



The Tempest - Year 9 Knowledge Organiser

Terminology

IMAGERY — **imagery** involves the use of emotionally charged words and phrases, which create vivid pictures in the minds of the readers or listeners. **Shakespeare's imagery** often includes metaphors or similes.

VERSE AND PROSE — The Tempest is 80% verse and 20% prose. Traditionally, in Shakespeare's time, characters talking about important or emotional topics or characters who were behaving formally spoke in verse, while characters with a lower status or conversations about more ordinary things used prose. Caliban uses iambic pentameter when he feels disturbed so it's interesting that you would not associate verse with his character however think about why Shakespeare does this.

METRE— **Shakespeare's** sonnets are written predominantly in a **meter** called iambic pentameter, a rhyme scheme in which each sonnet line consists of ten syllables. The syllables are divided into five pairs called iambs or iambic feet. However you can have different types of meter.

FORESHADOWING= Foreshadowing is a literary device in which a writer gives an advance hint of what is to come later in the story. Foreshadowing often appears at the beginning of a story, or a chapter, and it helps the reader develop expectations about the upcoming events.

CHARACTER ANALYSIS=Character analysis is when you evaluate a character's traits, their role in the story, and the conflicts they experience. Authors will also reveal character traits, which are a character's behaviours, motivation, personality types, and their relationships with others. throughout the story for example Prospero develops dramatically throughout the play experiencing many different emotions with different characters.

CONTRAST -In Act I of The Tempest, the use of contrasts between characters, setting, and ideas were often used to develop the story, and more importantly, the messages that Shakespeare wished to portray by the play. One good example was how some characters in the first act had their counterparts. Ariel had Caliban, and Gonzalo had Ferdinand. The relationship between Ariel and Caliban could clearly be seen throughout Act I, scene II.



Play Overview

Act 1 is important because it sets up the characters and how they all come to be on the island. We find out how Prospero, Miranda and Caliban have lived on the island for many years and how Prospero has just used magic to bring his enemies, Antonio and Alonso, to the island.

Act 2 is where we learn about the other people who have ended up on the island after the recent storm. We discover more about the relationships between the nobles and we meet two drunken servants who form an alliance with Caliban.

Act 3 develops the plot for each of the three groups of characters Prospero and Ariel are watching and manipulating. Look back and note when and how magic is used in each scene to affect the behaviour of the characters.

Act 4 completes the love story of Miranda and Ferdinand and the conspiracy of Caliban, Stephano and Trinculo.

Act 5 brings all the characters together and provides a reconciliation of sorts between them all.

Shakespeare uses five acts in his plays to show dramatic sequencing throughout the story: The **plot structure** of a play including the **exposition**, **conflict**, **rising action**, **climax**, **falling action**, and **resolution** (or denouement).

Characters

Prospero - The play's protagonist, and father of Miranda.

Miranda -The daughter of Prospero.

Ariel - Prospero's spirit helper.

Caliban - Another of Prospero's servants.

Ferdinand - Son and heir of Alonso.

Alonso - King of Naples and father of Ferdinand.

Antonio - Prospero's brother.

Sebastian - Alonso's brother.

Gonzalo - An old, honest lord.

Trinculo & Stephano - Trinculo, a jester, and Stephano, a drunken butler, are two minor members of the shipwrecked party.



William **Shakespeare** (26 April 1564 – 23 April 1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet

Key Quotations

O, I have suffered
With those that I saw suffer.
(Miranda, Act 1 Scene 2)

You taught me language, and my profit
on't
Is I know how to curse. The red plague
rid you (Caliban, Act 1 Scene 2)

There be some sports are painful, and their labor
Delight in them sets off. Some kinds of baseness
Are nobly undergone. And most poor matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's dead
And makes my labors pleasures
(Ferdinand Act 3 Scene 1)

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-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve;
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. (Prospero, Act 5 Scene 1)