



## 1. Plot: 10 key scenes in the play

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| <b>Act 1<br/>Scene 1</b>   | Montague and Capulet servants clash in the street, the Prince threatens dire punishment if another such brawl should take place, and Romeo tells his friend, Benvolio, of his obsession with Rosaline.   | <b>Act 3<br/>Scene 5</b> | Romeo and Juliet spend their wedding night together. They are immediately parted though, as Romeo must leave for banishment in Mantua or die if he is found in Verona. Juliet's father tries to cheer Juliet up by arranging her immediate marriage to Paris. He threatens to disown her when she refuses to agree to the marriage. She runs to the Friar for advice and help. |
| <b>Act 1<br/>Scene 4/5</b> | Romeo is persuaded to attend a masked party at the Capulet household. Not knowing who she is, he falls in love with Juliet the moment he sees her and she, equally ignorant that he is a Montague, falls just as instantly for him.  | <b>Act 4<br/>Scene 1</b> | Juliet arrives at the Friar's. She is so desperate that she threatens suicide. The Friar instead suggests that she takes a potion that will make her appear to be dead. He promises to send a message to Romeo, asking him to return secretly and be with Juliet when she wakes.   |
| <b>Act 2<br/>Scene 1</b>   | When everyone has left the party, Romeo creeps into the Capulet garden and sees Juliet on her balcony. They reveal their mutual love and Romeo leaves, promising to arrange a secret marriage and let Juliet's messenger, her old Nurse, have the details the following morning.   | <b>Act 5<br/>Scene 1</b> | Romeo's servant, Balthasar, reaches Mantua before the Friar's messenger and tells Romeo that Juliet is dead. Romeo buys poison and leaves for Verona, planning to die alongside Juliet's body.   |
| <b>Act 2<br/>Scene 5</b>   | Juliet tells her parents she is going to make her confession to Friar Laurence, meets Romeo there and, despite some personal misgivings, the friar marries them immediately.   | <b>Act 5<br/>Scene 3</b> | Romeo breaks into the Capulet crypt and in the process kills Paris. He drinks the poison, kisses his wife for the last time and dies. The Friar comes to the crypt to be with Juliet when she wakes; but when she revives, he cannot persuade her to leave her dead husband and runs away in fear. Juliet takes Romeo's knife and stabs herself to death with it.              |
| <b>Act 3<br/>Scene 1</b>   | Romeo meets Tybalt in the street, and is challenged by him to a duel. Romeo refuses to fight and his friend Mercutio is so disgusted by this 'cowardice' that he takes up the challenge instead. As Romeo tries to break up the fight, Tybalt kills Mercutio and, enraged, Romeo then kills Tybalt. The Prince arrives and, on hearing the full story, banishes Romeo rather than have him executed. | <b>Act 5<br/>Scene 3</b> | The watchmen discover the gruesome sight and call the Prince, to whom the Friar confesses everything. Having heard the full story, the Montagues and Capulets are reconciled. Peace has been achieved, but the price has been the lives of two innocent young lovers.  |

## 3. Structure and form of a Shakespearean Tragedy

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| <b>Act 1:</b> Here, the audience learns the setting (Time/Place), characters are developed, and a conflict is introduced. Known as the exposition.                   | <b>Act 2:</b> The rising action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles. | <b>Act 3:</b> This is the turning point of the play. The climax is characterised by the highest amount of suspense. This is often referred to as the peripeteia.              |
| <b>Act 4:</b> The opposite of rising action, in the falling action the story is coming to an end and any unknown details or plot twists are revealed and wrapped up. |   | <b>Act 5:</b> The denouement or the resolution of the play. Often leads to a moment of self-revelation for the protagonist, and a moral lesson or catharsis for the audience. |

## 2. The characters

|                       |  |
|-----------------------|--|
| <b>Lord Montague</b>  | Romeo's father. Can be drawn into conflict, but also has genuine concern for his son and is quietly dignified.                               |
| <b>Lady Montague</b>  | Peace-loving and dislikes the violence of the feud. She dies of grief when Romeo is banished.  |
| <b>Romeo</b>          | A typical Petrarchan lover, his love for Juliet is incredibly romantic, impulsive and passionate. He is our protagonist.                     |
| <b>Benvolio</b>       | A foil to Romeo. Cares about his cousin Romeo and tries to keep peace between the families.  |
| <b>Balthasar</b>      | Romeo's kinsman who brings news of Juliet's death to Romeo.  |
| <b>Friar Lawrence</b> | Romeo's mentor. A trusted, kind man of the Church who is optimistic about the possibility of peace.  |
| <b>Lord Capulet</b>   | Juliet's father. Shows concern for Juliet's welfare, but can be aggressive and tyrannical when he is disobeyed.                              |
| <b>Lady Capulet</b>   | Juliet's mother. Cold and distant for most of the play, she expects Juliet to follow in her own footsteps.                                   |
| <b>Juliet</b>         | Young and innocent, not yet 14. Her love for Romeo matures her and makes her bolder in her defiance. Our other protagonist.                  |
| <b>Tybalt</b>         | Juliet's ruthless and vengeful cousin. Has a deep, violent hatred of the Montagues and a strong sense of honour and loyalty. The antagonist. |
| <b>The Nurse</b>      | Juliet's nursemaid, they have a close relationship. She acts as confidante and messenger for Romeo and Juliet.                               |
| <b>Prince Escalus</b> | The symbol of law and order in Verona, yet his threats of punishment are unable to bring an end to the conflict.                             |
| <b>Mercutio</b>       | A relative of the Prince. Romeo's loyal best friend. Can be volatile, provocative and is often bawdy about love and women.                   |
| <b>County Paris</b>   | A rich and highly-regarded young man, kinsman to the Prince, who is determined to marry Juliet.  |

## 4. Themes and ideas

| A: Love and Compassion   | B: Hate and Violence  | C: Men and Women  | D: Death and Tragedy  |
|--|---|---|---|
| Romantic, courtly, sexual, superficial, paternal and platonic forms of love are present in the play. This love can be volatile, brutal, and oppressive- or the opposite: metaphorical, pure and transformative. Shakespeare explores the power of love and if it can make an impact in a violent and hostile world. At the start of the play, we see the game of <b>courtly love</b> played between Rosaline and Romeo. The audience is encouraged to question this love and compare it to the sudden love at first sight between Romeo and Juliet and how this can transcend the feud at the heart of the play. | Key <b>driving forces</b> in the play are hate and violence. The hateful feud results in tragic violence – violence opens the play in Scene One and it also concludes the play with the deaths of the two lovers. We question what is stronger – love or hate. <b>14th-century Verona</b> , Italy, where the play is set, was a successful and cultured city which <b>suffered widespread violence</b> involving deadly battles over trivial issues (e.g. the rivalry between supporters of the emperor and supporters of the Pope). <b>The Montecchi and Capuleti</b> were real families fighting for power in Verona at this time.  | The play depicts a <b>patriarchal</b> society, where men are violent, assertive and controlling. In contrast, women are often <b>objectified</b> and controlled by them. Shakespeare explores the destructive side of masculinity and the innate sexism of the Elizabethan period. Elizabethan England and Medieval Italy were both <b>societies controlled by men</b> . Women were seen as the <b>weaker sex</b> and were expected to be <b>ruled over by men</b> . Women needed to be <b>meeke and mild</b> , and most importantly, <b>obedient to their fathers</b> and later their husbands.  | By its very nature the play is a <b>tragedy</b> and many characters die unnecessarily. Death is mentioned 81 times in the play and as early as the Prologue, so it is an ever present threat that hangs over the whole play. This is called the <b>Primacy Effect</b> – it means we are always conscious that the lovers will die and the only way they feud will end is through their death. Throughout the play, Death is personified as a mouth, lover and monster waiting to take the lives of the lovers as payment for the continuance of the feud. Eventually death will devour them and is seen as God's fitting and unforgiving punishment on the two families.    |
| E: Fate and Freewill   | F: Honour, Loyalty and Obedience  | G: Young and Old  | H: The Role of Religion   |
| Fate is a dominant theme presented in the Prologue. We know the lovers will die, but engage with their story and explore how their decisions and acts of free will contribute to their tragedy. Can they defy the stars? Is fate or free choice to blame for their death? In both 14th-century Italy and Elizabethan England stars <b>linked to fate and fortune</b> were believed to <b>predict and influence the course of human events</b> . Most people believed that their <b>fate was predestined by God</b> and fixed. Shakespeare questions the role fate plays in people's lives.                       | Honour was hugely important at the time, and maintaining the <b>honour of your family name</b> was crucial. If you were challenged to a duel and you refused, you would be <b>deemed a coward</b> , thus damaging your honour and the status of your family. <b>Duelling was banned under Elizabeth I</b> due to the increased violence seen on the streets of London. Characters like Tybalt place honour and reputation above all else. His rigid adherence to rules and form can be seen as just as destructive as the reckless love of Romeo and Juliet. Shakespeare explores the impact of loyalty at all costs, rebelling against the status quo and the importance of the rule of law. | The play depicts the different attitudes to <b>love, marriage and honour</b> between the generations. Romeo and Juliet's love defies the standards of an older generation who believe in <b>family duty, obedience and reputation</b> . It is <b>rebellious and reckless</b> as they struggle against <b>anachronistic</b> attitudes. Marriages amongst the wealthy were <b>arranged by parents</b> , and were <b>not about love</b> . Mostly the marriages were arranged for the <b>purposes of status and power</b> , and improving the social standings of families. It would be considered <b>dishonourable</b> to defy your parents. | The play is set in <b>Italy</b> which was a <b>Catholic</b> country. <b>Religion</b> was extremely <b>important</b> , and marriage vows were sacred –, they could not be broken. England was no longer a Catholic country, but <b>religion played an important part in everyday life</b> . The presence of religion in the text <b>reflects the domination of the Church</b> . The Friar represents the Catholic Church which was regarded with suspicion by the new Church of England. Shakespeare questions his intentions and whether his actions were selfish or selfless. Did the Church meddle in the affairs of the state and help to cause the tragedy of the play? |

## 5. The Writer's Craft.

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| <b>1. allusion:</b> a passing reference to something from historical culture. As when Juliet mentions Pheobus' "fiery-footed steeds." | <b>2. antithesis:</b> where two opposite ideas are placed close together to create a contrast. Eg: "thou day in night." | <b>3. blank verse:</b> un-rhyming verse written in iambic pentameter   | <b>4. caesura:</b> a pause in the middle of a line of poetry that may cause a break in the rhythm.  | <b>5. dramatic irony:</b> when the audience is aware of something in situation that the characters are not. |
| <b>6. duologue:</b> a piece of dialogue between two characters.   | <b>7. enjambment:</b> when one line of poetry runs directly into the next with a pause.                                 | <b>8. foreshadowing:</b> a clue in the text that hints at something that will happen later.                                    | <b>9. hyperbole:</b> another word for exaggeration. Romeo does this a lot.  | <b>10. iambic pentameter:</b> the rhythm of the poetry Shakespeare writes in. It has 10 beats per line.     |
| <b>11. metaphor:</b> A direct comparison between two things eg: "It is the East and Juliet is the sun."                               | <b>12. oxymoron:</b> a figure of speech in which two opposite ideas are joined to create an effect eg: "cold fire."     | <b>13. personification:</b> a form of figurative language in which something that is not human is given human characteristics. | <b>14. religious imagery:</b> imagery and language that refers to religious terms eg: "pilgrim," "saint" and "holy."  | <b>15. rhyming couplet:</b> Two lines of poetry that rhyme perfectly. Often used for emphasis or authority. |
| <b>16. simile:</b> a comparison between two things that uses as or like eg: "like a rich jewel."                                      | <b>17. soliloquy:</b> a speech where a character speak their thoughts and feelings out loud to the audience.            | <b>18. sonnet:</b> a 14 line poem. In Act 2 Romeo and Juliet share a sonnet between them.                                      | <b>Assessment Objective 2:</b> Asks you to comment on the writer's use of language, structure and form. These are some of the most common devices that Shakespeare uses that you could reference. |   |

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| Act 1:3 | On their way back from battle, <b>Macbeth</b> and his friend <b>Banquo</b> meet <b>three witches</b> on the heath. The witches make <b>three prophecies</b> : Macbeth will become the Thane of Cawdor; Macbeth will become king; and Banquo's children will be kings. Almost immediately, Ross arrives to tell Macbeth he is now the Thane of Cawdor.   | Act 3:4 | Macbeth and Lady Macbeth hold a <b>banquet</b> for all the thanes. Macbeth is <b>haunted by visions</b> of Banquo's ghost and seems terrified. Lady Macbeth tells the thanes that Macbeth is ill and that they should leave as it 'grows worse and worse'. Macbeth is still fearful that 'blood will have blood' and begins to <b>worry about Macduff's loyalty</b> . He decides to visit the witches again.  |
| Act 1:5 | <b>Lady Macbeth</b> receives Macbeth's <b>letter</b> discussing the prophecies and she calls on <b>dark spirits</b> to give her the strength to execute Duncan's murder. On his return, she convinces Macbeth to <b>kill Duncan</b> , revealing her ambitious and manipulative ways and we begin to see the power dynamics in their relationship.   | Act 4:1 | As suspicion grows about Macbeth's involvement and plots to overthrow him are discussed, Macbeth <b>revisits the three witches</b> and receives three apparitions which determine his future. Macbeth's interpretation of these affects the upcoming events, making him overly confident that he can't be defeated.   |
| Act 1:7 | Macbeth's <b>soliloquy</b> at the beginning of the scene reveals he is having second thoughts about murdering Duncan. Lady Macbeth berates Macbeth for his cowardice, and convinces him to go through with the plan, which is to frame Duncan's chamberlains for his murder.  | Act 4:3 | <b>News of his family's execution reaches Macduff</b> in England, and he vows revenge. Prince Malcolm, has raised an army in England and they ride to Scotland to challenge Macbeth's forces, supported by Scottish nobles, who are appalled and frightened by Macbeth's tyrannical and murderous behaviour.  |
| Act 2:2 | After the murder, Macbeth returns to Lady Macbeth with his <b>hands covered in blood</b> and still holding the daggers. He was meant to leave them with the guards but won't go back. Lady Macbeth takes them from him saying, 'give me the daggers' and she goes back and <b>plants them</b> by Duncan's sleeping guards to make it look like they murdered the king.  | Act 5:1 | Lady Macbeth, has become <b>plagued with fits of sleepwalking</b> in which she bemoans what she believes to be bloodstains on her hands. Her maid and a doctor watch her as she <b>confesses in her sleep to the murder of Duncan</b> . Later, she <b>dies off stage</b> and in Scene 5, Macbeth learns of her death and is overcome by deep pessimism about life.  |
| Act 3:1 | The murder discovered, the king's sons fled and Macbeth installed as king, he begins to have <b>doubts over Banquo's loyalty</b> . The witches' prophecy that Banquo's heirs will be kings makes him think that no more than a "barren sceptre" has been placed in his hands. After a <b>tense exchange with Banquo</b> , his fears grow and he arranges to have <b>Banquo and Fleance killed by assassins</b> while they are out riding. | Act 5:7 | By now Macbeth has realised that the <b>witches' prophecies are coming true</b> and, in one last act of desperate valour, <b>confronts Macduff in battle</b> . Macduff reveals that he was 'untimely ripped' from his mother's womb. Macbeth realises that <b>all the prophecies have come true</b> and he is going to die but decides to die fighting, saying 'Yet I will try the last. Before my body / I throw my warlike shield. Lay on, Macduff.' He is killed by Macduff. |

## 3. Structure and form of a Shakespearean Tragedy

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| <b>Act 1:</b> Here, the audience learns the <b>setting (Time/Place)</b> , characters are developed, and a <b>conflict</b> is introduced. Known as the <b>exposition</b> .          | <b>Act 2:</b> The rising action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles.                              | <b>Act 3:</b> This is the <b>turning point</b> of the play. The <b>climax</b> is characterised by the highest amount of suspense. This is often referred to as the <b>peripeteia</b> . |
| <b>Act 4:</b> The opposite of rising action, in the <b>falling action</b> the story is coming to an end and any <b>unknown details or plot twists</b> are revealed and wrapped up. | <b>Act 5:</b> The <b>denouement</b> or the resolution of the play. Often leads to a <b>moment of self-revelation</b> for the protagonist, and a moral lesson or <b>catharsis</b> for the audience. |  |

## 2. The characters

|                     |   |
|---------------------|---|
| <b>Macbeth</b>      | The Thane of Glamis and Cawdor. He begins the play as a <b>hero</b> repelling rebellion and invasion of Scotland. A <b>tragic hero</b> whose <b>hamartia</b> – Greek term for tragic flaw – is <b>ambition</b> which ultimately leads to his destruction.   |
| <b>Lady Macbeth</b> | Lady Macbeth is a reflection of her husband's lack of control and strength to do what should be done – and Shakespeare uses her to exploit contemporary male anxieties about women, something they'd feared all along.  |
| <b>Banquo</b>       | <b>Macbeth's foil</b> . Although his prophecy is promising, he recognises the danger of trusting the witches and does not succumb to temptation. When Macbeth betrays him, he is not only sacrificing the moral compass in his life – but also a friend; a man he had trusted his life with on the battlefield. |
| <b>King Duncan</b>  | The <b>King of Scotland</b> <b>divinely appointed</b> by God who rewards his loyal subjects. He <b>trusts</b> too readily and doesn't demonstrate or discernment of character. He is murdered by Macbeth.   |
| <b>The Witches</b>  | <b>Fear of witchcraft</b> was at a <b>hysterical level</b> , contributed to by King James' writing of <i>Daemonologie</i> . They reflect contemporary beliefs about witches: they harm animals, have power over the elements, are <b>vindictive</b> , and disproportionately <b>cruel</b> .                     |
| <b>Malcolm</b>      | Duncan's son and the <b>legitimate King</b> . The broken circle of the leadership of Scotland is <b>restored</b> when he succeeds at the conclusion.  |
| <b>Macduff</b>      | Plays a <b>pivotal role</b> in the play. He is always an honest character. He is also <b>impulsive</b> , and leaving his wife and children is an error, but ultimately chooses his <b>patriotic duty</b> , joining the army in England.   |
| <b>Fleance</b>      | Banquo's son. His survival is a symbol of <b>goodness prevailing</b> against immorality. He escapes and remains a threat for Macbeth.   |
| <b>Hecate</b>       | Ruler of the witches who openly admits that the witches have deliberately practised <b>equivocation</b> and misled Macbeth to his downfall.   |
| <b>Lady Macduff</b> | The <b>opposite of Lady Macbeth</b> . She lays down her life for her children.  |

## 4. Themes and ideas

| A: Corrupt Ambition  | B: Gender, Masculinity and Cruelty  | C: Appearance and reality   | D: The Supernatural   |
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| Shakespeare presents the <b>corrupting power of ambition</b> in this play. Macbeth succumbs to the temptation of power that the witches place before him which sets him on the path to destruction. It is clear from his response to them that he held hidden, ambitious thoughts and coveted the crown. Lady Macbeth facilitates his "vaulting ambition" by devising the murder of Duncan and is presented as <b>abnormally ambitious</b> for a woman of this era. In contrast, <b>Banquo resists the prophecy of the witches and suppresses any ambition</b> he may hold for power. Likewise, MacDuff <b>stays firm</b> to his moral compass only seeking to depose Macbeth to restore order and the legitimate heir to the throne. In the play, <b>absolute power is shown to corrupt absolutely.</b> | The nature of masculinity is explored widely in the play. Masculinity is often <b>equated with aggression, violence and cruelty.</b> Lady Macbeth, calls Macbeth's masculinity into question by calling him a coward as a means of convincing him to kill Duncan and suggests she shows more mettle and determination than him in that she would have "dashed" the brains from her own child's head if she had promised to do so. Conversely, this portrays Lady Macbeth as <b>the antithesis of femininity.</b> She too is presented as violent and evil and therefore <b>abnormal</b> for a woman of this time period as she rejects maternal instincts. Some critics argue that the play is <b>misogynistic</b> as it suggests the root of evil and chaos lies with women, supporting the prevalent doctrine of <b>original sin.</b> | In <i>Macbeth</i> , things are never quite what they seem. Characters say one thing yet mean something else and use <b>euphemisms</b> to hide reality. Wicked and violent acts such as murder are covered up or the blame is shifted onto someone else. The witches mislead Macbeth, or they at least make suggestions which allow him to mislead himself. Ghosts, visions and apparitions occur regularly. All of these things contribute to the many <b>contrasts</b> which exist in the play; almost nothing is as it should be. This reflects the highly derided practise of <b>equivocation</b> by Catholic priests on oath during the Gunpowder Plot and is a thinly disguised criticism of them .                                    | The supernatural is represented through the presence of the witches. Shakespeare asks us to consider if Macbeth is <b>bewitched and manipulated by supernatural and demonic forces</b> or if <b>he makes his own choices</b> prompted only slightly through the witches' suggestions. Incidents such as the imaginary dagger, Lady Macbeth's invocation to spirits to "unsex" her, and the appearance of Banquo's ghost, all add to a <b>darkly Gothic and disturbing</b> narrative where nature and the <b>natural order</b> are fundamentally upset through the sin of <b>regicide</b> , leading to moral chaos and a struggle between good and evil. |
| E: Kingship/governance/power   | F: Fate and Freewill  | G: Justice and judgement  | H: Power and Glory  |
| Shakespeare wrote <i>Macbeth</i> to show loyalty to his new patron, <b>King James I</b> , who was facing a time of political turmoil and rebellion as evidenced with The Gunpowder Plot of 1605. Shakespeare presents us with different leaders: Duncan- fair but naïve; Macbeth - a tyrant and "butcher"; Malcolm - the legitimate heir and Edward the Confessor - divine and saintly. Shakespeare encourages his audience to respect the <b>Divine Right of Kings</b> to rule and establishes the <b>legitimacy</b> of James' reign back to that of Banquo and Fleance (his ancestors) by emphasising their moral superiority and humility.  | Fate and freewill (choice) is a dominant theme presented in the play. Does Macbeth choose to behave the way he does or is he controlled by powers greater than him? The strong suggestion is that the witches manipulate and control Macbeth and their <b>misleading prophecy</b> implies that he was fated to this end, especially as they seem to lead him deliberately into "confusion" through their <b>equivocation</b> ; however, at points in the play it is clear to see that Macbeth <b>vacillates</b> at times telling his wife that they will proceed no more, that Duncan is there is "double trust" and shown in his dagger soliloquy where he debates the act of <b>regicide</b> . Is he a victim of fate or a victim of his own human failings?  | Regicide was a sin against God. The play is used as a <b>vehicle to warn</b> those who would contemplate such a crime. Lady Macbeth pays with her sanity, as we watch her <b>descent into madness</b> and self-destruction with an ignoble off-stage death. Likewise, Macbeth's death is a just punishment for his <b>hubris</b> . He is aware of his <b>moral degradation</b> and falls under the <b>righteous sword</b> of MacDuff – whose unusual birth presents him as a <b>instrument of divine justice</b> . Reflecting the practice of displaying heads above traitors gate, Macbeth's head is a reminder of the punishment dealt out to traitors. They are reduced to no more than a <b>"dead butcher and his fiendlike queen."</b> | Described and an "eagle" and "lion" and steeped in blood, Macbeth is presented as <b>the epitome</b> of strength and nobility. However, Shakespeare questions the validity of such brutal and violent power. Macbeth kills Duncan in a cowardly assassination, employs henchmen to murder his closest friend and falls into paranoid introspection. Shakespeare suggests power based on bloodthirsty brutality is <b>not power at all</b> and has no longevity. The <b>transient</b> nature of such power is shown in his final soliloquy – it is like a candle that has been extinguished. It has no strength and lacks legitimacy.                    |

## 5. The Writer's Craft.

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| <b>1. allusion:</b> a passing reference to something from historical culture eg: "Bellona's bridegroom."                       | <b>2. antithesis:</b> where two opposite ideas are placed close together to create a contrast. eg: "fair is foul." | <b>2. blank verse:</b> un-rhyming verse written in iambic pentameter.                                       | <b>3. caesura:</b> a pause in the middle of a line of poetry that may cause a break in the rhythm.      | <b>5. dramatic irony:</b> when the audience is aware of something in situation that the characters are not   |
| <b>5. duologue:</b> a piece of dialogue between two characters.  | <b>7. enjambment:</b> when one line of poetry runs directly into the next with a pause.                            | <b>8. foreshadowing:</b> a clue in the text that hints at something that will happen later.                 | <b>10. iambic pentameter:</b> the rhythm of the poetry Shakespeare writes in. It has 10 beats per line. | <b>11. metaphor:</b> A direct comparison between two things eg "Life's but a walking shadow."                |
| <b>13. personification:</b> a form of figurative language in which something that is not human is given human characteristics. | <b>14. religious imagery:</b> imagery and language that refers to religious.                                       | <b>15. rhyming couplet:</b> Two lines of poetry that rhyme perfectly. Often used for emphasis or authority. | <b>16. simile:</b> a comparison between two things that uses as or like eg: "Like valour's minion."     | <b>17. soliloquy:</b> a speech where a character speak their thoughts and feelings out loud to the audience. |