

Macbeth—William Shakespeare Terminology

Ambitious: A strong determination to achieve something

Manipulative: Being able to influence or control a situation

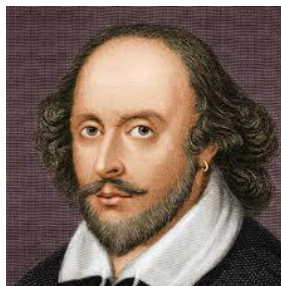
Prophecy: A prediction of what will happen in the future

Supernatural: Something beyond the understanding of science or nature i.e. magic

Noble: Belonging to the aristocracy

Soliloquy: Speaking your thoughts out loud regardless of the listener

Regicide: The action of killing a King



Themes

- Ambition
- Good Vs Evil
- Appearance Vs Reality
- Order Vs Chaos
- The Supernatural
- Loyalty and Betrayal



Context

About William Shakespeare :

Shakespeare (1564—1616) is considered by many to be the greatest and influential writers of the English language having written famous plays such as *Romeo and Juliet* and *Macbeth*. He is credited with introducing nearly 3,000 words to the English language. In addition, his works are said to be the second most often quoted after the Bible.

Historical context about the play:

Written in 1606, *Macbeth* contains a strong political theme throughout, with the idea that excessive ambition has terrible consequences. Shakespeare enjoyed a close relationship with King James I and it is thought that in focusing on Macbeth as a figure from Scottish history, he was paying homage to the King's lineage.

Key Quotations

MACBETH

- “Fair is foul and foul is fair” Act 1 Scene 1
- “Look like the innocent flower, but be the serpent under ‘t.” Act 1, Scene 5
- “Yet do I fear thy nature, It is too full o’ th’ milk of human kindness” Act 1, Sc.5
- “Is this a dagger which I see before me?” Act 2, Scene 1
- “Double, double toil and trouble; Fire burn, and cauldron bubble.” Act 4, Sc.1
- “Here’s the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand.”
- “Out, damned spot! Out, I say!” Act 5, Scene 1

Much Ado About Nothing by William Shakespeare-Terminology

Iambic pentameter: The name given to the rhythm that Shakespeare uses in his plays. The rhythm of iambic pentameter is like a heartbeat, with ten beats per line.

Prose and Verse: Much Ado About Nothing is written in a combination of prose and verse. Prose is a conversational way of speaking which doesn't have a set rhythm or structure. Verse always has a set rhythm and structure and is more poetic.

Rhyming Couplets: Rhyming couplets are two lines written one after the other and end in the same sound, or a rhyme. They are often used to sum up the end of a character's speech.

Imagery: Visually descriptive language.

Antithesis: Antithesis happens when two opposites are put together. For example, hot and cold or light and dark.

Betrothed: The person to whom one is engaged to, to be married.

Illegitimate: The state of being born to parents not lawfully married to each other.

Themes

- Social class/court life
- Humour
- Love
- Relationships
- Honour
- Deception
- Women



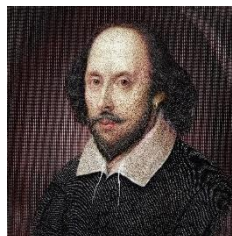
Context

William Shakespeare - (1564-1616)

In his 52 years of life William Shakespeare transformed himself from the son of a small-town glove maker to a favourite playwright of the Monarchy of the time. Today he is celebrated as the most popular writer in the English language. Shakespeare was a prolific writer during the Elizabethan and Jacobean ages of British theatre (sometimes called the English Renaissance or the Early Modern Period). Shakespeare's plays are perhaps his most widely accomplished legacy, but they are not all he wrote. Shakespeare's poems also remain popular to this day.

Much Ado About Nothing:

The play was written in 1598 and is generally considered one of Shakespeare's best comedies, because it combines elements of humour and wit, with more serious matters of honour, shame, and court politics. Many critics have noted that the plot of *Much Ado About Nothing* shares significant elements with that of *Romeo and Juliet*.



Key Quotations

- "I had rather hear my dog bark at a crow, than a man swear he loves me." Beatrice (Act 1, Scene 1)
- "Silence is the perfectest herault of joy. I were but little happy if I could say how much." Claudio (Act 2, Scene 1)
- 'When I said I would die a bachelor, I did not think I should live till I were married.' Benedick (Act 2 Scene 3)
- "Some Cupid kills with arrows, some with traps." Hero (Act 3, Scene 1)
- "I will live in thy heart, die in thy lap, and be buried in thy eyes." Benedick (Act 5, Scene 2)



The Tempest Terminology

IMAGERY: **imagery** involves the use of emotionally charged words and phrases, which create vivid pictures in the minds of the readers or listeners. **Shakespeare's imagery** often includes metaphors or similes.

VERSE AND PROSE: The Tempest is 80% verse and 20% prose. Traditionally, in Shakespeare's time, characters talking about important or emotional topics or characters who were behaving formally spoke in verse, while characters with a lower status or conversations about more ordinary things used prose. Caliban uses iambic pentameter when he feels disturbed so it's interesting that you would not associate verse with his character however think about why Shakespeare does this.

METRE: **Shakespeare's** sonnets are written predominantly in a **meter** called iambic pentameter, a rhyme scheme in which each sonnet line consists of ten syllables. The syllables are divided into five pairs called iambic pentameter. However you can have different types of meter.

FORESHADOWING: Foreshadowing is a literary device in which a writer gives an advance hint of what is to come later in the story. Foreshadowing often appears at the beginning of a story, or a chapter, and it helps the reader develop expectations about the upcoming events.

CHARACTER ANALYSIS: Character analysis is when you evaluate a character's traits, their role in the story, and the conflicts they experience. Authors will also reveal character traits, which are a character's behaviours, motivation, personality types, and their relationships with others. throughout the story for example Prospero develops dramatically throughout the play experiencing many different emotions with different characters.

CONTRAST: In Act I of The Tempest, the use of contrasts between characters, setting, and ideas were often used to develop the story, and more importantly, the messages that Shakespeare wished to portray by the play. One good example was how some characters in the first act had their counterparts. Ariel had Caliban, and Gonzalo had Ferdinand. The relationship between Ariel and Caliban could clearly be seen throughout Act I, scene II.

Characters

Prospero: The play's protagonist, and father of Miranda.

Miranda: The daughter of Prospero.

Ariel: Prospero's spirit helper.

Caliban: Another of Prospero's servants.

Ferdinand: Son and heir of Alonso.

Alonso: King of Naples and father of Ferdinand.

Antonio: Prospero's brother.

Sebastian: Alonso's brother.

Gonzalo: An old, honest lord.

Trinculo & Stephano: Trinculo, a jester, and Stephano, a drunken butler, are two minor members of the shipwrecked party.



William **Shakespeare** (26 April 1564 – 23 April 1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon".

Play Overview

Act 1 is important because it sets up the characters and how they all come to be on the island. We find out how Prospero, Miranda and Caliban have lived on the island for many years and how Prospero has just used magic to bring his enemies, Antonio and Alonso, to the island.

Act 2 is where we learn about the other people who have ended up on the island after the recent storm. We discover more about the relationships between the nobles and we meet two drunken servants who form an alliance with Caliban.

Act 3 develops the plot for each of the three groups of characters Prospero and Ariel are watching and manipulating. Look back and note when and how magic is used in each scene to affect the behaviour of the characters.

Act 4 completes the love story of Miranda and Ferdinand and the conspiracy of Caliban, Stephano and Trinculo.

Act 5 brings all the characters together and provides a reconciliation of sorts between them all.

Shakespeare uses five acts in his plays to show dramatic sequencing throughout the story: The **plot structure** of a play including the **exposition**, **conflict**, **rising action**, **climax**, **falling action**, and **resolution** (or denouement).

Key Quotations

O, I have suffered
With those that I saw suffer.
(Miranda, Act 1 Scene 2)

You taught me language, and my profit on't
Is I know how to curse. The red plague rid you
(Caliban, Act 1 Scene 2)

There be some sports are painful, and their
labor
Delight in them sets off. Some kinds of
baseness
Are nobly undergone. And most poor
matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's
dead
And makes my labors pleasures
(Ferdinand Act 3 Scene 1)

Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve;
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. (Prospero, Act 5 Scene 1)