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Hey, It’s Antonio, Duke of Milan; and Alonso,King of Naples back from a wedding in Tunis.I expect that’s why they’re puking over the side.No! It’s a storm! And the ship’s broken apartand they’ve all drowned.No they haven’t! Whattayaknow! It was a magical storm,raised by the wizard Prospero, who used to be theDuke of Milan, until his brother Antonio,helped by Alonso, exiled him.And here he is, with his daughter Miranda,his magical spirit Ariel, and his nasty slave Caliban,who used to live on this island alone –until Prospero was marooned here.They used to get along, but – yeeeaah –that’s why they fell out.So, Ariel saved everybody. Including Ferdinand,Alonso’s son, who is lured towards Prospero and Miranda!The kids fall instantly in love!Meanwhile, The Duke Antonio and King Alonso are wanderingabout with their servants, Sebastian and Gonzalo.There’s a bit of a mid-snooze assassination attempt,but Ariel wakes him up.Meanwhile Caliban’s picking up sticks and there’sa scene under a cloak with a jester called Trinculo, a drunk butler called Stephano,and a bottle of booze. At the end of it, Caliban thinksStephano is a god!These crazy guys attempt to overthrow Prospero.Meanwhile Miranda proposes marriage to Ferdinand!Prospero’s all UUUHH. Cute. But not for long.It’s wizard revenge time!He lures Antonio and Alonso to a magical banquetand Ariel changes herself into a big nasty bird lady.Meanwhile, Miranda and Ferdinand get married andProspero invites Greek Gods along! Clever.Just think of Presents!Meanwhile… what is this!?! Meanwhile Island?Meanwhile Caliban’s crazies are all off to kill Prospero, so Ariel distractsthem with magical clothes and then chases them awaywith spirit dogs.And at last Prospero reveals himself and gives his broAntonio and King Alonso a big telling off, then forgives them.He releases Ariel from serving him, frees Caliban.And everybody gets back in the mended ship.He says goodbye to his magical staff and books.Hang on, is that…? Nah. Can’t be.Next Year! Ibiza!A ship is caught in a tempest and begins to sink.Prospero tells Miranda that he caused the storm.Ariel fetches Ferdinand, who falls in love with Miranda.Antonio and Sebastian plot to kill Alonso, the King of Naples.The ship’s jester and butler meet Caliban and feed him alcohol.Caliban suggests that they should kill Prospero, and Ariel overhears.Prospero uses magic to scare Alonso and spoil Caliban’s plot.Prospero forgives the passengers for their former betrayals.Back to topThis play starts dramatically with a ship being tossed around by waves in a violent storm. The stage directions tell us that ‘thunder and lightning’ are heard. On board the ship is King Alonso of Naples who is heading home from his daughter’s wedding in Tunis. He is accompanied by his son Ferdinand, and his friends Sebastian, Antonio and Gonzalo. As the storm worsens, the boatswainA supervisor on a ship, pronounced ‘bo’sun’. asks the noblemen to stay in their cabins out of harm’s way so the crew can keep the boat safe.Antonio and Sebastian curse the Sorry, something went wrongCheck your connection, refresh the page and try again., who suggests they do some work or be quiet. The opening scene ends with cries of panic and prayer as the boat begins to sink.Back to topOn a nearby island Miranda and her father, Prospero, watch the storm. She worries for the 'poor souls' onboard. Prospero instructs her to be calm as his magic powers have ensured that the passengers are safe. He then tells her about their past.Twelve years earlier Prospero was the Duke of Milan and Miranda was a princess. However, they were betrayed by his brother, Antonio, and the King of Naples, who sent Prospero and his daughter away on a 'rotten carcass' of a boat. The two washed up on the island and since then, Prospero has spent his time learning powerful magic. He controls Ariel, a sprite, and Caliban, his servant and son of the witch Sycorax.He says it is fortunate that his enemies are now stranded on the island following the shipwreck.Did you know? When this play was written, it was common for people to believe in magic and witchcraft. Prospero would have seemed like a very powerful and even frightening figure to an audience then.Back to topAfter telling his story, Prospero puts Miranda under a sleeping spell and talks to his servant, Ariel. Ariel explains that he caused the storm, as instructed, and has landed the passengers safely on different parts of the island. He has left the King’s son, Ferdinand, by himself. Ariel asks for his freedom in return for all the 'worthy service' he has done for Prospero. Prospero agrees to set him free after two more days and meanwhile asks Ariel to remain invisible to everyone.Prospero orders his 'poisonous slave' Caliban to fetch more firewood. Caliban curses his master, but has to obey because he is afraid of Prospero’s magic ‘art’. We learn that Caliban inhabited the island long before Prospero arrived.Ariel then uses magical music to lure Ferdinand to Prospero. When Miranda first sees him she is convinced he is a spirit and the two fall instantly in love.Back to topAlonso (King of Naples), Sebastian (his brother), Antonio (Prospero’s brother) and Gonzalo (a kind nobleman) are stranded on another part of the island. Alonso is upset because he believes his son is dead.Ariel, invisible to the other characters, plays 'solemn music' which sends everyone to sleep apart from Alonso, Sebastian and Antonio. Alonso starts to feel 'wondrous heavy' and the others promise to guard him while he takes a rest. Antonio suggests that this is an opportunity for Sebastian to become king. With Ferdinand apparently dead, and the King’s daughter married in Tunis, Sebastian would be next in line to rule Naples. They draw their swords planning to kill Alonso and Gonzalo as they sleep. However, Ariel returns and awakens Gonzalo and the King. Sebastian and Antonio pretend their swords are drawn because they heard a noise like a 'whole herd of lions'.Back to topElsewhere on the island, Caliban is collecting wood and cursing Prospero as he does so. When Trinculo, the ship’s jester appears, Caliban hides under his cloak. Trinculo wonders whether the 'monster' under the cloak is an islander. When the storm starts again he decides to take shelter under Caliban’s cloak. Stephan, the ship’s butler, arrives, drinking and singing. He thinks the cloak hides a monster with 'four legs' and feeds wine first into Caliban’s mouth and then Trinculo’s. Trinculo recognises Stephano and the two dance about joyfully. Caliban praises Stephano and calls him a god. He promises to show them all the best parts of the island and promises to serve them. Ironically he then sings about his freedom from Prospero.Meanwhile, Ferdinand is collecting logs and working hard to prove to Prospero that he is a worthy match for his daughter. Miranda proposes marriage to Ferdinand and he accepts.Did you know? It would have been unusual for a young woman to propose marriage in Shakespeare’s day. Women were seen as the property of their fathers and husbands, so Miranda’s proposal could be interpreted as brave, inappropriate or funny, depending on the performance.Back to topTrinculo, Caliban and Stephano are now drunk and Caliban pledges his allegiance to Stephano. Ariel plays tricks by impersonating their voices and causes the three to argue. Caliban persuades Stephano that he should kill Prospero and become lord of the island. They plot to approach Prospero during his afternoon nap and 'brain him' after taking his books. Caliban says that Stephano could take Prospero’s beautiful daughter as his queen of the island.Ariel overhears this plan and declares that he will tell his master. He plays mysterious music which the three drunken plotters follow.Back to topAs Alonso and his party continue to search for Ferdinand, Prospero prepares an imaginary banquet for them. Ariel appears as a harpyA monster from Greek mythology with a woman’s head and claws, wings and tail. They represent storm winds and punishment. and accuses Alonso, Antonio and Sebastian of being 'three men of sin'. They are terrified by the vision and run away.Prospero agrees that Ferdinand may take his daughter as his wife, but insists they must be officially married. Prospero asks Ariel to bring all the spirits together and prepare a celebration for the couple. A series of nymphs appear to Miranda and Ferdinand.Ariel makes beautiful clothes appear to distract Caliban, Stephano and Trinculo. As they marvel at the clothes, a 'noise of hunters' is heard and a pack of spirits shaped like hounds chase the plotters away.Back to topAriel explains to Prospero that the King and his followers are all deeply disturbed by the earlier magical vision and are suffering. Prospero sends Ariel to fetch them.Alonso, Sebastian and Antonio cannot believe that Prospero is alive. Prospero confronts each of the men in turn, reminds them of their sins and then forgives them. Alonso is repentant and reinstates Prospero as Duke of Milan. Antonio says nothing.Alonso is delighted when Prospero reveals that his son, Ferdinand, is alive and engaged to Miranda.Ariel disappears to magically repair the ship and fetch the crew.Ariel then brings in Caliban, Stephano and Trinculo, wearing their stolen clothes. Prospero forgives Caliban and with a final request for 'calm seas' and kind winds, he sets Ariel free.In his closing speech Prospero says he is finished with magic and asks the audience for his own forgiveness and freedom.Did you know? The Tempest is one of the final plays that Shakespeare wrote. This has led some readers to interpret Prospero’s monologueA speech by a single person, speaking alone, often revealing something about their past or personality. as a sort of retirement speech from Shakespeare himself. They see the magic as representing Shakespeare’s skill of creating worlds for the audience to believe in and enjoy.Back to top YOU NEED TO BE LOGGED IN AND HAVE THE SECONDARY PLAN TO VIEW THIS LESSON5:07 Guide for students and educatorsGuide for StudentsIf you’re in high school, you’re going to study Shakespeare at some point. And we hear you: Shakespeare can be hard. Sometimes, it seems like his plays are written in a foreign language. It doesn’t help that his stories and characters seem so unfamiliar today - Romeo and Juliet never went to high school or binged on a tv series. But what if we told you that Shakespeare does not have to be boring or overwhelming? Our Shakespeare Today Series is created by a team of experienced educators who understand your struggle. We want to help you to understand Shakespeare’s plays and ace your assessments. Our videos are full of clear explanations and in-depth analysis – and don’t forget the fascinating animations and memorable narration! They’re just one click away!Follow these tips to get the most out of our videos: 1. Before you start studying a play at school. Why not watch our lessons in the holidays or even the night before an English class? Ask your teacher which play you’ll be covering next term. Get a taste of the play by watching our plot summaries and context lessons! We recommend that you jot down notes as you watch the videos. You can even create a timeline of events in the play or a mind map of contextual influences. These will help you to navigate the text at school. Once you get an idea of what happens in the play, feel free to watch our lessons on major themes and quote analysis. Now, you’ll be one step ahead of your class and can focus on developing your analytical skills and preparing for assessments. 2. While your class is studying a play. So, you’re starting to understand the play. But what are the big ideas? What is Shakespeare really writing about?Watch our lessons to find out! We’ve created exciting videos that cover five major themes in each play. Head over to these videos when your teacher starts handing out homework and assessment notifications. We want to enhance your understanding of Shakespeare’s views on love, justice and other powerful ideas. Pick a video and watch it as many times as you like. Feel free to replay confusing sections and skip parts that already make sense. Note down any quotes and analysis that might be useful for your school work. As a rule, we explain every technique that we use, so you won’t be in the dark about ‘juxtaposition’ and ‘dramatic irony’ ever again. We want you to explore the play in depth, so make sure to watch our videos on a regular basis! Take your time to cover the themes – watch one or two videos a week as you cover the play in class. This way, you’ll deepen your understanding of the play and start to memorise quotes bit by bit. 3. When preparing for an assessment. Understanding a play’s plot and themes is only the first step to acing your assessments. You’ll also need to analyse quotes from the play to support your arguments. Don’t worry, we’ll help you to figure out which techniques Shakespeare is using and the effect of each technique. In our theme videos, we introduce a variety of quotes and identify techniques before analysing them. We always reference which act and scene a quote comes from, so you can go back to the play and find the quote. Easy! Once you finish our theme videos, you can head over to our quotes analysis videos. We’ll show you how to analyse all the key quotes in the play. Soon enough, you’ll be identifying techniques and explaining them on your own! Watch these videos on you own or with friends in a group revision session. They’ll love our videos, too! Guide for EducatorsTeaching Shakespeare is hard. It can be frustrating when your students do not seem to appreciate Shakespeare’s poignant plays. Maybe students in the 21st century just find it hard to relate to King Lear and Hamlet. But what if this could change? At Schooling Online, we want to bring the Bard to life. Our videos are filled with captivating narration and jaunty animations, along with high-quality analysis and in-depth explanations. We explore the plot, context, themes and key quotes from a range of Shakespearean comedies and tragedies. Bring our videos into the classroom and move beyond the traditional blackboard learning!Follow these tips to get the most out of our videos:1. Integrate our videos into your school’s English curriculum.The NESA English K-10 syllabus calls for students to study dramas from Year 7 onwards, with Shakespearean dramas becoming mandatory in Year 9. That’s why our videos cover Shakespeare’s most important plays, covering a range of comedies and tragedies. Our lessons also cater to Year 11 and 12 students studying Shakespeare’s plays in the English Studies, Standard, Advanced and Extension courses.We recommend that you integrate our videos into your weekly, monthly and yearly teaching plans. Our videos connect students with Shakespeare’s contextual influences, while deepening their understanding of textual forms and features. Sign up your school with Schooling Online and set lessons for students to watch in class or at home.2. Introducing students to a play. You can encourage your students to engage personally with Shakespeare’s plays by showing our videos in class. For each play, we have one lesson dedicated to an overall plot summary and additional videos exploring what happens in each act. These introductory videos make complex plays, like ‘Othello’ and Merchant of Venice’, accessible and easy to follow. We want students to understand the story and character arcs before they continue to appreciate the themes and language.After watching the plot and act summaries, we encourage you to play our context videos to develop students’ contextual knowledge. We know that modern students aren’t experts on Shakespeare’s Elizabethan and classical influences. That’s where we come in! Of course, our videos give you full flexibility! You can play our plot and context videos to pique students’ interest, while developing their foundational understanding of the play. View our videos together after reading an act in class. Assign a lesson for students to view at home to consolidate their understanding of the play. The possibilities are endless when our videos are at your fingertips!Feel free to use our videos as resource to spark discussion or engage students in interactive class activities. Students may: - create character profiles for each main character- discuss the differences and similarities between Shakespeare’s time and the 21st century - discuss how Shakespeare’s audience would have responded to characters in the play or key events 3. Helping students to critically analyse a play.At Schooling Online, we know how challenging critical analysis can be for high school students. For each play, we have created exciting videos on five major themes and important quotes to ease students into understanding and applying their knowledge of language forms and features. These videos model how students might interpret and analyse the play. We want students to confidently support their arguments with textual evidence. Turn your classroom into an interactive environment by watching each video in short segments. Pause the video at the beginning or end of each key section and open a discussion with your class. Ask students the following questions to actively engage them in the learning process: Do you agree with that argument? Why? Why not?How would you explain that quote in your own words?What does this quote reveal about the characters and/or their relationships?Feel free to use our videos as resources for the following sample activities. Students may:- hold a classroom debate ‘for’ and ‘against’ a particular interpretation of a theme. Eg. Does Shakespeare challenge or reinforce gender stereotypes in Macbeth?- create a mind-map of key quotes for a major theme.- write a paragraph or essay response based on a major theme.4. Use our videos for exam preparation. Are your students scared of memorising key quotes or composing thesis statements? Well, there’s only one way to overcome that fear – be prepared! Play our videos when revising over content in class. You may also assign videos for students to review at home in preparation for an assessment.Our videos can provide a basis for the following revision activities. Students may: - create a visual character arc for the protagonist, annotated with quotes and analysis- create notes for a major character or theme, incorporating context and textual evidence - discuss how to approach an assessment task, such as how to structure an essay response - compile further quotes and analysis for a major character or themeThe Tempest Act 1 SummaryThe magician Prospero, stranded on a remote island, is out for revenge! He whips up a violent storm, shipwrecking some Italian nobles and their servants on the island. What kind of revenge plot has Prospero planned?Watch our summary of The Tempest: Act I to find out what happens. A fierce storm causes a shipwreck, leaving the King and crew stranded on a mysterious island.Prospero reveals his magical powers and tells Miranda about their past and Antonio's betrayal.The spirit Ariel executes Prospero’s plan while Caliban feels betrayed by Prospero’s change in treatment. Thunder is heard. Enter a Shipmaster and a Boatswain. The Shipmaster implores the Boatswain to stir the Mariners for fear they will run aground. Enter Alonso the King, Antonio The Duke of Milan, Gonzalo, and Sebastian. The Boatswain warns the men to stay below deck. Gonzalo puts his trust in the Boatswain and leaves but the Mariners are struggling and the men return to help. Some of the Mariners have gone overboard and the storm does not abate. When the boat seems to be sinking, Gonzalo and the other men resolve to go down with the King and prey for dry land. We are introduced to The Tempest's main character, Prospero, with his magic staff and Miranda. Miranda asks her father if he created the storm and, if so, to stop it. She saw a ship “dashed all to pieces” and lamented the valiant lives of the no-doubt noble men within. She tells her father that if she could she would save them. Prospero assures her that no harm was done and that he has done it for her, in order that she learns about who she is and indeed who her father is. Prospero asks Miranda if she remembers life before the island when she was just three years old; she recalls being attended to by many women. Prospero explains that this was because he was the Duke of Milan and a powerful man. She asks how they managed to end up on the island, suspecting foul play. Prospero explains that his brother, her uncle Antonio, usurped him and cruelly sent him and Miranda away. Miranda inquires why he did not just kill them and Prospero explains that he was too loved by his people and that they would not accept Antonio as Duke if he had done that. Prospero goes on to explain that he and Miranda were put on a ship with no food or sails and sent away never to be seen again but a kind man, Gonzalo, charged with carrying out the plan, made sure that Prospero had his beloved books and clothing for which he was very grateful. Prospero explains that since then, he has been her teacher. Prospero then hints that he would like to see his enemies again but does not fully explain about the storm as Miranda is tired and falls to sleep. The spirit Ariel enters and Prospero asks him if he performed the duties asked of him. Ariel explains how he destroyed the ship with fire and thunder. He explains that the King’s son Ferdinand was the first to jump ship. Ariel explains that they are all safe as requested and that he has distributed them throughout the island—the King is on his own. Ariel explains that some of the fleet have returned to Naples, having believed to have seen the King’s ship destroyed. Ariel then asks if he can be granted the liberty promised to him if he performed all of his duties without grumbling. Ariel says that Prospero promised to free him after a year of service. Prospero gets angry and accuses Ariel of being ungrateful, asking if he has forgotten about what it was like before he came. Prospero talks of the previous ruler of the island, the witch Sycorax, who had been born in Algiers but was banished with her child to this island. Ariel had been an enslaved person belonging to Sycorax and, when he refused to carry out her wrong-doings, she imprisoned him for a dozen years—he would scream out but no one would help him. She died and left him there, trapped, until Prospero arrived on the island and freed him. Prospero warns him that if he dares to speak of this again he would “rend an oak and peg thee in his knotty entrails”. Prospero then says if Ariel does what he says, he will set him free in two days. He then orders Ariel to spy on the castaways. Prospero suggests to Miranda that they go and visit Caliban. Miranda doesn’t want to and seems afraid. Prospero explains that they need Caliban—he is useful to them as he conducts many domestic chores like wood gathering. Prospero orders Caliban out of his cave, but Caliban replies that there is enough wood. Prospero tells him it isn’t for that and insults him: “poisonous slave!” Eventually, Caliban comes out and protests that when they first came Prospero and Miranda were nice to him; they stroked him and he loved them and he showed them the island. As soon as they knew enough, they turned on him and treated him like an enslaved person. Prospero agrees that they were nice to him at first, teaching him their language and letting him live with them until he attempted to violate Miranda’s honor. Caliban replies that he wanted to “people the island with Caliban’s”. Prospero orders him to get wood and he agrees, acknowledging Prospero’s powerful magic. Ariel enters playing and singing but invisible to Ferdinand, who is following. Prospero and Miranda stand aside. Ferdinand can hear the music but can’t fathom the source. He believes the music reminds him of his father who he believes is drowned. Miranda, having never seen a real man, is in awe of Ferdinand. Ferdinand sees Miranda and asks her if she is a maid she says that she is. They have a brief exchange and swiftly fall for one another. Prospero, seeing the lovers falling for one another, tries to intervene, believing Ferdinand to be a traitor. Miranda does not yet know that Ferdinand was on the ship or indeed that he is related to the current King and she defends him. Prospero casts a spell on Ferdinand to stop him resisting his efforts to take him off. Prospero then orders Ariel to follow his commands and Miranda not to speak of Ferdinand. Further Reading & Resources Act 1, Scene 1 Act One opens amidst a great storm. A ship carrying King Alonso of Naples and his entourage, who are returning home from the wedding of the King's daughter in Tunis, is tossed about by the powerful waves. As the Boatswain tries to keep the boat afloat, the King and two of his hot-headed men, Antonio and Sebastian, come on deck to bark orders at the crew. The Boatswain does not have time to pander to the arrogant King and his courtiers, so he is short with them. The men become enraged, verbally assaulting the boatswain as he tries to regain control of the steering. Only the King's counsellor, Gonzalo, remains calm and collected as the ferocious wind splits the ship in half. Act 1, Scene 2 On an island close by, Prospero, the right Duke of Milan, and his fifteen year-old daughter, Miranda, watch the wreck of the ship. The compassionate Miranda is horrified by what she sees, but Prospero assures her that all the men on the ship will be safe. He reveals his role in the shipwreck and his relationship to the men on board. He tells his daughter that he was once the Duke of Milan, and, as Duke, he spent most of his time learning the art of magic. But, in Prospero's ambitious brother, Antonio, "awak'd an evil nature" (1.2.93), and he decided to overthrow Prospero and claim the title of Duke for himself. Antonio received help from King Alonso, and together they removed Prospero from power and placed him and Miranda, who was two at the time, in a boat and abandoned them at sea. Fortunately, the kind-hearted Gonzalo had given them water, clothes, and other supplies, including Prospero's cherished books. Thus they were able to float for some time at sea, and eventually they landed on the island that has become their permanent home. Now Fate has brought Prospero's enemies near him once again, and, through magic, he admits to Miranda that he was responsible for the storm that brought his brother and the King to the island. With matters now more pressing than Miranda's many questions, Prospero casts a spell to put her to sleep while he summons his servant, an airy spirit named Ariel. Ariel tells his master that he has magically put the passengers in a trance and dispersed them about the island, ensuring that the King's son, Ferdinand, is by himself, as instructed by Prospero. Ferdinand sits alone in mourning, believing that he is the sole survivor of the crash. Tired from all the tasks Prospero has made him perform, Ariel complains "Is there more toil?" (242), but Prospero quickly reminds Ariel that his "toil" is payment for Prospero rescuing him from imprisonment in a tree-trunk, at the hands of 'the foul witch Sycorax' (258) who is now dead but once ruled the island with her magic. Prospero ensures Ariel that, if his current plans are successful, he will release him from his obligations. He next instructs Ariel to make himself invisible to everyone but his master. Ariel flies away and Prospero awakens Miranda, telling her that they are about to visit his other slave, Caliban, a disfigured and savage offspring of the dead witch, Sycorax. Despite Prospero's attempts to tame him, Caliban has remained wide and barbaric, and has even attempted to rape Miranda. Prospero calls out to Caliban and, reluctantly, he comes, complaining about his captivity. Prospero replies that he has every right to enslave Caliban, in payment for all the education and kindness Prospero has given him. Caliban strikes back, proclaiming that he did not want to be educated by Prospero: You taught me language; and my profit on't Is, I know how to curse. The red plague rid you For learning me your language! (425-7) Prospero sends Caliban to gather wood, and Ferdinand wanders in with invisible Ariel behind him, playing and singing. Miranda sees Ferdinand and immediately is captivated by his ravishing good looks. The feeling is mutual and Ferdinand falls in love with Miranda. Prospero, who has hoped all along that his daughter would love Ferdinand is delighted. However, to ensure that Ferdinand is the right man for Miranda, he tests Ferdinand's resolve and pretends to distrust the young man. Much to the dismay of Miranda, Prospero imprisons Ferdinand. Act 2, Scene 1 On another part of the island, Gonzalo tries to comfort King Alonso, who believes that he has lost his only son, Ferdinand. The King's brother, Sebastian, is not as comforting and he mocks Gonzalo's attempts to cheer up the King. Sebastian reminds the King that he had been advised not to take the journey to Tunis in the first place, and thus he is directly responsible for all of their problems. Ariel arrives and magically puts everyone to sleep except Antonio and Sebastian. Antonio suggests that they should kill the King as he sleeps and make Sebastian the new King of Naples. Sebastian agrees, but just as they are about to draw their swords, Ariel awakens King Alonso and Gonzalo. Gonzalo sees the men with their swords drawn and asks what they are doing. Sebastian makes up a lie that they heard "a hollow burst of bellowing" (316), that sounded like a wild animal, and they were merely trying to protect their sleeping king. Believing their intentions were good, King Alonso thinks no more about it and asks them to help in the search of Ferdinand. They agree and the scene comes to a close. Act 2, Scene 2 Caliban has just finished chopping wood when he hears loud claps of thunder. This prompts him to soliloquize on his hatred of Prospero: "All the infections that the sun sucks up/From bogs, fens, flats on Prospero fall, and make him by inchmeal a disease!" (1-3). He feels that Prospero has filled the island with spirits to torment him for being late with the firewood. Trinculo, the court jester who has been travelling with the King, approaches, and Caliban naturally assumes he is one of Prospero's spying spirits. Caliban falls to the ground, hoping that it will somehow help him go unnoticed. Trinculo is looking for shelter, worried about the coming storm. He sees Caliban, lying flat on his face, and finds him very interesting. He wishes he were in England so that he could put the monster he has discovered on display as a freak of nature. The thunder grows closer and Trinculo finds it necessary, albeit unappealing, to crawl under Caliban's cloak for protection. In his now famous words, "Misery acquaints a man with strange bedfellows!" (42). Another survivor of the shipwreck, a butler to the King named Stephano, appears. He washed ashore on a barrel of wine and has since ingested its contents and is very drunk indeed. Seeing Trinculo and Caliban lying on the ground, he thinks that they are a two-headed monster with four legs, indigenous to the island. Stephano gives Caliban the bit of wine he has left, hoping to appease the horrid creature. Caliban cries out, "Do not torment me, prithee" (73) because he still believes the men are spirits sent by his master. Trinculo gets up and is relieved to see his friend. The two dance to celebrate their reunion while Caliban, now drunk from his first taste of wine, decides that Stephano will be his new master: "I'll kiss thy foot. I'll swear myself thy subject" (154). Stephano gladly accepts Caliban's offer and they head off to see all the wonders of the island. Act 3, Scene 1 Act Three opens with Ferdinand performing tasks against his will by his captor, Prospero. He tells himself that, although he is not use to such hard labour, he actually likes the work because he knows that Miranda "weeps" when she sees him suffer. Miranda appears, followed by Prospero who hides from their site. She offers to carry the logs for him but he refuses her help, insisting that he would rather break his back than see her undergo "such dishonor" (27). They declare their love for one another and agree to be wed as soon as possible. Prospero is delighted by what he is hearing and, now sure that Ferdinand is worthy of his daughter, he returns to his books and to his other pressing business with Antonio and the King. Act 3, Scene 2 The attention turns once again to Caliban, Stephano, and Trinculo. Stephano is having trouble controlling Caliban, who hates Trinculo because he continues to refer to Caliban as 'the monster'. Caliban proposes that together they overpower and kill Prospero, and steal his books and his daughter. Stephano agrees to the plan, imagining himself as ruler over the island and the husband of Miranda. But Ariel has been listening to their conversation and he rushes to tell Prospero. Act 3, Scene 3 Meanwhile, King Alonso and his courtiers have been searching the island for Prince Ferdinand. Suddenly, magical creatures bring forth a banquet and place the food in front of the hungry men. Alonso, Sebastian, and Antonio run toward the feast, but just as they are about to eat, Ariel appears, disguised as a harpy, and the table vanishes in a burst of thunder and lightning. Ariel accuses them of being sinful men and tells them that just Fate has caused their shipwreck and taken Alonso's son away from him. He also tells them that they will be tormented until they change their evil ways and lead "a clear life" (82). Ariel disappears and the mystical creatures again appear, dancing to the soft music that now fills the air, and again carrying the table. The King decides to keep looking for his son and die along side of him, and Antonio and Sebastian follow him, foolishly convinced that they can destroy the spirits on the island. Gonzalo, worried that they have gone mad, follows them, hoping to "hinder them from what this ecstasy/May now provoke them to" (106-7). Act 4, Scene 1 Prospero has consented to the union of Miranda and Ferdinand and now prepares a wedding masque for the two lovers. He cautions Ferdinand not to "break her virgin knot" (15) until they are legitimately married. Soft music fills the air and three sprites pretending to be the goddesses, Iris, Ceres, and Juno, descend to participate in the celebration. Other nymphs appear and they all dance and make merry. But the festivities are cut short when the hear a "hollow and confused" noise coming from outside Prospero's dwelling. It is the sound of Caliban, Stephano, and Trinculo, still drunk and ready to kill Prospero. Prospero dismisses the sprites and tells Ferdinand and Miranda: "Our revels are now 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. (163-77) Prospero orders Ariel to bring out all his goods because he knows that Stephano and Trinculo will be enticed by the finery. Ariel enters once again, his arms loaded with beautiful apparel. Prospero and Ariel watch in the shadows as Caliban, Stephano, and Trinculo enter Prospero's cell, and sure enough, they are distracted by the fine clothes. Stephano and Trinculo try them on, despite the pleading of Caliban who knows that Prospero will catch them. From outside a noise of wild dogs are heard. Prospero has summoned the spirits of the island to take the shape of fierce hunting hounds to chase the villains out of Prosper's cell. Comically the three men run screaming from the cell, and Prospero and Ariel remain. Prospero tells Ariel that his enemies are now all at his mercy and that he will soon have freedom from the island. Act 5, Scene 1 The final act opens three days after the great tempest that destroyed the boat. Prospero, clothed in his magic robes, hears a plea from Ariel on behalf of the stranded men. Ariel reports that King Alonso, Sebastian, and Antonio have gone mad, while Gonzalo suffers mental anguish as he mourns for the victims. Prospero is moved by Ariel's words and decides that he will show them the mercy that they did not show him twelve years ago. He sends Ariel to fetch the men, and in a soliloquy he reveals that, once he restores the sanity of his enemies, he will forever renounce magic: "But this rough magic/I here abjure" (50-1). He breaks his magical staff, declares that he will drown his books, and exchanges his magician's robes for the clothing he wore when he was the Duke of Milan. Amidst solemn music Ariel leads Alonso, Sebastian, Antonio, Gonzalo, Adrian, and Francisco into Prospero's cell. They are in a trance and stand around a circle that Prospero has made. Prospero tells Ariel that he is free from all further obligations, and that he will miss him when he returns to Milan. Prospero breaks the spell that holds the men and Gonzalo is the first to speak: "Some heavenly power guide us/Out of this fearful country" (105-6). Prospero identifies himself and Alonso, who has seen the error of his ways, repents and resigns the dukedom to Prospero. Alonso is reunited with Ferdinand and he two fathers seal their peace with the marriage of their children. Alonso and Sebastian are not repentant, but they must comply with the orders of the King to restore Prospero as Duke of Milan. Prospero forgives Antonio but does not reconcile with him, saying: "For you, most wicked sir, whom to call brother/Would even infect my mouth, I do forgive thy rankest fault" (131-2). Ariel enters with the Boatswain and the Master of the ship, and they report that, to their amazement, the boat has been fully restored and is ready to set sail. Ariel quickly fetches Caliban, Stephano, and Trinculo, who are still drunk, and Prospero confronts them. He tells Caliban that he can now be king of the island and Caliban regrets ever thinking that Stephano was his master. He calls himself a "thrice-double ass" (296) for worshipping the dull fool. Prospero invites the King and his courtiers to hear the story of his life on the island, as Ariel (as his final task for Prospero) prepares the proper sailing weather to guide Prospero back to Italy. _____ How to cite the explanatory notes: Mabillard, Amanda. The Tempest: Plot Summary. Shakespeare Online. 15 Dec. 2010. < >. _____ More Resources The Chronology of Shakespeare's Plays Establishing the Order of the Plays How Many Plays Did Shakespeare Write? Shakespeare Timeline Shakespeare's Reputation in Elizabethan England Words Shakespeare Invented Quotations About William Shakespeare Portraits of Shakespeare Shakespeare's Boss: The Master of Revels Top 10 Shakespeare Plays Shakespeare's Metaphors and Similes Shakespeare's Blank Verse Shakespeare Timeline Edward Alleyn (Actor) What is Tragic Irony? Characteristics of Elizabethan Tragedy "The great and striking peculiarity of this play is that its action lies wholly in the ideal world. It differs, therefore, from every other work of Shakespeare in the character of its mediation. Our poet, in most of his dramas, portrays the real world, and exhibits man as acting from clear conscious motives, and not from supernatural influences. But here he completely reverses his procedure; from beginning to end the chief instrumentalities of the poem are external; its conflicts and solutions are brought about by powers seemingly beyond human might and intelligence." J. D. Snider. Read on... _____ More to Explore The Tempest: The Play with Explanatory Notes Themes in The Tempest: Reality, Thought, Imagination Forgiveness and Reconciliation in The Tempest The Tempest and A Midsummer Night's Dream Examination Questions and Answers on The Tempest Magic, Books, and the Supernatural in The Tempest The Tempest: A Marriage Play? Introduction to Prospero Introduction to Miranda Staging The Tempest The Contrast Between Ariel and Caliban The Relationship Between Miranda and Ferdinand _____ Points to Ponder ... "It is Shakespeare's own nature which overflows into Prospero, and thus the magician represents not merely the noble-minded great man, but the genius, imaginatively delineated, not, as in Hamlet, psychologically analysed. Audibly and visibly does Prospero's genius manifest itself, visible and audible also the inward and outward opposition he combats." Georg Brandes. 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You are here >> Home » Shakespeare Works » Plays » Comedies » The Tempest » Summary of The TempestDeep Dive: Additional Audio Analysis of Shakespeare’s “The Tempest”Summary of the Tempest of Shakespeare Prospero casting the spell that causes a stormSo, The Tempest. Picture this: you’re a big-shot Duke, everything’s going your way, then bam! Your own brother kicks you out, puts you on a leaky boat with your kid daughter, and sends you off to who-knows-where. Rough stuff. But our guy, Prospero, lands on an island. And here’s the kicker, it’s magic. Fast forward twelve years, he’s basically Gandalf running the place, and guess who sails by? Yep, his rotten brother and the pals who helped him. So, Prospero cooks up a massive storm – the tempest, and crashes their ship. If you want a basic summary of The Tempest, that’s the starting pistol: shipwrecked enemies, magic island, and a wizard pulling the strings.Now, Prospero isn’t just chilling alone with Miranda, his daughter (who’s never seen another dude besides Dad, which makes things interesting later). He’s got Ariel, this zippy air spirit who owes him one, doing all the magical heavy lifting. Ariel’s desperate for freedom, constantly reminding Prospero about their deal – it’s a bit like an employee counting down days to retirement, isn’t it? Then there’s Caliban. Ah, Caliban. He was there first, the island’s native son, now serving Prospero and hating every second of it. Their dynamic is super tense, really makes you think about power, who belongs where, all that messy human stuff. It’s not simple; Shakespeare rarely is, bless him. These relationships are the real engine of the play, even more than the spells, I reckon.So yeah, Prospero has his enemies right where he wants them. He could crush them. Easy. But the play isn’t just a revenge fantasy, not really. It unfolds into something… else. It’s about control, sure – Prospero loves being the puppet master. But it digs into forgiveness too. Like, really digs in. Can you actually forgive someone who ruined your life? Should you? Watching Prospero wrestle with this, while orchestrating illusions and encounters for everyone else, is fascinating becuase it feels so deeply human, despite all the hocus-pocus. It’s that blend – the magic, the very real emotions of betrayal and love and wanting freedom – that makes The Tempest, for my money, one of Shakespeare’s most captivating plays. It’s got that end-of-an-era feel, but the questions it asks? Timeless.Alright, forget just the basic summary of The Tempest plot for a moment. The people really drive this thing. You’ve got Prospero, the main man pulling strings; his daughter Miranda, seeing it all fresh; Ariel, his restless spirit helper; adn then there’s Caliban – always complicated. Knowing them is key. Let’s meet ‘em properly.Prospero – As the play’s central figure, Prospero is the former Duke of Milan. After his brother Antonio overthrew him, Prospero made a life on a secluded island with his daughter, Miranda. His magic allows him to control spirits and create the storm that sets the story in motion. Miranda – Prospero’s kind and innocent daughter, Miranda, has spent nearly all her life on the island. She knows very little of the world beyond its shores, yet her character represents hope for a new start. Ariel – Bound to serve Prospero, Ariel is a spirit who helps carry out his master’s plans, yet longs for freedom. Throughout the story, Ariel’s tasks reveal the struggle between loyalty and the desire for release.Caliban – The son of the witch Sycorax, Caliban is a native of the island. Although he once helped Prospero, he now resents his control. Caliban’s character raises important questions about freedom and power, making him a figure of resistance in the play.Antonio – Prospero’s ambitious brother, Antonio, played a role in his overthrow. Unaware that Prospero orchestrated the storm, Antonio arrives on the island with no idea of what awaits.Alonso – As the King of Naples, Alonso aided Antonio in the plot against Prospero. Now, he faces the consequences of those actions as he becomes entangled in Prospero’s plans.Ferdinand – Alonso’s son, Ferdinand, finds himself separated from the others after the storm. When he meets Miranda