


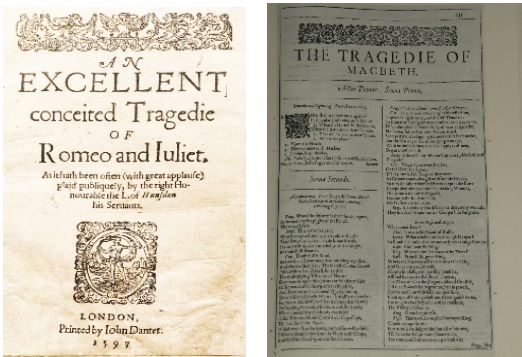



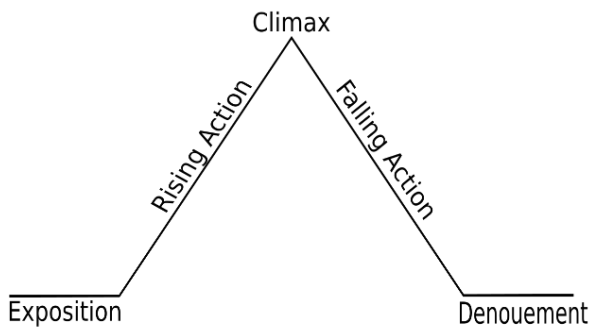
## Cambridge O Level Literature in English 2010

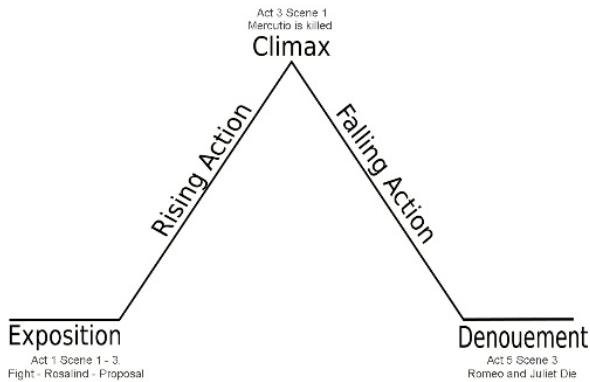
### Teacher notes: Drama AO1

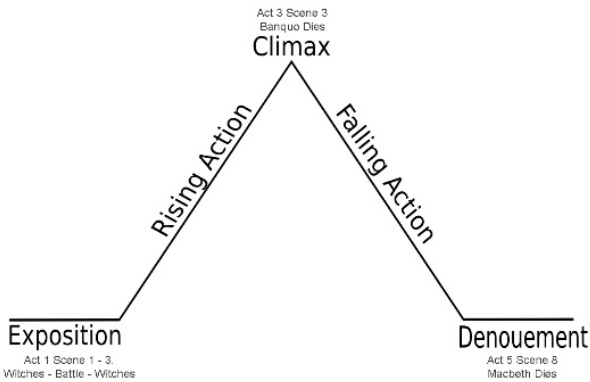
**Note:** These teacher notes accompany a video available on Resource Plus.

**AO1:** Show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text.

Visuals	Notes
	<p>Knowing the text in detail is key to unlocking its meanings. Using quotations correctly demonstrates that we know the text and makes our points clear.</p> <p>In this video we will look at some useful tips for demonstrating knowledge of the text in a concise way, and then look at the textual elements in greater detail.</p>
	<p>To do this we are going to look at two of Shakespeare's tragedies. <i>Romeo and Juliet</i>, and <i>Macbeth</i>.</p>
<p><b>AO1</b></p> <p>Show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text.</p>	<p>Assessment objective 1 requires candidates to show detailed knowledge of their text and support it with appropriate references.</p>

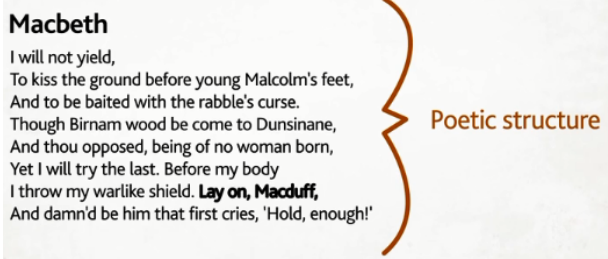
Visuals	Notes
<p>Candidates will have to demonstrate the following:</p> <ul style="list-style-type: none"> <li>• knowledge of the content of the text – through reference to detail and use of quotations from the text (AO1)</li> </ul>	<p>Knowledge of the content of the text is relatively easy to demonstrate; what often trips up candidates is the way that they demonstrate that knowledge.</p> <p>Quotations must be relevant and concise, and it is crucial not to re-tell plot points as this wastes valuable time and energy in exams.</p> <p>The details and quotations used to demonstrate knowledge of the text, work parallel with the context, language, form and structure of the play, found in assessment objective 2 and 3, to create the sensitive and informed response required by assessment objective 4.</p>
	<p>OK, let's begin with Romeo and Juliet as our text. We will start by thinking about good use of quotations and links between separate areas of the play.</p>
	<p>One way to easily refer to different sections of the play is to use Freytag's Pyramid of dramatic structure.</p> <p>The structure falls in to five sections:</p> <ul style="list-style-type: none"> <li>• The <b>exposition</b> sets the scene.</li> <li>• The <b>rising action</b> is where things begin to create complications.</li> <li>• The <b>climax</b> is the turning point of the story.</li> <li>• The <b>falling action</b> is a series of events which lead to the denouement.</li> <li>• And the <b>denouement</b> is the result of everything which has happened since the exposition.</li> </ul>

Visuals	Notes
<p><b>Dramatic Structure Romeo and Juliet</b></p> 	<p>This is the dramatic structure of Romeo and Juliet. As you can see everything centres around the killing of Tybalt and Mercutio in Act 3 Scene 1.</p>
<p><b>MERCUTIO</b></p> <p>Help me into some house, Benvolio, or I shall faint. A plague o' both your houses! They have made worms' meat of me: I have it, And soundly too: your houses!</p>	<p>Throughout the exposition and rising action, there is a lot of comedy provided by Mercutio. The comedy dies at the climax when he dies and puts out “<b>a plague</b>” on both houses.</p> <p>Our AO2 knowledge of contexts tells us that one of the most famous plagues, is from the Bible. According to the Bible, God sent a plague which killed every first born son in Egypt.</p> <p>In Romeo and Juliet we see the death of both first born children – Romeo, and Juliet, and the Capulet heir apparent, Tybalt.</p> <p>This means that we could consider Mercutio as foreshadowing the deaths of these three characters.</p>
<p><b>ROMEO</b></p> <p>This day's black fate on more days doth depend; This but begins the woe, others must end.</p>	<p>Romeo's response to the death of Mercutio also foreshadows the events which lead up to the denouement and his death.</p> <p>The idea that “<b>others must</b>” end the woe demonstrates the idea that Romeo is not in control of his own destiny. This is accurate in two ways.</p> <p>Firstly it is “<b>others</b>” who control his “<b>black fate</b>” during the falling action; he is “<b>exile[d]</b>” by the Prince, made part of Juliet and Friar Laurence's plans without being told about them, the victim of Balthasar's enthusiasm to keep him informed, and the victim of a quarantined house in Mantua.</p> <p>Secondly, the modal auxiliary <b>must</b>, refers to the level of need. Without intervention Romeo will die.</p>

Visuals	Notes
<p>Dramatic Structure Macbeth</p> 	<p>Now we shall look at the dramatic structure of Macbeth, the play, and the character development of Macbeth, the character.</p> <p>Similar to Romeo and Juliet the climax of Macbeth is a death. In this case Banquo's in Act 3 Scene 3.</p>
<p><b>Act 3 Scene 2</b></p> <p><b>MACBETH</b></p> <p>Be innocent of the knowledge, dearest chuck, Till thou applaud the deed. Come, seeling night, Scarf up the tender eye of pitiful day; And with thy bloody and invisible hand Cancel and tear to pieces that great bond Which keeps me pale! Light thickens; and the crow Makes wing to the rooky wood: Good things of day begin to droop and drowse; While night's black agents to their preys do rouse. Thou marvell'st at my words: but hold thee still; Things bad begun make strong themselves by ill. So, prithee, go with me.</p>	<p>The final moments before the climax are a conversation between Macbeth and Lady Macbeth, which ends with Macbeth.</p> <p>Here we will apply a little of our AO3 knowledge of language, form and structure.</p> <p>Macbeth's speech is written mainly in blank verse and ends with two couplets and a line of prose. It contains multiple references to vision:</p> <p><b>"eye", "invisible", "light"</b></p> <p>and a lexical set, or semantic field of violence and death:</p> <p><b>"bloody", "tear to pieces", "night's black agents", "crow", "prey".</b></p> <p>The concept of vision is a recurring motif in <i>Macbeth</i>, and reflects the themes of prophecy, and secrets.</p> <p>The semantic field of violence links to the recurring symbol of blood throughout the play, and to the themes of violence and betrayal.</p>
<p><b>Act 1 Scene 4</b></p> <p><b>MACBETH</b></p> <p>[Aside] The Prince of Cumberland! that is a step On which I must fall down, or else o'erleap, For in my way it lies. Stars, hide your fires; Let not light see my black and deep desires: The eye wink at the hand; yet let that be, Which the eye fears, when it is done, to see.</p>	<p>Earlier in the rising action we also see him make reference to vision and violence through his <b>"black and deep desires"</b> which he must not let <b>"light see"</b>.</p> <p>Again the speech is structured. This time it is rhymed iambic pentameter. We can therefore say that these types of reference and metered speech rhythm, are typical of Macbeth during the rising action, and demonstrate his focused ambition.</p>

Visuals	Notes
<p><b>Act 3 Scene 4</b></p> <p><b>MACBETH</b></p> <p>You know your own degrees; sit down. At first And last, a hearty welcome.</p> <p><b>Lords</b></p> <p>Thanks to your majesty.</p> <p><b>MACBETH</b></p> <p>Ourself will mingle with society, And play the humble host. Our hostess keeps her state, but in best time We will require her welcome.</p> <p><b>LADY MACBETH</b></p> <p>Pronounce it for me, sir, to all our friends; For my heart speaks they are welcome.</p>	<p>However, once we pass the climax and enter the falling action, Macbeth's speech patterns begin to change.</p> <p>Macbeth is literally haunted by his actions. Not only does he see Banquo's ghost, but he is also being driven mad by his guilt.</p> <p>Here we again apply our knowledge of AO3 language, form and structure, and find that Macbeth is now speaking in irregular verse rather than blank verse.</p> <p>One of the reasons Shakespeare used irregular verse was to demonstrate insanity. Irregular verse is quite jagged and has no rhythm which reflects the disordered state of mind associated with insanity.</p>
<p><b>Act 4 Scene 1</b></p> <p><b>First Apparition</b></p> <p>Macbeth! Macbeth! Macbeth! beware Macduff; Beware the thane of Fife. Dismiss me. Enough.</p> <p><b>Second Apparition</b></p> <p>Be bloody, bold, and resolute; laugh to scorn The power of man, for none of woman born Shall harm Macbeth.</p> <p><b>Third Apparition</b></p> <p>Be lion-mettled, proud; and take no care Who chafes, who frets, or where conspirers are: Macbeth shall never vanquish'd be until Great Birnam wood to high Dunsinane hill Shall come against him.</p>	<p>The witches further prophecies from Act 4 Scene 1, make Macbeth paranoid, obsessive, and, in many ways, foolhardy.</p> <p>He fears Macduff but feels invincible as the only conditions by which he can be "<b>vanquish'd</b>" involve unlikely events such as "<b>Great Birnam wood</b>" moving location, and fighting a man not "<b>of woman born</b>".</p> <p>This fear and invincibility leads him to react with greater violence throughout the falling action.</p>
<p><b>Act 1 Scene 2</b></p> <p><b>SERGEANT</b></p> <p>Doubtful it stood; As two spent swimmers, that do cling together</p>	<p>By the time we reach the denouement of the play and Macbeth's final battle with Macduff, the "<b>brave Macbeth</b>" from the first act who murdered the "<b>rebel</b>" Macdonwald has been replaced by the "<b>tyrant</b>" Macbeth, who has committed regicide and multiple murders.</p>

Visuals	Notes
<p>And choke their art. The merciless Macdonwald--  Worthy to be a rebel, for to that  The multiplying villanies of nature  Do swarm upon him--from the western isles  Of kerns and gallowglasses is supplied;  And fortune, on his damned quarrel smiling,  Show'd like a rebel's whore: but all's too weak:  For brave Macbeth--well he deserves that name--  Disdaining fortune, with his brandish'd steel,  Which smoked with bloody execution,  Like valour's minion carved out his passage  Till he faced the slave;  Which ne'er shook hands, nor bade farewell to him,  Till he unseam'd him from the nave to the chaps,  And fix'd his head upon our battlements.</p>	
<p><b>Act 5 Scene 8</b>  <b>MACBETH</b>  Why should I play the Roman fool, and die  On mine own sword? whiles I see lives, the gashes  Do better upon them.  <i>Enter MACDUFF</i></p> <p><b>MACDUFF</b>  Turn, hell-hound, turn!</p> <p><b>MACBETH</b>  Of all men else I have avoided thee:  But get thee back; my soul is too much charged  With blood of thine already.</p> <p><b>MACDUFF</b>  I have no words:  My voice is in my sword: thou bloodier villain  Than terms can give thee out!  <i>They fight</i></p> <p><b>MACBETH</b>  Thou losest labour:  As easy mayst thou the intrenchant air  With thy keen sword impress as make me bleed:  Let fall thy blade on vulnerable crests;  I bear a charmed life, which must not yield,</p>	<p>As we enter this final showdown the irregular verse patterns of Macbeth's speech are closer to those of prose. Not only does this reflect his disordered mental state, it also allows Shakespeare to structure the dialogue to mirror the fight.</p> <p>Each final line has a different length to give it impact:</p> <p><b>"To one of woman born" POW!</b></p> <p><b>"Untimely ripp'd" THWACK!</b> And so forth.</p>

Visuals	Notes
<p>To one of woman born.</p> <p><b>MACDUFF</b>          Despair thy charm;          And let the angel whom thou still hast served          Tell thee, Macduff was from his mother's womb          Untimely ripp'd.</p> <p><b>MACBETH</b>          Accursed be that tongue that tells me so,          For it hath cow'd my better part of man!          And be these juggling fiends no more believed,          That palter with us in a double sense;          That keep the word of promise to our ear,          And break it to our hope. I'll not fight with thee.</p> <p><b>MACDUFF</b>          Then yield thee, coward,          And live to be the show and gaze o' the time:          We'll have thee, as our rarer monsters are,          Painted on a pole, and underwrit,          'Here may you see the tyrant.'</p>	
	<p>Macbeth's final couplet returns him, in death to his original character. As he is using a poetic structure we can say his mind is clearer, and his challenge to "<b>Lay on, Macduff</b>", combined with his willingness to face his probable death, as prophesied by the witches, is reminiscent of the first description of "<b>brave Macbeth</b>", "<b>valour's minion</b>", and a man who deserved that name.</p>
<p>Keep quotes Short</p>	<p>As you can see from these two examples, good quotes are easy to embed. A good quote does not need to be long. I would say that if a quote is longer than six words, it better be the greatest quote ever.</p> <p>In most cases, as you saw, one or two words is enough.</p>
<p>Be accurate</p>	<p>Short quotes are easier to remember with accuracy.</p> <p>Unless you have a brilliant memory you will never memorise every line of the play, and nothing is worse than having long, inaccurate or paraphrased quotes.</p> <p>Mercutio's earlier "<b>plague</b>" quote is often misquoted as "<b>a plague ON both your houses</b>".</p>

Visuals	Notes
'Throughout the exposition and rising action there is a lot of comedy provided by Mercutio. The comedy dies as he does, and puts " <b>a plague</b> " on both houses.'	By embedding the quote as we did earlier, we both avoid inaccuracy and create a nicer, more precise and concise writing style.
Use single word level analysis	Quotes also give us the opportunity to demonstrate our knowledge of language, form and structure. By keep our quotes short we can perform single word level analysis.

Here are some words which you may want to check your understanding of:

Your notes	
<b>Freytag's Pyramid of dramatic structure</b>	
<b>exposition</b>	
<b>denouement</b>	
<b>rhymed iambic pentameter</b>	
<b>metered speech rhythm</b>	

Cambridge Assessment International Education  
 The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA, United Kingdom  
 t: +44 1223 553554  
 e: [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org) [www.cambridgeinternational.org](http://www.cambridgeinternational.org)

Copyright © UCLES March 2020