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| **ACT I i - What happens?** | **Significance for the concept of discovery** |
| • The play begins with a fierce storm as boatswain attempts to control the ship to prevent it hitting the rocks.  • Boatswain orders Alonso, Gonzalo, Sebastian, Ferdinand, Antonio and others to stay below and out of the way.  • Conflict between Boatswain & Antonio.  • Last desperate effort to stop ship from crashing into rocks fails; ship breaks up.  • The shipwreck lands Prospero’s former enemies on the island. | • The disruption wrought by the storm is reflected in the inversion of the natural social order that takes place in this scene. Consider the way the Boat- swain speaks to Alonso, Antonio and the others who in any other context are his superiors. Howev- er in this context, he assumes authority over them by ordering them what to do. It is this upheaval that leads to their “discovery” of the island.  • The setting of the isolated, uninhabited island is a literary ‘trope’, one that audiences will connect intertextually with other discovery stories – even in Shakespeare’s time with More’s *Utopia*. |
| **I ii - What happens?** | **Significance for the concept of discovery** |
| • Audience learns that it was Prospero’s magic that caused the storm. Miranda has expressed her concern that people might have been hurt when Prospero assures her that they are all safe.  • Prospero tells his daughter, Miranda, the story of how they arrived on the island after he was usurped by his brother, Antonio.  • Ariel, a magic spirit, is called upon to assist Prospero in the execution of his plan for revenge against Antonio. Ariel is at first reluctant as Pros- pero had promised him his freedom. Prospero reminds Ariel that he is in debt to Prospero and Ariel agrees to help.  • We meet Caliban, who is like Prospero’s slave and learn of the history of Caliban’s mother, the witch, Sycorax; Prospero’s initial kindness to Caliban  and Caliban’s attempted rape of Miranda. In turn, Caliban accuses Prospero of usurping him as the rightful ruler of the island.  • Miranda meets and falls in love with Ferdinand, son of Alonso, the King of Naples, and presumed drowned by his father. This is all working according to Prospero’s plans. | • Miranda discovers her own history as recounted  by Prospero. We are left with questions about how they survived on the island, the fate of Miranda’s mother, the reasons why no one has found them or landed there since.  • While Prospero recounts Ariel’s story, the audience is left to fill in the gaps. The way Ariel is represent- ed in different productions leaves much room for varied interpretations.  • The introduction of the despised Caliban is also most significant; the audience is told his history by Prospero but again must imaginatively supply a prequel to Caliban’s story.  • The introduction of romance via the meeting between Ferdinand and Miranda completes the cast of characters who will undertake a discovery on this island. This is the point at which past and present merge in the story.  • The assumptions on which Prospero’s rule is based – dabbling in magic, the subjugation of both Ariel and Caliban as indentured servant and slave respectively – can start to be examined. Additionally the relationship between gender,  sexuality and power rest on assumptions that in a contemporary context would be questioned.  • Binary oppositions between good and evil have an impact on discovery. |

**I’ the commonwealth I would by contraries Execute all things; for no kind of traffic Would I admit; no name of magistrate;**

**Letters should not be known; riches, poverty, And use of service, none; contract, succession,**

**Bourn, bound of land, tilth, vineyard, none;**

**No use of metal, corn, or wine, or oil;**

**No occupation; all men idle, all;**

**And women too, but innocent and pure;**

**No sovereignty;-**

**…**

**All things in common nature should produce Without sweat or endeavour: treason, felony, Sword, pike, knife, gun, or need of any engine,**

**Would I not have; but nature should bring forth,**

**Of its own kind, all foison, all abundance,**

**To feed my innocent people.**

**…**

**I would with such perfection govern, sir,**

**To excel the Golden Age.**

**II i 144-165**