

## 'The Tempest' Knowledge Organiser

Act: Scene		PLOT SUMMARY
I.	i.	1. Violent, windy storm attacks ship with King Alonso (King of Naples), Ferdinand (his son), Sebastian (his brother), Gonzalo (his counsellor) and Antonio (Duke of Milan) aboard.
	ii.	2. Miranda begs her father to "allay" the storm. He then tells her and the audience the backstory to them becoming stranded on the island. This includes his betrayal and usurpation by his brother Antonio as Prospero neglected his role as Duke of Milan to study magic. 3. Prospero uses magic to make Miranda sleep and we meet Ariel, his spritely slave. 4. We meet Caliban, whose mutual hatred of Prospero highlights their key differences (race, status). 5. Ferdinand and Miranda meet and fall in love instantly.
II.	i.	6. On another part of the island, we find the shipwrecked fleet. King Alonso is depressed that he has lost his son and cannot be cheered. 7. Ariel appears (invisible) and puts all to sleep, except for Sebastian and Antonio. 8. Antonio persuades Sebastian to kill his brother (Alonso) so he can have the power of the crown. However, Ariel wakes the King and Gonzalo before regicide can be achieved.
	ii.	9. Stephano (butler) and Trinculo (jester) get Caliban drunk for the first time. Caliban begs Stephano to become his new master.
III	i.	10. Prospero watches as Miranda and Ferdinand discuss their love for one another and agree to get married.
	ii.	11. Stephano enters, drunk and enjoying status of master over Caliban, which Trinculo thinks is ridiculous. 12. Caliban tells them of the "tyrant" Prospero who they need to kill in order to rule the island (taking his books first as this will diminish his power). 13. Ariel is invisible on stage and causes havoc, imitating voices to cause a humorous scene between Stephano and Trinculo.
	iii.	14. Prospero controls magical creatures to create an illusion of a great feast for the royal party. 15. As they prepare to tuck in, Ariel reappears as a harpy and gives his "three men of sin" speech to Alonso, Antonio and Sebastian. 16. Prospero praises Ariel.
IV	i.	17. Prospero frees Ferdinand from his labours and blesses the union with his daughter Miranda. 18. Prospero creates a magical masque in which the spirits of the Gods Iris, Juno and Ceres bless the union. 19. Prospero dramatically interrupts the celebrations, remembering that Caliban, Stephano and Trinculo are on route to kill him. 20. Prospero orders Ariel to distract the conspirators with his fine clothing, which does have the intended effect on Stephano and Trinculo, much to Caliban's annoyance.
V	i.	21. Prospero announces that his plans are coming together and orders Ariel to bring forward the royal party. He promises to give up his magic when all is complete. 22. Prospero forgives each in turn and reunites Alonso with his son, Ferdinand. The King is overjoyed and welcomes Miranda to the family. 23. Prospero invites everyone back to his cell for the night before setting off for Naples the next morning.
Epilogue		24. Prospero speaks directly to the audience, discussing his loss of magical powers and need for the audience's applause to set him free.

KEY THEMES
<i>A) Justice</i>
The play is focused around the key storyline of the protagonist seeking justice for being usurped by his own brother in Milan. However, Prospero is hypocritical as he finds no injustice in usurping Ariel and Caliban and enslaving them on the island. Prospero uses magic and manipulation to encourage the audience to sympathise with him and ultimately manages to achieve justice without any bloodshed by the denouement of the play. At this point, he embraces the Christian value of forgiveness before reasserting his place as Duke of Milan.
<i>B) Supernatural</i>
Prospero's thirst for knowledge about magic is what lost him his position as Duke of Milan. His cloak, books and staff symbolise his knowledge and power and are ultimately destroyed at the denouement of the play to symbolise his reintegration to civilised society. Prospero uses his knowledge to control the magical sprite Ariel to commit a number of magical acts in the name of justice, from starting the tempest to becoming a harpy. King James I would have been particularly interested, having written a book about the power of the supernatural in 'Deamonologie'.
<i>C) Social status</i>
Jacobean society relied heavily on the feudal system, which placed wealthy Kings and noblemen above women and the working class. Being a black, deformed character from a foreign land would have made Caliban a member of the underclass, deserving no more respect than a beetle. The ignorance of Jacobean society meant there was little chance of moving up in social status, which is why Stephano is so excited to have a servant in Caliban. Colonisation made this possible, as men of varying classes went on explorations to New Worlds that they could take over and rule, imposing their own European cultures on natives.

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Picture	Quotation	Explanation	Picture	Quotation	Explanation
1) 	"in my <b>false</b> brother / Awaked an <b>evil</b> nature." (Prospero, I.ii)	Prospero's disappointment and hurt after his brother's betrayal is apparent through the use of the adjective "false." At a time when religion was so central to life, the adjective "evil" reinforces this hatred, linking Antonio's actions to those of the devil.	6) 	"I am <b>your wife</b> , if you will marry me./ If not, <b>I'll die your maid.</b> " (Miranda to Ferdinand III.i)	In patriarchal England, a woman's role was to find a suitable husband and bear children, thus Miranda's eagerness to marry Ferdinand and move from her father's possession to his. Being a Petrarchan lover, hyperbole is used to exaggerate Miranda's devotion to her new found love.
2) 	"You taught me <b>language</b> , and my profit on't Is I know how to <b>curse</b> ." (Caliban to Prospero, I.ii)	When colonising New Worlds, Europeans imposed their own cultures and languages on the natives, considering them to be far superior. This caused tension between the colonisers and the colonised who were becoming displaced on their own homelands. This is reflected through the relationship between	7) 	"Be not afeard. The isle is <b>full of noises, Sounds, and sweet</b> airs, that give delight and hurt not." (Caliban, III.ii)	Most people in the Jacobean audience would have never travelled, let alone abroad, thus the island upon which the play is set is exotic and exciting. The "noises" native to the island would have been foreign to the audience in a similar way to Stephano and Trinculo. The use of sibilance adds a sinister undertone as the unknown and 'other' were perceived as dangerous and scary. This could also reflect the supernatural living on the island.
3) 	" <b>abhorred slave...vile race</b> " (Miranda to Caliban, I.ii)	Being a woman in patriarchal Jacobean England, Miranda had very little voice or power yet still uses derogatory language when talking to Caliban. The adjectives "abhorred" and "vile" imply she is disgusted at the site of the native, probably because he attempted to rape her as a result of his animal instinct to procreate. Her reference to him being a "slave" reinforces that he is at the bottom of the feudal system due to his "race".	8) 	"You are <b>three men of sin</b> , whom Destiny, That hath to instrument this <b>lower world...</b> Hath caused to belch up you;... ...you 'mongst men Being most unfit to live." (Ariel III.iii)	Taking a Godly status in the play, Prospero uses Ariel in the climax of the play to commit his ultimate act of judgement. Appearing in the form of a harpy (a creature from Greek mythology who carried souls to the underworld), Ariel reminds Antonio, Alonso and Sebastian of their wrongdoings against Prospero and warns them that they shall be punished for their actions. After this, Prospero is able to forgive and move on.
4) 	"My <b>strong</b> imagination sees a <b>crown dropping</b> upon thy head." (Antonio to Sebastian, II.i)	The adjective "strong" reflects Antonio's robust ambition, which resulted in him usurping our protagonist. The image of a "crown dropping" symbolises the image of King Alonso's regicide and Sebastian "drop" into sin if he is to commit the crime. As the divine right dictated that God selecting the King, overriding this decision would have been sinful.	9) 	"help to celebrate a <b>contract of true love</b> " (Prospero, IV.i)	Using language from the semantic field of business, "contract" links to the patriarchal system in which fathers would select the best match for their daughters based on who would benefit them the most. In this case, giving Miranda to Ferdinand will support Prospero in being reinstated as Duke of Milan. It is convenient that Prospero has managed to orchestrate "true love."
5) 	"I'll show thee every fertile inch o' th' island; And I will <b>kiss thy foot</b> : I prithee, <b>be my god</b> ." (Caliban to Stephano, II.ii)	Caliban is eager to get rid of the "tyran[ical]" rule of Prospero so turns to Stephano, a butler, to take his place. This would have been comical to the audience as Stephano is uneducated and drunk and being near the bottom of the social hierarchy would not make him fit to rule. Being uncivilised, Caliban is ignorant to this and is even blasphemous by asking Stephano to be his god.	10) 	"I'll <b>break my staff...I'll down my book</b> " (Prospero, V.i)	Prospero's "staff" and "book[s]" symbolise his power and link to magic which the verbs "break" and "down" tell us he is giving up as he re-enters civilised society. As King James I feared the supernatural, it is important that Shakespeare makes the decision for Prospero to leave his supernatural connection behind in the New World rather than returning to Europe with it.



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