Advanced Placement in
English Literature and Composition

Individual Learning Packet

Teaching Unit

The Tempest

by William Shakespeare

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ISBN 978-1-60389-367-1
Item No. 303090

The Tempest

Objectives

By the end of this unit, students will be able to:

- define the basic elements of Renaissance tragedy and Renaissance comedy.
- define the Elizabethan Romance as a combination of Renaissance tragedy and comedy.
- identify and discuss the distinctly Shakespearean motifs of this play.
- discuss the island as a metaphor for colonialism in the New World.
- discuss character relationships in this play that exemplify conflicts among social classes.
- discuss the significance of this play in relation to popular culture of the Elizabethan era.
- identify the instances in this play in which the conventions of social class structure are challenged.
- analyze the characters of Alonzo, Prospero, Miranda, Caliban, Ferdinand, and their relationships to one another.
- analyze Shakespeare's use of comic relief
- analyze the techniques Shakespeare uses to convey character and character relationships to his audience.
- respond to multiple choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition Exam.
- respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition exam.
- offer a close reading of *The Tempest* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the play.

The Tempest

Introductory Lecture

The Roots of *The Tempest*

Written late in Shakespeare's career, around 1610, *The Tempest* is an example of Shakespeare's refined craft, if only because it catalogs the motifs and themes common to most Shakespeare plays.

The Tempest is a hybrid of both comedy, tragedy, and romance—it is a tale of revenge, but it is also the story of naïve love and absolute forgiveness and reconciliation. Regal characters of terrible potential are juxtaposed against bumbling clowns and naïve young adults, and it all occurs in an enchanted setting that seems to exist somewhere outside of reality.

The Tempest was performed for the marriage of Elizabeth, daughter of King James, in 1612. In the years that followed, it was transformed to reflect the changing artistic preferences of the English audience. Playwrights of the Restoration period, in subsequent decades, revised the play to include more roles for women and more music. In the Victorian Era, at the end of the 19th century, the play was returned to its original form, but elaborate special effects were added.

Modern poets, novelists, and visual artists continue to find the play fascinating. Film adaptations of *The Tempest* have been set during the Civil War and in a science-fiction distant galaxy. There is an animated *Tempest*, and many musical pieces have been inspired by the play and by Ariel's songs.

The setting of *The Tempest* reflects the zeitgeist of Elizabethan culture, which was rife with imagination about undiscovered lands and strange peoples beyond the oceans. Specifically, the wreck of the *Sea Venture* is thought to have inspired *The Tempest*. The *Sea Venture* was a Virginia Company supply ship lost in a storm while en route to the Jamestown colony. The ship, carrying the newly appointed governor of Jamestown, ran aground in Bermuda. The crew spent months surviving and repairing the ship, and the account of the lost governor returning to his appointed post in Jamestown quickly captured the imagination of England.

The Tempest likewise offers fascinating insights into Shakespeare's psyche—about the world outside of England and the complexities of human nature. Eighteenth-century Shakespearean scholar and critic Edward Capell was the first to suggest that Shakespeare may have been familiar with the works of French statesman, philosopher, and essayist Michel de Montaigne. An English translation of Montaigne's most famous work *Essais* (*Essays*) was available in London as early as 1603, while Shakespeare was most likely writing *King Lear.*

In *Essays*, Montaigne claims to describe man, especially himself, with "utter frankness." Many of his observations—and much of his own life—seem to be echoed in certain plot and character developments in *The Tempest*:

In his own time, Montaigne was better known for his public service than for his literary endeavors. Having studied law in Toulouse, a city in southwest France, he pursued a highly successful legal career. He:

- served as counselor of the *Court des Aides* of Périgieux in Acquitaine,
- was appointed counselor of the *Parlement in Bordeaux* (a high court of appeals),
- served at the court of French King Charles IX,
- was awarded the highest honor of the French nobility, the collar of the order of St. Michael, to which he had aspired from his youth.

On February 28, 1571 (his thirty-eighth birthday), he retired from public life to the Tower of the Château, which he had inherited on the death of his father. Montaigne called this his "citadel." He maintained a period of self-imposed reclusion that lasted nearly ten years. Locked within his fifteen-thousand-work library, he wrote his *Essays*. At the beginning of his retirement, he had the following inscription carved at the top of the bookshelves of his library:

In the year of Christ 1571, at the age of thirty-eight, on the last day of February, his birthday, Michael de Montaigne, long weary of the servitude of the court and of public employments, while still entire, retired to the bosom of the learned virgins, where in calm and freedom from all cares he will spend what little remains of his life, now more than half run out. If the fates permit, he will complete this abode, this sweet ancestral retreat; and he has consecrated it to his freedom, tranquility, and leisure.

Note the similarity between this act of scholarly retirement and Prospero's Act I description of how he all but abdicated his office of Duke in favor of his studies.

Throughout the individual essays in his master work, Montaigne exhibits an awareness of—and a respect for—cultures, traditions, and religions that were different from his own. Such an attitude was certainly unusual for the writer's time and place. Montaigne clearly opposed colonization and the subjugation of native peoples. He most fervently opposed the conquest of the New World, especially the suffering it brought upon the natives.

Much of Shakespeare's ambiguity about colonization and Europe's "conquest" of native peoples is quite possibly informed by Montaigne's ideas.

Throughout *Essays,* Montaigne espouses a number of philosophies that seem expressed almost verbatim by one character or another from *The Tempest*.

- In Book I, Chapter 19 ("That to Study Philosophy is to Learn to Die") Montaigne observes, "The continuous work of our life is to build death." Compare this to Prospero's announcement in Act V that, once he has returned to Milan, "Every third thought shall be [his] grave."
- In the same essay, Montaigne states, "Life in itself is neither good nor evil; it is the scene of good or evil, as you make it." Compare this to Gonzalo's Act II, Scene I optimistic sentiment: "When every grief is entertain'd that's offer'd,/Comes to the entertainer—/…/Dolour …"

- In his Book III essay, "Of Cripples" (Chapter 11), Montaigne discusses human nature and the human inclination to condemn that which is strange as "monstrous" for no other reason than its strangeness: "I have never seen greater monster or miracle in the world than myself: one grows familiar with all strange things by time and custom, but the more I frequent and the better I know myself, the more does my own deformity astonish me, the less I understand myself…." Consider Shakespeare's ambiguous development of Caliban, the only native of the island, imprisoned and enslaved by Prospero. Caliban (whose name is remarkably similar to "cannibal," is a grotesque man-monster, certainly considered by Prospero and Miranda to be less than human, but obviously capable of intelligent thought and human communication. Coarse and brutish as Caliban is, some of the most lyrical and poetic lines in the play are given to him—especially when he is recalling the beauty and delights offered by his island before Prospero's arrival.

Given the distinctively "modern" bent to Montaigne's observations, the timing of the release of the English translation of *Essays,* and the remarkably close echoing of many of Montaigne's thoughts in *The Tempest*, it is clear that a case can be made for Shakespeare's having been aware of the French philosopher's work, and his sympathy with the man's philosophy.

Explorations of human nature, an examination of the purpose and goal of life on earth, and an indictment of Euro-centrism and the worldwide colonial movement it gave birth to can all be found in Montaigne and echoed in *The Tempest*.

The Genre of the Play

As is the case with several of Shakespeare's later plays, *The Tempest* is difficult to categorize in any of the commonly-accepted genres in which the playwright wrote. This is largely because the play contains elements of several of Shakespeare's familiar genres. Thus, *The Tempest* contains elements of the Shakespearean comedy, but it is not, strictly speaking, a comedy. It contains elements of the Shakespearean tragedy, but it is certainly not a tragedy; and it contains elements of the romance but is not a romance alone.

Elements of Comedy:

- **reversal of social order**

The play begins with the shipwreck in which an unnamed master, boatswain, and mariners are the rulers, and the named nobility and royalty (Alonso, Antonio, Sebastian, and Gonzalo) are the subjects. The boatswain is even able to rebuke his passengers for being in the way of his efforts to save their lives. Throughout the play, many of the characters imagine themselves as rulers on the island.

- **pageantry and weddings**

Act IV, Scene I includes the pageant staged for Ferdinand and Miranda's marriage.

- **forgiveness and general reconciliation at end**

Ferdinand and Miranda are, of course, married. Prospero forgives Antonio for his crimes. Prospero and Alonso are reconciled, and Gonzalo notes with wonder that Alonso helped to depose Prospero so that Prospero's grandchildren would become Alonso's heirs. Ariel is given his freedom, and there is even the suggestion that Prospero will "pardon" the repentant Caliban.

Elements of Tragedy:

- **theme of revenge**

The impetus of the plot of *The Tempest* is Prospero's desire to avenge the wrong done to him by his brother and Alonso. Since the audience has no knowledge of what Prospero plans to do with the party he has shipwrecked on his island, the early plot could as easily develop into a tragic plot as a comic or romantic one.

Throughout the play, numerous characters, especially Caliban, at least mention the idea of avenging real or perceived wrongs.

- **threat of violence/bloodshed**

Swords are drawn and violence threatens to erupt as early as Act I, Scene II when Ferdinand draws his sword against Prospero. Act III, Scene II concludes in fisticuffs. Act III, Scene III involves the newly hatched plot to assassinate Alonso, and swords are drawn. The scene ends with Alonso's threatening suicide.

Romantic Elements:

- **distant/exotic setting**

Due to the date of the play's composition and first performances, most modern critics tend to believe that Prospero's magical island represents the "New World," which European powers have begun to colonize.

Even for those who do not hold to this interpretation, the cast of characters largely originates in Italy (Naples and Milan). They are en route from Africa (Tunisia) at the beginning of the play, and they are shipwrecked on a fictional island reminiscent of the islands off the coast of Spain or in the Caribbean. Clearly the island is wondrous enough to capture the fancies of Gonzalo and Stefano, while also being replete with enough fens, marshes, and foul lakes to suit the plot's purposes.

- **lover's catalogue of labors**

While it's not quite a "catalogue of labors," Ferdinand *is* forced to carry firewood, as some sort of challenge to win the hand of Miranda. Certainly his forced servitude wins Miranda's sympathy and increases her affection for him.

- **the hero's Quest**

The plot contains several elements that could reasonably be interpreted as literary nods to the hero quest of romance literature:

- Ferdinand's "quest" (though not overly taxing) to "win" Miranda.
- Prospero's quest for justice (or revenge).
- Alonso's quest for forgiveness and absolution.
- Ariel's quest for freedom from servitude to Prospero.

Language in *The Tempest*

Similes and Metaphors:

Similes are direct comparisons (usually with "like" or "as"), while metaphors express closer comparison by equating one thing with another from which it is quite different.

When Prospero, in Act I, Scene II, tells Miranda the story of Antonio's takeover, he says that his brother,

> Having both the key
> Of officer and office, set all hearts i' th' state
> To what tune pleased his ear, that now he was
> The ivy which had hid my princely trunk
> And sucked my verdure out on't.

Here, Prospero uses two metaphors to describe his brother: one comparing the usurper to a musician, playing songs that persuade people to follow him, and the other comparing him to a dangerous, parasitic vine.

Likewise, Ariel uses metaphors in his songs. To draw Ferdinand towards Prospero in Act I, Scene II, he sings:

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

King Alonso, like the subject of the metaphor, will be changed into something completely unlike himself. Ferdinand immediately grasps the point and says, "This ditty does remember my drowned father."

The purpose of metaphor, of course, is to plant a suggestion in the reader's or audience's mind, to imply a quality or value not literally expressed by the object being described. For example, Prospero's metaphors clearly highlight the deception and harm in Antonio's usurpation of Prospero's throne. In Ariel's song, the transformation of the "drowned" Alonzo into something "rich and strange" with coral for bones and pearls for eyes suggests that there is a nobility in Alonzo that has not yet emerged.

The Language of Courtship and Society

Character speech is one of Shakespeare's most powerful methods of portraying social status and personality. Miranda and Caliban, both having grown up outside of civilized society, have a different language and way of thinking from the people who land on the island on their way back to sophisticated Naples.

When Miranda speaks to Ferdinand in Act III, Scene I, she is surprisingly direct; she has not been exposed to the artificial language of love. In addition, she makes no effort to hide her emotions:

> Work not so hard. I would the lightning had
> Burnt up those logs that you are enjoined to pile!
> Pray, set it down, and rest you. When this burns,
> Twill weep for having wearied you.

Ferdinand, however, who says that he has loved many women, is both clever and dramatic—sometimes exaggerated— in his speech. He may have honorable intentions, but he falls back on the elaborate language of courtship:

> 'Tis fresh morning with me
> When you are by at night.

Language can be used to deceive. For instance, Antonio uses metaphors, rather than speaking plainly, to persuade Sebastian to murder Alonso (Act II, Scene I):

> Ebbing men, indeed,
> Most often do so near the bottom run
> By their own fear or sloth.

Similarly, the more socially apt characters are more likely to use hyperbole, while isolated islanders like Caliban and Miranda rarely exaggerate. For instance, look at the following exchange between Caliban, Trinculo, and Stephano. Caliban will gladly kiss the drunken Stephano's foot; he literally means what he says. By contrast, Trinculo is unlikely to actually laugh himself to death. He is merely using hyperbole.

> **Caliban:** I'll kiss thy foot. I'll swear myself thy subject.
> **Stephano:** Come on then. Down, and swear!
> **Trinculo:** I shall laugh myself to death at this puppy-headed monster.

Blank Verse vs. Prose:

The essential medium of Elizabethan drama was blank verse, lines of unrhymed iambic pentameter. There are times, however, when Shakespeare chooses to have his characters speak in prose.

Consider the action-packed opening scene in which the ship is sinking. All of the characters speak in prose:

Master: Boatswain!
Boatswain: Here, master. What cheer?
Master: Good, speak to the mariners: fall to't, yarely, or we run ourselves aground. Bestir.
(Exit)
(Enter Mariners)
Boatswain: Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail. Tend to the Master's whistle. Blow, till thou burst thy wind, if room enough!
(Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others)
ALONSO: Good Boatswain, have care. Where's the Master? [To the Mariners] Play the men!
Boatswain: I pray now, keep below.
ANTONIO: Where is the Master, Boatswain?
Boatswain: Do you not hear him? You mar our labour. Keep your cabins: you do assist the storm.

Even the noble characters, Alonso and Antonio, speak in prose, as the focus of this scene is on the action of the shipwreck, and the eponymous tempest. However, in Act I, Scene II, both Miranda and Prospero speak in blank verse. Miranda's opening lines, of course, merely reiterate a plot event the audience has already witnessed, so Shakespeare can use the language of the girl's speech to begin to establish her character:

If **by** / your **art**, / my **dear** -/ -est **fa**- / -ther, **you** / have [irregular]
Put **the** / wild **wa**- / -ters **in** / this **roar**, / al-**lay** / them. [irregular]
The **sky**, / it **seems**, / would **pour** / down **stink**- / -ing **pitch**,
But **that** / the **sea**, // **moun**-ting / **to** th' / **wel** - kin's / **cheek**, [irregular]…
Dash'd **all** / to **piec**- / -es. **O**, / the **cry** / did **knock**
A-**gainst** / my **ver**- / -y **heart**. / Poor **souls**, / they **per**- / ish'd. [irregular]
Had **I** / been **a**- / -ny **god** / of **pow'r**, / I **would**
Have **sunk** / the **sea** / with-**in** / the **earth**, / or **ere**
It **should** / the **good** / ship **so** / have **swal**- / -low'd **and**

Prose is also often used to contrast a character of lower class or sophistication with a more noble character. Scenes of comic relief are often prose, and the character of the clown generally speaks in prose, especially if the comedy is to be found in logical wit or wordplay.

For example, Trinculo's famous speech in Act II, scene ii is entirely in prose:

> Here's neither bush nor shrub to bear off any weather at all, and another storm brewing; I hear it sing i' th' wind. Yon same black cloud, yon huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head. Yon same cloud cannot choose but fall by pailfuls. What have we here—a man or a fish—dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of not-of-the-newest Poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver. 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. Legged like a man, and his fins like arms! Warm o' my troth! I do now let loose my opinion; hold it no longer: this is no fish, but an islander that hath lately suffered by a thunderbolt.

To emphasize the artistry (and artifice) of the wedding pageant, Shakespeare has the spritely participants speak in heroic couplets (couplets of iambic pentameter):

> Cer-**es**, /most **boun-** / -teous **la-** / -dy, **thy** / rich ***leas***
> Of **wheat**, / rye, **bar-** / -ley, **vet-** / -ches, **oats** / and ***pease***;
> Thy **turf-** / -y **moun-** / -tains, **where** / live **nib-** / -bling **sheep**,
> And **flat** / meads **thatch'd** / with **sto-** / ver, **them** / to **keep**;
> Thy **banks** / with **pi-** / -o-**ned** / and **twil-** / -led ***brims***,
> Which **spon-** / -gy **A-** / -pril **at** / thy **hest** / be-***trims***,
> To **make** / cold **nymphs** / chaste **crowns**; / and **thy** /broom-**groves**,
> Whose **sha-** / -dow **the** / dis-**missed** / bach-**e-** / -lor **loves**,

Puns and Wordplay:

Elizabethans loved language and the games that could be played with language. Thus, Shakespeare's frequent use of ambiguity, double entendre, and other word play appealed not only to the lower classes of his audience, but to the nobles and royals as well. During the Renaissance, the English were only recently becoming proud of the beauty and versatility of their language, and all of Shakespeare's plays reflect this love of language. *The Tempest* is no exception.

Because puns and wordplay appealed to all levels of society, Shakespeare allows characters from all levels of society use them. For example, in Act II, Scene I, Sebastian and Antonio mock Gonzalo's attempts at optimism by playing with the words of the speeches he intends to be encouraging:

> **GONZALO:** When every grief is entertained that's offered, Comes to th' entertainer—
> **SEBASTIAN**: A dollar.
> **GONZALO**: Dolour comes to him indeed. You have spoken truer than you purposed.

Act IV, Scene I is a string of puns involving wetting (both drinking and having fallen into a lake in which the clowns have lost their bottle). Caliban promises to be Stefano's "foot-licker," an obvious pun for the liquor to which the clowns have introduced him. There is also a series of off-color puns involving the jerkins hanging on the line that distract Trinculo and Stephano from their task of murdering Prospero.

Such exchanges of wit often take place in prose, so that the wordplay is not lost in rhythm and other language devices. While clowns are commonly the punning characters—often it is the wordplay that allows the lower-class clown to speak frankly with his social (and presumably intellectual) superiors. However, there are numerous times when lovers will speak in wordplay as a means of portraying their emotional and intellectual connectedness.

Be aware of changes in the rhythmic patterns—from verse to prose, prose to verse, iambic to trochaic, etc.—and to which characters speak in metaphors, images, etc. Shakespeare uses all of the facets of language to establish tone and mood and to convey his meaning.

Dramatic Devices

Ever the popular entertainer, Shakespeare knew how to use his medium to delight his audience.

Songs/Music:

Ariel sings three songs in *The Tempest* and plays the tune of another. Caliban also attempts a song, and Stephano can be heard singing a bawdy sailing tune.

Ariel also uses instrumental music to distract the characters, entice them to follow him, or simply to fall into a particular mood or a deep sleep.

One of the most beautiful speeches in the play is in Act III, Scene II, in which Caliban praises the natural music of his island.

Special Effects:

One of the challenges of live theater has been in the creation of visual and sound effects to tell the story as the playwright intended. Among the thrilling effects employed in the Globe Theater during a performance of *The Tempest* would have been:

- cannon fire and gunpowder flashes for thunder and lightning during the Act I, Scene I storm,
- the use of a trap door for sudden entrances and disappearances of Prospero, Caliban, and the goddesses during the wedding pageant,
- the use of rigging and a hoisting mechanism to make Ariel appear to fly.

Invisibility and Sleep:

Notice the number of times in the play Prospero and Ariel announce to the audience that they are "invisible," so that they may observe what is occurring on stage without being seen themselves. Of course, they are fully visible to the audience, and Shakespeare needs them to tell the audience of their invisible state so that the audience can imagine it.

Notice also the number of times either Prospero or Ariel put characters to sleep. Sleep becomes a very handy device by which to pass time, allow some characters to act without other characters' knowledge, have visions, etc.

In fact, the boatswain seems to spend the entire time span of the play asleep!

Masques and Pageants:

A *masque* is a very brief pageant containing songs. Masques originated in the courts of Europe, and were highly formalized. A masque often involves figures from classical mythology. Prospero presents the masque as a wedding gift for Ferdinand and Miranda. The masque that Prospero puts on is meant to encourage the growth of Ferdinand and Miranda's marriage. It features Roman goddesses and spirits doing a harvest/fertility dance.

Dramatic Irony:

Because it allows the audience to watch the characters acting in ignorance, dramatic irony is always a ripe source of suspense and comedy. While Shakespeare clearly intends the audience to sympathize with Ferdinand, who believes his father is dead and with Alonso, who believes his son has drowned, the playwright also clearly intends the audience to laugh at Sebastian's wonder at the "two-headed monster" he encounters on the beach.

Themes, Symbols, and Motifs

Forgiveness:

Mercy, charity, compassion, and forgiveness—some of the main virtues put forth in the Christian Gospel—are important ideas in *The Tempest*. In the first speech, Miranda illustrates her innate compassion for the people who seem to have drowned in the shipwreck. She says:

> O, I have suffered
> With those that I saw suffer!

Prospero, however, is not yet ready to forgive. He torments Ferdinand, the innocent son of his enemy, as a test of loyalty. Finally, it is Ariel, who is not even human, who urges Prospero to be humane towards his enemies.

The end of the play, of course, involves a scene of reconciliation and overall forgiveness as even Prospero admits the part he played in his own downfall and willingly surrenders his studies to resume his proper reign as Duke.

The Individual in Relation to Society:

On the island, we see the interaction of two kinds of people: the sophisticates from Naples and Milan and the isolated islanders. As in some of Shakespeare's other plays, the action takes place in a remote setting, where the normal rules of society do not apply. For example, in *The Tempest*, the nobles' political power is of no use on the island. Between the shipwreck at the play's beginning and the reunion at the end, we can get a better idea of which qualities are innate within a character and which are made better or worse by society.

Miranda's compassion, for example, seems innate. She has had no humans to serve as role models, and one cannot imagine her learning compassion from her father.

It is strongly suggested that Caliban's anger and brutish nature are learned. He admits that Prospero's teaching him language enables him to curse. Yet he speaks in rich, lyrical imagery when he talks about the island to which he is native and when he complains of the base servitude to which he has been reduced.

Gonzalo and Stephano both illustrate human nature freed from social restraints of law and title, and both develop ideas of the type of society they would establish if they were ruler of the island.

Antonio and Sebastian seem to be evil by nature; the plot to kill Alonso is purely opportunistic. Neither character grows or changes as a result of his experiences on the island; indeed, Antonio has nothing to say to his brother even after Prosper forgives him in Act V.

Coming of Age:

The island is a place where Prospero has total control; he is not in danger of the kind of betrayal he suffered at the hands of his brother. He also has control over Miranda. In Act I, Scene II, he tells her,

> Here on this island we arrived, and here
> Have I, thy schoolmaster, made thee more profit
> Than other princesses can, that have more time
> For vainer hours and tutors not so careful.

The world beyond the island seems to be a dangerous, deceptive place. Notice that Miranda says several times that she has never seen another man besides Ferdinand and her father (she sometimes remembers Caliban, and sometimes does not). Prospero knows that she may change her mind when she arrives in the "real world":

> **Miranda:** O, wonder!
> How many goodly creatures are there here!
> How beauteous mankind is! O brave new world
> That has such people in it!
> **Prospero:** 'Tis new to thee.

However, he also knows that Miranda will have to grow up and learn about the outside world, and he will have to grow old and die.

Ferdinand must also grow up, over the course of the play. He thinks he has now replaced his father as King of Naples. In the short period of time before he finds out he is wrong, he falls in love, decides to give up his natural authority for Miranda's sake, gets engaged, and gets married.

Suggested Writing and Discussion Topics

1. How does language affect the characters' understanding of one another as members of a society?

2. What conclusions do Ferdinand and Miranda come to about what it means to be free? Does Caliban feel the same way?

3. What does the play suggest about free will, as opposed to fate or providence?

4. In Act IV, Scene I, Prospero tells Ferdinand that he is troubled, but urges him not to worry: "Be not disturbed with my infirmity/If you be pleased, retire into my cell/And there repose. A turn or two I'll walk/To still my beating mind." Explain the link between the storm within Prospero's mind and the title of the play.

5. Caliban is a major part of two of the three groups in the play. Does he play the same role in both groups? Compare the scenes involving Caliban, Miranda, and Prospero with those involving Caliban, Stephano, and Trinculo.

6. Explain how Ariel's songs relate to the mood or character of the person hearing it.

7. Consider Caliban as symbolic of a native inhabitant of the island and Prospero as symbolic of colonial presence. If the play is commentary on the act of Western colonization, what are the implications?

8. Prospero forgives Alonso, Antonio, and Sebastian for their offenses, but Antonio and Sebastian do not seem to offer any expiation. Considering that Antonio and Sebastian were prepared to murder the sleeping Alonso and Gonzalo, is Prospero's mercy good enough to bring catharsis to *The Tempest*? What are the implications of Antonio and Sebastian going unpunished? How does it contribute to the themes of *The Tempest*?

The Tempest

Free Response (Essay) Items

PRACTICE FREE RESPONSE QUESTION 1

In the exchange below from Act I, Scene II, Prospero recounts for Miranda how they were exiled from Milan. In a well-organized essay, explain how Shakespeare uses language to reveal Prospero's state of mind and his relationship with Miranda.

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 loved, 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?
MIRANDA: Sir, most heedfully.
PROSPERO: Being once perfected how to grant suits,
How to deny them, who t' advance, and who
To trash for over-topping, new created
The creatures that were mine, I say, or changed 'em,
Or else new-formed 'em; having both the key
Of officer and office, set all hearts i' th' state
To what tune pleas'd his ear, that now he was
The ivy which had hid my princely trunk,
And suck'd my verdure out on't.—Thou attend'st not.
MIRANDA: O, good sir! I do.
PROSPERO: I pray thee, mark me.
I thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind
With that, which, but by being so retired,
O'er-priz'd all popular rate, in my false brother
Awak'd an evil nature; and my trust,
Like a good parent, did beget of him
A falsehood, in its contrary as great
As my trust was; which had indeed no limit,
A confidence sans bound. He being thus lorded,
Not only with what my revenue yielded,
But what my power might else exact,—like one
Who having, into truth, by telling of it,

Made such a sinner of his memory,
To credit his own lie,—he did believe
He was indeed the Duke; out o' the substitution,
And executing th' outward face of royalty,
With all prerogative.—Hence his ambition growing—
Dost thou hear?

MIRANDA: Your tale, sir, would cure deafness.

PROSPERO: To have no screen between this part he play'd
And him he play'd it for, he needs will be
Absolute Milan. Me, poor man—my library
Was dukedom large enough: of temporal royalties
He thinks me now incapable; confederates,—
So dry he was for sway,—wi' th' King of Naples
To give him annual tribute, do him homage;
Subject his coronet to his crown, and bend
The dukedom, yet unbow'd—alas, poor Milan!—
To most ignoble stooping.

MIRANDA: O the heavens!

PROSPERO: Mark his condition, and the event; then tell me
If this might be a brother.

MIRANDA: I should sin
To think but nobly of my grandmother:
Good wombs have borne bad sons.

PROSPERO: Now the condition.
This King of Naples, being an enemy
To me inveterate, hearkens my brother's suit;
Which was, that he, in lieu o' the premises
Of homage and I know not how much tribute,
Should presently extirpate me and mine
Out of the dukedom, and confer fair Milan,
With all the honours on my brother: whereon,
A treacherous army levied, one midnight
Fated to the purpose, did Antonio open
The gates of Milan; and, i' th' dead of darkness,
The ministers for th' purpose hurried thence
Me and thy crying self.

MIRANDA: Alack, for pity!
I, not rememb'ring how I cried out then,
Will cry it o'er again: it is a hint
That wrings mine eyes to't.

PROSPERO: Hear a little further,
And then I'll bring thee to the present business
Which now's upon us; without the which this story
Were most impertinent.

MIRANDA: Wherefore did they not
That hour destroy us?

PROSPERO: Well demanded, wench:
My tale provokes that question. Dear, they durst not,
So dear the love my people bore me, nor set
A mark so bloody on the business; but

With colours fairer painted their foul ends.
In few, they hurried us aboard a bark,
Bore us some leagues to sea, where they prepared
A rotten carcass of a boat, not rigg'd,
Nor tackle, sail, nor mast: the very rats
Instinctively have quit it. There they hoist us,
To cry to th' sea, that roar'd to us: to sigh
To th' winds, whose pity, sighing back again,
Did us but loving wrong.

PRACTICE FREE REPONSE QUESTION 2

In the passage below from Act II, Scene I, Gonzalo and Francisco try to comfort King Alonso while Antonio and Sebastian look on. In a well-organized essay, analyze Shakespeare's use of prose and blank verse to create character and convey tone in this passage.

GONZALO: Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.
ANTONIO: That sort was well fish'd for.
GONZALO: When I wore it at your daughter's marriage?
ALONSO: You cram these words into mine ears against
The stomach of my sense. Would I had never
Married my daughter there! for, coming thence,
My son is lost; and, in my rate, she too,
Who is so far from Italy remov'd,
I ne'er again shall see her. O thou, mine heir
Of Naples and of Milan! what strange fish
Hath made his meal on thee?
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 swoln that met him: his bold head
'Bove the contentious waves he kept, and oar'd
Himself with his good arms in lusty stroke
To th' shore, that o'er his wave-worn basis bowed,
As stooping to relieve him. I not doubt
He came alive to land.
ALONSO: No, no; he's gone.
SEBASTIAN: Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter,
But rather lose her to an African;
Where she, at least, is banish'd from your eye,
Who hath cause to wet the grief on't.
ALONSO: Prithee, peace.
SEBASTIAN: You were kneel'd to, and importun'd otherwise
By all of us; and the fair soul herself
Weigh'd between loathness and obedience at
Which end o' th' beam should bow. We have lost your son,
I fear, for ever: Milan and Naples have
More widows in them of this business' making,
Than we bring men to comfort them; the fault's your own.
ALONSO: So is the dearest of the loss.
GONZALO: My lord Sebastian,
The truth you speak doth lack some gentleness
And time to speak it in; you rub the sore,
When you should bring the plaster.
SEBASTIAN: Very well.
ANTONIO: And most chirurgeonly.

GONZALO: It is foul weather in us all, good sir,
When you are cloudy.
SEBASTIAN: Foul weather?
ANTONIO: Very foul.
GONZALO: Had I plantation of this isle, my lord,—
ANTONIO: He'd sow 't with nettle-seed.
SEBASTIAN: Or docks, or mallows.
GONZALO: And were the king on't, what would I do?
SEBASTIAN: 'Scape being drunk for want of wine.
GONZALO: I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all:
And women too, but innocent and pure;
No sovereignty,—
SEBASTIAN: Yet he would be king on't.
ANTONIO: The latter end of his commonwealth forgets the beginning.
GONZALO: All things in common nature should produce
Without sweat or endeavour; treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but nature should bring forth,
Of it own kind, all foison, all abundance,
To feed my innocent people.
SEBASTIAN: No marrying 'mong his subjects?
ANTONIO: None, man: all idle; whores and knaves.
GONZALO: I would with such perfection govern, sir,
To excel the golden age.
SEBASTIAN: Save his Majesty!
ANTONIO: Long live Gonzalo!
GONZALO: And,—do you mark me, sir?
ALONSO: Prithee, no more: thou dost talk nothing to me.
GONZALO: I do well believe your highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.
ANTONIO: 'Twas you we laugh'd at.
GONZALO: Who in this kind of merry fooling am nothing to you; so you may continue, and laugh at nothing still.
ANTONIO: What a blow was there given!
SEBASTIAN: An it had not fallen flat-long.
GONZALO: You are gentlemen of brave mettle: you would lift the moon out of her sphere, if she would continue in it five weeks without changing.
[Enter ARIEL, invisible, playing solemn music]
SEBASTIAN: We would so, and then go a-bat-fowling.
ANTONIO: Nay, good my lord, be not angry.

GONZALO: No, I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy?

ANTONIO: Go sleep, and hear us.

[All sleep but ALONSO, SEBASTIAN, and ANTONIO]

ALONSO: What! all so soon asleep! I wish mine eyes
Would, with themselves, shut up my thoughts: I find
They are inclin'd to do so.

SEBASTIAN: Please you, sir,
Do not omit the heavy offer of it:
It seldom visits sorrow; when it doth,
It is a comforter.

ANTONIO: We two, my lord,
Will guard your person while you take your rest,
And watch your safety.

ALONSO: Thank you. Wondrous heavy!

PRACTICE FREE RESPONSE QUESTION 3

The following passage from Act II, Scene II, introduces the comic character of Trinculo. Read the passage and then write a well-organized essay in which you analyze the sources of comedy in the scene.

Do not merely summarize the plot.

TRINCULO: Here's neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing i' the wind: yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head: yond same cloud cannot choose but fall by pailfuls. What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of not of the newest Poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver: 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 lazy out ten to see a dead Indian. Legged like a man and his fins like arms! Warm o' my troth! I do now let loose my opinion; hold it no longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt.

(Thunder)

Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabouts: misery acquaints a man with strange bed-fellows. I will here shroud till the dregs of the storm be past.

PRACTICE FREE RESPONSE QUESTION 4

Characters in literary works express ideas and opinions that may or may not represent the opinion of the author. In a well-organized essay, discuss the different views of freedom that are expressed in *The Tempest*, and what can be discerned from the text about Shakespeare's view.

PRACTICE FREE RESPONSE QUESTION 5

Dynamic characters change dramatically over the course of a work, while *static* characters remain essentially the same. In *The Tempest,* Ariel sings that Ferdinand's father, King Alonso, "doth suffer a sea-change / into something rich and strange." Write a well-organized essay in which you choose a dynamic character and examine how this character's change contributes to the overall meaning of the play.

Do not merely summarize the plot.

The Tempest

PRACTICE MULTIPLE-CHOICE QUESTIONS 1-5

Carefully read the scene below from Act 1, Scene I before choosing the best answer to the multiple-choice questions that follow.

Master: Boatswain!
Boatswain: Here, master: what cheer?
Master: Good, speak to the 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 the 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, boatswain?
Boatswain: Do you not hear him? You mar our labour: 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 counsellor; 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 lived 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 hanged, our case is miserable.
(Exeunt)
(Re-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.
(Re-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 drowned than thou art.

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

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

(Enter Mariners wet)

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

Boatswain: What, must our mouths be cold?

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

SEBASTIAN: I'm out of patience.

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

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

(A confused noise within: 'Mercy on us!'— 'We split, we split!'—'Farewell, my wife and children!'—'Farewell, brother!'—'We split, we split, we split!')

ANTONIO: Let's all sink with the king.

SEBASTIAN: Let's take leave of him.

(Exeunt ANTONIO and SEBASTIAN)

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.

1. Gonzalo is optimistic about survival because
   A. he trusts the crew's skill.
   B. Sebastian and Antonio have begun to help.
   C. the king and the prince are at prayer.
   D. he believes the boatswain is destined to die by hanging.
   E. he is not afraid to drown.

2. The boatswain's tone can best be described as
   A. desperate.
   B. sarcastic.
   C. entreating.
   D. commanding.
   E. indifferent.

3. Which of the following best expresses the theme of this passage?
   A. Death by hanging is preferable to death by drowning.
   B. Forces of nature, like the weather, cannot be predicted or controlled.
   C. Lower-class seamen are not to be relied upon.
   D. A ship at sea depicts an exact microcosm of its larger society.
   E. Man-made rank and title mean nothing when faced with natural forces.

4. The central irony of this passage lies in the fact that the
   A. men doing the most complaining are doing the least work.
   B. men who have authority on land believe they also have authority at sea.
   C. Boatswain does not seem to respect his passengers' authority.
   D. Boatswain wants to save his own life.
   E. play opens on a note of high excitement and suspense.

5. If Shakespeare introduces an antagonist in the first scene, then it is
   A. Gonzalo.
   B. Antonio.
   C. the master.
   D. the crew.
   E. Alonso.

PRACTICE MULTIPLE-CHOICE QUESTIONS 6-10

Carefully read the scene below from Act 2, Scene I before choosing the best answer to the multiple-choice questions that follow.

ALONSO: I prithee, spare.
GONZALO: Well, I have done: but yet,—
SEBASTIAN: He will be talking.
ANTONIO: Which, of he or Adrian, for a good wager, first begins to crow?
SEBASTIAN: The old cock.
ANTONIO: The cockerel.
SEBASTIAN: Done. The wager?
ANTONIO: A laughter.
SEBASTIAN: A match!
ADRIAN: Though this island seem to be desert,—
SEBASTIAN: Ha, ha, ha! So, you're paid.
ADRIAN: Uninhabitable and almost inaccessible,—
SEBASTIAN: Yet,—
ADRIAN: Yet,—
ANTONIO: He could not miss't.
ADRIAN: It must needs be of subtle, tender and delicate temperance.
ANTONIO: Temperance was a delicate wench.
SEBASTIAN: Ay, and a subtle; as he most learnedly delivered.
ADRIAN: The air breathes upon us here most sweetly.
SEBASTIAN: As if it had lungs and rotten ones.
ANTONIO: Or as 'Twere perfumed by a fen.
GONZALO: Here is everything advantageous to life.
ANTONIO: True; save means to live.
SEBASTIAN: Of that there's none, or little.
GONZALO: How lush and lusty the grass looks! how green!
ANTONIO: The ground indeed is tawny.
SEBASTIAN: With an eye of green in't.
ANTONIO: He misses not much.
SEBASTIAN: No; he doth but mistake the truth totally.
GONZALO: But the rarity of it is,—which is indeed almost beyond credit,—
SEBASTIAN: As many vouched rarities are.
GONZALO: That our garments, being, as they were, drenched in the sea, hold notwithstanding their freshness and glosses, being rather new-dyed than stained with salt water.
ANTONIO: If but one of his pockets could speak, would it not say he lies?
SEBASTIAN: Ay, or very falsely pocket up his report
GONZALO: Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.
SEBASTIAN: 'Twas a sweet marriage, and we prosper well in our return.
ADRIAN: Tunis was never graced before with such a paragon to their queen.
GONZALO: Not since widow Dido's time.
ANTONIO: Widow! a pox o' that! How came that widow in? widow Dido!
SEBASTIAN: What if he had said 'widower AEneas' too? Good Lord, how you take it!
ADRIAN: 'Widow Dido' said you? you make me study of that: she was of Carthage, not of Tunis.

GONZALO: This Tunis, sir, was Carthage.
ADRIAN: Carthage?
GONZALO: I assure you, Carthage.
SEBASTIAN: His word is more than the miraculous harp; he hath raised the wall and houses too.
ANTONIO: What impossible matter will he make easy next?
SEBASTIAN: I think he will carry this island home in his pocket and give it his son for an apple.
ANTONIO: And, sowing the kernels of it in the sea, bring forth more islands.
GONZALO: Ay.
ANTONIO: Why, in good time.
GONZALO: Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.
ANTONIO: And the rarest that e'er came there.
SEBASTIAN: Bate, I beseech you, widow Dido.
ANTONIO: O, widow Dido! ay, widow Dido.
GONZALO: Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.
ANTONIO: That sort was well fished for.
GONZALO: When I wore it at your daughter's marriage?
ALONSO: You cram these words into mine ears against
The stomach of my sense. Would I had never
Married my daughter there! for, coming thence,
My son is lost and, in my rate, she too,
Who is so far from Italy removed
I ne'er again shall see her. O thou mine heir
Of Naples and of Milan, what strange fish
Hath made his meal on thee?
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 swoln that met him; his bold head
'Bove the contentious waves he kept, and oar'd
Himself with his good arms in lusty stroke
To the shore, that o'er his wave-worn basis bow'd,
As stooping to relieve him: I not doubt
He came alive to land.
ALONSO: No, no, he's gone.
SEBASTIAN: Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter,
But rather lose her to an African;
Where she at least is banish'd from your eye,
Who hath cause to wet the grief on't.
ALONSO: Prithee, peace.
SEBASTIAN: You were kneel'd to and importuned otherwise
By all of us, and the fair soul herself
Weigh'd between loathness and obedience, at
Which end o' the beam should bow. We have lost your son,
I fear, for ever: Milan and Naples have

More widows in them of this business' making
Than we bring men to comfort them:
The fault's your own.

ALONSO: So is the dear'st o' the loss.

GONZALO: My lord Sebastian,
The truth you speak doth lack some gentleness
And time to speak it in: you rub the sore,
When you should bring the plaster.

SEBASTIAN: Very well.

ANTONIO: And most chirurgeonly.

GONZALO: It is foul weather in us all, good sir,
When you are cloudy.

SEBASTIAN: Foul weather?

ANTONIO: Very foul.

GONZALO: Had I plantation of this isle, my lord,—

ANTONIO: He'ld sow't with nettle-seed.

SEBASTIAN: Or docks, or mallows.

GONZALO: And were the king on't, what would I do?

SEBASTIAN: 'Scape being drunk for want of wine.

GONZALO: I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty;—

SEBASTIAN: Yet he would be king on't.

ANTONIO: The latter end of his commonwealth forgets the beginning.

GONZALO: All things in common nature should produce
Without sweat or endeavour: treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but nature should bring forth,
Of its own kind, all foison, all abundance,
To feed my innocent people.

SEBASTIAN: No marrying 'mong his subjects?

ANTONIO: None, man; all idle: whores and knaves.

GONZALO: I would with such perfection govern, sir,
To excel the golden age.

SEBASTIAN: God save his majesty!

ANTONIO: Long live Gonzalo!

GONZALO: And,—do you mark me, sir?

ALONSO: Prithee, no more: thou dost talk nothing to me.

GONZALO: I do well believe your highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.

ANTONIO: 'Twas you we laughed at.

GONZALO: Who in this kind of merry fooling am nothing to you: so you may continue and laugh at nothing still.

ANTONIO: What a blow was there given!

SEBASTIAN: An it had not fallen flat-long.

GONZALO: You are gentlemen of brave metal; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

6. All of the following help to establish Adrian as a young man except
   A. Sebastian's calling Gonzalo "the old cock."
   B. Antonio's calling him "the cockerel."
   C. Adrian's not knowing Tunis was once Carthage.
   D. Antonio and Sebastian's wager.
   E. Adrian's optimistic description of the island.

7. Gonzalo's description of his island kingdom is reminiscent of
   A. the Garden of Eden.
   B. Sir Thomas More's *Utopia*.
   C. Elizabethan England.
   D. the Elysian Fields.
   E. his home in Naples.

8. Choose the sentence that best conveys the intent of Gonzalo's metaphor in the following line: "You would lift the moon out of her sphere, if she would continue in it five weeks without changing."
   A. You go to great lengths to have your own way.
   B. You are always achieving things beyond anyone's expectations.
   C. You worry too much about whether nature is working properly.
   D. You will need no help countering the effects of Prospero's magic.
   E. You have too much time to change things unnecessarily.

9. Sebastian's primary contention with Alonso's choice of husband for Claribel is that
   A. Alonso married Claribel to an African and not a European.
   B. Tunis is too far away from Naples.
   C. Claribel is likely to be widowed and stranded in a foreign country.
   D. Sebastian entreated Alonso to choose a different husband for Claribel.
   E. Ferdinand is now dead as a result of the unfortunate marriage.

10. The tone of the following lines can best be described as:

    ANTONIO: His word is more than the miraculous harp.
    SEBASTIAN: He hath rais'd the wall, and houses too.
    ANTONIO: What impossible matter will he make easy next?
    SEBASTIAN: I think he will carry this island home in his pocket, and give it his son for an apple.

    A. derisive
    B. jocund
    C. companionable
    D. hostile
    E. vulgar

PRACTICE MULTIPLE-CHOICE QUESTIONS 11-15

Carefully read the scene below from Act 3, Scene III before choosing the best answer to the multiple-choice questions that follow.

GONZALO: By'r lakin, I can go no further, sir;
My old bones ache: here's a maze trod indeed
Through forth-rights and meanders! By your patience,
I needs must rest me.
ALONSO: Old lord, I cannot blame thee,
Who am myself attach'd with weariness,
To the dulling of my spirits: sit down, and rest.
Even here I will put off my hope and keep it
No longer for my flatterer: he is drown'd
Whom thus we stray to find, and the sea mocks
Our frustrate search on land. Well, let him go.
ANTONIO: *[Aside to SEBASTIAN]* I am right glad that he's so out of hope.
Do not, for one repulse, forego the purpose
That you resolved to effect.
SEBASTIAN: *[Aside to ANTONIO]* The next advantage
Will we take throughly.
ANTONIO: *[Aside to SEBASTIAN]* Let it be to-night;
For, now they are oppress'd with travel, they
Will not, nor cannot, use such vigilance
As when they are fresh.
SEBASTIAN: *[Aside to ANTONIO]* I say, to-night: no more.
(Solemn and strange music)
ALONSO: What harmony is this? My good friends, hark!
GONZALO: Marvellous sweet music!
(Enter PROSPERO above, invisible. Enter several strange Shapes, bringing in a banquet; they dance about it with gentle actions of salutation; and, inviting the King, & c. to eat, they depart)
ALONSO: Give us kind keepers, heavens! What were these?
SEBASTIAN: A living drollery. Now I will believe
That there are unicorns, that in Arabia
There is one tree, the phoenix' throne, one phoenix
At this hour reigning there.
ANTONIO: I'll believe both;
And what does else want credit, come to me,
And I'll be sworn 'tis true: travellers ne'er did lie,
Though fools at home condemn 'em.
GONZALO: If in Naples
I should report this now, would they believe me?
If I should say, I saw such islanders—
For, certes, these are people of the island—
Who, though they are of monstrous shape, yet, note,
Their manners are more gentle-kind than of
Our human generation you shall find
Many, nay, almost any.

PROSPERO: *[Aside]* Honest lord,
Thou hast said well; for some of you there present
Are worse than devils.
ALONSO: I cannot too much muse
Such shapes, such gesture and such sound, expressing,
Although they want the use of tongue, a kind
Of excellent dumb discourse.
PROSPERO: [Aside] Praise in departing.
FRANCISCO: They vanish'd strangely.
SEBASTIAN: No matter, since
They have left their viands behind; for we have stomachs.
Will't please you taste of what is here?
ALONSO: Not I.
GONZALO: Faith, sir, you need not fear. When we were boys,
Who would believe that there were mountaineers
Dew-lapp'd like bulls, whose throats had hanging at 'em
Wallets of flesh? or that there were such men
Whose heads stood in their breasts? which now we find
Each putter-out of five for one will bring us
Good warrant of.
ALONSO: I will stand to and feed,
Although my last: no matter, since I feel
The best is past. Brother, my lord the duke,
Stand to and do as we.

(Thunder and lightning. Enter ARIEL, like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes)

ARIEL: You are three men of sin, whom Destiny,
That hath to instrument this lower world
And what is in't, the never-surfeited sea
Hath caused to belch up you; and on this island
Where man doth not inhabit; you 'mongst men
Being most unfit to live. I have made you mad;
And even with such-like valour men hang and drown
Their proper selves.

(ALONSO, SEBASTIAN & c. draw their swords)

You fools! I and my fellows
Are ministers of Fate: the elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish
One dowle that's in my plume: my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths
And will not be uplifted. 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. Thee of thy son, Alonso,
They have bereft; and do pronounce by me:
Lingering perdition, worse than any death
Can be at once, shall step by step attend
You and your ways; whose wraths to guard you from—
Which here, in this most desolate isle, else falls
Upon your heads—is nothing but heart-sorrow
And a clear life ensuing.

(He vanishes in thunder; then, to soft music enter the Shapes again, and dance, with mocks and mows, and carrying out the table)

PROSPERO: Bravely the figure of this harpy hast thou
Perform'd, my Ariel; a grace it had, devouring:
Of my instruction hast thou nothing bated
In what thou hadst to say: so, with good life
And observation strange, my meaner ministers
Their several kinds have done. My high charms work
And these mine enemies are all knit up
In their distractions; they now are in my power;
And in these fits I leave them, while I visit
Young Ferdinand, whom they suppose is drown'd,
And his and mine loved darling.

(*Exit above*)

GONZALO: I' the name of something holy, sir, why stand you
In this strange stare?

ALONSO: O, it is monstrous, monstrous:
Methought the billows spoke and told me of it;
The winds did sing it to me, and the thunder,
That deep and dreadful organ-pipe, pronounced
The name of Prosper: it did bass my trespass.
Therefore my son i' the ooze is bedded, and
I'll seek him deeper than e'er plummet sounded
And with him there lie mudded.

(Exit)

SEBASTIAN: But one fiend at a time,
I'll fight their legions o'er.

ANTONIO: I'll be thy second.

(Exeunt SEBASTIAN, and ANTONIO)

GONZALO: All three of them are desperate: their great guilt,
Like poison given to work a great time after,
Now 'gins to bite the spirits. I do beseech you
That are of suppler joints, follow them swiftly
And hinder them from what this ecstasy
May now provoke them to.

ADRIAN: Follow, I pray you.

(Exeunt)

11. As illustrated in this passage, the difference between *exit* and *exeunt* is the difference between
    A. past and present tense.
    B. transitive and intransitive.
    C. singular and plural.
    D. nominative and objective case.
    E. active and passive voice.

12. In the beginning of the scene, the men are searching for
    A. food.
    B. a place to rest.
    C. Prospero.
    D. the source of the music.
    E. Alonso's son.

13. As used in this passage, the word *quaint* (line 68) most likely means
    A. antique.
    B. intricate.
    C. clever.
    D. out–moded.
    E. arcane.

14. What surprises Gonzalo about the Shapes who deliver the banquet?
    A. They are grotesque in appearance but better-mannered than most humans.
    B. They seem to populate the same spirit world as unicorns and phoenixes.
    C. No one in Naples would believe that such shapes could inhabit the island.
    D. When they speak, they accuse Alonso, Antonio, and Sebastian of treachery.
    E. They make him think of the mountaineers he heard about when he was a child.

15. When Alonzo says, "Therefore my son i' the ooze is bedded" (line 123), he means
    A. "For this reason did my son drown."
    B. "And thus I acknowledge that my son is dead."
    C. "And now I know where my son is buried."
    D. "It logically follows that my son must be dead."
    E. "My son is not dead, but sleeping."

PRACTICE MULTIPLE-CHOICE QUESTIONS 16-20

Carefully read the scene below from Act 4, Scene I before choosing the best answer to the multiple-choice questions that follow.

ARIEL: What would my potent master? here I am.
PROSPERO: Thou and thy meaner fellows your last service
Did worthily perform; and I must use you
In such another trick. Go bring the rabble,
O'er whom I give thee power, here to this place:
Incite them to quick motion; for I must
Bestow upon the eyes of this young couple
Some vanity of mine art: it is my promise,
And they expect it from me.
ARIEL: Presently?
PROSPERO: Ay, with a twink.
ARIEL: Before you can say 'come' and 'go,'
And breathe twice and cry 'so, so,'
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? no?
PROSPERO: Dearly my delicate Ariel. Do not approach
Till thou dost hear me call.
ARIEL: Well, I conceive.
(Exit)
PROSPERO: Look thou be true; do not give dalliance
Too much the rein: the strongest oaths are straw
To the fire i' the blood: be more abstemious,
Or else, good night your vow!
FERDINAND: I warrant you sir;
The white cold virgin snow upon my heart
Abates the ardour of my liver.
PROSPERO: Well.
Now come, my Ariel! bring a corollary,
Rather than want a spirit: appear and pertly!
No tongue! all eyes! be silent.
(Soft music)
(Enter IRIS)
IRIS: Ceres, most bounteous lady, thy rich leas
Of wheat, rye, barley, vetches, oats and pease;
Thy turfy mountains, where live nibbling sheep,
And flat meads thatch'd with stover, them to keep;
Thy banks with pioned and twilled brims,
Which spongy April at thy hest betrims,
To make cold nymphs chaste crowns; and thy broom-groves,
Whose shadow the dismissed bachelor loves,
Being lass-lorn: thy pole-clipt vineyard;
And thy sea-marge, sterile and rocky-hard,

Where thou thyself dost air;—the queen o' the sky,
Whose watery arch and messenger am I,
Bids thee leave these, and with her sovereign grace,
Here on this grass-plot, in this very place,
To come and sport: her peacocks fly amain:
Approach, rich Ceres, her to entertain.

(Enter CERES)

CERES: Hail, many-colour'd messenger, that ne'er
Dost disobey the wife of Jupiter;
Who with thy saffron wings upon my flowers
Diffusest honey-drops, refreshing showers,
And with each end of thy blue bow dost crown
My bosky acres and my unshrubb'd down,
Rich scarf to my proud earth; why hath thy queen
Summon'd me hither, to this short-grass'd green?

IRIS: A contract of true love to celebrate;
And some donation freely to estate
On the blest lovers.

CERES: Tell me, heavenly bow,
If Venus or her son, as thou dost know,
Do now attend the queen? Since they did plot
The means that dusky Dis my daughter got,
Her and her blind boy's scandal'd company
I have forsworn.

IRIS: Of her society
Be not afraid: I met her deity
Cutting the clouds towards Paphos and her son
Dove-drawn with her. Here thought they to have done
Some wanton charm upon this man and maid,
Whose vows are, that no bed-right shall be paid
Till Hymen's torch be lighted: but vain;
Mars's hot minion is returned again;
Her waspish-headed son has broke his arrows,
Swears he will shoot no more but play with sparrows
And be a boy right out.

CERES: High'st queen of state,
Great Juno, comes; I know her by her gait.

(Enter JUNO)

JUNO: How does my bounteous sister? Go with me
To bless this twain, that they may prosperous be
And honour'd in their issue.

(They sing:)

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

CERES: Earth's increase, foison plenty,
Barns and garners never empty,
Vines and clustering bunches growing,

Plants with goodly burthen bowing;
Spring come to you at the farthest
In the very end of harvest!
Scarcity and want shall shun you;
Ceres' blessing so is on you.

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

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

FERDINAND: Let me live here ever;
So rare a wonder'd father and a wife
Makes this place Paradise.

(Juno and Ceres whisper, and send Iris on employment)

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

IRIS: You nymphs, call'd Naiads, of the windring brooks,
With your sedged crowns and ever-harmless looks,
Leave your crisp channels and on this green land
Answer your summons; Juno does command:
Come, temperate nymphs, and help to celebrate
A contract of true love; be not too late.

(Enter certain Nymphs)

You sunburnt sicklemen, of August weary,
Come hither from the furrow and be merry:
Make holiday; your rye-straw hats put on
And these fresh nymphs encounter every one
In country footing.

(Enter certain Reapers, properly habited: they join with the Nymphs in a graceful dance; towards the end whereof PROSPERO starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish)

PROSPERO: *[Aside]* I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life: the minute of their plot
Is almost come.

(To the Spirits)

Well done! avoid; no more!

FERDINAND: This is strange: your father's in some passion
That works him strongly.

MIRANDA: Never till this day
Saw I him touch'd with anger so distemper'd.

PROSPERO: You do look, my son, in a moved sort,
As if you were dismay'd: be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:

And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Ye all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vex'd;
Bear with my weakness; my, brain is troubled:
Be not disturb'd with my infirmity:
If you be pleased, retire into my cell
And there repose: a turn or two I'll walk,
To still my beating mind.

FERDINAND MIRANDA: We wish your peace.

(Exeunt)

PROSPERO: Come with a thought I thank thee, Ariel: come.

(Enter ARIEL)

ARIEL: Thy thoughts I cleave to. What's thy pleasure?

PROSPERO: Spirit,
We must prepare to meet with Caliban.

ARIEL: Ay, my commander: when I presented Ceres,
I thought to have told thee of it, but I fear'd
Lest I might anger thee.

16. Which of the following quotations from Michel de Montaigne best expresses the sentiment of Propsero's famous line: "We are such stuff / As dreams are made on, and our little life / Is rounded with a sleep."
    A. The continuous work of our life is to build death.
    B. Life in itself is neither good nor evil; it is the scene of good or evil, as you make it.
    C. I have never seen greater monster or miracle in the world than myself.
    D. If you belittle yourself, you are believed; if you praise yourself, you are disbelieved.
    E. If you press me to say why I loved him, I can say no more than because he was he, and I was I.

17. When Prospero refers to Ariel's "meaner fellows" (line 2), he most likely means
    A. miserly spirits.
    B. Caliban.
    C. lesser forces of nature.
    D. the goddesses in the masque.
    E. spirits that are subordinate to Ariel.

18. The phrase "dusky Dis" (line 65) refers to
    A. Venus.
    B. Eros.
    C. Pluto.
    D. Ceres.
    E. Juno.

19. The overall tone of this passage changes from
    A. celebratory to doleful.
    B. affectionate to wary.
    C. idyllic to despondent.
    D. jocund to garrulous.
    E. grateful to wearisome.

20. According to Prospero, the masque is like all life because
    A. all living beings sleep and dream.
    B. mortal beings waste their lives pursuing insubstantial dreams.
    C. the spirits in the masque were mere figments of Prospero's imagination.
    D. all things in life shall pass away as the spirits did.
    E. in the midst of celebration comes adversity.

PRACTICE MULTIPLE-CHOICE QUESTIONS 21-25

Carefully read the scene below from Act 5, Scene I before choosing the best answer to the multiple-choice questions that follow.

PROSPERO: You do yet taste
Some subtleties o' the isle, that will not let you
Believe things certain. Welcome, my friends all!
(Aside to SEBASTIAN and ANTONIO)
But you, my brace of lords, were I so minded,
I here could pluck his highness' frown upon you
And justify you traitors: at this time
I will tell no tales.
SEBASTIAN: *[Aside]* The devil speaks in him.
PROSPERO: No.
For you, most wicked sir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault; all of them; and require
My dukedom of thee, which perforce, I know,
Thou must restore.
ALONSO: If thou be'st Prospero,
Give us particulars of thy preservation;
How thou hast met us here, who three hours since
Were wreck'd upon this shore; where I have lost—
How sharp the point of this remembrance is!—
My dear son Ferdinand.
PROSPERO: am woe for't, 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.
ALONSO: A daughter?
O heavens, that they were living both in Naples,
The king and queen there! that they were, I wish
Myself were mudded in that oozy bed
Where my son lies. When did you lose your daughter?
PROSPERO: In this last tempest. I perceive these lords
At this encounter do so much admire
That they devour their reason and scarce think
Their eyes do offices of truth, their words
Are natural breath: but, howsoe'er you have

Been justled from your senses, know for certain
That I am Prospero and that very duke
Which was thrust forth of Milan, who most strangely
Upon this shore, where you were wreck'd, was landed,
To be the lord on't. No more yet of this;
For 'tis a chronicle of day by day,
Not a relation for a breakfast nor
Befitting this first meeting. Welcome, sir;
This cell's my court: here have I few attendants
And subjects none abroad: pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least bring forth a wonder, to content ye
As much as me my dukedom.

(Here PROSPERO discovers FERDINAND and MIRANDA playing at chess)

MIRANDA: Sweet lord, you play me false.

FERDINAND No, my dear'st love,
I would not for the world.

MIRANDA: Yes, for a score of kingdoms you should wrangle,
And I would call it, fair play.

ALONSO: If this prove
A vision of the Island, one dear son
Shall I twice lose.

SEBASTIAN: A most high miracle!

FERDINAND: Though the seas threaten, they are merciful;
I have cursed them without cause.

(Kneels)

ALONSO: Now all the blessings
Of a glad father compass thee about!
Arise, and say how thou camest here.

MIRANDA: O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in't!

PROSPERO: 'Tis new to thee.

ALONSO: What is this maid with whom thou wast at play?
Your eld'st acquaintance cannot be three hours:
Is she the goddess that hath sever'd us,
And brought us thus together?

FERDINAND: Sir, she is mortal;
But by immortal Providence she's mine:
I chose her when I could not ask my father
For his advice, nor thought I had one. She
Is daughter to this famous Duke of Milan,
Of whom so often I have heard renown,
But never saw before; of whom I have
Received a second life; and second father
This lady makes him to me.

ALONSO: I am hers:

But, O, how oddly will it sound that I
Must ask my child forgiveness!

PROSPERO: There, sir, stop:
Let us not burthen our remembrance with
A heaviness that's gone.

GONZALO: I have inly wept,
Or should have spoke ere this. Look down, you god,
And on this couple drop a blessed crown!
For it is you that have chalk'd forth the way
Which brought us hither.

ALONSO: I say, Amen, Gonzalo!

GONZALO: Was Milan thrust from Milan, that his issue
Should become kings of Naples? O, rejoice
Beyond a common joy, and set it down
With gold on lasting pillars: In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand, her brother, found a wife
Where he himself was lost, Prospero his dukedom
In a poor isle and all of us ourselves
When no man was his own.

ALONSO: *[To FERDINAND and MIRANDA]* Give me your hands:
Let grief and sorrow still embrace his heart
That doth not wish you joy!

GONZALO: Be it so! Amen!

21. In his aside to Sebastian and Antonio, Prospero clearly indicates his knowledge of
    A. the role each played in usurping Milan.
    B. the clowns' conspiracy to kill him.
    C. the Tempest that shipwrecked them.
    D. their plot to kill Alonso.
    E. his right to have his title restored.

22. The word "discovers" (line 22) most likely means
    A. finds.
    B. introduces.
    C. greets.
    D. reveals.
    E. sees.

23. Prospero's vengeance can be said to have given way to
    A. forgiveness
    B. guilt
    C. jealousy
    D. uncertainty
    E. ecstasy

24. How much time has the shipwrecked party spent on Prospero's island?
    A. two weeks
    B. three hours
    C. one night
    D. seven days
    E. thirty minutes

25. Gonzalo joyfully points out what serendipitous irony?
    A. Both Ferdinand and Prospero, whom he believed to be dead, are alive.
    B. Alonso helped depose Prospero, and now Prospero's heirs will also be Alonso's heirs.
    C. Ferdinand and Miranda have fallen in love so quickly.
    D. Alonso has lost a son to death, but Prospero has "lost" a daughter to love.
    E. The grief of loss can be replaced so readily by the joy of reunion and reconciliation.

The Tempest

MULTIPLE-CHOICE ANSWERS WITH EXPLANATIONS

1. Gonzalo says of the boatswain, "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," **clearly supporting D.** None of the characters shows any real confidence in the crew's skill (A), and, rather than help (B) Sebastian and Antonio have become hindrances to the crew's efforts. The king and the prince are at prayer (C) and the others do eventually join them, but this is discussed as a last, desperate measure. And it is Antonio who claims they are less afraid to drown (E) than the boatswain.

2. If anything, the boatswain is encouraging to his men as he exhorts them to fight for survival, so (A) is untrue. He likewise controls by order not by begging (C). (D), however, is eliminated by the fact that he does not "order" the royal and noble passengers as much as chastise them for their hindrance of his efforts. Given that he wishes to save his own life at least as much as the others', he is clearly not indifferent (E). There are several times, however, when he is quite sarcastic (B) to his royal and noble passengers. He tells Sebastian to stop criticizing and to help them. When Gonzalo asks him to be patient, he replies that he'll be patient when the sea is patient. He also tells Gonzalo that, since Gonzalo is a counselor, he should command the storm to stop, and the crew won't have to work any more. **Thus (B) is the best answer.**

3. Although Gonzalo claims that he believes the boatswain to be destined to hang and not to drown, he does not imply that this death would be preferable (A). (B) is true, but only obliquely referred to in the boatswain's sarcastic comment to Gonzalo. There is nothing to support (C) as the stage directions indicate that boatswain and crew are doing everything possible to keep themselves alive. While there are two vastly different classes on board the ship, (D) is not suggested. The facts that the passengers actually hinder the efforts of the crew and their authority means nothing to the boatswain and that they are powerless against the storm **clearly indicate (E) as the best answer.**

4. (B) is true and is indicated by the behavior of the passengers in the passage, but such behavior is not unexpected of people of rank and power. (C), likewise, is indicated in the passage but is not unexpected given the nature of the emergency. (D) is certainly not ironic, and (E) is good dramatic technique. **It is, however, ironic that the men for whom the ship's crew is struggling, who are not contributing at all to their own survival, should be the ones to curse at and complain about the boatswain and the crew (A).**

5. Gonzalo (A) is a nuisance, but cannot be said to stand in opposition to the survival efforts. The master (C) and the crew (D) are clearly on the side of the protagonist, presumably the boatswain. Alonso (E), likewise, does not hinder the effort. **Only Antonio (B) offers curses and suggests behavior that might be seen as opposing the boatswain's efforts to save the ship. Thus (B) is the best answer.**
6. The comparison of Gonzalo as an "old cock" (A) and Adrian as a "cockerel" (denotatively a young cock) (B) clearly suggest Adrian's youth. We find that Adrian did not know that Tunis was Carthage (C) when he says to Gonzalo, " you make me study of that," suggesting that Gonzalo has been the boy's tutor, thus emphasizing his youth. His optimistic description of the island (E) is idealistic and contradictory, consistent with his youth and naivety. **The wager (D), however, could have pit any two persons against one another regardless of youth or age. Thus (D) is the best answer.**

7. **In his description of his island plantation, Gonzalo focuses on the lack of work and the naïve innocence of the people who would have their every need met without expending any effort clearly calls to mind the Garden of Eden (A).** *Utopia* (B) deals much more with the politics and commerce of the society, and Gonzalo claims his plantation will have neither. Elizabethan England (C) was certainly not a quasi-communistic society in which all partook of the country's bounty with no work and no ruling class. Neither was Naples (E), which clearly had a king. The Elysian Fields (D) was a place of rest and bounty, but only as a reward for heroic action in life, and Gonzalo's imagined society is free of effort.

8. Of the five choices, only (A) and (B) are truly tempting. (C) makes little syntactic sense. (D) is impossible as these characters do not yet know that they are on Prospero's island. (E) uses the concepts of time and change in vastly different concepts from the original. Of the two remaining choices, (B) is eliminated by the positive tone of the word "achieving," when Gonzalo is clearly criticizing Sebastian and Antonio. **Only (A) is truly applicable. Moving the moon from her sphere is the great length to which the men of "metal" will go when the moon's phase does not suit them.**

9. When Alonso blurts out that he wishes he had not married his daughter so far away from home, Sebastian replies, Sir, you may thank yourself for this great loss, / That would not

bless our Europe with your daughter, / But rather lose her to an African," **thus establishing (A) as the correct answer.**

10. As Antonio and Sebastian have been mocking Gonzalo and his attempts at optimism throughout the entire passage, (B) and (C) are clearly eliminated. There is no vulgarity in the lines (E), nor is there the threat of violence (D). Still, the lines sound positive, yet they make fun of Gonzalo's instructing Adrian about Carthage. **Thus (A) is the best answer.**

11. (A) and (E) are eliminated by the facts that all of Shakespeare's stage directions are in the present tense and the active voice. When Prospero alone exits, the stage direction reads "*exit.*" Similarly, when Alonso exits alone, the stage direction reads "*exit.*" However, when Sebastian and Antonio exit together, the stage direction reads, "*Exeunt SEBASTIAN, and ANTONIO.*" **Clearly "exit" is the singular form of the verb and "exeunt" is the plural. Thus (C) is the correct answer.** Both are used intransitively (B). Verbs are not affected by case (D).

12. When Gonzalo insists he must rest, Alonso responds, "…he is drown'd / Whom thus we stray to find," **clearly indicating that they are searching for Ferdinand (E).**

13. This question invites the students to think of staging this play live on stage. How would one make the banquet "vanish"? Although modern theater technicians might find the device used in Shakespeare's day to be antique (A), to Shakespeare it would have been contemporary. Certainly, for Shakespeare, it would not yet be "out-moded (D). It doesn't seem logical that Shakespeare would specify an "intricate" (B) device if a simple one were available to achieve the same effect. Similarly, it would not matter whether the trick were well-known or arcane (E) as long as it was effective. Shakespeare would, however, recognize that his stage technicians would need to develop a clever (C) means to make the banquet appear to vanish. **Thus, (C) is the best answer.**

14. Sebastian is the one who speaks of believing in the other mythological creatures (B) now that he has seen these shapes. Gonzalo *asks* whether he would be believed in Naples (C) if he were to tell what he has seen. It is Ariel, in the form of a harpy, who accuses the wrongdoers. And Gonzalo mentions the mountaineers (E) only as a comparison, another type of being not believed in until seen. When talking about the shapes, however, Gonzalo says, "though they are of monstrous shape, yet, note, / Their manners are more gentle-kind than of / Our human generation," **thus establishing (A) as the correct answer.**

15. Alonso delivers this line while telling what he thought he heard the harpy say to him. Ariel has said that Ferdinand's death was an act of retaliation for Alonso's part in the treachery against Prospero and Miranda: "for which foul deed / The powers … have / Incensed the seas … Against your peace. Thee of thy son, Alonso, / They have bereft. **Thus (A) is the correct answer.** Alonso has already convinced himself of his son's death, so the impact of this vision must be more than merely the awareness that Ferdinand has drowned (B), (C), (D), and (E), but that the death was some sort of act of vengeance motivated by Alonso's earlier wrongdoing.

16. As has been noted elsewhere in this unit, the inevitability of death and the need of the individual to be ready for his or her death is a cornerstone of Montaigne's philosophy. Thus, when Prospero refers to the "sleep" that rounds out life, he is speaking of death. **Only (A) notes the awareness of death while still in life.**

17. The scene begins with Prospero's praising Ariel, saying that Ariel and his "meaner fellows" executed some plan well, and that Prospero has something else for them to do. It does not follow that Prospero would be talking about Caliban (B). "Miserly" is indeed one of the meanings of "mean," but does not make sense in this context. (D) is eliminated by the fact that the masque has not occurred yet, and Prospero is acknowledging something the spirits have recently done. (C) is tempting, but vague. **(E) is a better answer.**

18. In this speech of Ceres, she refers to her anger at Venus and Eros' helping Pluto abduct her daughter Proserpine and carry her to the underworld. Ceres (D) is speaking, so she cannot be referring to herself. She refers more directly to Juno (E) as her "queen." Venus (A), her blind son (B), are mentioned as developing the plot by which "dusky Dis…got" Cere's daughter. **The daughter being Proserpine, Dis must be Pluto (C).**

19. The scene begins with Prospero's acknowledging Ariel's good work on an earlier project. That is followed by an exchange about the masque and when Prospero wants the spirits to appear. At the end of this exchange, Ariel asks, "Do you love me?" to which Prospero replies, "Dearly, my delicate Ariel." The passage ends, however, on the wary note of Prospero's preparing to meet Caliban and his cohorts who have been plotting Prospero's murder. **Thus (B) is the correct answer.** The expression of gratitude at the beginning is not powerful enough to be called "celebratory," and the tone at the end is more powerful than the mere sadness that "doleful" suggests (A). While Prospero does speak rather affectionately to Ariel, again, his mood at the end of the passage is not somber enough to be described as "despondent" (C). He and Ariel may be pleased with themselves at the beginning, but Prospero is never "jocund" (D), and, while he may be described as "grateful" to Ariel at the beginning, his watchful tone is suspenseful, not "wearisome" (E).

20. After the masque has vanished, Prospero explains to Ferdinand, "These our actors, /…/ Are melted into … thin air: / And, like … / The cloud-capp'd towers, the gorgeous palaces, / The solemn temples, the great globe itself, / Ye all which it inherit, shall dissolve / And, like this insubstantial pageant faded, / Leave not a rack behind." **Thus, (D) is the correct answer.**

21. Prospero tells them: "…were I so minded, / I here could pluck his highness' frown upon you / And justify you traitors." The treason that he could reveal is, of course, their plot to kill Alonso and place Sebastian on the throne of Naples." **Thus, (D) is the correct answer.**

22. Alonso has just lamented the loss of his son, to which Prospero has replied that he has lost a daughter. As he draws back the curtain that blocks the inner room (what Prospero calls his cell) from view, he tell his visitors that he will repay their return of his dukedom with "as good a thing…a wonder, to content [them]." This wonder, is, of course the very much alive Ferdinand playing chess with Miranda. As Prospero clearly knows what he is going to show Alonso, it cannot be inferred that he is only then finding (A) them there. It is Ferdinand (who needs no introduction) who introduces Miranda (B) to the other. Prospero makes an aside to Miranda, but he does not greet (C) them. And certainly, he most likely sees them there, but Shakespeare would note that in a stage direction. **Clearly (D) is the correct answer.**

23. Alonso expresses guilt (B), not Prospero. Likewise, Alonso and Gonzalo express an emotion that might be likened to ecstasy (E) at both the discovery that Ferdinand is alive and that the heirs of Alonso and Prospero are to be married. There is no apparent jealousy (C) or uncertainty (D) in the scene. **Prospero does, however, forgive (A) everyone who has wronged him. Thus (A) is the correct answer.**

24. Alonso twice establishes the fact that they have been on the island for three hours (B). When first encountering Prospero, he asks, "How thou hast met us here, **who three hours since / Were wreck'd upon this shore**…" Later, when he sees Ferdinand alive, he insists that Ferdinand could not have known Miranda any longer than three hours (because that is as long as they have been on the island): "Your eld'st acquaintance cannot be three hours." **Thus, (B) is the correct answer.**

25. Gonzalo does rejoice at both the discovery of Ferdinand alive and the long-lost Prospero (A), but he does not note any irony in having mistaken their fates. It is Alonso who notes that Ferdinand and Miranda have fallen in love in less than three hours (C). Prospero teases, but does not present it as ironic, that he has "lost" a daughter even as Alonso has lost a son (D), and (E) states a possible theme for the passage, but is not expressed by any one character. However, in one of his last speeches of the play, upon learning that Alonso's son is to marry Prospero's daughter, Gonzalo exclaims, "Was [Prospero, the Duke of] Milan thrust from Milan, that his [Prospero's] issue [grandchildren] / Should become kings of Naples? O, rejoice / Beyond a common joy, and set it down / With gold on lasting pillars…" **Thus, (B) is the correct answer.**

The Tempest

Act I, Scene I

1. On what kind of note does the play open? What does Shakespeare accomplish with this?

   The play opens on a dramatically high point—the middle of a storm that will result in a shipwreck. Shakespeare immediately establishes suspense and draws the audience into his plot.

2. How does this scene already begin to challenge the status quo of social rank and authority?

   We see an argument between working-class people like the boatswain and people with titles and power like King Alonso, Sebastian, and Antonio. In this instance, however, it is the ship's crew who have the power and authority to command the royals. On the ship during the storm, the accustomed social order has been reversed. The normal social order, like the ship, is about to be turned upside-down; the authority that the nobles had back in Italy is useless here.

3. Describe the tone established in the opening scene of *The Tempest*.

   The storm establishes a feeling of danger, chaos, and uncertainty. With the ship's crew trying to survive, the storm is also an inherent conflict between man and nature.

4. What are the implications of the boatswain's remark, "What cares these roarers for the name of king?"

   The boatswain is suggesting that nature is indifferent to the titles and social order of man. Nature does not discriminate in the lives it takes; all people are equally vulnerable.

5. What is the tone of the boatswain's comments to his passengers? Give some examples.

   The boatswain is sarcastic to his passengers. When Gonzalo warns the boatswain to "be patient," the boatswain responds that he will be patient when the sea is. Later, he tells Gonzalo that since Gonazlo is a counselor, he *can command the waves to stop, and the crew will not have to struggle to save the ship. When Sebastian criticizes the boatswain and the crew's efforts, the boatswains tell* him *to work, then, to help save them.*

Act I, Scene II

1. What is different about the way in which Miranda addresses her father versus the way he addresses her?

   Miranda addresses her father with the formal "you" while Prospero uses the familiar "thou."

2. What convention does Shakespeare use to allow the audience to learn Prosper and Miranda's backstory?

   Miranda does not know her background, and Shakespeare uses the occasion of Prospero's telling her as the opportunity for the audience to learn it as well.

3. What do we learn about Miranda's character in this scene? How?

   We first learn that Miranda is very compassionate. She has witnessed the shipwreck and immediately grieves the deaths of people she has never met. She is also easily distracted, as is evidenced by the fact that Prospero must constantly exhort her to pay attention to the story he is telling her.

4. What do we learn about Prospero?

   While loving to his daughter, Prospero is impatient and demands almost complete obedience. He is also vengeful and unforgiving.

5. Were Antonio's actions in usurping Prospero's title completely unfounded?

   Prospero had yielded much of his power and authority to his brother so that he could indulge in his studies. And Prospero admits that he over*indulged in his studies and did not attend properly to his duties.*

6. What treasonous act did Antonio perform in the process of deposing Prospero?

   Apparently, under Prospero, Milan had been a sovereign state. In order to secure Alonso's help in the coup, Antonio subordinated Milan to Naples, making himself Alonso's subject and promising a heavy tribute to Naples.

7. What is the significance of Prospero's taking off his cloak at the beginning of his talk to Miranda? What does he mean when he says, "Lie there, my art?"

   Prospero refers to the cloak as his "magic garment," so we must assume that his power somehow resides in the cloak, or the cloak is at least a symbol of his power. When he takes it off, he is no longer PROSPERO THE POWERFUL, *he is simply Miranda's father. His line, "Lie there, my art," acknowledges that the robe is an integral part of his power. His magical abilities lie with his cloak.*

NOTE: It has been suggested that the line "Lie there, my art" could be a paraphrase of Sir William Cecil, an advisor to Queen Elizabeth and Lord High Treasurer of England. Cecil, upon removing his official robe before retiring for the night, purportedly said aloud, "Lie there, Lord Treasurer." The ritual became symbolic of an act of humility. Just as Cecil knew that his authority lay in this office *and not in his* person, *so too might Prospero be acknowledging that* he *has not power himself, only* access to *power.*

8. How do luck and fate combine to assist Prospero in his plan of vengeance?

   Prospero says that it is only a matter of Fortune (luck) that this ship with all of his enemies aboard should be passing so near his island. Also, he has read the stars and knows that now is the time he must act to have his fortunes restored, or he will never have the opportunity again.

9. Why does no one search for the King of Naples?

   Ariel's illusion causes the King's fleet to believe that the king is dead (shipwrecked), so the remaining fleet returns to Naples.

10. How does Ariel address Prospero? Why is this significant?

    Ariel addresses Prospero with the familiar "thou." This is significant because it implies a certain degree of familiarity and equality between them. Prospero's own daughter addressed him with the deferential "you."

11. Why did the witch imprison Ariel, and what did it indicate about Ariel's character?

    According to Prospero, Sycorax imprisoned Ariel because he refused to obey her "abhorred commands." Prospero suggests that Ariel is lazy, and that he refused the witch because his delicate form precluded his performing "earthly" deeds for the witch; however, "delicate" can refer to Ariel's conscience as well, which would suggest that Ariel objected to performing evil deeds at the behest of Sycorax. Ariel, therefore, is good.

12. How are Sycorax's and Prospero's stories similar? What does this similarity suggest?

    Having been caught practicing magic in Argier, Sycorax was arrested and left on this island. Prospero lost his dukedom and was set adrift at sea for devoting too much time to studying his magic. The suggestion is, clearly, that Sycorax might not have been as "evil" and Prospero as "good" as Prospero would have everyone believe.

13. What does Ariel desire from Prospero? How does Prospero respond to being reminded of his promise to Ariel?

    Ariel desires his freedom from servitude to Prospero. When reminded of his promise, Prospero responds with anger and charges Ariel with ingratitude. He goes so far as to threaten to imprison Ariel again.

14. What does Ariel mean by "Past the mid season," when Prospero asks him what time it is? What does Prospero mean when he adds, "At least two glasses"? What time is it?

    Ariel means that it is past noon (past midday). Prospero adds that it is at least two hours (two hour*glasses) past noon. Thus, since it is* at least *two hours past noon, it is* after *two p.m.*

15. At what time does Prospero plan to bring his current plan to fruition?

    Six o'clock in the evening.

16. Who is Caliban, and how did he come to be enslaved by Prospero?

    Caliban is the son of Sycorax, born after she was left on the island. When Prospero arrived, he "adopted" Caliban and treated him lovingly, teaching him things like language. Eventually, however, Caliban tried to rape Miranda, and so Prospero chained him and turned him into a slave.

17. How is Caliban similar to Prospero?

    Caliban, technically the rightful heir to the island through his mother, Sycorax, claims to have had his rule usurped by Prospero. Both he and Prospero are victims of treachery and ambition.

18. Compare (and contrast) Prospero's two servants. What structure might Shakespeare be setting up?

    Caliban is crude and misshapen. He is native to the island and was once free but is now enslaved. Ariel is beautiful. He is not native to the island, was once imprisoned, but has been released from his bonds. Prospero regards Caliban as a slave (i.e. property), but he refers to Ariel as a "servant" (as in free employee). Caliban serves Prospero grudgingly out of a fear of punishment. Ariel serves Prospero more willingly, to a lesser degree out of a fear of punishment, but to a greater degree out of a desire for the reward of his freedom. Shakespeare has set up these two polar opposites with Prospero in the middle, Caliban as the earth, Ariel as the heavens, with the human, Prospero, in between. Some students might also want to make a case for Caliban as evil, Ariel as good, with Prospero in between.

19. Prospero twice describes Ariel as "delicate." What sense of delicate does Prospero intend?

    In the first instance, Prospero uses "delicate" as an insult, in the sense that Ariel was too weak to carry out the orders of Sycorax. In the second instance, Prospero uses the word in praise of Ariel as synonymous with "skillful."

20. What is significant about Propsero's showing Ferdinand to Miranda when Ferdinand first enters?

    Ferdinand is the first man, other than Prospero and perhaps Caliban, whom Miranda has ever seen.

21. What are Miranda's and Ferdinand's first impressions of each other?

    Miranda sees Ferdinand as "a thing divine," and Ferdinand first thinks that, perhaps, Miranda is the goddess of the island.

22. Why is Prospero so unreasonably cruel to Ferdinand?

    Prospero does not want Miranda to be won too easily. He explains that, if she is not hard-won, she will not be highly valued.

23. What god does Caliban claim to worship? How does Caliban compare Prospero's power to this god's?

    Caliban mentions a pagan god by the name of Sebetos, whom, he says, was worshipped by Sycorax. Caliban claims that Prospero's magic is more powerful *than Sebetos.*

24. By the time Shakespeare wrote *The Tempest,* England had made two attempts to colonize the "New World," the failed Roanoke Colony in 1586, and the successful Jamestown plantation in 1607. Assuming that one of Shakespeare's themes, therefore, has to do with European colonialism of the Americas, what does the relationship between Caliban and Prospero represent?

    Caliban clearly represents the native American. Prospero represents the European colonizer. In the process of "settling" the New World, the Europeans, took the land from the natives, reduced them to slavery, made the natives speak the language of the colonizers, and even replaced the natives' gods with the colonizers' "more powerful" beliefs.

25. What kind of person does Prospero seem to be?

    Prospero seems quick to anger, paranoid, and perhaps a little sadistic.

Act II, Scene I

1. What are the sources of comedy in this scene?

   There are several sources of comedy: Adrian's contradictory description of the island as both wonderful and uninhabitable, Gonzalo's indefatigable attempts to cheer up Alonso and express gratitude for being alive, Antonio and Sebastian's wordplay and their nonstop mocking of Gonzalo.

2. Describe Gonzalo's vision for the development of the island, were he made king. What is ironic about his vision? What archetype does his vision call to mind?

   Gonzalo would attempt to create a utopia on the island, idealistically free of government, economic class, servants, and labor. The irony is, of course, that he would be "king" of this island utopia. The idealistic vision of his island utopia in which there is no labor, and everyone's needs are met is reminiscent of the Garden of Eden.

3. What is the cause of Alonso's grief?

   Alonso believes his son Ferdinand to be dead, drowned in the shipwreck.

4. Explain the allusions to Carthage, Dido, and Aeneas.

   The city of Tunis, to whose king Alonso has just married his daughter, sits on the site of the ancient city of Carthage. In Roman mythology (as told in The Aeneid *by Virgil), the queen of Cathage was a widow by the name of Dido. After the fall of Troy, Aeneas (a Trojan whose destiny was to found Rome), fell in love with Dido and she with him. Reminded of his destiny, however, Aeneas left Dido in Carthage. In her grief, Dido killed herself by throwing herself on a burning funeral pyre.*

5. What evidence of a Euro-centic, colonial attitude is there in this scene?

   Sebastian criticizes his brother that he married Claribel to an African and not to a European.

Act II, Scene II

1. Why does Shakespeare place this scene where he has in the structure of the play?

   The previous scene was a relatively emotional and tense scene. Alonso is grieving for the son he believes to be dead—and the dramatic irony (the audience knows that Ferdinand is not dead) does not lighten Alonso's misapprehension. Also, the previous scene included the assassination attempt and Antonio and Sebastian's plot to assassinate Alonso and Gonzalo. Now we have a scene of undeniable comic relief to counter the sorrow and suspense of the previous scene.

2. In Trinculo's speech, Shakespeare pokes silly fun at his English audience. List some of the jokes he makes about England and the English.

   First Trinculo says he would be able to charge money in England for people to see Caliban; the English are fools who will pay good money to see any freakish thing for entertainment. Here Shakespeare is poking fun at his own audience, which has paid money to see this show. Next, Trinculo says that, in England, he could pass the misshapen Caliban off as a man since, "any strange beast there makes [passes for] a man." Finally, Trinculo returns to the English propensity to accepty any oddity as entertainment while he also mocks the English lack of charity: "they will not give a doit [a small coin] to relieve a lame begger, [but] they will lazy out ten to see a dead Indian."

3. What does Caliban offer to do for Trinculo and Stefano that he previously does for Prospero? Why is this significant?

   Caliban offers to take the men to the island's best resources, and he offers to be their servant. This is significant because it more or less lets Propsero "off the hook." Has he oppressed Caliban, or is Caliban a fawning fool who will enslave himself to anyone?

3. Why is Caliban's monologue in poetry, while Trinculo's is in prose?

   While Caliban is crude and base, he is not a fool or a clown. Shakespeare intends Caliban to be a sympathetic character.

4. What role do misidentification and dramatic irony play in this scene? How might they contribute to the overall meaning of the play?

   Misidentification and dramatic irony are the sources of comedy in this scene. Trinculo mistakes Caliban for some kind of monster, and Caliban believes Trinculo is a spirit sent to torment him. Stephano mistakes Caliban for a monster with four legs and two voices (Trinculo is hiding under the same tarpaulin that is hiding Caliban). The audience, of course, knows who is who. While comic, these misidentifications also highlight the developing theme that things are not always as they appear.

5. What is both comic and ironic about the way Stephano "convinces" Caliban that he is a god?

   The drunk has always been a comic convention, and the initiation of a new member into the rolls of drunkenness is a common comic plot. Caliban, having never imbibed before, believes that Stephano must be very powerful in order to have such a powerful potion. It is ironic because the Europeans did in fact use distilled alcohol in their subjugation of the native Americans.

6. What is ironic about Caliban's song?

   Caliban sings about freedom, but he has simply exchanged one master for another. Caliban's idea of freedom involves only the escape from things he finds unpleasant.

Act III, Scene I

1. What literary archetype does Ferdinand's labor call to mind?

   Ferdinand's labor is clearly reminiscent of either the Hero's quest or the Lover's catalogue of labors.

2. How is Ferdinand's enslavement different from Caliban's?

   Ferdinand has motivation: his love for Miranda. The implied promise of eventually winning her hand transforms his enslavement into meaningful service. Caliban works for fear of punishment, not promise of reward. He has no love and no perceived end to his captivity.

3. How has Ferdinand's presence begun to change the personal dynamic between Miranda and Prospero?

   Prior to Ferdinand's appearance, the only men Miranda had ever seen were her father and, perhaps, Caliban. Ferdinand was immediately attractive to Miranda, and this attraction translates into a love very different from the type of love she feels for her father. When she believes her father is not watching, she counters his command and urges Ferdinand to rest. Soon afterwards, she tells Ferdinand her name even though Prospero had told her not to. Clearly, she is developing a mind of her own; her love for Ferdinand is beginning to change her absolute devotion to Prospero. It is also important to note that Prospero and Miranda, father and daughter, had almost a master-servant relationship. Prospero addresses her with the familiar "thou," and she returned the address with the formal "you." Ferdinand and she, however, are equals, both addressing each other in the formal eventually switching to the familiar.

4. How is Miranda's reaction to meeting Ferdinand ironically similar to Caliban's encounter with Stephano? How is it different?

   Miranda immediately swears undying love and fealty to Ferdinand. And, if he cannot love her in return, then she will gladly serve him, absolutely subjugating herself to his will. This is exactly how Caliban interacted, first with Prospero, and then with Stephano, immediately subjugating and humiliating himself. The differences are, of course, that Miranda is motivated by love, Caliban by drunkenness. Also, Ferdinand is *what he claims to be and what Miranda takes him to be, while Stephano, rather than being a god, is a drunken butler.*

5. Is Miranda's offer to be Ferdinand's maid misogynistic? Is Shakespeare portraying women as weak and subservient?

   Ultimately, he is not. First of all, Miranda has the boldness to propose marriage when traditionally it would be the man who would propose. Secondly, Ferdinand has already allowed himself to be subjugated out of love for Miranda. He has told her that he is a prince and would never *have allowed Prospero to treat him as he has except for his love for Miranda. Thus, Shakespeare portrays* both *lovers as willing to surrender their selves to the other.*

6. Ferdinand's expressing his love for Miranda by swearing to heaven and earth is an example of what figurative device?

   The direct address of an abstract quality is called apostrophe.

7. Is it a matter of Fate, Fortune, or Prospero's magic that Miranda and Ferdinand fall in love? How can you tell?

   The passing of the ship by the island is an act of Fortune, but Prospero has arranged the shipwreck that brings Ferdinand ashore. However, the love affair between Ferdinand and Miranda comes out of their natures, not from Prospero's "art"; although he arranges things so that they meet, the happiness he expresses at their love shows that he is not entirely in control.

Act III, Scene II

1. Why is Caliban so ingratiating to Trinculo and Stephano?

   Caliban is drunk, and has no inhibitions. He remembers only his contempt for Prospero.

2. How does Stephano use alcohol as a tool, and what are the social implications of his action?

   Stephano orders Caliban to drink to excess, presumably to keep him drunk and harmless. Caliban toadies to Stephano in return, venerating him as though he is a god. With Caliban symbolic of native peoples, Stephano is symbolic of colonial influence, whereby westerners presumably occupy the natives with addictive indulgences in order to keep them ignorant and harmless.

3. In what ways does this scene recall Gonzalo's vision of an island utopia in Act II, Scene I?

   Just as Gonzalo would have been "king" of his utopia—a society ironically without social rank or distinction—Sebastian has become a lord and a god in his society of three.

4. What comic conventions are operating in this scene?

   Drunkenness, misidentification, and dramatic irony all function in this scene. The scene also contains puns and wordplay.

5. Why is this scene in mostly in prose?

   First, the status of the characters does not warrant verse. Although Caliban has spoken in verse elsewhere, in this scene, he is no less a clown than Trinculo and Stephano. Second, since some of the comedy depends upon puns and double meanings, Shakespeare does not want to obscure these in poetic language. When Caliban does speak in verse, he is again sympathetic, praising his island home that has been unjustly stolen from him.

6. What does Caliban say about the island's noises? What does this reveal about his relationship with nature?

   Caliban enjoys much of the music of the island's spirits; he is sometimes in harmony with them. He is a native of the island, and although he has been separated from nature, he still maintains a relationship with it.

7. What evidence is there in this scene that Caliban is not the ignorant brute everyone seems to take him for?

   Caliban is actually very clever, manipulating Stephano and Trinculo into plotting to murder Prospero.

Act III, Scene III

1. Structurally, how does the opening of this scene mirror the closing of the previous scene? What is one key difference between the two scenes?

   The previous scene ended with the clowns' plot to murder Prospero. This scene opens with a rehash of Sebastian and Antonio's plot to murder Alonso. The key difference is that Antonio has already committed a similar crime against his own brother, so this threat seems more plausible than the threat against Prospero.

2. What character convention do Antonio and Sebastian most nearly fill?

   Just as Trinculo and Stephano are clowns, Antonio and Sebastian are the villains.

3. What is a harpy? Why does Shakespeare have Ariel take the form of this mythological figure in this scene?

   In Roman mythology, the Harpies were ravenous, filthy monsters with the heads of women and the bodies of birds (usually eagles or hawks). They are probably best known for their role in the punishment of Phineas, a king of Thrace, who had the gift of prophecy. He angered Zeus by revealing too many divine secrets. Zeus punished him by setting him on an island with a buffet of food that he could never eat. The Harpies always arrived and stole the food out of his hands right before he could satisfy his hunger. In the Aeneid *(which we have already seen referred to by Gonzalo, who spoke of "Widow Dido"), the harpies steal food from the main character and his men. One of the harpies cursed Aeneas and his men and predicted extreme suffering for them before they completed their journey. Shakespeare has Ariel take the shape of a harpy both because of the way Ariel makes the feast disappear just as Alonso et al., are about to eat, and because of the harpies' propensity to utter dire prophesies.*

4. How does the harpy exacerbate Alonso's guilt?

   Alonso's guilt for having helped depose Prospero is made the worse for his now believing that Fate has deprived him of his son as retribution.

Act IV, Scene I

1. Prospero tells Ferdinand that he has given him a third of his own life, which refers to Miranda. Explain what the other two thirds of Prospero's life would be.

   Shakespeare has placed Prospero in the center of a microcosmic galaxy consisting of Miranda, his own flesh and blood; Ariel, who represents Prospero's creative intellect and higher instincts; and Caliban, who represents Prospero's earthy, baser instincts. Thus, Caliban and Ariel are the other two thirds.

2. Describe the political consequences of Miranda's marrying Ferdinand.

   Ferdinand is the prince of Naples, so Miranda would become the princess, and potentially queen, of Naples. Because Miranda is Prospero's heir to Milan, Ferdinand would become the next heir to Milan. The kingdoms of Naples and the territory of Milan would be merged to the control of a single governing body.

3. Identify the goddesses who appear in the masque?

   Iris is the messenger of the gods. She is represented by the rainbow. (It is interesting to note that Iris and the mythological harpies were sisters.) Ceres is the goddess of grain and harvest. Juno is, of course, the queen of the gods. Her domain includes the hearth and domestic tranquility.

4. What issue exists between Ceres and Venus so that Ceres has foresworn Venus' company?

   Ceres is the goddess whose daughter, Proserpine, was abducted by Pluto (Dis) and taken to the underworld to be his queen. Pluto was assisted in this by Venus and her "blind son," Eros (Cupid).

5. What does Prospero mean by his famous line: "We are such stuff / As dreams are made on, and our little life / Is rounded with a sleep."

   Prospero tells Ferdinand that life is as fleeting as a dream, with sleep preceding birth and following death.

6. What is significant about the circumstances under which Prospero ends the masque?

   Prospero ends the masque when he remembers that the time is almost at hand for the clowns to try to execute their assassination plot against him. The significance is that the masque was created by Ariel—Prospero's intellect and higher instincts—for the benefit of his daughter. It is interrupted by the intrusion of Prospero's baser instincts.

7. Why is Prospero so positive that Caliban cannot be reformed? What two themes are being explored here?

   From the psychological standpoint, in which Caliban is one third of Prospero's life, he represents Prospero's darker instincts and baser emotions. These are a part of human nature and, while Prospero may be able to contain them, he will never be able to eradicate them or change what they are. From the colonial standpoint, Prospero represents the "civilized" European who saw the native as a savage brute who could not be reformed and needed to be controlled.

8. What is significant about the way Ariel foils the assassination plot?

   In a sense, Caliban has offered Stephano real power—if he takes Prospero's books and instruments, he can rule the island even as Prospero does. Stephano and Trinculo, however, are distracted by baubles and material possessions. They are more excited about the trappings *of success and power than about their substance.*

9. What is significant about the last five lines of Act IV, Scene I? What is Prospero promising Ariel?

   In the last five lines, Prospero acknowledges that all his enemies are at his mercy, which marks the height of his control over others during the fulfillment of his revenge. He promises Ariel that, in just a little while, he will grant the sprite his freedom.

Act V, Scene I

1. Why does Prospero vow to destroy his staff and book?

   We learned in Act I that it was Prospero's obsessive study of magic that caused him to surrender much of his power to his brother and motivated Antonio's treachery. Now that Prospero and his former enemies are about to reach the point of reconciliation, and Prospero intends to return to Milan and assume his responsibilities as Duke, it is appropriate that he give up the arts that will not serve him in Italy and were the source of his problems to begin with.

2. How does Gonzalo's speech about coincidence and fate contradict the real circumstances on the island?

   Gonzalo muses about the necessity of being lost in order to find or recover things, which suggests that the greatest things in life are entirely unpredictable. For Gonzalo to espouse these views is naïve and ironic, because he is the victim of Prospero's very well planned scheme.

3. How is Ariel almost more human that Prospero?

   Ariel has compassion for the men who have been little more than pawns in Prospero's machinations. Prospero is touched by Ariel's compassion and decides to forgive his enemies.

4. What time is it? Why is this important?

   It is six o'clock. In I, ii, Prospero told Ariel that their work would be done, his plot accomplished at six o'clock.

5. What is significant about Prospero's acknowledging Caliban as "his"?

   Caliban is not *"his" since Caliban is a native whom Prospero found already living on the island when he and Miranda arrived. By acknowledging Caliban as "his," he is admitting the existence of the dark and base instincts that Caliban represents.*

6. How long has the action of the play taken? How do you know?

   The action of the play has taken around three hours. Alonso tells Propspero that they were shipwrecked three hours ago. When he sees Ferdinand, he exclaims that Ferdinand could not have known Miranda for more than three hours. The boatswain says that only three hours ago, they thought the ship was lost. Also, In I, ii, we learned that it was some time after two. It is now six. So the time that has passed is in the area of three hours.

7. When will Ariel be free?

   Ariel will be free after he guides the ship with Alonso, Prospero, et al., safely back to Naples.

8. What is the purpose of the epilogue?

   The purpose of the epilogue is to announce the end of the play and to ask for applause.

The Tempest

Act I, Scene I

1. On what kind of note does the play open? What does Shakespeare accomplish with this?

2. How does this scene already begin to challenge the status quo of social rank and authority?

3. Describe the tone established in the opening scene of *The Tempest*.

4. What are the implications of the boatswain's remark, "What cares these roarers for the name of king?"

5. What is the tone of the boatswain's comments to his passengers? Give some examples.

Act I, Scene II

1. What is different about the way in which Miranda addresses her father versus the way he addresses her?

2. What convention does Shakespeare use to allow the audience to learn Prosper and Miranda's backstory?

3. What do we learn about Miranda's character in this scene? How?

4. What do we learn about Prospero?

5. Were Antonio's actions in usurping Prospero's title completely unfounded?

6. What treasonous act did Antonio perform in the process of deposing Prospero?

7. What is the significance of Prospero's taking off his cloak at the beginning of his talk to Miranda? What does he mean when he says, "Lie there, my art?"

8. How do luck and fate combine to assist Prospero in his plan of vengeance?

9. Why does no one search for the King of Naples?

10. How does Ariel address Prospero? Why is this significant?

11. Why did the witch imprison Ariel, and what did it indicate about Ariel's character?

12. How are Sycorax's and Prospero's stories similar? What does this similarity suggest?

13. What does Ariel desire from Prospero? How does Prospero respond to being reminded of his promise to Ariel?

14. What does Ariel mean by "Past the mid season," when Prospero asks him what time it is? What does Prospero mean when he adds, "At least two glasses"? What time is it?

15. At what time does Prospero plan to bring his current plan to fruition?

16. Who is Caliban, and how did he come to be enslaved by Prospero?

17. How is Caliban similar to Prospero?

18. Compare (and contrast) Prospero's two servants. What structure might Shakespeare be setting up?

19. Prospero twice describes Ariel as "delicate." What sense of delicate does Prospero intend?

20. What is significant about Propsero's showing Ferdinand to Miranda when Ferdinand first enters?

21. What are Miranda's and Ferdinand's first impressions of each other?

22. Why is Prospero so unreasonably cruel to Ferdinand?

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23. What god does Caliban claim to worship? How does Caliban compare Prospero's power to this god's?

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24. By the time Shakespeare wrote *The Tempest,* England had made two attempts to colonize the "New World," the failed Roanoke Colony in 1586, and the successful Jamestown plantation in 1607. Assuming that one of Shakespeare's themes, therefore, has to do with European colonialism of the Americas, what does the relationship between Caliban and Prospero represent?

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25. What kind of person does Prospero seem to be?

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Act II, Scene I

1. What are the sources of comedy in this scene?

2. Describe Gonzalo's vision for the development of the island, were he made king. What is ironic about his vision? What archetype does his vision call to mind?

3. What is the cause of Alonso's grief?

4. Explain the allusions to Carthage, Dido, and Aeneas.

5. What evidence of a Euro-centic, colonial attitude is there in this scene?

Act II, Scene II

1. Why does Shakespeare place this scene where he has in the structure of the play?

2. In Trinculo's speech, Shakespeare pokes silly fun at his English audience. List some of the jokes he makes about England and the English.

3. What does Caliban offer to do for Trinculo and Stefano that he previously does for Prospero? Why is this significant?

4. Why is Caliban's monologue in poetry, while Trinculo's is in prose?

5. What role do misidentification and dramatic irony play in this scene? How might they contribute to the overall meaning of the play?

6. What is both comic and ironic about the way Stephano "convinces" Caliban that he is a god?

7. What is ironic about Caliban's song?

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Act III, Scene I

1. What literary archetype does Ferdinand's labor call to mind?

2. How is Ferdinand's enslavement different from Caliban's?

3. How has Ferdinand's presence begun to change the personal dynamic between Miranda and Prospero?

4. How is Miranda's reaction to meeting Ferdinand ironically similar to Caliban's encounter with Stephano? How is it different?

5. Is Miranda's offer to be Ferdinand's maid misogynistic? Is Shakespeare portraying women as weak and subservient?

6. Ferdinand's expressing his love for Miranda by swearing to heaven and earth is an example of what figurative device?

7. Is it a matter of Fate, Fortune, or Prospero's magic that Miranda and Ferdinand fall in love? How can you tell?

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Act III, Scene II

1. Why is Caliban so ingratiating to Trinculo and Stephano?

2. How does Stephano use alcohol as a tool, and what are the social implications of his action?

3. In what ways does this scene recall Gonzalo's vision of an island utopia in Act II, Scene I?

4. What comic conventions are operating in this scene?

5. Why is this scene in mostly in prose?

6. What does Caliban say about the island's noises? What does this reveal about his relationship with nature?

7. What evidence is there in this scene that Caliban is not the ignorant brute everyone seems to take him for?

Act III, Scene III

1. Structurally, how does the opening of this scene mirror the closing of the previous scene? What is one key difference between the two scenes?

2. What character convention do Antonio and Sebastian most nearly fill?

3. What is a harpy? Why does Shakespeare have Ariel take the form of this mythological figure in this scene?

4. How does the harpy exacerbate Alonso's guilt?

Act IV, Scene I

1. Prospero tells Ferdinand that he has given him a third of his own life, which refers to Miranda. Explain what the other two thirds of Prospero's life would be.

2. Describe the political consequences of Miranda's marrying Ferdinand.

3. Identify the goddesses who appear in the masque?

4. What issue exists between Ceres and Venus so that Ceres has foresworn Venus' company?

5. What does Prospero mean by his famous line: "We are such stuff / As dreams are made on, and our little life / Is rounded with a sleep."

6. What is significant about the circumstances under which Prospero ends the masque?

7. Why is Prospero so positive that Caliban cannot be reformed? What two themes are being explored here?

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8. What is significant about the way Ariel foils the assassination plot?

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9. What is significant about the last five lines of Act IV, Scene I? What is Prospero promising Ariel?

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Act V, Scene I

1. Why does Prospero vow to destroy his staff and book?

2. How does Gonzalo's speech about coincidence and fate contradict the real circumstances on the island?

3. How is Ariel almost more human that Prospero?

4. What time is it? Why is this important?

5. What is significant about Prospero's acknowledging Caliban as "his"?

6. How long has the action of the play taken? How do you know?

7. When will Ariel be free?

8. What is the purpose of the epilogue?

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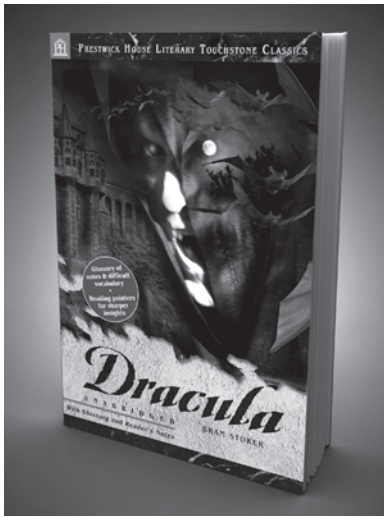

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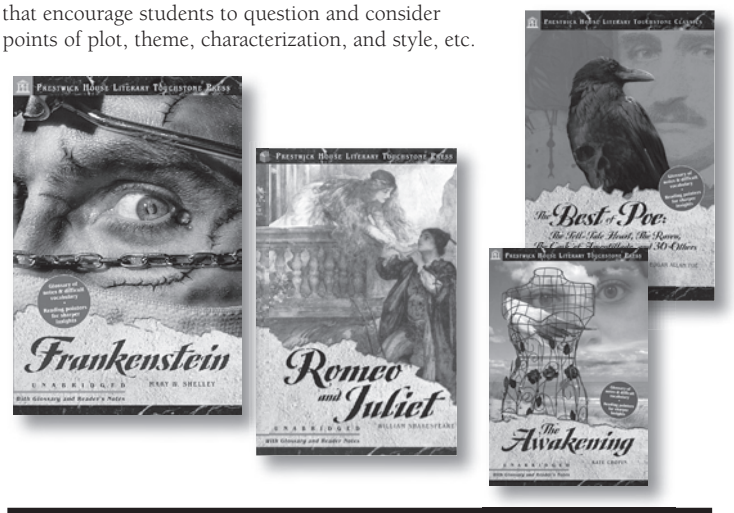

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