Characters of Ariel and Caliban: how approach in terms of acting?
intentions
physicality
uses of verse, assonance, alliteration, caesura, enjambment
contraries, parallelisms, lists

What is tone and attitude of *The Tempest*?
how light, costume, stage?
partially a question about how to interpret character of Prospero
as master director, he gets to set the perspective in the play
his trials and teachings of characters culminate in mercy
along the way, he does not shy from inflicting pain
Rhetorical contraries and parallels reinforced by Structural and thematic contrasts and parallels

3 subplots: Nobles, Lovers, & Servants, constantly alternating servants’ comic betrayals & usurpations an inverted mirror to same among nobles

Miranda & Ferdinand offer an image of service not strictly a function of power; service to each other III.i.65 & III.i.84 & III.i.88-9

contrast the dark masque of III.iii.53-110 w/ wedding masque of IV.i.60-138 ends w/ affirmation, wedding, resolution & order but a melancholy: the reapers, “our revels now are ended” Prospero’s famous speech, IV.i.146-163 underlying notion of vanitas, ephemerality of world and art

As masques break down boundaries between audience & performer so, too, Prospero’s final speech in Act V epilogue final rhyme: “be,” “free”
For next time:
Roberto Fernández Retamar, “Caliban” and “Caliban Revisited”
How does Retamar use Ariel & Caliban as metaphors for kinds of (Latin-)American intellectuals?
What are the qualities of the “American university” that he envisions?
In “Caliban Revisited,” Retamar criticizes the notion of a “third world”. On what grounds?
Is he proposing cultural isolation, assimilation, or something else for the Americas?