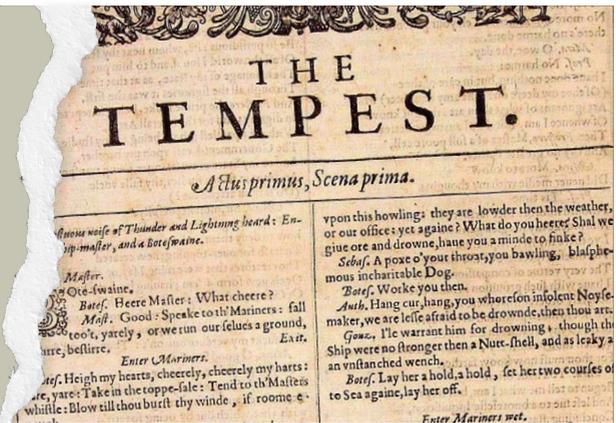


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The Play



The Tempest is one of Shakespeare's last plays, most likely his final one before he retired to Stratford-Upon-Avon. Set on a remote island, it explores a number of themes such as isolation, colonization and power dynamics that are still highly relevant today.

The play

The play's first recorded performance is in November 1611 for James I, King of England. However, it is unlikely that this was the first time it was staged. This, along with the dates of its possible sources of inspiration, indicate that it was probably written towards the end of 1610 and the start of 1611.

The play tells the story of Prospero, a duke in exile, whose dukedom has been stolen by his brother Antonio with the help of Prospero's enemy Alonso, the King of Naples. Prospero now lives on a distant island with his daughter Miranda and two 'natives', Caliban and Ariel, who are now his servants. He spends his time making elaborate plans to get his revenge until, one day, Antonio and Alonso are shipwrecked nearby.

A shipwreck

The Tempest, unlike most of Shakespeare's other plays, is not based directly on popular and well-known stories. However, the playwright was undoubtedly inspired by the climate of adventure and exploration of the period. One event in particular that the playwright would have known about was the story of a ship called the *Sea Venture*, which was sailing to Virginia in the 'New World' carrying settlers and supplies. The ship sailed into a storm and was shipwrecked off the coast of Bermuda in 1609. The crew and passengers were stranded for nine months until they managed to continue their journey. One of the ship's passengers, William Strachey, wrote of the adventure, and his account was popular in London in the summer of 1610.

Ovid and Virgil

Other influences which show Shakespeare's wide reading and culture include the ancient Roman poets Ovid and Virgil. Traces of Ovid's witch Medea from the poem *Metamorphoses* can be found both in Prospero and the witch Sycorax, ruler of the island before Prospero's arrival. He borrows Ariel's disguise as a harpy from Virgil's *Aeneid*.

2 Many of the characters function as pairs. Find the following pairs.

- a** two men who get rid of Prospero
- b** two corrupt brothers
- c** two nobles in exile
- d** two young lovers
- e** two servants of Prospero
- f** two greedy servants

The Shipwrecked



Alonso

is the King of Naples and Ferdinand's father. He helped Antonio to steal Prospero's dukedom. He loves his family and is most distressed when he thinks that Ferdinand might have died in the shipwreck. He trusts his brother Sebastian.



Ferdinand

is Alonso's handsome son and heir to the throne of Naples. He seems honest, innocent and pure. He falls in love with Miranda at first sight, and is prepared to do anything to win her hand.



Sebastian

is Alonso's brother. He is aggressive and ambitious and allows himself to be influenced by Antonio. He is untrustworthy and shallow.



Antonio

is the Duke of Milan and Prospero's brother. He stole the dukedom and banished his brother and niece, Miranda, twelve years earlier. He is ambitious and corrupt.



Gonzalo

is an old Neapolitan nobleman and Alonso's counsellor. He felt pity for Prospero and Miranda when they were banished (giving them clothes, linen and the books Prospero now loves). He is honest, optimistic and reflective, and seems to understand the true value of the people around him.



Trinculo

is the jester to the court of Naples. He teams up with Stephano, the butler, to become his drinking partner, and is greedy for wealth and power.



Stephano

is Alonso's butler, but he is often drunk. Like Trinculo, he is greedy, easily flattered and hungry for power and wealth.



THE HOUR'S NOW COME

The opening scene of *The Tempest* is powerful and exciting, and the audience is thrown right into the centre of the action.

1 Read the summary of the story so far.

- a Who is on the ship?
- b What is the problem?
- c What happens?
- d Do the people on the ship survive?

THE STORY SO FAR

King Alonso of Naples is sailing home with his son Ferdinand, his brother Sebastian, his friend Antonio, the Duke of Milan, his noblemen, counsellor Gonzalo and servants, Trinculo and Stephano, after the celebration of his daughter's marriage to the King of Tunis. A freak storm arises close to a remote island, and the ship is in difficulty. The crew ask the noble passengers to stay in their cabins because they are stopping the sailors from saving the ship. The nobles refuse to listen and insult the crew. Despite the efforts of the sailors, the ship breaks up in the storm, and all on board seem lost.

2 Predict.

- a Will anyone survive the shipwreck?
- b What has caused the storm?
- c Is the island inhabited?



1 Read the text. Use the notes on the right.

THE HOUR'S NOW COME

ACT I SCENE II

(The island. Before PROSPERO'S cell.
Enter PROSPERO and MIRANDA)

MIRANDA

- 1 If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking
pitch,
But that the sea, mounting to the welkin's
cheek,
5 Dashes the fire out. O, I have suffered
With those that I saw suffer: a brave vessel,
Who had, no doubt, some noble creature in
her,
Dash'd all to pieces. O, the cry did knock
Against my very heart. Poor souls, they
perish'd.
10 Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow'd
and
The fraughting souls within her.

PROSPERO

Be collected:

- 15 No more amazement: tell your piteous heart
There's no harm done.

MIRANDA

O, woe the day!

PROSPERO

No harm.

- I have done nothing but in care of thee,
20 Of thee, my dear one, thee, my daughter,
who
Art ignorant of what thou art, nought
knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

Miranda asks her father to calm the seas and the wind, if he is the cause of the storm. She says the stormy sky is black and the sea is rising to meet it.

She suffered when she saw a ship being destroyed, probably with noble people in it. She says their cries for help struck her heart, and she thinks she saw them all drown.

She says she wishes she had the power to make the earth swallow up the sea rather than the sea swallow up the ship, so the people on board might not have died.

Prospero tells Miranda not to worry because no harm has been done.

Miranda says it has been a terrible day.

Prospero insists that no harm has been done. He says that he was only taking care of her, his daughter. She does not know anything about their past and who he really is, other than that he is her poor father who lives in a poor cave.

MIRANDA

25 More to know
Did never meddle with my thoughts

PROSPERO

'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. So:
(Lays down his mantle)

30 Lie there, my art. Wipe thou thine eyes;
have comfort.
The direful spectacle of the wreck, which
touch'd
The very virtue of compassion in thee,
I have with such provision in mine art
So safely ordered that there is no soul--
35 No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st
sink. Sit down;
For thou must now know farther.

MIRANDA

You have often
40 Begun to tell me what I am, but stopp'd
And left me to a bootless inquisition,
Concluding 'Stay: not yet.'

PROSPERO

The hour's now come;
The very minute bids thee ope thine ear;
45 Obey and be attentive. Canst thou
remember
A time before we came unto this cell?
I do not think thou canst, for then thou
wast not
Out three years old.

MIRANDA

Certainly, sir, I can.

PROSPERO

50 By what? by any other house or person?
Of any thing the image tell me that
Hath kept with thy remembrance.

MIRANDA

'Tis far off
And rather like a dream than an assurance
55 That my remembrance warrants. Had I not
Four or five women once that tended me?

Miranda says that she never thought about wanting to know more than that.

Prospero says it is time she knew. He asks her to help him take off his magic cloak. He puts it on the ground and tells Miranda to lie down on it.

He tells her to dry her eyes and to stop worrying. He admits that the shipwreck, which has upset her so much, was caused by his magic, but that nobody has been hurt. He tells her to sit still and listen to what else he has to say.

Miranda says that her father has often begun to tell her about her past, but then stopped, leaving her with unanswered questions and saying it was too soon.

Prospero says that now is the right time and asks her to listen carefully. He then asks her if she can remember anything about her life before they arrived on the island. But he doesn't think so, because she was just three when they arrived in this cave.

Miranda says she can remember something.

Prospero is surprised and asks her if she remembers a person or a house, or anything else.

Miranda says it seems distant and dreamlike, so she is not sure, but she wonders if she had four or five women looking after her.



PROSPERO

Thou hadst, and more, Miranda. But how is it
That this lives in thy mind? What seest thou
else

In the dark backward and abysm of time?

60 If thou remember'st aught ere thou camest
here,
How thou camest here thou mayst.

MIRANDA

But that I do not.

PROSPERO

Twelve year since, Miranda, twelve year since,
Thy father was the Duke of Milan and

65 A prince of power.

MIRANDA

Sir, are not you my father?

PROSPERO

Thy mother was a piece of virtue, and
She said thou wast my daughter; and thy
father

Was Duke of Milan; and thou his only heir

70 And princess no worse issued.

MIRANDA

O the heavens!

What foul play had we, that we came from
thence?

Or blessed was't we did?

PROSPERO

Both, both, my girl:

75 By foul play, as thou say'st, were we heaved
thence,

But blessedly help hither.

Prospero says she had even more than five, and wonders why she remembers that detail. He asks her if she can recall anything else, and if she remembers how they arrived on the island.

Miranda says she does not.

Prospero tells her that twelve years ago, her father was the Duke of Milan, a powerful man.

Miranda asks him if he isn't her father.

Prospero says that her mother was a good woman, and she said Miranda was his child and that her father was the Duke of Milan. She is his only child and therefore a princess.

Miranda is shocked and asks what terrible things happened that made them leave. Or if it was a good thing (to go away as they had done).

Prospero says both are true. They were thrown out by foul play, but good luck helped to get to the island.

Understand and Analyse

UNDERSTAND

- 1 **What does Miranda learn about her father and herself? Tick the correct options.**
- a She discovers that her father created the storm using his magic powers.
 - b She finds out who was on board the ship.
 - c She is told that no one has been harmed in the storm.
 - d She learns that the crew and passengers are now on the island.
 - e She finds out that her father was once the Duke of Milan.
 - f She discovers that they were forced to leave Milan.
 - g Her father tells her who forced them to leave Milan.
 - h She learns that they were lucky to arrive on the island safely.
- 2  **Look at the list of characters on pages 12–13 and the summary of the story so far on page 17. In pairs, make guesses to answer the following questions.**
- a Why might Prospero have wanted to destroy the ship?
 - b Who was responsible for sending Prospero and Miranda away from Milan?
 - c Who helped Prospero and Miranda to reach the island safely?

ANALYSE

- 3 **What do you learn about Miranda from the quotes below?**
- a O, I have suffered
With those that I saw suffer
 - b More to know
Did never meddle with my thoughts
 - c What foul play had we, that we came from thence?
- 4 **Prospero's cloak represents his ability to do magic. Why does he take it off?**

THINK

-  5  **The tempest that opens the play not only gives the play its title, but it foreshadows events that will come later in the play. With a partner, share ideas about what the tempest could foreshadow. Then listen and check.**

PRODUCE

- 6 **What do you remember about when you were three years old? Bring a photo of you as a toddler and write a short paragraph entitled *When I was three*.**

Vocabulary Building

“ Had I been any god of power ”

Paraphrasing

We can rewrite the quote above without changing its meaning by saying ‘If I had been any god of power’. Paraphrasing is important because it shows that you understand a text.

1 Complete the second sentence so it has the same meaning as the first.

- a ‘Why did you use your magic to make a tempest?’ she asked.
She asked him.....
- b He is better than Prospero.
Prospero is not
- c People think that Antonio is the rightful duke of Milan.
Antonio is
- d The weather was so bad that they could not reach the port.
The weather was too
- e Prospero created the tempest because he wanted revenge.
Prospero wouldn’t

2 Complete the second sentence so it has the same meaning as the first. Use the word in brackets.

- a His magic is so powerful that he can cause a shipwreck. (MAGICIAN)
He is
- b I would prefer to sit and listen to your story. (RATHER)
I’d
- c I have never met such a compassionate young girl. (MOST)
She is
- d They last lived in Milan twelve years ago. (SINCE)
It’s been
- e Miranda doesn’t want her father to hurt other people. (AGAINST)
Miranda

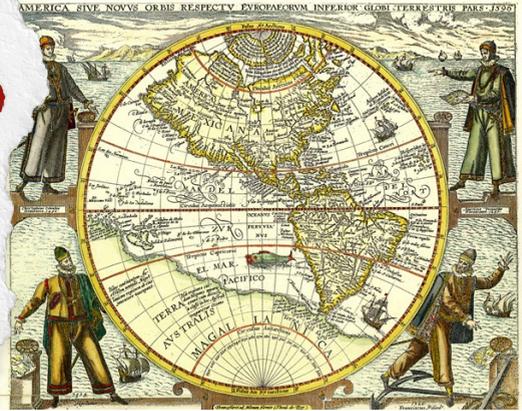
3 Write synonyms of the following words from the text.

- | | | |
|------------|-------------|---------------|
| a art | e collected | i perdition |
| b vessel | f meddle | j inquisition |
| c perished | g inform | k concluding |
| d dashed | h pluck | l tended |

4 Go to *The Tempest* online and do the vocabulary worksheet.

CULTURE

The New World



Shakespeare lived and wrote at a time of great expansion, and it is said that *The Tempest* could not have been written if it were not for the so-called 'discovery' of America and other voyages of exploration that took place throughout the fifteenth and sixteenth centuries.

1 Read the text quickly, then choose a title from below for each paragraph. There are two extra titles.

- Asia
- Circumnavigation
- English explorers
- Mundus Novus
- Queen Elizabeth
- Voyages of the late 1400s

a

After the unification of the two crowns of Aragon and Castile in 1469, the emerging country of Spain was one of the most powerful in Europe. Eager to follow Portugal's example and find a new sea route to India and its lucrative spice trade, the Spanish decided to finance an expedition to reach Asia by sailing west, rather than circumnavigating Africa. The leader of the expedition was an Italian, Christopher Columbus, and he set sail from the south of Spain in 1492 with three ships: Santa Maria, Pinta and Niña.

After a voyage of just over two months, Columbus landed in what is now the Bahamas, thinking he had reached the Indies. His 'discovery' created great excitement and sparked a series of new expeditions, both in the search of gold and to convert the natives to Catholicism. Among these, Giovanni Caboto (John Cabot) sailed from Bristol across the Atlantic and landed in what is now Canada.

b

Columbus, however, continued to believe that he had reached Asia. It was not until a merchant and navigator from Florence, Amerigo Vespucci, published an account of his voyage to Brazil in 1501, describing the land as a new world, or *Mundus Novus*, that people realized that Columbus had not reached the East, but rather a new continent. Thanks to this discovery,

the new continent was named America, after Amerigo Vespucci, by the German cartographer Martin Waldseemüller.

c

A Portuguese explorer, Ferdinand Magellan, received funding from the King of Spain, Charles I, to make a new attempt to reach Asia by travelling west. He sailed with a fleet of five ships in August 1519. They travelled south-west across the Atlantic and down the east coast of South America, crossing straits (which would be subsequently named the Strait of Magellan) and arriving in the Pacific Ocean. From there, they reached the Philippines where, unfortunately, Magellan died. The Spanish navigator Juan Sebastian Elcano, who was travelling with Magellan, completed the voyage and returned to Spain with just one ship in September 1522.

d

England's most intrepid adventurers, who would certainly have been known to Shakespeare, were Sir Francis Drake and Sir Walter Raleigh. Drake made a round-the-world voyage between 1577 and 1580. On this expedition, he landed in what is now California, on the west coast of North America, and claimed it for England, giving it the name New Albion. Queen Elizabeth I knighted him in 1581. Raleigh was a leading figure in the English colonization of North America. Although popular with and knighted by Elizabeth I, he was in conflict with her successor James I, who imprisoned him and ultimately had him executed.

2 Read the text again. Write questions for the following answers.

- a To establish a new sea and trading route to India.
- b He thought he had reached Asia.
- c To search for gold and to convert the natives to their religion.
- d Mundus Novus
- e Amerigo Vespucci
- f No, he didn't, because he died in the Philippines.
- g Sir Francis Drake and Sir Walter Raleigh

3 Find words in the text that mean the following.

- | | |
|------------------|------------------|
| a profitable | e money |
| b sailing around | f group of ships |
| c inspired | g daring |
| d mapmaker | h took |

INDEPENDENT LEARNING

- 4 Most educated Europeans at the time of Christopher Columbus knew that the earth was round. Find out more about how astronomers, mathematicians and explorers discovered and measured the shape of the earth from ancient times.

From Reading to Performing



The opening scene of *The Tempest*, with its sea storm and shipwreck, is an exciting but difficult scene to stage. Modern special effects mean that convincing scenes can be created. However, with limited props, lighting and costumes, think of how difficult it would have been for Renaissance actors and directors to build credible worlds for their performances.

Setting the scene

In Shakespeare's Globe Theatre, there was very little set design or props, so the playwright helps the audience imagine the scene through the language he uses.

- 1 Read the extract from Act I Scene I. How does Shakespeare use the actors to set the scene? Underline any stage directions.

BOATSWAIN

Down with the topmast! yare! lower, lower!
Bring her to try with main-course.

(...)

Lay her a-hold, a-hold! set her two courses off to
sea again; lay her off.

(Enter MARINERS wet)

MARINERS

All lost! to prayers, to prayers! all lost!

(MARINERS exit)

(A confused noise within) 'Mercy on us!--
'We split, we split!--'Farewell, my wife and
children!-- 'Farewell, brother!--'We split, we
split, we split!

2 Think about how the special effects from the extract in Exercise 1 will be performed. Consider:

- the noise created by the rain, wind, thunder, lightning, crashing seas;
- the efforts the sailors are making to save the ship;
- the fact that the sailors and passengers all fear for their lives.

THINK

3  **In groups, think of how you can create the following weather conditions for a school production.**

- | | |
|---|--|
| <p>a the noise of the rain</p> <p>b the sound of thunder</p> <p>c the flare of lightning</p> | <p>d the sound of the wind</p> <p>e the movement of the huge waves</p> |
|---|--|

ON STAGE!

When you do not have the resources for big special effects, there are still ways in which you can create a storm on stage.

- To create the noise of fast, falling rain, stand in a circle and rub your palms together. Then snap your fingers rapidly or tap index fingers on your palms. Start slowly, and then increase the pace as the storm worsens.
- To make the sound of thunder, shake a very thin metal or plastic sheet.
- To create lightning flashes, get someone to turn the lights on and off quickly.
- To make the noise of the wind, stand in a group and blow out through your lips.
- To recreate waves, collect lengths of blue cloth. In pairs, hold the cloth at both ends and move them up and down. The illusion of a high sea also depends on the actors: they must sway together from right to left and back again.

Were your ideas in Exercise 3 similar to the ones above?

Foley

The creation of everyday sound effects for films and other multimedia productions is called **Foley**. Foley artists reproduce the background sounds, such as rain or footsteps, that make a film or video seem more realistic. Good Foley art is usually so well integrated that you don't notice it, but without these background sounds, films would seem unnaturally quiet. Foley takes its name from Jack Foley (1891-1967), who was one of the first sound effects artists.

4  **Go to *The Tempest* online to watch a video about Foley and then do the activities.**

INDEPENDENT LEARNING

5  **Research online special effects in theatres in Shakespeare's time. Report back to the class.**

Test Yourself

THE HOUR'S NOW COME

1 Find words or expressions in the extract that mean the following.

- a** calm (v.); diminish
b luckily; fortunately
c useless; worthless
d memory; recollection
e model; paragon

2 Who is who? Complete the text by filling each gap with ONE name.

After the celebration of his daughter's marriage to the King of Tunis, King **(a)** of Naples is sailing back home to Italy on a ship, along with his son **(b)** , his brother **(c)** , and the Duke of Milan **(d)** , when a storm hits and destroys the ship they are travelling on. The party also includes **(e)** , the king's counsellor, and the servants **(f)** and **(g)**

3 In the notes next to the text, we learn that 'the stormy sky is black and the sea is rising to meet it'. What expression does Shakespeare use to indicate the sky?

4 Which word(s) in the text can be translated or paraphrased as 'Wait, be patient!', and who says them?

▶ / 23 marks

VOCABULARY BUILDING

5 Complete the sentences with words from Exercise 3 on page 23.

- a** Before his speech, he thanked everyone for coming.
b Even in life-threatening situations, the captain of a ship should always remain calm and
c That year, thousands of cattle because of drought.
d During her illness, he lovingly his wife every day.
e She always tried to in everyone else's business, showing no respect for anybody.
f As soon as she makes a decision, she will the rest of the team.
g She stopped to a lemon from the tree.

▶ / 7 marks

CULTURE

6 Match the two halves of the following sentences. There are two extra options.

- a If America hadn't already been discovered,
- b A German cartographer
- c The Portuguese explorer Magellan
- d Shakespeare must have been familiar
- e New Albion was the name

- 1 didn't receive funding from the King of Spain.
- 2 *The Tempest* could not have been written.
- 3 Sir Francis Drake gave California.
- 4 named the new continent 'America'.
- 5 but he didn't know Drake personally.
- 6 with Sir Francis Drake's expeditions.
- 7 never returned to Spain from the Philippines.

7 Complete the sentences with some of the words you found in Exercise 3 on page 25.

- a Magellan's voyage would have not been possible without from the King of Spain.
- b The world's growing demand for spices made expeditions to India a very business.
- c In a way, Spain's maritime expansion was by Columbus's 'discovery' of the American continent.
- d For Europeans, Africa was only one way to reach the Indies.
- e The wonders of the East were only available to a few voyagers.

▶ / 10 marks

▶ TOTAL / 40 marks

Exam Practice

F B2 FIRST ENGLISH TEST: READING AND USE OF ENGLISH PART 1

TIP: This section of the exam tests your knowledge and understanding of similar words. Look carefully at the options. If you are not sure of the answer, cross out any options that you think are incorrect. With the remaining options, try to make similar sentences.

For questions 1 – 8, read the sentences below and decide which answer (A, B, C or D) best fits each gap.

- 1 Sebastian agrees that there is no hope finding Alonso's son alive.
A to **B** that **C** for **D** of

- 2 As as we know, the men have all drowned.
A long **B** much **C** far **D** good

- 3 They tried to reach Asia by sailing west, than circumnavigating Africa.
A except **B** rather **C** instead **D** sooner

- 4 The Pre-Raphaelites their name from the Italian painter Raphael.
A had **B** took **C** stole **D** made

- 5 The back Miranda went in her memory, the less she remembered.
A greater **B** older **C** further **D** higher

- 6 The 'Nova Albion' of the sixteenth century is to correspond to an area in modern-day California.
A believed **B** regarded **C** accepted **D** assessed

- 7 Ariel turns above the table disguised as a harpy.
A about **B** into **C** over **D** up

- 8 Prospero's speech at the end of the play is different to other
A monologues **B** epilogues **C** soliloquies **D** prologues

F B2 FIRST ENGLISH TEST: READING AND USE OF ENGLISH PART 2

TIP: This section focuses on grammatical accuracy and the ability to choose the most suitable word to complete the meaning of the sentence.

- Read the title and text quickly
- Look at the sentences and analyse the gaps.
- Decide what word fits the gap.
- Read the text again.

For questions 1 – 10, read the text below and think of the word which best fits each gap. Use only ONE word in each gap.

THE EPILOGUE

The final monologue of *The Tempest* is often regarded as being full of ambiguity, and the character of Prospero is often seen **(1)** embodying this ambiguity, since his request for applause is accompanied **(2)** an appeal for forgiveness. What exactly is he seeking forgiveness **(3)**? Certainly, his request is related to the wrongs he has committed throughout the play, especially through the use of his magical abilities.

But **(4)** seems to be more than that. His plea also seems to be a request for forgiveness for the very tyranny connected **(5)** creativity itself. From this point of view, an author (here Prospero) is constantly controlling and manipulating his characters' actions, influencing their thoughts, and creating outcomes that coincide with **(6)** personal vision.

So, the ambiguity at issue can be interpreted as an intrinsic quality of art itself. But do we really admire Prospero? Are we willing to justify his enormous desire for revenge **(7)** his enemies, or his assertive manipulation of others? To be honest, his power is responsible for much of the enjoyment we get **(8)** the play. The final monologue of this complex play, however, makes it clear **(9)** it is ultimately the audience that has the authority to decide whether to appreciate the author's work and offer applause or not. It is the audience that holds the true power. The audience's imagination plays a crucial role, perhaps proving to **(10)** more influential than that of the author.

Shakespeare Wordbank

Characters The people in a story, play or poem.

Comedy A type of drama that is amusing in tone and that has a happy ending, usually after the characters overcome a set of difficulties.

Context The situation (social, historical, biographical and geographical) in which a text is written.

Dialogue The words that the characters say to each other. Other types of speech include *monologue* (when only one character speaks) and *soliloquy* (when a character speaks alone and reflects on his/her feelings).

Drama A literary genre which begins as a written text but which is meant for performance. A single piece of drama is known as a *play*.

Figures of speech Phrases and expressions that use words in a figurative way. The most common figures of speech include *metaphor* (when something with similar characteristics is used to describe the original) and *simile* (when something with similar characteristics is compared to the original, using 'as' or 'like').

Form How a poem or piece of writing appears on the page.

Genre A type of literature. For example, drama is a literary genre.

Performance When a script is acted out on stage, on screen or on the radio.

Play A piece of drama. The author of a play is called a *playwright* or *dramatist*. Plays can be divided into acts, and acts can be subdivided

into scenes. A scene usually covers a single event in a single setting.

Poem A piece of writing with the words arranged in separate lines, often using rhyme, and chosen for the ideas they suggest and sounds they create.

Rhyme Same sounds usually at the end of lines (rhyme-time). Rhymes can create patterns, and these patterns are often indicated by using the letters of the alphabet (A, B, C, etc.) to mark rhyming words. The pattern generated is called the 'rhyme scheme'.

Sonnet A type of poem of which the earliest examples were Italian. Petrarch established the form with his *Canzoniere* (1366-1374), influencing poets worldwide.

Stage directions In a play, the instructions and information given by the playwright which accompany the dialogue. They are usually in italics to distinguish them from the dialogue. They can give information about the characters, their physical appearance, and their feelings and behaviour as well as their actions, movements, facial expressions and gestures.

Story(line) In drama, the main events given in chronological order.

Theme The central idea of a work, usually expressed in abstract terms, such as 'evil', 'love', etc.

Tragedy A type of drama that focuses on human suffering and its consequences. In tragedies, the initial situation is characterized by fortune and harmony, but it is undone by misfortunes and eventual disaster.