

THE TEMPEST

William Shakespeare

Year 8

<https://www.playshakespeare.com/the-tempest/scenes/act-i-scene-2>

Act One Scene One On a ship at

sea during a storm

A tempestuous noise of thunder and lightning heard.

Enter a Ship-Master and a Boatswain.

MASTER OF A SHIP: Boatswain!

BOATSWAIN: Here, master; what cheer?

MASTER OF A SHIP: Good; speak to th' mariners. Fall to't, yarely, or we run ourselves aground. Bestir, bestir.

Exit.

Enter Mariners.

BOATSWAIN: Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail. Tend to th' master's whistle.—Blow till thou burst thy wind, if room enough!

Enter Alonso, Sebastian, Antonio, Ferdinand, Gonzalo, and others.

ALONSO: Good boatswain, have care. Where's the master? Play the men.

BOATSWAIN: I pray now keep below.

ANTONIO: Where is the master, bos'n?

BOATSWAIN: Do you not hear him? You mar our labor. Keep your cabins; you do assist the storm.

GONZALO: Nay, good, be patient.

BOATSWAIN: When the sea is. Hence! What cares these roarers for the name of king? To cabin! Silence! Trouble us not.

GONZALO: Good, yet remember whom thou hast aboard.

BOATSWAIN: None that I more love than myself. You are a councillor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority. If you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap.—Cheerly, good hearts!—Out of our way, I say.

Exit.

GONZALO: I have great comfort from this fellow. Methinks he hath no drowning mark upon him, his complexion is perfect gallows. Stand fast, good Fate, to his hanging, make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hang'd, our case is miserable.

Exeunt.

Enter Boatswain.

BOATSWAIN: Down with the topmast! Yare! Lower, lower! Bring her to try with main-course. *A cry within.* A plague upon this howling! They are louder than the weather, or our office.

Enter Sebastian, Antonio, and Gonzalo.

Yet again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

SEBASTIAN: A pox o' your throat, you bawling, blasphemous, incharitable dog!

BOATSWAIN: Work you then.

ANTONIO: Hang, cur! Hang, you whoreson, insolent noisemaker! We are less afraid to be drown'd than thou art.

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

BOATSWAIN: Lay her a-hold, a-hold! Set her two courses off to sea again! Lay her off.

Enter Mariners wet.

MARINERS: All lost! To prayers, to prayers! All lost!

Exeunt.

BOATSWAIN: What, must our mouths be cold?

GONZALO: The King and Prince at prayers, let's assist them, For our case is as theirs.

SEBASTIAN: I am out of patience.

ANTONIO: We are merely cheated of our lives by drunkards. This wide-chopp'd rascal—would thou mightst lie drowning. The washing of ten tides!

GONZALO: He'll be hang'd yet, Though every drop of water swear against it, And gape at wid'st to glut him.

A confused noise within:

"Mercy on us!"—

"We split, we split!"—"Farewell, my wife and children!"—

"Farewell, brother!"—"We split, we split, we split!"

Exit Boatswain.

ANTONIO: Let's all sink wi' th' King.

SEBASTIAN: Lee's take leave of him.

Exit with Antonio.

GONZALO: Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, brown furze, any thing. The wills above be done! But I would fain die a dry death.

Exit.

Notes:

- There are important royal passengers on board but in this dangerous situation, when all could drown, rank and importance count for nothing. The sailors challenge the authority of

the ruling classes on board. This theme - the challenging of authority - will be developed during the play.

- Aspects of character appear in this first, violent scene of the play. King Alonso and Gonzalo are courteous, excessively polite. Antonio and Sebastian are pointlessly aggressive and abusive, cursing the sailors who are doing their best to save the ship.
- The physical tempest and the wrecking of the ship work as a metaphor for the spiritual, psychological and physical upheaval and turmoil which have involved some of the characters in the past - King Alonso, Antonio and Sebastian on the ship, Prospero on the island.

Questions:

1. Write about your first impressions of King Alonso, Gonzalo, Antonio, Sebastian and the Boatswain.
2. How does the language of this scene help to create the impression of danger and frantic activity?
 - (a) Write about Prospero's life before he came to the island.
 - (b) Explain how Prospero and his daughter managed to survive and arrive safely on the island.
3. Imagine being on a sailing ship in a storm at sea. The wind howls, waves crash, thunder cracks and lightning flashes. The ship rolls wildly with the waves. The crew battle to save the ship.

Act One Scene Two

Prospero and Miranda watch the storm

Prospero tells Miranda something about her past

Enter Prospero and Miranda.

MIRANDA

*If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky it seems would pour down stinking pitch,
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O! I have suffered
With those that I saw suffer. A brave vessel
(Who had, no doubt, some noble creature in her)
Dash'd all to pieces! O, the cry did knock
Against my very heart. Poor souls, they perish'd.
Had I been any God of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow'd, and
The fraughting souls within her.*

PROSPERO: *Be collected, No more amazement. Tell your piteous heart. There's no harm done.*

MIRANDA: *O woe the day!*

PROSPERO

*No harm:
I have done nothing, but in care of thee
(Of thee my dear one, thee my daughter), who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.*

MIRANDA: *More to know. Did never meddle with my thoughts.*

PROSPERO

*'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. So,*

Lays down his mantle.

Lie there, my art. Wipe thou thine eyes, have comfort.

The direful spectacle of the wrack, which touch'd

The very virtue of compassion in thee,

I have with such provision in mine art

So safely ordered that there is no soul—

No, not so much perdition as an hair

Betid to any creature in the vessel

Which thou heardst cry, which thou saw'st sink. Sit down,

For thou must now know farther.

MIRANDA

You have often

Begun to tell me what I am, but stopp'd

And left me to a bootless inquisition,

Concluding, "Stay: not yet."

PROSPERO

The hour's now come,

The very minute bids thee ope thine ear.

Obey, and be attentive. Canst thou remember

A time before we came unto this cell?

I do not think thou canst, for then thou wast not

Out three years old.

MIRANDA: *Certainly, sir, I can.*

PROSPERO

By what? By any other house, or person?

Of any thing the image, tell me, that

Hath kept with thy remembrance.

MIRANDA

'Tis far off;

And rather like a dream than an assurance

That my remembrance warrants. Had I not

Four, or five, women once that tended me?

PROSPERO

Thou hadst; and more, Miranda. But how is it

That this lives in thy mind? What seest thou else

In the dark backward and abysm of time?

If thou rememb'rest aught ere thou cam'st here,

How thou cam'st here thou mayst.

MIRANDA: *But that I do not.*

PROSPERO

Twelve year since, Miranda, twelve year since,

Thy father was the Duke of Milan and

A prince of power.

MIRANDA: *Sir, are not you my father?*

PROSPERO

Thy mother was a piece of virtue, and

She said thou wast my daughter; and thy father

Was Duke of Milan, and his only heir

And princess no worse issued.

MIRANDA

O the heavens,

What foul play had we, that we came from thence?

Or blessed was't we did?

PROSPERO

Both, both, my girl.

By foul play (as thou say'st) were we heav'd thence,

But blessedly help hither.

MIRANDA

O, my heart bleeds

To think o' th' teen that I have turn'd you to,

Which is from my remembrance! Please you, farther.

PROSPERO

My brother and thy uncle, call'd Antonio—

I pray thee mark me—that a brother should

Be so perfidious!—he whom next thyself

Of all the world I lov'd, and to him put

The manage of my state, as at that time

Through all the signories it was the first,

And Prospero the prime duke, being so reputed

In dignity, and for the liberal arts

Without a parallel; those being all my study,

The government I cast upon my brother,

And to my state grew stranger, being transported

And rapt in secret studies. Thy false uncle—

Dost thou attend me?

Notes:

- Prospero is a powerful magician. Miranda, who is distressed by the sight of the sinking ship, suspects that her father has used his magic powers to create the storm. She begs him to calm the storm. Prospero assures her that no harm has been done.

Questions:

1. Who are they, Prospero and Miranda?
2. Reread Miranda's opening speech in Act One Scene Two. What impression of Miranda's character do we get from it?

3. At line 23 Prospero says to Miranda, "*Lend thy hand / And pluck my magic garment from me. So, / Lie there my Art*". This is clearly a stage direction. What does Prospero do? What does he mean?
4. Read through Act One Scene two. How does Prospero calm his daughter's fears?

Prospero's story

Prospero tells Miranda that he was once the Duke of Milan. He was too interested in studying magic and allowed his brother, Antonio, to look after the affairs of state.

Then Antonio, helped by Alonso, the King of Naples, deposed him. Prospero was put out to sea in a leaky old boat with his baby daughter Miranda.

Prospero

In few, they hurried us aboard a barque,

Bore us some leagues to sea, where they prepared
A rotten carcass of a butt, not rigged,

Nor tackle, sail, nor mast - the very rats
Instinctively have quit it. There they hoist us

To cry to the sea, that roared to us; to sigh

To the winds, whose pity sighing back again

Did us but loving wrong.

(Act One Scene Two)



So Prospero and the baby Miranda were cast adrift in a tiny boat, at the mercy of the sea. Luckily, a kind old counsellor, called Gonzalo, took pity on them. He put food, clothes and Prospero's magic books into the boat with them.

Questions:

Read through the description of the boat in which Prospero and his little daughter were put out to sea.

- What did Antonio intend to happen to his brother and his little girl?
- How do you think Prospero feels about his brother Antonio?
- Using the image above, write your own descriptive writing about the boat.

Prospero and Miranda reach safety

Prospero and his baby daughter, Miranda, drifted helplessly in the little boat.

Prospero says that although he felt hopeless, Miranda's smiles gave him courage.

By good fortune they drifted towards a remote and, apparently deserted, island. Prospero tells Miranda how they arrived on the island. He tells her that everything she knows he taught her.

There were no other civilised human beings on the island.

Prospero

Here in this island we arrived, and here

Have I, thy schoolmaster, made thee more profit

Than other princes can, that have more time

For vainer hours, and tutors not so careful.

(Act One Scene Two)



With his powerful magic Prospero was able to provide for them on the island.

The island *seemed* to be deserted.

But Prospero and his daughter were not the only ones on the island. There were two other beings.

One was called CALIBAN.

The other was a spirit called ARIEL.

Questions:

In Shakespeare, names sometimes reflect the nature of the character.

- What would you expect a character named Caliban to be like?
- What would you expect a character named Ariel to be like?
- Prospero would do anything to look after his daughter Miranda. Write a short story describing the love between two people . Use 3PSAMOSA. Minimum 2 paragraphs.

You could write about:

Mother and her child, Siblings, Friends, Father and his child

Caliban

Caliban was the son of an evil witch called SYCORAX.

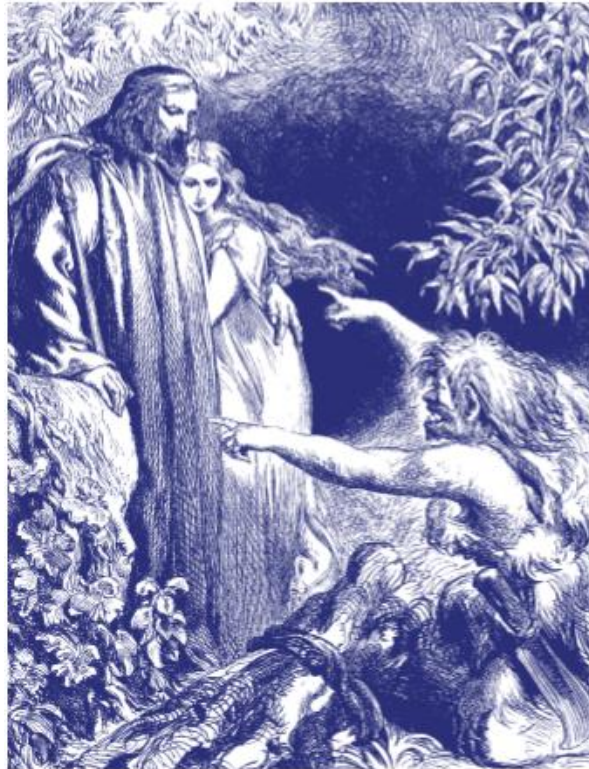
Many years before, Sycorax had been banished to the deserted island. There she had given birth to a son, called Caliban. Caliban was a strange and savage creature. After the death of his mother he had continued to live on the island. He knew all the fresh-water streams and could find plenty

to eat.

Prospero found Caliban and taught him to speak and at first tried to be kind to him. Then, as Miranda grew older, Caliban tried to rape her.

Prospero then treated Caliban as a slave and punished him whenever he didn't work hard enough.

In the list of characters for *The Tempest*, Caliban is usually described as 'a savage and deformed slave'.



Questions:

- If you were producing the play how would you have the actor playing Caliban dressed, made up etc? How would he walk, talk etc?
- You have been banished to a desert island. Write a diary entry.

You could include:

Your day

Your emotions

How you got there

Ariel

Ariel was an airy spirit.

When Prospero arrived on the island he heard Ariel groaning in agony. Ariel had refused to do what the wicked witch Sycorax wanted him to do. As a punishment Sycorax had imprisoned him in

the cleft of a tree

Prospero used his magic to set Ariel free. In return Ariel works for Prospero. Ariel could perform very powerful magic. He served Prospero faithfully. At the beginning of the play he created the storm which seemed to wreck the royal ship.



Questions:

Ariel is described as 'an airy spirit'. He [or she] can appear in many forms.

- If you were producing *The Tempest* how would you have the actor or actress playing Ariel dressed, made up etc? How would he / she walk, talk etc?
- How would you create the impression of 'an airy spirit'?

Prospero's plan unfolds

Ariel reports back to Prospero.

As instructed by Prospero, Ariel has created the illusion of the terrible storm which wrecked the royal ship off the coast of Prospero's island. He describes how he did it:

Ariel

I boarded the King's ship. Now on the beak, Now in the waist, the deck, in every cabin,

I flamed amazement. Sometime I'd divide

And burn in many places; on the topmast,

The yards and bowsprit, would I flame distinctly, Then meet and join

Ariel goes on to tell Prospero that no-one has been harmed.

Some leapt overboard into the raging seas. But all are safely on shore, completely unhurt and with their clothes dry and fresh. The ship is safely in harbour and all its crew, by Ariel's magic, sleeping soundly.

Ariel

Not a hair perished;

On their sustaining garment not a blemish,

But fresher than before. And as thou badest me In troops I have dispersed them about the isle. The King's son have I landed by himself,

Whom I left cooling of the air with sighs

In an odd angle of the isle, and sitting

His arms in this sad knot.

[Act One Scene 2]

So now, after so many years, Prospero has his old enemies in his power.

Questions:

- Why is Prospero's brother Antonio his enemy?
- Why is Alonso, the King of Naples, Prospero's enemy?
- What do you think Prospero has in mind for his enemies?
- You have been betrayed by a friend. Use the power of words to express why you feel your friend should apologise to you.

Prospero and Miranda visit Caliban

Prospero and Miranda go to Caliban's cave. Prospero has work for Caliban. Prospero orders Caliban to collect more wood.

We see in this scene how Prospero and Miranda treat Caliban. Prospero speaks very harshly to him.

Prospero

Thou most lying slave,

Whom stripes may move, not kindness! I have used thee, Filth as thou art, with human care, and lodged thee

In mine own cell, till thou didst seek to violate

The honour of my child.

We learn how Miranda at first pitied Caliban. She taught him to speak. She tried to help him, until he tried to rape her.

She now calls him an “abhorred slave” and says because of his evil nature he deserves to be made to live in the cave and slave for them.

Caliban tries to stand up for himself, but he admits that Prospero is so powerful he has to obey him.

Caliban

I must obey; his art is of such power,

It would control my dam's god Setebos,

And make a vassal of him.

[Act One Scene 2]

Questions:

- What is your first impression of Caliban?
- ‘It is part of human nature to be evil’- To what extent do you agree?
- Do you think Caliban deserves a second chance? Explain why?

Miranda sees Ferdinand

Prospero has planned for Miranda and Ferdinand to meet.

Ariel, invisible, plays and sings enchanting music and leads Ferdinand towards Prospero and Miranda.

When Miranda first sees Ferdinand she doesn't know what it is. The only other human beings she

knows are her father and Caliban. She thinks Ferdinand is a spirit created by her father's magic

Miranda

What is it? A spirit?

Lord, how it looks about. Believe me, sir,

It carries a brave form. But 'tis a spirit.

Prospero assures her that Ferdinand is a real, live human being. He tells Miranda that Ferdinand is grieving and is searching for the rest of his friends, who he believes perished in the shipwreck.

Miranda thinks Ferdinand is wonderful

Miranda I might call him

A thing divine, for nothing natural

I ever saw so noble.

[Act One Scene 2]

Questions:

- Why do you think Miranda is so delighted when she first sees Ferdinand?
- Describe a time you saw something beautiful.

Ferdinand and Miranda meet

Ferdinand has followed Ariel's mysterious music. When he sees Miranda he thinks she is a goddess and that the music was for her. He is amazed to find when she speaks, that she speaks his language.

Ferdinand immediately falls in love with Miranda. He says that if she is not already married he will

marry her and make her Queen of Naples.

But Prospero is not yet ready for that. He wants Ferdinand to prove himself. He accuses Ferdinand of coming to the island as a spy, to take it from Prospero.

Miranda is surprised to hear her father speaking so harshly to Ferdinand. She tries to defend him.

Miranda

O dear father,

Make not too rash a trial of him, for he's

Gentle, and not fearful.

[Act One Scene 2]

But Prospero is determined to put Ferdinand's love to the test.

For the moment, using his magic, he makes Ferdinand powerless and tells Miranda not to try to speak up for him.

Questions:

- What does Miranda think of her father's treatment of Ferdinand?
- What do you imagine Ferdinand thinks of Prospero's treatment of him?

Alonso grieves for his son

Ariel has put the rest of the royal party safely in another part of the island.

For the most part they are grateful that they have escaped drowning. Alonso, King of Naples, however, is grieving for his son Ferdinand. He feels sure that he has drowned. Gonzalo and Francisco try to comfort him.

Francisco tells him that Ferdinand may have survived the storm.

Francisco

Sir, he may live.

I saw him beat the surges under him,

And ride upon their backs; he trod the water Whose enmity he flung aside, and breasted

The surge most swollen that met him.

[Act Two Scene 1]

Ariel watches the royal party. He plays solemn music and sends King Alonso and some of his courtiers to sleep. Antonio (Prospero's brother, the usurping Duke of Milan), and Sebastian (King Alonso's brother) remain awake.

Antonio tells Sebastian how much he himself has benefited by deposing his brother, Prospero. Antonio tries to persuade Sebastian that they should kill Alonso and Gonzalo, to make Sebastian King of Naples. Sebastian finally agrees and says that when he is king Antonio will no longer have to pay tribute to him from Milan.



Questions:

Antonio and Sebastian draw their swords but Ariel wakes the others with his music. They tell the king they have drawn their swords to protect him from wild animals. Alonso believes them. He just wants to search for his missing son.

- **Explain what is happening in the picture above.**
- **Who are the two men with drawn swords? What were they about to do?**
- **What happened to stop them?**

Prospero makes Ferdinand carry logs

Ferdinand is now so much in love with Miranda that he says he can bear the hard labour when he thinks about her.

Miranda appears, closely followed by her father, who keeps out of sight. Miranda is very distressed because Ferdinand has to work so hard. She tells Ferdinand to rest awhile and let her do some of his work. She does not know that her father is secretly watching and listening.

Miranda

*If you'll sit down
I'll bear your logs the while. Pray give me that,
I'll carry it to the pile.*

Ferdinand

*No, precious creature,
I'd rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.*

[Act Three Scene 1]

Questions:

- Does Ferdinand seem like a good person?
- What makes you think so?
- Why do you think Prospero is so pleased?
- Write a character description of someone with a 'golden heart'. Use 3PSAMOSA

Caliban plots to kill Prospero

Stephano, Trinculo and Caliban are still drinking. Caliban is angry because Trinculo makes fun of him. Stephano threatens Trinculo and tells him to leave Caliban alone.

Caliban wants Stephano to kill Prospero and make himself lord of the island.

Caliban *I say by sorcery he got this isle;
From me he got it. If thy greatness will
Revenge it on him - for I know thou dar'st -*

Stephano *That's most certain.*

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

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

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

[Act Three Scene 2]

Stephano agrees. He says he will kill Prospero and make himself king of the island with Miranda as his queen. Trinculo and Caliban will be his deputies.

Question:

'The death penalty has been abolished in the UK since 1969. We should bring the death penalty back for murderers' - To what extent do you agree. Write a letter to our prime minister explaining reasons for or against.

A magical banquet

The royal party are wandering around the island, searching for Alonso's son, Ferdinand. They are exhausted. Old Gonzalo can go no further

Sebastian and Antonio still intend to murder Alonso.

Suddenly there is strange music. Prospero appears, but invisible to the royal party.

Strange spirits enter, bringing in an elaborate banquet. They invite the king and his party to eat.

They are about to eat when Ariel, in the shape of a harpy, appears. He accuses Alonso, Sebastian and Antonio of driving Prospero out of Milan.

Ariel

But remember -

*For that's my business to you, - that you three
From Milan did supplant good Prospero;
Exposed unto the sea - which hath requit it -
Him, and his innocent child; for which foul deed,
The powers, delaying, not forgetting, have
Incensed the seas and shores, yea, all the creatures
Against your peace.*

[Act Three Scene 3]

There is thunder and Ariel vanishes. The spirits take away the banquet.

Alonso is full of regret for his part in the overthrow of Prospero. He feels that is the reason why his son drowned. He says, *'Therefore my son in the ooze is bedded'* Sebastian and Antonio remain defiant.

Alonso decides to search for his son's body and drown himself with him.

Alonso thinks that the loss of his son is his punishment for what he did to Prospero.

Prospero tells Ferdinand he may marry Miranda. He creates a masque for their

entertainment.

Prospero tells Ferdinand that he has proved himself worthy of Miranda and may marry her. He warns him, however, against sex before marriage.

Ferdinand promises to keep his passion in check.

Ariel, at Prospero's bidding, creates an elaborate and magical entertainment for Ferdinand and Miranda.

Suddenly Prospero ends the entertainment. He has remembered that Caliban, Stephano and Trinculo, are on their way to try to murder him.

Ariel tells Prospero that the three rogues are "red-hot" with drinking. He tells Prospero that he has led them a merry dance and has lured them into a stinking pool.



Question:

Why do you think Prospero felt it necessary to warn Ferdinand against taking advantage of Miranda?

How does Ferdinand respond to Prospero's warning?

"Now does my project gather to a head"

Prospero's plans are almost complete.

Ariel tells him that the royal party are all together and in some distress. They are still dazed, imprisoned by Prospero's powerful spell.

Prospero decides to be merciful. He sends Ariel to bring them to him.

He remembers all the wonders his magic has achieved but he says that when all this present conflict is resolved he will give up his magic.

Prospero

*But this rough magic
I here abjure. And when I have required
Some heavenly music - which even now I do -
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.*

[Act Five Scene One]

Prospero waits for the arrival of the royal party.

Question:

- How will Prospero deal with the men who almost destroyed him and his little daughter?
- Would you forgive them? And why?
- What would you do?

Prospero confronts the astonished court

Prospero sends Ariel to the king's ship to bring the master and the boatswain to join them.

Prospero presents himself to them as "the wronged Duke of Milan, Prospero".

He embraces Alonso and welcomes him. Alonso gives up all claims to Milan and asks for Prospero's forgiveness. Prospero embraces Gonzalo.

He lets Sebastian and Antonio know that he is aware of their plot to kill Alonso - but says that for the moment he will tell no tales. Prospero even forgives his brother, Antonio.

Alonso tells Prospero that he is grieving for the loss of his son, Ferdinand. Prospero tells Alonso that he, too, has suffered loss - the loss of his daughter.

Alonso *If thou beest Prospero
Give us particulars of thy preservation,
How thou hast met us here, whom three hours since
Were wracked upon this shore; where I have lost -
How sharp the point of this remembrance is -
My dear son Ferdinand.*

Prospero *I am woe for it, sir.*

Alonso *Irreparable is the loss, and patience
Says it is past her cure.*

Prospero *I rather think
You have not sought her help, of whose soft grace
For the like loss, I have her sovereign aid
And rest myself content.*

Alonso *You the like loss?*

Prospero *As great to me, as late; and supportable
To make the dear loss have I means much weaker
Than you may call to comfort you - for I
Have lost my daughter. [Act Five Scene One]*

Questions:

- What does Prospero mean when he says that he has lost his daughter?
- Write about a time you 'lost' something. Use a range of language devices, range of sentence structures, and a range of punctuation

Ferdinand and Miranda are revealed

Alonso wishes that his son and Prospero's daughter were alive and living as king and queen in Naples. Prospero has a surprise for him. He reveals Ferdinand and Miranda quietly playing at chess.

Miranda is amazed to see so many people.

Miranda

*O wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world
That has such people in it!*

(Act Five Scene One)

Alonso is still dazed and amazed, “*This is as strange a maze as ever men trod*”, he say. He gives Ferdinand and Miranda his blessing.

Alonso

*Give me your hands.
Let grief and sorrow still embrace his heart
That doth not wish thee joy.*

Gonzalo

Be it so, amen.

(Act Five Scene One)

Questions:

- Why is Miranda so delighted with all the people she sees?
- How does King Alonso feel about his son’s betrothal to Miranda?
- Describe Miranda using all the language devices in 3PSAMOSA.

Ariel leads in the sailors

The ship’s master and boatswain troop in, amazed by what they have seen and experienced.

The boatswain tells his side of the story:

Boatswain

*We were dead of sleep,
And - how we know not - all clapped under hatches,
Where, but even now, with strange and several noises
Of roaring, shrieking, howling, jingling chains,
And more diversity of sounds, all horrible,
We were awaked, straightway at liberty,
Where we, in all our trim, freshly beheld
Our royal, good, and gallant ship, our master
Capering to eye her. On a trice, so please you,
Even in a dream, were we divided from them,
And were brought moping hither.*

(Act Five Scene One)



Alonso is still baffled. Prospero says that in due course and in private he will explain everything. Until then he tells them to be in good spirits.

Prospero

*Sir, my liege,
Do not infest your mind with beating on
The strangeness of this business. At picked leisure,
Which shall be shortly single, I'll resolve you,
Which to you shall seem probable, of every
These happened accidents. Till when, be cheerful
And think of each thing well.*

(Act Five Scene One)

Question:

- Explain briefly, in your own words, what happened to the ship and the sailors.

PROSPERO

Copy out the following passage filling in the missing words from the box below.

| | | | | | | |
|---------|----------|--------|-------|---------|---------------|---------|
| Caliban | twelve | Naples | magic | Miranda | storm | enemies |
| Antonio | magician | island | Ariel | revenge | Duke of Milan | books |

Prospero was the Duke of Milan. He was more interested in studying his [] books than in governing Milan. He left that to his brother [].

Antonio decided he wanted to be the []. He conspired with the King of Naples to get rid of his brother.

Prospero and his little daughter [] were put out to sea in a leaky old boat. Luckily, a friend put food, water and Prospero's magic [] in the boat.

The boat drifted to an island. On the island was a savage called [] and an airy spirit called [].

Prospero spent years on the island studying until he became a powerful [].

After Prospero and his daughter had been on the island for [] years, an opportunity came for Prospero to get his [].

A ship carrying the King of [] and Prospero's brother Antonio was sailing close by the island.

Prospero arranged for his servant Ariel to create the illusion of a great [].

The ship appeared to be sinking and all the passengers aboard jumped into the sea and swam to the island.

Prospero now had his [] in his power. He had wanted revenge but now he decided to forgive them.

At the end of the play Prospero decides to leave the [] and return to Italy with the King of Naples.

Design a poster advertising a production of *The Tempest*.

Say very briefly what the play is about and include a picture.

