These activities mainly focus on improving:

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2: Analyse ways in which meanings are shaped in literary texts.
AO5: Explore literary texts informed by different interpretations.

There are a number of extracts on the student worksheets, all taken from Act Two and spoken by Angelo. Here are some suggested activities to accompany the extracts.

1) Ask students to brainstorm the characteristics of people’s speech when they’re feeling calm and confident and in contrast, when they’re worked up. Aim for them to make comments about the structure of speech as well as about type of words you might expect to be used.

Suggestions might include:

- **confident speakers** are logical; they may use lots of discourse markers; their sentences will be longer; their words will be measured; they might use sentence patterning to provide emphasis and they will speak more slowly.
- **emotional speakers** are more scatty; they may jump around their topic; their words will be emotional; they may include hyperbole and swearing; they may ask questions which can’t be answered and their sentences may be short and exclamatory.

Students can then spot examples of these features in the three extracts and use these to help them analyse Angelo’s changing mood.

2) Make a character profile of Angelo as we’ve seen him in Act One, then compare this to how he comes across in these speeches in Act Two. How has he changed? Students could focus on how unsure he appears of his own abilities in Act One: ‘Let there be some more test made of my metal, / Before so noble and so great a figure / Be stamp’d upon it,’ and how he has grown into the role demanded by the Duke.

3) Get students to group words in extracts into semantic fields to discover Angelo’s preoccupations. Your more able students could come up with their own categories; your less able students could use: religion, justice, nature and good/evil.

4) If you have a mature and sensible class, students could look at modern interpretations of the questions asked at the start of the extract from Act 2 Scene 2 e.g. Should women be responsible for men’s desires?

This *Guardian* article discusses this issue:

[www.theguardian.com/world/2011/may/06/slutwalking-policeman-talk-clothing](http://www.theguardian.com/world/2011/may/06/slutwalking-policeman-talk-clothing)
Alternatively, your discussions could focus on religions demanding that women dress ‘modestly’.

5) Your lower ability students could write modern diary entries to cover the same material as is in each of the soliloquies. More able students could try to make the style of their diary imitate Shakespeare’s style and mood.

6) Students could use the extracts to start recording relevant material about the two sides of Angelo’s personality. Using the quote from the Duke about him in Act 3 Scene 2 as a starting point ‘O, what may man within him hide, / Though angel on the outward side!’ they should divide the paper into two sides: one which shows angelic qualities and one that shows devilish qualities. Relevant ideas could be recorded as quotes or as comments. This could be used as preparation for attempting the OCR style question below.

7) Your higher ability students could look in more depth at Angelo’s use of language. Students could look in the extracts and then elsewhere for metaphor and other language features which suggests his obsession with physicality and his distaste for his own feelings. His language suggests that he is completely consumed by his desires even though he finds them foul. A starting point could be other sections from Act 2 Scene 4 or Act 4 Scene 4.

8) Using a free storyboarding site, students could create a storyboard of the extracts showing Angelo’s developing emotions (like the example one focusing on Isabella).

NB Text references relate to the Arden Shakespeare, Bloomsbury (2013) edition.
'Tis one thing to be tempted, Escalus,

Another thing to fall. I not deny

The jury passing on the prisoner's life

May in the sworn twelve have a thief, or two,

Guiltier than him they try. What's open made to justice,

That justice seizes. What knows the laws

That thieves do pass on thieves? 'Tis very pregnant,

The jewel that we find, we stoop and take't,

Because we see it; but what we do not see,

We tread upon and never think of it.
What’s this? What’s this? Is this her fault, or mine?

The tempter, or the tempted, who sins the most, ha?

Not she; nor doth she tempt; but it is I

That, lying by the violet in the sun,

Do as the carrion does, not as the flower,

Corrupt with virtuous season. Can it be

That modesty may more betray our sense

Than woman’s lightness? Having waste ground enough,

Shall we desire to raze the sanctuary

And pitch our evils there? Oh fie, fie, fie!

What dost thou, or what art thou, Angelo?

Dost thou desire her fouilly for those things

That make her good? O, let her brother live!

Thieves for their robbery have authority,

When judges steal themselves. What, do I love her,

That I desire to hear her speak again?

And feast upon her eyes? What is’t I dream on?

O cunning enemy, that, to catch a saint,

With saints dost bait thy hook! Most dangerous

Is that temptation that dost good us on

To sin in loving virtue. Never could the strumpet

With all her double vigour, art and nature,

Once stir my temper: but this virtuous maid

Subdues me quite.
Act 2 Scene 4

When I would pray and think, I think and pray
To several subjects: Heaven hath my empty words,
Whilst my invention, hearing not my tongue,
Anchors on Isabel: Heaven in my mouth,
As if I did but only chew his name,
And in my heart the strong and swelling evil
Of my conception. The state whereon I studied
Is, like a good thing being often read,
Grown sere and tedious; yea, my gravity,
Wherein — let no man hear me — I take pride,
Could I with boot change for an idle plume
Which the air beats for vain. O place, O form,
How often dost thou with thy case, thy habit,
Wrench awe from fools, and tie the wiser souls
To thy false seeming! Blood, thou art blood.
Let's write good angel on the devil’s horn—
’Tis not the devil’s crest.
Analysing Angelo in Act Two

*Measure for Measure* by William Shakespeare

**Task one**

Compare how Angelo comes across in these three speeches from Act Two.

How are his thoughts and emotions conveyed in these extracts and how does their language and structure reflect his changing mood in this act?

**Task two**

Identify the part of the text where Angelo says:

1) Can it be that we can are more tempted by a modest woman than by an immoral one?
2) It is quite possible that a jury could include someone more corrupt than the man on trial.
3) How often are both wise men and fools tricked by a false outward appearance?
4) However we try to disguise evil, it is still evil.
5) When judges steal, then we cannot condemn thieves.
6) When I pray I don’t really pay attention to the words, and my heart is just full of evil desire.
7) Even though I am a man with superior rank, I’ve still got the same desires as everyone else.

**Exam practice**

**AQA style**

How does Shakespeare present aspects of justice in the passages from Act Two?

Examine the view that in these passages and elsewhere in the play, Angelo is presented as a man lacking in self-awareness.

**OCR style**

‘Angelo is the real victim of the play, set up by the Duke in a position calculated to reveal the worst aspects of his personality.’

How far and in what ways do you agree with this view?