

INTRODUCTION

“All hail to thee!”

Welcome to this guide on Shakespeare’s Macbeth. I know that at first Shakespeare can seem a bit frightening or complicated, but don’t worry! This study guide is made in a way that will break the key aspects of the play down for you in simple, easy to learn steps - before showing you how to put all of those ideas together and turn them into a perfect essay. The key to any Shakespeare play is to start with the basic outline of the story. Then, once you understand the simple bits, you can start to delve deeper into the more sophisticated aspects of themes, attitudes and language. Don’t try to do all of that at once, and don’t start looking at random scenes or characters before you know the whole story - it’ll never make sense to you that way round.

Over the next few pages, we’ll be looking at some basic principles of studying Shakespeare: How to understand and break down his plays, how to write a proper essay, and finally how you’ll be assessed in the exam itself. You’ll then find a complete analysis of the major aspects of the play:

- Setting
- Characters
- Plot summary
- Themes
- Context (including Jacobean beliefs and attitudes)

Followed by some example essays (for GCSE and A Level) that I have completed myself, and essays that students have completed in both timed and untimed conditions - with my feedback on how they did and how they should improve. There’s also a giant list of exam questions I’ve made that you can use to plan and practise essay writing.

Reading this book alone will not get you a high grade, you want to make sure that you are actively improving your knowledge of Macbeth by exploring questions, key scenes and key quotations of the play. How you think about the deeper ideas and the meaning that you can interpret from the language of the play will make all the difference between a mid-level or high-level grade. **Once you’re comfortable with the basic plot and I encourage you to read through the text (aloud if possible), annotate it yourself and find your own thoughts and opinions too.** All literature exams and essays will test you for a ‘personal response’, meaning you must have your own personal ideas on the play and not just copy what you’ve learned - but that comes later, after you’ve built confidence and you’ve thought deeply about your ideas.

Then, you’ll need to practise essays! I was awful at essay writing when I started out; I’m sure most people are the same way. It’s a craft and a skill to write good essays; the more you write the easier they become - don’t give up in the beginning because they’re difficult. Focus on improving a tiny bit every time you write one, and never repeating the same mistakes twice. If you do that and repeat the process of essay writing, you’ll end up at a point where you’re getting ridiculously high grades that you never thought you’d be able to achieve. Ideally, you’ll need a teacher or someone who can give you feedback on your writing too - that’s very important for improvement because you can’t know yourself where you’re doing well, and where you need to improve. Quite a lot of my students every year go from around a D to an A or A* grade, and they always manage it by following this process.

If you're not sure about how to write good essays, keep on reading because I go through the process in detail below.

How should I think about the play?

The most important aspect of studying Macbeth, of course, is understanding drama. Let's start with a basic question: **What is a play?** I want you to think about that and answer it in your own words if you can. You might also want to research how other people describe plays. Here are a few ideas to get you thinking:

- What does it mean if something is 'dramatic'?
- How do we normally experience a play? You may think of plays that you've watched yourself. If you haven't seen any plays, think of films that you've watched because they are a similar genre.
- How does the acting in a play bring the story to life?
- How does the staging, costume, setting and lighting affect our interpretation of the play?



Macbeth Meeting the Witches by Eugène Delacroix

Drama is a living, breathing form of writing. It's meant to be performed, not read in silence like a book. If you're aiming for top grades, you must treat drama and plays as if they are supposed to be acted out, in front of an audience - consider the way in which an actor might interpret a character, or the way in which the stage directions enhance the drama of the play. Literature essays always require you to use form, structure and language analysis - not just language. When you analyse a play as if it is being performed, you are engaging with its form. Here are some form terms to get used to, you should always use a range of these in your Macbeth essays:

Stage directions - these are the easiest things to analyse for drama. They are directions written by the writer that indicate elements of performance **onstage**. One of the most famous from Macbeth is "Enter the GHOST OF BANQUO, and sits in MACBETH's place" during the banquet scene in 3.4. This shows that even though the ghost doesn't speak, he should walk onstage over to the banquet table and sit in the seat at the head of the table - presumably the throne that was intended for Macbeth. You would analyse this in terms of how it creates dramatic tension onstage, as well as how it symbolically reminds Macbeth that he will soon be dead, with Banquo's sons being kings in his place. You should pick about three or four key stage directions from the play, and practise analysing how they relate to the performance and drama of the play as a whole.

Line delivery - the way in which a character speaks a line. You might think about **pitch**, **intonation** and whether the speech would be accompanied by a particular **posture** or **gesture**. You can also be sensitive to the way in which different actors may interpret the line differently - especially for higher level essay writing, this is particularly a good thing to talk about.

Props - items or objects placed around the stage to enhance the scenery and sense of place. In Shakespeare's day, these were very minimal - important props in Macbeth would have been Duncan and Macbeth's crowns, bloody daggers used in the murder, Lady Macbeth's letter, the Witches' spell ingredients and cauldron. Analyse these by thinking about how they enhance the dramatic effect of the play.

Aside - when a character speaks briefly to one other character or to the audience, separate from the rest of the action so that nobody else can hear them. Asides are short comments that give a bit of insight into the character's thoughts or reactions to the scene. They can also create **dramatic irony** - revealing something to the audience that the other characters don't know. When analysing them, analyse why Shakespeare chose to put those particular words into an aside, or why the characters don't wish to be overheard at that moment.

Soliloquy - soliloquies are dramatic speeches - a kind of **monologue** delivered by a character that reveals their internal thoughts and feelings about a particular subject. Often a character is left alone onstage to deliver their soliloquy - they do not speak to other characters when delivering it, their thoughts are intended for the audience only. Shakespeare uses soliloquies to explore a character's psychological state - we may see that a character is suddenly different from how they were before, or there may be **dramatic irony** created when we realise they have been acting and behaving in one way, but they are thinking and feeling entirely differently. These are also an opportunity for Shakespeare to explore the deeper themes and ideas of the play - they are a moment outside of the action, a moment of reflection both for the character and the audience itself.

Sound - sounds enhance the drama of the stage and make the scenes feel more real. They can be used to embellish the action, or distract a character from the main scene. Shakespeare uses a few common sounds throughout the play:

- » **Alarum** - an alarm, a warning sound - sometimes a call to battle. It heightens panic and tension.
- » **Drum** - a heavy beating sound, signifying soldiers marching to war - often a dramatic device used when Macbeth interacts with the Witches, such as in 4.1: "A drum, a drum, Macbeth doth come"
- » **Flourish** - a fanfare of trumpet sounds, often to signify an entrance or exit of a king or high born figure

Shakespeare and his World

JACOBEAN LANGUAGE

Personally, I find that the language barrier is the thing that puts students off the most when it comes to enjoying Shakespeare. It is confusing at first! I remember trying to read his plays when I was around 11-14 years old and getting so stuck on almost every word, and it's a very off putting feeling that makes you lost and confused. Over time, you get used to it and it becomes just like reading any modern story - but you have to build up slowly to get to that point. There are several ways to get around this problem, and I will detail them for you here below:

- **Read and memorise a summary of the play.** This book will start with a summary - read this before you jump into the play itself!
- **Learn the story first, then read the text.** Reading literature is not the same as normal reading; you don't have to read it as you would a normal book. His plays aren't even supposed to be read like that - they're meant to be performed!
- **Read aloud.** This is so important - it'll make a lot more sense to you than if you read it in your head. If you have a group of friends and you're studying together, you could all assign yourself characters or roles and read that way too - it makes it much more fun.
- **Don't read random scenes,** go through the story in order so that it makes sense to you. It's a shame because a lot of schools teach Shakespeare in a disjointed way, choosing passages to analyse at random - most of the time, this is just confusing for a student to keep up with and it doesn't help you understand the overall shape and progression of the story. So, make sure you understand the whole story first, then you can start on the scene analysis.
- **Read a parallel text** - there are versions of the play available online that have the original language down one side of the page, and a modern translation down the other - read the original and if you find yourself getting stuck, have a look at what it says on the modern side. Be really careful not to confuse the two and accidentally quote from the modern language!
- **Use the Scrbbly Macbeth Workbook to take you through the play.** This is a book we created that's full of small questions and tasks that help you expand your comprehension of the scenes, and it provides a vocabulary list for each scene too to help you out before you begin. You can access this workbook at www.scrbbly.com/macbeth
- **Learn some key Shakespearean words before you start.** I'll give you a list of the main ones below!

SHAKESPEAREAN LANGUAGE TERMS

Anon: soon
Alarum'd: called or summoned to action
Art: are
Aught: anything
Ay: yes
Base: lower-class, unworthy, illegitimate
Beldams: hags
Blasted: desolate, empty, barren
Brave: handsome, well-dressed, confident, outstanding
Chaps: jaws
Dost: do
Doth: does
Dudgeon: handle
Dunnest: darkest
'Ere: before
Fair: beautiful, good, just
Hast: have
Hark: listen
Hence: from now on
Hie: to hurry
Hither: towards here
Ill: bad, unskillful, inadequate, evil
Mark: to notice, to pay attention to
Nay: no
Thee: you
Thine or thy: your
Thither: towards there
Thou: you
'tis: it is
'twas: it was
Wast: were
Whence: from where
Wherefore: why
Will: desire, intention
Yea: even

SHAKESPEAREAN CONTRACTIONS

Another thing that I notice my students struggling with is when Shakespeare uses contractions. A contraction is when a word or group of words are shortened together, to speed up the sound and make it more informal or chatty: e.g. 'It's' instead of 'It is'. Shakespeare uses them a lot - sometimes to sound informal, but at other times to fit the metre of his lines (because he writes his characters' lines in poetry most of the time, so they have to fit a regular pattern). Here are some contractions from Macbeth:

“Look not like th’inhabitants o’th’Earth” - Banquo says this about the witches - he means that they don’t look like they live on Earth. The full line, uncontracted, would be ‘Look not like **the** inhabitants of the Earth’.

“Look Like th’innocent flower, but be the serpent under ‘t” - Lady Macbeth tries to get Macbeth to pretend to be good and welcoming, yet scheme and plot underneath this guise. The full line, uncontracted, would be “Look like **the** innocent flower, but be the serpent **under** it”

With contractions, it’s best to read them as if you’re just reading the full word. That way, the line will make a lot more sense to you.



Moody Forest by **Petrus Johannes Arendzen** (after Louis Apol)

ANALYSING THE PLAY

If you just repeat the story in your essays, you won't get very high grades. This is because an essay is all about your own ideas and interpretations (your analysis of the story). I've listed some ways to analyse below - as you read through and study the text, you should be thinking about these.

LANGUAGE

- Poetic and grammatical devices that the writers use on purpose to create deeper meanings in their poems: similes, metaphors, alliteration, onomatopoeia are examples of poetic devices. Abstract nouns, present continuous verbs, prepositions, and adjectives are examples of grammatical devices.
- For each technique, make sure you understand and analyse the effects in detail - it's not enough to just find the device, you have to get why it's used and how it connects to the wider meanings of the poem.
- You should learn a very large list of poetic devices and a separate list of grammatical devices. Try to go for the harder ones that people usually avoid in their essays, and you'll be rewarded with higher marks. Some of my favourites are extended metaphor, semantic field, mood and dynamic verbs.

STRUCTURE / FORM

- Equally important as language - don't ignore this part because you'll drop a lot of marks!
- The shape of the plot and its punctuation, plus the pace and any moments of tension or release can be called 'structure'. Try analysing not just what happens but where it happens (beginning, middle, end of the play - rising action, climax, falling action) to understand its structural importance. If you analyse a change in character or change in mood then that also becomes a structural point.
- For structural analysis of punctuation, you should think about line delivery - would the actor pause at a specific moment? Why? You can use similar techniques to poetry for analysing Shakespeare's plays too: enjambment, caesura and dashes are all good things to pick up on and analyse.
- The type of play and its rules can be called 'form'. Macbeth is a tragedy, so make sure to learn tragic terms and rules (conventions). It uses a mixture of blank verse, prose and other forms of poetic metre so make sure to notice when Shakespeare is using a specific metre and pick up on that in your analysis. We'll explore this later in the book.

ATTITUDES

- Very important, and often ignored! The attitudes are beliefs or opinions that the play presents. It's not enough to understand what the play is about factually, you need to go deeper into the messages and ideas behind the surface.
- Attitudes can be Shakespeare's own thoughts, the characters' opinions, or general opinions and

beliefs that are in the text. They are usually suggested or implied, rather than directly stated — so you have to use inference and read between the lines to properly find them.

- You also want to think about the attitudes of people in Shakespeare’s time - be sensitive to the intended audience of the play and understand how they think and feel, this will help you interpret the ideas of the play more deeply and accurately. You can find more about this in the ‘Context’ section of the book.

THEMES

- These are big concepts or ideas that the text explores — they are usually the basis of essay or exam questions, so you need to think deeply about them.
- Examples of themes in Macbeth: Supernatural, Greed, War, Leadership, Power, Nature, Spirituality, Evil, Violence.
- Each theme has messages, or thematic statements that the writer communicates to us through the story. An example in Macbeth would be ‘Embracing evil will destroy you in the end’. In the ‘Themes’ section of this book we’ll explore these ideas and messages in more detail.

Writing an excellent essay

When I was at school, they never taught us how to write an essay. I actually just ignored essays most of the time and spent my energy on enjoying the books and texts that we were given. Big mistake. When it came to exams, I hadn’t a clue how to structure my answer and I just sort of threw everything I knew at the question in the hope that some of it were somehow useful. I didn’t plan because I didn’t know how, so I started writing and I would write almost infinite ideas, pages, and pages of thoughts organised into random, small paragraphs. This is exactly how not to write an essay.

Essay writing, like any form of writing, is an art, a skill, and a craft. You aren’t just magically born with the ability to write an amazing essay; you have to work hard at it and you learn it, just like anything else. If you’re really not sure about essays, I would recommend far more than just reading this short section on them. We have Scrbbly courses on Essay Writing and Academic Writing, so those are a really good place to start - you can access those at www.scrbbly.com. You may also want to buy a book or two on the subject of essay writing - especially if you’re studying this text at a higher level.

I can’t stress enough how important it is to learn to write essays. The older you get, the more important it becomes. Every English Literature question you do requires you to write an essay. Many English Language questions are also essay-based, or analysis based - and a paragraph of analysis is the same as a middle paragraph in a full essay. If you take or are planning to take humanities subjects - history, law, politics, classics, classical civilisation, sociology, film, art, music, drama, dance, architecture, geography, archaeology, religious studies, and more — these all require you to write essays as a main form of assessment. You need them more and more the older you get, and the more you specialise — A Levels are mostly essay based on these subjects, and universities will be almost completely essay based. Plus the type of essay you need to write gets harder and more complex as you go along, so there really is no better time to start learning essays than right now.

Even if you're more maths or science-minded, the higher levels of study (A-Level, University, Postgraduate) increasingly require you to write essays. Being a scientist that can write essays and communicate well is a very rare skill set to have, so it will make you more employable and advance your career much further than if you just ignore that part of it and focus on learning formulas and processes. I have a student at the moment who's on track for a First Class degree in Engineering at university, except he's got to do an 8000 word essay dissertation and he hasn't got a clue where to start! So hopefully you can see that no matter what kind of person you are if you're aiming for good grades now and higher education in the future then you absolutely have to learn to write essays.

Right, now I've convinced you we can actually get down to what essays are and how to do them. Every essay has a beginning, middle, and end. These are typically referred to as the following:

INTRODUCTION
MIDDLE PARAGRAPHS
CONCLUSION

I'll break down below what each one should do for you.

INTRODUCTION

- Introduce your ideas on the question.
- Don't introduce the book or spend ages introducing the context.
- Perhaps set up a debate by looking at different angles.
- Present a THESIS (very important!). Your thesis is a one-sentence answer to the question that summarises all your main thoughts and ideas. It is the main argument of your essay, the whole point of an essay is to develop a thesis, and then to explore and prove your thesis correct as you go through your middle paragraphs.

MIDDLE PARAGRAPHS

- To start with, master the PEE structure and get used to that.
- For students aiming for higher grades (B and above), you need to work on expanding that PEE structure — try a more advanced structure such as PETAL paragraphs. I personally do mine like this:

Point - a topic sentence, your own idea that answers part of the question

Evidence - a quotation, group of quotations or reference to the text

Technique / Device - form, structure or language devices that you find in the evidence

Analysis - HOW or WHY the evidence relates to your point

Development — alternative interpretation, extra evidence, and analysis, or context analysis

Link — link back to but expand upon your original point, you could also link to the thesis

CONCLUSION

- Don't skip this — it is important!
- The purpose of a conclusion is to summarise all of your main points and ideas again — go back over your essay, find what you're most proud of, and put it here.
- You should also repeat but ideally develop or slightly modify your thesis here.

These are the basics of essay writing. You can see the example essays at the end of the book for more ideas and thoughts on what makes a good essay. The best thing to do is practise a lot and receive feedback, if you keep going that way you'll end up at a point where you're writing great essays.



An Oak Tree, Similar to Those in Birnam Wood by **Ernest Ferdinand Oehme**

How will my work be marked?

GCSE, iGCSE and A Level exams are marked by examiners, who are employed by their exam board. For several years I've been an examiner myself, for the AQA exam board. As examiners, we're sent a ton of papers and we get paid almost nothing and we have to mark them and send them back very quickly — it's a tough job! People really only do it because it makes them better teachers, not for money or anything like that.

So, if you think about the person marking your work (such as poor old me with my stacks of 300-400 papers that have to be returned within 2-3 weeks), there are things you can do to make our lives easier, and if we can read and understand your work easily then we are likely to mark you kindly. Be clear about your ideas, and structure properly — always use a short plan before you write. Use an academic, formal essay style and show an awareness of assessment objectives — these are the boxes we have to tick in order to justify giving you your grade. Learn the mark schemes. Read that again. Learn the mark schemes! Some schools — especially top schools - teach their students how to understand mark schemes, because then they can adapt their writing to exactly what the examiners are looking for, and get a higher grade. Other schools don't bother (unfortunately my own school was in this category, which is why I used to write such weird essays because I had no idea what they were looking for). Don't leave your grade up to your school or your teacher. Teach yourself all the gaps and what you need to know. If you understand mark schemes and work backward from there, the essay writing process will be much easier.

Here's a breakdown of some example assessment objectives and what they look for at a mid-grade and top-grade level:

A01

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

In plain words: show a detailed understanding of your texts, and understanding of your form — in this case, drama (but also poetry, as Shakespeare's characters speak partly in verse (poetry), and partly in prose (normal sentences)). Use quotations and references clearly and effectively to back up your ideas.

A02

"Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes."

In plain words: Understand the deeper meaning and background meaning of your texts - such as the themes, ideas, attitudes, and messages. Make sure to learn context — the time period and circumstances surrounding the moment when the text was written.

A03

"Recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects."

In plain words: Understand how language techniques, structural features, and dramatic features enhance and underscore the main messages, themes, and meanings of the play. Have a confident and equal focus on form, structure, and language.

A04

“Communicate a sensitive and informed personal response to literary texts.”

In plain words: Develop your own ideas on the text with confidence, after clearly learning about the play in depth-first. Make sure you have your own opinions about the themes and attitudes presented throughout the play, and be sensitive to the difference between how people in Shakespeare’s time would have interpreted the story, as well as how we would see it now.

This is only an example mark scheme. Each exam board is different, and they all have different rules about weighting - some exams are very heavy on context, for example. Others might be very high on form, structure and language analysis. **You need to learn to shape your essay content to suit the particular exam that you’re taking - so read your own mark schemes, get very used to them and then start writing essays that try to tick all the boxes.**

FOR A LEVEL STUDENTS: A Level exams are more thorough and sophisticated than GCSEs. You absolutely need to have perfect grammar and a formal, academic essay style. Work on developing this as soon as possible, and definitely read lots and lots of example essays to get an idea of the standard that’s required for a high grade at this level. You’ll also need to be more critical - often the mark schemes will have an extra objective that covers this skill. To be critical, you can explore alternative interpretations, debate opinions on a question, use a critical quotation that you properly engage with and analyse in depth, or apply a critical framework such as ‘ecocriticism’, ‘historicist interpretation’ or ‘feminist interpretation’. You should form your own detailed personal response to the text -develop your own ideas and opinions, they don’t have to always be the same as what other people think - in fact, it’s better sometimes if they aren’t the same because then you can be more critical.

FOR UNIVERSITY LEVEL STUDENTS: At university, the exams become a lot more critical and also more free-form. The studying in general becomes more critical (engaging with people’s thoughts and interpretations of the play - often the interpretations of critics and academics); it also becomes more conceptual (understanding the deeper concepts and ideas of the play, as well as sensitively developing awareness of the context in which it was produced and how the play is conventional or unconventional for its time). You may be set exams on the text. If you’re sitting Macbeth as an exam, this is what you should do:

- Check the exam format and practise sample questions in **untimed and timed conditions** before going into the real exam. Understand whether you’ll be required to write a discursive, argumentative or comparative essay and make sure you understand the structure of each type of essay.
- Do pester your lecturers and seminar teachers for example answers and practise questions! They can be hard to get hold of at first, but they will make such a difference to your grade. My biggest regret at university is not bothering my lecturers more for guidance on what they expect and what kind of writing standard they’re wanting students to aim for.

If you’re submitting essays and coursework on Macbeth, here’s what to do:

- Read a lot and make a lot of notes before you start writing - you can write your own thoughts and ideas down as you read, but make sure it’s clear in your notes what is your own idea and what is somebody else’s.
- Spend a long time planning and organising. You may have to get rid of some good ideas in order to achieve a good essay structure overall - that’s completely normal as an editing process and it

will result in a better essay than if you just try and throw all your ideas together.

- Develop a sophisticated and personal thesis that is the driving force behind your essay.

And here's some final general advice for anyone studying the text at a higher level:

- Don't copy or plagiarise anyone's example answers or essays that you read! This is so important; it could automatically discount your whole grade. You can and should absorb ideas from what you read, but never copy word for word or pass off somebody else's idea as your own. When you're reading critical interpretations make sure to always cite or reference where you found the idea, if you want to include it in your essay but at the same time acknowledge that it's not your own.
- Plan a lot and make sure you're very confident and clear on all aspects of the play as well as context and critical interpretations before you sit the exam. Small errors in knowledge will translate into much lower grades.
- Learn the standard first, then aim for a perfect grade. To get a high grade, like an A or a 2:1 you have to tick all the boxes. To get an exceptional grade, like an A* or First Class, you have to go beyond the box ticking in order to have some truly sensitive, original or complex and sophisticated ideas. Don't try to get to that point soon, make sure you can do all the basics of the essay first before you try to excel, otherwise it might make your grade worse rather than better because the right essay structure won't be in place to support your ideas.

The difference between a mid level and top level grade

For any essay at any level, there are things that examiners look for as an indication of a grade.

Generally regardless of the mark scheme, a C grade essay will tick all the essay boxes: it'll have an Intro, middle paragraphs, conclusion. But it might be simplistic or basic, it might tell the story rather than analysing in depth, and it might not understand the mark scheme and miss out on some of the important marking criteria.

Generally an A-A* grade will go beyond the basics needed for each assessment objective: it will be perfectly structured, with a lot of analysis and very little description of the story. Quotations used will be well explored in depth and very appropriate for the question. It will usually have a thesis - a single sentence in the intro that summarises the argument of the essay and ties everything together. That thesis will be explored and sustained throughout the middle paragraphs, then adapted or modified in the conclusion. It will be precise, accurate, thorough and sensitive, with thoughtful personal comments or analysis - there's a sense with A* students in particular that they're not just writing the essay because someone's making them, or because they want a good grade: they actually enjoy the process of essay writing, exploring ideas, providing their thoughts and opinions.

MID BAND (high C / low B grade - around a L5/L6 at GCSE)

AO1 — good knowledge of the text and thorough use of quotations throughout the essay, well-selected quotations that prove your point well.

AO2 — understanding the surface meaning of the text completely, and some of the deeper meanings.

AO3 — a good understanding of language techniques and the way they are used.

AO4 — some personal response, starting to be developed — a sense of deeper thoughts and interpretations being explored.

TOP BAND (A* grade- around a L8/L9 at GCSE)

AO1 — well-selected evidence and references, skilfully integrated into the text with ‘flair’ (a creative, confident, and personal essay style).

AO2 — an excellent understanding of surface and deeper meanings, including a critical exploration (looking at different angles of interpretation) and creative insights into the themes, attitudes, and ideas.

AO3 — sensitive, detailed, and thorough exploration of form, structure, and language — as well as a detailed understanding of how and why these create specific meanings.

AO4 — personal and evaluative engagement with the question — not just the text but responding properly at the moment to the focus and keywords of the question, having complex and sensitive thoughts about it and how it relates to the text.

Hopefully, that’s all been useful for you and you’re starting to feel more confident with essays, exams, and Shakespeare in general. Well done for making it this far! Let’s keep going.

If you’re looking for more help and support with Shakespeare, with Literature, English or essay writing in general, you can find recorded video lessons and downloadable content at www.scrbbly.com