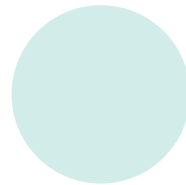


LAMDA

London Academy of
Music & Dramatic Art **exams**

SHAKESPEARE FOR PERFORMANCE

Graded Examinations Syllabus



**With first teaching from 1 September 2023
and first examining from 1 January 2024**

LAMDA Level 2 Award in Shakespeare for Performance

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About LAMDA

Founded in 1861, the London Academy of Music and Dramatic Art (LAMDA) is the oldest drama school in the UK. We started to offer examinations in speech and drama to the public over 130 years ago. Since then, we have developed an enviable reputation for delivering excellence in the provision of Communication, Performance and Musical Theatre examinations in the UK and are rapidly extending our reach internationally.



Why Shakespeare?

In the 16th and 17th Centuries, Shakespeare was considered something of a revolutionary. Indeed, the ideas he highlighted in his work would have raised more than a few eyebrows in Renaissance era Britain.

And as cutting-edge as they may have been then, the stories of Shakespeare's plays have not gone out of style. Two teens, from different backgrounds, falling in love (*Romeo and Juliet*); a family trying to get ahead (*Macbeth*); a person dealing with grief (*Hamlet*): the themes in these stories hold as much meaning today as they did almost 500 years ago.

We believe this is why Shakespeare's work has endured the test of time: because it speaks to the fundamental human condition of love, conflict, death, ambition, power, fate and free will.

So why *perform* Shakespeare?

The answer to that is simple: Shakespeare's words were not written to be read, they were written to be spoken and heard. And not solely by the Kings and Queens of the English court, but by everyone.

You cannot fully appreciate Shakespeare's use of literary devices and figures of speech – such as how Iago's sibilance speaks to their snake-like cunning –without hissing it aloud. Nor can you understand how perfectly matched Benedick and Beatrice are, without embodying their lightening quick prose.

Through studying the LAMDA Shakespeare for Performance qualifications, Learners will discover how to use vocal and physical skills to explore language, before moving onto form. Through this practical execution of language and form, they will then aim to unlock character, story and, eventually, theme.

The LAMDA Shakespeare for Performance qualifications have been designed to take Learners on a journey with Shakespeare: starting with the words and ending, we hope, with a deep and practical understanding of some of the complex, universal and deeply human ideas Shakespeare wanted to share with the world.

Benedict Cumberbatch CBE

A handwritten signature in black ink, appearing to read 'Benedict Cumberbatch', with a small plus sign below the end of the signature.

LAMDA President & Graduate 2000

LAMDA Qualifications

LAMDA is recognised as an awarding organisation by Ofqual, the Office of Qualifications and Examinations Regulation in England, Qualifications Wales, and the Council for the Curriculum Examinations and Assessment (CCEA) in Northern Ireland.

Qualification Framework

The LAMDA Shakespeare for Performance qualifications reside on the Regulated Qualifications Framework (RQF). The qualifications are available at three levels on the RQF: Level 1, Level 2 and Level 3.

The RQF permits direct comparison between academic qualifications (i.e. GCSEs/ A Levels) and vocational qualifications (i.e. LAMDA qualifications and others).

The LAMDA Shakespeare for Performance qualifications also reside on Qualifications Wales' educational framework: the Credit and Qualifications Framework for Wales (CQFW).

About this Syllabus Specification

This syllabus specification outlines the specification for LAMDA Level 2 Award in Shakespeare for Performance. It is designed for use by Centres, Teachers, Learners, and Parents/ Guardians.

Structure of the Qualification

LAMDA Shakespeare for Performance qualifications are open to all. There are no age restrictions, and the choice of repertoire is intended to appeal to Learners of all ages.

Qualification Name:	LAMDA Level 2 Award in Shakespeare for Performance
Qualification Number:	610/2962/2
Level:	RQF Level 2
Guided Learning Hours:	30 (hours)
Total Qualification Time:	80 (hours)
Mode of Assessment:	Examination
Examination Time Allowance:	20 minutes

Introduction and Purpose

The LAMDA Level 2 Award in Shakespeare for Performance is designed to enable Learners to develop a range of skills in performing a Shakespeare text. Learners will perform from memory one set speech from a play and one set sonnet by William Shakespeare, audibly and clearly. They will be able to apply their knowledge, understanding and skills to produce a thoughtful interpretation, based on creative engagement with the material and careful preparation. Learners will develop an understanding of how form can inform performance choices.

LEARNING OUTCOMES

On completion of this qualification the Learner will be able to:

Interpretation

LO1: Perform **one** set sonnet by William Shakespeare from memory, demonstrating an understanding of the material.

LO2: Perform **one** set speech from a text by William Shakespeare from memory, demonstrating an understanding of the material.

Technique

LO3: Use appropriate vocal skills in response to the text.

LO4: Demonstrate an appropriate physical response to the text.

Knowledge

LO5: Understand how the form of the text can inform performance choices.

Key



– Content



– Please note



– Examination Regulations

Qualification Content

Sonnet (Set Piece): Interpretation and Technique

(LO 1, 3, 4)



*The Learner will perform from memory **one** set sonnet written by William Shakespeare.*



- The Learner must select this sonnet from the list of set sonnets provided in this Syllabus Specification in **Appendix 2**.
- The Learner must announce the title prior to the performance.
- A clear, legible copy of the sonnet should be provided for the Examiner.
- **Sonnets may not be edited in any way.**

Speech (Set Piece): Interpretation and Technique

(LO 2, 3, 4)



The Learner will perform from memory one set speech from a play by William Shakespeare.



- The Learner must select this speech from the list of set speeches provided in this syllabus specification in **Appendix 1**.
- The Learner **must** announce the play title and character name prior to the performance.
- A clear, legible copy of the speech should be provided for the Examiner.
- **Speeches may not be edited in any way.**

Knowledge Questions

(LO 5)



1) *The Learner will be asked to give a description of caesural pause and enjambment.*

Please note, Learners should be prepared to:

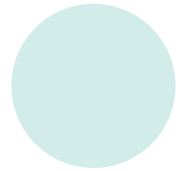
- *Define the words*
 - *Give examples from one of the set texts (at this level) from the syllabus (please note this does not have to be the text performed by the Learner)*
 - *Answer questions on any terms used in their explanation.*
- LAMDA defines 'caesural pause' as: 'a slight pause which occurs mid-line in verse, usually indicated by a break in sense and sometimes indicated by a punctuation mark.'
 - LAMDA defines 'enjambment' as: 'the continuation of a thought across the end of the line, couplet, or stanza.'

Continued on next page





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- 2) *The Examiner will then ask the Learner to answer questions around the following:*
- *Explain the purpose of the final couplet of the sonnet performed. The Learner must make reference to their chosen sonnet.*
 - *How observing the ‘changes of thought’ in the speech, informed their vocal and physical performance choices. The Learner must give examples from their chosen speech.*
 - LAMDA defines a ‘change of thought’ as: ‘a *place in the text where the character’s topic of speech, emotion, or intention, changes.*’



Performance Skills and Techniques

Performance skills and techniques that the Learner should develop include:

- audibility
- clarity
- expression
- fluency
- focus
- form
- gesture
- intonation
- mood
- movement
- naturalness
- pace and pause
- place
- situation
- stance
- space
- stress
- use of performance space

Please see the glossary at the end of this syllabus for terminology definitions.



Learners do not need to memorise these definitions.

Assessment and Grading Criteria

Level 2

In order to pass this qualification, the evidence that the Learner presents for assessment needs to demonstrate that they can meet all the Learning Outcomes. The Assessment Criteria for a Pass grade describes the level of achievement required to pass this qualification.

LEARNING OUTCOMES	ASSESSMENT CRITERIA
LO1 Perform one set sonnet by William Shakespeare from memory, demonstrating an understanding of the material	1.1 Demonstrate an understanding of the form of the sonnet 1.2 Demonstrate an understanding of the mood of the sonnet 1.3 Perform from memory with fluency, focus and naturalness
LO2 Perform one set speech from a text by William Shakespeare from memory, demonstrating an understanding of the material	2.1 Demonstrate an understanding of the place and situation of the speech 2.2 Demonstrate an understanding of the moods and thoughts of the speech 2.3 Perform from memory with fluency, focus and naturalness
LO3 Use appropriate vocal skills in response to the text	3.1 Speak with audibility 3.2 Speak with clarity 3.3 Use pace and pause, intonation, and stress to communicate the meaning of the text
LO4 Demonstrate an appropriate physical response to the text	4.1 Communicate physicality of the text through appropriate stance, movement, gesture(s) and expression 4.2 Make appropriate use of the performance space
LO5 Understand how the form of text can inform performance choices	5.1 Describe caesural pause and enjambment, using examples from one of the set texts 5.2 Explain the purpose of the final couplet of the sonnet performed 5.3 Explain how 'changes of thought' can affect vocal and physical performance choices in the speech

Marking Scheme

ASSESSMENT TASK		MARKS	TOTAL MARKS
Sonnet	Interpretation	20	40
	Technique	20	
Speech	Interpretation	20	40
	Technique	20	
Knowledge			20
Total Marks			100

Attainment Bands

AWARD	TOTAL MARKS
Pass	50–64
Merit	65–79
Distinction	80+

Grade Descriptors

The following information describes what skills and knowledge Learners need to present in order to attain marks for Pass, Merit or Distinction for the Level 2 Award in Shakespeare for Performance.

Learners who complete the external assessment but who either do not meet the minimum pass criteria mark for a Pass **or fail to satisfy one or more of the stated Assessment Criteria, will be graded as a Fail. This is irrespective of the total marks accumulated.**

Distinction (80–100 Marks)

A Learner who achieves a Distinction grade will have demonstrated complete and thorough understanding of the chosen material throughout the examination and sustained an accurate response. The Learner will have created an appropriate and personal response to the texts both vocally and physically. Knowledge of the effect of the form of text on performance, will be detailed.

Merit (65–79 Marks)

A Learner who achieves a Merit grade will have demonstrated an assured understanding of the chosen material for the majority of the examination. They will have made good attempts to respond vocally and physically to the material in a personal manner. Knowledge of the effect of the form of text on performance will have been fairly thorough and secure.

Pass (50–64 Marks)

A Learner who achieves a Pass grade will have demonstrated some understanding of the chosen material and have made an attempt to engage the audience with basic physical and vocal skills in a slightly personalised way. Knowledge of the effect of the form of text on performance, will have been accurate but will lack detail.

Fail (0–49 Marks)

A Learner whose examination is graded as a Fail for any Subject and Grade will have demonstrated inaccuracy and lack of fluency in all or most of the components. The Learner will also have failed to communicate, through their performance or presentation, any significant degree of understanding of the repertoire. They will have demonstrated an unacceptable standard of physical and vocal technique; there will have been lapses in memory (if applicable) and they will have shown little or no evidence of interpretative skills. Knowledge of the effect of the form of text on performance will have been insufficient for the Grade and subject of examination being taken.



Examination Regulations

1. It is recommended that the Set texts used for **study** (for all levels) are from *The Arden Shakespeare Complete Works* as published in this syllabus specification. No edits to any of the Set Pieces or Sonnets are permitted. If the Learner does not present the text, exactly as presented in the Syllabus Specification, their exam may be invalidated.
2. Full costume **must not** be worn during the examination. Long practice skirts, which allow freedom of movement, may be used together with small items such as scarves, hats, shawls, and gloves. Where learners need to change small items used for costume between pieces, no nudity (in order to change) will be permitted. No extra time will be permitted for changes.
3. Hand props are permitted but must be kept to a minimum so as to not overburden the Learner. Please note that real weapons, or props that simulate real weapons (such as fake knives or guns) **must not** be used in examinations.
4. Electronic devices, such as (but not limited to): mobile phones, smart watches, tablets, e-readers and laptops, are not permitted in the examination room unless pre-approved by LAMDA Exams. Please see the LAMDA Exams policies at www.lamda.ac.uk for more information.
5. The Learner must only play **one** character in their selected speech.
6. No unauthorised person will be allowed to be present during the examination. An 'authorised person' is a person (that is not being assessed), who has been permitted by LAMDA Exams to enter the examination room in line with the requirements of the Learner's Reasonable Adjustment.

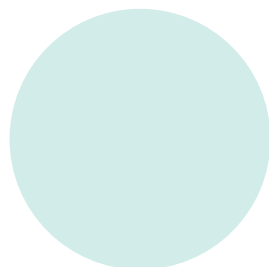
7. Animals are not permitted in the examination room.

8. The examination must be performed in English.

If, during the examination, the Examiner feels that a breach of the regulations poses a safety, security or safeguarding risk, the Examiner may take immediate action and halt the examination.



A breach of any of these Regulations will be referred to LAMDA Exams for consideration. Breaches found to have an impact on the validity of the examination, risk invalidation. **Please see the Invalidation Policy section for further information.**



Assessment Guidance

Use of the Performance Space

The Learner should try to avoid playing in profile for too long, as this masks facial expression.

The Learner should try not to place themselves too near the Examiner's table for the duration of the performance as this may limit their overall use of the performance space.

Focus/Audience during Performance

The Learner should ensure that they perform their text(s) with appropriate focus.

When performing a direct address to audience, the Learner should focus on the imagined wider audience of which the Examiner is a part, and not directly on the Examiner.

Gender and Casting



Learners do not have to select speeches that are gender specific. Female or non-binary Learners can play male characters, and equally male or non-binary Learners can play female characters. This is the case for all levels of examinations.

No edits to the Set Texts can be made if a Learner would like to play a character of a different gender: they must not change the name of the character or any of the pronouns used.

Accent

We welcome Learners from all over the world to take our examinations and encourage them to perform in their own accents. Whilst taking examinations, we encourage Learners to find clarity and intelligibility within their own accent rather than speaking in any particular accent.

Knowledge Questions

(LO 5)

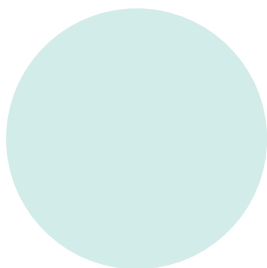
LAMDA recognises that there are many ways to engage with the form of Shakespeare's texts. Equally, there are many schools of thought on how the form of Shakespearean text should be acknowledged during performance. In the Level 2 Knowledge Questions, we ask Learners to engage with one such way: acknowledging the 'change of thought'.

It should be noted that LAMDA does not wish to present this as the only way to engage with form. When preparing their speeches/sonnets for performance Learners could also consider, for example, punctuation and line endings, and their place in shaping the meaning and mood of the text.

Administrative Arrangements

Reasonable Adjustments and Special Considerations

Reasonable Adjustments and Special Considerations are designed to facilitate access to qualifications for Learners who have particular requirements. Further information can be obtained from LAMDA Exams published *Reasonable Adjustments and Special Considerations Policy*, which is available to download from the LAMDA Exams website: [Help & Resources | London academy of music & dramatic art \(lamda.ac.uk\)](https://www.lamda.ac.uk/help-resources)



Assessment and Grading

The purpose of assessment is to ensure that effective learning has taken place to give Learners the opportunity to meet all the Assessment Criteria and achieve the Learning Outcomes within a qualification.

All LAMDA qualifications require external assessment through Examination. External assessment is a form of independent assessment where Assessment Criteria for each qualification are set by LAMDA and marked by a LAMDA Examiner.

All assessments for LAMDA regulated qualifications are criterion-referenced, based on the achievement of specified Learning Outcomes and Assessment Criteria. Each qualification has specified Assessment Criteria, which are used for grading purposes. A qualification grade can be awarded at Pass, Merit or Distinction.

Learners must achieve a minimum of a **pass for all assessment criteria and meet the minimum overall mark in order to achieve a pass for the whole qualification.**



Learners who fail to satisfy one or more of the stated Assessment Criteria (irrespective of the total marks they accumulate) will be graded as a Fail.

A Learner Examination Report (LER) will be completed by the Examiner for each assessment. This will show a result for each Assessment Criteria which could be Distinction (D), Merit (M), Pass (P), Fail or Not Presented (NP).

Invalidation Policy

LAMDA operates an Invalidation Policy for all of its Qualifications.

All Learners must perform to the exact requirements as detailed in this syllabus specification. All Learners must also comply with all LAMDA Examination Regulations as detailed on page 20.

Learners who do not conform to these requirements will be at risk of **Invalidation**. All potential Invalidations are submitted by the Examiner and are reviewed by LAMDA to ensure fair, valid and consistent decisions are made. If an examination is Invalidated, LAMDA will issue a result of 'Invalidated' and will not award a certificate for the Learner's assessment.

For all confirmed Invalidation decisions, a letter detailing the reasons for the Invalidation along with the Learner's Examination Report (marked Invalid) will be sent directly to the Centre Coordinator or the named accountable person detailed at the time of examination entry.

A Note on Language

English is used and explicitly expressed in all LAMDA syllabus specifications and assessment materials for the examinations. Examinations are conducted solely in English. The language used in all syllabus specifications, assessment materials and during practical assessment is explicit, plain and free from bias.

While LAMDA offers examinations in Wales and Ireland, it does not offer examinations using Welsh (Cymraeg) or Irish (Gaelige) languages.

Glossary of Terms

A glossary of the terminology used in this Syllabus Specification is available on pages 28-30.

Support Material

LAMDA Exams has provided additional support materials to use when preparing for the LAMDA Shakespeare for Performance qualifications. These include a *Knowledge Matters* publication. This is available to purchase from the LAMDA Exams online shop.

It is vital that the LAMDA Teacher FAQs and LAMDA Shakespeare for Performance Teacher Support Materials are also consulted in preparation for this examination. These can be found on the LAMDA website at www.lamda.ac.uk.

Glossary of Terms: Syllabus Terminology

- Assessment** – the process of making judgements about the extent to which a Learner's work meets the Assessment Criteria or any additional assessment requirements of a qualification.
- Assessment Criteria (AC)** – descriptions of the requirements a Learner is expected to meet to demonstrate that a learning outcome has been achieved.
- Certificate (for a qualification)** – a record of attainment of credit or a qualification issued by an awarding organisation.
- Guided Learning Hours (GLH)** – the activity of a Learner being taught or instructed by a lecturer, supervisor, tutor or other provider of education. GLH includes the assessment time.
- Learning Outcome (LO)** – a statement of what a Learner can be expected to know, understand or do as a result of a process of learning.
- Level** – an indication of the relative demand, complexity and/or depth of achievement, and/or the autonomy of the Learner in demonstrating that achievement.
- Qualification** – an award made to a Learner for the achievement of the specified combination of credits, or credits and exemptions, required for that award.
- Qualification Syllabus Specification** – a detailed statement defining the purpose, content, structure and assessment arrangements for a qualification.
- Qualification Title** – a short description of the level, size and content of a qualification.
- Total Qualification Time (TQT)** – guided learning hours (GLH), plus an estimate of the number of hours a Learner will reasonably be likely to spend in preparation, study or any other form of participation in education or training, which takes place as directed by – but not under the immediate guidance or supervision of – a lecturer, supervisor, tutor or other appropriate provider of education or training.

Glossary of Terms: Command Verbs

Communicate – convey ideas to others.

Demonstrate – carry out and apply knowledge, show an understanding and/or skills in a practical situation.

Describe – give a clear, straightforward description which includes all of the main points.

Explain – show and give reasons and/or evidence to support an opinion, view or argument.

Outline – set out main characteristics.

Perform – deliver to an audience.

Select – choose the best or most suitable option related to a specific criteria or outcomes.

State – express in clear terms.

Glossary of Terms: Syllabus Content



Please note the Learner does not need to know these definitions from memory for the examination.

These definitions should only be used as an initial starting place when preparing for the examinations, and Learners are encouraged to explore these terms in greater depth using other sources.

Audibility – using sufficient breath and resonance appropriate to the size of the performance space and for the needs of the character.

Caesural pause – a slight pause with occurs mid-line in verse, usually indicated by a break in sense and sometimes indicated by a punctuation mark.

Change of thought – a place in the text where the character's topic of speech, emotion, or intention, changes.

Clarity – articulating sufficiently, without losing the sense or flow of the text, in order to be understood by the Examiner (and wider imagined audience).

Communicating text – communicating the meaning of the text (the thoughts spoken aloud by the character); ensuring that this communication is appropriate to the situation and world of the text.

Couplet – a pair of consecutive lines of verse, typically rhyming and of the same length.

Enjambment – the continuation of a thought across the end of the line, couplet, or stanza.

Express/Expression – use of face, voice and body to make known one's thoughts or feelings.

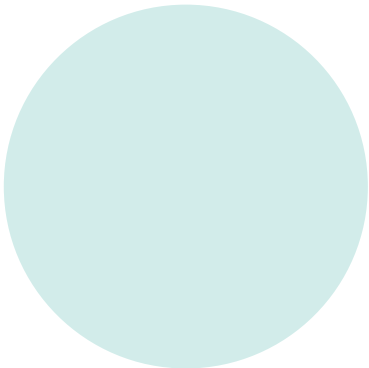
Fluency – performing with a sense of ease.

Focus – maintaining concentration and involvement with the character being portrayed.

-
- Form (of the language)** – the arrangement, shape and structure of the words on the page. This may include iambic pentameter, trochaic metre, blank verse, rhyming couplets, etc. In other words, the devices used to shape the thoughts/phrases of the texts.
- Gesture** – movement of the hands, arms and/or head to convey an idea or meaning.
- Iambic Pentameter** – a line of verse with five metrical feet, each consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable.
- Imagery** – words that create visual pictures of ideas in our minds.
- Intonation** – the rise and fall of the pitch of the voice when speaking, that helps endow words with meaning and feeling.
- Meaning** – clarifying what the character is thinking and the sense behind their words or actions.
- Mood** – this is determined by how an audience is made to feel by the performer. This would be a combination of the writer's intention and the performer's interpretation.
- Movement** – the use of the body, in motion or stillness to communicate physicality of the text.
- Naturalness** – a quality of being uncontrived.
- Pace and pause** – the variation in speed of speech delivery, which helps to endow the text with feeling.
- Place** – the physical aspects of where the text takes place.
- Performance space** – the area in which the Learner performs.
- Physical performance choices / physical response** – responding to the imagery of the text non-verbally; through use of movement, gesture and facial expression.
- Situation** – what is happening in the text (speech or sonnet).
- Sonnet** – a poem of fourteen lines using any of a number of formal rhyme schemes.
- Stance** – used by LAMDA to mean the position the body takes to allow effective breath control, and communicate physicality of character.

Stress – intensity given to a syllable or word of speech, used to draw attention to a word or idea of importance.

Vocal performance choices / vocal response – transforming vocally according to the style, form and content of the text including appropriate use of pace and pause.



Appendix 1

Set Speeches – Content and Trigger Warnings

Please note that many of Shakespeare's plays contain themes that some Learners may find distressing. We advise that care is taken when guiding Learners through this material. For Level 2 examinations Learners are not required to read the full play, although we understand that Learners may choose to study the play or sonnets as a whole in order to inform their performance if they wish. To the best of our ability, LAMDA has selected speeches and sonnets which do not deal with some of the less age-appropriate themes in Shakespeare's work.

From the Level 2 selection, some themes that appear in the wider plays and sonnet selection include: suicide, misogyny, racism, discriminatory language, sexual innuendo, and violence.

LAMDA does not endorse any of the discriminatory terminology that appears in some of these works.

LAMDA is constantly exploring ways to make our syllabi as inclusive as possible. We work with the industry to create positive change and encourage conversation around inclusivity. We recommend casting with sensitivity and consideration of the themes and experiences of the character portrayed, particularly in relation to religion, race, gender and disability.

Level 2 Set Speeches

The Learner must choose **one** of the following speeches to perform for their Level 2 examination.

Arthur, *King John*, Act 4 Scene 1

Juliet, *Romeo and Juliet*, Act 2 Scene 5

Jaques, *As You Like It*, Act 2 Scene 7

Lady Macbeth, *Macbeth*, Act 1 Scene 5

Hamlet, *Hamlet*, Act 1 Scene 5

Helena, *All's Well That Ends Well*, Act 1 Scene 1

Romeo, *Romeo and Juliet*, Act 2 Scene 2

Viola, *Twelfth Night*, Act 2 Scene 2

The Learner **must** perform their chosen set speech from memory as it is presented below.



The italicised introductions to the speeches do not need to be spoken by the Learner during the examination.

These speeches have been reprinted from © Proudfoot, R., Thompson, A., Kastan, D. S., Woudhuysen H. R. *The Arden Shakespeare Complete Works* (2011), Revised Edition, India: the Arden Shakespeare, an imprint of Bloomsbury Publishing PLC.

1. King John, Act 4 Scene 1

King John has gone to war against the French following claims that his young nephew – PRINCE ARTHUR – is the rightful heir to the English throne. To protect his title, King John secretly orders Hubert to kill Prince Arthur. In this speech, Prince Arthur begs Hubert for his life.

Arthur

Have you the heart? When your head did but ache,
 I knit my handkercher about your brows,
 The best I had, a princess wrought it me,
 And I did never ask it you again;
 And with my hand at midnight held your head,
 And, like the watchful minutes to the hour,
 Still and anon cheer'd up the heavy time,
 Saying, 'What lack you?' and 'Where lies your grief?'
 Or 'What good love may I perform for you?'
 Many a poor man's son would have lien still
 And ne'er have spoke a loving word to you;
 But you at your sick-service had a prince.
 Nay, you may think my love was crafty love,
 And call it cunning: do, and if you will.
 If heaven be pleas'd that you must use me ill,
 Why then you must. Will you put out mine eyes?
 These eyes that never did nor never shall
 So much as frown on you.

2. Romeo and Juliet, Act 2 Scene 5

JULIET has fallen in love with Romeo having met him at the Capulet's ball. Romeo is a Montague and Juliet is a Capulet: two families who are sworn enemies. Therefore, their love and marriage are forbidden. Before this speech, Juliet has sent the Nurse to speak with Romeo. She is waiting for news of Romeo's proposal.

Juliet

The clock struck nine when I did send the Nurse,
 In half an hour she promis'd to return.
 Perchance she cannot meet him. That's not so.
 O, she is lame! Love's heralds should be thoughts
 Which ten times faster glides than the sun's beams
 Driving back shadows over lowering hills.
 Therefore do nimble-pinion'd doves draw Love,
 And therefore hath the wind-swift Cupid wings.
 Now is the sun upon the highmost hill
 Of this day's journey, and from nine till twelve
 Is three long hours, yet she is not come.
 Had she affections and warm youthful blood
 She would be as swift in motion as a ball:
 My words would bandy her to my sweet love,
 And his to me.
 But old folks, many feign as they were dead –
 Unwieldy, slow, heavy, and pale as lead.

(Enter Nurse and Peter)

O God she comes. O, honey Nurse, what news?

3. As You Like It, Act 2 Scene 7

Duke Senior has been exiled to the Forest of Arden where he lives with his companions, including JAQUES. In this speech, Jaques delights that he has met a fool in the forest. He recalls the fool's demeanour, their conversation, and their laughter.

Jaques

A fool, a fool! I met a fool i'th' forest,
 A motley fool: a miserable world!
 As I do live by food, I met a fool,
 Who laid him down and bask'd him in the sun,
 And rail'd on Lady Fortune in good terms,
 In good set terms, and yet a motley fool.
 'Good morrow, fool,' quoth I. 'No, sir,' quoth he,
 'Call me not fool, till heaven hath sent me fortune'.
 And then he drew a dial from his poke,
 And looking on it, with lack-lustre eye,
 Says, very wisely, 'It is ten o'clock.
 Thus we may see', quoth he, 'how the world wags:
 'Tis but an hour ago since it was nine,
 And after one hour more 'twill be eleven.
 And so from hour to hour, we ripe, and ripe,
 And then from hour to hour, we rot, and rot,
 And thereby hangs a tale.' When I did hear
 The motley fool thus moral on the time,
 My lungs began to crow like chanticleer
 That fools should be so deep-contemplative;
 And I did laugh, sans intermission,
 An hour by his dial. O noble fool!
 A worthy fool! Motley's the only wear.

4. Macbeth, Act 1 Scene 5

At the beginning of the play, Macbeth hears a prophecy from three Witches stating that he will become 'Thane of Cawdor' and 'King hereafter'. Just before this speech, LADY MACBETH is informed that King Duncan – who they plot to kill – is approaching the castle.

Lady Macbeth

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 murth'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!'

(Enter Macbeth)

Great Glamis! worthy Cawdor!
 Greater than both, by the all-hail hereafter!

5. Hamlet, Act 1 Scene 5

The play begins with the death of King Hamlet. His son Prince HAMLET is grief stricken. Hamlet learns that his mother Gertrude has rapidly remarried her brother-in-law, Hamlet's uncle Claudius. Prior to this speech, Hamlet has seen his father's ghost. The Ghost tells Hamlet that he was murdered by his own brother, King Claudius. This speech is Hamlet's reaction.

Hamlet

O all you host of heaven! O earth! What else?
 And shall I couple hell? O fie! Hold, hold, my heart,
 And you, my sinews, grow not instant old,
 But bear me stiffly up. Remember thee?
 Ay, thou poor ghost, whiles memory holds a seat
 In this distracted globe. Remember thee?
 Yea, from the table of my memory
 I'll wipe away all trivial, fond records,
 All saws of books, all forms, all pressures past
 That youth and observation copied there,
 And thy commandment all alone shall live
 Within the book and volume of my brain,
 Unmix'd with baser matter. Yes, by heaven!
 O most pernicious woman!
 O villain, villain, smiling, damned villain!
 My tables. Meet it is I set it down
 That one may smile, and smile, and be a villain –
 At least I am sure it may be so in Denmark. (*Writes*)
 So, uncle, there you are. Now to my word.
 It is 'Adieu, adieu, remember me.'
 I have sworn't.

6. All's Well That Ends Well, Act 1 Scene 1

This scene takes place at the Count of Rossilion's palace. HELENA is in love with a man called Bertram, but he does not return her affections.

Helena

O, were that all! I think not on my father,
 And these great tears grace his remembrance more
 Than those I shed for him. What was he like?
 I have forgot him; my imagination
 Carries no favour in't but Bertram's.
 I am undone; there is no living, none,
 If Bertram be away; 'twere all one
 That I should love a bright particular star
 And think to wed it, he is so above me.
 In his bright radiance and collateral light
 Must I be comforted, not in his sphere.
 Th'ambition in my love thus plagues itself:
 The hind that would be mated by the lion
 Must die for love. 'Twas pretty, though a plague,
 To see him every hour; to sit and draw
 His arched brows, his hawking eye, his curls,
 In our heart's table - heart too capable
 Of every line and trick of his sweet favour.
 But now he's gone, and my idolatrous fancy
 Must sanctify his relics. Who comes here?

7. Romeo and Juliet, Act 2 Scene 2

ROMEO has fallen in love with Juliet having met her at the Capulet's ball. Romeo is a Montague and Juliet is a Capulet: two families who are sworn enemies. Therefore, their love and marriage are forbidden. In this speech, Romeo has managed to get into the Capulet's gardens and sees Juliet appear at a window.

Romeo

But soft, what light through yonder window breaks?
 It is the East and Juliet is the sun!
 Arise fair sun and kill the envious moon
 Who is already sick and pale with grief
 That thou her maid art far more fair than she.
 Be not her maid since she is envious,
 Her vestal livery is but sick and green
 And none but fools do wear it. Cast it off.
 It is my lady, O it is my love!
 O that she knew she were!
 She speaks, yet she says nothing. What of that?
 Her eye discourses, I will answer it.
 I am too bold. 'Tis not to me she speaks.
 Two of the fairest stars in all the heaven,
 Having some business, do entreat her eyes
 To twinkle in their spheres till they return.
 What if her eyes were there, they in her head?
 The brightness of her cheek would shame those stars
 As daylight doth a lamp. Her eye in heaven
 Would through the airy region stream so bright
 That birds would sing and think it were not night.
 See how she leans her cheek upon her hand,
 O that I were a glove upon that hand,
 That I might touch that cheek.

8. Twelfth Night, Act 2 Scene 2

At the start of the play, VIOLA is shipwrecked on the coast of Illyria. She disguises herself as a man named Cesario and enters the service of Duke Orsino, who she is secretly in love with. Orsino sends Viola to woo Olivia on his behalf; however, Olivia in fact falls in love with Viola dressed as Cesario. This speech is Viola's realisation of their love triangle.

Viola

I left no ring with her: what means this lady?
 Fortune forbid my outside have not charm'd her!
 She made good view of me, indeed so much,
 That methought her eyes had lost her tongue,
 For she did speak in starts distractedly.
 She loves me, sure; the cunning of her passion
 Invites me in this churlish messenger.
 None of my lord's ring? Why, he sent her none.
 I am the man: if it be so, as 'tis,
 Poor lady, she were better love a dream.
 Disguise, I see thou art a wickedness,
 Wherein the pregnant enemy does much.
 How easy is it for the proper false
 In women's waxen hearts to set their forms!
 Alas, our frailty is the cause, not we,
 For such as we are made of, such we be.
 How will this fadge? My master loves her dearly,
 And I, poor monster, fond as much on him,
 And she, mistaken, seems to dote on me:
 What will become of this? As I am man,
 My state is desperate for my master's love:
 As I am woman (now alas the day!)
 What thriftless sighs shall poor Olivia breathe?
 O time, thou must untangle this, not I.
 It is too hard a knot for me t'untie.

Appendix 2

Level 2 Set Sonnets

The Learner must choose **one** of the following sonnets to perform for their Level 2 examination.

Sonnet 8

Sonnet 18

Sonnet 34

Sonnet 60

Sonnet 89

Sonnet 116

Sonnet 119

Sonnet 138

The Learner must perform their chosen set sonnet from memory as it is presented below.



The italicised introductions to the sonnets do *not* need to be spoken by the Learner during the examination.

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1. Sonnet 8

This poem is addressed to the Fair Youth, whereby the Speaker uses the metaphor of music to convince the Fair Youth to marry and start a family.

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy;
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear:
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire, and child, and happy mother,
Who all in one, one pleasing note do sing:
Whose speechless song being many, seeming one,
Sings this to thee: 'Thou single wilt prove none.'

2. Sonnet 18

The Speaker compares the Fair Youth's beauty to a summer's day, arguing that his beauty is far superior because he will live in perfection through the Speaker's verse.

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:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimmed:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st.
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

3. Sonnet 34

Using a metaphor of the sun and clouds, this poem captures the Speaker's estrangement from the Fair Youth due to a betrayal.

Why didst thou promise such a beauteous day
And make me travail forth without my cloak,
To let base clouds o'ertake me in my way,
Hiding thy brav'ry in their rotten smoke?
'Tis not enough that through the cloud thou break,
To dry the rain on my storm-beaten face,
For no man well of such a salve can speak
That heals the wound and cures not the disgrace;
Nor can thy shame give physic to my grief;
Though thou repent, yet I have still the loss;
Th'offender's sorrow lends but weak relief
To him that bears the strong offense's loss.
 Ah, but those tears are pearl which thy love sheds,
 And they are rich, and ransom all ill deeds.

4. Sonnet 60

This poem explores the passage of time and mortality. The Speaker argues that only verse, and subsequently the perfection of the Fair Youth, will outlive time.

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end,
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity; wherewith being crowned
Crooked eclipses 'gainst his glory fight,
And time, that gave, doth now his gift confound.
Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow;
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow.
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

5. Sonnet 89

This poem depicts the Speaker's devotion to the Fair Youth, to the extent where the Speaker will change their ways in submission to their relationship.

Say that thou didst forsake me for some fault,
And I will comment upon that offense;
Speak of my lameness, and I straight will halt,
Against thy reasons making no defence.
Thou canst not, love, disgrace me half so ill,
To set a form upon desired change,
As I'll myself disgrace, knowing thy will;
I will acquaintance strangle and look strange,
Be absent from thy walks, and in my tongue
Thy sweet beloved name no more shall dwell,
Lest I, too much profane, should do it wrong,
And haply of our old acquaintance tell.
For thee, against myself I'll vow debate;
For I must ne'er love him whom thou dost hate.

6. Sonnet 116

In this poem, the Speaker contemplates the truest kind of love.

Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no, it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
 If this be error and upon me proved,
 I never writ, nor no man ever loved.

7. Sonnet 119

The Speaker expresses regret at betraying the Fair Youth by starting a relationship with a woman, the Dark Lady.

What potions have I drunk of siren tears
Distilled from limbecks foul as hell within,
Applying fears to hopes, and hopes to fears,
Still losing when I saw myself to win?
What wretched errors hath my heart committed,
Whilst it hath thought itself so blessed never?
How have mine eyes out of their spheres been fitted
In the distraction of this madding fever?
O benefit of ill: now I find true
That better is by evil still made better,
And ruined love when it is built anew
Grows fairer than at first, more strong, far greater:
 So I return rebuked to my content,
 And gain by ills thrice more than I have spent.

8. Sonnet 138

This poem explores the Speaker's relationship with the Dark Lady, one that is based on mutual deception rather than reciprocal love.

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutored youth
Unlearned in the world's false subtleties.
Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue;
On both sides thus is simple truth suppressed.
But wherefore says she not she is unjust?
And wherefore say not I that I am old?
O love's best habit is in seeming trust,
And age in love loves not t' have years told:
Therefore I lie with her, and she with me,
And in our faults by lies we flattered be.

