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How to Use This Study Guide with the Text & Literature Notebook

A Step-By-Step Plan

INTRODUCTION AND PREPARATION

A. First read through the Notes & Instructions to Student (pp. 7-8).

B. Read the two introductory essays, "Taking With Us What Matters" and "Four Stages to the Central One Idea" (pp. 9-17).

C. Read "How to Mark a Book" (pp. 18-19).

D. Read the first half of the Introduction in the Ignatius Critical Editions: *Macbeth*, pp. ix-xxiii, marking the text in key places according to the method taught in "How to Mark a Book."

E. Complete the Comprehension Questions over the introductory material (pp. 20-21).

F. Read and study the Basic Features & Background (pp. 22-33).

BEGIN TEXT PROPER

1. Begin with the Pre-Grammar section (p. 35). This prepares the mind, at least in some small way, for the reading and study of *Macbeth* and, ideally, for the Central One Idea.

2. Read through the Reading Notes closely, stopping occasionally to discuss or clarify.

3. Next, try to define as many words from the Words to Be Defined section as possible in your Literature Notebook. For meanings of words that you cannot figure out from the context given, consult a dictionary (or refer to the word in the text for more context) to help you choose the correct definition from the Definitions Bank. This vocabulary work will help you better understand and comprehend the text as you read.

4. Now, read thoroughly and well the particular section of *Macbeth* delineated by the Study Guide (e.g., Act 1), marking the text in key places according to the method taught in "How to Mark a Book."

5. Return to your Literature Notebook and finish defining any remaining Words to Be Defined. If need be, refer to the word in the text for contextual help, or in a dictionary, of course.
6. Answer the Comprehension Questions in your Literature Notebook, stopping to discuss and referring to the text when necessary.
7. Complete the Literary & Rhetorical Device Exercises in your Literature Notebook.
8. Discuss and reflect upon the Socratic Discussion Questions, referring to the text often or when necessary. These are intended for verbal discussion, and they also provide a good opportunity for you to take notes in your Literature Notebook. The teacher may also assign the questions to be answered in written form in your Literature Notebook.
9. Complete the Rhetoric | Expression — Central One Idea section. Take the time to consider and reflect upon the Central One Idea; discuss freely, making room for disagreement as well as convergence.
10. Complete the Essay Option in your Literature Notebook at your teacher's discretion.
11. Repeat steps 1-10 for each act.

How to Mark a Book

1. Underline all important passages.
2. Place a vertical line in the margin next to very important passages which you have already underlined.
3. Place an asterisk next to key passages which you have already underlined and which already have a vertical line in the margin next to them.
4. Make notes in the margin to indicate important points made in the text.

Introduction



In* Macbeth (Ignatius Critical Editions)*, read the first half of Pearce's Introduction, pp. ix–xxiii, marking the text in key places, and then answer the following questions.

1. Apart from *A Comedy of Errors*, is *Macbeth* the shortest or longest play that Shakespeare wrote?

2. When was the play first performed? The play was written and performed in the wake of what notorious historical event?

3. Briefly summarize this historical event.

4. Did belonging to the King's Men and performing works at court mean that Shakespeare accepted the King's political beliefs entirely? Why or why not?

5. What was Shakespeare preoccupied with in his Elizabethan plays?

6. What does Shakespeare's depiction of the role of the monarchy in his Jacobean plays suggest?

7. Shakespeare's position can be seen as a middle way (via media) between two extremes of political philosophy. Explain.

8. This was also the position of which famous Englishman in the time before Shakespeare?

9. *Macbeth* presents two starkly different versions of kingship. Briefly explain each one.

10. What was the principal source for *Macbeth*, as well as for many of Shakespeare's other plays?

11. In 1600, what macabre event involving King James may have provided a backdrop or foreshadowed the grotesque and grisly plot of *Macbeth*?

12. Why might Shakespeare have felt a sense of euphoria after the death of Queen Elizabeth in 1603?

13. Pressured by Parliament, James reinstituted the Elizabethan statutes against Catholics in 1604. How did this renewal of persecution affect the plays Shakespeare wrote during this time, such as *Othello, King Lear,* and *Macbeth*?

14. "Shakespeare's inspiration for the character of Macbeth was—as it appears—not so much the historical figure of the medieval Scottish king, as ___ himself."

15. List three elements of the dark atmosphere and tone of *Macbeth* as explained by the Shakespeare scholar A. C. Bradley.

ACT 1

PRE-GRAMMAR | Preparation

Prepare to think about the novel and its Central One Idea by drawing upon your prior knowledge, experience, or interests.

1. Think about a time in which you had a crisis of conscience. In the context of this dilemma, you wrestled internally between two different actions. One action was right, and the other was wrong. Briefly explain the situation and the ensuing crisis of conscience. You may choose to reveal the choice you made, or not.

GRAMMAR | Presentation

Discover essential facts, elements, and features of the play through the Reading Notes, Words to Be Defined, and Comprehension Questions.

READING NOTES

1. **antimetabole –** (a kind of chiasmus) the repetition of identical words (or phrases) in successive clauses, but in reverse grammatical order (Example: When the **going** gets *tough*, the *tough* get **going**.)
2. **aphaeresis –** the scheme of subtracting a syllable from the beginning of a word
3. **epizeuxis –** the repetition of words with no others in between—used for vehemence or emphasis
4. **peristasis –** a figure of speech which amplifies by detailing the circumstances affecting a person or thing
5. **antecedent and consequent** (Topic of Invention—Relationship) – Very similar to cause and effect, this topic of invention invites one to consider events or consequences that follow given actions or conditions. The difference is that what follows may not be caused by what preceded it, but will naturally flow from those earlier conditions. Given a certain situation (the antecedent), what is likely to follow

(the consequence)? This often takes the form of an "if … then" compound sentence.[1]

6. **aporia** – a doubting or deliberating with oneself over a difficult matter
7. **erotema** – the rhetorical question; to strongly affirm or deny a point by framing it in the form of a question
8. **deesis** – A calling to witness; a vehement expression of desire or supplication. It is often expressed in terms of "for someone's sake" or "for God's sake." (Example from Donne's poem "The Canonization": "For God's sake hold your tongue and let me love …")
9. **antithesis** – a rhetorical device that features contrasting words or phrases in a strong parallel structure (Example from Dickens' *A Tale of Two Cities*: "It was the best of times, it was the worst of times.")

Act 1, Scene 1

10. **Brief Summary** – On a battlefield in the midst of thunder and lightning, three witches plan to meet Macbeth when the fighting is complete.
11. **"When the battle's lost and won."** (1.1.2) – Winning and losing will turn out to be an important theme in the play.

Act 1, Scene 2

12. **Brief Summary** – Macbeth and Banquo have fought courageously in the battle. King Duncan receives this good news, and he rewards Macbeth with the elevated title of Thane of Cawdor.
13. **newest state** (1.2.3) – latest state (of events)
14. **ne'er shook hands** (1.2.21) – never departed from him
15. **As whence the sun gins his reflection …** (1.2.25-28) – As tumultuous weather can come from the east, so more trouble has sprung from the source that should have provided assistance.
16. **the Norweyan lord** (1.2.31) – the Norwegian king Sweno, who invaded Scotland in 1041

[1] http://rhetoric.byu.edu/Canons/Invention/topics_of_invention/Relationship.htm

Act 1, Scene 3

17. **Brief Summary** – The three Witches deliver quite strange prophecies to Banquo and Macbeth. The first prophecy proves true!
18. **Aleppo** (1.3.7) – a city in northern Syria
19. **The'art** (1.3.12) – Thou art
20. **I myself have all the other** (1.3.14) – the other winds
21. **weird** (1.3.32) – mystical; supernatural
22. **blasted** (1.3.77) – barren; withered

Act 1, Scene 4

23. **Brief Summary** – At the king's palace at Forres, Malcolm tells Duncan that the Thane of Cawdor has been executed. Macbeth and Banquo show up with Angus and Ross. Duncan thanks both Malcolm and Banquo for their courageous military service, and he greets Macbeth as the new Thane of Cawdor. Duncan also names Malcolm as the heir to the throne.
24. **That swiftest wing of recompense is slow/To overtake thee.** (1.4.17-18) – That no matter how quickly I try to pay you back, I cannot overtake you.
25. **Prince of Cumberland** (1.4.39) – The title of the heir to the throne of Scotland. During the reign of King Duncan, the Scottish throne was not hereditary, so if the successor was named during the king's lifetime, he was given this title as a sign of his future succession to the throne.
26. **On all deservers** (1.4.42) – on all who deserve them

Act 1, Scene 5

27. **Brief Summary** – Alone in Macbeth's castle, Lady Macbeth reads her husband's letter, informing her of his encounter with the Witches, their prophecies, and the fulfillment of the first, his being made Thane of Cawdor. She gladly receives Macbeth when he comes home, and they begin to scheme about hosting King Duncan.
28. **all-hail'd me** (1.5.8) – gave me a greeting of "All hail"
29. **holily** (1.5.18) – with holiness; righteously

Act 1, Scene 6

30. **Brief Summary –** King Duncan arrives with his sons, Banquo, and other noblemen to Macbeth's castle in Inverness. Feeling joyful, peaceful, and secure, they interpret a small bird they see outside the castle as a good omen. Appearing as the perfect hostess, Lady Macbeth greets them and offers them gracious hospitality. The scene is rife with dramatic irony.
31. **single** (1.6.16) – simple

Act 1, Scene 7

32. **Brief Summary** – The scene opens with Macbeth alone, battling his conscience over whether to commit the murder. He decides it should not be done. Lady Macbeth enters the scene, applies so much pressure on him, and explains her detailed plan; he finally relents to enact the plan.
33. **in double trust** (1.7.12) – as a guest, and as a monarch and relative
34. **trumpet-tongu'd** (1.7.19) – with the sound of trumpets

WORDS TO BE DEFINED

Definitions Bank

a meshed utensil; a strainer

an area of open, uncultivated land

an interval of time

bodily; physical

difficult situation; predicament

to diminish gradually; to decrease

fascinated; enthralled; captivated

feeling guilty or expressing regret for one's sins

hinders; obstructs; prevents

imaginary; unreal; fanciful

to mock; to openly disregard

persuading; inciting

possibility; expectation; probability

supernatural; immaterial

underling; servant

1. Upon the **heath**. *n*. (1.1.5)
2. As seemeth by his **plight**, *n*. (1.2.2)
3. Like valour's **minion**, carv'd out his passage, *n*. (1.2.19)
4. Where the Norweyan banners **flout** the sky, *v*. (1.2.50)
5. But in a **sieve** I'll thither sail, *n*. (1.3.8)
6. Shall he **dwindle**, peak, and pine. *v*. (1.3.22)
7. Are ye **fantastical**, or that indeed/Which outwardly ye show? *adj*. (1.3.53)
8. That he seems **rapt** withal. *adj*. (1.3.57)
9. Stands not within the **prospect** of belief, *n*. (1.3.74)
10. Into the air; and what seem'd **corporal** melted, *adj*. (1.3.81)
11. This supernatural **soliciting**/Cannot be ill; *n*. (1.3.130)
12. The **interim** having weigh'd it, let us speak/Our free hearts each to other. *n*. (1.3.154)
13. All that **impedes** thee from the golden round, *v*. (1.5.25)
14. Which fate and **metaphysical** aid doth seem/To have thee crown'd withal. *adj*. (1.5.26)
15. That no **compunctious** visitings of nature/Shake my fell purpose, *adj*. (1.5.42)



Read Act 1, marking the text in key places according to the method taught in "How to Mark a Book."

COMPREHENSION QUESTIONS

1. Describe the **setting** in the opening scene. When and where do the Witches plan to meet again?

2. Quote the instance of **antimetabole** in scene 1. How does this line **foreshadow** the **mood** and **theme** of the play?

3. *What he hath lost, won.* (1.2.69)

How does the use of **antithesis** in the line above help communicate the situation at hand?

4. Who becomes a traitor, and why? What happens to him as a result?

5. In scene 3, Macbeth makes a comment about the weather (**setting**). Quote the line in your Literature Notebook. Is this another instance of **foreshadowing**? Explain.

6. What are the prophecies that the Witches tell Banquo and Macbeth? Do they fully understand the Witches' prophecies?

7. What news is brought to Macbeth and Banquo, and by whom? How do the men feel about the news?

8. Malcolm. *My liege,*
They are not come back. But I have spoke
With one that saw him die; who did report
That very frankly he confess'd his treasons,
Implor'd your Highness' pardon, and set forth
A deep repentance. (1.4.2-7)

What does this reveal about the religious nature of the medieval and Elizabethan culture and worldview?

9. Duncan. *There's no art*
To find the mind's construction in the face.
He was a gentleman on whom I built
An absolute trust. (1.4.11-14)

Paraphrase this passage. What is significant about these words? Do these words **foreshadow** anything or relate to any major **themes**?

10. Macbeth. [Aside.] *The Prince of Cumberland! That is a step,*
On which, or else o'er-leap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires.
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. (1.4.48-53)

Summarize this passage. What is significant here?

11. What comprises the letter that Macbeth writes to Lady Macbeth? How does she react? What is significant about this scene?

12. What is Lady Macbeth's plan? Does she convince Macbeth?

LITERARY & RHETORICAL DEVICE EXERCISES

1. *Confronted him with self-comparisons,*
Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit; and to conclude,
The victory fell on us. (1.2.56-59)

Identify the use of **aphaeresis** in the quote above and copy the line in your Literature Notebook.

2. Macbeth. [Aside.] *If chance will have me King, why, chance may crown me,*
Without my stir. (1.3.143-144)

Explain the presence of **antecedent and consequent** (topic of relationship) in the quote above.

3. *What beast was't then*
That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both;
They have made themselves, and that their fitness now
Does unmake you. (1.7.47-54)

Explain the presence of **peristasis** in Lady Macbeth's argument to Macbeth.