

The Tempest – William Shakespeare

A Level Exam Questions

1. "Although the island is apparently far removed from the world of Milan, there is no escaping the influence of the past." Discuss this view of *The Tempest*.
2. How far would you agree that "in *The Tempest*, magic is presented as a distraction from the main concerns of the play"?
3. "The storm in *The Tempest* both destroys and renews." Using your knowledge of the play as a whole, show how far you agree with this view of *The Tempest*.

The storm in Act I, scene I (which candidates have just been invited to write about in the context part of this question) is the only literal tempest in the play, though creative shipwreck in elsewhere Shakespeare is not unusual (*Twelfth Night*, *The Winter's Tale*, *Pericles*). The fact that the storm has been conjured by a human being (Prospero) suggests the god-like control this character exerts over the play's action. Destructive aspects of the storm tend to be registered in the play's first half: Alonso and Ferdinand, father and son, are portrayed (in different scenes) in a kind of desperate mutual lament; Stephano and Trinculo seem to be set free to indulge baser appetites without restriction. The shipwreck immediately facilitates two conspiracies: an upper plot aiming at the crown; a satyr play aiming at murder. As the play winds on, softer products of the storm appear: Miranda welcoming the world of men and plucking her prince from the sea, Alonso re-born in repentance, Sebastian, Antonio and the 'odd lads' of Caliban's conspiracy are less obviously regenerated, however, so some candidates will think that Prospero's renewing storm is only partly effective, only working on those susceptible to it. For his own part Prospero decides at the end of the play never to raise a vindictive storm again, to be humbly human rather than to bend the elements to his will. Candidates might choose to comment on the fact that – at the end of the play – there is a sense of a metaphorical passing of the storm of events and brighter conditions seem to be appearing on the horizon. Different interpretations and performances approaches (and there are many available) could be considered by candidates as they explore the ways in which others have considered the idea of storms and tempests as they relate to this play. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.

English Past Papers On The Tempest A2

Noah Webster



English Past Papers On The Tempest A2:

Putting History to the Question Michael Neill, 2000-05-02 **Garrett A Sullivan Shakespeare Quarterly** **Shakespeare Quarterly**, 2004 **The Student's Handbook to the University and Colleges of Cambridge**, 1916 *General Catalog* University of Missouri, 1913 *On the Date, Sources and Design of Shakespeare's The Tempest* Roger A. Stritmatter, Lynne Kositsky, 2013-08-24 This book challenges a longstanding and deeply ingrained belief in Shakespearean studies that The Tempest long supposed to be Shakespeare's last play was not written until 1611 In the course of investigating this proposition which has not received the critical inquiry it deserves a number of subsidiary and closely related interpretative puzzles come sharply into focus These include the play's sources of New World imagery its festival symbolism and structure its relationship to William Strachey's True Reportory account of the 1609 Bermuda wreck of the Sea Venture not published until 1625 and the tangled history of how and why scholars have for so long misunderstood these matters Publication of some preliminary elements of the authors arguments in leading Shakespearean journals starting in 2007 ignited a controversy that became part of the critical history This book presents the case in full for the first time *English Dramatick Opera, 1661-1706* Andrew R. Walkling, 2019-03-19 *English Dramatick Opera 1661 1706* is the first comprehensive examination of the distinctively English form known as dramatick opera which appeared on the London stage in the mid 1670s and lasted until its displacement by Italian through composed opera in the first decade of the eighteenth century Andrew Walkling argues that while the musical elements of this form are crucial to its definition and history the origins of the genre lie principally in a tradition of spectacular stagecraft that first manifested itself in England in the mid 1660s as part of a hitherto unidentified dramatic sub genre to which Walkling gives the name spectacle tragedy Armed with this new understanding the book explores a number of historical and interpretive issues including the physical and rhetorical configurations of performative spectacle the administrative maneuverings of the two patent theatre companies the construction and deployment of the technologically advanced Dorset Garden Theatre in 1670-71 the critical response to generic technical and ideological developments in Restoration drama and the shifting balance between machine spectacle and song and dance entertainment throughout the later decades of the seventeenth century including in the dramatick operas of Henry Purcell This study combines the materials and methodologies of music history theatre history literary studies and bibliography to fashion an entirely new approach to the history of spectacular and musical drama on the English Restoration stage This book serves as a companion to the Routledge publication *Masque and Opera in England 1656 1688 2017* **British Humanities Index**, 2006 *University of Illinois Bulletin*, 1915 **The Manitoba School Question** Frederick Coate Wade, 1895 **Educational Times**, 1890 **Studies in Shakespeare, Bibliography, and Theatre** James G. McManaway, 1990 This volume is designed to pay homage to the scholarship of James G McManaway and at the same time to make the best of that scholarship available to a wider audience Twenty one essays testify to the distinguished career of this editor scholar and

teacher Illustrated **The Languages of Landscape** ,1997 *Hand-book to the Popular, Poetical, and Dramatic Literature of Great Britain* William Carew Hazlitt,1903 *Shakespeare's Folly* Sam Hall,2016-06-23 This study contends that folly is of fundamental importance to the implicit philosophical vision of Shakespeare's drama The discourse of folly's wordplay jubilant ironies and vertiginous paradoxes furnish Shakespeare with a way of understanding that lays bare the hypocrisies and absurdities of the serious world Like Erasmus More and Montaigne before him Shakespeare employs folly as a mode of understanding that does not arrogantly insist upon the veracity of its own claims a fool's truth after all is spoken by a fool Yet as this study demonstrates Shakespearean folly is not the sole preserve of professional jesters and garrulous clowns for it is also apparent on a thematic conceptual and formal level in virtually all of his plays Examining canonical histories comedies and tragedies this study is the first to either contextualize Shakespearean folly within European humanist thought or to argue that Shakespeare's philosophy of folly is part of a subterranean strand of Western philosophy which itself reflects upon the folly of the wise This strand runs from the philosopher fool Socrates through to Montaigne and on to Nietzsche but finds its most sustained expression in the Critical Theory of the mid to late twentieth century when the self-destructive potential latent in rationality became an historical reality This book makes a substantial contribution to the fields of Shakespeare Renaissance humanism Critical Theory and Literature and Philosophy It illustrates moreover how rediscovering the philosophical potential of folly may enable us to resist the growing dominance of instrumental thought in the cultural sphere *A New English Dictionary on Historical Principles* James Augustus Henry Murray, Henry Bradley, Sir William Alexander Craigie, Charles Talbot Onions,1926 **The Athenaeum** ,1905 Sotheran's Price Current of Literature Henry Sotheran Ltd,1905 **An American Dictionary of the English Language ... Thoroughly Rev. and Greatly Enlarged and Improved by C.A. Goodrich and Noah Porter ... with an Appendix of Useful Tables ... Also a New Pronouncing Biographical Dictionary** Noah Webster,1880 *Hansard's Parliamentary Debates* Great Britain. Parliament,1863 **University of California Union Catalog of Monographs Cataloged by the Nine Campuses from 1963 Through 1967: Authors & titles** University of California (System). Institute of Library Research, University of California, Berkeley,1972

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