning that by 1510 Shakespeare had a his contemporaries. It is possible to apply the oriental information to the final Prospero's epilogue not just as the contemporaries of the play's events but a about life and art. In light the section of *The Tempest* at the end of Shakespear declaration is the contemporaries in towards the audience 'was to please' (V.i.327), and power to 'e (V.i.329) are particularly important, for they suggest that Shake communicate how he felt about his audience and the purpose of his plays as he given the winter's Tale, another play which includes a character's exile to a distant land time as *The Tempest*, suggesting that Shakespeare had become more interested landscapes as his career progressed.

### The first British colonies

The early seventeenth century in which Shakespeare wrote *The Tempest* also saw colonies in America. The first settlers landed in Virginia in 1607, meaning that the during the first years of its publication would have been aware of the fact that the beyond its own shores. In the play itself, Shakespeare was clearly keen to explore land that does not belong to you, through Prospero's domination of an island that been stolen from him. Prospero's frequently harsh treatment of Caliban certainly the Native American population by the early colonists. In this context, the play als people of different races were leading to distinctions between European 'civilisati how such a distinction often led to the enslavement of the latter group by the form

### Shakespeare's literary influences

At this time, writers and philosophers were also becoming interested in colonisatione race to truly understand another. It is well known that Shakespeare was part writer Michel de Montaigne, and particularly his essay 'Of Cannibals', which described Brazilian tribe. What interested Shakespeare was the way in which Montai understanding of the natives as barbaric or savage was only a reflection of the distination of his own civilised European society. This is a theory of the well cultiliterary influence to the character of Caliban, you might any that Shakespeare did portrayed solely as a violent, primitive savailable through this resource on different literary ap examines the influence of the character of Shakespeare did not postcolonial interpretations of Shakespeare Montaigne' in the civil savailable through the link: zzed.uk/8994-montaigne

### Tasks/Questions:

- 1. Which relationship in the play is most strongly influenced by the context of e the Americas?
- 2. Research the plot synopsis of *The Winter's Tale*. What is the name of the charand where are they sent to?

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## Literary Approaches

## **Postcolonialism**

In the 1500s, most of the world as we know it today was still in the process of being came back from the voyages to faraway lands of tropical paradises, Eden-like island cannibals. The reason for postcolonialist interest in *The Tempest* lies in the characteristic considered to be connected to the word 'cannibal'. Postcolonialists believe view of colonialism. Views from different perspectives are discussed:

- Gonzalo viewing the island as a utopia
- Prospero (representing the coloniser), enslaving a ling the only fallible inhabit
- Caliban and sometimes Ariel (represent the olonised), who resent Prospe

Although he is wild and see it is me character in the play who has the strongest co audiences I than the is nobler than Stephano and Trinculo, but whether this known. In respect to postcolonialist theory and *The Tempest*, evidence suggests Montaigne's essay 'Of Cannibals' (zzed.uk/8994-cannibals) which discusses the value European influences, while writing the play.

From 1950, postcolonial theory was becoming more prominent, and *The Tempest* as a critique of colonisation. Applying this theory, people believed that the text excolonisation and the coloniser have upon the colonised (Ariel is also included in the overlooked due to Caliban's more savage and intriguing character). The play has different places, with interesting effects:

- A French writer, Aimé Césaire, sets her version of the story in Haiti, portrayin white and black ancestry who, in contrast to Caliban, feels that negotiation a freedom from the colonisers.
- Fernandez Retamar sets his version in Cuba, portraying Ariel as a wealthy Cul
  class Caliban, who must also choose either rebellion or negotiation.

Ariel is generally viewed by scholars as 'the good servant', in contrast to Caliban, a these two characters at the end of Act II, Scene i, can be seen to show a certain al of Caliban as rebellious and conniving, and Ariel as good-natured, is a view that th have shared. Postcolonial writers use Ariel as a symbol of the colonised efforts to popular in postcolonial discussions; a journal of postcolonial criticism is named after the state of the colonised efforts.

## **Feminism**

Having only one visible female character, *The Tempes* are overlooked by fem Shakespeare plays with larger female roles, escentillar Miranda plays a particular

Critics typically view Miranda and prisoner of her father and therefore a woman with the father and th

The women see play who are not seen (Caliban's mother Sycorax, Miranda's mother Sycorax mother

Prospero is seen by feminist critics as a man who is suspicious of women, which mof information. His anxiety about keeping his daughter chaste and the ambiguous can be seen as evidence of his scepticism of women's qualities in general.

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## Key Term Glossary

Blank verse unrhymed lines that all follow the same rhythmic structur

of beats per line

**Dramatic irony** a theatrical device which is used when the audience is aways

characters on stage are not aware of

**The Enlightenment** a period in the eighteenth century in thich European cult

thinking to challenge long ' It i efs and social hierarchi

**Epilogue** scene at the first play that summarises what has taken

**Exposition** Proposed for home softhe narrative that explain what has happened

lambic pent a form of verse consisting of five metrical feet or 10 syllab

emphasis on every second syllable. This form of most ver

resembles human speech

lambic tetrameter shares the rhythm pattern of iambic tetrameter but has tw

In media res roughly translates to 'in the middle of the action' and refe

begins while an event in the play is already occurring

Masque a form of dramatic entertainment involving song, music at

during the sixteenth and seventeenth centuries

**Neoclassical** describing a narrative or piece of art created in the style o

Romans

**Pastoral** a literary genre which focuses on the presentation of rura

man's relationship to the natural world

**Stress pattern** where the emphasis on certain syllables is placed in a line

**Subplot** a story which takes place alongside the main action of a nation of a

**Verse** writing that is arranged in a regular thin thin thin that is arranged in a regular thin thin thin the transfer of the

which a particular writer constructs his or her verse)







## Further Reading List

The texts provided in this list provide more information relating to the characters well as offering more in-depth explorations of ways in which the play has been int twentieth and twenty-first centuries.

- Bate, Jonathan, 'A Song for Ariel', in The Song of the Earth (Harvard Universit 2000)
- Bloom, Harold, ed. Caliban: Major Literary Characters (Clelsea House: New)
- Frye, Northrop, 'The Tempest', in North of Fire on Shakespeare (Yale Univer
- Graff, Gerald, and Is an
- Hamilto, Snaron, Shakespeare's Daughters (McFarland and Company: Lond
- Hulme, Peter, and William H Sherman, eds. The Tempest and its Travels (Rea
- Lamming, George, The Pleasures of Exile (Michael Joseph: London, 1960)
- Smith, Hallett Darius, ed. The Tempest: A Collection of Critical Essays (Prentic Jersey, 1969)
- Vaughan, Alden T, and Virginia Mason Vaughan, Shakespeare's Caliban: A Cultiversity Press: Cambridge, 1991)
- Vaughan, Virginia Mason, ed. The Tempest (Arden Shakespeare Edition), (Ard

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## After the Play: Discussion Topics

- 1. How does the outcome of the play for the European 'bad guys' and for Prosp outcome for Caliban?
- 2. Write an essay explaining how closed, isolated environments like Prospero's Castle in *Hamlet*, and the Forest of Arden in *As You Like It* affect the characte
- 3. Shakespeare uses allusions to mythology in *The Tempest*. What is an allusion in Acts III and IV?
- 4. Lust for power, a theme in other Shalos are pays, manifests itself in *The Te* conspiracies? What are thes are in the conspirations and who is involved in them?
- 5. Would pon Sospero's island an example of a microcosm? Write a sanswe
- 6. To whom does Shakespeare address the Epilogue at the end of the play?
- 7. Look at Act I. What was Prospero's wife like?
- 8. Do you despise or pity Caliban? Explain your answer.
- 9. Do you approve of the way Prospero treats Miranda?
- 10. Analyse Caliban's 'the isle is full of noises' speech (Act III, Scene ii, lines 130—compelling and beautiful passage? What is its relation to Caliban's other spe general? What effect does this speech have on our perception of Caliban's c Shakespeare give these lines to Caliban rather than, say, Ariel or Miranda?
- 11. What is the nature of Prospero and Miranda's relationship? Discuss moment entirely dependent on her father and moments where she seems independent character change over the course of the play?
- 12. Discuss Ferdinand's character. What is the nature of his love for Miranda? It the nature of his relationship to other characters?
- 13. Discuss one or more of the play's comic scenes involving Trinculo, Stephano a scenes parallel and parody the main action of the play ay particular attent Caliban in Act II, Scene ii, lines 18–38. This is a on the longest speeches in the larger thematic issues in the play, such the difference between 'men' and between colonisers and the colonial attention of the play as particular attention.
- 14. Look at your one or two characters, discuss the role of noise in *The Tempest*.
- 15. Virtually every character in the play expresses some desire to be lord of the it these characters. How does each envision the island's potential? How does
- 16. Prospero relinquishes his magic at the end of the play. He also surrenders his Consider Miranda's fate now as a wife-figure compared to her as a daughter she is the only character who does not gain her freedom at the end of the play.

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- 17. Analyse the tempest scene in Act I, Scene i. Topics to discuss include the followse the very limited resources of his bare stage to create a sense of realism? characters? How does this introduction affect our perception of them later? scene relate to the content or themes of the rest of the play? How is this sceplay?
- 18. Historically, actors and directors have tended to follow the *First Folio* descrip deformed slave', and the many references to Ariel as 'fine', 'quaint', 'dainty' aperformances. However, the text also offers the possibility of different portr Caliban is a poet, speaking some of the play's most elegant speeches, and Ari petulant and constantly conscious of being enslaved.

Try acting out scenes with these two characters of ut precising the usual portr delicate Caliban and a savage Ariel.

- How does this change y tanding of the play and its characters:
- Could you perform the same play using these characterisations?
- Wb w
- 19. Conside the following quotations from other Shakespeare plays:

...and if you wrong us, shall we not revenge? (Shylock - The Merchant of )

Revenge should have no bounds. (King Claudius – Hamlet)

And sweet revenge grows harsh. (Othello – Othello)

Are there instances in *The Tempest* where one or all of these quotations app. Where and what are they?



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## **Indicative Content**

## **Section-by-section Analysis**

## Act I, Scene i, I and	Resource		
Act I, Scene i  Act I, Scene ii, Iines 1–308  Act I, Scene ii, Iines 1–308  Act I, Scene ii, Iines 309– 506  Act I, Scene ii, Iines 309– 507  Act I, Scene ii, Iines 309– 508  Act I, Scene ii, Iines 309– 509  Act I, Scene ii, Iines 309– 500  Act I, Scene ii, Iines 309– 506  Act I, Scene ii, Iines 309– 506  Act I, Scene ii, Iines 309– 507  Act I, Scene ii, Iines 309– 508  Act I, Scene ii, Iines 309– 509  Act I, Scene ii, Iines 309– 500  Act I, Scene ii, Iines 309–		Question	Answer/Indicative Conter
Act I, Scene i  Act I, Scene ii, Iines 1–308			
Act I, Scene i  Act I, Scene i  Reference to the overthrow of Prospero Foreshadowing of chaos that is to ome in the play Getting a boat-like struct the act and having it move the mode of the control of this symbolic metaphor through use of structure to the control of this symbolic metaphor through use of structure to bring characters into one place / keep Ar Uses elevated language style as means of manipulation Uses magic to bring characters into one place / keep Ar Uses elevated language style as means of manipulation Imprisons Ariel, suggesting lack of respect Argument could be made that his need for Miranda to represents imprisonment and lack of respect Argument could be made that his need for Miranda to represents imprisonment and lack of respect Argument could be made that his need for Miranda to represents in more open has knowledge of natural world but no power to u seems vulnerable in the way he has to manipulate charpunishments Cares for daughter and promises to set Ariel free Seems vulnerable in the way he has to manipulate charpunishments argument can be made for either viewpoint  Yes: is cared for by her father, is not homesick as she han No: feels lonely, dislikes seeing her father suffering Is more openly cruel and threatening Seems to respect Caliban less than Ariel and Miranda Sympathy: has had his birthright taken away from him of Suppicon sometimes uses powers for questionable pur deceives others  Calmness in turn leads to him holding power  Reference to 'Civilised' as Western construct designed to set Western consists, strengthening 'Us vs them' distinction Emphasies supposed 'savagery' of Caliban  Calmness in turn leads to him holding power  Reference to 'poisonous' and 'lying slave' – Prospero se Caliban's contrasting idea that Pro-pero stole island from Miranda as defined to Pro-pero stole island		1	
Act I, Scene i  3			
Scene I  Getting a boat-like struct: stage and having it mov Minor characters et at ge and having it mov Minor characters et at ge and having it mov Minor characters et at ge and having it mov Minor characters et at get and having it mov Minor characters et at get and having it mov Minor characters et at get and having it mov Minor characters et at get and having it mov Minor characters et at get a		2	Reference to the overthrow of Prospero
Getting a boat-like struct of the analysing it move Minor characters egratory entering/exiting the stage 4   Referer 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1			
4 • Refere 51) mation in first line of play: 'Boatswair  5   Gr. Juhol of royal and military power Luruption of this symbolic metaphor through use of ste Uses magic to bring characters into one place / keep Ar Uses elevated language style as means of manipulation   Imprisons Ariel, suggesting lack of respect   Act I, Scene ii,   3   Prospero has knowledge of magic and world, leading to represents imprisonment and lack of respect   Act I, Scene ii,   3   Prospero has knowledge of magic and world, leading to Ariel has knowledge of natural world but no power to use of the punishments	Seeme 1	3	
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second-language acquisition as form of colonisation / s			
		10	, , , , , , , , , , , , , , , , , , , ,
,			difficulty of Caliban in understanding intentions of Mira

# NSPECTION COPY



Resource section	Question	Answer/Indicative Conten
	11	<ul> <li>Reference to carelessness while acting as Duke</li> <li>Prospero's tendency to misuse power that he has</li> </ul>
	12	<ul> <li>Song contains a truth that Alonso's character will be cha</li> <li>Preparing Ferdinand to accept Prospero as new father/f</li> </ul>
	13	<ul> <li>Prospero's dislike of Ferdinand's father</li> <li>Ferdinand needing to learn value of hard work</li> </ul>
	1	<ul> <li>Often looking into the distance</li> <li>Long, flowing hair and whiteness of skin emphasised</li> </ul>
	2	Connotations of purity, wildness and desire not to be ta
Miranda Character	3	Split between two interpretations – two paintings at bo men
Study	4	Personal response
,	5 6	Cer: 1 lay's romance – emotional heart of narra
_	7	<ul> <li>Kindness/sympathy/empathy</li> <li>Alonso in long robes / arms raised upwards / Gonzalo w Gonzalo</li> </ul>
	2	Emphasising Prospero's role in bringing about the storm
Daintina	3	No Ariel or Caliban, highlighting their lack of power      Descend response.
Painting Activities	4	<ul> <li>Personal response</li> <li>Prospero distinguished from the 'primary mover' of the in shining sky above</li> </ul>
	5	III SHIIIIII SKY ADOVE
	6	Personal response
	7	
	1	<ul><li>Largely unstable character, nervous and helpless becaus</li><li>Does not keep his composure under pressure</li></ul>
Act II, Scene i	2	<ul> <li>No-one can agree on what the island looks like</li> <li>Emphasises how characters see what they choose to see the play more generally</li> </ul>
	3	Personal response
Act II,	1	<ul> <li>Stephano and Trinculo as parodies of Sebastian and Ant</li> <li>Caliban as parody of himself in that he has very few redeto rape Miranda, disguises himself as a rock while trying</li> <li>Caliban's language such as 'brave god' and the use of Careligious belief</li> </ul>
Scene ii	2	Personal response
	3	<ul> <li>Audience would find it more difficult to learn about his t</li> <li>Caliban would know less about the low esteem in which able to understand what Prospero is saying</li> </ul>
Act II worksheets	1	<ul> <li>Does not learn from his past mistales</li> <li>Hates being governed by arc but is willing to serve</li> <li>Attracted by thing still at had elieves to be magic (Prospeliquor')</li> </ul>
	2	• See Las a way of temporarily forgetting his sadnes
	Teg 3	<ul> <li>ban's ironic use of a curse to show Prospero that he he has been given</li> <li>Ariel putting words into the mouths of Stephano and Tri</li> <li>The power of Prospero's rhetoric over those around him</li> </ul>
	4	<ul> <li>Satirical parallel between religion, magic and drunkenne</li> <li>Thematic relationship of drunkenness to power – Prospowields</li> </ul>
	5	Does not feel the presence of a conscience within him     Twenty consciences' quotation as support
	6	<ul> <li>'Twenty consciences' quotation as support</li> <li>Gonzalo's admonition to the others to be glad to have so</li> <li>Impracticality of the 'innocent and pure' vision that Gon</li> </ul>
	7	<ul> <li>Antonio seeing the kingship as means of 'advancement'</li> <li>Seizing power not a matter of destiny but a question of</li> </ul>



Resource section	Question	Answer/Indicative Conten
	_	Wishes he were home but realises the storm's occurrent
	8	acquisition of more power
		The storm not caused by divine/magical intervention bu
	9	<ul> <li>Parallel of murder plot</li> <li>Reference to satirical parody of the Trinculo/Stephano s</li> </ul>
	9	primitive intentions of Sebastian and Antonio
		Trinculo and Stephano feel they can exploit Caliban's we
	10	<ul> <li>Both Trinculo/Stephano and Caliban are the most powerles.</li> </ul>
		Less in control / capable of manipulation in the latter sca
	11	Demonstrative of Prospero's increase in power and his contact.
	12	References to Sebastian's increased sense of conscience /
	12	while stranded on a desertrospero's efforts to hi
		Setting characters ag instarth other
	13	<ul> <li>Disrupts th an or a stable self by speaking for other</li> </ul>
		Cor net, ten ins of this section also relevant
		eness of the island and possibility of a four-legged
4	79 14	Europeans' use of alcohol to placate Native American pop
	709	First perception of Caliban as bizarre monster reflects pr
		towards native populations at the time
	15	<ul> <li>Audience not encouraged to take threat seriously becau</li> <li>Mirrors way in which Prospero enslaved Caliban with the</li> </ul>
		Heightened sense of irony – audience knows who is on s
	16	character does not
		Significance of Caliban lying on the ground and Trinculo si
	17	Partly satirises high-minded ideas of romantic love
	17	• Emphasises difference in attitude between the two grou
		Lyrical repetitions in both songs
Songs	1	Imagery of freedom and wildness
Exercise	_	<ul> <li>Suggestions of connection between love and slavery</li> </ul>
		<ul> <li>Movement in the play from notions of death to those of</li> </ul>
		Prospero served by Ariel / Caliban enslaved by Prospero
	1	Caliban serving Trinculo and Stephano     Sauding add associated Programmer
Act III,		Ferdinand serving Prospero  Prospero 's prospero in the constant declines have be in the constant of the
Scene i	2	<ul> <li>Prospero's presence in the scene underlines how he is in</li> <li>Showing assertiveness by disobeying Prospero and talking</li> </ul>
		Belief: Miranda and Ferdinand's loving words to each ot
	3	<ul> <li>Disbelief: develops very quickly and can be argued that</li> </ul>
		Reminder of Caliban's connection to island and the eart
	1	Sympathy that his home has been taken from him
A		Reminder to the audience that Caliban also capable of caliban also cal
Act III,	2	Both Gonzalo and Stephano want the island to be a place.
Scene ii		Symbolic of Prospero's power and learning
	3	• Also symbolic of Prospero's detachment from the island
		from nature but from culture
		Problematic – Prospero's idea of stice seemingly more
	1	needless suffering) that oir 3 he right thing
	_	• Uses element nab to manipulate other characters
Act III,	2	• Mal a though what Ariel is saying is part of the
Scene iii		n, bases extent of Prospero's power
4	3	Creates sense of foreboding and uncertainty surrounding
	Too allow	<ul> <li>Also creates sense that there is an even bigger, unseen f controlling everything</li> </ul>
		Feelings of sympathy/pity created by Caliban's sense of
	1	<ul> <li>Perception of him remains the same in that he is still the</li> </ul>
		Tactics not wise (emphasised by drunkenness)
A	_	Ferdinand also as a kind of slave
Act III	2	Underlines his dedication and service to Miranda
worksheets	2	More conventional than Romeo and Juliet staging, i.e. notes.
	3	Perhaps too brief for believable love story to develop
	4	Miranda and Ferdinand's words to each other sound like
	"	<ul> <li>Idea of them both serving each other until death</li> </ul>



Resource section	Question	Answer/Indicative Conten
section		Dragnara as literally aversaging the action amphasising
	5	<ul> <li>Prospero as literally overseeing the action, emphasising</li> <li>Ultimately wants daughter to be free and is beginning to</li> </ul>
		Stephano/Trinculo and Antonio/Sebastian parallel
	6	Ariel actually speaking for other characters rather than 1
		Eloquence of the speech and display of strong emotion
	7	Does not chime with ideas we have of Caliban so far
		Gonzalo persuading his fellows not to be afraid
	8	General sense of exhaustion and loss of hope
		Ariel's use of rhymed verse / rhyming couplets as opposed
	9	<ul> <li>Ariel associated more with saving a life in this scene that</li> </ul>
		Deformed state the same acr ch depiction
	1	Recognisable human (act in a chaepiction)
	_	Sometimes in poses of a continuous in pos
		Lac' 1 may be down to Caliban's strangeness
	2	+' ache is a construct of the perception of others a
Caliban		Emphasis on Caliban's physical strength, but also emph
character	19 3	servitude
study 🔻	difference of the same	Likely that Caliban would be able to overpower Prosper
1	4	Would lead to shift in power balance between the pair
	5	Personal response
		Likely audience would have less sympathy for Caliban
	6	Would increase severity of Prospero's treatment of Cali
	4	Exploration of marriage in more comfortable realm of s
	1	Issues of virginity and sexual purity raised
		Becomes lighter in tone as comic subplot reappears
Act IV,	2	Adds to appealing nature of Prospero's character in tha
Scene i		severely
		Ferdinand blinded by love for Miranda
	3	<ul> <li>His youth and lustful nature come to the surface, contra</li> </ul>
		the scene
	1	Idea that Prospero still speaking for Miranda
		Highlighting her innocent, childlike nature
	2	Ferdinand's willingness to appease Prospero
		Highlights Ferdinand's lasciviousness
	3	Discussion of Miranda as paragon of goodness suggests
		<ul> <li>Discussion of Miranda's virginity/purity objectifies her a</li> </ul>
	4	Art as something apart from the real world / revolution
		Fears about losing power overcoming the masque
	5	God of marriage ceremonies
		Prospero calls on the gods to make Miranda's marriage
	6	Connection between revels of the masque and those of
		Prospero's concerns about attempt in his life and the fact
Act IV	_	Successful distraction of t'
worksheets	7	Informality of corepi ato 'anguage contrasted to high
		scene before
	,	• For nali 1 % ceremony highlighted by strictness of verse
	8	as presperity and happiness
	境。\————	as prosperity and happiness  Masque as escape from play's reality, the island of the
	CONCONSON	<ul> <li>Masque as escape from play's reality, the island of the reality</li> </ul>
	9	Fact that the masque is no more than show highlights ill
		Prospero's power
		Rhyming verse suggests more formal style
	10	Reflects the importance of the occasion and the high stan
		Three gods related to the earth / fertility, human love a
l	11	Thematic relevance to Miranda and Ferdinand's story
l	12	Personal response
		·-···



Resource Section	Question	Answer / Indicative Conten
Act V, Scene i	1	Makes them decorate his cave in preparation for a feast main characters
	2	<ul><li>Increased emphasis on Prospero's love for Miranda</li><li>Increased emphasis on Prospero's age and frailty</li></ul>
	3	<ul> <li>Optimistic about the world she is about to enter, believed beauty</li> <li>Is problematised by the idea that, in the play, characters to murder one another</li> </ul>
	1	<ul> <li>Layout of the characters in a circle for 50 lines while Pros</li> <li>Seeing all the characters on stage at the same time</li> </ul>
Act V worksheets	2	<ul> <li>Forgiveness of Caliban, Strain and Trinculo</li> <li>Forgiveness of Animalir and of the fact he considers had does not be a considered understanding</li> </ul>
	3	<ul> <li>tate 1, comments on the strangeness of the events of h</li> <li>Emphasises how some things cannot be understood</li> <li>Indication of Sebastian's humanity / sympathy for his necessary contrast to impression gained of him when he was plotting</li> </ul>
	5	<ul> <li>Allusion to greater power controlling the elements, whic workings of</li> <li>Reference to Prospero's quotation: 'It is new to thee' (ex awe in this passage)</li> </ul>
	6	<ul> <li>Summarises what has happened in the play</li> <li>Prospero hands over his own power to the audience, and delivering the epilogue</li> </ul>
	1	<ul> <li>Magic: revealed to be a spell that is also cast by the imag</li> <li>Time: sense of time running out or running short</li> <li>Forgiveness/redemption: Prospero asks audience for forg</li> </ul>
	2	<ul> <li>Modest: still regains the power of his dukedom</li> <li>Realistic: more aware now of his impending mortality</li> </ul>
Prospero's	3	Personal response
Epilogue	4	<ul> <li>Literature and writing is worthless / imprisoning if it is ur human being</li> <li>Characters owe their existence to the imaginations of the</li> </ul>
	5	<ul> <li>Died five years afterwards, did not write any more plays</li> <li>Always difficult to accurately identify when (if ever) Shak</li> </ul>



a character



## Whole Themes Analysis Answers / Indicative

Resource Section	Question	Answer / Indicative Conte
Genre	1	Satirises or parodies the main plot or plots in the play
		<ul> <li>reveals the flaws, hypocrisies or ridiculousness of the ch</li> </ul>
		Both comedy and romance rely on the play having a har
303	2	to many of their conventions
	_	Elements of tragedy and history (murder, plotting, pow
		sceptical about goodness of human beings
	1	'My man-monster hath drowned his tongue in sack'
		'Moon-calf, speak once in thy thou beest a good in the speak and in t
Attitudes	2	• Lowly characters worling of hier in order to increase
and Values		Caliban is the halfer in the play weak enough for
	3	• Illus , , a , o of power revealed – something that does
		woes not have value that matches to the importan
	3a 1	Makes his character more sympathetic
	100	Reveals depth of thought and feeling audience did not it.
Form	2	Uses iambic tetrameter in epilogue
FOITH	2	Reflects how the play is 'winding down' and suggests that
	3	Information and terminology taken from 'Form' page re
	3	Prospero/Caliban/Ariel/Trinculo and Stephano
	1	Unity of time/action/place
	1	Answering critics who said he could not write a play in t
		• ' there they hoist us, / To cry to the sea that roar'd to
	_	pity, sighing back again,
Dramatic	2	Did us but loving wrong.'
Structure		'By foul play, as thou say'st, were we heaved thence'
		Masque comments on how Miranda and Ferdinand's lo
	3	fertility and devotion
		Comic subplot comments on foolishness of Antonio and
	1	Relationship between Prospero and Caliban (relationship)
Contextual	1	Caliban also valid)
Analysis	2	Perdita, who is exiled to the shores of Bohemia (central)
	1	<ul> <li>Sense of resolution for 'the bad guys' – forgiveness and</li> </ul>
		Sense of injustice surrounding Caliban's continued serving
	2	Focus on how these environments relate to characters
		adopting different personalities
		Role of magic and the supernatural in affecting characters.
		Allusion: reference to a well-known historical text or ar
	3	Masque play in Act IV allusion to Greek mythology / ref
	4	T: L ICI I
	_	Microcosm: e c. che world in miniature
After the	5	Ref on a wer struggles / battle between man and
Play		atn / island as an independent utopia all relevan
	79 6 · ·	Epilogue addressed to the audience
	CAUSCASON)	Reference to quotation from I.ii.55: 'Thy mother was a
		Despise: seems compelled to serve others while having
	8	rape Miranda
		Pity: has had island stolen from him, is treated poorly b
		Clearly cares for his daughter and is protective of her
	9	References to her virginity suggest he sees her as a pos
		feed his vanity
	10	Caliban as being in harmony with the island
		Causes audience to reassess our prejudices about his ch

# **INSPECTION COPY**



Resource	Question	Answer / Indicative Conten
Section	11	<ul> <li>Dependent on father when listening to his story in Act I, by Prospero to lure Ferdinand away from his father</li> <li>Independent when disobeying father and speaking to Fe him (even though Prospero partly engineers this)</li> </ul>
	12	<ul> <li>Sees Miranda as virtuous, willing to work hard for Prospermarriage</li> <li>Is also interested in Miranda as a sexual being and so interested in Miranda as a sexual being an action of the sexual being action of the sexual being an action of the sexual being action of t</li></ul>
	13	<ul> <li>Stephano/Trinculo subplot parodying Antonio/Sebastian</li> <li>Trinculo repeatedly referring to Caliban as a 'monster'</li> <li>Colonisers seeing colonise</li> </ul>
	14	<ul> <li>Ariel's music enticing ergand towards Prospero's cave</li> <li>Calibar ' i g ; ) &gt; a hear the noises of the island in his continuous in the continuous properties.</li> <li>tion 'n a petween sound and magic/dreams/unreality</li> </ul>
	74 709 Edwardon	<ul> <li>P. ospero ruling island to make a safe place for Miranda</li> <li>Stephano imagining island as a place that he can rule</li> <li>Gonzalo seeing island as utopia where men will not have</li> </ul>
	16	<ul> <li>Possibility that Miranda is Ferdinand's equal rather than</li> <li>Miranda's marriage suggesting she is simply redefined by i.e. not a woman of her own</li> <li>Caliban's lack of freedom at the end of the play</li> </ul>
	17	<ul> <li>Storm reflecting chaos of power struggles in play</li> <li>Integrating information about setting into lines of the pla</li> <li>Introduced to characters (dukes, noblemen) who are ord case helpless</li> </ul>
	18	Personal response
	19	<ul> <li>Shylock's quotation related to Prospero's revenge</li> <li>Claudius's quotation contrasted with Prospero's willingned</li> <li>Othello quotation related to Prospero's realisation that resatisfaction</li> </ul>



