

The Tempest: Suggestions for Revision

The Exam

In the exam you must answer **two** questions on *The Tempest*.

Section A consists of a passage from the play; you are required to comment closely on it and to relate your observations to the play as a whole. *AO3 is dominant here* – you must include close analysis of the effects of language, imagery, form and dramatic effect. However, you must equally ensure that you have addressed both bullet points and that you have related the passage to issues in the play as a whole – this allows scope for AOs 2, 4 & 5 as well. AO3 is dominant though. There is *no choice* of passage.

Section B consists of two essay questions on the play (usually one on a character, one on a theme); you must *choose* and answer one. You should outline clear arguments and support them with detailed textual reference (AOs 1,2,3); you should also incorporate critical views (AO4) and any relevant contextual material (AO5). Do not forget to address the requirements of *both bullet points!*

The exam is **an hour and a half** long. You must spend **45 minutes on each question** and no more. Do not make the mistake of spending longer on one question than the other – they are worth an equal amount of marks. Devote 5-7 minutes to planning your work.

The exam is a **closed text exam** – you may not take your text in with you.

Preparing for the Exam

- Re-read the **text** and **all notes** that you have made on it.
- Re-read **all essays** that you have written and all of your teacher's comments on them.
- (Re-)read **all handouts** that you have been given and **all critical material** – essays by academics, introductory material, biographical material on the authors, performance histories (including contemporary performance conditions) etc etc.
- Add to your knowledge by researching the play on the **internet**. You can use resources like JSTOR or simply google the play or characters in it to bring up a host of critical essays and opinions.

- Make notes on and/or **find quotations** for the following characters and themes (and any others you wish to include). For each character or theme, find two quotations from critics (AO4) and one piece of relevant contextual material (AO5).

CALIBAN	POWER & COLONISATION
PROSPERO	MAGIC
MIRANDA	EARTH & AIR
STEPHANO & TRINCULO	FREEDOM & IMPRISONMENT
ARIEL	LANGUAGE & SOUND
GONZALO	THEATRICALITY
ANTONIO & CO	NATURE & NURTURE

- **Practise writing timed essays without using the book – both passage-based and essay style questions.** This is one of the *best* things you can do to prepare yourself. If you are not used to and comfortable with writing in timed conditions, you *will* produce essays of an inferior quality. If you are experienced at writing timed essays, your marks *will* go up. *This can make the difference between grades.* Below are some titles, or you can come up with your own if none of them covers a topic you wish to explore.

Essay Questions

- 1.) How far and in what ways do you see usurpation as a central concern of *The Tempest*?
- 2.) Discuss the role and significance of Caliban in *The Tempest*.
- 3.) Explore the importance of language in *The Tempest*.
- 4.) How does the play explore the notion of brave new worlds?
- 5.) Discuss the role and significance of Ariel in *The Tempest*.
- 6.) Discuss the role and significance of Gonzalo in *The Tempest*.
- 7.) How far and in what ways do you consider power to be a central concern of the play?
- 8.) Discuss the role and significance of Miranda in *The Tempest*.
- 9.) Discuss the role and significance of Alonso in *The Tempest*.
- 10.) Consider the importance of 'art' in *The Tempest*.
- 11.) Explore the relationship between the subplot and the main plot in *The Tempest*.
- 12.) Consider the role of comedy in *The Tempest*.

13.) Explore the dynamics between masters and servants in *The Tempest*.

* You also have a separate handout with further questions on it.

Previous papers

Attached are copies of all previous questions on *The Tempest*.

Section A passages have asked about the following:

the opening scene of the play (May, '08)

the importance of the masque (Jan., '08)

Prospero – 5.1 (May '07)

Alonso and his followers - 2.1 (Jan., '07)

Caliban - 4.1 (May, '06)

relationships between Prospero, Miranda and Ferdinand - 1.2 (Jan., '06)

Ariel - 1.2 (May '05)

Section B questions have been on the following *themes*:

dispossession (Jan, '08)

family relationships (May '07)

freedom (Jan., '07)

the ending – May '06

magic (Jan. '06)

power (May '05)

Section B questions have been on the following *characters*:

Prospero (May, '08)

Caliban (May, '08)

Miranda and Ferdinand (Jan, '08)

Stephano and Trinculo (May '07)

Miranda (Jan '07)

Ariel (May '06)

Antonio (Jan '06)

Caliban (May '05)