

This Sample booklet contains extracts from:

- A Midsummer Night's Dream
- Romeo and Juliet
- Macbeth

SHAKESPEARE

Steve Eddy

Series editor: Jane Sheldon

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Notes from the Series Editor: Jane Sheldon

Jane is an English teacher with over twenty years' experience and a Senior Examiner in English Literature for a major exam board. She works as a consultant for a well-known theatre and has written numerous English textbooks.

More about the series

The series has been written specifically to support students to gain the skills needed to engage with a wide range of texts. Each book is centred around a popular theme and includes accessible, high-quality extracts and tasks especially selected to offer range and interest to students in Key Stage 3.

The clear fiction, non-fiction and poetry sections allow teachers and students to work through a variety of text types, as well as to take a more flexible approach and 'dip in and out' of the extracts and poems offered. You can use the anthologies as an entire scheme of work, or to support key study themes already used in your English Department. Each extract has been chosen to be fun to work with.

What's in this sample?

Key scenes from *A Midsummer Night's Dream*, *Romeo and Juliet* and *Macbeth* which form a basis for students' engagement with plot, characters and themes, along with thought-provoking activities which encourage analysis of Shakespeare's techniques and style. Have a look through the sample pages to see the kind of extracts and activities used in each anthology.

Key Features

The clear spread based design is supported by informative annotations and a wide variety of reading, writing and spoken task frameworks to both focus and guide learners. Each extract section consists of explanations for difficult vocabulary, prompts to foster language engagement and the development of literacy skills through interactive activities.

'Look Closely' tasks are differentiated to provide a clear framework for students. 'Now Try This' activities consolidate learning and provide a combination of individual, pair and group activities which will lead students to develop proficiency in written responses and promote creative thought. The 'Fast Finishers' section gives the opportunity for more able students to expand their ideas.

The Progression Framework

An overarching progression framework supports the series, showing how skills can be built up over the anthologies. These are grounded in the principles of the National Curriculum and increase in difficulty to move students towards the skills they will need at Key Stage 4 in order to fulfil the GCSE Assessment Objectives.

Best Wishes,

Jane Sheldon

Romeo thinks Juliet's beauty makes her stand out from other young women at the party like a white dove flocking with black crows.

ROMEO

O, she doth teach the torch
It seems she hangs upon
Like a rich jewel in an **Et**
Beauty too rich for use, fi
So shows a snowy dove t
As yonder lady o'er her fi
The masses dance p'11

HELENA

How happy some o'er other some can be!
Through Athens I am thought as **fair** as she.
But what of that? Demetrius thinks not so;
He will not know what all but he do know:
And as he **errs**, **dotting on** Hermia's eyes,
So I, admiring of his qualities:
Things **base** and vile, **holding no quantity**,
Love can **transpose** to form and dignity:
Love looks not with the eyes, but with the mind;
And therefore is wing'd **Cupid** painted blind:
Nor hath Love's mind of any judgement taste;
Wings and no eyes **figure unheedy haste**;
And therefore is Love said to be a child,
Because in choice he is so oft **beguiled**.
As **waggish** boys in game themselves **forswear**,
So the boy Love is **perjured** everywhere:
For ere Demetrius look'd on Hermia's **eyne**,
He hail'd down **oaths** that he was only mine;

NOW TRY THIS

From reading the storyline above, how much do you think Romeo is to blame for his troubles? Make two lists – one to show how he is to blame and one to show how he is innocent.

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Introduction

To understand and enjoy reading and watching Shakespeare plays, it is helpful to know something about the man himself and the world he lived in.

Shakespeare the man



▲ Shakespeare in the Chandos portrait

William Shakespeare was born in Stratford, which was then a small town in rural Warwickshire, in 1564. He was the son of a glove-maker and the third of eight children. He received an education at the local grammar school, where he learned Latin and read the works of classical authors, particularly Roman ones. Sometimes he reused passages from these works in his plays.

When he was 18, Shakespeare married 26-year-old Anne Hathaway, and she gave birth to their first child six months later. Although Shakespeare spent most of his time in London, where there were theatres and audiences for his plays, he and Anne Hathaway remained married until his death in 1616.

Shakespeare started his career as an actor, so he developed an understanding of how plays worked on stage. His plays are known for their stagecraft – for example, their handling of suspense – and for appealing to audiences from all social classes.

NOW TRY THIS

In pairs, make a list of and discuss the ingredients for making a play popular in Shakespeare's time, with an audience ranging from rich to poor. Then discuss whether these same ingredients would work for modern audiences.

Shakespeare's world

Shakespeare's world was different from ours in many ways. For a start there was no electricity, so people relied on candles to light their way to bed, as illustrated in the line 'Out, out, brief candle' in *Macbeth*. For social occasions, large rooms would be lit by torches burning on the walls. This explains why, when Romeo first sees Juliet, he says, 'She doth teach the torches to burn bright.'

Travel was also very different in Shakespeare's time. There were far fewer roads, and what roads there were were mostly just muddy tracks. People travelled on foot, on horseback, or by cart. So, in *A Midsummer Night's Dream* when Lysander plans for himself and

Hermia to flee to his aunt's house, 30 miles from Athens, this seems 'remote' and is beyond the reach of Athenian law.

Any international travel from England was done by ship, and shipwrecks were common. Shakespeare draws on this in *Romeo and Juliet* when Juliet's father tries to stop her crying and compares her to a ship that is in danger of being wrecked on a sea of tears.

Life was also dangerous in another important way. Medical knowledge was slight and people frequently died of disease, especially bubonic plague, commonly referred to as the Black Death. In *Romeo and Juliet*, when the dying Mercutio curses both the Capulets and the Montagues, he cries, 'A plague a'both your houses!'

NOW TRY THIS

What would you find difficult about life in Shakespeare's London if you were transported there in a time-travel machine? What would you be interested to find out more about?

The role of women

Although at the start of Shakespeare's career Queen Elizabeth I ruled England, other women had little or no power: it was a man's world. A woman was expected to obey her father until she married, when she was expected to obey her husband instead.

In *Romeo and Juliet*, Capulet expects Juliet to be grateful when he chooses a husband for her. Similarly, Egeus in *A Midsummer Night's Dream* expects Hermia to marry Demetrius at his command.

Women were also not allowed to have a professional career. For an intelligent and ambitious woman like Lady Macbeth, the only opportunity to exercise power was to influence her husband.

These limitations for women also extended to the theatre. Women could not be actors so female parts had to be played by young teenage boys in female dress and make-up.

Useful contextual information is provided in clear, accessible language for students

The social order

There was a strong belief in the need for everyone to have a place on the social ladder. At the top was the king or queen, thought to be appointed by God, and ruling by 'Divine Right'. Below the monarch came titled nobles, followed by the lesser nobility. All Shakespeare's main characters are nobles: they are 'ladies' and 'gentlemen'.

Non-nobles – 'commoners' – were not considered interesting enough to have major dramatic roles in Shakespeare's plays. The most significant commoner characters in a Shakespeare play are probably the 'mechanicals' in *A Midsummer Night's Dream*, and they exist largely to be laughed at for being simple, uneducated and stupid.

Beliefs

In Shakespeare's time almost everyone believed in God, and you could be fined for not going to church on Sundays. It was also risky to be a practising Catholic instead of a Protestant.

There was also a wide belief in ghosts (as in Banquo's ghost in *Macbeth* or Juliet imagining Tybalt's ghost). Many people, especially country people like in Shakespeare's native Warwickshire, also believed in spirits and fairies such as those in *A Midsummer Night's Dream*. These were associated with nature and wild places, like the wood in *A Midsummer Night's Dream*, and they were feared or respected – unlike fairies in Walt Disney cartoons!

More dangerously, there was a general belief in the evil power of witchcraft. King James I, who ruled England by the time Shakespeare wrote *Macbeth*, even wrote a book about it, called *Daemonologie*. The last so-called witches were hanged in England in 1712, almost a hundred years after Shakespeare died. Those accused of witchcraft were usually elderly women (like the 'Weird Sisters' in *Macbeth*) living on their own. Some were burned alive.

NOW TRY THIS

- 1 Write a paragraph summarising the main ways in which life has changed since Shakespeare's time.
- 2 What things have remained the same in human life that mean that Shakespeare's plays are still relevant to modern audiences and readers?

The plays

Genres



Shakespeare wrote three types of play: histories, telling the story of a particular king (like *Richard III*), comedies (like *A Midsummer Night's Dream*) and tragedies (like *Macbeth*). Plays were advertised as being of a certain type, so, when an audience came to see *The Most Excellent and Lamentable Tragedy of Romeo and Juliet*, they would not expect a happy ending.

Comedies

Comedies were usually funny, but not always the whole way through. For example, *A Midsummer Night's Dream* has serious issues as well as humour. Comedies also have other important characteristics:

- Confusions, as in the lovers in *A Midsummer Night's Dream* being made to fall in love with different people and Titania being tricked into the humiliation of falling in love with Bottom, who has been given a donkey's head.

- Love, as in the pairs of lovers in *A Midsummer Night's Dream*, the love between Oberon and Titania, and the comic portrayal of love in the mechanicals' play.
- Conflict between the generations over love, with love eventually triumphing and the youngsters getting their way.
- Happy endings, with confusions sorted out and the promise of marriages.

Tragedies

Tragedies also have particular characteristics:

- They usually focus on a tragic hero, like Macbeth. *Romeo and Juliet* has both a hero and a heroine.
- The heroes are nobles, and they are essentially noble, virtuous characters, even if they do bad things that cause their downfall.
- The tragic hero dies in the end as a result of fate combined with a character flaw – such as Macbeth's ambition.
- There is usually at least a moment of 'comic relief'. In *Macbeth* there is the hung-over porter at the castle gate. In *Romeo and Juliet* comedy is provided by the Nurse.

A Midsummer Night's Dream

This play has two plots: one in the human world, featuring two pairs of lovers and a strict father who has chosen his daughter's husband for her, and one in the fairy world in which King Oberon and Queen Titania have fallen out over a boy that each wants as their servant.

In the 'fairy' plot, Queen Titania is made to fall in love with Bottom, thanks to the magic of the sprite Puck, who also mistakenly makes Lysander love Hermia rather than Helena and makes Demetrius love Helena instead of Hermia. Helena loves Demetrius, but is made to think both men are mocking her. This plot also involves the 'mechanicals' – labourers who want to perform a play for King Theseus.

True to the comic genre, both plots end happily. Oberon and Titania make peace, the mechanicals perform their play, and the human lovers are all set to get married – Lysander to Hermia, and Demetrius to Helena.

The play is set in and around Athens, which to a London audience would seem far away and exotic, therefore making it easier to imagine and believe in fantastic and magical things happening there.

NOW TRY THIS

Using your memory, write down what features of *A Midsummer Night's Dream* make it typical of a Shakespeare comedy. Then reread the section above to see if you have missed anything.

Romeo and Juliet

This is the classic story of ill-fated love. Romeo and Juliet come from feuding families; Romeo is a Montague and Juliet is a Capulet. They fall in love, but because their families would disapprove, they marry in secret. Meanwhile, Juliet's father is planning to marry her to Paris, a wealthy young noble. Her cousin Tybalt wants to challenge Romeo for gate-crashing the Capulet party but because Romeo is now related by marriage to Tybalt, he refuses to fight. Mercutio thinks this is dishonourable so fights Tybalt instead and is killed.

Romeo now feels he must avenge his friend Mercutio. He fights and kills Tybalt. This moment of angry revenge is Romeo's 'tragic flaw' – the mistake that combines with fate to cause his downfall. He is banished from Padua, and only has time for one night with Juliet. Juliet takes a potion to make her appear dead while in a heavy sleep. Unfortunately, due to an outbreak of the plague, the message that she is not really dead fails to reach Romeo so he goes to her tomb and kills Paris, then himself. When Juliet wakes and finds him dead, she kills herself too.

NOW TRY THIS

From reading the storyline above, how much do you think Romeo is to blame for his troubles? Make two lists – one to show how he is to blame and one to show how he is innocent.

Macbeth

Loosely based on Scottish history, this play's tragic hero is Macbeth. He is told by the Weird Sisters (witches) that he will become King, and both he and his wife, Lady Macbeth, think that he needs to murder King Duncan in order for this to happen. He briefly changes his mind, but Lady Macbeth calls him a coward and persuades him once again to commit the murder.

After killing Duncan, Macbeth feels guilty and insecure so he has Banquo murdered and is later visited by Banquo's ghost. He goes on to murder the family of another lord, Macduff, whom he correctly suspects is plotting against him with the English.

Macduff returns with Duncan's son Malcolm and an English army to fight Macbeth. While Macbeth prepares for battle, he hears that his wife, mad with guilt, has killed herself.

Despite his evil deeds, Macbeth remains a tragic *hero* because he realises his mistakes, takes responsibility for them, and bravely chooses to fight to the bitter end, even knowing he will probably be defeated and die. He can also be seen as a victim of the Weird Sisters.

NOW TRY THIS

Can you think of any TV or film heroes today who make serious mistakes yet remain heroes? How do they compare with Macbeth?

Reading Shakespeare

Shakespeare's plays are mostly in *blank verse*. This means it is unrhymed and in a type of metre (rhythmic pattern) called *iambic pentameter*. In this metre, there are normally five (*pent-*) pairs of syllables in a pattern of unstressed and stressed, as shown below:

I do protest I never injured thee

This is close to the pattern of natural speech in English.

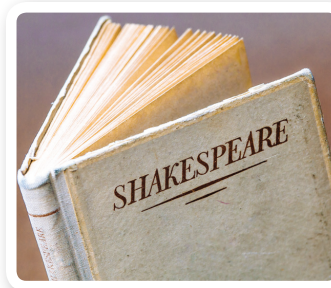
Commoner characters, like the mechanicals in *A Midsummer Night's Dream*, do not speak in verse. Nor does a character who is mentally disturbed, like Lady Macbeth before her suicide. Verse would seem too orderly for either an uneducated or a disordered mind.

Shakespeare varies the blank verse to achieve different effects in meaning. For example:

Tomorow, and tomorow, and tomorow

The extra syllable (speak it aloud and count them) and the natural emphasis of the words when spoken, makes the line drag, like time wearily dragging on.

Read Shakespeare according to the punctuation: do not just stop at the end of each line. Also, do not worry if you do not understand every word, just try to get the mood and the general meaning. In this anthology each extract has a glossary for difficult words and phrases. Check this, then reread the extract to appreciate it more fully.



NOW TRY THIS

In groups, choose a verse section from one of Shakespeare's plays and practise reading it aloud in parts, being careful to read to the punctuation, not just to the end of each line.

Wider reading suggestions

If you want to read more Shakespeare you could start with *The Tempest*, a story with magic, humour, a teenage girl with an over-protective dad, and a 'monster' who thinks that he's been badly treated.

To read shorter versions of Shakespeare, and to learn more about the world of Shakespeare, here are some other books you could try:

- *The Shakespeare Stories Collection* by Andrew Matthews and Tony Ross
- *The Globe Shorter Shakespeare series*
- *Shakespeare: The World as a Stage* by Bill Bryson
- *The OMG Shakespeare series*
- *Shakespeare Without the Boring Bits* by Humphrey Carpenter

Section 1: A Midsummer Night's Dream

3 Helena's jealousy

Learning objectives focus students on what they will achieve after analysing each extract and help to track their progress throughout the course

LEARNING OBJECTIVES

- ✦ To explain how characters are revealed. [A02]
- ✦ To explore characters' attitudes. [A02]
- ✦ To see how texts fit into their cultural and historical settings. [A03]

CONTEXT

The extract is from Act 1, scene 1. Helena loves Demetrius and is jealous and miserable because he now loves Hermia instead of her. Helena knows that Hermia has run off to the woods with Lysander and she thinks that if she tells Demetrius this, he will thank her, even though it will also be a painful reminder of his love for Hermia.



▲ Cupid firing his arrow

She says some people are much better off than others. What does she think is Demetrius' reason for preferring Hermia?

Love can make an ordinary-looking person seem amazing! Is Helena suggesting that Hermia is ordinary, that Demetrius might be, or both?

HELENA

How happy some o'er other some can be!
Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so;
He will not know what all but he do know:
And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities:
Things base and vile, holding no quantity,
Love can transpose to form and dignity:
Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind:
Nor hath Love's mind of any judgement taste;
Wings and no eyes figure unheedy haste:
And therefore is Love said to be a child,
Because in choice he is so oft beguiled.
As waggish boys in game themselves forswear,
So the boy Love is perjured everywhere:
For ere Demetrius look'd on Hermia's eyne,
He hail'd down oaths that he was only mine;

Demetrius apparently can't see what everyone else can – Helena's beauty.

She thinks she is as foolish to think Demetrius is wonderful as he must be to think that Hermia is.

Cupid makes mistakes sometimes and people fall in love with the wrong people. Why do you think Shakespeare uses Cupid to portray love, instead of just describing the effects of love?

What do you think of Helena's plan? Is she being silly and adding to the pain she already feels from being rejected by Demetrius?

And when this hail some heat from Hermia felt,
So he dissolved, and showers of oaths did melt.

I will go tell him of fair Hermia's flight:
Then to the wood will he tomorrow night
Pursue her; and for this **intelligence**
If I have thanks, it is a dear expense:
But herein mean I to enrich my pain,
To have his sight **thither** and back again.

Demetrius broke his promises of love to Helena. How effective do you find Shakespeare's use of a weather metaphor (hailstones being melted) to show this?

Annotations help students grasp what's going on in each extract, allowing them to work through each extract more confidently

GLOSSARY

Fair: beautiful

Errs: gets things wrong

Doting on: being foolishly in love with

Base: lowly, unworthy

Holding no quantity: not relating to how highly they are estimated by love

Transpose: transform

Cupid: the winged ancient Greek god of love, said to be a blindfolded child who shoots arrows that make people fall in love when hit by them

Figure unheedy haste: represent careless speed

Beguiled: tricked or fooled

Waggish: naughty

Forswear: lie

Is perjured: breaks his promises

Eyne: eyes

Oaths: promises

Intelligence: information

Thither: there

Glossaries help students translate and interpret the language used in each extract

SKILLS FOCUS

- ✓ To explore characters' attitudes.
- ✓ To understand how characters' emotions are presented.

LOOK CLOSELY

- 1 What does Helena think about Demetrius' love for Hermia? Consider:
 - ✧ what she says about why she has as much right to Demetrius' love as Hermia does
 - ✧ Shakespeare's word choices in 'And as he errs, doting on Hermia's eyes ...'
 - ✧ how reliable Helena thinks Demetrius is.
- 2 What does Helena say about love generally? Think about:
 - ✧ why Cupid was seen as a child
 - ✧ what Cupid's wings symbolise
 - ✧ how good Helena thinks Cupid is at keeping promises.
- 3 How does Shakespeare use language techniques to write about love? Find examples of these techniques and discuss the effect of them. Copy out the table below and use it to help you.

Type of language	Quotation	Effect: This makes the reader feel ...
Alliteration	'unheedy haste'	
Imagery		
Description of Cupid		

- 4 What does the extract tell us about Helena's emotions at this point in the play? Think about:
 - ✧ her feelings towards Demetrius
 - ✧ her feelings towards Hermia
 - ✧ her self-esteem – how she views herself.

NOW TRY THIS

- 1 In modern English, write the letter that Helena might send to an Agony Aunt describing her situation and asking for advice. You could start with the following sentence:

*'Dear Sue,
I'm so unhappy and don't know
what to do ...'*

FAST FINISHERS

Write the Agony Aunt's reply, trying to cheer Helena up and advising her.

*Dear Helena,
Thank you for writing to me. I'll do my best
to advise you. I suggest that you ...'*

- 2 Imagine you are Demetrius and Helena has written you a letter complaining about how you 'hail'd down oaths' (showered her with promises, like a hailstorm), only to fall in love with Hermia. Write a reply to Helena to justify yourself.
- 3 From what you have learnt in this extract, describe some problems that can occur when people fall in love. Copy out the table below and use it to help you.

Quotation	Problems with falling in love
'How happy some o'er other some can be!'	Falling in love can make people jealous of each other.

- 4 Working in pairs, role-play a conversation between Helena and Hermia, expressing their feelings about their current situation involving Demetrius and Lysander. You could begin with Helena saying: 'It's all right for you – you've got *two* men in love with you!'

? EXAM-STYLE QUESTION

Write a paragraph about the character of Helena as she is shown in this extract.

Be sure to use evidence from the extract to support what you say. You could use the following sentence starters:

- ★ Helena points out that people think ...
- ★ She says that ...
- ★ This shows that ...

[5]

Exam-style Questions
help to build up
students' confidence and
familiarise them with
command words

Section 2: Romeo and Juliet

4 Love at first sight

LEARNING OBJECTIVES

- ✦ To learn about the characters of Romeo, Tybalt and Capulet. [A02]
- ✦ To explore the themes of love and conflict. [A02]
- ✦ To see how Shakespeare uses imagery. [A02]

CONTEXT

The extract is from Act 1, scene 5. Romeo is lovesick for Rosaline, but his friends have persuaded him to come to the Capulet party. It is a masked ball, so it is easy for Romeo and his friends to disguise themselves so they will not be recognised as members of the rival Montague family. Juliet's cousin Tybalt is furious when he realises that Romeo is at the party, but his uncle Capulet wants to be a good host so tells Tybalt to put up with Romeo being there.



▲ Romeo at the Capulet party

Romeo thinks Juliet's beauty makes her stand out from other young women at the party like a white dove flocking with black crows.

He asks himself a *rhetorical question* (one that is not meant to have an answer). How does he feel Juliet compares with his previous love, Rosaline?

ROMEO

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an **Ethiopian's** ear;

Beauty too rich for use, for earth too dear!

→ So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.

The measure done, I'll watch her place of stand,
And, touching hers, make blessed my **rude** hand.

→ Did my heart love till now? **Forswear** it, sight!
For I ne'er saw true beauty till this night.

TYBALT

This, by his voice, should be a Montague.
Fetch me my rapier, boy. What dares the slave
Come hither, cover'd with an **antic face**,
To **flee** and scorn at our **solemnity**?
Now, by the stock and honour of my kin,
To strike him dead, I hold it not a sin.

Romeo's first reaction to Juliet is to think her beauty outshines the torches lighting the room. He uses a metaphor, seeing her as a bright jewel contrasting with the 'cheek of night' (as if night is a person). This, he adds, is like a jewel earring (perhaps a pearl) worn by someone with dark skin.

Tybalt wants to kill Romeo for disrespecting the Capulets. Do you agree that Romeo was wrong to gate-crash the party? Explain your answer.

CAPULET

Why, how now, kinsman, wherefore storm you so?

TYBALT

Uncle, this is a Montague, our foe,
A villain that is hither come in spite,
To scorn at our **solemnity** this night.

CAPULET

Young Romeo is it?

TYBALT

'Tis he, that villain Romeo.

CAPULET

Content thee, gentle coz, let him alone;
He bears him like a **portly** gentleman;
And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth:

I would not for the wealth of all the town
Here in my house do him **disparagement**:
Therefore be patient, take no note of him:
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
And **ill-beseeming semblance** for a feast.

TYBALT

It fits, when such a villain is a guest:
I'll not endure him.

Capulet wants to be a good host. It would break the rules of hospitality to injure Romeo.

Capulet reacts in a grown-up, mature way to Romeo's presence at the party. What does he argue?

Tybalt arrogantly contradicts his uncle, determined to attack Romeo.

GLOSSARY

Ethiops: black people from Africa (Elizabethans regarded all Africans as Ethiopians)

The measure done: once the dance is over

Rude: rough, unworthy

Forswear: deny

Antic face: fantastic mask

Fleer: mock

Solemnity: celebration

Portly: dignified, respectable

Disparagement: insult, discourtesy

Ill-beseeming semblance: unsuitable appearance

SKILLS FOCUS

- ✓ To see how Romeo falls in love.
- ✓ To understand how Romeo's presence causes conflict.

Look closely tasks are key questions for students to consider as they work through the extracts

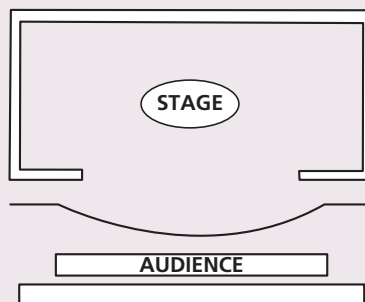
LOOK CLOSELY

- How do Romeo's words show his feelings?
 - How does he compare Juliet to the burning torchlights?
 - How and why does he compare her to a jewel?
 - How does he compare her to other women at the party?
- What do you learn about Tybalt's character here?
 - What crime does he accuse Romeo of committing?
 - How do Tybalt's words show he is dangerous?
 - What is Tybalt's attitude towards his uncle?
- What do you learn about Capulet's character?
 - How does he show that he is older and wiser than Tybalt?
 - What reasons does he give for tolerating Romeo?
 - What words does he use to try to calm Tybalt down?
- Copy out the table below. Using the table, summarise the differences between the characters of Tybalt and Capulet. Write down the quotes that support your answers.

Tybalt is ...		Capulet is ...	
Dangerous	'To strike him dead, I hold it not a sin.'	Wise	

NOW TRY THIS

- Imagine you are directing this scene for a theatre production. Draw a diagram to show how you would arrange the actors on the stage and add notes to your diagram to explain your plan. Use the outline of the stage below to help you.



- 2 Now write notes for each of the three actors about how they should perform their roles. Romeo must show that he is falling in love, Tybalt must show his anger, and Capulet must show his authority and desire to restrain Tybalt.
- 3 Write a modern version of Romeo's speech using different images (similes or metaphors) to express how beautiful he finds Juliet and the idea that to him she outshines everything around her.

FAST FINISHERS

Write what Capulet might later tell his wife about this moment with Tybalt and what his worries might be about it.

- 4 Role-play Tybalt telling two to three like-minded Capulet friends about what happens in this scene, with them responding as you might expect young Capulet men to respond.

EXAM-STYLE QUESTION

How does Shakespeare reveal Romeo's character and feelings in this scene? Write a paragraph about this, making sure to include evidence from the text.

You could discuss:

- ★ how Romeo's language shows his reaction to Juliet
- ★ how he views his former love, Rosaline
- ★ how he plans to meet Juliet.

[8]



Vivid images help students imagine what's taking place in the extracts

◀ A scene from Baz Luhrmann's film *Romeo and Juliet*. How do the actors show that Romeo and Juliet are falling in love? How does Juliet's appearance match Romeo's description of her?

Section 3: Macbeth

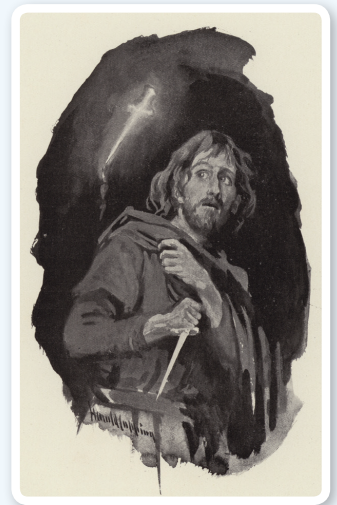
5 Macbeth hallucinates a dagger

LEARNING OBJECTIVES

- ✦ To understand Macbeth's state of mind. [A02]
- ✦ To explore the themes of ambition, appearance and reality. [A02]
- ✦ To explore how Shakespeare uses imagery. [A02]

CONTEXT

The extract is from Act 2, scene 1. Macbeth and Lady Macbeth have planned the murder of King Duncan, and Macbeth is just about to go and do the deed. It is night-time, and Duncan, a guest in Macbeth's castle, is asleep. Macbeth dismisses a servant and then immediately thinks he sees a dagger hovering before him.



▲ Macbeth 'sees' the dagger

Context panels for each extract provide useful information to set the scene of the extract

MACBETH

Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

Exit Servant

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, **sensible**
To feeling as to sight? Or art thou but
A dagger of the mind, a false creation,
Proceeding from the **heat-oppressed brain**?
I see thee yet, in form as **palpable**
As this which now I draw.
Thou **marshall'st** me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and **dudgeon** **gouts** of blood,

He thinks the dagger is leading him to the murder. Does this justify the murder, making it seem as if it is meant to be?

Macbeth wants to make the servants think everything is normal. Lady Macbeth is to let him know when his bedtime drink is ready.

He realises that he may be imagining the dagger.

Macbeth cannot decide whether to trust what he thinks he sees.

He begins to describe the night. How do the details he provides help to create the right atmosphere for evil deeds and increase the audience's anticipation of the murder?

He fears the very stones beneath his feet will cry out a warning, breaking the horrible silence which is appropriate to murder. How would you describe Macbeth's state of mind at this point?

Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The **curtained** sleep; witchcraft celebrates
Pale **Hecate's offerings**, and withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With **Tarquin's** ravishing strides, towards his **design**
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones **prate** of my whereabouts,
And take the present horror from the time,
Which now suits with it. Whiles I **threat**, he lives:
Words to the heat of deeds too cold breath gives.

A bell rings

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a **knell**
That summons thee to heaven or to hell.

Suddenly he 'snaps out of it' and the dagger disappears.

He personifies murder as a skeletal figure, woken by his guard, the wolf, and striding secretly, like the notorious Roman rapist Tarquin, towards his purpose – murder.

This is Lady Macbeth's signal that it is now safe to commit the murder.

GLOSSARY

Sensible to feeling: able to be touched

Heat-oppressed: fevered

Palpable: real, physical

Marshal: lead

Dudgeon: handle

Gouts: big drops

Curtained: wealthier Elizabethans slept in beds with curtains around the outside

Hecate's offerings: sacrifices to the goddess of witchcraft

Tarquin: Roman prince who raped Lucrece

Design: purpose, goal

Prate: talk

Threat: threaten (waste words in threats)

Knell: funeral bell

SKILLS FOCUS

- ✓ To understand Macbeth's emotional state.
- ✓ To explore how Macbeth's ambition and fear are presented dramatically.

Skills focus boxes give students prompts to focus on and answer in each extract

LOOK CLOSELY

- What do we learn about Macbeth's mood as he goes to kill Duncan? Consider:
 - what he says about his 'heat-oppressed brain'
 - what things he thinks of that create a suitable atmosphere for murder
 - how his mood develops during the speech.
- How does Shakespeare create dramatic tension in the scene? Find quotations to support your answers. Copy out the table below and use it to help you.

	Quotations	Dramatic effect
What Macbeth thinks he sees		
How Macbeth's fears are shown		
How Macbeth gets ready for action – committing the murder		

- How does Macbeth bring himself to action at the end of the speech? Look at:
 - what he says about 'words'
 - how what he says suggests the power of his ambition
 - how Macbeth reacts to the sound of the bell.

NOW TRY THIS

- Write instructions for the actor playing Macbeth in this scene. How should he speak and act? How should he show the different stages of Macbeth's speech – seeing the dagger, deciding it is not real, talking about the night, and speaking to the earth? You could look at the actor playing Macbeth in the photo on the next page to help you get started.
- Copy out the table below, and make a list of anything from the extract that contributes to a mood of uncertainty or insecurity. In the second column, suggest what these pieces of evidence show about Macbeth's mood at this point.

Evidence from the text	What it shows about Macbeth's mood
Macbeth does not know if the dagger is real.	
Macbeth sees blood on the dagger.	
'Nature seems dead'.	
Murder is personified as being like the rapist, Tarquin.	
Macbeth thinks the stones may cry out a warning.	

Now try this boxes provide varied writing and speaking activities to encourage students to get creative and actively engage with the text

Macbeth hallucinates a dagger

FAST FINISHERS

Write a monologue – a speech given by one person alone – that might express what Lady Macbeth is thinking and feeling while Macbeth is imagining the hovering dagger. You could look at the actor playing Lady Macbeth in the photo on the next page to help you get started.

- 3 Imagine you are filming this scene. Get into groups, with each person taking on a role, such as actor, stage lighting technician (person who does the lights), sound engineer, camera operator, or set designer. Discuss what you would do in order to make the scene more frightening and atmospheric.

Fast finishers tasks provide differentiated activities to help support students who may race ahead

EXAM-STYLE QUESTION

How does Shakespeare reveal Macbeth's feelings about the murder? Write a paragraph about this, making sure to include evidence from the text.

Consider:

- ★ what he imagines
- ★ what he says
- ★ how he pulls himself together at the end.

[8]



▲ Will Keen and Anastasia Hille in Cheek by Jowl's production of *Macbeth*, directed by Declan Donnellan at the Barbican in London.

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Images help you picture what's taking place in each scene

Learning objectives go through what you should learn in each lesson

Context panels give you the background information for each extract

Section 3: Macbeth

5 Macbeth hallucinates a dagger

LEARNING OBJECTIVES

- To understand Macbeth's state of mind. [AO2]
- To explore the themes of ambition, appearance and reality. [AO2]
- To explore how Shakespeare uses imagery. [AO2]

CONTEXT

The extract is from Act 2, scene 1. Macbeth and Lady Macbeth have planned the murder of King Duncan, and Macbeth is just about to go and do the deed. It is night-time, and Duncan, a guest in Macbeth's castle, is asleep. Macbeth dismisses a servant and then immediately thinks he sees a dagger hovering before him.

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I see thee yet, in form as palpable
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*Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools of the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,*

Macbeth wants to make the servants think everything is normal. Lady Macbeth is to let him know when his bedtime drink is ready.

He thinks the dagger is leading him to the murder. Does this justify the murder, making it seem as if it is meant to be?

He realises that he may be imagining the dagger.

Macbeth cannot decide whether to trust what he thinks he sees.

MACBETH hallucinates a dagger

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Which was not so before. There's no such thing: it is the bloody business which informs Thus to mine eyes. Now or the one-half-world Nature seems dead, and wicked dreams abuse The curtain'd sleep; witchcraft celebrates Pale Hecate's offerings, and wither'd murder, Alarum'd by his sentinel, the wolf, Whose howl's his watch, thus with his stealthy pace, With Tarquin's ravishing strides, towards his design Moves like a ghost. Thou sure and firm-set earth, Hear not my steps, which way they walk, for fear Thy very stones prate of my whereabouts. And take the present horror from the time, Which now suits with it. Whiles I threat, he lives: Words to the heart's ears, but no cold breath gives.

A hell ring.

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SKILLS FOCUS

- To understand Macbeth's emotional state.
- To explore how Macbeth's ambition and fear are presented dramatically.

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Activities ask you to think about extracts in different ways and build up your analytical skills

Annotations break down what's going on and help you think about the text

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