
Teacher's Introduction

Educational Objectives

The primary goal of these materials is the development of students' appreciation of literature and the enrichment of their understanding of its historical context. Secondary objectives include the improvement of reading skills, expansion of vocabulary and understanding of Shakespeare's writing style.

In educating students to become culturally literate, teachers should encourage the reading of traditional classics, such as *Macbeth*. Shakespeare's works are a cornerstone of English literature, by virtue of both their language and their content. Through reading, students will become familiar with important historical movements and legendary figures. They will also be introduced to a wide range of character "types" and human behaviours, in stories which continue today to inspire great works by the world's artists.

In addition, encouraging young people to explore their own creative potential is a significant objective of any study of the arts.

About This Workbook

The student workbook is intended to supplement the reading of *Macbeth* and to meet the educational objectives outlined above. With the exception of the vocabulary words themselves, the general vocabulary should be familiar to students working at the year eleven level and above.

The **Reading Comprehension Exercises** encourage careful and critical reading by asking students both to recall details of the story and to pick out the main themes or ideas. Some questions require students to make inferences and to draw conclusions about what they have read. The exercises also identify special vocabulary used in the book, offer practice in interpreting difficult or idiomatic phrases, and help to prepare students for taking standardised objective tests.

The **Vocabulary Exercises** introduce students to new words and to new forms of familiar words. The exercises are designed so that vocabulary words are judged in context. The level of the defining vocabulary varies among the exercises, but is in general no higher than the suggested lowest year level at which the book should be read.

The **Stop and Think Exercises** encourage the students to summarise the material of the chapter; describe and explain particular events, personalities and problems; look forward and backward in the story, understanding and anticipating its development; discuss important themes; infer motivation of both characters and author; put the story into its historical context; compare situations in the story with current events; and look for connections between the story and their own lives. These exercises also offer an opportunity for a creative response to the literature and suggest ideas for related imaginative projects. The Stop and Think Exercises may be used as written work assignments or as the basis for classroom discussion.

The **Reviewing the Story Exercises** are to be used after the student has finished reading the book. Both the objective and open-ended exercises ask students to review the plot and char-



acters; recall and develop the story's themes; and compare the story, its characters and ideas with other works of literature and the arts. In answering, students make inferences about the motivations of both author and characters, examine the writing style and its relation to the story's content, and place the book in its literary and historical contexts. The exercises also invite students to discuss the wider connections of the story's themes with current events, and to explore their own creative potential.

About the Author

William Shakespeare—generally considered the finest poet of the English language and the greatest playwright of all time—was born in Stratford-on-Avon in 1564. 23rd April is traditionally recognised as his birthday; it is also the date of his death in 1616.

Shakespeare's Life

Shakespeare's father, John, was a respected middle-class glovemaker who held political positions in local government. His mother, Mary Arden, came from a Catholic background, although she and her husband belonged publicly to the Church of England. William was the third of eight children and was most likely educated at the local grammar school, where teachers were often highly trained graduates of Oxford University.

In 1582, Shakespeare, then eighteen, married 26-year-old Anne Hathaway. Their daughter, Susanna, was born the following spring. Twins Hamnet and Judith arrived in 1585. At some point during the next seven years, Shakespeare is thought to have moved to London, where by 1592 he had established himself as a well-known actor and playwright. At least six of his plays were produced by 1594. In that year, Shakespeare helped to organise the Lord Chamberlain's Company, in which he was actor, playwright and shareholder.

Shakespeare's success continued. In 1599, his company purchased the Globe Theatre, which could hold an audience of 3000. In 1603, the company came under the direct patronage of King James I. Its name was changed to the King's Company, known informally as the King's Men. After 1608, Shakespeare gradually withdrew both from London and the theatre and, on 23 April, 1616, he died.

Shakespeare's Plays

Shakespeare wrote over 35 plays, including comedies, tragedies and histories. The latter became popular as England's growing success as a world power stimulated interest in the nation's achievements. A partial list of his plays includes *Henry VI* (in three parts), *Richard III*, *Love's Labour's Lost*, *The Comedy of Errors* and *The Taming of the Shrew* from the early 1590s; *Romeo and Juliet*, *A Midsummer Night's Dream*, *Richard II* and *The Merchant of Venice* from the mid-1590s; *Henry IV* (in two parts), *As You Like It*, *Julius Caesar* and *Henry V* from the late 1590s; *Hamlet*, *Twelfth Night*, *Othello*, *King Lear*, *Macbeth* and *Antony and Cleopatra* in the first decade of the seventeenth century; and *Cymbeline*, *The Winter's Tale*, *The Tempest* and *Henry VIII* in the second decade.

Shakespeare's Theatre

In an Elizabethan theatre, which was smaller and more intimate than a modern theatre, asides and soliloquies seemed a natural extension of the players' relationship with the audience. The stage protruded well out into the pit—where the poorer spectators stood—and was almost completely surrounded by the audience. The theatre had no roof, and plays were performed in the daylight. Since scenery was almost nonexistent, necessary clues as to location and time of day were introduced through the characters' speech. The lack of stage curtains, elaborate sets and lengthy scene changes concentrated the action, as one scene melted into the next.

Despite the lack of scenery, colourful and exciting spectacles were created through lavish costumes; the use of such props as gleaming swords, majestic thrones and streaming banners; a



10. How would you stage the ghost scene for the theatre? For example, would you use a real actor or a prop for the ghost, or instead employ Macbeth's gestures and words to help the audience imagine it? What different techniques might you utilise in a film, both if you decided to represent the ghost and if you chose simply to suggest it?

11. Do you think that the other diners suspected what Macbeth saw? Does the text give a definitive answer on this point?



ACT III

Reading Comprehension Exercises

1–5: Fill in the blanks with the correct answers from the story.

1. The name of the King of Scotland's palace was **Forres**.
2. In Act III, scene i, Macbeth's bloody cousins were **Malcolm** and **Donalbain**.
3. In the sentence ". . . and mine eternal jewel / Given to the common enemy of man / To make them kings" the phrase, "mine eternal jewel", refers to Macbeth's **immortal soul**.
4. Lady Macbeth insists that the ghost Macbeth saw at dinner was but a **stool**.
5. The Scottish nobleman who refused Macbeth's summons and went to England to help Duncan's son was **Macduff**.

6–15: Circle the letter of the answer that best completes each sentence below.

6. In his opening soliloquy in Act III, scene i, Banquo still hoped for **c. royal power for his descendants**.
7. ". . . to make society / The sweeter welcome, we will keep ourself / Till supper-time alone: . . ." Which of the following is **not** an accurate paraphrase of these lines?
a. Society will welcome us more sweetly after some time alone.
8. Macbeth called his crown "fruitless" and his sceptre "barren" because **b. they would not pass to his children**.
9. What did Macbeth envy about Duncan at this point?
a. his peaceful rest
10. The metaphor in ". . . Come, seeling night, / Scarf up the tender eye of pitiful day" is taken from the art of **d. falconry**.
11. The sentence, "'Tis better thee without than he within", in Act III, scene iv refers to **b. Banquo's blood**.
12. In musing over the ghost's reappearance and desire to revenge its murder, Macbeth noted that **a. times had changed**.
13. Another phrase that represents the same time as "[the night is] Almost at odds with morning, which is which" is **c. the dead of night**.
14. Macbeth kept track of the nobles by **b. spies in their households**.
15. Hecate was angry that witches had spoken to Macbeth for all of the following reasons **except** that **c. Hecate had a different plan for Macbeth**.

Vocabulary Exercises

1–10: On the line before each vocabulary word, write the letter of the word in the righthand column which defines it.

1. b 2. h 3. f 4. i 5. c 6. j 7. e 8. a 9. d 10. g

11–18: Circle the letter of the answer that best defines the vocabulary word in bold type.

11. ". . . yet it was said / It should not stand in thy **posterity**, / But that myself should be the root and father / Of many kings. . . ." **c. offspring**
12. "May they not be my **oracles** as well, / And set me up in hope? . . ." **b. prophets**
13. ". . . I require a clearness: and with him — / to leave no rubs or **botches** in the work. . . ." **a. mistakes**
14. ". . . we / Must **lave** our honours in these flattering streams," **d. wash**
15. "There's comfort yet, they are assailable; / Then be thou **jocund**: . . ." **a. cheerful**
16. "Be large in mirth, **anon** we'll drink a measure / The table round." **b. soon**
17. "If charnel-houses and our graves must send / Those that we bury back, our monuments / Shall be the **maws** of kites." **c. throats**