[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjYu5Dghb_RAhWID8AKHfdHC1QQjRwIBw&url=http://macbethliteraryelements.blogspot.com/2015/04/irony-in-macbeth.html&psig=AFQjCNHHY6DhYxENZflvrr2I69uuPx-vFQ&ust=1484394278054519)

**Act One**

Name:

**Learning goals**

**Macbeth Summary**

|  |  |
| --- | --- |
| **Act One** | 1.1 Three witches meet on the heath |
| 1.2 Macbeth and Banquo – brave soldiers |
| 1.3 The witches meet Macbeth and Banquo. Macbeth becomes Thane of Cawdor. |
| 1.4 Duncan meets with Macbeth and plans to meet him at the castle. |
| 1.5 Lady Macbeth’s letter. Lady Macbeth convinces Macbeth to kill King Duncan. |
| 1.6 Duncan arrives at Macbeth’s castle. |
| 1.7 Macbeth’s soliloquy. Macbeth tells Lady Macbeth he will not murder Duncan. She convinces him to go ahead with the murder. |
| **Act Two** | 2.1 Banquo and Macbeth talk briefly about the witches. Macbeth sees a dagger in front of him. |
| 2.2 Macbeth murders King Duncan. Macbeth’s guilt is apparent. Lady Macbeth feels no guilt. |
| 2.3 Duncan’s dead body is discovered. |
| 2.4 Macbeth becomes king. |
| **Act Three** | 3.1 Macbeth questions Banquo. He plans his murder. |
| 3.2 Lady Macbeth and Macbeth talk. |
| 3.3 Banquo is murdered. |
| 3.4 The banquet and Banquo’s ghost. |
| 3.5 Hecate. |
| 3.6 Lennox shares his suspicions about Macbeth. |
| **Act Four** | 4.1 The witches share three prophecies as well as sharing a vision of Banquo. |
| 4.2 Macbeth has Macduff’s wife and children murdered. |
| 4.3 Malcolm puts Macduff to the test. |
| **Act Five** | 5.1 Lady Macbeth’s sleepwalking. |
| 5.2 The rebels. |
| 5.3 Macbeth is fearless. |
| 5.4 Great Birnam wood rises. |
| 5.5 Lady Macbeth is dead. |
| 5.6 Malcolm prepares for battle. |
| 5.7 Macbeth kills young Siward. |
| 5.8 Macduff kills Macbeth. |
| 5.9 Malcolm is crowned king. |

**Learning episode 6**

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| **Do it now task** |

Recap questions:

1. What has happened to Lady Macbeth and how does Macbeth react?

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1. How does Macbeth feel ahead of battle and why do you think this is?

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1. Birnam woods come to Dunsinane. How?

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1. Who comes to fight Macbeth and how is he able to kill him if no man born of a woman can?

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1. Who is crowned king at the end of the play?

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| **New knowledge** |

AO3

Context

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| **Witches and Witchcraft in Shakespeare’s Time**  **Credited to Rob Ward** | |
| ***1*** | Throughout the ages there have been people who have believed |
| ***2*** | in witches and witchcraft. The people of Shakespeare’s day |
| ***3*** | were no different. Shakespeare drew on the popular traditions |
| ***4*** | of his time and used them for his own purposes. In Macbeth, |
| ***5*** | he used popular beliefs about witches and witchcraft. |
|  |  |
| ***6*** | When Shakespeare wrote Macbeth, witchcraft was a topic of |
| ***7*** | considerable interest. A Jacobean audience would have taken |
| ***8*** | witches very seriously. Witches were considered to be political |
| ***9*** | and spiritual **traitors** who disturbed the natural order of things. |
| ***10*** | In 1597, the new king of England, James I, wrote a book |
| ***11*** | called Demonology – a study of witchcraft and its evils and |
| ***12*** | tightened up laws against witchcraft in 1604, passing a **statute** |
| ***13*** | where anyone exercising witchcraft ‘shall suffer pains of death |
| ***14*** | as a felon or felons, and shall lose the privilege and benefit of |
| ***15*** | clergy and sanctuary.’ James was convinced that a group of |
| ***16*** | witches had raised a storm and tried to drown him and, as a |
| ***17*** | result, considered the works of the devil. |
|  |  |
| ***18*** | Perhaps due to the new King’s influence not only were witches |
| ***19*** | blamed for ‘bad’ things, but they also became victims of violent |
| ***20*** | **persecution.** Witch-Hunts were extremely popular between |
| ***21*** | 1560 and 1632 across England and Scotland. During this time, |
| ***22*** | hundreds of thousands of women were tortured and killed |
| ***23*** | because they were accused of witchcraft. |
|  |  |
| ***24*** | Evidence of a relationship with evil spirits **condemned** a |
| ***25*** | suspect to death by hanging, burning or drowning so for a king |
| ***26*** | like Macbeth to have dealings with witches would have seemed |
| ***27*** | both a crime and a sin. |
|  |  |
| ***28*** | Witches were supposed to be capable of doing all the things that |
| ***29*** | the three weird sisters are said to perform in Macbeth. It was |
| ***30*** | believed that they could see into the future; that they could |
| ***31*** | create storms, hail, thunder and lightning; stop the sun and |
| ***32*** | change night into day and day into night. In order to work their |
| ***33*** | charms, they would open graves and steal parts of the bodies |
| ***34*** | to make potions. For this purpose, the bodies of unbaptized |
| ***35*** | babies were especially prized. And witches could call up the |
| ***36*** | dead. |
|  |  |
| ***37*** | Macbeth is easily captured by their power and by their |
| ***38*** | prophecies. But note that they never tell him a lie. However, |
| ***39*** | they do allow him to deceive himself. The devil does not lie… |
| ***40*** | but leads us into temptation. |
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| **Pen to paper** |

Identify a minimum of three things you have learnt about how witches were viewed during Shakespeare’s time.

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| **New knowledge** |

Now let’s read the opening scene to Macbeth.

**Macbeth Act 1 Scene 1. A desert place.**

*Thunder and Lightning. Enter three witches.*

|  |  |
| --- | --- |
|  | **First Witch** |
| ***1*** | When shall we three meet again |
| ***2*** | In thunder, lightning, or in rain? |
|  |  |
|  | **Second Witch** |
| ***3*** | When the hurlyburly’s done, |
| ***4*** | When the battle’s lost and won. |
|  |  |
|  | **Third Witch** |
| ***5*** | That will be ere the set of sun. |
|  |  |
|  | **First Witch** |
| ***6*** | Where the place? |
|  |  |
|  | **Second Witch** |
| ***7*** | Upon the heath. |
|  |  |
|  | **Third Witch** |
| ***8*** | There to meet with Macbeth |
|  |  |
|  | **First Witch** |
| ***9*** | I come, Graymalkin! |
|  |  |
|  | **Second Witch** |
| ***10*** | Paddock calls. |
|  |  |
|  | **Third Witch** |
| ***11*** | Anon. |
|  |  |
|  | **ALL** |
| ***12*** | Fair is foul, and foul is fair: |
| ***13*** | Hover through the fog and filthy air. |

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| **Pen to paper** |

Aside from the obvious, what evidence is there to suggest we are being introduced to witches in the opening scene?

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| **New knowledge** |

**The methods Shakespeare uses to present the witches**

In part (a) of the Macbeth examination, you will be asked to write about how Shakespeare has used language, structure and form to present a character, a theme or a moment. In today’s lesson we are going to look at the methods Shakespeare has used to present the witches.

**Part A**

|  |  |  |
| --- | --- | --- |
|  | [Image result for rhyming couplet](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwir296kkbXUAhXFtxQKHdu8CmEQjRwIBw&url=http://www.poemfarm.amylv.com/2011/04/rhyming-couplets.html&psig=AFQjCNEWo2coqpm3cUfvz8CoAqZAAVHGPg&ust=1497247869866128) |  |
| **What is pathetic fallacy?** | **What are rhyming couplets?** | **What is a paradox?** |
|  |  |  |

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| **Pen to paper** |

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|  | 1. **Pathetic fallacy**   Re-read Act 1 Scene 1. What references to the weather can you find? How does the use of pathetic fallacy contribute to the mood at the start of the play? How does its usage connect to what we have learnt about witches during this time? |

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|  | 1. **Rhyming couplets**   The witches often speak in rhyming couplets. Identify one rhyming couplet from Act 1 Scene 1. When are rhyming couplets mostly used and why? |

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|  | 1. **A paradox**   A paradox is used at the end of the first scene: ‘Fair is foul and foul is fair.’ This paradox sets up one of the key themes in the play. What do you think this paradox means? Why do you think it is the witches who set this up? |

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| **Reflection** |

**How has Shakespeare used language OR / AND structure to present the witches at the start of Act 1 Scene 1?**

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|  | **Technique** | What technique has been used to present the witches at the start of Act 1 Scene 1? |
| **Example** | Can you find an example of where this technique features?  *This is evident in the line…* |
|  | **Explanation** | What does this line tell you about the witches?  *This line tells me…* |
|  | **Exploration** | How does the use of the technique enhance our understanding of the characters?  *The use of \_\_\_\_ suggests…* |
| **Effect** | What would an audience think as a result?  *An audience would…* |

**Formative assessment:** Copy the question above into your formative assessment book and then write your response to the question, using the grid above to help you, underneath.

**Learning episode 7**

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| **Do it now task** |

Recap questions:

1. Identify three things you learnt about witches during Shakespeare’s time in the last learning episode.

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1. Where are the witches and what is the weather doing?

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1. Who are they looking to meet when war is over and where will they meet him?

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1. What is pathetic fallacy?

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1. What are rhyming couplets?

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1. What is a paradox?

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1. What does the line ‘fair is foul, and foul is fair’ mean?

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**Challenge:** Finish these sentence openers.

1. While modern audiences might consider the witches exaggerated or absurd caricatures, a Jacobean audience would have believed

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1. Shakespeare’s use of rhyming couplets for the witches’ speech suggests

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1. The supernatural in Macbeth

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1. The witches could be seen as agents of fate who

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| **Pen to paper** |

In the space below record your responses to the following two questions: What is a hero and what does someone have to do in order to be labelled ‘heroic’?

[](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwivpKe8y_PTAhVqBsAKHWrkCgAQjRwIBw&url=https://www.theodysseyonline.com/everyone-needs-hero&psig=AFQjCNGl9RLJiqDAnO7Mp9I2nzFUN1yn7g&ust=1494995791418927)

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| **New knowledge** |

In today’s lesson, we are going to read Act 1, Scene 2 which is where we are introduced to Macbeth and Banquo for the first time who have been busy on the battlefield. Read through the interesting facts about what it meant to be a soldier during this time.

|  |  |
| --- | --- |
| ***1*** | Military service was not optional for men, whether of nobility or |
| ***2*** | a commoner; it was considered a duty to both king and God. |
|  |  |
| ***3*** | The Divine Right of Kings meant a war **initiated** by the throne |
| ***4*** | was approved of by God; therefore, a good subject was obliged |
| ***5*** | to take up arms in defence of both God and king, and to kill in |
| ***6*** | their names. |
|  |  |
| ***7*** | Bravery on the battlefield made you a military and a Christian |
| ***8*** | hero. |
|  |  |
| ***9*** | Soldiers were rewarded though: nobles took a share of spoils, a |
| ***10*** | common solider would be paid. |
|  |  |
| ***11*** | As a show of power, it was also common for soldiers to destroy |
| ***12*** | and **pillage** an area invaded. Soldiers were feared for their |
| ***13*** | potential for brutality. |

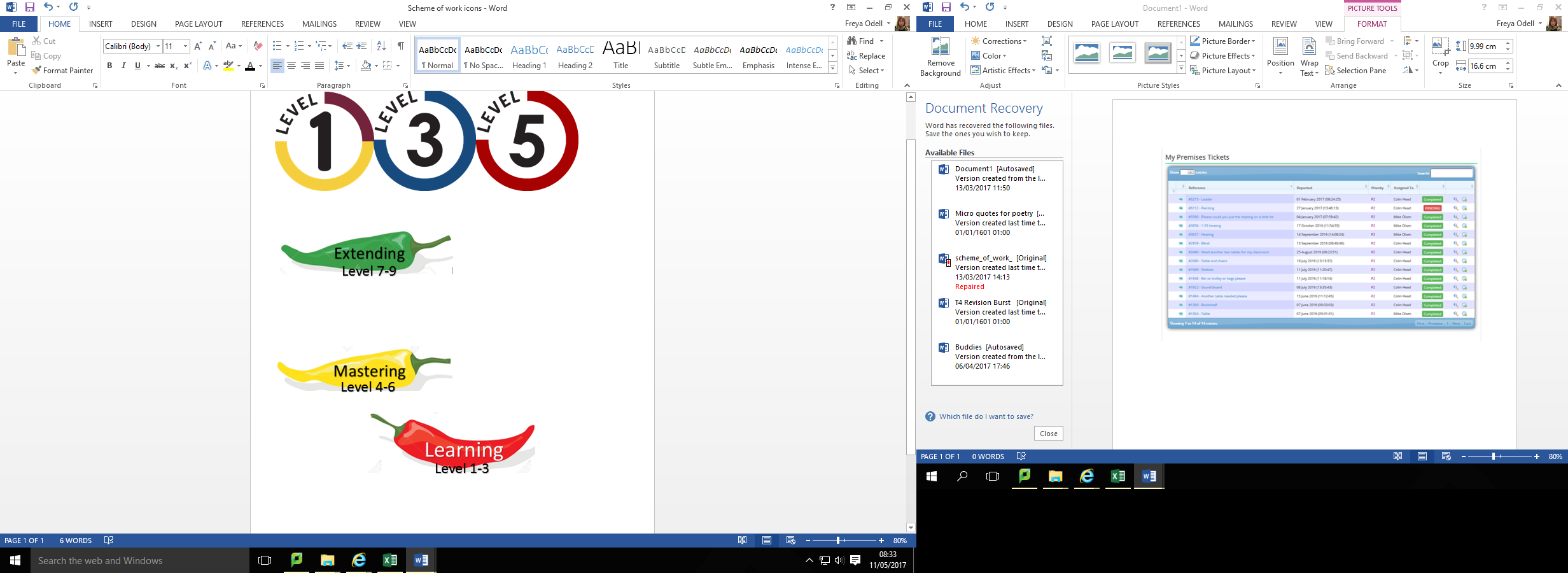
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| **New knowledge** |

Let’s read Act 1, Scene 2 in which we learn about Macbeth and Banquo’s performance on the battlefield.

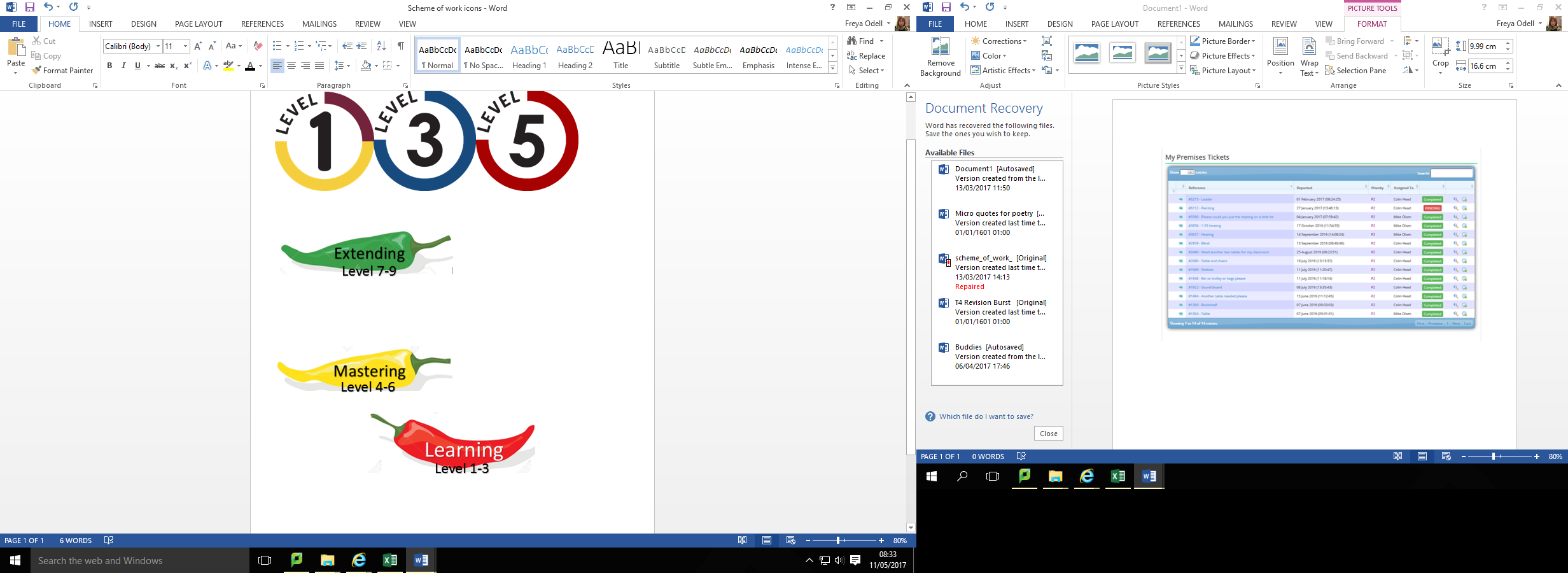
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|  | Scene II. A camp near Forres. |
|  | *Alarum within. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, with Attendants, meeting a bleeding Sergeant.* |
|  |  |
|  | **DUNCAN** |
| ***1*** | What bloody man is that? He can report |
| ***2*** | As seemth by his plight, of the **revolt** |
| ***3*** | The newest state. |
|  |  |
|  | **MALCOLM** |
| ***4*** | This is the sergeant |
| ***5*** | Who like a good and **hardy** soldier fought |
| ***6*** | ‘Gainst my capitivity. Hail, brave friend! |
| ***7*** | Say to the king the knowledge of the **broil** |
| ***8*** | As thou didst leave it. |
|  |  |
|  | **SERGEANT** |
| ***9*** | Doubtful it stood; |
| ***10*** | As two spent swimmers, that do cling together |
| ***11*** | And choke their art. The **merciless** Macdonwald - |
| ***12*** | Worthy to be a rebel, for to that |
| ***13*** | The multiplying villainies of nature |
| ***14*** | Do swarm upon him – from the western isles |
| ***15*** | Of kerns and gallowglasses is supplied; |
| ***16*** | And fortune, on his damned quarrel smiling, |
| ***17*** | Show’d like a rebel’s whore: but all’s too weak: |
| ***18*** | For brave Macbeth – well he deserves that name - |
| ***19*** | **Disdaining** fortune, with his **brandish’d** steel, |
| ***20*** | Which smoked with bloody execution, |
| ***21*** | Like valour’s minion carved out his passage |
| ***22*** | Till he faced the slave; |
| ***23*** | Which ne’er shook hands, nor bade farewell to him, |
| ***24*** | Till he **unseam’d** him from the nave to the chaps, |
| ***25*** | And fix’d his head upon our battlements. |
|  |  |
|  | **DUNCAN** |
| ***26*** | O **valiant** cousin! O worthy gentleman! |
|  |  |
|  | **SERGEANT** |
| ***27*** | As whence the sun ‘gins his reflection |
| ***28*** | Shipwrecking storms and direful thunders break, |
| ***29*** | So from that spring whence comfort seem’d t come |
| ***30*** | Discomfort swells. Mark, king of Scotland, mark: |
| ***31*** | No sooner justice had with valour arm’d |
| ***32*** | Compell’d these skipping kerns to trust their heels, |
| ***33*** | But the Norweyan lord surveying vantage, |
| ***34*** | With furbish’d arms and new supplies of men |
| ***35*** | Began a fresh assault. |
|  |  |
|  | **DUNCAN** |
| ***36*** | Dismay’d not this |
| ***37*** | Our captains, Macbeth and Banquo? |
|  |  |
|  | **SERGEANT** |
| ***38*** | Yes; |
| ***39*** | As sparrows eagles, or the hare the lion. |
| ***40*** | If I say sooth, I must report they were |
| ***41*** | As cannons overcharged with double cracks, so they |
| ***42*** | Doubly redoubled strokes upon the foe: |
| ***43*** | Except they meant to bathe in reeking wounds, |
| ***44*** | Or memorise another Golgotha, |
| ***45*** | I cannot tell. |
| ***46*** | But I am faint, my gashes cry for help. |
|  |  |
|  | **DUNCAN** |
| ***47*** | So well thy words become thee as thy wounds; |
| ***48*** | They smack of honour both. Go get him surgeons. |
|  |  |
|  | *Exit Sergeant, attended.* |
|  |  |
| ***49*** | Who comes here? |
|  |  |
|  | *Enter Ross* |
|  |  |
|  | **MALCOLM** |
| ***50*** | The worthy thane of Ross. |
|  |  |
|  | **LENNOX** |
| ***51*** | What a haste looks through this eyes! So should he look |
| ***52*** | That seems to speak things strange. |
|  |  |
|  | **ROSS** |
| ***53*** | God save the king! |
|  |  |
|  | **DUNCAN** |
| ***54*** | Whence camest thou, worthy thane? |
|  |  |
|  | **ROSS** |
| ***55*** | From Fife, great king; |
| ***56*** | Where the Norweyan banners flout the sky |
| ***57*** | And fan our people cold. Norway himself, |
| ***58*** | With terrible numbers, |
| ***59*** | Assisted by that most disloyal **traitor** |
| ***60*** | The thane of Cawdor, began a dismal conflict; |
| ***61*** | Till that Bellona’s bridegroom, **lapp’d** in proof, |
| ***62*** | Confronted him with self-comparisons, |
| ***63*** | Point against point rebellious, arm ‘gainst arm. |
| ***64*** | Curbing his **lavish** spirit: and, to conclude, |
| ***65*** | The victory fell on us. |
|  |  |
|  | **DUNCAN** |
| ***66*** | Great happiness! |
|  |  |
|  | **ROSS** |
| ***67*** | That now |
| ***68*** | Sweno, the Norways’ king, craves composition: |
| ***69*** | Nor would we deign him burial of his men |
| ***70*** | Till he disbursed at Saint Colme’s inch |
| ***71*** | Ten thousand dollars to our general use. |
|  |  |
|  | **DUNCAN** |
| ***72*** | No more that thane of Cawdor shall **deceive** |
| ***73*** | Our bosom interest: go pronounce his present death, |
| ***74*** | And with his former title greet Macbeth. |
|  |  |
|  | **ROSS** |
| ***75*** | I’ll see it done. |
|  |  |
|  | **DUNCAN** |
| ***76*** | What he hath lost noble Macbeth hath won. |

|  |
| --- |
| **Pen to paper** |

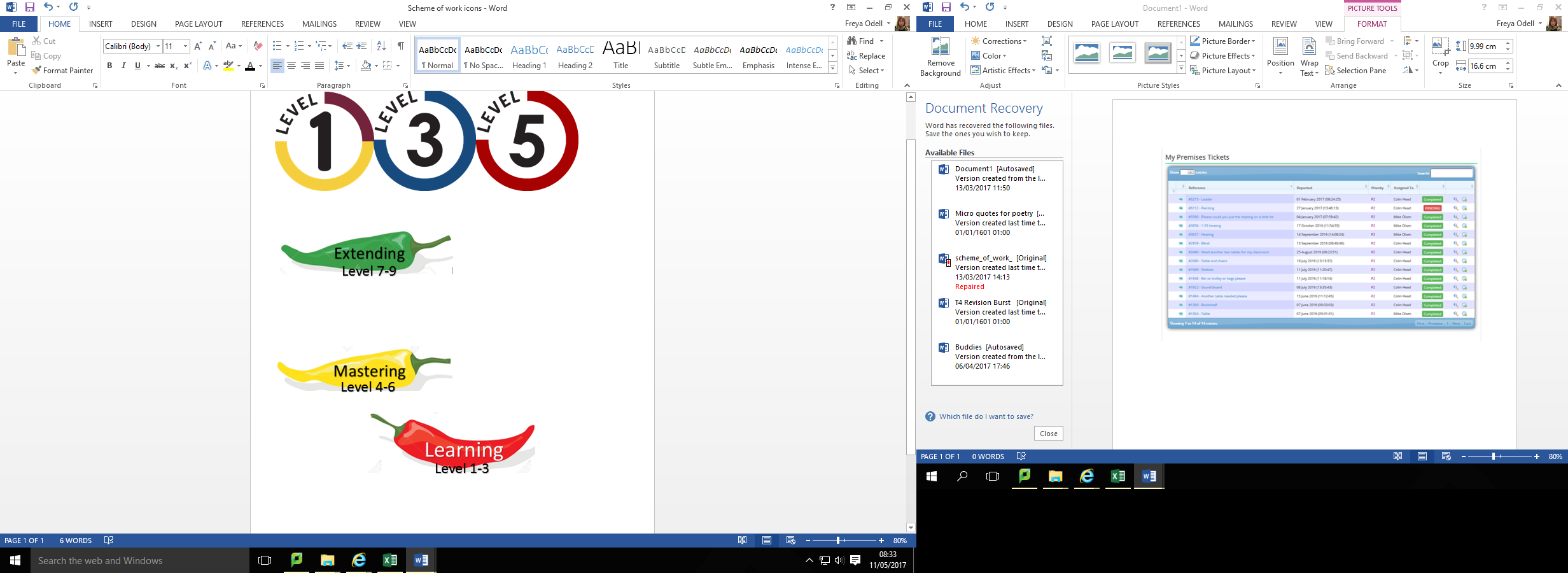
**Key task:** Inthe extract above, we learn about the character of Macbeth. In today’s lesson we are going to focus on how this character is presented to us.

Re-read the extract from Act 1 Scene 2 and identify what is said about Macbeth.

Use the chart on the following page to record what the captain, Duncan and Ross all say about Macbeth.

Can you identify how Shakespeare has crafted language to present Macbeth in each utterance? What techniques has he used?

**Hint:** the following techniques have been used – adjectives, verbs, simile, nouns, allusion.

How has the use of the language technique helped to present the character of Macbeth? Why do you think Shakespeare chose that particular technique? What do you think he wanted to convey to the audience and why?

**How has Shakespeare presented the character of Macbeth at the start of the play?**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **The captain** | | | **Duncan** | | | **Ross** | | |
|  |  |  |  |  |  |  |  |  |
| **Quotation** | **What do we learn from the quotation and what language technique has been used?** | **How is the use of this word / technique meant to affect our thoughts on Macbeth?** | **Quotation** | **What do we learn from the quotation and what language technique has been used?** | **How is the use of this word / technique meant to affect our thoughts on Macbeth?** | **Quotation** | **What do we learn from the quotation and what language technique has been used?** | **How is the use of this word / technique meant to affect our thoughts on Macbeth?** |
|  |  |  |  |  |  |  |  |  |

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| --- |
| **Pen to paper** |

Once you have completed the chart, look at the following paragraph which explores the use of adjectives to present Macbeth.

*Adjectives have been used to present the character of Macbeth at the start of Act 1. This is evident when the captain says ‘For brave Macbeth’ which tells us Macbeth is courageous. The use of the adjective ‘brave’ suggests to the audience that the captain respects and admires Macbeth and the fearless approach he has shown during the war. At this point, an audience would view Macbeth as one of Duncan’s best soldiers. However, presenting Macbeth as ‘brave’ at the start might seek to only emphasise how great his downfall was later on and reinforce the notion that ‘fair is foul, and foul is fair’ and perhaps we, as an audience, cannot trust everything we see.*

**Key task:** How does this student meet the AOs?

Now it is your turn! Copy the following question into your formative assessment book and then use the grid below to help you write a response.

**How has Shakespeare constructed Macbeth’s identity at the start of the play using a range of language techniques?**

|  |  |  |
| --- | --- | --- |
|  | **Technique** | What technique has been used to present Macbeth at the start of the play? |
| **Example** | Can you find an example of where this technique features?  *This is evident in the line…* |
|  | **Explanation** | What does this line tell you about how Macbeth is viewed?  *This line tells me…* |
|  | **Exploration** | How does the use of the technique enhance our understanding of how others view Macbeth?  *The use of \_\_\_\_ suggests…* |
| **Effect** | What would an audience think as a result?  *An audience would…* |

|  |
| --- |
| **Reflection** |

In Act 1 Scene 2 Shakespeare uses the speeches of other characters to establish Macbeth’s reputation, rather than introducing the character to the audience directly. Why might he have chosen to introduce Macbeth in this way? What effect does it have?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |
| --- | --- |
| **Part B** | At the start of Act 1 Scene 3, the witches are gathered together waiting for Macbeth and Banquo to return from battle. One witch tells the others about how she has been rebuked by a sailor’s wife and as a result has cast a spell on the sailor to get her revenge.  **Task:** Read the extract below: |

|  |  |
| --- | --- |
|  | A heath near Forres. |
|  |  |
|  | Thunder. Enter the three Witches. |
|  |  |
|  | **FIRST WITCH** |
| ***1*** | Where hast thou been, sister? |
|  |  |
|  | **SECOND WITCH** |
| ***2*** | Killing swine. |
|  |  |
|  | **THIRD WITCH** |
| ***3*** | Sister, where thou? |
|  |  |
|  | **FIRST WITCH** |
| ***4*** | A sailor’s wife had chestnuts in her lap, |
| ***5*** | And munch’d, and munch’d, and munch’d:- |
| ***6*** | ‘Give me,’ quoth I: |
| ***7*** | ‘Aroint thee, witch!’ the rump-fed ronyon cries. |
| ***8*** | Her husband’s to Aleppo gone, master o’ the Tiger: |
| ***9*** | But in a sieve I’ll thither sail, |
| ***10*** | And, like a rat without a tail, |
| ***11*** | I’ll do, I’ll do, and I’ll do. |
|  |  |
|  | **SECOND WITCH** |
| ***12*** | I’ll give thee a wind. |
|  |  |
|  | **FIRST WITCH** |
| ***13*** | Thou’rt kind. |
|  |  |
|  | **THIRD WITCH** |
| ***14*** | And I another. |
|  |  |
|  | **FIRST WITCH** |
| ***15*** | I myself have all the other, |
| ***16*** | And the very ports they blow, |
| ***17*** | All the quarters that they know |
| ***18*** | I’ the shipman’s card. |
| ***19*** | I will drain him dry as hay; |
| ***20*** | Sleep shall neither night nor day |
| ***21*** | Hang upon his pent-house lid; |
| ***22*** | He shall live a man forbid: |
| ***23*** | Weary se’nnights nine times nine |
| ***24*** | Shall he dwindle, peak and pine: |
| ***25*** | Though his bark cannot be lost, |
| ***26*** | Yet it shall be tempest-tost. |
| ***27*** | Look what I have. |
|  |  |
|  | **SECOND WITCH** |
| ***28*** | Show me, show me. |
|  |  |
|  | **FIRST WITCH** |
| ***29*** | Here I have a pilot’s thumb, |
| ***30*** | Wreck’d as homeward he did come. |
|  |  |
|  | *Drum within* |
|  |  |
|  | **THIRD WITCH** |
| ***31*** | A drum, a drum! |
| ***32*** | Macbeth doth come. |
|  |  |
|  | **ALL** |
| ***33*** | The weird sisters, hand in hand, |
| ***34*** | Posters of the sea and land, |
| ***35*** | Thus do go about, about: |
| ***36*** | Thrice to thine and thrice to mine |
| ***37*** | And thrice again, to make up nine. |
| ***38*** | Peace! The charm’s wound up. |
|  |  |

**Key questions:** remember to answer these questions using full sentences.

1. Can you identify a reference to the weather? Why do we associate this weather with the witches?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What has the second witch been doing at the start of the scene?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Who did the first witch meet? What did she ask for? How did the person respond?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. From lines 8-27, what do we learn the first witch did as a result?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Rhyming couplets have been used here to present the witches. Identify an example of rhyming couplets and explain why Shakespeare has used rhyming couplets to present the witches?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. How does the presentation of the witches at the start of Act 1 Scene 3 support your contextual understanding of witches during Shakespeare’s time?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. How does the presentation of witches in this scene compare to the presentation of witches in the opening scene?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Learning episode 8**

|  |
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| **Do it now task** |

Recap questions:

1. What two adjectives does Malcolm use in line 5 to describe Macbeth?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What evidence is there between lines 18-25 that Macbeth is a brave and heroic soldier?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. How does Duncan respond to this news on line 26?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Identify a simile used to describe Macbeth and Banquo in battle between lines 38-46 and explain what we can infer about them from this.

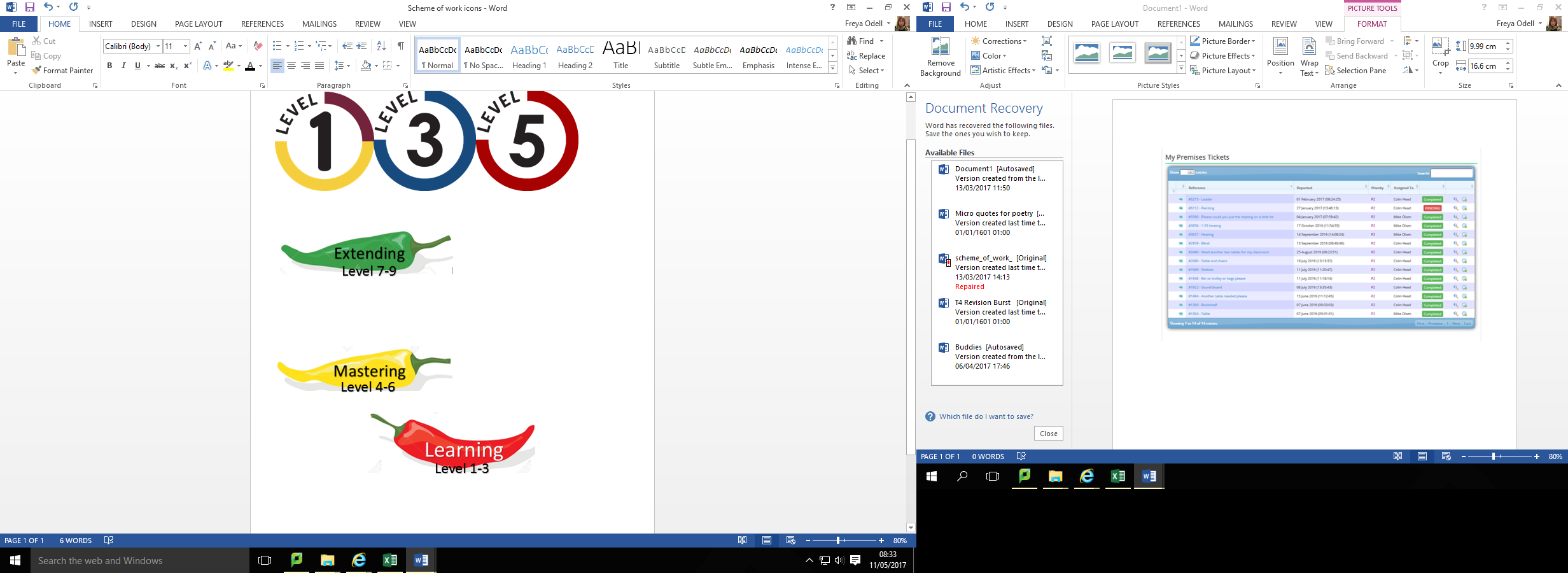
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1. Who has betrayed the king and what has happened as a result?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Why is Macbeth compared to Bellona?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_



**Challenge:** Metonymy is a figure of speech that replaces the name of something else with which it is closely associated.

* England decides to keep check on immigration (England refers to the government.)
* The pen is mightier than the sword. (Pen refers to written words and sword to military force.)
* Let me give you a hand. (Hand means help.)

**Metonymy** is used in the following line spoken by King Duncan: *‘No more that Thane of Cawdor shall deceive.’*

**Metonymy** is all about removing individual identity. It takes personal importance out of the equation and in Macbeth emphasises the importance of a role. Duncan’s use of metonymy shows that the Thaneship holds more importance to him than the individuals in the role. In this instance, Duncan does not refer to man who was the Thane of Cawdor, he seemingly disrespects him by not acknowledging him as a person. Yet – ironically – by using metonymy and referring to his role, Duncan sets up the idea that it is the title ‘Thane of Cawdor’ that is deceptive. These ‘borrowed robes’ which Macbeth receives are symbolically tainted with betrayal.

**Key question:** How far could we argue, therefore, that Duncan is partially responsible for the actions Macbeth takes later on?

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| **New knowledge** |

Read the text below about ‘fate’.

AO3

Context

|  |  |
| --- | --- |
| ***1*** | In Shakespeare’s time, it was commonly believed that one’s life |
| ***2*** | was **predestined.** Even though it was believed that life was |
| ***3*** | predestined that did not mean that humans did not have free |
| ***4*** | will to make the right moral and religious choices. The key |
| ***5*** | question in Macbeth is the extent to which his actions are |
| ***6*** | controlled by fate (in this case the witches) and the extent to |
| ***7*** | which he makes evil choices using his own free will. |
|  |  |
| ***8*** | In Act 1 Scene 3, the witches refer to themselves as ‘the weird |
| ***9*** | sisters.’ This is not the modern meaning of weird which is |
| ***10*** | ‘peculiar or strange.’ The word comes from the Anglo-Saxon |
| ***11*** | word for fate – ‘wyrd.’ The suggestion is that the witches can |
| ***12*** | control human destiny. |
|  |  |
| ***13*** | In the Middle Ages particularly, but also later in the Elizabethan |
| ***14*** | times it was widely believed that Fate (or Fortune) was the main |
| ***15*** | controlling force in life. In Shakespeare’s time, tragedy was |
| ***16*** | perceived as a reversal of fortune; a fall from a high position. |
| ***17*** | This view of tragedy derives from the Medieval concept of |
| ***18*** | fortune, which was personified as Fortuna, a blindfolded woman |
| ***19*** | who turned a wheel at whim. Men were stationed at various |
| ***20*** | places on the wheel – the top of the wheel represented the best |
| ***21*** | fortune and under the wheel the worst. However, the wheel |
| ***22*** | could turn suddenly and the man on top could unexpectedly |
| ***23*** | find himself under the wheel, without warning. |
|  |  |

**Key question**: to what extent do you believe in fate?

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| **New knowledge** |

In this learning episode, we are going to continue our reading of Macbeth, with a focus on Act 1 Scene 3.

|  |  |
| --- | --- |
|  | *Enter MACBETH and BANQUO* |
|  |  |
|  | **MACBETH** |
| ***38*** | So foul and fair a day I have not seen. |
|  |  |
|  | **BANQUO** |
| ***39*** | How far is’t call’d to Forres? What are these |
| ***40*** | So wither’d and so wild in their **attire,** |
| ***41*** | That look not like the inhabitants o’ the earth, |
| ***42*** | And yet are on’t? Live you? Or are you aught |
| ***43*** | That man may question? You seem to understand me, |
| ***44*** | By each at once her chappy finger laying |
| ***45*** | Upon her skinny lips: you should be women, |
| ***46*** | And yet your beards forbid me to interpret |
| ***47*** | That you are so. |
|  |  |
|  | **MACBETH** |
| ***48*** | Speak, if you can: what are you? |
|  |  |
|  | **FIRST WITCH** |
| ***49*** | All hail, Macbeth! Hail to thee, thane of Glamis! |
|  |  |
|  | **SECOND WITCH** |
| ***50*** | All hail, Macbeth! Hail to thee, thane of Cawdor! |
|  |  |
|  | **THIRD WITCH** |
| ***51*** | All hail, Macbeth, thou shalt be king hereafter! |
|  |  |
|  | **BANQUO** |
| ***52*** | Good sir, why do you start; and seem to fear |
| ***53*** | Things that do sound so fair? I’ the name of truth, |
| ***54*** | Are ye fantastical, or that indeed |
| ***55*** | Which outwardly ye show? My noble partner |
| ***56*** | You greet with present grace and great prediction |
| ***57*** | Of noble having and of royal hope, |
| ***58*** | That he seems **rapt** withal: to me you speak not. |
| ***59*** | If you can look into the seeds of time, |
| ***60*** | And say which grain will grow and which will not, |
| ***61*** | Speak then to me, who neither beg nor fear |
| ***62*** | Your favours nor your hate. |
|  |  |
|  | **FIRST WITCH** |
| ***63*** | Hail! |
|  |  |
|  | **SECOND WITCH** |
| ***64*** | Hail! |
|  |  |
|  | **THIRD WITCH** |
| ***65*** | Hail! |
|  |  |
|  | **FIRST WITCH** |
| ***66*** | Lesser than Macbeth, and greater. |
|  |  |
|  | **SECOND WITCH** |
| ***67*** | Not so happy, yet much happier. |
|  |  |
|  | **THIRD WITCH** |
| ***68*** | Thou shalt get kings, though thou be none: |
| ***69*** | So all hail, Macbeth and Banquo! |
|  |  |
|  | **FIRST WITCH** |
| ***70*** | Banquo and Macbeth, all hail! |
|  |  |
|  | **MACBETH** |
| ***71*** | Stay, you imperfect speakers, tell me more: |
| ***72*** | By Sinel’s death I know I am thane of Glamis; |
| ***73*** | But how of Cawdor? The thane of Cawdor lives, |
| ***74*** | A **prosperous** gentleman; and to be king |
| ***75*** | Stands not within the prospect of belief, |
| ***76*** | No more than to be Cawdor. Say from whence |
| ***77*** | You owe this strange intelligence? Or why |
| ***78*** | Upon this blasted heath you stop our way |
| ***79*** | With such **prophetic** greeting? Speak, I charge you. |
|  |  |
|  | *Witches vanish* |
|  |  |
|  | **BANQUO** |
| ***80*** | The earth hath bubbles, as the water has, |
| ***81*** | And these are of them. Whither are they vanish’d? |
|  |  |
|  | **MACBETH** |
| ***82*** | Into the air; and what seem’d corporal melted |
| ***83*** | As breath into the wind. Would they had stay’d! |
|  |  |
|  | **BANQUO** |
| ***84*** | Were such things here as we do speak about? |
| ***85*** | Or have we eaten on the insane root |
| ***86*** | That takes the reason prisoner? |
|  |  |
|  | **MACBETH** |
| ***87*** | Your children shall be kings. |
|  |  |
|  | **BANQUO** |
| ***88*** | You shall be king. |
|  |  |
|  | **MACBETH** |
| ***89*** | And thane of Cawdor too: went it not so? |
|  |  |
|  | **BANQUO** |
| ***90*** | To the selfsame tune and words. Who’s here? |

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| **Pen to paper** |

After reading Act 1 Scene 3, complete the activities on the next few pages to explore Macbeth and Banquo’s reactions to the witches and the prophecies they share.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| *‘So foul and fair a day I have not seen’* | | | | |
| **Which of these statements do you agree with?** | **True / False** | **Support** | | |
| Macbeth is referring to the weather. |  |  | | |
| Macbeth is referring to their recent success in the battle. |  |  | | |
| Macbeth’s comment is in reference to the light. |  |  | | |
| Macbeth’s meaning is unclear. Like the witches he is speaking in riddles. |  |  | | |
| **Key questions:** Where have you seen a similar line before? What do you think Shakespeare is trying to do as a result? | | | | |
| **How do Banquo and Macbeth describe the witches?**  [Image result for witches macbeth](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwi7xdGm8-rVAhWCvBoKHZBbAegQjRwIBw&url=http://www.bbc.co.uk/bitesize/standard/english/macbeth/witches/revision/1/&psig=AFQjCNEGtJWrSVFY085cffMazj4O9ppN0Q&ust=1503493337530975) | | | | |
| **Look at the following statements – which are said to Macbeth and which are said to Banquo?** | | | | |
|  | | | **Macbeth** | **Banquo** |
| You will be king. | | |  |  |
| Your title is Thane of Glamis. | | |  |  |
| Your children will be kings, but you won’t. | | |  |  |
| You are not going to be as happy as your friend in one way, but in another way you will be much happier. | | |  |  |
| You are getting a new title, Thane of Cawdor. | | |  |  |
| You’re not as important as your friend but in another way you are more important. | | |  |  |

|  |  |  |
| --- | --- | --- |
| **How does Macbeth respond to the witches’ prophecies?** | **How does Banquo respond to the witches’ prophecies?** | **What does Banquo say about Macbeth and the effect the witches seem to have had on him?** |
| **Chosen quotations:**  **[Image result for macbeth fassbender](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwiJhfyR9OrVAhVGPhQKHakwC2QQjRwIBw&url=http://www.shakespearesglobe.com/competitions-and-offers/competition-win-chance-to-see-macbeth-starring-michael-fassbender-marion-cotillard&psig=AFQjCNEiu5ap4nHm53lDcVf6PhL_rhVyog&ust=1503493560808945)** | **Chosen quotations:**  [Image result for banquo fassbender](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwj6zIWv9OrVAhVI6RQKHXUECw8QjRwIBw&url=https://www.flickeringmyth.com/2015/08/michael-fassbender-featured-in-new-image-from-macbeth/&psig=AFQjCNHOobeSo9wlgDYyG4t7X0JODVDuvw&ust=1503493625449457) | **Chosen quotations:**  [Image result for witches fassbender](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwi06_fG9OrVAhWFuhQKHflOAMoQjRwIBw&url=https://lettherebemovies.com/2015/12/23/amber-review-macbeth/&psig=AFQjCNFidBtgiGe9eJI-Fztr47GVkb_SOw&ust=1503493666836118) |
| **Summarise Macbeth’s response** | **Summarise Banquo’s response** | **Summarise Banquo’s thoughts on Macbeth** |

|  |
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| **Pen to paper** |

Shakespeare has used a number of linguistic and structural techniques to mark the first meeting of Macbeth and the witches. Can you mix and match the techniques with their example?

Contradictions

Alliteration

‘You should be women, / And yet your beards forbid me to interpret that you are so.’

Adjectives

‘Would they had stayed!’

Imperative sentence

Interrogative sentence

‘Stay, you imperfect speakers, tell me more’

Nouns

‘What are these so wild and withered in their attire’

Exclamatory sentence

‘Say from whence you owe this strange intelligence?’

‘Lesser than Macbeth and greater / Not so happy, yet much happier.’

‘Or have we eaten on the insane root / That takes the reason prisoner?’

|  |
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| **Reflection** |

Reflecting upon the task above, can you finish the sentence starts below

1. Interrogative sentences reveal Macbeth’s

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Gender subversion occurs through

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Imperative sentences are used because

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Banquo’s feelings are clearly expressed through the use of adjectives

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Macbeth is impatient and this is revealed through Shakespeare’s use of

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Learning episode 9**

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| **Do it now task** |

Recap questions:

1. What was a commonly-held belief about life during Shakespeare’s time?

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1. Who is said to have control over the characters’ destinies in Macbeth?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What is metonymy?

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1. What line does Macbeth mirror and why do you think Shakespeare has Macbeth do this?

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1. Identify three ways in which Macbeth and Banquo describe the witches.

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1. What three things do the witches predict for Macbeth?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What do they tell Banquo?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. How can you tell the witches have caught Macbeth’s attention?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What is the difference between an interrogative, imperative and exclamatory sentence?

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| **New knowledge** |

In fiction, a foil is a character who contrasts with another character – usually the protagonist – in order to highlight particular qualities of the other character. The word foil comes from the old practice of backing gems with foil in order to make them shine more brightly.

|  |
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| **Pen to paper** |

Look at the famous pairings below: which character is the protagonist and which character is the foil? What makes them a foil?

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjv9cPnyezVAhVC1xoKHRk9CxMQjRwIBw&url=http://it.harrypotter.wikia.com/wiki/Draco_Malfoy&psig=AFQjCNFBqUwYqmBX6J3xwVRgc2sn1-0WFQ&ust=1503550912455627)[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwi70t7SyezVAhUHXRoKHYs5CmUQjRwIBw&url=http://nerdist.com/tag/harry-potter/&psig=AFQjCNHlJeXjNl6BTjJ7zAthJxRU3tkM_Q&ust=1503550876236662)

What evidence do we have to suggest that Banquo might be Macbeth’s foil?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **New knowledge** |

**Key task:** Read the extract from Act One Scene Three

|  |  |
| --- | --- |
|  | **ROSS** |
| ***91*** | The king hath happily received, Macbeth, |
| ***92*** | the news of thy success, and when he reads |
| ***93*** | thy personal **venture** in the rebels’ fight, |
| ***94*** | his wonders and praise do **contend** |
| ***95*** | which should be thine or his. Silenced with that, |
| ***96*** | in viewing o’er the rest o’ the selfsame day, |
| ***97*** | he finds thee in the stout Norweyan ranks, |
| ***98*** | nothing afeard of what thyself didst make, |
| ***99*** | strange images of death. As thick as tale |
| ***100*** | can post with post, and every one did bear |
| ***101*** | thy praises in his kingdom’s great defense, |
| ***102*** | and poured them down before him. |
|  |  |
|  | **ANGUS** |
| ***103*** | We are sent |
| ***104*** | to give thee from our royal master thanks, |
| ***105*** | only to herald thee into his sight, |
| ***106*** | not pay thee. |
|  |  |
|  | **ROSS** |
| ***107*** | And, for an **earnest** of a greater honour, |
| ***108*** | he bade me, from him, call thee thane of Cawdor: |
| ***109*** | in which addition, hail, most worthy thane, |
| ***110*** | for it is thine. |
|  |  |
|  | **BANQUO** |
| ***111*** | What, can the devil speak true? |
|  |  |
|  | **MACBETH** |
| ***112*** | The thane of Cawdor lives. Why do you dress me |
| ***113*** | in borrowed robes? |
|  |  |
|  | **ANGUS** |
| ***114*** | Who was the thane lives yet, |
| ***115*** | but under heavy judgement bears that life |
| ***116*** | which he deserves to lose. Whether he was combined |
| ***117*** | with those of Norway, or did line the rebel |
| ***118*** | with hidden help and **vantage**, or that with both |
| ***119*** | he laboured in his country’s wrack, I know not; |
| ***120*** | but treasons capital, confessed and proved, |
| ***121*** | have overthrown him. |
|  |  |
|  | **MACBETH** |
| ***122*** | *(aside)* Glamis, and thane of Cawdor! |
| ***123*** | The greatest is behind. *(to ROSS and ANGUS)* Thanks for |
| ***124*** | your pains. |
| ***125*** | *(aside to BANQUO)* Do you not hope your children shall be |
| ***126*** | kings, |
| ***127*** | when those that gave the thane of Cawdor to me |
| ***128*** | promised no less to them? |
|  |  |
|  | **BANQUO** |
| ***129*** | That, trusted home, |
| ***130*** | might yet **enkindle** you unto the crown, |
| ***131*** | besides the thane of Cawdor. But ‘tis strange. |
| ***132*** | And oftentimes, to win us to our harm, |
| ***133*** | the instruments of darkness tell us truths, |
| ***134*** | win us with honest trifles, to betray’s |
| ***135*** | in deepest consequence. |
| ***136*** | *(to ROSS and ANGUS)* Cousins, a word, I pray you. |
|  |  |
|  | *BANQUO, ROSS and ANGUS move to one side.* |

|  |
| --- |
| **Pen to paper** |

1. What news does Ross bring to Macbeth and Banquo?

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1. How do Macbeth and Banquo react to the news from Ross? Pick out quotations that show Macbeth’s reaction and write these on the left and quotations that show Banquo’s reaction and write these on the right.

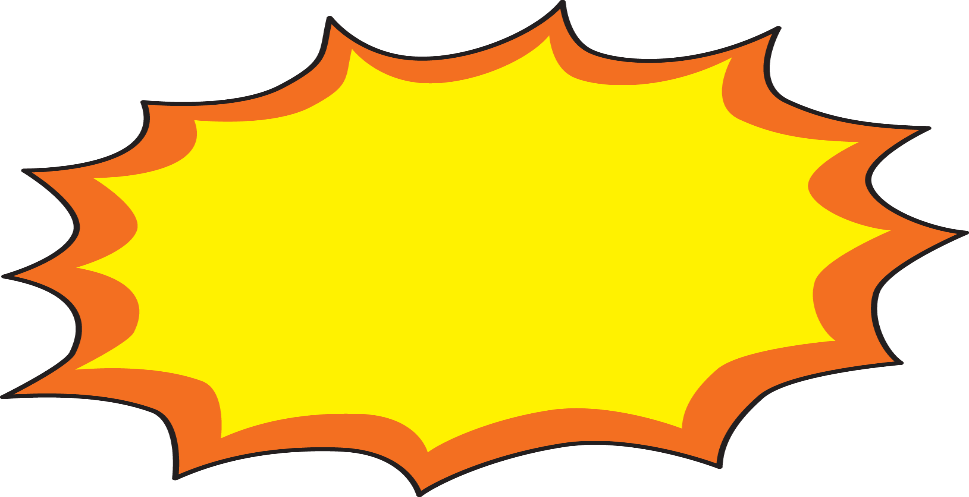
**[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwiJhfyR9OrVAhVGPhQKHakwC2QQjRwIBw&url=http://www.shakespearesglobe.com/competitions-and-offers/competition-win-chance-to-see-macbeth-starring-michael-fassbender-marion-cotillard&psig=AFQjCNEiu5ap4nHm53lDcVf6PhL_rhVyog&ust=1503493560808945)**[](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwj6zIWv9OrVAhVI6RQKHXUECw8QjRwIBw&url=https://www.flickeringmyth.com/2015/08/michael-fassbender-featured-in-new-image-from-macbeth/&psig=AFQjCNHOobeSo9wlgDYyG4t7X0JODVDuvw&ust=1503493625449457)

1. What can you infer about Macbeth and Banquo’s attitude to the witches’ prophecies from these reactions?

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| **Pen to paper** |

Let’s focus in on the character of Banquo here by exploding a key quotation:

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjN4umI1uzVAhUHWBoKHQbMD8MQjRwIBw&url=http://clipartix.com/explosion-clip-art/&psig=AFQjCNG1JgpuXLm92DuYY8hoRnwFlB8Vkg&ust=1503554210998917)

**The instruments of darkness tell us truths,**

**Win us with honest trifles, to betray’s**

**In deepest consequence**

**Questions for consideration:**

1. What inferences can we make about Banquo’s attitude towards the witches?
2. Which words are key? What type of words are these? Noun? Verb? Adjective? Adverb?
3. What do these words suggest about Banquo’s thoughts? How can we interpret these words?
4. How does this quotation reinforce that Banquo is Macbeth’s foil?

|  |
| --- |
| **Reflection** |

‘Shakespeare has crafted Banquo to be Macbeth’s foil.’

Copy the following question into your formative assessment book and then use the grid below to respond to the question.

**How does the quotation *‘the instruments of darkness tell us truths, / Win us with honest trifles, to betray’s / In deepest consequence’* reinforce this notion?**

|  |  |  |
| --- | --- | --- |
|  | **Topic sentence** | What point are you making about the relationship between Macbeth and Banquo? |
| **Example** | Which line are you using as your evidence?  *This is evident in the line…* |
|  | **Explanation** | What does this line tell you about how Macbeth is viewed? (Remember: dictionary definition explanation)  *This line tells me…* |
|  | **Exploration** | Focus in on the language that has been used here. Which words are key? What do they reveal about Banquo’s thoughts? Is he Macbeth’s foil? Why?  *The use of \_\_\_\_ suggests…* |
| **Effect** | What would an audience think as a result? Which character would they prefer (Macbeth or Banquo) and why?  *An audience would…* |

**Learning episode 10**

|  |
| --- |
| **Do it now task** |

Recap questions:

1. What is a foil?

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1. What evidence is there to suggest Banquo is a foil in the lead up to this scene?

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1. What news does Ross bring Macbeth and Banquo?

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1. How does Macbeth react?

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1. Identify a method Shakespeare has used to convey Macbeth’s reaction.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What does Banquo say to Macbeth?

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1. Identify a method Shakespeare has used to convey Banquo’s reaction.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

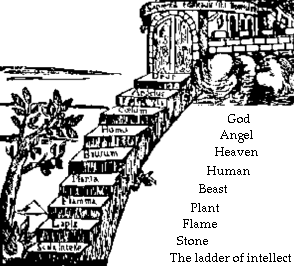
|  |
| --- |
| **New knowledge** |

Read the following information on The Great Chain of Being and the divine right of kings.

AO3

Context

|  |  |
| --- | --- |
| ***1*** | Elizabethans believed that God set out an order for everything |
| ***2*** | in the universe. This was known as the Great Chain of Being. |
| ***3*** | On Earth, God created a social order for everybody and chose |
| ***4*** | where you belonged. In other words, the king or queen was |
| ***5*** | in charge because God put them there and they were only |
| ***6*** | answerable to God (the Divine Right of Kings). This meant |
| ***7*** | that disobeying the monarch was a sin, which was handy |
| ***8*** | for keeping people in their place! Love and obey your |
| ***9*** | monarch and you would go to heaven. Defy or betray your |
| ***10*** | monarch (TREASON) or kill a king (**REGICIDE**) and you |
| ***11*** | were killing a God, and you would surely go to Hell. You |
| ***12*** | would be branded a traitor. In Dante’s Inferno, the lowest |
| ***13*** | circle of hell was reserved for traitors. If you were caught |
| ***14*** | your execution would see you hanged, drawn and quartered. |
| ***15*** | This consisted of hanging till almost dead, then your insides |
| ***16*** | pulled out and your body cut into four pieces. Unless you |
| ***17*** | were a woman, in which case you’d be burnt at the stake. It |
| ***18*** | also led to the idea that if the wrong person was monarch |
| ***19*** | everything would go wrong for a country, including whether |
| ***20*** | the crops would be good, or if animals behaved as they |
| ***21*** | should. |
|  |  |
| ***22*** | James I was a firm believer in The Divine Right of Kings and |
| ***23*** | in 1599 he wrote the Basilikon Doron, a treatise on |
| ***24*** | government, which sets out the Christian justification for a |
| ***25*** | monarch’s absolute power. He was also the patron saint of |
| ***26*** | Shakespeare’s company so Shakespeare would present any |
| ***27*** | act of regicide as an act of extreme evil. |

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwi916XylO3VAhWLAxoKHS80A2MQjRwIBw&url=http://palaeos.com/systematics/greatchainofbeing/greatchainofbeing.html&psig=AFQjCNFd3lRCq2Vc7fZ9E5xg5krOMIs1CQ&ust=1503571075289282)

|  |
| --- |
| **New knowledge** |

Let’s read the end of Act One Scene 3 in which Macbeth considers what Ross has told him.

|  |  |
| --- | --- |
|  | **MACBETH** |
| ***1*** | (Aside) Two truths are told, |
| ***2*** | As happy prologues to the swelling act |
| ***3*** | Of the imperial theme – I thank you, gentlemen. |
| ***4*** | This supernatural **soliciting,** |
| ***5*** | Cannot be ill, cannot be good: if ill, |
| ***6*** | Why hath it given me earnest of success, |
| ***7*** | Commencing in a truth? I am Thane of Cawdor: |
| ***8*** | If good, why do I **yield** to that suggestion |
| ***9*** | Whose horrid image doth unfix my hair |
| ***10*** | And make my seated heart knock at my ribs, |
| ***11*** | Against the use of nature? Present fears |
| ***12*** | Are less than horrible imaginings: |
| ***13*** | My thought, whose murder yet is but fantastical, |
| ***14*** | Shakes so my single state of man that function |
| ***15*** | Is smothered in **surmise**, and nothing is |
| ***16*** | But what is not. |
|  |  |
|  | **BANQUO** |
| ***17*** | Look, how our partner’s rapt. |
|  |  |
|  | **MACBETH** |
| ***18*** | *(Aside)* If chance will have me king, why, chance may crown |
| ***19*** | me, |
| ***20*** | Without my stir. |
|  |  |
|  | **BANQUO** |
| ***21*** | New honours come upon him. |
| ***22*** | Like our strange garments, **cleave** not to their mould |
| ***23*** | But with the aid of use. |
|  |  |
|  | **MACBETH** |
| ***24*** | *(Aside)* Come what come may, |
| ***25*** | Time and the hour runs through the roughest day. |
|  |  |
|  | **BANQUO** |
| ***26*** | Worthy Macbeth, we stay upon your leisure. |
|  |  |
|  | **MACBETH** |
| ***27*** | Give me your favour: my dull brain was wrought |
| ***28*** | With things forgotten. Kind gentleman, your pains |
| ***29*** | Are register’d where every day I turn |
| ***30*** | The leaf to read them. Let us toward the king. |
| ***31*** | *(To Banquo)* Think upon what hath chanced, and, at more |
| ***32*** | time. |
| ***33*** | The interim having weigh’d it, let us speak |
| ***34*** | Our free hearts each to other. |
|  |  |
|  | **BANQUO** |
| ***35*** | Very gladly. |
|  |  |
|  | **MACBETH** |
| ***36*** | Till then, enough. Come, friends. |

|  |
| --- |
| **Pen to paper** |

**Key task:** Look at the utterances spoken by Macbeth below. Decide whether he has spoken these utterances aloud to other characters or whether these are Macbeth’s secret thoughts, spoken only to the audience. If spoken to other characters, put a speech bubble around them. If spoken to other characters, put a thought bubble around them.

|  |  |  |  |
| --- | --- | --- | --- |
| I’m already Glamis, not I’m Thane of Cawdor. I’m well on the way to becoming King! |  | Thank you for the trouble you’ve gone to bring me this news. |  |
|  | I’ve already got a horrid picture in my mind of what I’m being tempted to do… |  | Is this news good or evil? Where do the witches get their knowledge from? |
| Surely I can’t be Thane of Cawdor! He’s alive and well. You’ve made a mistake. |  | Banquo, I want to talk with you later about what has happened to us today after we’ve both had a chance to think about it. |  |

**Key question**: what do you notice? Why do you think this is?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Key task**: Look more closely at the words spoken by Macbeth. Can you find the evidence to support the following statements?

|  |  |
| --- | --- |
| [Image result for macbeth fassbender](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwirrs7t2-3VAhULVxQKHXDjAXYQjRwIBw&url=http://www.comingsoon.net/movies/trailers/477943-new-macbeth-trailer-shows-michael-fassbender-at-odds-with-himself&psig=AFQjCNGJsJHMlvoq9kt1SsdFA0bD6lm1LQ&ust=1503590118614981) | This news from Ross is agreeable… |
|  | This news from Ross is testing… |

**Key question**: If we track Banquo, what do the following quotations reveal about how Banquo observes Macbeth upon receiving this news?

|  |  |
| --- | --- |
| *Look how our partner’s rapt* | *New honours come upon him / Like our strange garments, cleave not to their mould / But with the aid of use.* |
|  |  |

**Key question:** The scene ends with Macbeth saying *‘Come what come may, Time and hour runs through the roughest day.’* What is Macbeth saying here? What structural technique is used and why?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |
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| **Reflection** |

To summarise your learning from today’s lesson, copy the following question into your formative assessment book and respond using the key words below in your response.

**What effect does the news from Ross have on Macbeth and Banquo?**

Try to include as many of the following words in your response:

|  |  |  |  |
| --- | --- | --- | --- |
| ambitious | wavered | The Great Chain of Being | repelled |
| pensive | suspicious | regicide | apprehension |

|  |  |
| --- | --- |
|  | Offer your opinion about how the characters react to the news from Ross |
|  | Support your opinion with a textual reference and a brief link to the wider social and historical context of regicide during this time. |
|  | Try to make 3 points about how Macbeth and Banquo respond and aim to use shorter textual references. Link Macbeth and Banquo’s response to Ross to the wider social and historical context of The Great Chain of Being and the act of committing regicide. |

**Learning episode 11**

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| **Do it now task** |

Recap questions:

1. What is the Great Chain of Being?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What does the word ‘regicide’ mean?

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1. What would happen if you went against God?

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1. What was James I’s view on the Divine Right of Kings?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Ross has informed Macbeth that the king has made him Thane of Cawdor, how does Macbeth respond?

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1. In what ways is Banquo’s reaction different?

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1. What does Banquo notice about Macbeth’s change in character?

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1. Why is Banquo Macbeth’s foil?

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| **New knowledge** |

AO3

Context

|  |  |
| --- | --- |
| ***1*** | Macbeth as a text holds true to the historical facts of the |
| ***2*** | monarchy in Scotland. Scotland was both an elective monarchy |
| ***3*** | and a tanistry. An elective monarchy is a monarchy ruled by an |
| ***4*** | elective monarch, in contrast to a hereditary monarchy in which |
| ***5*** | the office is automatically passed down as a family inheritance. |
| ***6*** | The group of nobleman, who could be selected as monarch, |
| ***7*** | would have been small. Tanistry was a Gaelic system for |
| ***8*** | passing on titles and lands. In this system the Tanist would be |
| ***9*** | chosen from a pool to succeed to a title. You could also be |
| ***10*** | named as Tanist by attaining a high rank. Thus Macbeth holds |
| ***11*** | some claim to now being inline to succeed to the throne. |

|  |
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| **Pen to paper** |

Look at the short extract below taken from the scene that we are going to explore today and answer the questions that follow.

|  |  |
| --- | --- |
|  | **DUNCAN** |
| ***39*** | My plenteous joys, |
| ***40*** | Wanton in fullness, seek to hide themselves |
| ***41*** | In drops of sorrow. Sons, kinsmen, thanes, |
| ***42*** | And you whose places are the nearest, know |
| ***43*** | We will establish our estate upon |
| ***44*** | Our eldest, Malcolm, whom we name hereafter |
| ***45*** | The Prince of Cumberland; which honour must |
| ***46*** | Not unaccompanied invest him only, |
| ***47*** | But signs of nobleness, like stars, shall shine |
| ***48*** | On all deservers. From hence to Inverness, |
| ***49*** | And bind us further to you. |

1. Who is next in line to be king?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Does this make the monarchy elective or hereditary?

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1. Why is Macbeth in line for the throne too?

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| **New knowledge** |

Let’s read Act One Scene Four in which Macbeth learns that Duncan’s son, Malcolm is next in line for the throne.

|  |  |
| --- | --- |
|  | Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX and Attendants. |
|  |  |
|  | **DUNCAN** |
| ***1*** | Is execution done on Cawdor? Are not |
| ***2*** | Those in commission yet return’d? |
|  |  |
|  | **MALCOLM** |
| ***3*** | My liege, |
| ***4*** | They are not yet come back. But I have spoke |
| ***5*** | With one that saw him die: who did report |
| ***6*** | That very frankly he confess’d his treasons, |
| ***7*** | **Implored** your highness’ pardon and set forth |
| ***8*** | A deep **repentance:** nothing in his life |
| ***9*** | Became him like the leaving it; he died |
| ***10*** | As one that had been studied in his death |
| ***11*** | To throw away the dearest thing he owed, |
| ***12*** | As ‘twere a careless trifle. |
|  |  |
|  | **DUNCAN** |
| ***13*** | There’s not art |
| ***14*** | To find the mind’s construction in the face: |
| ***15*** | He was a gentleman on whom I built |
| ***16*** | An absolute trust. |
|  |  |
|  | Enter **MACBETH, BANQUO, ROSS** and **ANGUS** |
|  |  |
| ***17*** | O worthiest cousin! |
| ***18*** | The sin of my ingratitude even now |
| ***19*** | Was heavy on me: thou art so far before |
| ***20*** | That swiftest wing of **recompense** is slow |
| ***21*** | To overtake thee. Would thou hadst less deserved, |
| ***22*** | That the proportion both of thanks and payment |
| ***23*** | Might have been mine! Only I have left to say, |
| ***24*** | More is thy due than more than all can pay. |
|  |  |
|  | **MACBETH** |
| ***25*** | The service and the loyalty I owe, |
| ***26*** | In doing it, pays itself. Your highness’ part |
| ***27*** | Is to receive our duties; and our duties |
| ***28*** | Are to your throne and state children and servants, |
| ***29*** | Which do but what they should, by doing everything |
| ***30*** | Safe toward your love and honour. |
|  |  |
|  | **DUNCAN** |
| ***31*** | Welcome hither: |
| ***32*** | I have begun to plant thee, and will labour |
| ***33*** | To make thee full of growing. Noble Banquo, |
| ***34*** | That hast no less deserved, nor must be known |
| ***35*** | No less to have done so, let me enfold thee |
| ***36*** | And hold thee to my heart. |
|  |  |
|  | **BANQUO** |
| ***37*** | There if I grow, |
| ***38*** | The harvest is your own. |
|  |  |
|  | **DUNCAN** |
| ***39*** | My plenteous joys, |
| ***40*** | Wanton in fullness, seek to hide themselves |
| ***41*** | In drops of sorrow. Sons, kinsmen, thanes, |
| ***42*** | And you whose places are the nearest, know |
| ***43*** | We will establish our estate upon |
| ***44*** | Our eldest, Malcolm, whom we name hereafter |
| ***45*** | The Prince of Cumberland; which honour must |
| ***46*** | Not unaccompanied invest him only, |
| ***47*** | But signs of nobleness, like stars, shall shine |
| ***48*** | On all deservers. From hence to Inverness, |
| ***49*** | And bind us further to you. |
|  |  |
|  | **MACBETH** |
| ***50*** | The rest is labour, which is not used for you: |
| ***51*** | I’ll be myself the **harbinger** and make joyful |
| ***52*** | The hearing of my wife with your approach; |
| ***53*** | So humbly take my leave. |
|  |  |
|  | **DUNCAN** |
| ***54*** | My worthy Cawdor! |
|  |  |
|  | **MACBETH** |
| ***55*** | (Aside) The Prince of Cumberland! That is a step |
| ***56*** | On which I must fall down, or else o’erleap |
| ***57*** | For in my way it lies. Stars, hide your fires; |
| ***58*** | Let not light see my black and deep desires: |
| ***59*** | The eye wink at the hand; yet let that be, |
| ***60*** | Which the eye fears, when it is done, to see. |
|  |  |
|  | Exit |
|  |  |
|  | **DUNCAN** |
| ***61*** | True, worthy Banquo; he is full so valiant, |
| ***62*** | And in his commendations I am fed; |
| ***63*** | It is a banquet to me. Let’s after him, |
| ***64*** | Whose care is gone before to bid us welcome: |
| ***65*** | It is a peerless kinsman. |
|  |  |
|  | Flourish. Exeunt. |

|  |
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| **Pen to paper** |

Complete the following chart, making a note on the techniques and devices used in this scene and what is revealed as a result about the relationship between King Duncan and Macbeth and King Duncan and Banquo.

|  |  |  |
| --- | --- | --- |
| **Technique** | **Quotation** | **Analysis** |
| **Foreshadowing**  A literary device in which a writer gives an advance hint of what is to come later in the story | *To throw away the dearest thing he owed, / As ‘twere a careless trifle.* | Focus = relationship between King Duncan and Macbeth |
| **Dramatic irony**  A situation, or the irony arising from a situation, in which the audience has a fuller knowledge of what is happening in a drama than a character does | ***DUNCAN***  *There’s not art*  *To find the mind’s construction in the face:*  *He was a gentleman on whom I built*  *An absolute trust.*  *Enter* ***MACBETH, BANQUO, ROSS*** *and* ***ANGUS***  *O worthiest cousin!* | Focus = relationship between King Duncan and Macbeth |
| *The service and the loyalty I owe, / In doing it, pays itself.* | Focus = relationship between King Duncan and Macbeth |
| **Anadiplosis**  The rhetorical repetition of the last word or words of one phrase or sentence at the beginning of the next.  **(and dramatic irony)** | *Your highness’ part / Is to receive our duties; and our duties / Are to your throne and state children and servants* | Focus = relationship between King Duncan and Macbeth |
| **Metaphor**  A figure of speech which makes an implicit, implied or hidden comparison between two things. | *Macbeth: I have begun to plant thee, and will labour / To make thee full of growing.*  *Banquo: There If I grow, / The harvest is your own.* | Focus = relationship between King Duncan and Banquo |
| **Aside**  A remark or passage in a play that is intended to be heard by the audience but is supposed to be unheard by the other characters in the play. | *The Prince of Cumberland! That is a step / On which I must fall down, or else o’erleap / For in my way it lies.* | Focus = relationship between King Duncan and Macbeth |
| **Imagery**  Figurative language used to represent objects, actions and ideas in such a way that it appeals to our physical senses. | *Stars, hide your fires; / Let not light see my black and deep desires* | Focus = relationship between King Duncan and Macbeth |

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| **Reflection** |

Copy the following question into your formative assessment book and use the grid below to help you respond to the question.

**What methods does Shakespeare use in Act 1 Scene 4 to present the relationship between King Duncan and Macbeth or King Duncan and Banquo?**

|  |  |  |
| --- | --- | --- |
|  | **Technique** | What technique has been used to present the relationship between King Duncan and Macbeth or King Duncan and Banquo? |
| **Example** | Which line are you using as your evidence?  *This is evident in the line…* |
|  | **Explanation** | What does this line tell you about the relationship between these characters? (Remember: dictionary definition explanation)  *This line tells me…* |
|  | **Exploration** | Focus in on the technique that has been used here. How does the use of this technique affect what we learn about the relationship between characters?  *The use of \_\_\_\_ suggests…* |
| **Effect** | What would an audience think as a result?  *An audience would…* |

**Learning episode 12**

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| **Do it now task** |

Recap questions:

1. What is the difference between an elective monarchy and a hereditary monarchy?

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1. Who does King Duncan name as his successor and why is this significant?

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1. Why is that Macbeth is also in line for the throne?

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1. What is foreshadowing?

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1. What is dramatic irony?

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1. What is anadiplosis?

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1. What is a metaphor?

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1. What is an aside?

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1. What is imagery?

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1. Identify three adjectives to describe the relationship between King Duncan and Macbeth and explain the choices you make.

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1. How would you describe the relationship between King Duncan and Banquo?

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| **New knowledge** |

In today’s lesson, we are going to be introduced to the character of Lady Macbeth. Before we read Act 1 Scene 5, read the contextual information below about women during the Jacobean era. This information is taken from <http://elizabethi.org/contents/women/>

AO3

Context

|  |  |
| --- | --- |
|  | **Patriarchal Society** |
| ***1*** | Jacobean society was **patriarchal,** meaning that men were |
| ***2*** | considered to be the leaders and women their inferiors. Women |
| ***3*** | were regarded as “the weaker sex”, not just in terms of physical |
| ***4*** | strength, but emotionally too. It was believed that women always |
| ***5*** | needed someone to look after them. If they were married, their |
| ***6*** | husband was expected to look after them. If they were single, |
| ***7*** | then their father, brother or another male relative was expected |
| ***8*** | to take care of them. |
|  |  |
|  | **Housewives and mothers** |
| ***9*** | Even though there had been an unmarried woman on the throne |
| ***10*** | In Elizabethan England, the roles of women in society were very |
| ***11*** | limited. There were very clear expectations of men and women, |
| ***12*** | and in general men were expected to be the breadwinners and |
| ***13*** | women to be housewives and mothers. On average, a woman |
| ***14*** | gave birth to a child every two years, but as a lot of babies and |
| ***15*** | children died from sickness, families were not always large. |
| ***16*** | Childbearing was considered a great honour to women, as |
| ***17*** | children were seen as blessings from God. |
|  |  |
|  | **Professional women** |
| ***18*** | Women were not allowed to enter the professions i.e. law, |
| ***19*** | medicine, politics, but they could work in domestic service as |
| ***20*** | cooks, maids, etc. Women were also allowed to write works of |
| ***21*** | literature, providing the subject was suitable for women: mainly |
| ***22*** | translations or religious works. Women were not allowed to act |
| ***23*** | on the public stage or write for the public stage. Acting was |
| ***24*** | considered dishonourable for women. In Shakespeare’s plays, |
| ***25*** | the roles of women were often played by young boys. |
|  |  |
|  | **Marriage** |
| ***26*** | A man was considered to be the head of a marriage, and he had |
| ***27*** | the legal right to chastise his wife. However, it is important to |
| ***28*** | understand what this “headship” meant. It did not mean, as if |
| ***29*** | often supposed, that the husband was able to command his wife |
| ***30*** | to do anything he pleased. He was expected to take care of her, |
| ***31*** | make sure she had everything she needed, and most importantly |
| ***32*** | to love her and be a good father to any children they had. If a |
| ***33*** | husband felt the need to chastise his wife, then he was not |
| ***34*** | allowed to be cruel or inflict bodily harm. If he did abuse his wife, |
| ***35*** | then he could be prosecuted or prevented from living with her. |
| ***36*** | There was no divorce: marriage generally lasted as long as the |
| ***37*** | couple both lived. |

|  |
| --- |
| **Pen to paper** |

From your prior learning, to what extent would you describe Lady Macbeth as a typical Jacobean woman?

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| **New knowledge** |

In today’s lesson, we are going to read Act One Scene Five. In this scene, we meet Lady Macbeth who receives news from Macbeth about recent events.

Shakespeare uses a soliloquy to present Lady Macbeth’s response to Macbeth’s news. A **soliloquy** is a literary device used in drama in which the innermost thoughts of a character are voiced to him/herself.

**Extract Seven: Act One Scene 5 (Lady Macbeth)**

|  |  |
| --- | --- |
|  | Enter **LADY MACBETH**, reading a letter |
|  |  |
|  | **LADY MACBETH** |
| ***1*** | They met me in the day of success: and I have |
| ***2*** | Learned by the perfectest report, they have more in |
| ***3*** | Them than mortal knowledge. When I burned in desire |
| ***4*** | To question them further, they made themselves air, |
| ***5*** | Into which they vanished. Whiles I stood **rapt** in |
| ***6*** | The wonder of it, came **missives** from the king, who |
| ***7*** | All-hailed me Thane of Cawdor, by which title, |
| ***8*** | Before, these weird sisters saluted me, and referred |
| ***9*** | Me to the coming on of time, with ‘Hail, king that |
| ***10*** | Shalt be!’ This have I thought good to deliver |
| ***11*** | Thee, my dearest partner of greatness, that thou |
| ***12*** | Mightiest not lose the dues of rejoicing, by being |
| ***13*** | Ignorant of what greatness is promised thee. Lay it |
| ***14*** | To thy heart, and farewell. |
| ***15*** | Glamis thou art, and Cawdor; and shalt be |
| ***16*** | What thou art promised: yet do I fear thy nature; |
| ***17*** | It is too full o’ the milk of human kindness |
| ***18*** | To catch the nearest way: thou wouldst be great; |
| ***19*** | Art not without ambition, but without |
| ***20*** | The illness should attend it: what thou wouldst highly, |
| ***21*** | That wouldst thou holily; wouldst not play false, |
| ***22*** | And yet wouldst wrongly win: thou’ldst have, great Glamis, |
| ***23*** | That which cries ‘Thus thou must do, if thou have it; |
| ***24*** | And that which rather thou dost fear to do |
| ***25*** | Than wishes should be undone.’ Hie thee hither, |
| ***26*** | That I may pour my spirits in thine ear; |
| ***27*** | And **chastise** with the **valour** of my tongue |
| ***28*** | All that impedes thee from the golden round, |
| ***29*** | Which fate and metaphysical and doth seem |
| ***30*** | To have thee crown’d withal. |
|  |  |

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| **Pen to paper** |

[](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwia0brR5fXVAhUCPBQKHZwECl8QjRwIBw&url=https://www.pinterest.com/Film4/macbeth/&psig=AFQjCNFtqM3jDUYfNamFVvPoIfMTakE1ew&ust=1503867612025427)Look at lines 15-30 and Lady Macbeth’s immediate response to Macbeth’s letter.

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| What does Lady Macbeth believe is Macbeth’s critical weakness? |
| What does Lady Macbeth believe must happen? |
| What are her plans? |
| **New knowledge** | |

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|  | Enter a **Messenger** |
|  |  |
| ***31*** | What is your tidings? |
|  |  |
|  | **Messenger** |
| ***32*** | The king comes here to-night. |
|  |  |
|  | **LADY MACBETH** |
| ***33*** | Thou’rt made to say it: |
| ***34*** | Is not thy master with him? Who, were’t so, |
| ***35*** | Would have inform’d for preparation. |
|  |  |
|  | **Messenger** |
| ***36*** | So please you, it is true: our thane is coming: |
| ***37*** | One of my fellows had the speed of him, |
| ***38*** | Who, almost dead for breath, had scarcely more |
| ***39*** | Than would make up his message. |
|  |  |
|  | **LADY MACBETH** |
| ***40*** | Give him tending; |
| ***41*** | He brings great news. |
|  |  |
|  | Exit Messenger |
|  |  |
| ***42*** | The raven himself is hoarse |
| ***43*** | That croaks the fatal entrance of Duncan |
| ***44*** | Under my battlements. Come, you spirits |
| ***45*** | That tend on mortal thoughts, unsex me here, |
| ***46*** | And fill me from the crown to the toe top-full |
| ***47*** | Of direst cruelty! Make thick me blood; |
| ***48*** | Stop up the access and passage to **remorse,** |
| ***49*** | That no **compunctious** visitings of nature |
| ***50*** | Shake my fell purpose, nor keep peace between |
| ***51*** | The effect and it! Come to my woman’s breasts, |
| ***52*** | And take my milk for **gall,** you murdering ministers, |
| ***53*** | Wherever in your sightless substances |
| ***54*** | You wait on nature’s mischief! Come, thick night, |
| ***55*** | And pall thee in the **dunnest** smoke of hell, |
| ***56*** | That my keen knife sees not the wound it makes, |
| ***57*** | Nor heaven peep through the blanket of the dark, |
| ***58*** | To cry ‘Hold, hold!’ |

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| **Pen to paper** |

Lady Macbeth is not a typical Jacobean woman. Right from the outset, she appears ambitious and is determined the king should die. In addition, believing Macbeth to be too kind, she aims to take control of the situation.

|  |  |  |  |
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| *The raven himself is hoarse / That croaks the fatal entrance of Duncan / Under my battlements*  The raven is an ill omen and a symbol of impending death. What does this imply about Lady Macbeth’s immediate thoughts? | *Come, you spirits / That tend on mortal thoughts*  Who is Lady Macbeth calling? What associations can we make here? | | *Unsex me here*  What is Lady Macbeth asking? |
| *Fill me from the crown to the toe top-full of direct cruelty!*  What is suggested about Lady Macbeth’s character here? | [Image result for lady macbeth fassbender](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwja1MyX3PbVAhVEcRQKHSXbCPkQjRwIBw&url=http://www.dailymail.co.uk/tvshowbiz/article-2628955/Michael-Fassbender-glowering-Macbeth-Marion-Cotillard-blood-stained-Lady.html&psig=AFQjCNE_dn_6HWfDgACR8ioCbfeCXtkjow&ust=1503899434413451) | | *Stop up the access and passage to remorse.*  How does this quotation reveal her determination? |
| *Come to my woman’s breasts, / And take my milk for gall.*  Gall is a poison. Why does this quotation reveal Lady Macbeth to be evil and cruel? | | *Come, thick night / And pall thee in the dunnest smoke of hell, / That my keen knife sees not the wound it makes, / Nor heaven peep through the blanket of the dark*  How does this connect with Macbeth’s utterances earlier? | |

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| **Reflection** |

**Key question:** Why is Lady Macbeth more dangerous than the witches?

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**Learning episode 13**

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| **Do it now task** |

Recap questions:

1. What does the word ‘patriarchal’ mean?

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1. What were the expectations of women during this time?

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1. What is a soliloquy?

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1. What is Lady Macbeth’s immediate response to Macbeth’s news?

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1. What does she fear about Macbeth?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What does a raven symbolise?

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1. What connection do we see between Lady Macbeth and the supernatural? Why do you think this is?

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1. Why does Lady Macbeth say ‘Unsex me here’?

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1. How do we know Lady Macbeth is ambitious and determined?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. How has imagery of light and dark been used?

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| **New knowledge** |

Read through the following contextual information.

AO3

Context

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|  | **Eve and the Serpent** |
| ***1*** | God took some clay from the ground and made the shape of |
| ***2*** | a man. Then He breathed gently into the shape. The man’s |
| ***3*** | eye’s opened and he began to live. God called him Adam. |
|  |  |
| ***4*** | The Lord made a beautiful garden for him to live in. The |
| ***5*** | garden, called Eden, was full of many wonderful things. |
| ***6*** | beautiful flowers grew everywhere. Birds sang in the trees, |
| ***7*** | streams flowed through the valley and animals roamed |
| ***8*** | across the fields.. God brought all the animals to Adam one |
| ***9*** | at a time to be given their names. “Elephant,” he would say, |
| ***10*** | or “Tiger”, or “Porcupine.” |
|  |  |
| ***11*** | God had made the man in His image to keep Him company |
| ***12*** | and look after the world. But God felt sorry for Adam. “None |
| ***13*** | of the animals is really like him,” thought God, “he needs |
| ***14*** | someone to share his life. Someone who cares for him |
| ***15*** | and who he can care for.” |
|  |  |
| ***16*** | That night, God took a rib from Adam’s side and made a |
| ***17*** | woman. When Adam awoke the following morning, he found |
| ***18*** | a wife, Eve, lying asleep beside him. Adam was so happy. |
| ***19*** | He took her hand and she woke up. She looked up at him |
| ***20*** | and smiled. |
|  |  |
| ***21*** | God told the man and woman that it was their job to take |
| ***22*** | care of their new home. God blessed them, saying “All |
| ***23*** | this is for you. Help yourself to anything you like. But |
| ***24*** | never touch the tree in the middle of the Garden. That |
| ***25*** | tree gives knowledge of good and evil. The day you eat |
| ***26*** | its fruit, you will die.” |
|  |  |
| ***27*** | God did not mean that Adam and Eve would drop down dead |
| ***28*** | the moment they ate the fruit from the tree. He meant that |
| ***29*** | in time they would die without His Spirit dwelling in them. |
|  |  |
| ***30*** | One day, Adam and Eve were gathering berries for dinner |
| ***31*** | when she head a silly voice behind her. “Has God told you |
| ***32*** | that you can eat the fruit from all the trees?” the voice |
| ***33*** | asked softly. Eve turned around to see a snake talking to her. |
|  |  |
| ***34*** | “God has told us we can eat all the fruit except for what grows |
| ***35*** | On The Tree of the Knowledge of Good and Evil,” Eve told |
| ***36*** | the serpent. |
|  |  |
| ***37*** | “Oh come now, that’s silly! I hardly think such a lovely fruit |
| ***38*** | would do you any harm,” the serpent lied. “God knows |
| ***39*** | that if you eat from The Tree of the Knowledge of Good and |
| ***40*** | Evil you’ll become just like God, and will be able to decide for |
| ***41*** | yourself what is right and what is wrong.” |
|  |  |
| ***42*** | The woman looked at the fruit and thought how tasty it looked. |
| ***43*** | she thought how wonderful it would to be as wise and |
| ***44*** | powerful as God. She believed the serpent’s lie and ate the |
| ***45*** | fruit and also gave some to Adam, who was with her, and he |
| ***46*** | took a bit as well. |
|  |  |
| ***47*** | She felt a strange feeling in the pit of her stomach. She |
| ***48*** | fidgeted and wondered what was wrong with her. Suddenly |
| ***49*** | she realised that she was feeling guilty – she had disobeyed |
| ***50*** | God and knew she’d done something wrong. |
|  |  |
| ***51*** | As soon as they ate the fruit a change came over Adam and |
| ***52*** | Eve. They became unhappy and fearful of God. |
|  |  |
| ***53*** | Adam and Eve heard God calling them. Without thinking, |
| ***54*** | They dived into the bushes, but God knew where they were. |
| ***55*** | when God asked them if they had eaten from The Tree of the |
| ***56*** | Knowledge of Good and Evil that He had told them not to |
| ***57*** | touch, they blamed each other for their sins. |
|  |  |
| ***58*** | God was sad that Adam and Eve had disobeyed them. He |
| ***59*** | told them that they had to leave the Garden of Eve, “From |
| ***60*** | now on you’ll have to scratch a living from the soil. You’ll |
| ***61*** | need to make clothes and grow food. Nothing will come |
| ***62*** | easily – not even childbirth. And one day, you will die.” |

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| **Pen to paper** |

Summarise the story of Eve and the Serpent in 50 words or fewer.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **New knowledge** |

Let’s read Act One Scene 5 where Lady Macbeth and Macbeth meet for the first time since the battle and discuss their thoughts with the regard to King Duncan.

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|  | Enter **MACBETH** |
|  |  |
| ***1*** | Great Glamis! Worthy Cawdor! |
| ***2*** | Greater than both, by the all-hail hereafter! |
| ***3*** | Thy letters have transported me beyond |
| ***4*** | This ignorant present, and I feel now |
| ***5*** | The future in the instant. |
|  |  |
|  | **MACBETH** |
| ***6*** | My dearest love, |
| ***7*** | Duncan comes here to-night. |
|  |  |
|  | **LADY MACBETH** |
| ***8*** | And when goes hence? |
|  |  |
|  | **MACBETH** |
| ***9*** | To-morrow, as he purposes. |
|  |  |
|  | **LADY MACBETH** |
| ***10*** | O, never |
| ***11*** | Shall sun that morrow see! |
| ***12*** | Your face, my thane, is as a book where men |
| ***13*** | May read strange matters. To **beguile** the time, |
| ***14*** | Look like the time; bear welcome in your eye, |
| ***15*** | Your hand, your tongue: look like the innocent flower, |
| ***16*** | But be the serpent under’t. He that’s coming |
| ***17*** | Must be provided for: and you shall put |
| ***18*** | This night’s great business into my dispatch; |
| ***19*** | Which shall to all our nights and days to come |
| ***20*** | Give solely **sovereign** sway and masterdom. |
|  |  |
|  | **MACBETH** |
| ***21*** | We will speak further. |
|  |  |
|  | **LADY MACBETH** |
| ***22*** | Only look up clear; |
| ***23*** | To alter favour ever is to fear: |
| ***24*** | Leave all the rest to me. |
|  |  |
|  | Exeunt. |

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| **Pen to paper** |

1. How does Macbeth address Lady Macbeth? How does Lady Macbeth address Macbeth? What does this reveal about their state of mind at this point and their relationship?

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1. What type of sentence is used in lines 10/11 and why has this type of sentence been used?

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1. What does Lady Macbeth tell Macbeth to do in lines 12-13?

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1. What connections can you draw between the story of Eve and the serpent and Lady Macbeth and Macbeth?

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1. How is Lady Macbeth not acting like a typical Jacobean woman here?

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1. Why do you think Macbeth says ‘We will speak further’? What possible things might he be thinking at this point?

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| **Reflection** |

The mortals in Macbeth are more dangerous than the witches. Discuss.

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Read Act One Scene Six below, where Duncan arrives at the castle, and then answer the questions that follow.

|  |  |
| --- | --- |
|  | Hautboys and torches. Enter **DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS** and **Attendants** |
|  |  |
|  | **DUNCAN** |
| ***1*** | This castle hath a pleasant seat; the air |
| ***2*** | Nimbly and sweetly recommends itself |
| ***3*** | Unto our gentle senses. |
|  |  |
|  | **BANQUO** |
| ***4*** | This guest of summer, |
| ***5*** | The temple-haunting **martlet,** does approve, |
| ***6*** | By his loved mansionry, that the heaven’s breath |
| ***7*** | Smells wooingly here: no **jutty, frieze,** |
| ***8*** | Buttress, nor **coign** of **vantage**, but this bird |
| ***9*** | Hath made his pendent bed and **procreant** cradle: |
| ***10*** | Where they most breed and haunt, I have observed, |
| ***11*** | The air is delicate. |
|  |  |
|  | Enter **LADY MACBETH** |
|  |  |
|  | **DUNCAN** |
| ***12*** | See, see, our honour’d hostess! |
| ***13*** | The love that follows us sometimes is our trouble, |
| ***14*** | Which still we thank as love. Herein I teach you |
| ***15*** | How you shall bid God ‘ild us for your pains, |
| ***16*** | And thank us for your trouble. |
|  |  |
|  | **LADY MACBETH** |
| ***17*** | All our service |
| ***18*** | In every point twice done and then done double |
| ***19*** | Were poor and single business to contend |
| ***20*** | Against those honours deep and broad wherewith |
| ***21*** | Your majesty loads our house: for those of old, |
| ***22*** | And the late dignities heap’d up to them, |
| ***23*** | We rest your hermits. |
|  |  |
|  | **DUNCAN** |
| ***24*** | Where’s the thane of Cawdor? |
| ***25*** | We coursed him at the heels, and had a purpose |
| ***26*** | To be his **purveyor:** but he rides well; |
| ***27*** | And his great love, sharp as his spur, hath holp him |
| ***28*** | To his home before us. Fair and noble hostess, |
| ***29*** | We are your guest to-night. |
|  |  |
|  | **LADY MACBETH** |
| ***30*** | Your servants ever |
| ***31*** | Have theirs, themselves and what is theirs, in compt, |
| ***32*** | To make their audit at your highness’ pleasure, |
| ***33*** | Still to return your own. |
|  |  |
|  | **DUNCAN** |
| ***34*** | Give me your hand; |
| ***35*** | Conduct me to mine host: we love him highly, |
| ***36*** | And shall continue our graces towards him. |
| ***37*** | By your leave, hostess. |
|  |  |
|  | Exeunt |

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| **Pen to paper** |

1. When Duncan says ‘This castle hath a pleasant seat’, why is this an example of dramatic irony?

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1. Do you think Banquo believes what he says between lines 4 and 11?

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1. When Duncan refers to Lady Macbeth as ‘our honoured hostess’, why is this an example of dramatic irony?

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1. What feelings are conjured up towards Lady Macbeth when you read lines 17-23?

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1. Why when Lady Macbeth says ‘Your servants ever’ is this an example of dramatic irony?

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1. What feelings are conjured up when Duncan asks to be taken to Macbeth and tells Lady Macbeth that ‘we love him highly’?

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**Learning episode 14**

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| **Do it now task** |

Recap questions:

1. How does the story of Eve and the Serpent connect with Macbeth and Lady Macbeth?

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1. What do we learn about the relationship between Macbeth and Lady Macbeth based on the way that they address each other?

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1. What evidence is there to suggest that Lady Macbeth begins to take control of the situation? Why does she do this?

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1. Why do you think Macbeth says ‘We will speak further’?

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1. Identify one example of dramatic irony from Act 1 scene 6.

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1. Do we believe Banquo when he tells Duncan that when the birds settle it is the sign of a good place?

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| **New knowledge** |

A tragic hero is the protagonist of a tragedy in drama. Aristotle once said that “A man doesn’t become a hero until he can see the root of his own downfall.” An Aristotelian tragic hero must possess specific characteristics, five of which are below:

AO3

Context

1. A flaw or error of judgement **(hamartia).**
2. A reversal of fortune (peripeteia) brought about because of the hero’s error in judgement.
3. The discovery or recognition that the reversal was brought about by the hero’s own actions **(anagnorisis)**
4. Excessive pride **(hubris)**
5. The character’s fate must be greater than deserved.

Some other common characteristics of a tragic hero:

* Hero must suffer more than he deserves
* Hero must be doomed from the start, but bears no responsibility for possessing his flaw.
* Hero must be noble in nature, but imperfect so that the audience can see themselves in him.
* Hero must have discovered his fate by his own actions, not by things happening to him.
* Hero must understand his doom, as well as the fact that his fate was discovered by his own actions.
* Hero’s story should arouse fear and empathy.
* Hero must be physically or spiritually wounded by his experiences, often resulting in his death.
* The hero must be intelligent so he may learn from his mistakes.
* The hero must have a weakness, usually it is pride.
* He has to be faced with a very serious decision that he has to make.

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| **Pen to paper** |

To what extent, can Macbeth be described as a tragic hero?

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| **New knowledge** |

Let’s read Act 1 Scene 7 in which Macbeth reflects upon the decision that lies in front of him.

|  |  |
| --- | --- |
|  | Hautboys and torches. Enter a Sewer, and divers Servants with dishes and service, and pass over the stage. Then enter **MACBETH** |
|  |  |
|  | **MACBETH** |
| ***1*** | If it were done when ‘tis done, then ‘twere well |
| ***2*** | It were done quickly: if the assassination |
| ***3*** | Could **trammel** up the consequence, and catch |
| ***4*** | With his **surcease** success; that but this blow |
| ***5*** | Might be the be-all and the end-all here, |
| ***6*** | But here, upon this bank and shoal of time, |
| ***7*** | We’ld jump the life to come. But in these cases |
| ***8*** | We still have judgement here; that we but teach |
| ***9*** | Bloody instructions, which, being taught, return |
| ***10*** | To plague the inventor: this even-handed justice |
| ***11*** | Commends the ingredients of our poison’d **chalice** |
| ***12*** | To our own lips. He’s here in double trust; |
| ***13*** | First, as I am his kinsman and his subject, |
| ***14*** | Strong both against the deed; then, as his host, |
| ***15*** | Who should against his murderer shut the door, |
| ***16*** | Not bear the knife myself. Besides, this Duncan |
| ***17*** | Hath borne his faculties so **meek,** hath been |
| ***18*** | So clear in his great office, that his **virtues** |
| ***19*** | Will plead like angels, trumpet-tongued, against |
| ***20*** | The deep damnation of his taking-off, |
| ***21*** | And pity, like a naked new-born babe, |
| ***22*** | Striding the blast, or heaven’s cherubim, horsed |
| ***23*** | Upon the sightless couriers of the air, |
| ***24*** | Shall blow the horrid deed in every eye, |
| ***25*** | That tears shall down the wind. I have no spur |
| ***26*** | To prick the sides of my intent, but only |
| ***27*** | Vaulting ambition, which o’erleaps itself |
| ***28*** | And falls on the other. |
|  |  |

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| **Pen to paper** |

In this speech Macbeth is deciding whether or not he should proceed in killing the king. **Key question:** why is this such a big decision?

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**Key task:** complete the chart on the next page, identifying the textual references in which Macbeth presents the reasons why he should kill the king and the textual references in which Macbeth presents the reasons why he should not kill the king.

|  |  |
| --- | --- |
| **Reasons to kill the king** | **Reasons not to kill the king** |
|  |  |

Support: the following ideas are expressed by Macbeth. Use these ideas to find the quotations and place those quotations in the grid above.

|  |  |  |
| --- | --- | --- |
| By committing a violent crime, we teach people to commit more violence which will return to haunt us / me. I am a role model. | The king has treated me well. | If it ends with the murder, and it can be done quickly, I may consider it. |
| The king trusts me. | Duncan is a good leader. | The murder will have consequences. |
| My ambition is the only reason to kill Duncan. | It would be devastating for people. | Killing Duncan would lead me into a life of evil. |

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| **Reflection** |

Macbeth’s realisation that the only reason to kill Duncan is his ‘vaulting ambition’ means he decides not to proceed with killing the king. To what extent does this decision reinforce the presentation of Macbeth as a tragic hero?

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**Learning episode 15**

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| **Do it now task** |

Recap questions:

1. What is a tragic hero?

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1. Identify 5 characteristics of a tragic hero.

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1. What is a soliloquy?

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1. Identify 3 reasons that Macbeth puts forward for not killing the king.

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1. What is the one argument Macbeth has for killing the king?

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1. To what degree do you think Macbeth is a tragic hero?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **New knowledge** |

Let’s read Act 1 Scene 7. In this scene, Macbeth tells Lady Macbeth that he does not want to ‘proceed’ any further in this business. Full of fury, Lady Macbeth attempts to persuade Macbeth to go ahead.

|  |  |
| --- | --- |
|  | Enter **LADY MACBETH** |
|  |  |
| ***1*** | How now! What news? |
|  |  |
|  | **LADY MACBETH** |
| ***2*** | He has almost supp’d: why have you left the chamber? |
|  |  |
|  | **MACBETH** |
| ***3*** | Hath he ask’d for me? |
|  |  |
|  | **LADY MACBETH** |
| ***4*** | Know you not he has? |
|  |  |
|  | **MACBETH** |
| ***5*** | We will proceed no further in this business: |
| ***6*** | He hath honour’d me of late; and I have brought |
| ***7*** | Golden opinions from all sorts of people, |
| ***8*** | Which would be worn now in their newest gloss, |
| ***9*** | Not cast aside so soon. |
|  |  |
|  | **LADY MACBETH** |
| ***10*** | Was the hope drunk |
| ***11*** | Wherein you dress’d yourself? Hath it slept since? |
| ***12*** | And wakes it now, to look so green and pale |
| ***13*** | At what it did so freely? From this time |
| ***14*** | Such I account thy love. Art thou afeard |
| ***15*** | To be the same in thine own act and valour |
| ***16*** | As thou art in desire? Wouldst thou have that |
| ***17*** | Which thou esteem’st the ornament of life, |
| ***18*** | And live a coward in thine own esteem, |
| ***19*** | Letting ‘I dare not’ wait upon ‘I would,’ |
| ***20*** | Like the poor cat I’ the adage? |
|  |  |
|  | **MACBETH** |
| ***21*** | Prithee, peace: |
| ***22*** | I dare do all that may become a man; |
| ***23*** | Who dares do more is none. |
|  |  |
|  | **LADY MACBETH** |
| ***24*** | What beast was’t, then, |
| ***25*** | That made you break this enterprise to me? |
| ***26*** | When you durst do it, then you were a man; |
| ***27*** | And, to be more than what you were, you would |
| ***28*** | Be so much more the man. Nor time nor place |
| ***29*** | Did then adhere, and yet you would make both: |
| ***30*** | They have made themselves, and that their fitness now |
| ***31*** | Does unmake you. I have given suck, and know |
| ***32*** | How tender ‘tis to love the babe that milks me: |
| ***33*** | I would, while it was smiling in my face, |
| ***34*** | Have pluck’d my nipple from his boneless gums, |
| ***35*** | And dash’d the brains out, had I so sworn as you |
| ***36*** | Have done to this. |
|  |  |
|  | **MACBETH** |
| ***37*** | If we should fail? |
|  |  |
|  | **LADY MACBETH** |
| ***38*** | We fail! |
| ***39*** | But screw your courage to the sticking-place, |
| ***40*** | And we’ll not fail. When Duncan is asleep - |
| ***41*** | Where to the rather shall his day’s hard journey |
| ***42*** | Soundly invite him – his two chamberlains |
| ***43*** | Will I with wine and wassail so convince |
| ***44*** | That memory, the warder of the brain, |
| ***45*** | Shall be a fume, and the receipt of reason |
| ***46*** | A limbeck only: when in swinish sleep |
| ***47*** | Their drenched natures lie as in a death, |
| ***48*** | What cannot you and I perform upon |
| ***49*** | The unguarded Duncan? What not put upon |
| ***50*** | His spongy officers, who shall bear the guilt |
| ***51*** | Of our great quell? |
|  |  |
|  | **MACBETH** |
| ***52*** | Bring forth men- children only; |
| ***53*** | For thy undaunted **mettle** should compose |
| ***54*** | Nothing but males. Will it not be received, |
| ***55*** | When we have mark’d with blood those sleepy two |
| ***56*** | Of his own chamber and used their very daggers, |
| ***57*** | That they have done’t? |
|  |  |
|  | **LADY MACBETH** |
| ***58*** | Who dares receive it other, |
| ***59*** | As we shall make our griefs and clamour roar |
| ***60*** | Upon his death? |
|  |  |
|  | **MACBETH** |
| ***61*** | I am settled, and bend up |
| ***62*** | Each corporal agent to this terrible feat. |
| ***63*** | Away, and mock the time with fairest show: |
| ***64*** | False face must hide what the false heart doth know. |
|  |  |
|  | Exeunt |

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| **Pen to paper** |

On the following page, consider the different ways in which Lady Macbeth attempts to persuade Macbeth to go ahead with the murder. Also, consider Macbeth’s response.

Use of interrogatives to question Macbeth

Use of insults

[](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwiWt8vkgPfVAhUKtRQKHe7WBmAQjRwIBw&url=https://www.pinterest.com/pin/434527064026714032/&psig=AFQjCNEpxK5cqZGuIDq_6eqOvHp7feKc-w&ust=1503909251348733)

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjD0oulgffVAhXFvxQKHUXjDSgQjRwIBw&url=http://www.indiewire.com/2015/12/review-justin-kurzels-bloody-muddy-mighty-macbeth-starring-michael-fassbender-and-marion-cotillard-101678/&psig=AFQjCNG-JB3oSgX1fnGPcs7r_Kh6bJP8Og&ust=1503909408586041)

Use of emotive imagery

Assurance

**Challenge questions:**

Do you think Macbeth agrees to go ahead with the murder because he wants to or because his wife is so forceful in her arguments?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What would a Jacobean audience have thought of Lady Macbeth?

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| **Reflection** |

Copy the following question into your formative assessment books and use the grid below to help you construct a response. **What methods does Shakespeare use to present a persuasive and controlling Lady Macbeth at the end of Act One?**

|  |  |  |
| --- | --- | --- |
|  | **Technique** | What technique has been used to present the Lady Macbeth’s controlling nature? |
| **Example** | Which line are you using as your evidence?  *This is evident in the line…* |
|  | **Explanation** | What does this line tell you about how Lady Macbeth attempts to persuade Macbeth? (Remember: dictionary definition explanation)  *This line tells me…* |
|  | **Exploration** | Focus in on the technique that has been used here. How does the use of this technique affect what we learn about Lady Macbeth and her ambition?  *The use of \_\_\_\_ suggests…* |
| **Effect** | What would an audience think as a result?  *An audience would…* |