

Year 12 English

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Chapter 1

Common Module - Rosemary Dobson Poetry

1.1 Young Girl at a Window

1.1.1 Stanza 1

- Title - The poem's simple title evokes the museum label of a pictorial artwork
- Second person - Speaker is speaking to someone else, therefore standing side by side as observer of the girl. "omnipresent"
- Liminal space between childhood and adulthood
- Poem creates a juxtaposition of movement and standing still
dichotomy between static nature of an artwork
- "Lift you hand to the window latch" - "Lift" and "turn" are commands. Imperative language instructs, creating the impression that the speaker is directly addressing the subject, second person also immerses audience and may imply direction of instructions to the reader. Collective experience of coming of age
- Position at a window - Crossing a threshold, metaphorical setting that is familiar. Shows the liminal state between inside and outside. Room represents the security and safety of being a child, also stifling, restrictive
- Looking at the horizon represents looking into the future (outside)
- Diction (word choice) "sigh" connotes a sense of wistful unease, as the girl contemplates taking action, but ends up resigning herself. Shows conflicted state of mind, associated with liminal state
- Metre - Second line of the first stanza "Sighing, turn and move away" catalectic (shortened by one syllable) Mimics incompleteness, irresolute gesture
- "More than mortal swords are crossed / On thresholds at the end of day" - Allusion to the Christian myth of Eden, supernatural forces were positioned at the gates of paradise - Angle outside with flaming sword, irreversibility of time and the fact that we cannot return to childhood "threshold" implies the transition between states - metaphor of sensing the end of childhood

- "The fading air is stained with red" - Red sky, sunset - connotations of the word stained, red also associated with blood, war, violence. Dictional word choices that evoke battle. Also may represent menstruation
- "Since Time was killed and now lies dead" - Personification of time, capital letter - In Greek myths, father of Time or Kronos was similarly personified, ate children, symbolic of time's relentless consuming nature - Killing time is a common idiom - To do something frivolous to pass an hour or so while waiting for something to happen. Dobson extends this idiom, making it more literal. A restless anticipation of the future, feeling that time has stopped, frozen in a single moment

1.1.2 Stanza 2

- "Or Time was lost." Time is personified, questioning the relationship between the stillness of the poem and the unceasing flow of time
- First line employs strong medial caesura (pause in the middle of a line marked by a full stop) - Creates suspense, breaks the smooth momentum of the poem
- "But someone saw / Though nobody spoke and nobody will" - "someone" is ambiguous, could be the painter who turned the girl's experience into a representation
- "While in the clock against the wall / The guiltless minute hand is still" - The minute hand is a synecdoche for the clock and time as a whole (using a part to represent the whole) - metaphor for the innocence of the passing of time, maintains narrative of indecision, The inherent stasis of a painting is used as a metaphor for the intensity and suspense of the girl's awareness that she stands at a crossroads in her life, which creates a sense that time is standing still - Clock doesn't tick - inaction
- "The watchful room, the breathless light / Be hosts to you this final night" - Nouns without verbs, connoting suspense of normal actions, juxtaposes the word "final" which implies that change must come

1.1.3 Stanza 3

- "Over the gently-turning hills / Travel a journey with your eyes" - Movement is restored, imperative tone returns, implying a new sense of purpose and direction, high modality
- "Travel a journey with your eyes / In forward footsteps, chance assault-" - The fricative alliteration ("v" and "f" create an airy, breathless sound) reinforce the newfound sense of momentum and purpose
- "This way the map of living lies." - If the girl is imagined looking out of the picture frame, then "this way" is out of the pictorial frame into the real world. Is there a point here about art and life, that representations might compensate, but not substitute living it

1.1.4 Example Question

How does Dobson's poetry explore the human experience of transience? Write one paragraph (approx. 250 words)

All human experiences are embedded in time; our awareness of temporality reveals. . .

1. Topic sentence - All human experiences are embedded in time; our awareness of temporality reveals. . .
2. Introduce the text and thesis statement - Rosemary Dobson's (1943) ekphrastic (introspective, lyrical) poem Young Girl at a Window is a subtle exploration of the inescapably transient nature of the human experience, examining how the transition between stages of life can be daunting (ambivalent, confronting, etc.)
3. Chronologically analyse textual evidence (min. 6 small quotes)
 Embed maximum devices and quotes into sentences; Layered sentences; Link back to the question
4. Concluding sentence - Come outside the world of the text, link to the broader human experience. Use words of the rubric, eg. individual, collective, ignite, challenge, anomalies, paradox, assumptions, power of storytelling

Dobson explores the transience and temporality of the human experience by capturing the fleeting aspects of a singular point in time in her ekphrastic poem "Young Girl at a Window". The title is comparable to that of a pictorial artwork, inviting its audience to reflect on the poem as a representation of both literature and art. By doing so, Dobson outlines the limited nature of art forms in general, portraying one point of the ongoing human experience. This concept is further extended as a metaphor for human life as a temporary and fleeting occurrence in the grand scheme of nature. The speaker directs its subject to "Lift" and "turn", establishing an imperative tone that suggests an inferiority of the girl. This assertive and calm tone contrasts the violent and confrontational imagery of "air . . . stained with red" and "Time . . . killed and now lies dead." This contrast creates a sense of the unimportance of the individual experience in comparison to the whole of time. The second stanza begins with a strong medial caesura, breaking the even rhythm of the first stanza. The tension created is used to analyse both the shortness of both one human experience, as well as the life of an individual. The "guiltless" minute hand "is still", yet time continues to progress.

1.2 Over the Hills

This workman dredges home at dusk
 With bluntly forward boots that toss
 The roan earth out like chaff behind;
 His swung cap scooping cups of wind,
 He crests the hill and fills the sky,
 His eyes' lit windows facing west
 To take the lemon-coloured light
 While the day slowly drains away,
 Or strides from hill to hill and strikes
 A match against the friendly stars
 (Hanging his cap on the horn of the moon).
 Now as he stands to light his pipe
 With quite unconscious insolence,
 He could move mountains if he cared,
 But a mountain in the palm of one's hand
 Is a troublesome thing, so he lets them lie—
 Or lifts one, looks at it, quiets the trees,
 Turns it slowly and puts it down.

1.3 Summer's End: After the Summer Season

1.3.1 Structure

One stanza with 17 lines

Free verse:

- Non-metrical (not written in metre), non-rhyming lines that follow the natural rhythm of speech. A regular pattern may form, but not adhere to a metrical plan
- Free verse emphasises the longing for creative freedom and tension in how the domestic sphere inhibits the broader creative wilderness the poet wishes to inhabit.

Punctuation

- The colon in "Who married a mortal: who weeps at the edge of the water" creates a boundary that cannot be crossed

Biblical allusion:

The poem features a range of bestial imagery (seagulls, flies, cat). The language employs grand biblical allusions to "miraculous cleansing . . . waters" and the overwhelming emotional landscape of floods. These emotional undercurrents juxtapose with the frivolity of "sun-hats" and "surfboards" to imply an insular and inexpressible grief. At the same time, the images employed of the sleekly prowling cat hints at recovery and repose. The backdrop of a beach at the end of summer is uniquely Australian, depicting nature as both a place of destruction and unwavering solace. This exemplifies the

Alliteration/repetition:

- "where, who, who, where".
- The use of alliteration suggests that the human experience is perpetuated through questions

Appropriation and Intertextuality:

- The appropriation of "The Little Mermaid" by Hans Christian Andersen depicts the archetypal outsider.
- Knives symbolise the pain and suffering of the human experience
- Despite the pain, the subject is seen to continue her journey regardless of pain and grief

1.3.2 Diptychs

A diptych (translates to "two-fold") refers to a single artwork with two separate panels joined together. An additional panel would turn it into a triptych.

FREDERICK MCCUBBIN *THE PIONEER* 1904



1.4 The Conversation Questions

1. What is the main thematic concern or message of *The Conversation*?
2. Discuss one aspect of the poem that is ambiguous. Why is it intentionally so?
3. Answer the following question in the style of a short answer HSC response:

*How is the attainment of wisdom essential to the human experience? In your response, refer closely to both *Over the Hill* and *The Conversation*. (8 marks)*

- Compare and contrast
- Mini-essay structure

Ideas

- wisdom produces resilience, optimism
- connections to nature
- unique perspectives
- personal wisdom vs. gaining wisdom through connections with people

Example: Rosemary Dobson explores how moments of profound simplicity sparks reflection into the world and the self. Whilst *Over the Hill* portrays wisdom as a quiet and individual experience with the natural world, *The Conversation* suggests that wisdom is rooted in playful, unspoken exchanges and it is this connection between youth and age that fosters imagination and learning experiences.

Topic sentence that outlines the message about wisdom in the first text. Then chronological analysis

Over the Hill captures the experience of solitude for a labourer who embodies wisdom through his harmonious relationship with the natural World

Link back to the first text in the paragraph

In contrast, *The Conversation* presents wisdom as an imaginative and wordless connection between two unlikely interlocutors

1.5 Amy Caroline

Themes

- Appreciation of age to shape human experience
- Importance of memories
- Importance of gentility - ie. social superiority demonstrated by politeness and respectability
- Valuing experiences across generations

Techniques

- Free verse - No regular metre or rhyme scheme providing a conversational tone; colloquialised
 - Enjambment
 - Caesura
- First person - biographical
- Geographical references - "In Bendigo and Eaglehawk"; value of place, associated with memories

1.5.1 Review Questions

1. What facts does this poem convey regarding the life of Amy Caroline?

The poem reveals the selfless and caring aspects of Amy Caroline's life, depicting her nurturing behaviours and how she cares for others. It also describes the hardships that she has experienced and briefly concludes with the regrets that

2. How does the poem use paradox to make Amy Caroline relatable? What lessons can be learnt about the human experience through Dobson's depiction of people's lives in Amy Caroline?
3. Write an analytical paragraph using the following topic sentence:

Dobson's (1973) blank-verse poem Amy Caroline portrays old age as a time of reconciliation with one's authentic identity;

Dobson challenges the notion of feminine vulnerability, revealing the profound beauty and strength within elderly experiences of femininity.

1.6 Canberra Morning

As we age, we can reflect upon and view human experiences.

Discuss this statement with reference to Dobson's Canberra Morning and one other poem from the prescribed texts.

In your response, you should compare and contrast how the ideas are explored within the two poems.

- Highlight or underline key terms of question
- Young Girl at a Window - differences in subject matter and perspective. Canberra Morning is about observing others, YGAW is self-contained and looks inward. The speakers in both have age and maturity → this allows for reflection. YGAW explores fear of change whilst CM embraces change and the passage of time. Neither positive nor negative.
- Summer's End - passage of time, metaphor of different season overlaps both poems

Human aging brings wisdom built upon experiences that allows people to contemplate and appreciate broader human experiences. Dobson's (1973) anecdotal poems Canberra Morning and ...

1.7 Dobson Essay

Thesis: Temporality and permanent nature of time, shaping individual experience How does the poetry of Rosemary Dobson explore the complexities Texts:

- Summer's End
- Over the Hill
- Young Girl at a Window?

Introduction

The role of storytelling lies in its ability to authentically portray the complexity of the human experience, igniting new insights into (question link). In particular, Dobson's didactic poetry suite investigates a rise in modernism by shaping complex personas representative of collective female experiences, revealing (question link). Initially exploring the alienation of young girls in their transition into teenagehood, Dobson's 'Young Girl at a Window' (Young Girl, 1943) exacerbates the individual's struggle with their changing identity. This (question link) is compounded in 'Cock Crow' (1965), where Dobson focalises a mother's vacillation between self-preservation and selflessness, culminating in a desire to escape from the rigid social norms. Dobson's 'Amy Caroline' (1973) thereby depicts a grandmother's regret in not fulfilling societal expectations, exploring (question link) through a nostalgic and guilty lens. Ultimately, through constructing the three key stages of the archetypal everywoman: youth, motherhood and maturity, Dobson readily exposes the challenges plaguing the female experience, provoking responders to reflect personally on (question link).

Young Girl

Constructing the first stage of the archetypal everywoman as suspended in existential doubt, Dobson portrays the female transition to adolescence as an inherently isolating, disconcerting experience, revealing (question link). Influenced by the destabilising post-WWII landscape, Dobson denotes the transition from girlhood to teenagehood as a metaphorical 'war' in the visualisation of "the fading air is stained with red", where the visceral imagery confronts responders with the hardships intrinsic to the female experience and the subsequent uncertainty which proliferates. Interestingly, the difficulty of transition and (question link) is compounded through Dobson's triptych structure which reflects the fragmentation of voice and identity. Manifesting the Bergsonian theory of 'lived time' in the contrasting personifications of "Time was killed" and "Or Time was lost", Dobson exacerbates the incomprehensibility of reality through the paradoxical inability for time to act as a psychological measure of duration. Metaphorically depicting adolescence as a difficult journey "through grass and sheaves", Dobson conveys the individual's isolation in navigating their identity; however, (question link) is ultimately revealed through the juxtaposition with "lastly, snow", a symbol of tranquillity, connoting the persistence through adolescence and social struggles as a rewarding experience. Thus, Dobson's 'Young Girl' depicts isolation as inherent to the female experience of maturation, exploring (question link).

Cock Crow

Exploring (question link) through portraying a mother's suffocation under societal expectations, Dobson shapes the second stage of the archetypal everywoman as underpinned by a desire to escape from familial responsibilities in search for freedom. Dobson's unresolved trauma from her paternal loss permeates her poetry suite; in particular, the use of caesura in the motherly persona's desire to be "cut off from human cries, from pain" disrupts the poem's rhythmic progression, compounding the individual's motivation to mentally detach from suffering as a means of liberation. However, Dobson conveys (question link) through an allusion to The Relic, depicting the mother's "love that grows about the bone" to contrastingly highlight the persona's strong familial love and offer an intimate lens into the complexity of the female experience as underpinned by the inconsistent emotions of love and guilt. Indeed, Dobson's fragmented aesthetic in 'Cock Crow' encapsulates the uncertainty which plagues motherhood. This representation of (question link) is compounded by Dobson's use of claustrophobic imagery in "dark trees" which "closed me round", shaping a metaphorical portrayal of how patriarchal expectations obscure the female navigation and enjoyment of the everyday. Thus, Dobson's 'Cock Crow' challenges the entrapment of women in strict societal roles, providing insights into (question link).

Amy Caroline

Conjuring the final stage of the archetypal everywoman as plagued by perpetual repentance, Dobson's one-stanza allegory 'Amy Caroline' elucidates (question link) by necessitating the reformation of gender roles and the female expectation of selflessness. Initially, Dobson characterises the grandmother as a selfless individual under society's observation, where the use of enjambment in the grandmother's compassionate desire to "set an extra place for strangers" explores (question link) and accentuates the ongoing nature of her generosity and an innate desire to extend hospitality to all, regardless of familiarity. However, this facade of fulfilment is broken down at "twilight"; specifically, the line "she liked to strum the songs learnt long ago" evokes music as a metaphorical representation of reminiscence, unveiling the grandmother's isolation and silent longing for the past to invite readers to reconsider the individual's conflict between internal suffering and external expression. Influenced by her family's past financial hardship, Dobson further extends (question link) through the antithesis of "little money, many griefs", highlighting the poverty and anguish the persona's grandmother experienced to foster the responder's empathy and a deeper appreciation for the sacrifices of preceding generations. Thus, Dobson didactically illuminates the female struggle with gender roles in 'Amy

Caroline', engaging with (question link) to encourage responders to reconsider the oppression which prevent women from obtaining fulfilment.

Conclusion

Ultimately, Dobson's poetry suite criticises the patriarchal oppression which plagues the female experience, confronting responders with (question link). Thus, by threading the three stages of the archetypal everywoman through 'Young Girl', 'Cock Crow' and 'Amy Caroline', Dobson explores (question link) and illuminates a need for female liberation and freedom.

Chapter 2

Module A - Textual Conversations

2.1 Margaret Atwood

What has Atwood identified as the influences, alterations, changes and inspirations for her work?

- To answer the answered questions in the Tempest
 - Epilogue "Set me free", to liberate from the prison of the play
 - To find out what happened to Prospero
 - Hag-seed is a derivation of The Tempest, but is it also a text in its own right; a reimagining for a modern audience.
- Linda Hutcheon asserts that an adaptation is "a derivation that is not derivative - a work that is second without being secondary. It is its own palimpsestic thing"
- Atwood states "adaptations require both a reverence for and willingness to desecrate their source material"
- This is the crux of the module: how different **contexts, values, and perspectives** account for the common and disparate aspects of Hag-seed

2.2 Context of The Tempest

2.2.1 Context Summarising Activity

1. Read the following handout and summarise your key understandings as a newspaper-style headline: a concise, memorable sentence or phrase. Aim to write 2 headlines for each section.
2. For each headline you have written, find a quote from the play that you think is relevant to this understanding. Write it under your headline.
3. Then write a sentence or two explaining how this quote from the play is connected to contextual matters. For example, you might think that the 'storm' in Act 1 Scene 1 can be read as a symbol of the dangers of disorder and the arguments on the sinking ship as an allegory for the dangers to society when nobody does their proper job, and everyone falls to chaos and squabbling.

2.2.2 The Tempest in its Context

Why do we need to understand the historical and cultural context of the play in order to interpret it?

Of course we can read the play without knowing anything about the world that produced it. But the depth of our appreciation and understanding of the text is greatly increased if we can read 'between' and 'beyond' the lines and recognise the cultural assumptions and references that the story plays upon. Once we put the text into a context, we can begin to see it not merely as a lightweight and unconvincing fairy-tale but as a meaningful exploration of 'big ideas' and issues that were urgent in Shakespeare's time and are still relevant in our world today. Of course we can never know exactly what Shakespeare himself was trying to 'say' in this play (if he was trying to 'say' anything at all). But we can come close to understanding his intentions if we can reconstruct the attitudes and worldview that shaped the way the audiences of his own time would have interpreted his work.

Their attitudes and worldview were very different from our own and it helps to be aware of this. For example, to our modern, liberal, democratic, feminist eyes, Prospero seems like a petty patriarchal dictator in his treatment of others. But pre-democratic England was not a liberal democracy. It was an authoritarian, hierarchical world of masters and servants. To people living in this harsher, stricter world, Prospero's stern and commanding character traits might not have seemed as extreme a flaw as they do to us today. Of course, the context of Shakespeare's own time isn't the only context that readers can use to bring meanings out of the play. Many contemporary critical readings and performances of *The Tempest* place its characters and events into modern contexts by reading it 'against the grain', as a critique of the patriarchy or of colonialism (see pp. 148 in your Cambridge School edition). But for our purposes in Module A it makes most sense to try to read the text as a product of its own time and place and a commentary on the world around it. This will allow us to bring out the contrast with Atwood's contemporary context and the newer attitudes and perspectives that she injects into her re-telling in *Hag-Seed*.

Activity

1. Prospero angers the Left
- 2.

Historical Context

Shakespeare's first plays were written during the reign of Queen Elizabeth I (the 'Elizabethan' period in English history). She died, unmarried and childless, in 1603. Despite this unstable situation, to everyone's relief (and surprise) there was a peaceful handover of power. Elizabeth was succeeded by James I, a Scottish ruler from a new branch of the royal family called the Stuarts. Shakespeare's later plays, including *The Tempest*, therefore belong to the 'Jacobean' period (Jacobus being Latin for James).

Shakespeare's Jacobean England - and indeed Europe as a whole - far from being a simple and stable society, was changing rapidly and profoundly. Old ways of thinking, inherited from the Middle Ages, were being challenged by new discoveries that were ushering in an entirely new understanding of the physical world, society and human nature. This era is called 'Early Modern' because it was the period in which the world we recognise today (a world of cities, trade, scientific knowledge, technological progress, capitalist economics, individualism and religious scepticism) first began - uncertainly and unevenly - to emerge.

This was the 'Age of Discovery'. 'New Worlds' were being discovered, conquered and exploited by European voyagers, following in the wake of Columbus's discovery of the Americas in 1492. Europeans began to hear stories of alien peoples and cultures and to realise, for the first time, that their Christian Western way of life was not the only way of life possible. In 1584, Elizabeth's court was amazed when the explorer Walter Raleigh brought back two Native Americans, Wanchese and Manteo. This widening of cultural horizons fuelled fantasies of lands full of monsters, cannibals and fantastic beasts, greedy visions of El Dorado, and philosophical speculations about the possibilities of making a fresh start and building a utopian society somewhere beyond the seas. It also shook confidence in the account of Creation given in the scriptures.

Discoveries were also being made at home. The advanced civilisation of pre-Christian Europe (Ancient Greece and Rome) was rediscovered by artists and intellectuals who began to call themselves 'humanists', because they believed that the proper study of mankind should be human nature and human society - not speculations about the afterlife. Humanist wisdom began to spread more widely and rapidly with the invention of the printing press and provided an alternative to traditional Church teachings. Humanism aimed to teach powerful people a curriculum of 'liberal arts' (foremost among which were grammar, rhetoric and logic, the ancestors of the subject English we do today) in the hope that it would make them into wiser and more virtuous rulers. Humanism's rediscoveries helped to spur on a new scientific spirit. Renaissance men like Galileo, Copernicus and Paracelsus had thrown off the limitations of religious orthodoxy and taken the first steps in the journey of modern scientific discovery. Dangerous knowledge was threatening the rule of the church. The very foundations of the universe were being shaken, as word spread that the earth was neither flat, nor the centre of the cosmos as mediaeval Christendom had long believed.

Another disturbing change was also afoot. The first stirrings of modern capitalism had weakened the fixed social 'pyramid' of mediaeval feudalism. A new ambitious 'middle' class of 'self-made men', neither landowners nor peasants and increasingly rich, were beginning to challenge the power of the old aristocratic families and to discover the power of individual enterprise. These Early Modern businessmen built their fortunes, not on the mediaeval model (holding and inheriting farmland) but along modern lines, in the new international shipping trade and the banks that financed it.

Activity

1.

Intellectual, cultural and economic upheavals were matched by political turmoil. In England, the new reigning

monarch, James I, insisted that he ruled by 'divine right'. As God's Deputy on earth, he said, his decisions could not be questioned. He was, he said, like a Father or a Husband to the 'Island' over which he ruled - which meant he had complete patriarchal authority. But not everyone was convinced that the King's authority was absolute and unlimited. James was a terrible 'husband' to his state. He was largely indifferent to the needs of his people. Although he saw himself as a statesman, author and intellectual, he often avoided his royal duties to go hunting, drank heavily and was constantly in debt.

His laws were continually blocked in parliament. High rents, stagnating wages and inflation in food prices in the countryside provoked regular peasant riots and a mass migration to London which led to a law-and-order panic as the city filled up with an underclass of beggars and vagrants. These were called 'masterless' men and their anarchic, ungoverned status caused much anxiety to respectable Englishmen. In 1605, Catholic terrorists plotted to blow up the King and Parliament with gunpowder. Most Jacobean observers feared that England was entering a phase of political decline and misrule.

They were right. When James' son, Charles I, tried to command the same absolute obedience his father demanded, the country broke out into civil war. Charles was beheaded and the monarchy was - briefly - abolished in England. In this era of change, profound anxieties and doubts troubled the minds of artists and thinkers. To contemporary observers like the poet John Donne, it seemed like the whole world had gone 'out of joint'.

Performance Context

The *Tempest* was probably written in 1610-11 and most scholars think it was the last play that Shakespeare wrote before his retirement (not counting a couple of dodgy co-writing jobs). Some critics have seen the play's portrayal of the magician giving up the books and staff of his 'art' as a self-portrait by the playwright as he farewelled the theatre. We know this play was performed at the court of King James as part of a celebration for the engagement of his daughter to a German prince. The play's sound effects, extravagant costumes, musical accompaniment and masque scene might have been designed to appeal to the tastes of rich, jaded noble audiences. But the play was also performed for the middle class at the small indoor Blackfriars theatre and the common folk in Shakespeare's larger, cheaper outdoor theatre-in-the-round, the Globe (which seems to get a shout-out in Prospero's 'we are such stuff as dreams are made on' speech). We can assume that its portrayal of drunken servants mistaking themselves for kings, as well as the unflattering satirical depiction of corrupt courtiers like Antonio, might well have tickled these lower-class audiences.

Religious Ideas in the Play

Despite recent upheavals in belief, *The Tempest* was written in an age of faith. In Shakespeare's world, the Bible's teachings and sermons heard in church formed part of everyone's everyday mindset. The acts performed by the characters on his stage would have been judged by Christian standards of virtue and vice. Shakespeare's plays never deliver simple moral messages about sin and salvation, but they certainly explore moral issues within a broadly religious framework. *The Tempest* is full of sins, transgressions, boundary crossing and rule breaking - in the personal world and in the public and political arenas. Many of the characters commit crimes (particularly crimes of ambition and disobedience), which lead to a period of trial and torment, before finally being given the chance to repent of their sins and to seek God's forgiveness. For Christians, this sequence of sin, suffering, repentance and salvation is the underlying pattern of all human history and every human life. To Shakespeare's society, being a good and godly person meant discovering the following deep truths:

- Humans are flawed and sinful creatures by their nature;
- God sees, judges and punishes sin;
- But he also gives sinners a chance of redemption;
- If we repent, seek forgiveness and promise to sin no more we can attain heaven through Jesus' mercy.

But the play also makes reference to two other belief systems that uneasily cohabited in the minds of people in this time of transition: the new science and astronomy; and old superstitions and beliefs in magic and astrology. If the play seems confusing in its moral outlook, a jumble of different ways of thinking and acting, at times, this reflects the fact that it comes from a confused world where once unshakeable beliefs were no longer taken for granted.

Socio-Political Ideology in the Play

Every community is bound together by an 'ideology', a common system of 'ideas' (concepts and factual beliefs) and 'ideals' (values and visions) that everyone holds in common. The modern USA's ideology holds that wealth and power is won by merit and that anyone can go from humble origins to become President. The ideology of a selective school includes the ideas that some people are 'smart' by their nature and that intellectual 'giftedness' is accurately measured by pencil-and-paper tests. It includes the values of meritocracy and elitism. Obviously there is a gap between the ideological assumptions people use to interpret their world and the lived reality. For example, fervent believers in the American dream have to somehow overlook the reality that no woman has ever risen to the rank of President and that most of the country's rich inherited their wealth. The ideology of Elizabethan England, which was growing harder and harder to uphold in the face of change, emphasised the idea that all departments of God's creation was hierarchically ordered and functionally harmonious. From Heaven above to Hell below, within the cosmos, the social world, the natural environment and the human body, Being was organised into a ladder of higher and lower 'rungs' or a 'chain' with many links. Everything that existed had its rightful place or 'degree' in the 'Great Chain of Being' or the Scala Naturae. As Linley puts it: Most people knew where they were placed in the universal order, the Great Chain of Being. God ruled all, was omnipotent (all-powerful) and omniscient (all-knowing). Man was inferior to God, Christ, the Holy Ghost, all the angels, apostles, saints, the Virgin Mary and all the blessed, but superior to all animals, birds, fish, plants and minerals. God ruled Heaven, kings (and princes, dukes, counts, etc.) ruled on Earth and fathers ruled families, like God at home. The great hierarchical chain stretched from God through all the lesser hierarchies of existence to the very bottom in descending order of importance - from divinity to dust - all interconnected as contributory parts of God's creation. The chain links were each a separate group of beings, creatures or objects, each connected to the one before and the one after, semi-separate, dependent but partly independent, separate yet part of something greater. Each link had its internal hierarchy. According to this ideology, the unequal social order, with the King in luxury at the top and the poor beggars in the street, was not an artificial construct, but a fact of nature, a God-given rule. The patriarchal family with the father as the Head of the family and the children as the Foot was likewise divinely ordained. Knowing your 'place', 'fearing God', serving your betters was a virtue. To sin was to overreach your place in the Great Chain, to disobey your betters or to slack off on your duties. Humans were placed below the angels because they were born sinful. Human beings too were a little hierarchy, with the virtues (our nobler selves) ruling over the 'animal appetites' (our baser instincts) below that tempted us to sin. People could hope to rise to the ranks of the 'blessed' in Heaven if they led a good life. Sins and vices were signs that humans were allowing themselves to fall down the ladder of existence towards the level of the beasts. It was thus understood that the Order was constantly under threat from Sin and Chaos. It therefore needed to

be guarded carefully and constantly policed and reinforced. This was the ruler's obligation, the father's duty, the master's job: to be constantly vigilant, keep sin contained and the unruly lower orders in check. The powerful had to educate the less powerful. The higher-ups had to project and transmit a vision of the ideal order that the lower-downs could see and place their faith in. Anyone who was incapable of seeing this order, and refused to recognise their 'proper place' needed to be kept in check by constant surveillance and direct force if necessary. Shakespeare was always concerned with order and 'degree' - nationally, socially, personally and spiritually. Rebellion, usurpation and collapse are political themes found in many, perhaps all, of his plays. Disorder, excess and misrule figure in both his tragedies and comedies. Like many writers in the early 1600s, faced first with an unmarried heirless Queen and then with a feckless and distant James, he was preoccupied by political and social questions relating to how society should be run. Many of his characters give voice to a fear of the chaos that would ensue if the order broke down. Loss of 'degree' meant force would dominate society, justice would be lost, and illegitimate power, will and appetite ('an universal wolf') would rule. James I warned his son, 'Beware yee wrest not the World to your owne appetite, as over many doe, making it like A Bell to sound as yee please to interpret.'

Shakespeare's most famous statement on the dangers of disorder and the importance of 'degree' is found in his play *Troilus and Cressida*, where the character Ulysses uses metaphors of untuned music, stormy skies and flooding seas (all very relevant in *The Tempest*) to describe what will happen if individuals allow give way to their own selfish, sinful desires and cease to observe their proper place in life.

2.3 Revision of The Tempest

2.3.1 Unjumble the Plot Activity

1. Twelve years before the play begins, Prospero was the Duke of Milan.
2. Prospero and Miranda land on an enchanted island inhabited by Caliban the son of the witch Sycorax, who had Ariel imprisoned in a pine tree until released by Prospero.
3. Since then, Prospero has ruled over the island and its three occupants, Caliban, Ariel and Miranda, by the use of the magic arts. Caliban and Ariel are forced to obey Prospero, otherwise they are punished.
4. As the play begins, Prospero discovers Antonio, Alonso, Sebastian and Alonso's son Ferdinand are in a boat nearby, and he uses his magic powers to raise a terrible storm that shipwrecks them on the island.
5. Meanwhile, elsewhere on the island Miranda and Ferdinand meet and fall in love.
6. Prospero makes Ariel torment the noblemen, separating Alonso and his son Ferdinand. Both believe the other to be dead.
7. Sebastian plots with Antonio to murder Alonso and become King of Naples himself.
8. Trinculo and Stephano - a jester and a butler - meet Caliban. They all get drunk and Caliban persuades them to join him to kill Prospero and thus rule the island.
9. Prospero discovers Caliban's conspiracy with Trinculo and Stephano to kill him, and breaks it off.
10. Having tested Ferdinand, Prospero accepts him as Miranda's future husband and presents the couple with a wedding masque.
11. With the help of Ariel, Prospero gathers all his enemies together and forgives them.
12. Prospero's brother Antonio, Alonso, the King of Naples, and his brother Sebastian exile Prospero, casting him and his baby daughter Miranda adrift on the roaring sea in a boat unfit for purpose.
13. Prospero vows to abandon his magic arts.
14. Prospero releases Ariel. Caliban and Prospero remain together on the island as everyone else leaves.

2.3.2 Genre Question

Can *The Tempest* be understood as a tragedy of vengeance averted to resolve comically? If not, what genre does it fall into? Justify your response with at least two quotes from the play and two points from the genre readings you just completed.

Although *The Tempest* demonstrates themes of vengeance, whereby Prospero seeks revenge on Alonso, the play ultimately does not fall into the category of a Shakespearean tragedy. As discussed in *The Tempest as a Romance*, the play does not possess a credible plot. Compared to other tragedies like *Macbeth*, the characters

2.4 Approach to Module A

- Must have 50/50 discussion about The Tempest and Hagseed
 - What ideas are generated in the first text
 - What ideas carry over to the second text
 - How does the reading of the second text impact our interpretation of the first text
1. First Conversation: What does Text 1 say and what does Text 2 say similarly/differently
 2. Second Conversation: What does Text 1 say and what does Text 2 say similarly/differently

2.5 Introduction to The Tempest

2.5.1 Prior to reading

- Last full play from Shakespeare, The Tempest can be interpreted as a farewell to the theatre (Prospero's epilogue)
- Setting parallels the new world of America and contemporary London. Link to ideas of colonialism and challenge the new world with questions about Renaissance identity
 - Free will
 - Change in faith
 - Explosion of arts
- Modern special effects are able to bring more of the play to life - A spectacle

2.5.2 Purpose/Intentions

Key verbs: invite, provoke, forewarn, unify, examine, re-examine, expose, criticise

2.5.3 Meaning/Main Ideas

- What makes us Human?
 - Persuading, influencing, advising, challenging, and ethical debate
- Power of theatre
- Conflict between Humanism and Providentialism
- Political and patriarchal power

2.5.4 Module A - Textual Conversations

- Related to the Year 11 Antigone - Home Fire comparison
- Comparative work between The Tempest and Hagseed

Language used in the module:

- Dismantle -i takes key components and further elaborates, to take something apart
- Clash -i To contrast, rebut
- Blend -i Mix different concepts from a variety of sources, reflecting an individual's experiences and the nature of storytelling

Key Components of Textual Conversations

Textual conversations occur between writers, as well as audiences. Some texts allow audiences to relate to other contexts and understand how other contexts would experience a different text

Different text forms (eg. play vs. novel) allows the audience to interpret ideas differently. Hagseed's novel form allows for world building and can be read at any pace, whereas The Tempest is experienced at a pace determined by the director.

Brainstorming

1. What is a hagseed

A hag is a witch and seed is the child of, therefore a hagseed is the child of a witch. In The Tempest, it is used by Prospero to insult Caliban.

2. What are some of the main ideas in both texts?

Revenge is one of the main concepts of both texts. Shared motifs of the prison in Hagseed and the island in The Tempest, but the novel format of Hagseed allows an extension of the setting in comparison to The Tempest. Both texts explore the nature of colonialism from differing perspectives, however share similar attitudes.

3. Problematic ideas

Abuse of power for use of exploitation, Felix entering a prison environment, abusing power on prisoners. This reflects the colonialism

2.6 Act 1 Summary Activity

2.7 Act 2

2.7.1 Act 2 Scene 1

- In another part of the island, Alonso, Gonzalo, Sebastian, Antonio, and others speak about the storm and their escape from death and drowning

- Alonso is grief-stricken at the thought of his son's death
- Shakespeare here presents a 'courtly' political attitude - conspiracy
- Gonzalo speaks about his imagined, ideal commonwealth that he would establish here if he could. It resembles an Arcadia in which nature is supreme, etc.
- Ariel's spell puts all to sleep, except for Antonio and Sebastian. Antonio entices Sebastian to kill his brother, Alonso, and assume the crown.
- This plot is thwarted by the arrival of Ariel whose invisible appearance, music, and words warn Gonzalo in his sleep about the conspiracy.
- Gonzalo awakens and then wakes Alonso who sees the drawn swords of his brother and Antonio.

Analysis of Gonzalo's speech

Gonzalo presents an impossible situation where resources can be used without labour, and everyone within his society is pure.

The vision reveals Gonzalo as a naïve character, challenging his ability to rule. Jacobean audiences would be challenged to question the Divine Right of the King, and the concept of colonisation

Allusion to "Of Cannibals":

- Essay by Michel de Montaigne
- Examines the customs of a group of indigenous people in the Americas
- Questions the superiority of Europeans
- Reflects Renaissance Humanism and scepticism as he evaluates humans through behaviours
- Ritualistic cannibalism is described as a sign of respect, Montaigne doesn't condemn their actions.
- Montaigne critiques the term "savage", Europeans judge without understanding them, points out issues with Europe
- Natural vs. Artificial -> customs of cannibals is closer to nature, whereas Europeans are closer to artificial
 - Natural can live without strict laws
- Ritualistic violence vs. acts of cruelty
- Explores broader questions about human nature; shaped by environment and upbringing
- Challenges readers to question assumptions about morality

Reading Activity

- Shakespeare adapts contemporary concepts of utopian society influenced by European exploration of the Americas
- After discovering the Americas, Europeans were inspired with visions of idealistic society that critiqued European social issues
- The characters in The Tempest emphasise themes of power, control, and colonialism

2.8 Montaigne's 'Of Cannibals' - Homework Recap Activity

How does Gonzalo's utopian speech reflect Montaigne's Of the Cannibals and in what ways does Shakespeare modify or challenge Montaigne's ideas?

Gonzalo's speech reflects concepts in Montaigne's "Of Cannibals", alluding to the idea of a utopian society. Montaigne's essay questions the superiority of the European race and culture, and how this perceived power is used to justify colonialism. Gonzalo paints an unrealistic society where no labour is needed to thrive, and everyone is "innocent and pure". Aligning with Montaigne, Shakespeare teases colonialist ideologies where invasion into other cultures was justified by the betterment of their societies with the "superior" European ideologies. Shakespeare mocks these ideologies by proposing extremes such as "No occupation, all men idle". However, Shakespeare also challenges Montaigne's proposal. In the line "All things common nature should produce", Shakespeare dismisses the idea of living off the land. On the other hand, Montaigne observes the "natural" method of living.

2.9 Act 2 Scene 2

Caliban becomes drunk and convinces him that Stephano is a "brave god" and he decides to "kneel to him". Stephano attempts to civilise Caliban.

- Civilisation vs. nature
- Freedom and slavery
- Knowledge vs. ignorance
- Power and servitude
- Gods and worship
- Paradise and imprisonment
- Language and identity
- Truth and artifice
- Exploitation and compassion
- Luxury vs. simplicity

2.10 Act 3 Scene 1

Ignorant and controlled

Miranda lacks awareness of the outside world and acts as a tool of Prospero

Lacks artifice

Miranda doesn't have the same exposure to societal norms compared to regular people

Shakespeare's Eve

2.11 Hagseed

2.11.1 Atwood's Contextual Concerns

Resonances

- Humanism → Individualism
- Postmodern movement - a time of questioning socially constructed meta-narratives
- Postmodern literature - making old new again
- Atwood is an advocate for the arts and education as a means of communication
- Education as a means of improving social standing
- Distrust and scepticism for governmental systems

Dissonances

- Social framework built around the capitalist meta-narrative as opposed to Theological Doctrine/Providentialism
- Advancements in technology and knowledge regarding understanding of human psychology and behaviours
- Change in discourse surrounding prison systems and mental health
- Social class movement based around education

2.11.2 Contextual Concerns: Hagseed

Hagseed was part of a services to reimagine the works of Shakespeare

Postmodern society

- Like Shakespeare's time, Modern 21C is a time of social transition, upheaval and questioning
- Sceptical attitude
- Re-imagining, pastiche
- Institutionalisation of modern American society
 - Highest incarceration rates in the world
 - Disproportionate Americans from disadvantaged backgrounds
 - Rehabilitation vs. punishment
 - Systemic issues of discrimination against racial, lower SES and educational groups
 - Social stigma disadvantage rehabilitated inmates
- Pop culture

- Utilisation of intertextual pop

Hagseed re-examines *The Tempest* through multiple perspectives such as:

- Feminism
- Post colonialism
- Secularism
- Capitalism

2.11.3 Postmodernism in Hagseed

Felix

Felix is removed like Prospero from his position of power for failing to meet perceived expectations

Unlike Prospero, he is removed due to the commodification of the arts world, as theatre is not just a means of entertainment, but a product of consumer and capitalist structures in the modern world

There are clear similarities between Felix and Prospero, however Atwood places more of an emphasis on his inner trauma as a means of driving his actions and decisions for revenge.

Miranda

Miranda is divided into two characters:

- Felix's dead daughter - exists as a controlled hallucinations, reflecting the submissive, innocent and controlled Miranda
- Miranda the Actress, Ann Marie - represents a strong, complex character who is sexually active, challenges Felix's ideas

Caliban

2.11.4 Purpose and Intention

What is the purpose of Hagseed?

- To construct a meta-textual appropriation and re-telling of Shakespeare's text to a modern audience to engage them in the text, language, and ideas, whilst simultaneously celebrate the literary success and enduring nature of Shakespeare
- To expose, examine, and critique socio-political discourse of systems (education, prison, mental health, medical) that govern society
-

2.12 Essay Scaffold

To what extent do the perspectives and values in Atwood's Hag-Seed align and collide with those in Shakespeare's The Tempest?

2.12.1 Themes to Explore

- Revenge, forgiveness, and redemption
- Depictions of femininity
- Colonialism vs. Social justice
- Transformative power of art and performance

2.12.2 Other

- Must talk about the form of the novel
- 4-5 Postmodern techniques
 - Unreliable narration
 - Self-reflexivity
 - Embraces randomness and chaos
 - Experimental playfulness
 - Irony and satire
 - Themes of later Capitalism
 - **Examples**
 - * The structure of the novel mirrors that of the play, yet there is dissonance between the novel's structure and that of the play
 - * Mis-en-abyme (endless abyss), play within the play which explores not only a re-telling of The Tempest but also the process of composition
 - Psychological fiction
 - Metafiction
 - * Gap between reality and fiction is blurred as audiences are deliberately made aware that they are engaged in a work of fiction
- Five act structure of the novel
- Chinese box structure

2.12.3 Introduction

1. with statement that responds to the question and shows an understanding of the key ideas in the Module A rubric
2. Introduce the two texts → examine the textual conversation between Shakespeare and Atwood's texts

3. Thesis; elaborate on how the two texts are products of their contexts and discuss the conversation that is taking place between the two texts
4. Write a sentence that captures the significance and value of the textual conversation. Why is it worth having? What about Shakespeare has been illuminated after reading Atwood's work?

2.13 Chinese-Box Structure of Hagseed

- What is the effect blurs the lines between reality and fiction, paradoxical interpretations
- Demonstrates the infinite interpretations of Shakespeare's *Tempest* and celebrates the text's value

What effect is created by this "nesting" of narrative "worlds" in the novel? How does it enrich and complicate the textual conversation

Atwood's use of mis-en-abyme creates a surreal environment that demonstrates the importance of

2.14 Hagseed - Prologue

- Textual conversation begins with an explicit intertextual statement, beginning with "THE TEMPEST", establishing postmodern trope of pastiche
- Use of rap as a contemporary form
- Ironic/humorous parody (Ariel in a bathing cap)
- It also establishes a non-linear structure, the dates showing temporal shift. Atwood immerses the audience in the climax at the beginning of the story; "prolepsis" - flashing forward

2.14.1 The Textual Conversation

The Tempest	Hagseed
Tension, establishing a tense mood through pathetic fallacy, fate vs. freewill, and clear foreshadowing	Presents key aesthetic conventions of the text, metafictional elements, humour, scope of textual integration, terms of the text

Both texts begin in media res. What is the impact on a responder?

- Resonance between the texts
- Forced to ask questions about the parallel between kings and nobility (monarchy) to the prison setting in Hagseed
- Felix – lucky. Prospero – fortunate. Latin synonym.

Quote/Example	Techniques	Comparison/significance
Prologue	screenplay format, rhyme/rap, camera directions, metatextuality, prolepsis (jump forward)	Conveyance of uncontextualised details foreshadows elements of Atwood's reinterpretation, prologue as a flash-forward framing device, collision of The Tempest with Hagseed.
1. Seashore		
"Felix brushes his teeth. Then he brushes his other teeth, the false ones..."	Paronomasia, humour, present tense, third person	Paronomasia is the formal term for a pun. In this case, it relies on the repetition of a word where the meaning changes upon the second utterance → link to performance and theatricality
"How he has fallen. How deflated. How reduced"	Anaphora, truncated sentences, conger	Congery is a rhetorical technique in which the same idea is represented using different words, demonstrating Felix's obsession over his humiliation and "exile"
2. High Charms		
"It was like an enormous black cloud boiling up over the horizon. No: it was like a blizzard. No: it was like nothing he could put into language"	Pathetic fallacy	Felix attempts to describe his feelings about Miranda's death by using the weather. Unlike The Tempest, Felix decides that this metaphor is inadequate
"What he couldn't have in life he might still catch sight of through his art"	Metaphor	Felix will use his art to conjure up the spectre of his dead daughter
6. Abyss of Time		
"Miranda must be released from her glass coffin"	Trope	Miranda is idolised as the trope of a princess amplifying Felix's deep emotion
"...Maude as (...) Sycorax the witch, and Walter as Caliban the semi-human log-hauler and dishwasher, in (...) his Tempest of the headspace - but that didn't last long. None of it fitted"	Intertextuality, metatextuality	Felix reveals the difficulties in applying the rules of The Tempest to his reality - metatextuality of Atwood's struggle in adapting Shakespeare
8. Bring the Rabble		
"He was summoned by email [...] by which he divined that there weren't any other applicants."	Motif of magical language, Bathos (anticlimax, let down)	Atwood uses the verbs "summoned" and "divined" to continue the magical motif.

2.14.2 Technique Table

2.15 Part 1 - Dark Backward

Direct quotation from Prospero's narrative to Miranda about his usurpation and exile. Atwood explains the background story about how he ends up in his situation.

Consider the significance of this explicit mirroring of the five act play and the dissonance of this occurring as a flashback which follows the opening climax

- Even though there's a change in time linearity, it still mirrors the purpose of disorienting the audience
- The novel is dissonant to The Tempest by using its form to create a backstory and increase the depth of the characters

2.15.1 1. Seashore

- Felix is established as old and weary (false teeth) → false teeth as a mask for a conflicted individual
- Explicit call out of "pretence, fakery but who's to know"
- Atwood establishes Hagseed's deceptively complex narrative voice that simultaneously focalises the reader's experience with Felix's perspective while similarly maintaining a level of detachment, constructing the sense of watching a performance
- Perspective and tense thoughts whilst maintaining the detachment that comes with **watching a performance**

Questions

1. How can you use an example from Seashore to link narrative voice to the theme of theatricality
The use of asdf "Too bad, because that's all he needs for his upcoming finale: a denture meltdown." exposes Felix as a dramatic character, imitating the techniques of theatre in normal life.
2. How does the metaphor of magic reveal that this is a Postmodern parody and establish revenge as a shared theme
The metaphor of revenge mirrors Prospero's power in The Tempest, with Felix requesting his actors to "make magic", mirroring Prospero using Ariel as a tool for his revenge. This is quickly contrasted as he wants to "shove it down the throat of that devious, twisted bastard, Tony."
Ironic connotation of magic as a wonderful, mystical power and the violent process of "shoving it down the throat" of Tony.
3. Find examples of congruity (a rhetorical device in which multiple words are used to convey the same idea or meaning) and anaphora
"How he has fallen. How deflated. How reduced."

2.15.2 2. High Charms

- Sympathy and empathy is established for Felix
- Parallels Prospero's speeches, acting as an extended backstory; "fading like an old polaroid"
- Prospero and Felix's speeches express a perspective, not a fact
- Analepsis and prolepsis are key elements of the text

Questions

1. How do the alternative depictions of Miranda change or enhance the textual conversation?
In Hagseed, Miranda is a fixed image of Felix's imagination that obeys his will, imitating The Tempest Miranda's role. However, this collides with Ann-Marie's characterisation of Miranda
2. How could you consider the concept of gender (idealisation or gender roles or patriarchal values) as being a part of the conversation

2.15.3 5. Poor Full Cell

- Exile is established here
 - It is self inflicted, as if Felix is trying to live the life of Prospero
 - Framing his own life as a play, his devotion to the art
 - Parallels Prospero - if he has magic powers, why is he still "trapped" on the island
- Anaphora at the start
- While driving into exile he experiences the storm; Pathetic fallacy and symbolism shows the clear link the The Tempest
- "A retreat, where he could recuperate" parallels with Prospero's exile
- Mr Duke is not a duke but he sees himself as one. Irony and parody show Felix's self obsession and self association with Prospero
- Long sweeping sections of imagery which emphasises the line "Felix was adrift..." clear intertextuality but also mirrored by language conventions of the novel to provide an additional inferred layer of intertextuality

2.15.4 6. Abyss of Time

- Felix recasts his landlord and family as the individuals from The Tempest - Atwood makes commentary on the difficulty of adapting and re-telling Shakespeare's play

Questions

1. Is Atwood here commenting on her own process of creation, just like Shakespeare in some respects does in *The Tempest*?

Atwood comments on the difficulties of adaptation, where while trying to insert characters from *The Tempest* "None of it fitted". This outlines one of the many challenges of adaptation where writers aim to retell old stories that may not have the same contextual basis as the current time.

2. Find two techniques and quotes that demonstrate the theme of bereavement and resurrection (ghost Miranda). Analyse these two quotes in your table.

2.15.5 6. Bring the Rabble

- Felix initiates the plan, being "summoned" via email

The combination of archaic (old-fashioned) language interspersed with modern technology enhances the interaction between the texts within their own contexts

- Felix's meeting with Estelle shows his deceptive and manipulative qualities

2.16 Notes on Textual Form

- **Form and Structure**

- *The Tempest* is a play constrained by the classical unities of time, place, and action, unfolding in real time over a few hours on a single island.
- *Hag-Seed* is a novel, allowing for a more expansive narrative with multiple settings, characters, and subplots spread over twelve years.

- **Narrative Style**

- The play relies on dialogue and soliloquies, leaving characters like Prospero somewhat opaque, with their inner thoughts and motivations often hidden.
- The novel uses a third-person limited point of view, focusing on Felix (the Prospero counterpart), providing deep access to his thoughts and psychology through techniques like free indirect discourse. This creates intimacy with Felix while maintaining critical distance.

- **Realism vs. Fantasy**

- *The Tempest* includes magical elements and a spirit world, while *Hag-Seed* adheres to realism, with no magic and a focus on human psychology and social structures.

- **Character Depth**

- In *The Tempest*, Prospero's motivations are ambiguous, allowing for multiple interpretations (e.g., artist vs. avenger).
- In *Hag-Seed*, Felix's motives are transparent, and the novel explicitly critiques his morally questionable actions, making the text less open to interpretation.

- Reader/Audience Engagement
 - The play invites the audience to interpret Prospero's actions and the play's overall message.
 - The novel positions readers to closely follow Felix's thoughts and actions, encouraging scepticism and analysis of his character.