Exploring ‘Discovery’
A conceptual Area of Study
Discover about: people, relationships, societies, events, perspectives and assumptions

- Forms
- Triggers
- Experience
- Impact
- Textual Representation

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Discovery can be...

• planned or unexpected
• confronting and challenging
• the catalyst for new ideas, understandings and knowledge
• instrumental in promoting physical, intellectual and emotional growth in varied ways

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Solitary or collaborative, discovery is essentially an experiential process with the potential for lasting impact on those involved.
What others have said about discovery…

"You cannot teach a man anything; you can only help him discover it in himself.”  Galileo Galilei

‘Mistakes are doorways to discovery.’  James Joyce

‘The only voyage of discovery consists not in seeking new landscapes, but in having new eyes.’  Marcel Proust
Some discoveries can be exploratory; testing human limits and boundaries, but also inspiring courage and heroism.

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The Intrepid Explorer or Quester

Bold
Adventurous
Courageous
Ambitious
Reckless
Competitive

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We are all inventors, each sailing out on a voyage of discovery, guided by a private chart, of which there is no duplicate. The world is all gates, all opportunities.

Ralph Waldo Emerson

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Cultural Discoveries

‘There are no foreign lands. It is the traveller only who is foreign.’

Robert Louis Stevenson

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Re-evaluation of past discoveries can challenge assumptions and prompt insight about human drive and determination to overcome obstacles in search of a goal.
One of the greatest discoveries is that sometimes, you find yourself in the middle of nowhere, and sometimes, in the middle of nowhere, you find yourself.
Yesterday I was clever
So I wanted to change the world

Today I am wise
So I am changing myself

Rumi

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Self-Discovery is often

Introspective
Speculative
Open-minded
Contemplative
Pensive

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‘The only real voyage of discovery consists not in seeking new landscapes, but in having new eyes.’

Marcel Proust

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Imaginative Discoveries

The mind is not confined by tangible barriers or borders. It can wander unfettered, going anywhere, and discovering metaphorical worlds, people and places.

What is found is often as important as the process of finding it.

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The discovery process can make us think, question, and speculate.
Discoveries can trigger

- Insight
- Understanding
- Awareness
- Maturation
- Knowledge

They can also challenge

- Beliefs
- Attitudes
- Relationships
- Outlook
- Personal values

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Elizabetan Theatre
Evaluating Literary Context

HISTORY OF DRAMA

GREEK

ROMAN

MEDIEVAL

RENAISSANCE

NEO-CLASSICAL

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Shakespearean Five-Act Structure

- **Exposition (Act I)**
  - Characters & Setting

- **Rising Action (Act II)**
  - Conflict

- **Climax (Act III)**

- **Falling Action (Act IV)**
  - Tone & Moral

- **Resolution (Act V)**
  - Catastrophe (End)

  **Beginning (Protasis)**

  **Epitasis (Middle)**
Aside

Asides are ‘private’ conversations. They inform the audience about secret intentions or meanings behind situations, events or characters. They can be used to develop dramatic irony.

Soliloquy

Soliloquies offer insight into a speakers’ thoughts and feelings. They often clarify conflicts or inner turmoil. This is a means of directly addressing the audience and a dramatic bearing on decisions and actions.

Monologue

Monologues are “public” speeches and therefore rhetorical skills play a major role. Persuasive techniques are used including appeals of ethos, pathos and logos.

Language has a key dramatic function, developing issues, characterisation, audience understanding and marking turning points within the plot.
William Shakespeare’s
The Tempest

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A pastoral ‘fantastical place’ of Exile and Rejuvenation

Liberation rather than banishment

Magic and illusion used as dramatic devices for revelatory understanding

Transition from a desire for retribution to enlightenment and forgiveness

Restoration of legitimate rule and social justice

Shakespearean innovation of a popular dramatic form

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How do we perceive Prospero? How does Shakespeare shape our response?
Differences in social class and status stress character juxtaposition and allow dramatic evaluation of relationships.

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"If by your art, my dearest father, you have put the wild waters in this roar, allay them"
Pastoral Romance - Tragicomedy

How does Shakespeare manipulate the typical conventions, tropes and motifs of the popular Pastoral Romance genre?

How are contextual events, assumptions, and discoveries effectively incorporated?

How are Humanist and Renaissance values used within the play?

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<table>
<thead>
<tr>
<th><strong>Recapping: ‘Discovery’ can be...</strong></th>
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<tbody>
<tr>
<td><strong>Physical, personal, societal or imaginative</strong></td>
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<tr>
<td><strong>Driven by curiosity, adventure or yearning to explore</strong></td>
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<tr>
<td><strong>Inspirational in changing attitudes, beliefs and values</strong></td>
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<tr>
<td><strong>Transformational by posing new challenges and experiences that alter worldview and outlook</strong></td>
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<tr>
<td><strong>Memorable, ground-breaking and involve re-discovery or re-evaluation of what is known or understood</strong></td>
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<tr>
<td><strong>Viewed in various ways by different people</strong></td>
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<tr>
<td><strong>A trigger for other discovery quests</strong></td>
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Explored Issues

Rulers and subjects

- Responsibilities and division between master and servant
- Revenge or mercy
  - Sibling rivalry, political overthrow and exile
- European Colonialism
  - Utopianism, imperialism, exploitation and treatment of indigenous peoples
- The role of the artist
  - Autobiographical ‘reading’ of the epilogue – valid or significant?

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Gonzalo’s Speech-Lines 144-161

Find quotes that match social aspects referred to in Gonzalo’s speech.

- Wealth
- Social hierarchy
- Land ownership
- Nature
- Business
- War
- Monarchy

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Monster or Victim?

Key Scenes

Language use

Character foil

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Typical and atypical stock characters used to test social expectations, values and attitudes and keep audiences engaged.
Varied Theatrical Representation – timeless ideas and issues allow flexible interpretation

Changing contextual values also enable re-discovery and re-assessment of the validity and ongoing relevance of Pastoral Romance values and concepts

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What setting features are being stressed?
How does this help shape audience perceptions?
What ‘New World’ features are being emphasised? How well does this reflect some of the issues dealt with in ‘The Tempest’?
Discovery Related Texts must …

• be conceptually rich
• challenge or support the prescribed text
• highlight experiential and transformative aspects of the discovery process
• Show how ‘discovery’ can reflect personal, cultural, historical, and social contexts and values
“The aim or purpose of a thesis argument is to use logic to create reasoned communication of ideas, insights, and experiences; to trigger a new understanding of some issue for an audience.”

Therefore…

What new understanding and ‘reading’ of ‘The Tempest’ as a ‘Discovery’ text will you provide?