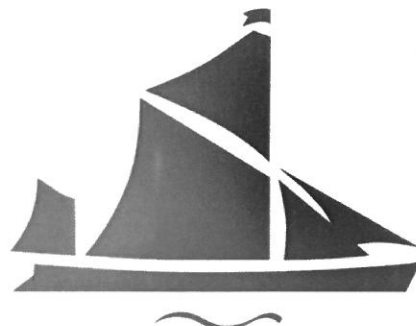


**Year 12**

**Self-Isolation Workbook**  
**Spring Term 2022**



**RIVERSIDE SCHOOL**

**'EXCELLENCE FOR ALL'**

YEAR 12

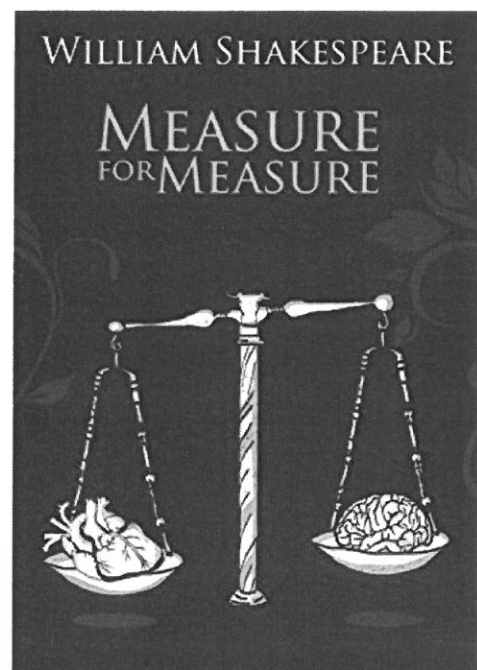
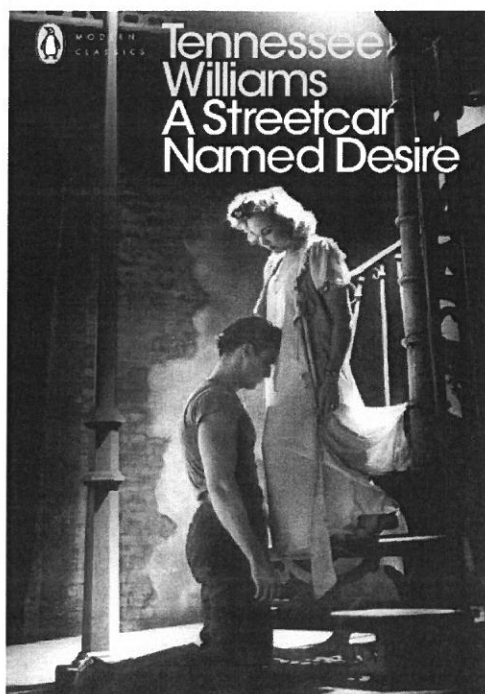
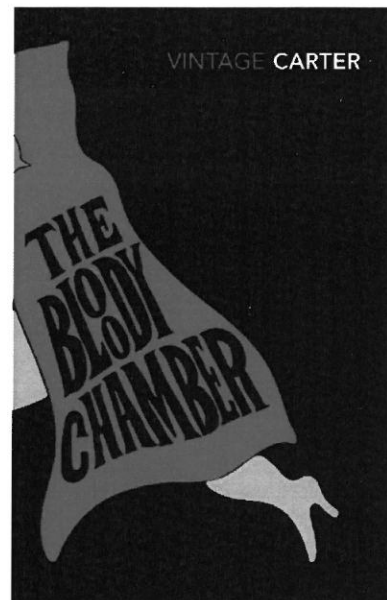
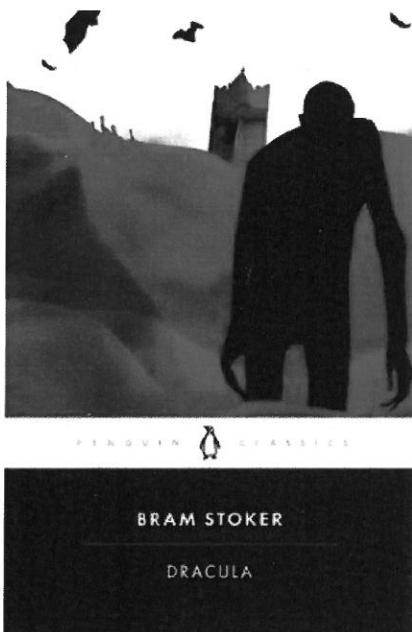
English Literature

Term 2

*Dracula / The Bloody Chamber*

Comparative coursework

*Measure for Measure*



# DRACULA

1. Read and summarise each chapter as you read.
2. Update your quote bank after each chapter. Here is a reminder of how to do this:

Update your quote bank

**Back of book – devote a page to each character (unless otherwise stated)**

Dracula (what he says / how he is described)

Jonathan Harker - double page

Mina – double page

Lucy

Dr Seward

Van Helsing

Renfield

Arthur Holmwood

Quincey Morris

1. Collect key quotes from Chapter 12 under the relevant character.

2. Next to each quote, label it with:

- CHAPTER AND PAGE NUMBER
- what THEME(S) are evidenced in that quote – use a different colour for this.

**THEMES**

- The sublime
- The supernatural
- Setting
- Technology and modernisation / science and rationality
- Xenophobia
- Patriarchy / misogyny/ masculinity
- Femininity / the New Woman
- Sex and sexuality
- Marriage
- Good vs evil
- Religion

3. Write an analytical paragraph for every chapter you read, explaining its significance.

In your paragraph, include:

- A clear point / clear argument (AO1)
- Embedded quotes (AO1)
- Links to previous sections of the novel (AO1)
- Link to context e.g. Stoker's life, Victorian society/fears/anxieties, gothic features (AO3)

*You might also wish to consult online revision/study guides to help you deepen your understanding and formulate your ideas.*

## THE BLOODY CHAMBER

1. (i) Research and write a few notes on these popular fairytales:

- Bluebeard
- Beauty and the Beast
- Puss in Boots
- The Erlking
- Sleeping Beauty
- Little Red Riding Hood

(ii) From your research into these stories, come up with a list of stereotypical features / stock characters that are found in traditional fairy/folk tales? I have started you off:

- The protagonist is usually a young, innocent, chaste female who finds herself in trouble – a damsel in distress who needs to be rescued.

2. Research Angela Carter. Try to find out about:

- Her life and upbringing – when and where she grew up
- Her social/political/religious views
- The nature of her work
- Her literary inspirations/who and what influenced her and her writing

3. Read and summarise each story from *The Bloody Chamber* in your book.

4. Identify which fairytale each of Carter's stories is based on.
  - What aspects of the original fairytale has Carter retained? Why?
  - What aspects of the original fairytale has Carter changed? Why?
  
5. Create a quote bank at the back of your book – dedicate a page to each story in the collection. Add key quotes from each story to your quote bank.
  
6. Compare each story to Dracula - use the comparison tables which have been printed on the subsequent pages.
  
7. Write an analytical paragraph for every story in the collection, explaining its significance.  
In your paragraph, include:
  - A clear point / clear argument (AO1)
  - Embedded quotes (AO1)
  - Links to other stories in the collection (AO1)
  - Link to context e.g. Carter's life, social attitudes at the time Carter was writing, gothic features (AO3)
  - THIS IS NEW: Comparison to Dracula (AO4) – how is this story and its characters both similar and different to *Dracula*? What might explain these differences?

*You might also wish to consult online revision/study guides to help you deepen your understanding and formulate your ideas.*

**Carter's 'The Erl-King' and Dracula**

Similarities to Dracula

Differences from Dracula

## Carter's 'The Snow-Child' and Dracula

Similarities to Dracula

Differences from Dracula

## Carter's 'The Lady of the House of Love' and Dracula

Similarities to Dracula

Differences from Dracula



## Carter's 'The Werewolf' and Dracula

Similarities to Dracula

Differences from Dracula

## Carter's 'The Company of Wolves' and Dracula

Similarities to Dracula

Differences from Dracula

## Carter's 'Wolf-Alice' and Dracula

Similarities to Dracula

Differences from Dracula

# 'The Bloody Chamber' and Dracula

Similarities to Dracula

Differences from Dracula

**'The Courtship of Mr Lyon' and Dracula**

Similarities to Dracula

Differences from Dracula

## 'The Tiger's Bride' and Dracula

Similarities to Dracula

Differences from Dracula

**Carter's 'Puss in Boots' and Dracula**

Similarities to Dracula	Differences from Dracula

# COMPARATIVE COURSEWORK



### QUESTION CHOICES

1. Compare the presentation of gender roles in Tennessee Williams' 'A Streetcar Named Desire' and [insert author and title of chosen text].
2. Compare the presentation of mental illness in Tennessee Williams' 'A Streetcar Named Desire' and [insert author and title of chosen text].
3. Compare the presentation of the success of relationships in Tennessee Williams' 'A Streetcar Named Desire' and [insert author and title of chosen text].
4. Compare the presentation of hopes and dreams in Tennessee Williams' 'A Streetcar Named Desire' and [insert author and title of chosen text].

Point (AO1):

Evidence #1 (AO1):

Writer's methods (AO2):

Relevant context (AO3):

critical opinion/alternative reading (AO5):

Point (AO1):

Evidence #1 (AO1):

Writer's methods (AO2):

Relevant context (AO3):

critical opinion/alternative reading (AO5):

Key concept:

Text:

Point (AO1):

Evidence #1 (AO1):

Writer's methods (AO2):

Relevant context (AO3):

critical opinion/alternative reading (AO5):

Point (AO1):

Evidence #1 (AO1):

Writer's methods (AO2):

Relevant context (AO3):

critical opinion/alternative reading (AO5):

# Annotate the example

- Note any common features
- Annotate for the assessment objectives

## Task 2: Comparative Essay (25 marks)

Candidates are required to produce an essay exploring connections and comparisons across texts.

Candidates are assessed on:

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

AO2: Analyse ways in which meanings are shaped in literary Texts

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

AO4: Explore connections across literary texts

AO5: Explore literary texts informed by different interpretations.

## Task 2: Comparative Essay Exemplar Responses with Examiner Commentary

### Exemplar 1:

Texts: *North* by Seamus Heaney and *Translations* by Brian Friel

**Both Friel and Heaney delve into history in order to consider contemporary Irish politics. Compare the methods they use in *Translations* and *North* to create a link and illuminate their own time by an examination of the past.**

Heaney and Friel presented their works in 1975 and 1980 respectively, during a period of great turbulence in Irish history after the British put troops in Northern Ireland in 1969. After the Bloody Sunday massacre in 1972, it is clear that these two texts explore concepts of violence, human nature, colonialism and relationships brought up by this catastrophe.

Heaney uses carefully chosen diction in order to link past and present, demonstrable in 'The Grauballe Man', where he uses the phrase, 'of each hooded victim// slashed and dumped'. The word 'hooded victim' draws back connotations to IRA killings, where victims were hooded before they were killed. The critic Paul Hurt said 'this may be too severe, but to me, 'and dumped' seems almost an afterthought and an anti-climax, almost as if the poem has been suddenly abandoned.'<sup>1</sup> However, he has overlooked how 'dumped' is a reference to the contemporary political situation. Furthermore, the word carries a sense of weight, thus creating a more vivid image. In 'Punishment', Heaney writes, 'cauled in tar', showing how his reflection on this bog body led him to think of the practice of covering those women who had affairs with British men in tar and feathers, creating a strong link with the tribal practices seen in 'Punishment'.

Friel uses similar referents to the past which are synonymous with the present. Owen says, 'he's left – gone away', which draws a direct reference to the abduction of soldiers by the IRA during the Troubles. Friel's approach is more direct, no surprise given the dramatic medium, and for an audience member, the reference to disappearances resonates strongly, illustrating the past's continuation into the present: nothing has changed, which creates a strong connection with Heaney's poetry. At the end of *Translations*, Jimmy discusses 'exogamein', that's to say 'to marry outside the tribe'. This relates directly to Heaney's discussion of women 'cauled in tar'. This reference again links past to present; time has moved on, but the issues and responses to fundamental issues have not.

This relationship between past and present is presented differently, Heaney taking a more reflective, distanced view, because, as he said, 'my emotions, my feeling, whatever those instinctive energies are that have to be engaged for a poem, those energies quickened more when contemplating a victim, strangely, from 2000 years ago than they did from contemplating a man at the end of our road being swept into a plastic bag.'<sup>2</sup> The decision to remain distant from Ireland allows him to write poetry that is more universal in terms of the issues it addresses – the 'tribal intimate revenge' he talks of in 'Punishment' isn't specifically directed at Ireland. This has however attracted criticism as, 'some critics have placed Heaney in a no-win situation; he is condemned either for confronting too strongly the situation in his homeland, or taken to task for remaining aloof from it.'<sup>3</sup> However, by remaining distant, Heaney can comment more effectively on the ubiquitous nature of the conflict. The title of one poem, 'Strange Fruit', makes a reference to lynching in the American South, which makes the issue not simply one of Ireland. He also says in 'Act of Union' (which is a far more direct title indicative of Ireland: the Act of Union 1922 which created the state of Northern Ireland), 'that leaves you raw, like opened ground, again'. The reference to the Act of Union creates a metaphor of a sexual relationship with England, and, with lines such as, 'within whose borders now my legacy// culminates inexorably' drawing a critical view of the 'beating at your borders', the embryonic Northern Ireland. This shows that the seeds sown in the past bear fruit in the future. This is demonstrated by the word 'again', emphasised by its placement at the end of the poem, and the minor caesura that precedes it, bringing a sense of perpetuity to the poem, that this has happened before, and it will happen, or is happening, again.

Friel is again more direct, and places his characters at the time of the Ordnance Survey in Ireland in 1833. Some critics, such as J.H. Andrews, argue that Yolland's complaint, 'the maps they've completed can't be printed without these names. So London screams at Lancey... ' is a 'mistake that makes the Survey seem more foreign than it was'<sup>4</sup> because the map would have been printed in Dublin. However, this view seems reductive, as Dr Leon Litvack points out: 'Andrews over-historicises the play, blind to Friel's metaphorical impulse for incorporating the Survey.'<sup>5</sup> Friel's placement in the past is not meant to be an historical reconstruction: there is only one real person mentioned in the entire play. Friel himself concedes that it has no intention of being historical: in his *Sporadic Diary* he says 'if it is not political what is it? Inaccurate history?'<sup>6</sup> In fact, the slight distortion of history serves to emphasise the importance of the present; it demonstrates that Friel is less concerned with writing a play of the past, but one of history today, with reference to the past. Hugh says this himself in the play: 'it is not the literal past, the 'facts' of history, that

1 Paul Hurt on <http://www.linkagenet.com/reviews/heaneypoemcriticism.htm#north>

2 Seamus Heaney quoted in Neil Corcoran's *A Student Guide to Seamus Heaney* London 1986 p.96

3 <http://www.ibiblio.org/ipa/poems/heaney/biography.php>

4 Notes for A Future Edition of Brian Friel's *Translations* 1992/93 *The Irish Review*, line 100

5 <http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/ireland/trans.htm>

6 Brian Friel's *Sporadic Diary*, 22 May.



shape us, but images of the past embodied in language. This is exactly what both Friel and Heaney achieve: they interpret the past, perhaps not entirely accurately, (Heaney assumes in 'Punishment' that the girl is an 'adulteress', despite little archaeological evidence to suggest it) but with the effect of providing a subtle comment on the situation of contemporary Ireland. These are not works of history, but fiction. Moreover, Friel does this within the play by Hugh's discussion of the 1798 rebellion: 'Going into battle... Two young gallants with pikes across their shoulders... got homesick for Athens, just like Ulysses.' Friel's musing upon the past is not dissimilar from Heaney's reflections upon the bog bodies, reading from them the same message of violence that he sees around him. Lancey's final speech could as easily be seen in the 1830s as in the 1980s – a response to a British soldier giving demanding orders to the Irish populace. The only thing that has changed is the uniform, from red to khaki.

Furthermore, Friel uses classical myths and imagery, such as, 'Thermopylae! Thermopylae!' This is a reference to the battle of Thermopylae, which saw a huge army held off by a smaller force, not dissimilar from the IRA's defence of Ireland. Furthermore, as the lights are dimmed, Hugh tries to remember a passage from *The Aeneid*: 'a race was springing from Trojan blood to overthrow some day these Tyrian towers... proud in war who would come forth for Lybia's downfall...' Hugh's failed attempts to remember this verse, crying 'what the hell's wrong with me? Sure I know it backwards,' along with the lowering of the lights and the final ellipsis, ironically undermine the idea that 'Lybia' (or the British) will 'downfall', a dig at the perpetuity of British rule. From Cromwell in the 1650s through to 1980s Ireland, the British still haven't fallen. Friel has, however, been criticised for this: J.H. Andrews accused him of 'transposing Cromwellian notions into a nineteenth century framework'.<sup>7</sup> Furthermore, Brian McAvera believes Friel to be giving 'traditional nationalist myths... credence' – the 'cultural dispossession by the British'.<sup>8</sup> Whilst in one sense this may be true, Friel does not paint the British so black and white: it is Yolland who is uneasy in translating, believing that 'something is being eroded.' It is he who attempts to preserve Irish culture, not Owen.

Whilst Heaney uses classical and Norse legends and imagery, he does not always do so to the same effect as Friel. Jonathan Wilcox noted, 'Heaney demonstrated how northern mythology and turbulent northern history could resonate with a contemporary landscape of violence.'<sup>9</sup> The very title of the collection, *North*, is a reference to the Norse invaders. In the poem 'North' he writes of 'those fabulous raiders' and in 'Funeral Rites':

'...Gunnar  
who lay beautiful  
inside his burial mound  
though dead by violence  
and unavenged.  
Men said that he was chanting.'

The reference to both the history of the north and their mythology creates an image of invaders. However, they are, like Yolland, not presented in such an unequivocal manner as one may expect: the raiders are 'fabulous' and Gunnar, a warrior is glorified, his 'joyful face' turning 'to look at the moon'. This demonstrates Heaney's reflection upon the past not being entirely a criticism the present. In 'Bone Dreams', he uses a biblical allusion: 'the sling of mind', a reference to David and Goliath, which much like Hugh's 'Thermopylae! Thermopylae!' and creates an image of a powerful enemy being slain by a smaller force. These images can be seen as encouraging the IRA, something Heaney has been criticised for, for granting 'sectarian killing in Northern Ireland a historical respectability which it is not granted in day to day journalism: precedent becomes, if not justification, then at least an 'explanation'.<sup>10</sup> This view is understandable for Heaney's use of 'sling' does appear to encourage the underdogs of the Irish. However, Heaney's use of classical allusion allows for a deeper perspective. In 'Strange Fruit', he says, 'Diodorus Siculus confessed', which is a reference to the ancient Greek historian who 'confessed' that the constant exposure to war had allowed him to accept it. Heaney himself takes a similar view: in 'Punishment' he writes that he would

'...connive  
in civilized outrage  
yet understand the exact  
and tribal, intimate revenge.'

The classical reference allows Heaney to show his own understanding of the tribal nature of the conflict in Ireland, and by tying it to the past, underline the tribalism involved and the inevitable conclusion. It is not an 'explanation', but a mourning for the inbuilt desire to kill. He also comments on the sadness that comes with such constant warfare: a simple acceptance of it as reality, which resonates strongly with a modern reader who has become acclimatised and accustomed to warfare's constant killing. Thus, Heaney does not provide an 'explanation' for the killing; instead he laments our acceptance of it.

Language is a key concern in *Translations* as an issue on its own; however, it is multifaceted in its effect on an audience. It is apparent in Friel's use of Latin and Greek, so called 'dead languages', and the 'theatrical conceit'<sup>11</sup> whereby the audience hears English, while the characters are 'speaking' Gaelic. That by the 1980s Gaelic is all but extinct is a central irony of the play, and Friel's placement of the play at the time of the start of mandatory education of the young in English underlines the issue of communication in modern times along with the erosion of Irish culture, by the imposition of the British language. In 1831, two years before the setting of *Translations*, mandatory English education was imposed. Friel demonstrates how language is a part of one's cultural identity: Owen asks his father, 'do you know where the priest lives?' to which Hugh replies, 'At Lis na Muc, over near...' but the names have now changed; he is lost within his own home. Friel ties this to contemporary Irish politics: 1971 saw Section 31 of the Broadcasting Act published, banning members of Sinn Féin from having their voices broadcast. The issue of an Irishman not being able to speak his own language in his own country is therefore raised. Robert Welch offers an alternative reading however: 'far from being a lament for the disappearance of the Irish language, *Translations* embodies an awareness of cultural differences, and the tragedies and

7 From *The Art of Brian Friel* by Elmer Andrews, p.166

8 From *The Art of Brian Friel* by Elmer Andrews, p.166

9 <http://www.poetrymagazines.org.uk/magazine/record.asp?id=13130>

10 Blake Morrison *Seamus Heaney* London 1982 p.68

11 *Brian Friel's Sporadic Diary* 14 May



violence they generate. It is an unsentimental analysis of the politics of language.<sup>12</sup> Moreover, Friel's decides to have both Irish and English speaking English, but also to show difficulties in communication, such as Yolland and Maire's inability to communicate: 'what's he saying?'; 'what's she saying?'; 'I wish to God you could understand me.' This highlights one of the greatest links between past and present. Despite both parties now speaking in English, there remains the same inability to communicate, emphasising the perpetual futility of communication between Irish republicans, loyalists and the British.

Heaney delves into the varying language of the past as well, both explicitly and implicitly. He writes in 'Bone Dreams', 'I push back//through dictions//Elizabethan canopies//Norman devices... to the scop's//twang, the iron,' to illustrate the need for a language that better reflects the Irish people. The polysyllabic, decadent, 'Elizabethan canopies', contrast with the 'scop's//twang', two monosyllabic, onomatopoeic words, that describe simply and effectively that which they intend. By delving into the language of the past, Heaney uncovers the same concerns that Friel does: an inability to communicate effectively in their own language. In the words of Hugh, 'a rich language... a civilisation can be imprisoned by a linguistic contour which no longer matches the landscape of... fact.' Heaney wants a language which, 'cleav[es] the line', allowing the Irish people to communicate truly. Furthermore, he implicitly looks to history to find a technique to express himself – Heaney frequently uses kennings to connect the effective language of the past to his own poetry. The kenning, a technique used in Anglo-Saxon literature, is the connection of two words with a hyphen: 'flint-find', 'bone-house' combine two images into one allowing him to express himself better, and escape the 'canopies' of English diction. This use of a language of a previous invader can be seen as slightly ironic given that he is using it in response to a new invader.

Although both Friel and Heaney use different techniques and different perspectives, they focus on remarkably similar concerns of the present by delving into different times in the past. Friel's situation in 1830s Ireland draws more obvious links of English invader then, and English invader now, whilst Heaney's poetry is more subtle in tackling Irish politics, something he was criticised for failing to do. Whilst one could read both pieces as simply a period piece and an observation of bog bodies, this appears reductive, and it is the connection drawn between past and present that brings poignancy to both, especially in the hearts and minds of an Irish audience. Although criticised for granting 'explanation' to the violence in Ireland, a closer reading reveals that Heaney does not explain but criticises, himself, the Irish people and humanity's brutal nature. Friel neither condemns nor condones the Irish or British, explaining how both are guilty at times of certain conceit, although his ending is bleak, resonating strongly with the seemingly eternal nature of empire in Hugh's final lines, an eternity that is past, present and future, much like Heaney's 'Act of Union':

'no treaty  
I foresee will salve completely your tracked  
and stretchmarked body, the big pain  
that leaves you raw, like opened ground, again.'

### Bibliography

<i>North</i>	Seamus Heaney	Faber	1972
<i>Translations</i>	Brian Friel	Faber	1980
<i>The Achievement of Brian Friel</i>	Alan Peacock	Colin Smythe	1992
<i>The Art of Brian Friel</i>	Elmer Andrews	Macmillan	1995
<i>Extracts from a Sporadic Diary</i>	Brian Friel		
<i>Seamus Heaney</i>	Blake Morrison	Routledge	1992
<i>A Student Guide to Seamus Heaney</i>	Neil Corcoran	Faber	1986
Notes for A Future Edition of Brian Friel's <i>Translations</i> , <i>The Irish Review</i> , 1992/93			
<a href="http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/ireland/trans.htm">http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/ireland/trans.htm</a>			
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<a href="http://www.poetrymagazines.org.uk/magazine/record.asp?id=13130">http://www.poetrymagazines.org.uk/magazine/record.asp?id=13130</a>			

2443 words  
561 quotations  
1882 net words

### Moderation Comments

This is an excellent and detailed essay, responding fully to the texts and the task set. This is clear from the opening, incorporating relevant historical context, directed purposefully towards the task.

While dealing with big historical and political ideas, it remains a focused literary essay, exploring Friel's dramatic and Heaney's poetic methods, with close detailed references and Interpretation of language details. The argument weaves its approach to the question and the context, developed with references to critical readings, which are often challenged, always explored.

The essay makes a number of detailed comments on different parts of the play and on different poems to explore points, demonstrating a full and detailed understanding of both texts. Occasionally points would benefit from a little more explanation.

While connections between the texts are explored, differences are also carefully teased out. Heaney's own observations on his approaches and choices of subject matter are used as a context and critical responses to his position are explored.

<sup>12</sup> From *Isn't Your Job? – To translate?: Brian Friel's Language* by Robert Welch, in Peacock, p.145



The approach is similar with *Translations*, as the essay balances different critical responses to Friel's dramatic treatment of history, tracing an independent argument with reference to the context of Friel's own comments about the writing of the play. This is used to develop a comparison between the two texts, which are then related to a modern context. The essay is also informed by excellent grasp of genre, looking at the dramatic effects in Friel's play.

The essay challenges critical views of the play with detailed evidence from the text and there is similar detailed exploration of different critical views of Heaney's position within the political debate. A detailed personal argument is developed, based on close reading and understanding of the poetry. There is close attention to the effects of language choices in Heaney's poems and of the dialogue in *Translations*.

There is plentiful evidence of a clear grasp of the historical and political contexts, looking at mid-nineteenth century Ireland and the events of the 1970s, developing into a broader point with consideration of play's dialogue and a critical reading. There is also thoughtful consideration of poems, developed by attention to particular details of language and metaphor.

The conclusion skilfully and stylishly draws together the threads of argument, sealing the comparison.

Sources are acknowledged by footnotes and bibliography. **(LEVEL 6)**



# Annotate the ideas

- Initial reaction?
- Agree/disagree?
- Link to evidence from the text (events, quotes, characters)



“In *A Streetcar Named Desire* it can be argued that Blanche DuBois is a victim of the mythology of the 'southern belle'. This fabled creature had to conform to certain social expectations; she was expected to be innocent, childlike, decorous, demure and submissive. In return for this behaviour she was promised chivalry and romance from her mild-mannered southern gentleman (in this case the spectral Shep Huntleigh).”

*Samual Tapp*

'Like many battered women, Stella is genuinely in love with her husband. She puts up with his abuse because she doesn't want to lose him, and because she feels helpless to change the way he treats her.'

*Bloom.H. 2014. 'Tennessee Williams's A Streetcar Named Desire.'*

'The clock in A Streetcar Named Desire is Stella's pregnancy ... It is no accident that the day the Kowalski baby – the postwar hybrid of Stanley and Stella – is born is also the day that the representative of the antebellum South, Blanche, is defeated, raped and destroyed. Williams casts something of a cold eye on the triumph of a new (postwar) South peopled by brutish and insensitive Stanley Kowalskis.'

*Wertheim.A. 2004. 'Staging the War: American Drama and World War II'*

On Stanley:

'By forcing Stella to acknowledge that, like himself, she is driven by sexual urges, he validates his own moral code and justifies his own actions.'

*Williams.P. 1999. 'Clash of Cultures in A Streetcar Named Desire.'*

## MEASURE FOR MEASURE - you can find a digital version

online and a modern translation on Sparknotes:

<https://www.sparknotes.com/nofear/shakespeare/measure-for-measure/>

1. What makes a 'good' society? Think about:

- What the laws are like
- How rules and decisions are made
- What the leaders are like
- How the people in such a society might feel, think and behave

2. (i) Read Act 1 Scene 1 of the play and summarise what happens.

(ii) What do we learn about:

- The Duke and why he is leaving Vienna
- Angelo
- Escalus
- The power structures in Vienna

3. (i) Read Act 1 Scene 2 of the play and summarise what happens.

(ii) What are your impressions of:

- Pompey
- Mistress Overdone
- Lucio
- Claudio
- Angelo's punishment of Claudio

(iii) How is this scene *comical* in nature? How does this differ from the previous scene?

4. (i) Read Act 1 Scene 3 of the play and summarise what happens.

(ii) How does the Duke justify:

- His departure from Vienna
- His decision to disguise himself as a Friar

5. (i) Read Act 1 Scene 4 of the play and summarise what happens.

(ii) What are your impressions of:

- Lucio
- Isabella

6. Reflecting on Act 1: Go back to Task 1 and the ideas you wrote for what makes a good society.

(i) To what extent was Vienna a good society under the Duke?

(ii) To what extent WILL it be a good society under Angelo's new rule?

Justify both your answers using quotes from Act 1.

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REVISE**

for AS/A-level

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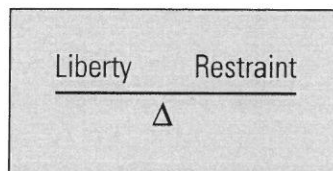
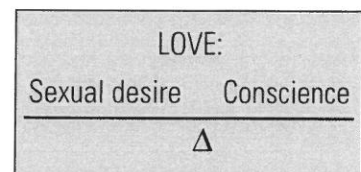
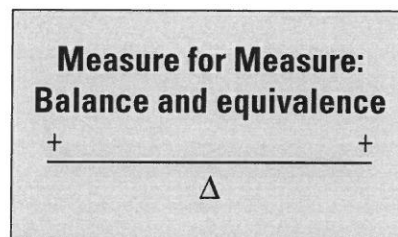
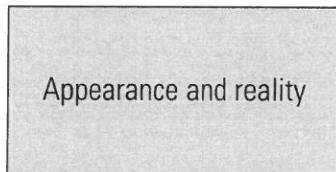
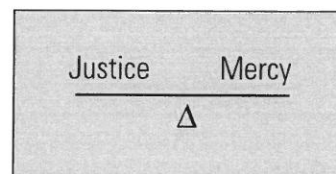
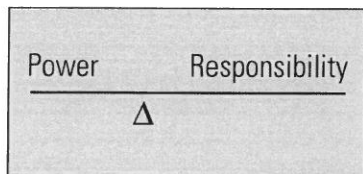
# Themes



## Target your thinking

- What is your response to the way aspects of love are presented in this play? (A01)
- In what ways has Shakespeare set up a debate into the responsibilities of a ruler? (A02)
- How does Shakespeare suggest that appearances are not always what they seem to be and different interpretations are possible? (A05)

Shakespeare's themes in this play all stem from his exploration of the proposition in the title; in our individual lives and in government, a balance needs to be found.



### CRITICAL VIEW

*'As its title suggests, Measure for Measure offers a series of juxtapositions rather than coalescences.'*

(Andrew Sanders, *A Short Oxford History of English Literature*, 1994)

Using examples from the play, explain what you think this means.



## 'Measure for measure'

### CRITICAL VIEW

*'A great play doesn't answer questions, it asks them.'*

(John Mortimer, *Shakespeare in Perspective*, Volume 1, 1996)

In what ways does *Measure for Measure* ask questions?

Mortimer's view (p.24) is most certainly true of *Measure for Measure*. The title of the play is suggested by the Sermon on the Mount as reported in the Gospels (see **Sources and influences**, pp. 71–3). This quotation introduces the overall theme of balance and equivalence. The speech from which the title is taken is a ritualistic speech in which the Duke declares that order is now restored in Vienna, justice will be done and Angelo will be executed because he is guilty of a violation 'of sacred chastity and of promise-breach' (V.i.398). The quotation comes after he has declared that 'The very mercy of the law cries out ... / An Angelo for Claudio, death for death' (V.i.400–402). However, the audience knows that Angelo did not violate the chastity of a nun and that Claudio is still alive; the Duke is play-acting and he seems to have no intention of having Angelo executed as he believes Mariana's love for Angelo is genuine. Shakespeare shows that what may seem on the surface to be a balanced response is not.

At the beginning of the play, the Duke tells Escalus the power he has given Angelo has only been '**lent**' not given, and Angelo is merely '**dressed**' in his love. Angelo has been instructed to balance 'terror' and 'love', and, in line 44, he is told to balance 'mortality' and 'mercy', another pair of opposites. However, Angelo only *seems* to have the power of life and death; the Duke will retain the power and watch from the shadows in a disguise which he has been '**lent**', employing the power to listen to confession and give advice that he assumes with the habit in which he has been '**dressed**'. Shakespeare creates a parallel situation in which, like Angelo, the Duke is wearing borrowed robes and wielding power to which he is not entitled.

The Duke admits that, in the past, he has been too lenient, and when he supposedly leaves the city, the symbolic character of Justice admits that Angelo is too severe. The scales of Justice have swung from one extreme to the other. One of the questions Shakespeare poses is whether balance has been achieved by the end of the play, but he has offered no answer; he has left the decision up to the director and the actors.

In his exploration of balance, Shakespeare has created situations which appear to be parallel but are, in fact, different. As we have seen, Angelo is wielding power that he has been officially lent for a short time; the Duke borrows a friar's robes and wields the power given by the church, but he was not given this power officially or even willingly. Angelo and Claudio have both had sexual intercourse without an official marriage ceremony; Claudio was condemned to death for this,

Top ten quotation

### Taking it further ►

If you were directing the play, would you give it a happy and harmonious ending? Explain the reasons for your decision.

so should Angelo be subject to the same punishment? Angelo and Claudio had both entered into pre-contractual agreements with their partners, but, whereas Claudio regards his as binding, Angelo rejected Mariana when her dowry was lost. Claudio and Lucio have both promised marriage and made their partners pregnant; in Act V, they are both told by the Duke that they must marry. However, whereas Claudio and Juliet love each other and they both want to get married, Lucio regards the marriage as a punishment and will no doubt prove a faithless husband.

### CRITICAL VIEW

*'Measure for Measure is a play of dark corners, hazy margins, and attempts at rigid definition. It poses the necessity of passing moral judgement while demonstrating that all judgement is relative.'*

(Andrew Sanders, *A Short Oxford History of English Literature*, 1994)

To what extent do you agree with this reading of the play?

## Balancing power and responsibility

### CRITICAL VIEW

*'Power, in all its manifestations, fascinated Shakespeare all his working life. Indeed, it preoccupied him with a creative intensity unmatched by any of his contemporaries. Not just the symbol of power, but, much more importantly, the human face behind it.'*

(Daniel Massey, *Players of Shakespeare 2*, 1988)

The play was written at the beginning of the reign of King James I, and similarities between the king and Shakespeare's Duke are outlined in **Contexts**. Like James, the Duke believes that a ruler should set an example of virtue and restraint:

He who the sword of heaven will bear  
Should be as holy, as severe:

(III.ii.223–4)

However, if a ruler lives like a monk, being 'holy' and 'severe', it will mean that he is not well known to his subjects and so all manner of rumours circulate, blackening his character. The Duke leaves quietly at the beginning, but he learns how some of his subjects interpret his actions and so, at the end, he returns with a triumphant ceremony. Part of the reason for this is undoubtedly to make Angelo's trial public, but the Duke has also learned to be more open with his people.

The Duke acknowledges that Friar Thomas is right to say that the responsibility to re-establish 'decorum' in the city belongs to him, but he dismisses the friar's admonition and uses his power to 'impose' (I.iii.41) this responsibility on another man so that he will not appear tyrannical. He then further abuses his power by

making the friar give him a habit and teach him how to behave like a true friar in order that he might spy on his subjects, misleading them into thinking their confessions will be in confidence.

Gradually, the Duke learns that with power comes responsibility which he cannot escape. In the prison, the Duke learns that, although he has the power to order an execution, he also has the responsibility to ensure that the condemned man's guilt is 'most manifest' (IV.ii.122), and that he is prepared for death.

Angelo does not abuse his power in condemning Claudio, because even Claudio admits that he has broken the law. However, through Claudio, Shakespeare suggests mixed motives on Angelo's part; he is behaving tyrannically because cleaning up the city is his job, but he is also aware of his own 'eminence' (I.ii.145), a word that means both elevated rank and also personal ambition. Angelo is strict but he sincerely believes that he is prepared to accept the punishment if he were to commit the same crime; he declares:

When I that censure him do so offend,  
Let mine own judgement pattern out my death,  
And nothing come in partial.

(II.i.29–31)

When he learns that he is not immune to sexual desire, his pride in his 'gravity', his honourable and dignified reputation (II.iv.9–10), makes him forget his 'grace' (IV.iv.31) and commit more offences to protect this reputation.

In the first scene between Angelo and Isabella, Shakespeare addresses the question of what makes a good ruler. Isabella agrees that Angelo cannot condemn the fault but not the perpetrator, but she argues that a ruler should exercise mercy, and reminds him of Christ's teaching. Through Isabella, Shakespeare succinctly sums up the need for balance in a ruler (see **Extended commentaries** for an analysis of their debate).

One of her most telling arguments is that someone with 'authority' should examine himself first; only through self-knowledge will a judge be justified in passing sentence on others. The irony is that Angelo is being beset by desire for her as she speaks, and when she leaves he asks 'what art thou, Angelo?' (II.ii.177), suddenly realising that he does not know himself. He realises that, just as a judge who steals cannot pass sentence on a robber, if he were to follow his new-found instincts, he will be unfit to pass judgement.

However, he fails to act on this self-knowledge; he blackmails Isabella and compounds the offence by hiding behind his reputation and threatening her that she will not be believed. As he says to her, using a metaphor of balance and equivalence, 'my false o'erweighs your true' (II.iv.171), meaning that his reputation will carry more weight than hers, even though he is false. He then abuses his power further when he breaks his word and orders Claudio's

### Taking it further ►

Aspects of the play may have been inspired by Niccolò Machiavelli and *The Prince*, his influential treatise on statecraft, in which he argues that the effective use of power may necessitate unethical methods not in themselves desirable. Read the **Contexts** section on pp. 73–4, and then consider the extent to which you think Shakespeare intends the Duke to be played as a Machiavellian character.

### Top ten quotation

### Taking it further ►

For a detailed analysis of this speech, see *New Cambridge Shakespeare*, edited by Brian Gibbons, pages 33 and 177–8.

How far do you agree that 'The speech is a fierce effort to confront this guilt and confess it?'

## MEASURE FOR MEASURE

### Taking it further ►

Listen to the *Arkangel* audio recording, which features Simon Russell Beale as Angelo. By the end of this soliloquy, the actor sounds as if he is nearly crying.

How far do you agree with this sympathetic interpretation of Angelo's realisation of the consequences of his loss of control?

**Machiavellian:** 'the employment of cunning and duplicity in statecraft or in general conduct' (*OED*). See **Sources and influences**, p. 73.

### Taking it further ►

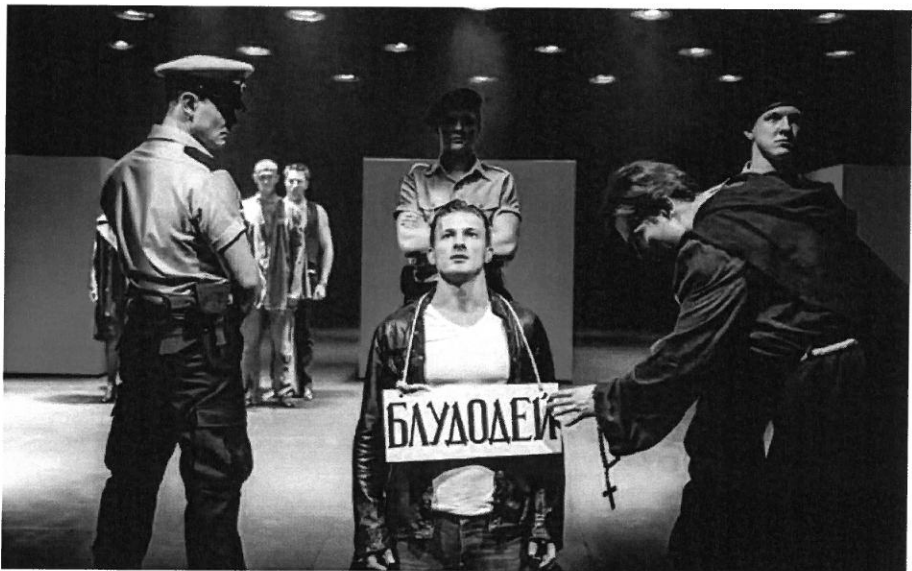
In what ways could the Duke's behaviour be justified? Provide evidence from the text and, if possible, from productions, in your response.

Cheek by Jowl's production in 2015 focused on the corruption of the powerful

execution in order to cover up his sin. Shakespeare gives him a soliloquy in which he reveals his regret for, as he thinks, the violation of Isabella and the execution of her brother. His speech (IV.iv.18–32) indicates that he is ashamed of his behaviour, but he has too much pride in his reputation to admit his sins publicly.

When his guilt is revealed and he has no reputation to protect, he is at last able to reveal his 'penitent heart' (V.i.468). He has come to know himself and accepts responsibility for his abuses of power; he craves death, as being the appropriate punishment.

Shakespeare reinforces this essential attribute of a just ruler when Escalus tells the so-called friar that the Duke is 'One that, above all other strifes, contended especially to know himself' (III.ii.199–200). Although the Duke has shirked his responsibilities, he has apparently remained above the corruption in the state, but now, in his devious attempt to expose Angelo, he has abused his power in a **Machiavellian** way. He has spied on his subjects, made Isabella and the Provost act against their principles, lied to Claudio, abused the trust of Isabella and Mariana, cruelly lied to Isabella about her brother's death and then manipulated her to be grateful to him so that she will agree to marry him.



### CRITICAL VIEW

Cheek by Jowl have produced a useful free education pack in which Peter Kirwan (of the University of Nottingham) says:

*Where many of the city comedies of Shakespeare's contemporaries are now rarely performed under the assumption that they only address their own time, Measure for Measure's concern with social policy and urban governance continues to find more echoes around the world, making Shakespeare's view of the city one of his most enduringly contemporary achievements.*

Search for news items that contain echoes of the play and consider when and where you might set a production of *Measure for Measure*.

## Balancing justice and mercy

At the centre of Shakespeare's treatment of this theme is Angelo's judgement condemning Claudio to death for fornication. The so-called friar tells Escalus that Claudio 'willingly humbles himself to the determination of justice' (III.ii.209–10). Isabella, agreeing with Angelo's judgement, speaks of fornication as 'a vice that most I do abhor,/ And most desire should meet the blow of justice' (II.ii.30–1); however, she argues that 'neither heaven nor man grieve at the mercy' if Angelo were to pardon Claudio (II.ii.51). Here she separates divine justice and man's justice, but argues that both are improved when tempered with mercy.

### CRITICAL VIEW

*'Isabella's passionate and articulate defence of the concept of mercy in Act II is Shakespeare's most probing statement about the difficulty and consequences of judgement, but Isabella can be seen as arguing here as much from untried ideals as from an instinctive or acquired wisdom.'*

(Andrew Sanders, *A Short Oxford History of English Literature*, 1994)

Isabella lists the outward symbols of power wielded by men in authority, and she concludes that none of them **'Become them with one half so good a grace/ As mercy does'** (II.ii.63–4), ending on a half-line as if she is expecting Angelo to reply, but her argument has silenced him.

Isabella's plea at the beginning of the final scene starts and finishes with a passionate demand for 'justice', by which she seems to mean that she wants Angelo to be judged according to the same standard of justice as Claudio. Persuaded to plead for Angelo, still thinking that Claudio has been beheaded, she admits, 'My brother had but justice,/ In that he did the thing for which he died' (V.i.441–2).

Angelo's guilt does not negate the justice of Claudio's sentence. As Angelo says before he meets Isabella, 'what's open made to justice,/ That justice seizes' (II.i.21–2). Justice can only concern itself with what it knows. At the end of that speech, he is confident enough in his own virtue to say: **'Let mine own judgement pattern out my death/ And nothing come in partial'** (II.i.30–1). When his attempts to hide behind his reputation have failed, and his guilt is exposed, he does not beg for mercy but makes the same argument that death is his 'deserving' (V.i.470).

Escalus argues that all men are potentially guilty; even Angelo must have had the same thoughts as Claudio at some point, and so he should be merciful. However, he does not argue his case very strongly, merely observing that 'some rise by sin and some by virtue fall' (II.i.38). It is the Provost who is more concerned about Claudio; he argues that Angelo might regret his judgement too late, and he allows the so-called friar to persuade him to disobey Angelo's instructions. He even suggests the substitution of Ragozine's head. Whereas Escalus is a statesman, the Provost has responsibility for the care of prisoners, and so his sympathy for the prisoners supports the lesson the Duke learns that it is more difficult for a ruler to pronounce sentence of death when he is faced with the condemned man.

### Taking it further ►

In your own words, explain what Andrew Sanders means. How far do you agree with his assessment of Isabella and Shakespeare's presentation of her ideas?

### Top ten quotation

### Top ten quotation

### Build critical skills

In Act II, Scene i, Elbow has arrested Pompey and Froth. Compare Angelo's judgement on Froth with the way in which Escalus deals with this offender.

**Taking it further** ►

At which points in the play could a production include gestures which might show the Duke falling in love with Isabella?

Quote and explain what gestures the actors could use. You may wish to refer to some productions in your response.

## Love: balancing sexual desire with conscience

The Duke thinks at first that he will not be affected by 'the dribbling dart of love', assuming that Cupid's arrow will be too feeble to pierce his 'complete bosom' (I.iii.2–3). However, he gains more self-knowledge during the play. Shakespeare does not make it clear at what point he decides to ask Isabella to marry him, but productions sometimes use stage business to suggest this so that the ending does not come as a complete shock. Shakespeare does not reveal whether he has fallen in love with her, or whether, having tested her character *in extremis*, he thinks that with her chastity and her newly learned charity she will be a suitable spouse for a Duke. There is no indication that Isabella falls in love with him, however; indeed, in his disguise as a friar it would not occur to her.

Like the Duke, until Angelo met Isabella, he believed he was immune from the temptation of sexual desire, but he learns that 'Most dangerous/ Is that temptation that doth goad us on/ To sin in loving virtue.' (II.ii.185–7). He seems to think it is his love of Isabella's virtue that has overwhelmed him. Having repressed his natural instinct, when it is aroused he reacts violently, unable to achieve the balance expected in normal relationships. After a night struggling with his conscience and trying to pray but unable to stop thinking of Isabella, he decides to give his passion free rein: 'Blood, thou art blood' (II.iv.15). He is an absolutist, seemingly unable to compromise. As a Puritan (see **Contexts**, p. 66), he believes he has already sinned in desiring Isabella. Angelo's strict imposition of the laws is compared by Claudio with a new rider who uses spurs on the horse immediately he mounts in order to establish his control. This image could represent his sexual desires which are kept under strict restraint, but, when they are released, run rampant, like a wild horse released from the rein.

In Angelo's imagery, he equates Isabella with the nunnery: 'Having waste ground enough/ Shall we desire to raze the sanctuary/ And pitch our evils there?' (II.ii.174–6). It seems that part of the temptation for him is to destroy someone pure and untouchable; the devil has used another saintly person to trap him. As he says, he desires her 'fouly for those things/ That make her good' (II.ii.178–9). His austere devotion to study and clean living has, through repression, been warped. He tells her that he loves her (II.iv.142), and in his next speech, 'He shall not, Isabel, if you give me love', makes it clear that to him love means sexual desire, and for him the two are mutually exclusive; if he were to follow his conscience he would say nothing to her.

Angelo's proposal of marriage to Mariana was not made out of love, as he broke off the engagement when her dowry was lost. Mariana's love for him, however, grew '**more violent and unruly**' as a result of his '**unjust unkindness**' (III.i.227–9). Suffering the pain of unrequited love, she has imposed isolation and restraint on herself in a 'moated grange' (III.i.247–8); this, however, has done little to still the 'brawling discontent' (IV.i.9) of her sexual desire, although the so-called friar manages to calm her.


**Top ten quotation**

By contrast, when Claudio speaks of love, he uses the plural determiner 'our', because theirs is a mutual attraction. Shakespeare reinforces this by having Juliet speak to the so-called friar:

DUKE: Love you the man that wronged you?

JULIET: Yes, as I love the woman that wronged him.

In their relationship, sexual desire is balanced with conscience in that they have shared a 'true contract' (I.ii.126) and are effectively married except for having a religious ceremony to bless their union (see **Contexts: Marriage law**, p. 69).

Paradoxically, the most lyrical description of their love is given to the unromantic Lucio:

Your brother and his lover have embraced;  
As those that feed grow full, as blossoming time  
That from the seedness the bare fallow brings  
To teeming foison, even so her plenteous womb  
Expresseth his full tilth and husbandry

(I.iv.40–4)

In the customers of Mistress Overdone's establishment, by contrast, the natural instinct of sexual desire has been indulged without any qualms of conscience, until they joke about the symptoms of sexually transmitted infections from which they all suffer. They do not speak of love, openly purchasing sex. Lucio, however, did promise marriage to Kate Keepdown in order to get her into bed. A gentleman would not propose marriage to a prostitute, and a prostitute would not need to be given this incentive to have sex with a gentleman. This implies that, like Juliet, she was virtuous, but, unlike Claudio, Lucio abandoned her when she fell pregnant and, her reputation in tatters, she seems to have had no one to turn to except Mistress Overdone. Lucio calls her a 'whore' and a 'punk', but it seems most likely that she only turned to prostitution after he rejected her. Just as Angelo defamed Mariana to give him an excuse to break his promise of marriage, so Lucio blackens Kate's reputation. Shakespeare seems to be suggesting that, because she was pregnant, he has forced her into prostitution. If Claudio were executed, this is the fate that might await Juliet, especially since her friends are unsympathetic and are withholding her dowry.

## Balancing liberty and restraint

LUCIO: Why, how now, Claudio? Whence comes this restraint?

CLAUDIO: From too much liberty, my Lucio, liberty.

As surfeit is the father of much fast,  
So every scope by the immoderate use  
Turns to restraint.

(I.ii.106–110)

### Build critical skills

Try exploring different interpretations of this speech by reading it aloud. Analyse the figurative language and discuss whether Lucio is using metaphor because he is embarrassed to be talking about sex to a nun, or whether he is mocking romantic poetry as being too sentimental for a 'man-about-town'.

Claudio is restrained in prison, and he blames too much freedom for his arrest. He suggests that, just as, after over-eating men fast for a while, so there will inevitably be a period of restraint after any over-indulgence. He argues that just as rats swallow poison of their own free will, so men will abuse their liberty and bring about their own destruction. The customers of Mistress Overdone's house of resort destroy their health in the pursuit of pleasure. The implication is that laws are needed to regulate human behaviour.

So, is restraint the answer? Isabella seeks a 'more strict restraint' (I.iv.4) than that offered by the convent of St Clare's, possibly thinking that she may fall into sin if given too much liberty, or possibly because she has romantic notion of self-sacrifice to prove her love of Christ. Isabella's self-restraint makes her put her chastity above the charity of saving her brother's life, and, instead of saintliness, this might appear as excessive self-regard. When Angelo broke his promise to marry her, Mariana restrained herself in a 'moated grange' (III.i.247), but this has had the reverse effect of making her love for Angelo more violent, as she spends her time brooding and listening to melancholy love songs. Angelo is another one who practises self-restraint, proudly saying, 'Tis one thing to be tempted, Escalus./ Another thing to fall' (II.i.17–18). Like a rider controlling a spirited horse, Angelo holds his feelings in check. However, when once he gives his 'sensual race the rein' (II.iv.161) and releases his sexual desires, they are out of control; he finds himself having to resort to tyranny to have his way and to cover up his crimes.

The play shows that a balance needs to be found, but whether the final scene suggests that this balance has been found is open to interpretation. Even though Shakespeare has given Escalus a name which seems to be derived from the word 'scales', the most balanced character is arguably the Provost. The Provost has a position in the prison which is open to abuse, as the Duke recognises 'This is a gentle provost; seldom when/ The steeled gaoler is the friend of men' (IV.ii.73–4). The Provost manages to keep his oath and yet also show compassion and even try to change the deputy governor's mind. The Duke recognises his worth, thanks him for his 'care and secrecy' (V.i.522), and promises him promotion.

## Appearance and reality

### TASK

The whole plot is based on substitution.

- List the obvious substitutions you can find where one person is substituted for another. Do you regard them as unnecessary deception or justifiable devices?
- There are other, less obvious kinds of substitution, such as Elbow's malapropisms which are inappropriate. Do you think that there are other inappropriate substitutions such as the punishments meted out in the final scene?
- Isabella asks Angelo to put himself in Claudio's position (II.ii.65–7). Who else suggests this imaginative substitution to Angelo?



The Duke and Mariana physically disguise their true identities, however, they think they are justified. As he explains the bed-trick to Isabella, the Duke, disguised as a friar, tells Isabella 'the doubleness of the benefit defends the deceit from reproof' (III.i.24–2), and he later explains in his soliloquy that 'Craft against vice I must apply' (III.ii.239) and Mariana's disguise is in a just cause: 'So disguise shall by th'disguised/ Pay with falsehood false exacting' (III.ii.242–3). As for his other deceptions, pretending to leave Vienna and substituting Ragozine's head for Claudio's, he claims in his final speech 'Th'offence pardons itself' (V.i.526).

The Duke's deceptions can possibly be excused by Machiavelli's maxim of 'the end justifies the means' (see **Contexts**, pp. 73–4), but Angelo's pretence is blatant hypocrisy, what Shakespeare calls 'seeming'. His name is, ironically, the opposite of what he is revealed to be, and in his first soliloquy, Shakespeare makes him say his name as he asks what he is: 'What dost thou or what art thou, Angelo?' (II.ii.177). The impression is given that he thought he was an 'angel' and is shocked to find out that he is not. His arrogant belief in himself as a saint is revealed a few lines later: 'Oh cunning enemy that, to catch a saint,/ With saints dost bait thy hook!' (II.ii.184–5).

The Duke already suspected that Angelo was not what he seemed: '**Hence shall we see/ If power change purpose, what our seemers be**' (I.iii.54–5). We later learn that he suspects Angelo because of his treatment of Mariana, but Angelo sets store by the law, not morality, and it was legal to break an engagement if the dowry could not be produced. Possibly, however, he did not want to appear materialistic, so that would explain why he defames her character. When Isabella realises what Angelo wants, she also accuses him of 'Seeming, seeming' (II.iv.151). When Elbow tells the Duke, disguised as a friar, that Pompey is to go before the deputy, the Duke already knows about Angelo's vile proposition to Isabella, so he utters a rhyming couplet which sounds like a proverb meaning 'men should be what they seem': 'That we were all, as some would seem to be,/ From our faults, as faults from seeming, free' (III.ii.34–5). When Isabella pleads with the Duke in the final scene, she begs him not to judge by appearances:

make not impossible  
That which but seems unlike. 'Tis not impossible  
But one, the wicked'st caitiff on the ground,  
May seem as shy, as grave, as just, as absolute  
As Angelo;

(V.i.51–4)

However, in order to expose Angelo, the Duke makes Isabella and even the friar appear truthful when they are not, and, to provoke Isabella's gratitude, he makes the Provost lie about Claudio's death. Lucio is also a practised pretender.

#### Top ten quotation

#### TASK

Apart from the low-life characters, only Escalus and Claudio never pretend to be other than what they are. In his exploration of the theme of balance, how important is it for Shakespeare to have a character who is well-rounded, flawed, but a man of untarnished integrity?

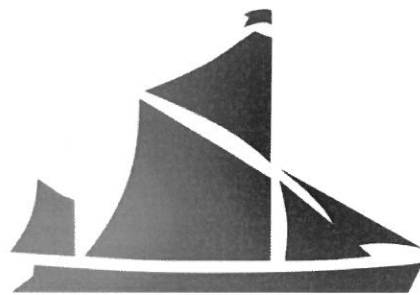
#### Taking it further ►

Watch this short discussion about the 2015 production by Cheek by Jowl. Which of the themes did this theatre company think were most important?

[www.youtube.com/watch?v=1S1cZ1F4ZVM](http://www.youtube.com/watch?v=1S1cZ1F4ZVM)

Year: 12

Subject psychology



**RIVERSIDE SCHOOL**

'EXCELLENCE FOR ALL'

Topic: Memory

Social Influence

Research methods

Video Link to Watch:

Instructions:

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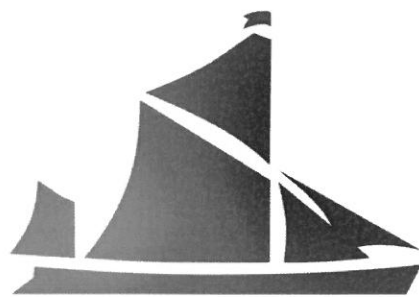
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1. Go through lesson powerpoint and make notes on hand out
2. Answer all practice questions on hand out

*(Teacher: Afterwards insert the material you have photocopied and add any lined paper)*

Year: 12

# Subject Sociology



**RIVERSIDE SCHOOL**

'EXCELLENCE FOR ALL'

Topic: Education

Families and households

Video Link to Watch:

Tutor2U

Instructions:

Instructions: See teams for lesson powerpoint work books and instructions.

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