

Collins

Cambridge IGCSE™

**Literature
in English**

TEACHER'S GUIDE

**Also for Cambridge IGCSE (9-1), Cambridge O Level
and Cambridge IGCSE World Literature**

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Lesson 5.1

Approaching drama

Assessment Objectives

- AO1

Resources

- Worksheet 5.1; PowerPoint 5.1; sample exam papers

Big question

Ask the class to tell you what the word 'drama' means to them. Suggestions might be that it means 'something exciting', or perhaps fear and tension. Explain that this does have a connection to their study – audience reaction is key to how plays operate.

START THINKING

Q1: Students could begin by discussing the questions in pairs and then share responses with the class. If there are widely differing types of drama that have been experienced, draw that out, mentioning that drama happens in a variety of contexts, from street theatre to professional performances.

EXPLORE THE SKILLS

Go through the list of aspects students will need to take account of and ensure each of the terms is fully understood: *'speech' relates to the actual words spoken on stage – sometimes by one character alone, but usually in dialogue. 'Gesture' can refer to particular movements – such as a nod of the head, rather than 'walking from one side of the stage to the other'.*

Q2: Read the extract from *Troilus and Cressida* aloud, and go through each of the elements, asking for information. Show **Powerpoint 5.1** once students have made their comments. Students should understand the function of the format / layout and information, but you could also ask them to treat this fragment as a clue. What does it tell us about the sort of play and the relationships, for example? Answer: *this is a play which concerns war and conflict; Ajax is clearly in conflict with Troilus as he calls him a 'coward', suggesting he wants to fight with him.*

DEVELOP THE SKILLS

Check students are clear about the requirements of the course and their pathway. Share some samples of questions from Papers 2 or 3 to give them a sense of the range of tasks / extracts.

Q3: Discuss the two types of task and then ask students to briefly answer the question on their own. Answers: *'critical essay / discursive questions' are more likely to require them to write about several aspects and moments from a play; 'extract-based questions' will have a very specific focus on particular words used by characters, gestures or other information that is in the given passage, and so on, at one point.*

APPLY THE SKILLS

Q4: Students should already be familiar with the differences between poetry, prose and play forms and structures from **Lesson 1.5**, but this is a useful task to review what they know. Students could use **Worksheet 5.1** to record what they find out.

Extra support: Provide sections of a novel and a play extract (any) alongside each other on the same sheet in landscape format and get less confident students to highlight formal aspects of the conventions in different colours.

Extra challenge: Ask students to invent their own question about the opening 10–15 lines of one of the plays they are studying and then write a paragraph in response.

BIG ANSWER PLENARY

Review students' knowledge of the course. Field any queries about the set exam tasks and what is required.

Worksheet 5.1: Approaching drama

Student's Book Question 4

Compare and contrast the opening 10–15 lines of a prose text (novel or short story) you are studying with the same number of lines in your play. Use the grid below to record your findings.

Aspect	Play	Prose
setting (how it is shown or described)		
characters' speech (if any)		
characters' movements / actions		
characters' thoughts		
use of narrator (if any)		

Lesson 5.2

Exploring dramatic genres

Assessment Objectives

- AO1, AO3

Resources

- Worksheet 5.2; PowerPoint 5.2

Big question

Students will have encountered the term 'genre' previously – ask them to define it for themselves and then to give 2–3 examples of well-known genres of story, film, and so on.

START THINKING

Q1: Ask students to work in threes to come up with the three potential ways the story could develop – each student could be tasked with one type (sad, funny, romantic). Students can share ideas in their threes and then give feedback briefly – this should not be a long, drawn out account of a plot, just a few headline ideas (*'the other boy sends a reply to the note telling the first boy to wear something very stupid...'*).

EXPLORE THE SKILLS

Now, read through the 'tragedy' grid and check students understand some of its traditional conventions. However, point out that writers often adapt or **subvert** (go against) these conventions to make their work more interesting.

Q2: Take any relevant suggestions, and talk about how, if at all, the suggested story matches the conventions.

Now, look at the 'comedy' grid before asking students to work in pairs or small groups to tackle **Q3** and **Q4**. Once they have had a chance to explore the ideas, take feedback from the class as a whole.

Example responses to Q3:

- *the misunderstandings could lead to both comedy – Lysander looking silly as he apparently loves his girlfriend's best friend, or tragedy – Hermia and / or Demetrius being jealous and acting on it.*
- *Egeus's wish to make his daughter do as he says – or be exiled or put to death – sounds like tragedy, too.*
- *But the forest setting – and the magic – suggest these are not deep character flaws but temporary 'blips' in life.*

Q4: Take any suggestions that are plausible – and ask students to justify their ideas.

DEVELOP THE SKILLS

Now, look at the other common genres that are explained here and make sure students broadly understand what they are and how they can be recognised.

Q5: Have students work in small groups to look at each of the extracts (these are *The White Devil* by John Webster, *Epitaph for George Dillon* by John Osborne, and *Julius Caesar* by William Shakespeare).

You could begin by looking at one of the extracts as a whole class, and analyse aspects of it. For example, Extract A uses violent words – 'murderer', 'prison', 'torture' and 'justice' – the last word of particular relevance to 'revenge drama' in which people feel a wrong has been done to them and want punishment for the person responsible.

Distribute **Worksheet 5.2** so that students can record their ideas before giving feedback.

Example responses:

- **Extract A:** *The White Devil. Giovanni is talking about Lodovico facing 'justice' for being a 'murderer' – so this sounds like revenge. The other violent words, and even the title – which suggests a person looking 'white' (innocent) but being a devil, hint at aggressive acts which must be punished. Genre: revenge drama.*

- **Extract B:** Epitaph for George Dillon: *the everyday names – George, Percy, Mrs E, and the everyday subject matter – what to have for tea, suggest a homely, seemingly ‘boring’ situation. Genre: kitchen sink drama. However, you could point out that absurd dramas often used such settings too – but with stranger and more unusual action or dialogue.*
- **Extract C:** Julius Caesar: *the fact the title of the play and the characters are real historical figures gives a clue to its genre. The mention of the ‘senate house’ – the place of government – also suggests a political drama based on historical events: Genre: historical, though see ‘Extra challenge’.*

Extra support: Create a small group of students who are less confident and work with them to help prompt them in their work.

Extra challenge: Ask students to look more closely at the plot of ‘Julius Caesar’. In what way could it be considered a ‘tragedy’? (It is often labelled as such.) Students might consider the role and death of Brutus.

APPLY THE SKILLS

Q6: Show students **PowerPoint 5.2, Slide 1** and leave it on display to help students write their paragraphs.

BIG ANSWER PLENARY

Share some of the summary paragraphs about genre and comment on those which best capture genre and what it is. You could show **PowerPoint 5.2, Slide 2** for a model response on Extract B.

Worksheet 5.2: Exploring dramatic genres

Student's Book Question 5

Use this sheet to record ideas about genre from the given extracts. You could also think about the title of the play and whether this gives you a clue to the genre.

Play extract	What the title tells us or suggests	Subject matter (what the extract seems to be about)	Key language or ways of acting / speaking and what these suggest	Genre?
<i>The White Devil</i> by John Webster		Giovanni seems to be saying that everyone responsible will 'taste... heaven' (die!)	'murderer', 'prison', 'torture', 'justice'	
<i>Epitaph for George Dillon</i> by John Osborne				
<i>Julius Caesar</i> by William Shakespeare				

Lesson 5.3

Exploring writers' use of dramatic structure

Assessment Objectives

- AO1, AO3

Resources

- Worksheet 5.3; PowerPoint 5.3, Slides 1–5

Big question

Find out what students understand or remember about the word 'structure' in relation to texts. They will have explored its more general use in **Lesson 1.7** – and some of these terms were mentioned: *sequence / order; pattern; plot / action; chronology*. Elicit from students what these mean in readiness for the lesson.

START THINKING

Q1: Have students work in pairs to discuss each of the structural terms related to plays. Most should be familiar to them, but if not, briefly feed back responses: *act*: a separate, usually fairly large section of a play; *entrance*: the moment when a character comes onto stage; *exit*: when a character leaves the stage; *epilogue*: a speech or extra scene added to the end of a play, often to sum things up; *scene*: a smaller division of a play than an Act, usually set in one room or single location; *line*: usually, the spoken words by a character – sometimes a short utterance or a full sentence; *prologue*: an introduction or additional scene which takes place before the main action – sometimes introducing the key themes or plot lines.

EXPLORE THE SKILLS

Q2: Students can consider these questions on their own and then share their views with a partner. Take feedback.

Example responses:

- *advantages: by not pretending the stage was one place and then an entirely new one the next moment, the play might be more realistic. The unities of action and time might also create a very strong focus on the story and characters, rather than distract the audience with lots of changes.*
- *disadvantages might be that plots could be too predictable and dull – having other storylines could engage the audience. Also, by changing time and place, characters could be seen to develop over a longer period or behave in different ways according to where they were.*

Q3: Read through the summary of *A Midsummer Night's Dream* and then ask students to work in pairs to match the lines to the different stages. You may wish to point out that students will not be expected to use all these terms in their writing, but that they are a useful way to help them think about the plot by breaking it down. A fuller summary of the play can be found online. You may need to explain that there are two main sub-plots – the common folk's preparation of a play for the marriage between Theseus and Hippolyta, and the ongoing argument between Oberon and Titania, king and queen of the fairy kingdom.

Answers:

Exposition: C – Hermia pleads with her father to see things from her point of view

Rising action: A – Puck initially uses the potion, causing the problem

Climax: E – the couples fight

Falling action: D – Puck remedies the situation, reversing the effect of the potion

Resolution: B – Theseus talks of happiness, with the couples now together

DEVELOP THE SKILLS

Read aloud the different aspects of conflict, and then ask students if they can think of any examples from literature or even from 'real life'. Then show **PowerPoint 5.3, Slide 1** to sum up the ideas.

Q4 and Q5: Students can read the play extract aloud in pairs or threes (with one person doing the stage directions) and then work together to answer the question.

Elicit responses to **Q4** – possible conflicts: '*social*' – *local people seem to be rejecting Amir and his family; but also, 'internal conflict'* – *Amir has a 'shrivelled heart', he is struggling to accept or be positive about the people in this new land. Is he also struggling with his mother, who has a different view?*

Example response to Q5: *This scene sounds like it could come from the exposition or rising action section – the problem is no one has welcomed Amir and his mother, but the development is the upcoming party. Things are certainly not resolved, and there could be a dramatic climax when Amir comes face to face with the ‘boiled potatoes’!*

Q6 and Q7: Give out **Worksheet 5.3**, which contains the two extracts. Encourage students to annotate the extracts with ideas about the way they contrast.

Example responses:

Q6: *Ashgirl and her two sisters. Ashgirl promises to ‘tell’ on her sisters, who are planning something; they, in turn, attack her physically and verbally. The language is abrupt, blurted out short sentences. Amir and Zehra talk in longer, drawn out lines and use imagery – ‘boiled potatoes’, the tone is more conciliatory, although Amir is grumpy and irritated.*

Q7: *The first scene is active and fast-paced; the second is slower, more drawn out. It suggests the second family is more pleasant and reasonable, with Zehra being forceful through well-considered arguments, not physical force. (Note that the scenes are in reverse order in the Student’s Book, with the prince / Zehra scene coming first.)*

APPLY THE SKILLS

Q8: Students should work on their own to respond to the question.

Extra support: Provide a scaffold for writing the paragraph out. For example:

The conflict shown in the scene is

This can be seen through the and.....

The overall effect is one of

Extra challenge: Have students write a comparison paragraph, based on the notes made at the bottom of the worksheet.

Students could also be given one of the slides from **PowerPoint 5.3 (Slides 2, 3, 4 or 5)**, and asked either to devise a short scene which represents the conflict on the slide, or write a short scene either to be read or performed.

BIG ANSWER PLENARY

Ask students to list the sorts of choices playwrights have to make about structure. This should encompass most of the ground covered in the lesson, for example:

- Whether to limit their plays to traditional unities – with all the advantages or disadvantages that might bring.
- How and where to divide their plays – that is, into scenes, acts, whether to use prologues, epilogues, and so on.
- How they might use the five-part story structure.
- How they could use contrasting scenes – and what that could add.
- How conflict can be a key part of structure – and how this adds interest, and what types of conflict playwrights might use.

Worksheet 5.3: Exploring writers' use of dramatic structure

Student's Book Questions 6 and 7

Look at the two extracts from the same play. Annotate the extracts, commenting on the ways in which they seem to contrast in style – and in terms of what happens. Make comparison notes below. Some ideas have been added for you.

Movement in the ashes. And now a figure emerges, grey, spectral, skeletally thin, a girl about seventeen.

JUDITH Ashgirl. Eyeing us.

RUTH Spying.

JUDITH Look and tell.

ASHGIRL I will tell mother you're planning to steal the key.

They seize her arms.

violent, action conflict

RUTH You won't!

JUDITH She won't believe you.

ASHGIRL I always tell the truth.

Princess Zehra opens envelopes. A large pile is already thickening next to her.

ZEHRA Everyone has accepted.

AMIR Since the miserable day we settled here, not one person has come to welcome us.

ZEHRA They're all coming now.

AMIR No one has invited us. This country knows nothing of hospitality.

persuasion through words not action

ZEHRA *There are two sides to hospitality, Amir:* our hosts are not welcoming, so we must be generous guests. Every girl in the region is coming to dance and some will be beautiful.

AMIR No one is beautiful here [...], they all look like boiled potatoes.

ZEHRA You must not speak like someone with a shrivelled heart.

- First scene: full of conflict between members of the family as the sisters 'seize' Ashgirl's arms.
- Second scene: Zehra is quietly persuasive.

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Lesson 5.4

Understanding dramatic language

Assessment Objectives

- AO1, AO3

Resources

- Worksheet 5.4; PowerPoint 5.4

Big question

Ask students what they think the biggest difference between dramatic language and language in poetry or prose is. The answer: it is exclusively *spoken*. Yet within that speech, writers use many of the same techniques as poets and novelists: for example, imagery, sentence (or line) length and variety, and other linguistic patterns (such as repetition).

START THINKING

Q1: Talk briefly about the image and take ideas from the class as a whole: they may identify the physical battle; the fact that the woman appears to be attacking the man, and so on.

EXPLORE THE SKILLS

This leads into reminding students that the audience only have movement on stage (which isn't always written into the scripts) and, more importantly, what characters say, in order to know what characters think or what they are like.

Q2: The whole class should read or act out the scenes in pairs – though you may want to discourage picking each other up! Then, ask one or two confident pairs to perform the scene to the rest of the class. If you have access to it, you could also show them this interchange from one of the filmed versions in order to get across the warring nature of the exchange. Ask students to work in pairs on the questions and then feed back their answers.

Example responses:

- Petruchio calls Kate a 'wasp' – not a very pleasant description, but she cleverly turns it on him, telling him to watch out or she'll 'sting' him (perhaps 'hit' or hurt him with words). This suggests a real conflict between the two of them.*
- The analogy is continued by him saying the solution to her behaviour is for him to remove the sting (though he doesn't say how); she replies that a fool like him won't be able to find it. So, the imagery of the wasp and its sting reveals a lot about their warring behaviour.*

Now, move on to the script from *Treasure Island*. Suggest that students work in groups of five and act out the scene. You could consider showing one or two rehearsed versions to the rest of the class to convey how the writing of the dialogue helps get across the suspense and action.

Q3: Once the students have had a chance to act out the script, ask them to work in the same groups to answer the questions. Then, ask a spokesperson to feed back responses to the rest of the class (perhaps one point from each group).

Example responses:

- *The repeated 'who's' create suspense as we wait for them to work it out.*
- *The very violent descriptions have more impact because we know where Jim is hiding.*
- *The pirates suddenly realise that Jim might be in the house – so they probably all stop and listen.*
- *The short statements and questions create even more tension as they try to work out where the sound is coming from.*
- *Students might comment on how the short, compact lines of dialogue give a breathless feel to the action and how the dramatic irony (audience knowing where Jim and his mother are) adds to the tension.*

Q4: Students should attempt to write this on their own. You may need to remind them how to use quotations concisely and effectively.

DEVELOP THE SKILLS

After you have explained what a soliloquy is, read Petruchio's speech aloud, trying to stress the cunning and strategic way he plans to 'tame' his wife. This is a difficult speech, so go through the vocabulary carefully and also make sure all students are clear about how hawks are trained. For this, you could show **PowerPoint 5.4, Slides 1–3** which shows images of the process with the hawk flying and then being brought under control.

Q5 and Q6: Give out **Worksheet 5.4** and ask students to work in pairs to mark the various stages on the script, starting with the two that have been provided in the Student's Book. Then, once students have discussed Petruchio's plans, they can talk about what they think of him.

Feedback responses at the end:

- Q5:**
- Stage One** Ask: what will he refuse to give her until she obeys him? (*food – he'll keep her hungry*)
 - Stage Two** Ask: Will he leave her on her own, or keep an eye on her? (*he'll watch her constantly, until she recognises his 'call' – his voice only*)
 - Stage Three** Ask: How will he disrupt her night-time? (*he'll stop her from sleeping (as he did the night before), pretending to find fault with the bed ('fling the pillow, there the bolster' so she can't settle down)*)
 - Stage Four** Ask: What will he do if she starts to fall asleep? (*he'll keep her awake all night and if she starts to nod off he'll make loud noises – he'll 'rail' and 'brawl'*)
 - Stage Five** Ask: Petruchio says by the end she will be 'killed': what does he mean by this? (*she will be 'killed' – made to obey him – with 'kindness' – he will pretend it's for her own good*)

Q6: Take any relevant feedback which can be supported by the script. Clearly, this behaviour is quite cruel, and sexist too – why should she have to obey him? Why shouldn't he obey her?

Additional activity: Get students to try performing the soliloquy themselves. If students haven't already done this, it can help them to further understand the impact of the language. Before they act out the speech, give them a copy of it and ask them to mark up in colours the words they might emphasise. How do they think Petruchio would say it? In jokey, laughing tones or nasty, cruel ones? Could both work? Where would Petruchio stand on stage?

APPLY THE SKILLS

Q7: Students should try to write this response on their own. Although there is a range of interpretations of him, students might make these points:

- *He is cunning – in his plans for Kate.*
- *He could be said to be nasty or cruel in that many of the things he will do will make Kate suffer physically.*
- *He could be said to have a slight sense of humour (if you think Kate deserves any of this) in that pretending her bed is not good enough for her could be amusing – when he really wants to keep her awake anyway.*

Extra support: Supply less confident students with a number of quotations and statements about Petruchio on slips of paper and get them to arrange them into a paragraph.

Extra challenge: Students who are interested in the play but haven't studied or read it previously could read the whole play, watch a film or video version, or read the story in Charles and Mary Lamb's *Tales from Shakespeare* – and consider Kate's final 'obedience' speech and its effects.

BIG ANSWER PLENARY

Students could talk about reading the language aloud. How did it help them understand aspects of language? What did they realise about characters, mood or ideas that they didn't before they read it aloud?

Worksheet 5.4: Understanding dramatic language

Student's Book Questions 5 and 6

Read Petruchio's soliloquy and then underline or highlight the stages of training of his hawk / Kate that he says he will do.

My falcon now is sharp and passing empty;
And till she stoop she must not be full-gorged,
For then she never looks upon her lure.

Another way I have to man my haggard,
To make her come and know her keeper's call,
That is, to watch her, as we watch these kites
That bate and beat and will not be obedient.

She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not;
As with the meat, some undeserved fault
I'll find about the making of the bed;
And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets:
Ay, and amid this hurly I intend
That all is done in reverend care of her;

And in conclusion she shall watch all night:

And if she chance to nod I'll rail and brawl
And with the clamour keep her still awake.

This is a way to kill a wife with kindness;

Stage One: wait until she is hungry

Stage Two:

Stage Three:

Stage Four:

Stage Five:

Lesson 5.5

Understanding character in drama

Assessment Objectives

- AO1, AO3

Resources

- Worksheet 5.5; PowerPoint 5.5

Big question

Begin by asking students how writers create or construct 'character' in other areas of literature they have studied. For a bit of fun, you could get them to draw a five-point star and for each 'point' come up with writers' techniques, for example: *character's speech; character's actions; what other characters say (about them); how other characters act towards them; their context – for example, setting / where they live and so on.*

START THINKING

Q1: Some, but possibly not all, students will identify Othello from Shakespeare's play of the same name, a play in which a respected soldier is tricked into believing his wife to have betrayed him with the consequence that he kills her – and then himself. This task is really to get them thinking about his personal story (the idea of a character's 'journey' or development is worth mentioning at this stage) – his all-powerful love for someone that others desire, and perhaps believes he does not deserve; his tragic death; and his characterisation – brave and respected (as a soldier), despised as an outsider / foreigner, and racked with jealousy.

EXPLORE THE SKILLS

Q2: Once the students have talked about Othello and how his character is seen, they can briefly note down ideas in response to the task. Take brief feedback, but once again point out that the way we see character is dependent on lots of factors *around* him or her.

The notion of what makes a major or a minor character is useful in gaining an overview of a play and how its constituent parts interlink. Work through the two lists and discuss them in relation to an example of your own choice. But be careful to stress that 'minor' might suggest 'unimportant' and that there are more subtle levels in character contribution: for example, Brabantio (father of Othello's wife, Desdemona) has particular attitudes towards Othello that, perhaps, express wider perspectives on Othello which both an audience and other characters hold.

Q3a and b: Give students **Worksheet 5.5** upon which they can record their ideas. Share some of the ideas – if students have covered the same text, do they agree on who is major or minor? This sort of discussion can be useful in unpicking how the action develops but also opens up debates about characters' contributions to key themes or ideas.

DEVELOP THE SKILLS

Briefly look at the stock characters grid. Ask students if they could provide examples of stories or films in which these types appear. American rom-coms are often fertile ground!

This can lead into **Q4**, which relates specifically to plays: take feedback from students – elicit from them other types such as 'the evil genius', 'the mad scientist or magician who takes on the gods', 'the naive / innocent beauty', 'the despised or malignant servant or outcast' (very common in fairy tales but also in drama, for example Miranda in *The Tempest*), and so on.

Q5 and Q6: Students should briefly discuss the characters and then suggest responses.

Example responses:

Q5: *Othello, could be 'the passionate lover'; Iago: the confidante.*

Q6: *This new information might suggest Othello is the tragic hero, and Iago a different sort of confidante – a malignant one.*

Now, move on to the idea of 'status'. Read about the different ways status can be shown and then ask students to work in small groups to read aloud the extract from *Beauty and the Beast* before discussing **Q7a** and **b**.

Example responses to Q7:

- a) *The Beast ought to have the power – he is a powerful monster after all, and has a palace and servants.*
- b) *But Beauty seems to have power – she asks the questions; she makes statements – 'I can't stay here forever'. Also, the Beast's reactions, such as 'recoiled in pain' show what she says wounds him.*

Extra challenge: You could ask more confident performers to create a short performance of the *Beauty and Beast* scene. Ask the students playing the main two roles to try to adjust their performance according to a 'status scale'. How far can they push it so that it seems like Beauty is completely in control (on a scale of 1–10, can she 'play it' at 8 or 9, perhaps even be scathing and almost cruel?) or vice versa so that although the Beast says and responds sensitively, you still make it clear he is the one in charge (perhaps 6–7 on his status scale)?

Extra support: You may need to underline or highlight the key quotations for **Q7a and b** and then ask less confident students what these tell us about the Beast's situation and his feelings.

APPLY THE SKILLS

Q8: Students should work on their own to write the final paragraph. As a good example of what they might have written – and as a basis for future work – show them **PowerPoint 5.5, Slide 1**, which provides a model response. **Slide 2** breaks down this response so that students can see how it works. **Slide 3** provides a structural template for future paragraphs. (This is a more elaborate version of Point, Evidence, Explanation.)

BIG ANSWER PLENARY

Ask students to create a second five-point star, this time adding ideas for all the different ways characters can be described: for example: *major, minor, stock / archetypes, rounded, high / low status*.

Worksheet 5.5: Understanding character in drama

Student's Book Question 3a and b

Use this table to record information about the main characters and those you might consider secondary or less important.

Character types	Names (if they have them), and what they contribute to the story or themes
major characters	
less important characters who, nevertheless, have some influence on plot or themes	
Truly 'minor' characters (these might appear briefly, or just have roles, for example, 'cook')	

Lesson 5.6

Understanding dramatic characterisation

Assessment Objectives

- AO1, AO3

Resources

- Worksheets 5.6a and b; PowerPoint 5.6

Big question

Briefly re-cap what has been learned about the creation of character from the previous lesson / unit (if completed) and more widely from character study in other formats.

START THINKING

The diagram in the Student's Book fleshes out in more detail the precise ways in which dramatists create or construct character.

Q1: Students should initially work on their own, and then share ideas with a partner. Point out to them that the first appearance of a character can often be revealing. By getting students to focus on such precise moments, you are enabling them to tackle aspects of the extract-based analysis but also wider exploration of a character over the course of a play: how does the way we first see a character compare with their final appearance? (For example, look at how this would show Othello's fall from favour.) Take feedback on what they have discovered.

Q2: Use **Worksheet 5.6a** for this task. It will be a useful point of reference for students over their course of study.

EXPLORE THE SKILLS

Now, read aloud the extract from the stage directions for *Humble Boy* and ask students to work on their own to answer **Q3** and **Q4**. Take class feedback.

Example responses:

Q3: 'timid' and 'mousy'; watches 'with concern'; indirect information – comes from her description – 'brown shoes', 'black clothes', 'petite' and 'doesn't get to close' (to Felix)

Q4: She is reticent and lacks confidence, slightly in awe of Felix, perhaps even fearful of his reaction.

Q5 and Q6: Ask students to find the answers for themselves and then give feedback.

Example responses:

Q5: 'Felix glances at her then returns his attention to the hive.'

Q6: c) would be the best interpretation based on everything we are told about her, plus Felix's reaction – or lack of it.

DEVELOP THE SKILLS

Q7: Before students tackle the script and then **Q8**, you might want to display **PowerPoint 5.6**. This is designed to make a rehearsed reading or short performance more useful and help students when visualising or developing ideas about characters. **Worksheet 5.6b** also has a copy of the extract so that students can mark up or highlight the areas that provide information about characterisation.

Then, ask students to work in pairs or small groups to read or perform the script. While they do so, you could intervene and ask them to consider the points about initial impressions from **Q7**.

Q8: Once students have read the script, they can work independently to complete the table. Once this is done, share feedback. Selected responses might be:

Gros Jean, actions	<i>'packs a bundle' – he's clearly leaving for a while; tries to leave before she 'stirs' – we might infer he doesn't want a scene because he knows she'll be upset or he might feel guilty about leaving.</i>
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Gros Jean, speech	<i>it's best you don't know' perhaps because she'll disapprove or be frightened by his plans, and will try to dissuade him; perhaps he recognises that she might be right? 'Is big man I reach now, not no little boy again' – he doesn't want to be treated as a child, wants to prove himself? 'Look this arm, but to split trees is nothing. I have an arm of iron, and have nothing I afraid.' – this suggests he thinks of manhood as being about physical strength and bravery, not necessarily wisdom or knowledge; could imply he is foolish or naive?</i>
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Q9: Have students write their sentences about Gros Jean on slips of paper. These could be passed around so that each student looks at what others have said.

Q10: Now they produce a similar table for Gros Jean's mother. A possible table would look like this:

	Gros Jean's mother	Inferences
Actions	<i>She 'stirs and watches'.</i>	<i>Suggests nothing escapes the watchful eye of mother!</i>
Speech Example 1	<i>'You will leave me just so, My eldest son?'</i>	<i>Suggests she thinks he has a duty of care to the family as the eldest.</i>
Speech example 2	<i>'Woman life is so. Watching and losing.'</i>	<i>Suggests she feels powerless.</i>
Speech example 3	<i>'Your grandfather, your father... now they bury in small grass... jaws of the ant stronger than them now.'</i>	<i>This suggests that she thinks physical prowess and bravery count for little.</i>

APPLY THE SKILLS

Students may need more time – perhaps homework – to complete this task, drawing on the information, both implicit and explicit, from the script extract. The main thing they need to focus on is linking their ideas together so that their explanation is clear and analytical.

Extra support: You might wish to supply a two-paragraph framework to help students structure their response.

For example:

Paragraph One: Sentence One: a general comment about how you see the relationship as shown from actions:

The relationship between the mother and son seems...

Sentence Two: an example / evidence from the script.

For example, when Gros Jean gets up, we are told that...

Sentence Three: add a further detail, related to his mother's behaviour, and what this reveals.

However, his mother..... and this suggests that...

Paragraph Two: move on to what they say to each other.

Extra challenge: Ask students to write a comparison of the different ways the relationships in *Humble Boy* and *Ti-jean* are portrayed by the writers. What differences are there?

BIG ANSWER PLENARY

Use the plenary for a recap on the different ways students can closely analyse script for characterisation.

Worksheet 5.6a: Understanding dramatic characterisation

Student's Book **Question 2**

Use this table to record information about the main characters in the play you are studying.

As you go along, or as you look back at your reading, fill in the relevant details. In some cases, these can be references (not the whole speech!) such as Act 5 Scene 2.

Inferences that can be drawn					
Important dialogues with other characters					
Important individual speeches					
Notable gesture / movement					
Costume / appearance					
Character names					

Worksheet 5.6b: Understanding dramatic characterisation

Student's Book Questions 7 and 8

Use the version of the script below to help you highlight or annotate key aspects.

For example:

- key appearance or information about a character
- distinctive or important things they say or do
- how others respond.

Daybreak. The hut. The MOTHER and her sons asleep. GROS JEAN rises, packs a bundle. His MOTHER stirs and watches. He opens the door.

MOTHER You will leave me just so,
My eldest son?

GROS JEAN Is best you didn't know.

MOTHER Woman life is so. Watching and losing.

GROS JEAN *Maman*, the time obliged to come I was to leave the house, go down the tall forest, come out on the high road, and find what is man work. Is big man I reach now, not no little boy again. Look this arm, but to split trees is nothing. I have an arm of iron, and have nothing I afraid.

MOTHER The arm which digs a grave
Is the strongest arm of all.
Your grandfather, your father,
Their muscles like brown rivers
Rolling over rocks.
Now they bury in small grass,
Just the jaws of the ant
Stronger than them now.

Derek Walcott, from *Ti-Jean and His Brothers*

Lesson 5.7

Exploring themes in drama

Assessment Objectives

- AO1, AO3

Resources

- Worksheet 5.7; PowerPoint 5.7

Big question

Write or display the words 'ambition', 'desire', 'pursuit of truth', 'conflict' and 'jealousy' on the board. Ask students what general word or words we use to describe these when talking about literature. (Answer: *theme* – or perhaps *ideas*, *issues* as well)

START THINKING

Q1: Ask for general class feedback on themes in books they have studied. Get students to explain why particular themes are relevant to their plays – is it through a specific character, a relationship? Or is it mostly to do with the action – the key events? Or, use of language?

EXPLORE THE SKILLS

Remind students of the particular way drama texts convey themes, and then look at the two extracts from *Private Peaceful*. Conscript some confident students – preferably the same ones playing the parts of Charlie and Tommo – to perform the two extracts. You might need to explain what 'piggyback' and 'No Man's Land' refer to (the former carrying someone on your back with their legs under your arms; the latter, meaning the land between two armies which neither occupies).

Q2 and Q3: After they have all read the scripts, students should work in pairs to discuss the questions and then feed back to the class as a whole.

Example responses:

Q2: *Charlie seems to be the one encouraging his brother or offering help: 'Piggyback?' 'It's not so bad', 'We'll get you out', and so on. Tommo is the one suffering or in trouble, and Charlie is the one helping him out; the scenes take place on the way to school, and on a battlefield.*

Q3: *Students could potentially make an argument for all the suggested themes, although 'weakness' and 'war' are perhaps the least obvious ('weakness' is an interpretation – we'd need to know a lot more about Tommo before we suggested this; 'war' only really relates to the second extract, and doesn't really seem like a 'theme' as such).*

Q4: This is an important point: being able to be more specific about themes can help with expressing ideas in essays. Students can briefly discuss and then share ideas. The first is probably the only one that really fits both extracts.

DEVELOP THE SKILLS

Q5: For this question, read the script aloud – or get another small group of 3–4 students to perform it – and then ask students to look at the suggested themes and think how each might apply or not to the text. Once students have decided, you could get four students to hold up placards with the four themes written on them. With 'left' being 'not very relevant' and 'right' being 'very relevant', ask individual students to come up and move the placards / themes into the position they think best represents their importance, justifying their choice or order at the same time. (A possible order would be (left to right): *conflict between British and Germans; stupidity of war; inner conflict; conflict between characters* – although other orders could be justified too.)

Q6: Students can then try to write a paragraph based on their findings. There is no 'right' answer here but make sure they do justify what they say.

Q7: Distribute **Worksheet 5.7** and ask students to work in pairs to complete the grid. Other examples they could add are:

- *'You take us out there now and the German machine guns'll just mow us down' – this tells us that Charlie knows it is stupid to go out and he and his brother will be unnecessarily killed. It tells us that 'brotherly love' is perhaps more important than blind obedience to one's country.*
- *Another statement is 'I can't go with you because I'd have to leave Tommo behind, and I can't do that.' He will stand up to his commanding officer and refuse an order if it means protecting his brother, even if it means he might be severely punished. Brotherly love runs very deep!*

Q8: There is space at the bottom of the worksheet for students to complete the paragraph.

Now, read aloud or show a performance of the speech from *Hamlet*. This is quite a difficult speech, so you might want to use **PowerPoint 5.7, Slide 1** to show a 'modernised' summary of what Hamlet is saying. **Slide 2** could be used with other soliloquies in the plays students are studying as a guide to what to look for. (The slide could equally be used for understanding characterisation – see **Lesson 5.6**.)

Q9: Students can work in pairs or small groups on this extract and the question. Once students have finished, go through the speech again, and take feedback.

Example responses:

- *Hamlet raises his sword to kill his uncle as he's praying; but he doesn't.*
- *He can't make up his mind because his uncle is praying in church, so if he is killed he'll probably go to heaven (not hell) as he is behaving in a godly way. Hamlet feels it is not like a real revenge and will be doing his uncle a favour by 'helping' him to heaven.*
- *He keeps saying 'now' but doesn't actually act; he says his uncle is 'seasoned' – a bit like a dish ready for cooking – to go to heaven, which isn't what he wants; he says 'away', putting his sword back in its scabbard.*

Extra support: Print out copies of the **PowerPoint 5.7, Slide 2** for less confident students to refer to when answering the related tasks.

APPLY THE SKILLS

Q10: Students should attempt to write the two paragraphs on their own. You could suggest that they split the two paragraphs as follows:

- Paragraph One: how Hamlet feels at the start of the soliloquy – the chance he's been given, and how he then wavers ('This must be scanned' – thought about)
- Paragraph Two: how his words show his feelings change, and what happens at the end of the extract

Extra challenge: Some students could read the whole of the soliloquy (it's in Act 3 Scene 3) and answer the following question: In what circumstances does Hamlet feel it would be better to kill his uncle (as opposed to in church)?

BIG ANSWER PLENARY

To evaluate how well students have understood the way themes can be gleaned from texts, ask them to consider which of the following themes could also be present in both *Private Peaceful* and *Hamlet*: 'guilt', 'shame', 'anger'. If they can make these more specific, then all the better: 'shame about not being strong enough to survive on your own', for example.

Lesson 5.8

Analysing setting and staging

Assessment Objectives

- AO1, AO3

Resources

- Worksheet 5.8; PowerPoint 5.8

Big question

'Setting' and 'stage design' do not mean quite the same thing. As preparation for this lesson, write the following two descriptions on the board:

- *The moor: a stormy wild night*
- *A large, withered tree stands centre stage; a fallen branch lies nearby; behind, there is a distant circle of light, like a moon*

Ask students which of these is 'stage design' and which is 'setting'? (The latter is a stage design.) Explain that sometimes playwrights specify a particular design or staging, at other times, they simply suggest a setting (and it is up to the producer to decide how to realise it).

START THINKING

Q1a and b: Give students this fun task to do in pairs – this is not an exact science, but the task is really to get students to become aware of context – in terms of setting.

Example responses:

- *a busy Italian market-place: a moneylender* (The Merchant of Venice)
- *an exotic island: a powerful magician* (The Tempest)
- *castle walls: soldiers on patrol* (Hamlet)
- *a dungeon in a royal prison: a nobleman about to be murdered* (Richard III – Clarence about to be killed)
- *a forest at night-time in the summer: lovers meeting in secret* (A Midsummer Night's Dream!)

EXPLORE THE SKILLS

Q2: Read both extracts aloud, and explore briefly the idea of the general setting in each case, and then the more specific stage elements that the playwright includes. Students can continue to work in pairs for this, and then share responses.

Possible comments:

- *Act 1, Scene 1 is interior (inside), and 'belongs' to O'Neill – it represents his status / power*
- *Act 1, Scene 1: a large, refectory style table; some chairs and stools; a sideboard, vase / flowers*
- *Act 2, Scene 1: a wooden box as a table; 'loose pages' on the ground*

Q3: Now ask the class to identify, as a whole, what we are told about O'Neill – it will be helpful for them to point specifically at the key descriptions.

- *In the first, he is doing a leisure activity – putting flowers in vases; in the second, he is 'writing rapidly...';*
- *he moves 'quickly and energetically'; in the second he 'writes rapidly, with total concentration, almost frantically'. He looks 'tired and anxious and harassed'.*

Q4: The follow-up writing task could be done as a shared exercise, with the class suggesting how to write a model paragraph on the board and you mediating.

For example:

In the first scene, the audience is presented with O'Neill in his own 'spacious' but 'comfortless' home quickly moving around arranging flowers. It is his house and he is clearly in control, and in a position of some power.

However, at the start of Act 2, Scene 1, O'Neill is in a wild location, trying desperately to write something with little or no comfort. The large table of the first scene is now a 'wooden box' and he looks very stressed – 'anxious' and 'harassed'. His power seems to have drained away.

DEVELOP THE SKILLS

Give out **Worksheet 5.8** and ask students to complete the highlighting task as a way of helping them tackle **Q5**.

Example responses:

- *He says the countryside is 'crawling with troops', not 'mountains...' but 'bloody bogs' (muddy wet fields).*
- *The local people – are 'scavenging', 'begging', digging up roots – and 'look like skeletons'. Also, the mountains are 'crawling with troops'.*
- *This adds to the sense that life is suddenly very hard for them both – though perhaps not as bad as for the local people. Also, 'crawling with troops' makes it sound as if they are cornered, being hunted down.*

Q6: The most apt words would be: *inhospitable; harsh; isolated.*

Q7: Students can complete this task independently. A possible sentence:

They find themselves on the run in an inhospitable and harsh landscape in which local people are suffering terribly.

Now, get pairs to perform the *Waiting for Godot* script, either by reading it aloud or as a mini-performance, before putting them into small groups to discuss the questions.

Extra support: Before groups tackle the questions, revise the meaning of 'symbol'; you could take an example, such as a newborn lamb, and talk about it representing new life, innocence, and so on. Then, ask students to write 'tree' and come up with as many connotations as possible (possibly: 'life', 'growth', 'age', 'family – tree?' 'change / seasons', and so on).

Now, ask students to tackle **Q8** and **Q9**, bearing in mind that if nothing very dramatic is happening in the scene, then what might the play be about – based on its setting?

Example responses to Q8:

- *The tree might bring to mind growth and change, age, shelter and support.*
- *The road could be the 'road of life' – a person's journey through life?*
- *'evening' could signify things going to sleep – or even fading or dying (the light going out?) or the coming darkness – 'death'?*

Q9: *This adds to the symbolic mood – he thinks he's talking about life – the struggle to survive or find meaning, not take off your boots!*

Extra challenge: Some students could create a grid of different settings and stage designs given in the openings of 3–4 plays (including the ones they are studying) and these here. For each, they could comment on: the mood or tone created; any themes or ideas which seem to be suggested.

APPLY THE SKILLS

Q10: Students should try to write about this scene independently, using what they have learned from the discussion around **Q8**. They should comment on the following:

- the simple, rather bleak setting – a road and a tree
- the fact the men seem as if they are on a journey – but it could be a metaphorical one (the journey of life)
- the symbolism of the tree and what it might stand for.

BIG ANSWER PLENARY

Display **Powerpoint 5.8** as a summary slide for elements students should look out for when commenting on setting or stage design. You could ask for suggestions and then reveal one bullet point at a time.

Worksheet 5.8: Analysing setting and staging

Student's Book Question 5

In the script:

- underline any props – objects, items, and so on – which are mentioned in the scene directions
- highlight or shade references to 'people' mentioned by O'Donnell, and what they are doing
- circle any references to the landscape – the countryside itself.

O'DONNELL I had to make detours going and coming back –
the countryside's crawling with troops. And there
were a lot of things to see at home – disputes –
documents – the usual. Look at my feet. These
Sperrins aren't mountains – they're bloody **bogs!**

[...]

O'NEILL Have you any food?

*(O'Donnell opens his leather bag and produces a
scone of bread. O'Neill goes to him, takes the
bread and eats it hungrily.)*

O'DONNELL My mother made me half-a-dozen of them but I
met a family begging on the roadside near Raphoe.
Everywhere you go there are people scavenging in
the fields, **hoking up** bits of roots, eating fistfuls
of **watercress**. They look like skeletons.

bogs: muddy marshland

Raphoe: another local town

hoking up: digging up

watercress: a salad vegetable which grows in rivers

Lesson 5.9

Evaluating the dramatic effectiveness of plays

Assessment Objectives

- AO3, AO4

Resources

- Worksheet 5.9; PowerPoint 5.9

Big question

Write or display the following two statements on the board:

'I loved the play! It was so great!' and 'I found the play incredibly moving; the simplicity of Lear's words, cradling his dead daughter perfectly summed up grief and loss.'

Ask students which one of these simply asserts a viewpoint (the first) and which one shows viewpoint *and* personal engagement *and* makes a judgement about what the playwright does (the second)?

START THINKING

Q1: Students could work in pairs or threes and use the task to help them embed the knowledge about evaluation from the task above. The key is to ensure they know how to move on from expressing an opinion to justifying and commenting on the writer's skills and the effect it has on the reader / audience.

EXPLORE THE SKILLS

Read through the grid making sure students understand each of the different aspects, and then get students to read the Pinter extract to themselves (**Q2**). At this stage in the course, students should be getting 'exam-ready', so insist that they don't read this aloud or as a group.

Q3: This question is also about students beginning to make their own judgements, so, for the moment, make sure they address this task alone. Students can make their own notes, and then share feedback as a whole class.

Example responses:

- *They seem to agree at first – both are aware of the man's presence, but towards the end they seem to disagree about summer and storms.*
- *There is no expression of love on either side; Flora seems to be the one asking – almost pleading with Edward – as if worried he'll do something cruel.*
- *The lines and sentences are mostly short and fairly abrupt statements or utterances.*
- *Edward seems to have more status – Flora sometimes speaks in a hesitant fashion; Edward is almost rude to her, telling her he doesn't want to know what the man is wearing, for example.*

DEVELOP THE SKILLS

Q4 and Q5: Now read aloud the two responses to the extract and ask students to look at which of the two displays the qualities listed. Display **PowerPoint 5.9, Slide 1** to show a visualisation of the skills as shown in response B.

Q6: Students should try to construct their further comment on their own. A suggested model would be: *Edward is like a teacher or parent scolding a child. It seems as if he finds her observations unimportant or irrelevant: he'll do what he wants to do.*

Q7: For this question, have students continue to look at the script on their own, using the questions as a prompt.

Extra support: These are quite difficult questions, so it might be helpful to prompt less confident students by giving them these clues. (Some pointers are also provided on **PowerPoint 5.9, Slide 2.**)

- Find any reference to the 'match-seller' first – for example, there are references to him in the hall and Flora says there are things he can't seem to do. Edward also says something about him in the final line.
- We are told by Flora where the match-seller is near the start of the script.
- Think about the stage as a whole: is it likely it will just show Flora and Edward? Or might it also show the match-seller?
- Look at the end of the script for Edward's comment about the weather.

Example responses to Q7:

- *There's an inference he is deaf and blind; he didn't seek shelter, despite the storm.*
- *The match-seller is in the hall, and it seems to be the case that Edward and Flora are in the adjacent room.*
- *It is likely that the audience can see the match-seller's reactions – or lack of them.*
- *Edward mentions the unusual summer storm and the match-seller's lack of response to it.*

Extra challenge: Ask more confident students to consider the three questions in the boxes on p222 and then offer potential interpretations to the class as a whole. These can be recorded or noted down and used (or ignored) in the 'Apply the skills' task to follow.

APPLY THE SKILLS

Q8: This task will need to be planned and answered in full, so you might like to give students additional homework time to do it properly, ensuring they use quotations appropriately and respond with reasonable detail. You could suggest 2–3 paragraphs as a minimum response.

Distribute **Worksheet 5.9**. This can be used, should students need it, as a template for writing a response.

BIG ANSWER PLENARY

Ask students to list three key things that make an evaluation rather than an assertion. They should be able to say: an informed, personal engagement; interpretations rather than just one view (where relevant); supporting evidence and detail of what the writer does / how he or she creates effects.

Worksheet 5.9: Evaluating the dramatic effectiveness of plays

Student's Book Question 8

Write 2–3 paragraphs in response to this question:

To what extent does Pinter make you feel tension at this moment in the play?

Checklist for success

- ✓ Stick to the key focus of task – Pinter's creation of tension.
- ✓ Comment on any aspects in the text that might show this.
- ✓ Support any comments you make with evidence from the text.
- ✓ Explore more than one possibility where it is appropriate.

<p>Paragraph 1: Pinter's creation of tension in the overall situation – what is happening in the scene, what the audience can see</p>	
<p>Paragraph 2: Pinter's creation of tension in the relationship between Edward and Flora – how they speak to each other, what they say about the match-seller</p>	
<p>Paragraph 3: any other factors that create tension or unease – the general description of the match-seller, the weather, and so on</p>	
<p>Modal verbs and useful explanatory statements</p> <p><i>might, could, should, may, will, would</i></p> <p><i>It... this... suggests, seems as if, implies that, conveys the idea that... It is possible that...</i></p> <p><i>We can... infer from this, interpret this as..., see that..., consider that... how...</i></p>	

Lesson 5.10

Extension: Evaluating key points and moments

Assessment Objectives

- AO3, AO4

Resources

- Worksheet 5.10; PowerPoint 5.10

Big question

Explain that 'effectiveness' is quite a dry word which really encompasses the ability of a writer to create an emotional response, or to raise interesting questions or ideas through their writing.

START THINKING

Before you read aloud the two students' comments on the ending of *The Taming of the Shrew*, you could give a few more details about the end of the play. In it, at a feast celebrating the marriage of three couples, including Petruchio and Katherina, Petruchio makes a bet that he will be able to summon Katherina whenever he calls her and she'll pledge allegiance. The other two men's wives fail to come when called, but Katherina does and also pledges allegiance to her husband, bending down at his feet.

Q1: Once students have had a chance to respond as a class, elicit the idea that the first student means that the play's end is satisfying because everything is sorted out and resolved (no questions remain; as a typical comedy, the main lovers end up married); however, the second student feels the play's ending is deliberately ambiguous – Shakespeare is perhaps ambivalent as to whether Kate should have been, or is, tamed.

Q2: Students can consider each of these ideas – you could ask them to discuss what each means or refers to (for example, does being 'true' to your character mean that the character doesn't change or develop, which could be less interesting?).

EXPLORE THE SKILLS

Read through these further explorations of what makes endings 'satisfying' or 'memorable'. Elicit from students that the first – 'natural fulfilment of actions' is particularly, but not only, true of tragedy: errors of judgement or character flaws lead to tragic ends. 'Reconciliation' and 'separation' can both be moving in different ways.

Q3: Students can discuss with each other the particular emotions the play they are studying brings out. Ask them if it might be considered as 'cathartic'. You could perhaps find 4–5 quotations from the play being studied, write them or display them and then ask students to suggest relevant emotions ('anger', 'sadness', 'fear', 'regret', and so on). Point out that these may be emotions present *in the play* rather than just ones the audience feel.

DEVELOP THE SKILLS

Now, talk through the three-stage process for evaluating a particular point in a play, before reading the extract from *King Lear* and tackling **Q4**. Students could work in pairs to read the scene aloud and then make notes on each element of the task. They may need some prompting for the responses as these are tough questions.

Example responses:

- *In the context of the play, the death of Cordelia could be seen as a punishment for Lear's earlier mistakes – the tragic consequence of his pride and misjudgement. His own death is a natural consequence of this, too.*
- *The emotions might stretch from initial relief that she and Lear are reconciled – a feeling that order is restored – to sadness and shock when she is murdered – to sympathy for Lear and his desperate attempts to save her – perhaps to anger (at Lear? or those who killed her?) and pain.*
- *The simple utterances are painful and negative – which adds to the sadness 'No, no', 'Never, never...'*
- *The repetitive, hopeless wish to see breath – 'Look!', hoping others will agree.*
- *The rhetorical question – and the fact that Lear addresses his dead or dying daughter directly ('Thou').*

Q5: Working independently, students can now attempt to put the above into a coherent paragraph. There is no set response, but make sure they begin with: *'The scene is memorable / satisfying in the way it...'* and that they interweave quotations carefully. You could show them the model paragraph on **PowerPoint 5.10, Slide 1**, based on *The Taming of the Shrew*.

Extra support: PowerPoint 5.10, Slide 2 shows the opening of the model paragraph.

APPLY THE SKILLS

Q6: Students can use the same grid reproduced on **Worksheet 5.10** to record their ideas.

Q7: Students can also use the model paragraph from **PowerPoint 5.10, Slide 1** for the response on their own play. Although the example on **Slide 1** is detailed and fairly complex, it can essentially be broken down into the three elements:

- What is it about the ending that makes it memorable?
- How does it fit what has gone before in terms of action, character, and so on?
- What impact does it have?

BIG ANSWER PLENARY

Share or display the finished paragraphs about the studied play and then ask students to peer-assess, perhaps highlighting or annotating others' paragraphs to note whether they have commented thoughtfully on the impact of the scene.

Worksheet 5.10: Extension: Evaluating key points and moments

Student's Book Question 6

Consider the play you are studying. Make detailed notes on how the final scene – it can be the whole scene or the last 2–3 pages of it – could be described as 'satisfying', 'memorable' or 'significant'.

Use this table.

Feature	In what way	Key lines	Effect
resolves problems, mysteries or reveals secrets			(for example, satisfies our need for the truth to be shared)
character rewarded or reconciled			(for example, creates sense of joy / happiness?)
character punished / dies or learns hard lesson			(for example, creates emotional impact?)
embeds or further explores themes or key ideas (i.e vanity is dangerous)			

Lesson 5.11

Planning and writing a critical essay

Assessment Objectives

- AO1, AO2, AO3, AO4

Resources

- Worksheet 5.11; PowerPoint 5.11

Big question

Begin by looking at the band criteria for Band 7 for this question, exploring some of the key 'ratchets' of attainment, such as: 'integration of evidence', 'clear, critical understanding' and how the student 'sustains a perceptive, convincing and relevant personal response' with focus on 'how writer responds sensitively to... effects'. You could ask students what they understand by these terms, and how this might be achieved.

UNDERSTAND THE TASK

Read the set question and make clear the need to highlight the core aspects to address (as shown in the grid that follows). Also, point out that, although this is asking them to investigate a particular viewpoint or idea about the text, they should present a response which considers alternative views (in this case, whether in fact the fantasies are not so 'hateful' as the quotation leads us to believe).

Q1: Read the possible explanations and ask students to suggest which is the closest to explaining the focus: it is 'B'.

Q2: Ideally, students should have a copy of the question and be able to highlight the key words before 'decoding' them, as shown the example.

Possible responses:

- Students must explore two key moments and analyse whether they involve this theme / idea.*
- Students have to look at one particular person across the play as a whole and explore a view about him / her.*

GATHER YOUR IDEAS AND EVIDENCE

Refer students back to the question about *A Midsummer Night's Dream* and then take them through the process as outlined in this section. For **Q3**, students could suggest Bottom's experience of being loved by Titania: her directions to the fairies to take care of him in Act 3 Scene 1, or Act 4 Scene 1 when he is being attended to in her bower.

- Bottom's dream – his speech at the end of Act 3 Scene 4
- The 'rude mechanicals' play (Pyramus and Thisbe) is a sort of fantasy: Act 5 Scene 1

Deciding which would be most fruitful to explore is difficult, but clearly Bottom's dream is not 'hateful', so that might work as a good counterpoint in an essay or would, at the very least, balance responses which felt the play was more cruel than kind.

Q4: Students can work in pairs to match the evidence to the quotations.

Answers: *Helena's quotation – this comes when she believes she is being mocked in Act 2 Scene 3; Titania's quotation – Act 4 Scene 1; Hermia's – having a dream, Act 2 Scene 2.*

Q5: Suggest students work with a copy of the play to find suitable quotations:

- *Oberon's thoughts about punishing Titania can be found in: Act 2 Scene 1 in the lines starting 'Well, go thy way: thou shalt not from this grove / Till I torment thee for this injury...'*
- *Bottom looking ridiculous: Act 3 Scene 1: 'Re-enter Bottom wearing an ass's head'*

PLAN YOUR RESPONSE

Display and / or read through the stages of the planning of the response with the students. Once students are clear about the process to follow, they can work on their own to complete **Q6**. There is no 'right' set of ideas to add to the grid. This is a point worth making to students: the selection of ideas is partly based on which moments or examples of language use they find best demonstrate fantasies that are 'hateful' and fantasies that are kind or beautiful.

WRITE YOUR RESPONSE

Q7: Use the given list to remind students of the approach needed. If useful, look again at the band criteria for higher-level responses (Band 7 or 8) before they begin their own analytical paragraph.

Extra support: Give out **Worksheet 5.11**, which provides a scaffolded template for completing the paragraph.

Once students have completed their paragraphs, they should share them with others in the class, highlighting the extent to which they have met the band criteria.

Once students have completed this process of close work on paragraphs, they should move on to **Q8** and complete the whole essay.

Extra challenge: Some students could write two similar paragraphs on a related exam task. For example: 'To what extent do you agree that Oberon is a cruel fairy?' Students could draw on similar evidence as for the main task in the Student's Book, but focus it on character, and argue both sides of the case. The first paragraph could argue that Oberon's fantasies have made Helena very upset; the second could balance this with reference to the final outcome – when Helena ends up with Demetrius.

BIG ANSWER PLENARY

Show students a model paragraph on **PowerPoint 5.11** and have them identify the ways in which the key criteria have been met. This paragraph is structured in a more complex way than the scaffolded one on the worksheet, but this allows for further comment and detail to be included – as shown. The colours represent:

- Blue – the contextualisation of the comment – what the focus is
- Red – the quotation / evidence
- Purple – analytical comment
- Blue – link back to rest of play
- Brown – interpretation balances view and introduces counter idea
- Blue – final summative point linked to essay title / focus.

Worksheet 5.11a: Planning and writing a critical essay

Student's Book Questions 7 and 8

Write your own analytical paragraph taking a further point from the plan. Use the quotation by Helena from the Student Book when she believes Lysander and Demetrius are pretending to be in love with her.

Start with a topic sentence.	Another time when the audience witnesses Shakespeare's presentation of cruel magic is in Act 3 Scene 2...
Add the relevant quotation.	Helena says...
Analyse its effect.	Her use of the words... suggest that the new situation she is in has emotionally affected her as...

Worksheet 5.11b: Planning and writing a critical essay

<p>Add further comments if you can, linking it to other points in the play.</p>	<p>This links with...</p>
<p>Any other related points, perhaps presenting a counter point of view.</p>	<p>However...</p>

Lesson 5.12

Evaluating your critical essay

Assessment Objectives

- AO1, AO2, AO3, AO4

Resources

- Worksheet 5.12; PowerPoint 5.12

Big question

Read through the band criteria for Band 8 and Band 5 to elicit the ratchets of attainment between the two, highlighting the way in which the lower-response shows ‘understanding’ but only some ‘deeper implications’. This perhaps hints at the ability to make links across the text and consider wider – and more developed – interpretations. In reality, this could mean adding a sentence or two to a key point, linking to another idea or point in the play, or taking an aspect of a key point and elaborating on it.

EVALUATE YOUR RESPONSE

Q1: Give students time to work on their own responses, annotating them in the way suggested.

The first response

Q2: Now, read aloud the first response in the Student’s Book and talk through the annotations, highlighting the skills shown. Clarify the vocabulary used in the annotations, and make sure the specific elements of the response are identified and discussed.

Extra support: Where the annotations need explaining, the following list might be useful:

- ‘personal’: this means, ideally, your own ideas, but it does not mean ‘anything goes’ – comment must be supported by evidence
- ‘fluently’: this means that sentences flow and ideas can be followed without lots of clipped, short sentences which don’t seem to link with each other. It also means quotations are usually ‘embedded’ into sentences (like the word ‘embedded’ just there!)
- ‘symbolism’: where an object or person stands for a bigger idea or emotion (‘tree’ representing family?)
- ‘context’: can simply mean the precise setting of a scene or moment in a play (at dawn, by a river, and so on) or, more generally, what might have influenced the writer. Or how the play might provide evidence of life at the time it was written
- inference: a meaning which is not necessarily a literal or surface one, but one which might be worked out from the clues given.

These are available for display on **PowerPoint 5.12, Slides 1 and 2.**

Q3: Have students work in pairs to take one or two of the elements that need improving, and write a jointly-constructed paragraph with the improvement made. For example, show students **PowerPoint 5.12, Slides 3 and 4** as an example of how a paragraph could be improved. The key thing to point out, apart from the improved expression, is how the idea of the forest is developed to enable the student to say more about the nature of the ‘hateful fantasy’ Hermia faces.

The second response

Q4 and Q5: Ask students to close their books and give them **Worksheet 5.12**, which contains the second response without the annotations.

Read aloud the second response.

Q4: Students should work in groups. Give each group **one aspect** to look at from this list:

- coherent, fluent argument – the essay reads smoothly and the ideas link together well
- use of quotation or other supporting evidence – fluently embedded and carefully chosen
- developed or linked ideas – a point is further commented on or linked to other points or ideas in play
- detailed close analysis of language and its effects
- use of interpretation / original ideas or thinking
- evidence of an alternative view (that the play is not entirely 'hateful')
- an effective structure – ideas are introduced and summed up clearly

Ask students to identify where and how this has been used – and in what way it is better than the first response. Then, ask for feedback – one group at a time.

Extra challenge: Conscript more confident students from each group to come to the front of the class and explain where and how the second response demonstrates the particular skill their group has explored.

BIG ANSWER PLENARY

As spokespeople give feedback to the class, the individual students should quickly jot down the points on sticky notes and attach them to another clean copy of the second response (if they have already scribbled on the first). Now show them the annotated version from the Student's Book so they can see if anything was missed.

Worksheet 5.12: Evaluating your critical essay

Student's Book Questions 4 and 5

Read this second response to the task in the Student's Book.

You will be given one aspect to look at. Once you know what aspect you are looking at:

- identify where and how it is being used
- make notes on whether (or how) it is an improvement on the way it was covered in the first response

Although this is superficially a comedy, Shakespeare's introduction of a number of disturbing, even cruel episodes and ideas leaves a bitter taste in the mouth. The 'hateful fantasies' which Oberon intends to bring to Titania's dreams in fact emerge much earlier, in Egeus's own treatment of his daughter. He believes Lysander has 'bewitched' Hermia with 'feigning voice' in Act 1 Scene 1. Not only does this introduce ideas about pretence and disguise, it also suggests that Egeus is the one 'bewitched' - otherwise what could account for him saying he demands the right to 'dispose of her' as he wishes, or for her to be killed, if she refuses? This patriarchal society is not surprisingly one that Hermia wishes to escape.

However, the forest in which she plans to meet Lysander becomes yet another place of 'hateful fantasy'. Her true love is himself 'bewitched' by the magic potion intended for Demetrius and Hermia is left alone in the wood, dreaming of a 'serpent' that eats at her heart. The symbolic serpent reminds the audience of the Garden of Eden in which Eve was tempted to eat the apple from the tree. It sounds as if Hermia, like Eve, is being punished for desiring something she should not have.

The 'hateful fantasy' that afflicts Hermia, is also applied to Helena too. She has already suffered the indignity of knowing that Demetrius, who once loved her 'dissolved', when Hermia showed him some affection (Act 1 Scene 1). The verb 'dissolved' suggests that Demetrius is a vacant, empty man who is inconstant and weak. But worse is to come. First, he tells her he is 'sick' when he looks at her and will abandon her to the 'mercy of wild beasts.' (Act 2 Scene 2) Then, he miraculously seems to fall in love with her. It is no surprise that she does not believe his adoring words, and it seems rather unbelievable that by the end of the play they are presented as a happy couple - after all, it is only the magic which keeps them together: one wonders how this relationship may develop (or not) after the play ends?

Yet it is difficult to sustain the idea that 'hateful' fantasy is the only force in the play. Bottom's Dream is a wonderful one. His Garden of Eden is Titania's bower filled with 'purple grapes', 'green figs' and fans made from the wings of 'painted butterflies' (Act 3 Scene 1). This is surely paradise.

It is difficult to forget the unpleasant tricks Oberon plays, but it would be too strong to say that 'hateful fantasies' entirely dominate.

Lesson 5.13

Planning and writing a passage-based essay

Assessment Objectives

- AO1, AO2, AO3, AO4

Resources

- Worksheet 5.13; PowerPoint 5.13; examples of extract-based questions from the sample papers

Big question

Ask students what they think the core skills are for tackling an extract-based drama essay. How would they differ from a wider examination of a play or its characters? Elicit from them the idea that there is likely to be a specific focus on the function of the scene they are given, and that they will be able to draw closely on the material in it. This is not to say they should not refer to matters beyond the scene itself in any shape or form, but should see the rest of the play in relation to the scene – or what is learned from it.

UNDERSTAND THE TASK

Q1: Read through the *The Ash Girl* extract carefully and stop, if required, at various points to consider any vocabulary or dramatic references that students might find difficult (for example, 'dominant', 'muffle', 'breach').

Q2: Now read the task together, and note the highlighting of the key words and focuses. Make sure students understand that what they learn from this 'decoding' will guide the content of their response.

GATHER YOUR IDEAS AND EVIDENCE

Q3: Students can look again at the script and, on their own, think about what else might be useful for the essay. For example, they could look at: *what Owl says, and does; other stage directions or character information provided during the dialogue, and at the end.*

PLAN YOUR RESPONSE

Now, carefully read through the suggested alternative approaches with students, ensuring they understand the difference between the first, which is essentially working through the extract from start to finish, and the second, which focuses directly on the 'ways' used by the writer and tackles them one at a time.

Q4: This question asks them to decide what approach to take – in essence this means being clear about how they will tackle the essay, the points they want to make and in what order.

Q5: Now read and discuss the model paragraph with the class.

Q6: The 'objectives' mentioned in the task relate to the success criteria for an effective paragraph, so look at these again, and with the class go through each one, 'ticking off' whether the sample paragraph achieves them. For example, for the first, you could elicit the fact that the answer begins with reference to a 'sad, downbeat tone' and ends with 'emotional connection'. Both references relate to the exploration of how the scene is 'moving and emotional', which is what the task asks for.

In terms of the structure question, the paragraph comes from an essay which deals with the scene in stages, so this paragraph covers the opening.

WRITE YOUR RESPONSE

Q7: Students should now plan their response to the task. It will probably be easier for them to follow one of the two approaches advocated earlier.

Extra support: Students can use **Worksheet 5.13** to help them plan. You may need to help them further by giving them a list of key points to make and then asking them to place them onto the grid, and find suitable quotations. For example: *the language of the stage directions; the names of two of the characters; Sadness's words about loneliness and her effect on people; Sadness's imagery; what Sadness says to Ashgirl in response to her efforts (with the dresses), and then about her father. Owl's appearance as a sort of saviour.* Should you need these to hand, they are on **PowerPoint 5.13, Slide 1.**

Extra challenge: More confident students could take on the role of peer-teachers and work with less confident students to help them plan in the way advocated above.

BIG ANSWER PLENARY

Ask students to note down three key things they should remember about tackling extract tasks. Then, show them **PowerPoint 5.13, Slide 2**, which sums up these ideas.

Worksheet 5.13: Planning and writing a passage-based essay

Student's Book Question 8

Write an essay in response to the following task:

How does Wertenbaker make this scene so moving and emotional?

Use this paragraph plan to set out your key points.

Paragraph	Focus	Quotation or reference
1 [begin with a general introduction about what the task is looking for – and / or explains the key words.]		
2 [your first key point]		
3 [your next point]		
4 [your next point]		
Further paragraphs [your final point or points]		
Conclusion: [you could draw ideas together here]		

Lesson 5.14

Evaluating your passage-based essay

Assessment Objectives

- AO1, AO2, AO3, AO4

Resources

- Worksheet 5.14; PowerPoint 5.14

Big question

Read through the band criteria for Band 8 and Band 5 to elicit the ratchets of attainment between the two, highlighting the way in which the lower response shows 'understanding' but only some 'deeper implications'. You could interpret the latter as being about understanding the place of the passage in the play as a whole – for example, the extent to which it might be a turning point, or revelatory, without straying too far from the passage itself.

Q1: Give students time to work on their own responses, annotating them in the way suggested.

They should highlight or underline:

- [1] knowledge of and quotations from the text
- [2] links to deeper understanding of character, themes and context
- [3] close analysis of language that creates the core mood tone
- [4] clearly reasoned argument; strong focus on the question.

The first response

Q2: Now, read aloud the first response and talk through the annotations, highlighting the skills shown. Clarify the vocabulary used in the annotations, and make sure the specific elements of the response are identified and discussed.

For example:

- 'focus' – the ideas are specifically related to the question, not something else
- 'evidence' – this could be a reference to a particular moment, gesture or, more probably, a well-selected quotation (the actual words used by the playwright put in inverted commas)
- 'analyse' – to select particular words, phrases or ideas and 'interrogate' them – what does it mean? Why has this been said or used? (looking at each aspect in detail)
- 'effect' – this means how a particular aspect of the play (use of language, movement, and so on) makes the audience feel, or what mood is created. Could also refer to the impact of something on a character
- 'contextual' – related to the actual situation in the play (the night before a party, a meeting in the woods, and so on) or, more widely, the background to the play – perhaps when and why Shakespeare wrote it, or what we can learn about society at the time
- 'interpretation' – a specific way of viewing a relationship, idea or word / phrase (thinking beyond the obvious or literal meaning).

Extra support: These are all available on **PowerPoint 5.14, Slides 1 and 2**, should you need to display them.

Q3: Have students work in pairs to take one or two of the elements that need improving, and write a jointly-constructed paragraph with the improvement made. For example, show students **PowerPoint 5.14, Slides 3 and 4** as an example of how a paragraph could be improved.

The second response

Ask students to close their books, and give them **Worksheet 5.14**, which contains the second response but without the annotations.

Read aloud the second response.

Q4: Students should work in groups of 5–6 students. Give each group **one aspect** to look at from this list:

- coherent, fluent argument – the essay reads smoothly and the ideas link together well
- use of quotation or other supporting evidence – fluently embedded and carefully chosen
- developed or linked ideas – a point is further commented on or linked to other points
- detailed close analysis of language and its effects
- use of interpretation / original ideas or thinking
- an effective structure – ideas are introduced and summed up clearly (for example, using ‘summative sentences’).

Ask them to identify where and how this has been used – and in what way it is better than the first response. Number each member of each group from 1–5 or 6 (or however many are in each group) and then tell all number 1s to form a new group, all number 2s to form a new group, and so on. Then, they should share their group’s findings with their new group members.

Extra challenge: Have students write a continuation of the script. Ask students to imagine ‘Ash Girl’ is on the way to the ball where she might meet the Prince, but her carriage becomes stuck in snow. She has to walk to the ball. But on the way, she is confronted once again by ‘Sadness’. Suggest that students try to capture a similar mood as in the original script.

BIG ANSWER PLENARY

Share ideas about the ways in which the second response was an improvement on the first and then show students the annotated version from the Student’s Book.

Worksheet 5.14: Evaluating your passage-based essay

Student's Book Question 4

Read this second response to the task in the Student's Book.

You will be given one aspect to look at. Once you know what aspect you are looking at:

- identify where and how it is being used
- make notes on whether (or how) it is an improvement on the way it was covered in the first response

The writer's use of both dramatic structure and powerful language are key factors in creating a moving and emotional mood in this scene, which is only lifted by the appearance of Owl as a counterpoint to Sadness at the end.

The imagery used by Wertebaker is particularly powerful. 'Sadness' describes the impact of her presence on stage, and on people as a 'shadow cast against the wall' and a 'chill in the light.' The imagery here conveys a sense of impending doom, a gathering darkness and the word 'chill' suggests iciness - as if happy feelings are frozen or smothered. Later, this is linked to the metaphorical 'icicle in the heart', a sensory description which conveys the sharp pain of loneliness or sadness which can penetrate deep into your whole being. Such descriptions cast a very gloomy mood over the stage.

This threatening mood is further stressed by Sadness's anticipation of any sort of comfort felt by someone who might be lonely or depressed. The statement and reply structure hammers home the message that there is no way out: 'Call for help: I'll muffle your voice.' [5] Again, this idea of smothering silence is emphasized. For the audience who know Ash Girl is already isolated and alone, this can only create more sympathy for her plight.

A similar structure can be perceived when Ash Girl finally finds her voice and attempts to stress her right to be heard and recognized. When she says she'll sew all night long and 'make these dresses memorable', 'Sadness' replies bluntly, 'No one will thank you'. The use of the second person 'you' in this dialogue almost makes Sadness seem like a 'bad angel' on her shoulder, telling her to give up. This personification of sadness continues with the verbs she uses to describe her actions - 'I probe, I test... slide through the crack...'. In this way, the writer makes us believe she is getting through to Ash Girl and we begin to feel dread that sadness will win over hope. The idea that people in fairy stories live 'happily ever after' seems a distant dream to the audience at this point.

When Sadness really twists the knife by reminding Ash Girl that her father 'abandoned' her and 'no one's there for you...' the scene really reaches its emotional height, or should that be 'depth' as surely Ash Girl has been brought to the brink of despair? Fortunately, the writer finally relents and lifts the mood. Owl appears - someone *is* there for her after all. In these ways, the writer has taken the audience on an emotional journey - mostly plunging downwards into darkness, but at the end finally beginning to see the light.