

PROGRESSION IN ENGLISH

Shakespeare



Year 7: A Midsummer Night's Dream



Friday 14th January 2022

AMSND: Lesson 3 - Groundlings

Big question: What was life like for a groundling in Elizabethan Era?

Retrieval Task:

1. Ancient Greece ✓
2. Ancient Rome ✓
3. Elizabethan England ✓
4. Victorian England ✓
5. Today ✓

A Midsummer Nights dream was set in the E Ancient Greece but written in the Elizabethan Era.

Sobs

Men ate: Bread and Cheese
Rich people ate: Boiled pigeons, cakes, tongues, stewed trout
Cook, barber, Grog, Farmers, tords

Health

No dentists or a barber worked on broken teeth.

Entertainment

code fights, plays, public executions,

Life for a groundling in Elizabethan London was horrible because they were poor and if you went to a theatre the maximum you could go and watch a play for was one penny and if you paid one penny then the most you would get was to stand in at the bottom of the theatre where were the wars, poo, wee and some pickpockets.

It wouldn't be nice but I guess they had fun anyway!

Wednesday 19th January 2022

AMSND: Lesson 4 - Whoosh!

Retrieval task:

Play	Novel
Are about 2-4 hours long ✓	Divided into chapters ✓
Give stage directions ✓	Are written for readers ✓
Only contains speech ✓	Written by an author ✓
Divided into acts and scenes X	Contain speech and description X
Written by a playwright ✓	Are written for actors to speak ✓

BQ: What is the plot of A Midsummer Nights Dream?



Year 8: *The Tempest*



Prospero and Caliban

Retrieval: Prospero and Ariel

1. Ariel was trapped by a witch in a tree.
2. They are a spirit on the island.
3. They have magical abilities.
4. Prospero promises Ariel freedom but never does let them go. Prospero rescued Ariel from the tree.

Big Question: Why does Caliban hate the way he is treated by Prospero?

Caliban hates the way he is treated by Prospero because when Prospero and Miranda came to the island ~~he~~ showed them places that would help them survive but in the end he ended up getting treated badly. The quote "from which Caliban says, 'The island's mine, my mother'" shows that the island was his mother's so how that she's gone it's his but due to colonialism Prospero claimed the island and took over the island and then started to treat Caliban badly even though the island belongs to him from his mother.

Possessive word

- Good reference to the change in their relationship
 - Explain the link to colonialism further
- Prospero and Caliban traded with each other giving/ showing each other things but eventually Prospero enslaved Caliban. "The white-man" enslaved the one who was on the island already. The white man says that he helped Caliban and Caliban couldn't survive without him.



Year 9: Romeo and Juliet



Wednesday 16th February 2022

The Capulet Ball

Retrieval/Feedback:

- 1) Juliet is childish naïve and innocent.
- 2) Juliet may want to marry Paris because her parents approve of him and she relies heavily on their approval. She also hasn't met Romeo or experienced real love and Paris is currently her only path to marriage, a household and children.
- 3) The verb 'fly' suggests that Juliet's hopes and dreams have the potential to take off like a bird. Flight is also commonly associated with freedom, as though Juliet is flying from the family nest.
- 4) The noun 'honour' suggests that Juliet is privileged to be proposed to and that proposal and subsequent marriage elevates her to a higher status in society.

BQ: How does Shakespeare use language to describe Juliet's beauty when Romeo sees her at Capulet's ball?

She is angelic in beauty and character

like an angel
burning with
heavenly light

→ Juliet stands out, black + white
→ Crows are seen as omens of something bad
→ Crows are also associated with death + villainy - a group of crows is a murder (how Romeo views the rest of Juliet's family)

Juliet is glowing with beauty

Suggests she has the authority on beauty - she is brighter than fire

Trooping like a soldier - suggests a duty not a belonging

Alliteration draws attention to the strength of the light

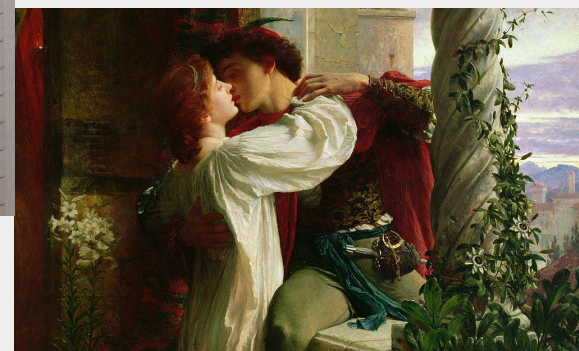
Romeo gasps - taken aback by Juliet's beauty

she doth teach the torches to burn brightly

It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope'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 fill this night.

Romeo is overwhelmed by his adoration for Juliet only in sight - they have yet to speak

Overexaggeration
↳ Hyperbole
↳ Emphasises that Romeo is awestruck, reinforced by the adverb 'never'



Year 10: Macbeth Exam Practice



act. When he learns about the murder of his wife and children in Act 4, scene 3 and Malcolm urges him to "Dispute it like a man", Macduff replies, "But I ~~also~~ must also feel it like a man". This suggests that Malcolm sees Masculinity as being human and being able to grieve for his loss before considering a revenge.

In conclusion, it becomes clear that ideas about masculinity are seen differently by the characters: to be masculine means to be violent, but also to be a human with moral values.

MY ANSWER

In the play, Macbeth. Shakespeare ~~portrays~~ ^{portrays} the theme of the supernatural by the use of pathetic fallacy at a remote place, "upon a heath". ~~In the stage direction at the beginning of the extract, it mentions that the setting is a heath.~~ In the stage direction at the beginning of the extract, it mentions that the setting ~~is a heath~~ has "Thunder and lightning" ~~implying that something scary or mysterious is about to happen.~~ Thunder and lightning ~~usually tend to have connotations of~~ usually tend to have connotations of witches and the supernatural, as ~~the witches perform very powerful and strong rituals which can affect the weather and their surroundings too.~~ The witches perform very powerful and strong rituals which can affect the weather and their surroundings too. Shakespeare ~~also conveys the theme of the supernatural through the three witches. They talk in riddles and confusing language to when reciting their spells/rituals to create a more supernatural environment. It makes them seem more abnormal and to make their speech more mysterious too. It mimics the stereotypical magic spell/chant and makes a mockery out of it. The rhyming couplet technique also helps to emphasise this effect when the idea would be to recreate a magic spell to scare the audience.~~ also conveys the theme of the supernatural through the three witches. They talk in riddles and confusing language ~~to when reciting their spells/rituals to create a more supernatural environment. It makes them seem more abnormal and to make their speech more mysterious too. It mimics the stereotypical magic spell/chant and makes a mockery out of it. The rhyming couplet technique also helps to emphasise this effect when the idea would be to recreate a magic spell to scare the audience.~~ to when reciting their spells/rituals to create a more supernatural environment. It makes them seem more abnormal and to make their speech more mysterious too. It mimics the stereotypical magic spell/chant and makes a mockery out of it. The rhyming couplet technique also helps to emphasise this effect when the idea would be to recreate a magic spell to scare the audience.

The witches say "Fair is foul, and foul is fair" which translates to good is bad and bad is good, which Shakespeare uses to deliberately ~~use to confuse the reader.~~ ^{use to confuse the reader.} What does this confusion foreshadow? It foreshadows that Macbeth will later be confused by ~~IDK~~ ^{IDK}.

In the play as a whole, the theme of the supernatural is ~~seen~~ ^{seen} through Lady Macbeth's ~~commitment~~ ^{commitment} when she ~~says~~ ^{says} "Come you spirits that tend on mortal thoughts. Unsex me here. Come to my woman's breast and turn my milk for gall". The use of imperative speech in the quote shows that Lady Macbeth is evil and could be viewed as a witch to others as she is demanding help from ~~the fates/spirits~~ ^{the fates/spirits} instead of ~~asking/praying for help from God who is pure and divine.~~ ^{asking/praying for help from God who is pure and divine.} What would have been the audience's reaction?

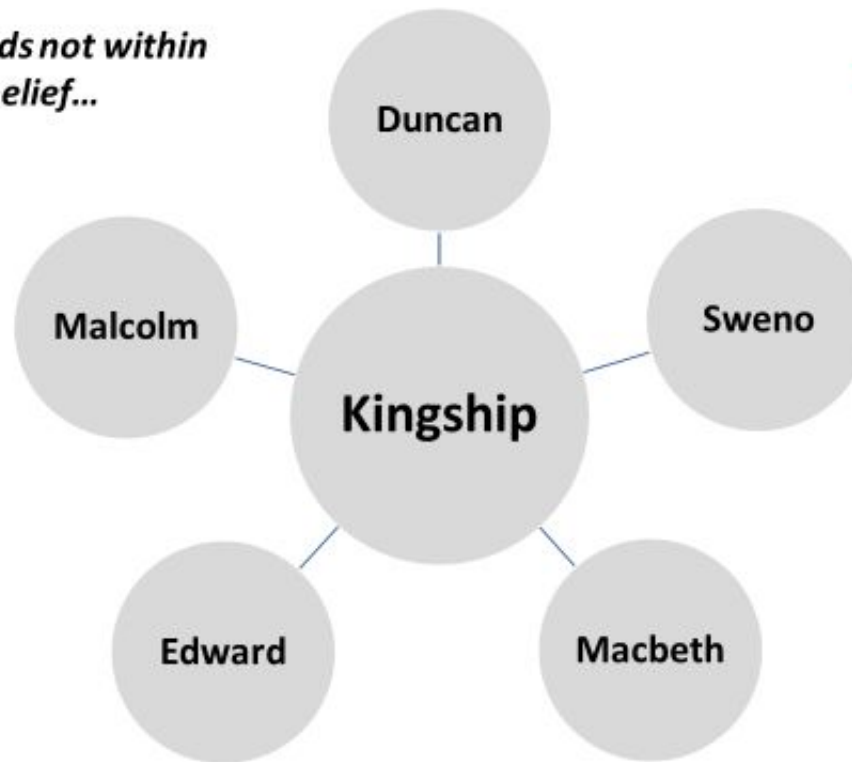
What were the social expectations for the female gender?
Challenge: How can you link the supernatural to ambition?

You need to analyse 1 more quotation from the extract and also explore one of Macbeth's quotes (for the play as a whole). You would also need a brief conclusion.



Year 11: *Macbeth* Power Lecture

*...to be king stands not within
the prospect of belief...*



*...I put myself to thy
direction.*



Year 12: King Lear



King Lear - William Shakespeare

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Cornwall
- the presentation of Regan
- any other relevant aspects of dramatic tragedy.

[25 marks]

CORNWALL
Where hast thou sent the King?
GLOUCESTER To Dover.
REGAN
Wherefore to Dover? Wast thou not charged at peril -
CORNWALL
Wherefore to Dover? Let him answer that.
GLOUCESTER
I am tied to the stake, and I must stand the course.
REGAN Wherefore to Dover? - repetition - compounding an answer from him
GLOUCESTER
Because I would not see thy cruel nails
Pluck out his poor old eyes; nor thy fierce sister
In his anointed flesh rash boarish fangs.
The sea, with such a storm as his bare head
In hell-black night endured, would have buoyed up
And quenched the stellèd fires;
Yet, poor old heart, he help the heavens to rain.
If wolves had at thy gate howled that dèrn time
Thou shouldst have said, 'Good porter, turn the key;
All cruels else subscribe.' But I shall see
The winged Vengeance overtake such children.
CORNWALL
See't shalt thou never. Fellows, hold the chair.
Upon these eyes of thine I'll set my foot. - Completely heartless & cruel
GLOUCESTER
He that will think to live till he be old
Give me some help! - O, cruel! O, you gods!
REGAN
One side will mock another. Th'other too! - Working in tandem w/ Cornwall
CORNWALL
If you see Vengeance -
FIRST SERVANT Hold your hand, my lord!
I have served you ever since I was a child;
But better service have I never done you
Than now to bid you hold.
REGAN
How now, you dog!
- belittling / poor treatment

reduce Lear's following, and therefore his power. She delivers the final blow by blinding Lear. 'What need one?', thusly rendering her completely alone and isolated and without power. This makes her a tragic villain because her actions have one inevitable consequence on Lear, so the tragic hero, who is a response to the Regan and Cornwall's betrayal of him and into the storm, furthering his madness.

Regan also presents a subversion of power. In the extent, the fact that she kills the servant is a subversion of power because the first death featured in the play is at the hands of a woman, which subverts power because given the context of when the play is set, that being the Middle Ages, it would have been unthinkable for a woman to commit an act of violence such as murder, as women were seen as delicate and helpless. Regan subverts this ideology by being violent and dominant in nature, as seen in the repetition of 'Wherefore to Dover?', which in context presents her as assertive.



Year 13: *Richard II*



Question C3

As is paramount in Aristotelian tragedy, all characters ~~have~~ are gloried in some manner however, they often have many redeeming factors which only fortify the feeling of pity and fear when their inevitable deaths occur. Could a display of compassion redeem a character? Or are their sins too great to forgive?

Like the way you articulate the debate!

Within *Richard II*, we see a king who is completely self-obsessed, one who surrounds himself by flatterers and anybody who will show public appreciation towards him. Though his love does not often stray away from himself, ~~his~~ relationship with the queen portrays he may be a much more complicated character than we first expected. Particularly when Bullingbrooke comes to claim the crown and the Queen is moved to France for her own safety, we see Richard say that he is 'doubtly divorced'. The adverb 'doubtly' suggests that Richard sees the usurpation of himself as on par with splitting from his wife. As we know how much kingship means to Richard - not only does it come with power but it is essentially his whole identity - we can see the genuine love he has for his wife. In a way this love can be seen as redemption; not only does it display he loves not only himself but also presents an inherently human aspect to Richard of which is missing throughout the majority of the play.



