



# Theatre of Science Shakespeare 1: Introduction to Shakespeare

**To join in bring:** Bowl of warm water, bowl of cold water, candle, way of lighting it

## Today we'll:

Learn who Shakespeare was and briefly describe the historical, political and scientific context in which he lived.

Begin to explore how texts can be analysed to reveal layers of meaning.

Explain the difference between verse and prose and learn how to recognise them.

Explain the meaning of iambic Pentameter and give some examples of when it might be used.

**Read this scene from Jurassic Park. What information do you get from it? About dinosaurs, about Ellie, Alan, how they feel about each other, anything! Underline / write notes around any bits that tell you or give you clues.**

**Ellie:** Post-mortem contraction of the posterior neck ligaments. Velociraptor?

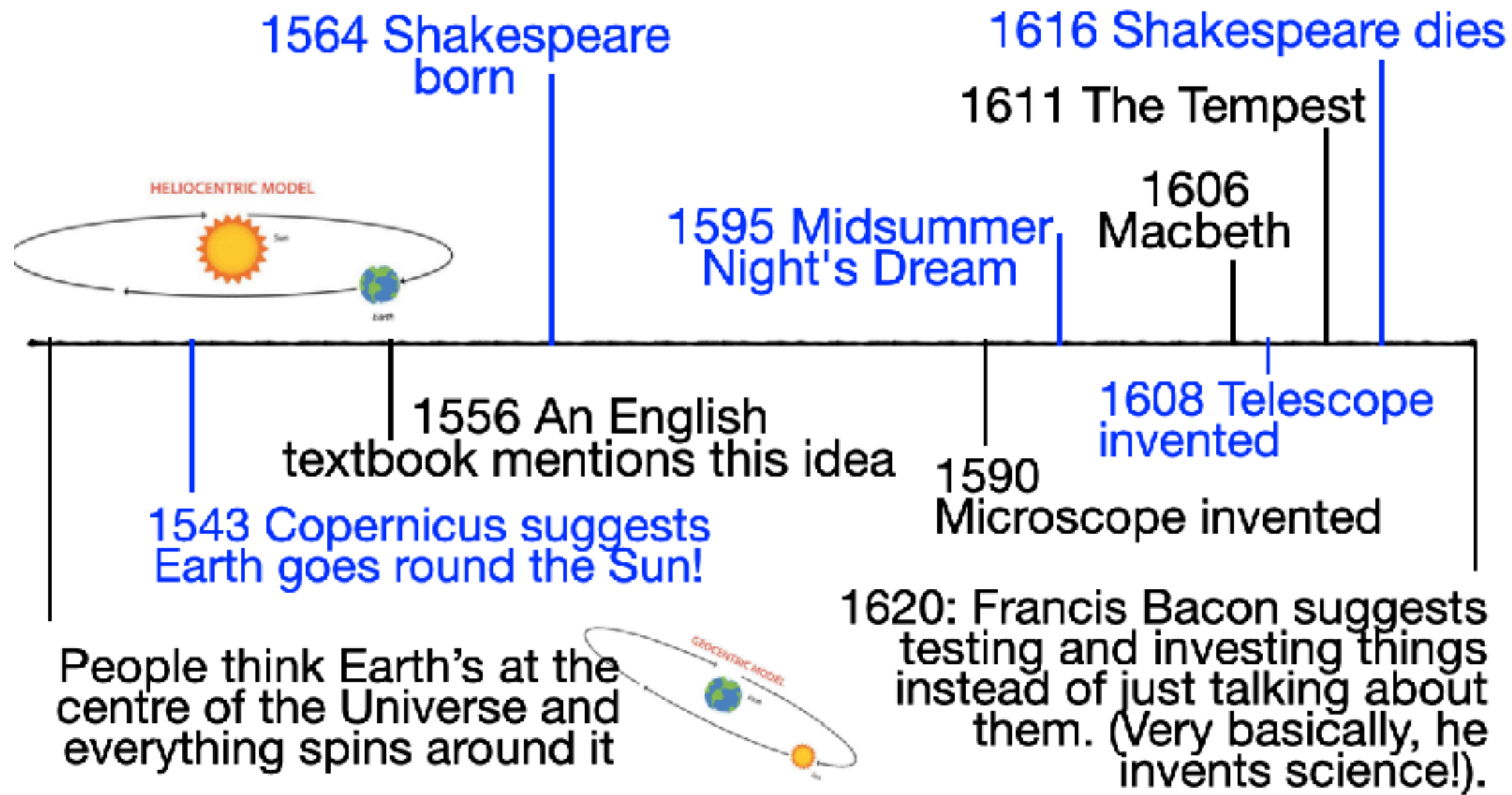
**Alan:** Yes.

**Boy:** That doesn't look very scary. More like a six-foot turkey. (People laugh)

**Alan:** A turkey, huh?

**Ellie:** Oh, no. Here we go...

**Alan:** Try to imagine yourself in the Cretaceous period. You get your first look at this "six foot turkey" as you enter a clearing. He moves like a bird, lightly, bobbing his head, and you keep still because you think maybe his visual acuity is based on movement, like a T. rex, he'll lose you if you don't move. Not Velociraptor. You stare at him, and he stares right back. And that's when the attack comes; not from the front, but from the side, from the other two raptors you didn't even know were there. He slashes at you with this. Six-inch, retractable claw. Like a razor. He slashes you here... (Alan pretends to slash boy's stomach) or here...



**WITCHES**

Double, double toil and trouble;  
 Fire burn and caldron bubble.  
 Fillet of a fenny snake,  
 In the caldron boil and bake;

**ROSALIND**

Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure.

**BOTTOM**

Let me play the lion too. I will roar, that I will do any man's heart good to hear me. I will roar, that I will make the duke say, "Let him roar again. Let him roar again."

**QUINCE**

An you should do it too terribly, you would fright the duchess and the ladies, that they would shriek. And that were enough to hang us all.

**BOTTOM**

But I will aggravate my voice so that I will roar you as gently as any sucking dove. I will roar you an 'twere any nightingale.

**HAMLET**

To be, or not to be: that is the question:  
 Whether 'tis nobler in the mind to suffer  
 The slings and arrows of outrageous fortune,  
 Or to take arms against a sea of troubles,  
 And by opposing end them? To die: to sleep;  
 No more; and by a sleep to say we end

**ARIEL**

All hail, great master! grave sir, hail! I come  
 To answer thy best pleasure; be't to fly,  
 To swim, to dive into the fire, to ride  
 On the curl'd clouds, to thy strong bidding task  
 Ariel and all his quality.

Are these speeches in prose (no set rhythm) or verse (set rhythm, looks like poetry, lines have capital letters).

1. Take a look at your wax shape. Have a go at predicting your fortune!

2. Did that exercise teach you anything about yourself?!

## Type of verse Shakespeare used a lot:

Means it goes  
'de *dum* de  
*dum* de *dum*'

Means there are five  
lots of two beats

## Iambic Pentameter

Is it iambic pentameter?

(*'De dum de dum de dum de dum de dum'*)

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date;

**HERMIA**

I do entreat your Grace to pardon me.  
I know not by what power I am made bold,

**TITANIA**

First rehearse your song by rote,  
To each word a warbling note.  
Hand in hand, with fairy grace,  
Will we sing and bless this place.

**MACBETH**

Hath he asked for me?

**LADY MACBETH**

Know you not he has?

**IAGO**

Good name in man and woman, dear my lord,  
Is the immediate jewel of their souls:  
Who steals my purse steals trash; 'tis something, nothing;  
'Twas mine, 'tis his, and has been slave to thousands:  
But he that filches from me my good name  
Robs me of that which not enriches him

Look at this bit from *Othello*. Othello has just asked Cassio to keep guard that night.

CASSIO

Iago hath direction what to do,

But notwithstanding, with my personal eye

Will I look to 't.

Any quick comments  
you can make about  
their relationship?

OTHELLO

Iago is most honest.

CASSIO

Do not think, gentlemen, I am drunk. This is my ancient, this is my right hand, and this is my left. I am not drunk now. I can stand well enough, and I speak well enough.

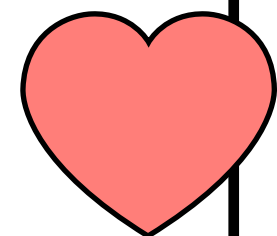
GENTLEMEN

Excellent well.

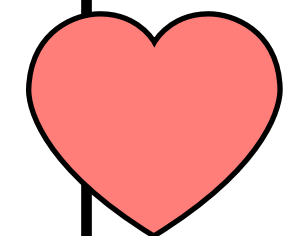
What clues do we have that  
he is really extremely drunk?

CASSIO

Why, very well then. You must not think then that I am drunk.



If you enjoy these lessons, please consider chipping in £5 a month towards my wages! I'll send you nice things and all my gratitude. Search 'Theatre of Science Ko-fi' for details x





# Theatre of Science Shakespeare: Macbeth Part I

**To join in bring:**  
Very small glass /  
cup of milk,  
vinegar, red food  
colouring and / or  
red paint.

**Read these statements:**

1. I have no toy, only this cake.
2. I have no toy but this cake.
3. I have no toy, but only this cake.

For each sentence, say if you think the cake is real or a toy!

**Think of something that...**

**You recently wanted and worked until you got it.**

My examples: I wanted some biscuits but there were none in the house so I made some. I wanted to teach you Shakespeare so I planned these lessons!

**You'd really love but don't want to work at.**

I'd love to be an astronaut but I don't want to have to learn lots of different languages and pay for a Masters degree and spend lots of time writing an application.

**Today we'll:**

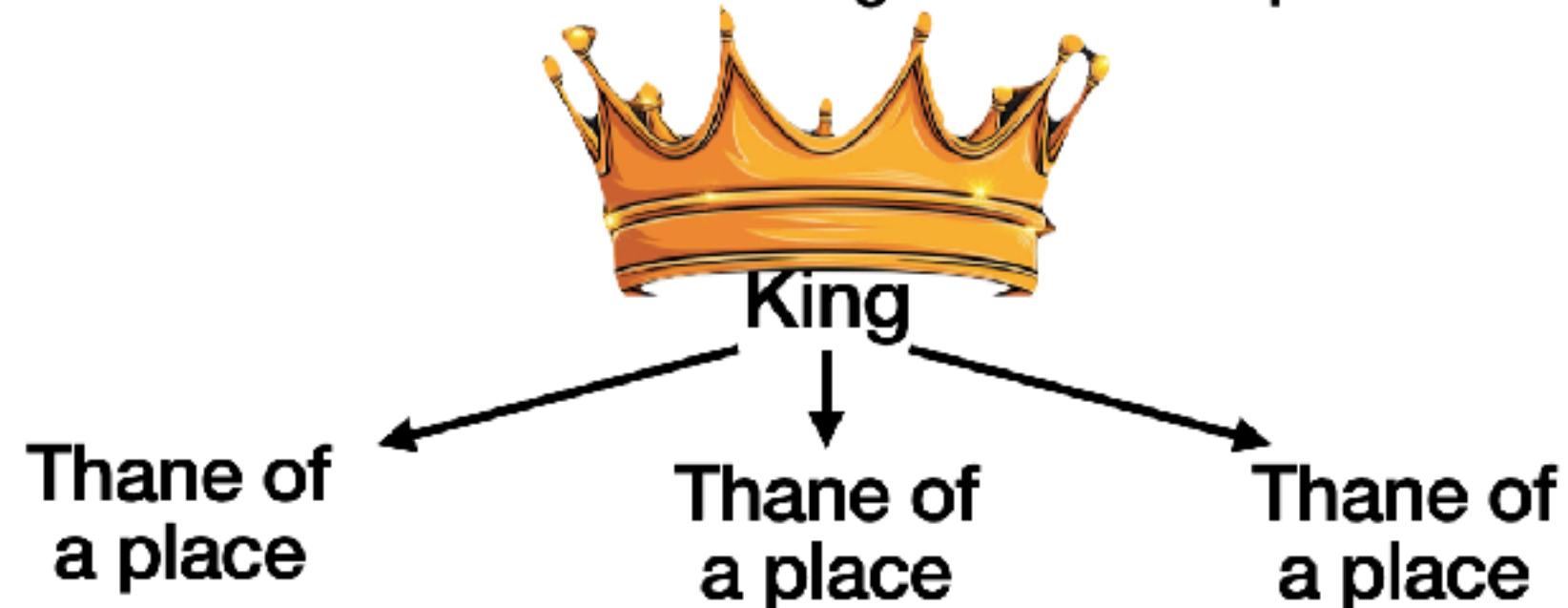
Hear about how the theme of ambition runs through the play *Macbeth*.

Compare and contrast the ambition of Macbeth, Banquo and Lady Macbeth.

Consider how these ambitions lead to the characters' downfall.

## Background!

In Scotland when Macbeth is set, the king was in charge, and under him were Thanes (a bit like Lords). The Thanes were in charge of different places.



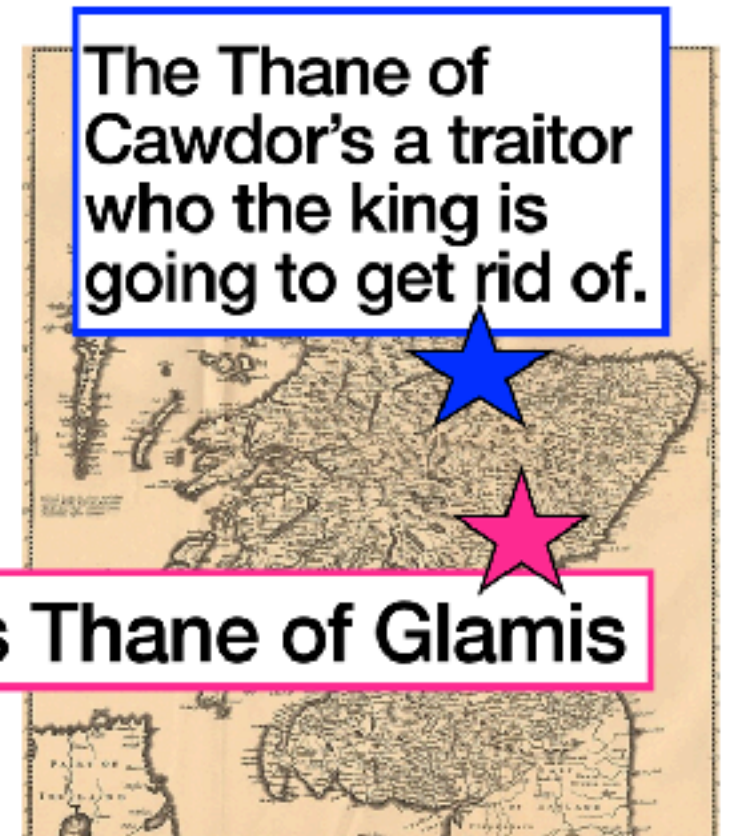
**There are loads of Thanes in Macbeth.**

Someone called Macduff is the Thane of Fife.

There's the Thane of Ross.

**Macbeth is Thane of Glamis**

Macbeth's friend Banquo is Thane of Lobacher



# Act 1

## (Scene 1: Witches)

**Scene 2:** We hear about Macbeth's epic battling. The king says he is going to make him Thane of Cawdor!

For brave Macbeth (well he deserves that name),  
*Roman Goddess of Luck* *Waving about*  
*Not respecting* Disdaining Fortune, with his brandished steel,  
Which smoked with bloody execution,  
*Bravery's servant*  
Like Valor's minion, carved out his passage  
Till he faced the *Enemy* slave;  
Which ne'er shook hands, nor bade *said* farewell to him,  
Till he unseamed him from the *belly* nave to th' *cheeks* chops,  
And fixed his head upon our *castle wall* battlements.

**Scene 3:** Macbeth and his friend Banquo come on stage. The witches tell them Macbeth will be Thane of Glamis, then Thane of Cawdor, then king! They tell Banquo that his children will be kings.

MACBETH  
Speak if you can. What are you?  
FIRST WITCH  
All hail, Macbeth! Hail to thee, Thane of Glamis!  
SECOND WITCH  
All hail, Macbeth! Hail to thee, Thane of Cawdor!  
THIRD WITCH  
All hail, Macbeth, that shalt be king hereafter!  
BANQUO  
Good sir, why do you start and seem to fear  
Things that do sound so fair?



**Scene 4:** The king says he's going to have dinner and stay at Macbeth's house that night.

MACBETH  
, 「aside」  
Glamis and Thane of Cawdor!  
The greatest is behind.

「Aside to Banquo.」 Do you not hope your children  
shall be kings,  
When those that gave the Thane of Cawdor to me  
Promised no less to them?

BANQUO  
... oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray 's  
In deepest consequence.—

MACBETH  
, 「aside」  
Two truths are told  
As happy prologues to the swelling act  
Of the imperial theme.—I thank you, gentlemen.  
「Aside.」 This supernatural soliciting  
Cannot be ill, cannot be good. If ill,  
Why hath it given me earnest of success  
Commencing in a truth? I am Thane of Cawdor.  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs  
Against the use of nature?

Two very different reactions to what the witches said!

**Scene 5: Lady Macbeth reads a letter from Macbeth telling her what the witches said. We straight away find out how ambitious she is!**

**Then Lady Macbeth finds out the king is coming to stay and things go from 'ambitious' to 'eek'.**



**Glamis thou art, and Cawdor, and shalt be  
What thou art promised. Yet do I fear thy nature;  
It is too full o' th' milk of human kindness  
To catch the nearest way. Thou wouldst be great,  
Art not without ambition, but without  
The illness should attend it. What thou wouldst highly,  
That wouldst thou holily; wouldst not play false  
And yet wouldst wrongly win.**

**The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirits  
That tend on mortal thoughts, unsex me here,  
And fill me from the crown to the toe top-full  
Of direst cruelty. Make thick my blood.  
Stop up th' access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
Th' effect and it. Come to my woman's breasts  
And take my milk for gall, you murd'ring ministers,  
Wherever in your sightless substances  
You wait on nature's mischief. Come, thick night,  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark  
To cry "Hold, hold!"**



## Scene 6: The king arrives

## Scene 7: Macbeth thinks about killing the king in a big speech.

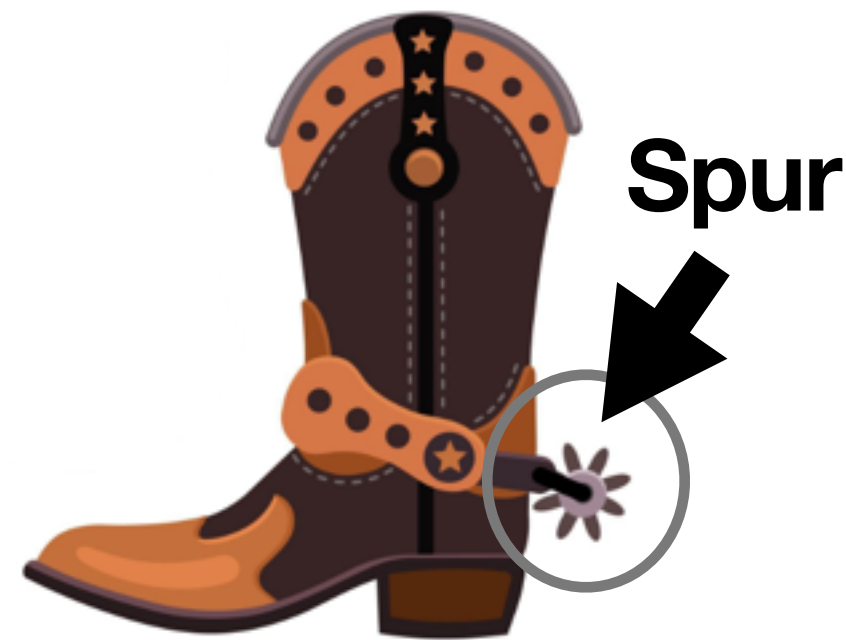
He's here in double trust:

First, as I am his kinsman and his subject,  
Strong both against the deed; then, as his host,  
Who should against his murderer shut the door,  
Not bear the knife myself.

I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on th'other —

BBC Bitesize says:  
“the only thing that is  
motivating him (his 'spur')  
is ambition...”

Spark Notes says: “He describes  
being unable to motivate  
himself... The one thing he does  
have is ambition, which he  
compares to a horse and rider  
who... end up falling down”.



How now, what news?

LADY MACBETH  
He has almost supped. Why have you left the chamber?

MACBETH  
Hath he asked for me?

LADY MACBETH  
Know you not he has?

MACBETH  
We will proceed no further in this business.  
He hath honored me of late...

LADY MACBETH  
Was the hope drunk  
Wherein you dressed yourself? Hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valor  
As thou art in desire?

MACBETH

If we should fail—

LADY MACBETH

We fail?

But screw your courage to the sticking place  
And we'll not fail.



# Act 2



## Scene 1: Night falls.

## Scene 2: Macbeth and Lady Macbeth meet up. He has killed the king.

Enter Macbeth 「with bloody daggers.」

My husband?

MACBETH

I have done the deed. Didst thou not hear a noise?

LADY MACBETH

I heard the owl scream and the crickets cry.

Did not you speak?

MACBETH

When?

LADY MACBETH

Now.

MACBETH

As I descended?

MACBETH

Whence is that knocking?

How is 't with me when every noise appalls me?

LADY MACBETH

I hear a knocking

At the south entry. Retire we to our chamber.

A little water clears us of this deed.

Two very different reactions to a knocking sound! What does it tell you about how they're feeling, and how they feel about the murder?



# Theatre of Science Shakespeare: Macbeth Part II

Try to imagine you're at a theatre, and Macbeth has just started.

What are you picturing on stage? Actors or puppets? What are they wearing? Are they holding anything? What is the lighting like? Is there any scenery in the background? If so, what?

**To join in bring:** Clear plastic CD case, paper, pens, scissors, sellotape, Lego people or any small toy characters

## Today we'll:

Hear about how the theme of the supernatural runs through the play *Macbeth*. Make decisions about how the weird sisters might be portrayed to surprise the audience and stay true to the text.

Discuss the meaning of the dagger and Banquo's ghost and how they might be represented, today and in the past.

## MACBETH

Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee.  
I have thee not, and yet I see thee still.  
Art thou not, fatal vision, sensible  
To feeling as to sight? or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?

Do you think the dagger is 'real', or in Macbeth's head?

Real      In his head

Do you think it would be better to show the dagger on stage, or have it be invisible?

Have it on stage      Invisible

Why?

How many of these films have you seen?

Can you remember how they start; what happens in the first 20 seconds?! If there's an adult around quiz them!

Harry Potter & the  
Philosopher's Stone

Moana

Star Wars: A New Hope

Matilda the Musical

Wonka

Jurassic Park

Frozen

Greatest Showman

Jurassic World

If you can remember any, do you notice anything?



## ACT I SCENE I

### First Witch

When shall we three meet again  
In thunder, lightning, or in rain?

### Second Witch

When the hurlyburly's done,  
When the battle's lost and won.

### Third Witch

That will be ere the set of sun.

### First Witch

Where the place?



### Second Witch

Upon the heath.

### Third Witch

There to meet with Macbeth.

### First Witch

I come, Graymalkin!

### Second Witch

Paddock calls.

### Third Witch

Anon.

### ALL

Fair is foul, and foul is fair:

Hover through the fog and filthy air.



### ROSS

Please't your highness

To grace us with your royal company.

### MACBETH

The table's full.

### LENNOX

Here is a place reserved, sir.

### MACBETH

Where?

### LENNOX

Here, my good lord. What is't that moves your highness?

### MACBETH

Which of you have done this?

### Lords

What, my good lord?

### MACBETH

Thou canst not say I did it: never shake

Thy gory locks at me.

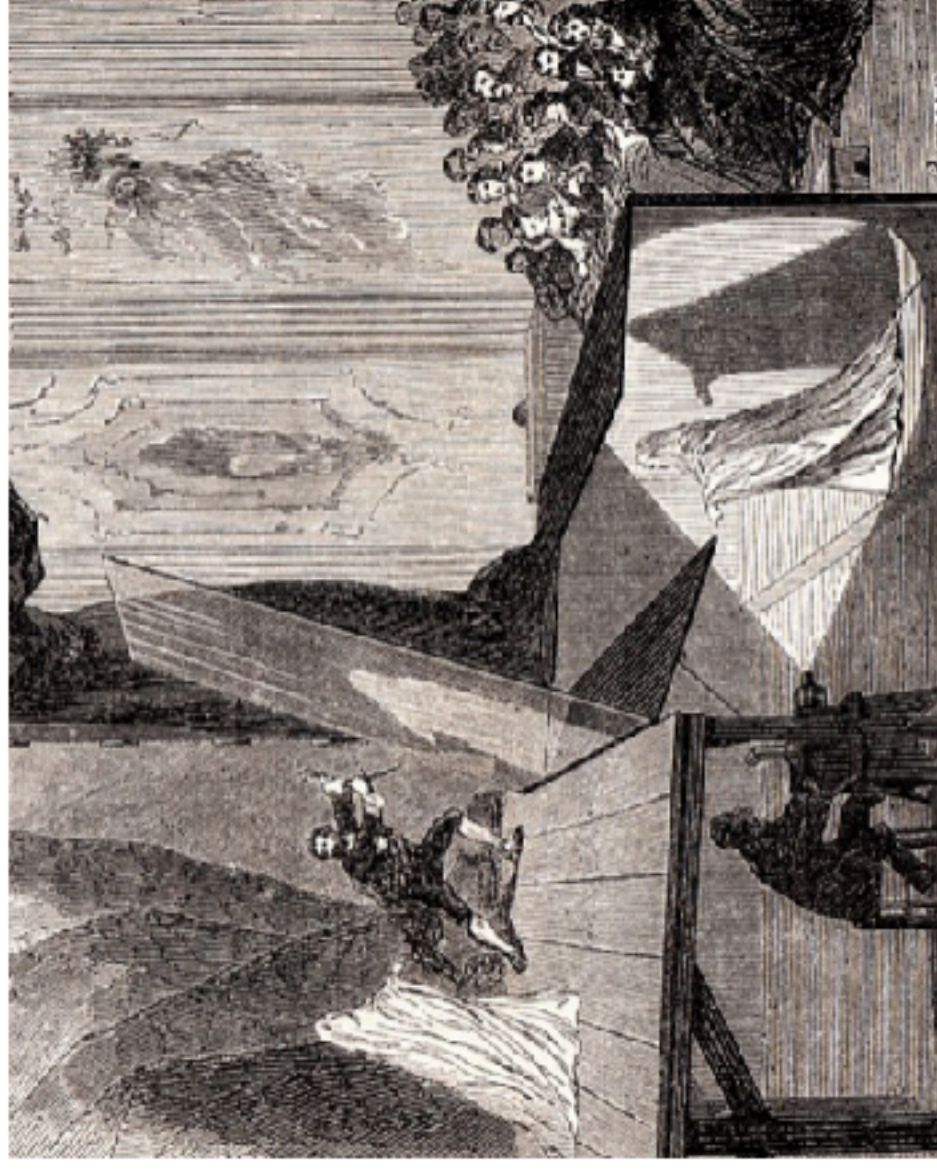
### ROSS

Gentlemen, rise: his highness is not well.

### LADY MACBETH

Sit, worthy friends: my lord is often thus,

And hath been from his youth: pray you, keep seat;...



Pepper's Ghost, 1865



# Theatre of Science Shakespeare: Midsummer Night's Dream Part I

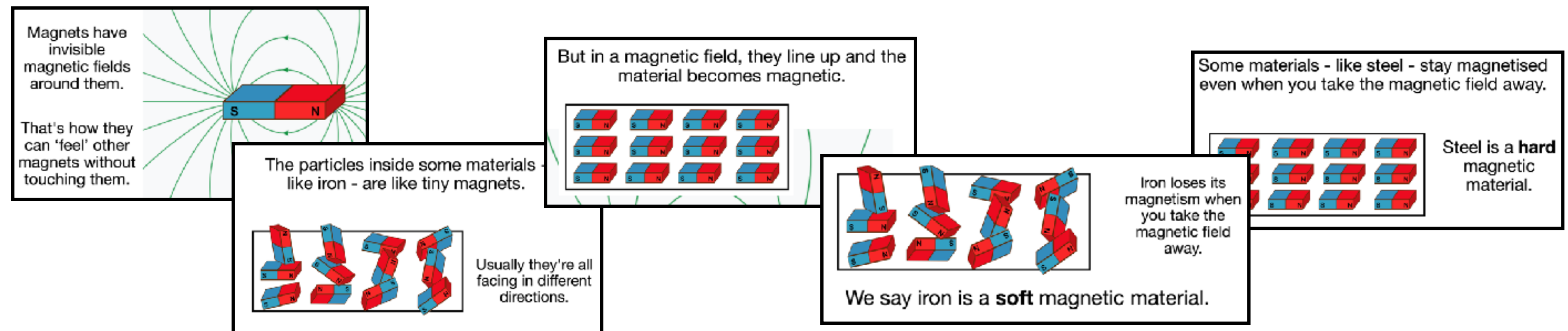
**To join in bring:** A magnet, two pins / needles

**Today we'll:**  
Develop an understanding of the plot and characters in A Midsummer Night's Dream.  
Discuss how the themes of magic and love run through the play, and how they intertwine.  
Investigate the science referenced in the play, with a focus on materials and magnetism.  
Discuss how an Elizabethan audience would have interpreted the magical characters.

**Read the introduction to the children's book Funnybones:**  
"This is how the story begins.  
On a dark dark hill  
there was a dark dark town.  
In the dark dark town  
there was a dark dark street.  
In the dark dark street  
there was a dark dark house.  
In the dark dark house  
there was a dark dark staircase.  
Down the dark dark staircase  
there was a dark dark cellar.  
And in the dark dark cellar...  
... some skeletons lived."

**The author could have written** "In the dark dark cellar of a dark dark house, some skeletons lived". Which beginning do you think is better? Why?

Think of a time you saw an animal and it was quite interesting. Not really exciting. Just interesting!



## OBERON

My gentle Puck, come hither. Thou rememberest  
Since once I sat upon a promontory, (Bit of land by the sea)  
And heard a mermaid on a dolphin's back  
Uttering such dulcet and harmonious breath  
That the rude sea grew civil at her song  
And certain stars shot madly from their spheres,  
To hear the sea-maid's music.

## PUCK

I remember.

## OBERON

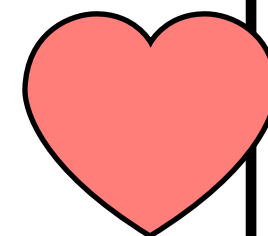
That very time I saw, but thou couldst not,  
Flying between the cold moon and the earth,  
Cupid all arm'd: a certain aim he took  
At a fair vestal throned by the west,  
And loosed his love-shaft smartly from his bow,  
As it should pierce a hundred thousand hearts;  
But I might see young Cupid's fiery shaft  
Quench'd in the chaste beams of the watery moon,  
And the imperial votaress passed on,  
In maiden meditation, fancy-free.  
Yet mark'd I where the bolt of Cupid fell:

It fell upon a little western flower,  
Before milk-white, now purple with love's wound,  
And maidens call it love-in-idleness.  
Fetch me that flower; the herb I shew'd thee once:  
The juice of it on sleeping eye-lids laid  
Will make or man or woman madly dote  
Upon the next live creature that it sees.  
Fetch me this herb; and be thou here again  
Ere the leviathan can swim a league.

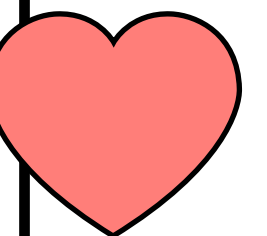
## PUCK

I'll put a girdle round about the earth  
In forty minutes.

Read this bit. What is the main focus of it? Which bit is Oberon trying to get Puck to remember?



If you enjoy these lessons, please consider chipping in £5 a month towards my wages! It's the only way I earn money. I'll send you nice things; there is something big coming! Search 'Theatre of Science Ko-fi', or see my website for details x



DEMETRIUS

...Hence, get thee gone, and follow me no more.

HELENA

You draw me, you hard-hearted adamant;  
But yet you draw not iron, for my heart  
Is true as steel: leave you your power to draw,  
And I shall have no power to follow you.

DEMETRIUS

Do I entice you? do I speak you fair?  
Or, rather, do I not in plainest truth  
Tell you, I do not, nor I cannot love you?

...

DEMETRIUS

Tempt not too much the hatred of my spirit;  
For I am sick when I do look on thee.

HELENA

And I am sick when I look not on you.

...

HELENA

Nor doth this wood lack worlds of company,  
For you in my respect are all the world:  
Then how can it be said I am alone,  
When all the world is here to look on me?

### Draw lines to the words that describe...

Helena's  
character  
overall

Insecure

Proud

Foolish

Not herself

Boastful

Boring

Witty

Agressive

Interesting

Clever

Helena at  
this moment  
in the play

How do feel  
about  
Demetrius?

Sorry for him

He's a bully

Something  
else?

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In his situation  
I would...

Why? (circle bits of the text that prove your point)  
Add two words of your own to each side.

TITANIA

Or say, sweet love, what thou desirest to eat.

BOTTOM

Truly, a peck of provender: I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay, hath no fellow.

TITANIA

I have a venturous fairy that shall seek  
The squirrel's hoard, and fetch thee new nuts.

BOTTOM

I had rather have a handful or two of dried peas.

**Can you see any similarities between Titania and Bottom's relationship, and Demetrius and Helena's relationship? And any differences?!**

DEMETRIUS

Tempt not too much the hatred of my spirit;  
For I am sick when I do look on thee.

HELENA

And I am sick when I look not on you.

You might want to think about who has the power (are they equals?), what they call each other, the structure of the lines, are they in control?

**Similarities**

**Differences**







# Theatre of Science Shakespeare: Midsummer Night's Dream Part II

**Rearrange these words to make two Shakespeare-y lines!**

frosts    The    hoary-headed    the    seasons

alter;    the    crimson    in    rose    lap    fresh

Fall    of

(Crimson = red. 'Lap' means knee; 'sit on my lap' = 'sit on my knee').

**To join in bring:** A cake tin or small sturdy bowl, flour, cocoa powder (or crushed cereal / couscous; cheap powdery stuff from the cupboards!), sieve, small rocks/pebbles.

**Today we'll:**  
 Explore the themes of chaos and control in A Midsummer Night's Dream. What factors are controlling the behaviour of the main characters? How does each character attempt to control their situation? How do chaos and order manifest in the natural world and the court?

**Shakespeare didn't have today's special effects. What's the cheapest, easiest way you can think of to make a character be 'invisible' on stage?**

**Theseus: Now, fair Hippolyta, our nuptial hour  
Draws on apace. Four happy days bring in  
Another moon. But, oh, methinks how slow  
This old moon wanes. She lingers my desires,**

**Go, Philostrate,  
Stir up the Athenian youth to merriments;**

**Hippolyta, I woo'd thee with my sword,  
And won thy love, doing thee injuries;**

**Egeus: Full of vexation come I, with complaint  
Against my child, my daughter Hermia.  
Stand forth, Demetrius. My noble lord,  
This man hath my consent to marry her.  
Stand forth, Lysander: and my gracious duke,  
This man hath bewitch'd the bosom of my child;  
Thou, thou, Lysander, thou hast given her rhymes,  
And interchanged love-tokens with my child:  
Thou hast by moonlight at her window sung,**

**...  
With cunning hast thou filch'd my daughter's  
heart,  
Turn'd her obedience, which is due to me,  
To stubborn harshness: and, my gracious duke,  
Be it so she; will not here before your grace  
Consent to marry with Demetrius,  
I beg the ancient privilege of Athens,  
As she is mine, I may dispose of her:  
Which shall be either to this gentleman  
Or to her death, according to our law  
Immediately provided in that case.**

**HERMIA  
I do entreat your grace to pardon me.  
I know not by what power I am made bold,  
Nor how it may concern my modesty,  
In such a presence here to plead my thoughts;  
But I beseech your grace that I may know  
The worst that may befall me in this case,  
If I refuse to wed Demetrius.**

**Lysander:  
Demetrius, I'll avouch it to his head,  
Made love to Nedar's daughter, Helena,  
And won her soul; and she, sweet lady, dotes,  
Devoutly dotes, dotes in idolatry,  
Upon this spotted and inconstant man.**

**HERMIA  
The more I hate, the more he follows me.**

**HELENA  
The more I love, the more he hateth me.**

**HERMIA  
His folly, Helena, is no fault of mine.**

**HELENA  
None, but your beauty: would that fault were mine!**

**Lines to look  
out for!**

**Helena:  
Through Athens I am  
thought as fair as she.**

**QUINCE  
Answer as I call you. Nick Bottom, the weaver.  
BOTTOM  
Ready. Name what part I am for, and proceed.  
QUINCE  
You, Nick Bottom, are set down for Pyramus.  
BOTTOM  
What is Pyramus? a lover, or a tyrant?  
QUINCE  
A lover, that kills himself most gallant for love.  
BOTTOM  
That will ask some tears in the true performing of  
it: if I do it, let the audience look to their  
eyes; I will move storms**

is being controlled by...

Theseus

Hippolyta

Egeus ('Angry Dad!')

Philostrate (He's organising the wedding)

Hermia

Demetrius

Lysander

Helena

Theseus

Hippolyta

Egeus ('Angry Dad!')

Hermia

Demetrius

Lysander

The law

Time

An unknown power!

Draw lines between each character; you can draw more than one each!



How much control do you think Bottom has on a scale of 0 - 10, where 0 is none and 10 is total control?

\_\_\_\_\_

Can you add any other words to this list?



# How does each character try to control their situation?

Theseus

**Running away**

Egeus ('Angry Dad!')

**Getting advice**

Hermia

**Talking a lot!**

Demetrius

**Controlling other people**

Lysander

**Punishing people if they don't obey**

Helena

**Wait and see if things work out**



Egeus



Lysander



Hermia

**“I should get  
what I want  
because..!”**



Helena



Theseus



Bottom