

- I. Read “Recognizing Prose, Rhyme and Blank Verse” in “Shakespearean Verse and Prose” by Dr. Debora B. Schwartz, California Polytechnic State University
<http://cla.calpoly.edu/~dschwart/engl339/verseprose.html>
- II. You are responsible to do sufficient background research (online) to understand the historical, religious, and dramatic conventions, influences and allusions in the play.

Proper Citation for Dramas

When you quote from a play, divide lines of verse with slashes the way you would if quoting poetry. You can tell a passage is in verse by examining it to see if every line starts with a capital letter, regardless of whether the line starts a sentence.

Example: Macbeth says, “The Thane of Cawdor lives / A prosperous gentleman, and to be king / Stands not within the prospect of belief” (I. iii. 75 -77). In this reference, the quotation would come from Act I, scene iii, lines 75 – 77. The period should always appear at the end of your sentence, that is, after the parenthetical reference.

When you quote prose from a play, no slashes are necessary. You can recognize prose by the fact that, in prose every sentence begins with a capital letter. But not every line on the page.

Example: The Satirical porter scene written in earthly prose is intended as a comic relief in the grim tragic atmosphere. The porter who has the duty to guard the gate and welcome the visitors is in a drunken state and imagines the gates of Hell Gate: “ Here’s a knocking indeed! If a man were porter of hell gate, he should have old turning the key. Knock, knock, knock! Who’s ther, I’ the’ name of Beelzebub?...” (II. iii. 1 - 4).

If you are quoting more than three lines, you will need to indent your quotation. The lines should be arranged as they appear in the text if you are quoting verse, and arranged as a paragraph if you are quoting prose.

Example: Banquo who is talking to Macbeth, offers advice about these strange beings that appeared in front of them on their return from battle:

“...But tis strange.
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles...”
(I iii. 134 – 138).

Please note that your references at the end of your quotations should refer to Act, scene and line numbers (as in the examples above) NOT to page numbers.

- III. Thoroughly answer these questions with direct quotations from the play to support your claim. Use proper citation for prose and verse in drama.

Act I Scene i

1. Describe the setting of the opening scene. What mood is evoked?
2. What three realms of chaos are portrayed in the opening scene? Explain
3. Which one of the realms purposely creates chaos? Explain.
4. What is “hurlyburly”? and to what realm of chaos does it refer?
5. What are “Graymalkin” and “Paddock”?
6. Why do the witches say, “Fair is foul, and foul is fair”?
7. What is the implied theme expressed in the quote, “Fair is foul, and foul is fair”?
8. “Fair is foul, and foul is fair” establishes two key traits about the witches. What are they?
9. For whom did Shakespeare write this play and why would he be satisfied with the opening scene?
10. Find an example of word inversions. How does this inversion create a specific dramatic and poetic effect? What is its poetic rhythm?

Act I Scene ii

1. Identify the similes (hint: some are spoken by the captain) and metaphors in this scene and explain their meaning.
2. Which character always begins and closes a scene?
3. What does the way Macbeth defeated Macdonwald tell the reader about Macbeth?
4. Describe the details in the battle against Sweno, the King of Norway.
5. Which word in scene ii did not exist in the historical Macbeth’s time?
6. The wounded “sergeant...fought /’Gainst [the] captivity” of whom?
7. “Doubtful” what “stood”? And Explain how the metaphor is apt.
8. Who is Macdonwald?
9. How is Macbeth described and/or referred to in scene ii? (There are several distinct and different references.)
10. Before the play begins Macbeth already is the Thane of Glamis. (A thane is, in essence, a landowner, given property by the king.) How will Macbeth’s title change?
11. Tie the descriptions of Macbeth to the “Chain of Being.”

12. What does “fan our people cold,” mean? And what does it refer to?
13. What does the last line of scene ii echo back to?

Act I Scene iii

1. Analyze Macbeth’s first spoken words in the play in scene iii. Discuss their meaning on a connotative and denotative level. What point is Shakespeare making by having Macbeth make this statement?
2. List the predictions the witches make for Macbeth and for Banquo.
3. Shakespeare initiates a series of clothing references throughout the play. Explain the “borrowed robes” reference. Also keep a record of clothing metaphors and interpret their meaning. Note who is speaking and explain the circumstances surrounding the imagery. For example, Banquo says “strange garments’ (I. iii. 161).
4. What is the witch telling the other witches, in the opening of scene iii?
5. How can this story be tied to Macbeth’s eventual fate?
6. What does “The charm’s wound up” mean? What does it indicate? How is it cast?
7. What do the witches indicate to Banquo as he first addresses them?
8. How does the cast spell start to work?
9. What is Macbeth’s reaction to the witches’ **predictions**? (Indicate/explain his reaction to each one.)
10. What does “the seeds of time...[and]...which grain will grow and which will not” (58) mean? And what is the figurative element being used?
11. What exactly do the witches predict for Banquo?
12. What is his reaction to these predictions?
13. How does the second “truth” ensnare Macbeth? Explain its particular function in terms of the main theme.
14. Who says, “What, can the devil speak true?” And what does it mean?
15. What does “The greatest is behind” mean? Who says it? And what does it imply about the speaker?
16. What does the “swelling act/Of the imperial theme” mean, and refer to?
17. What does the passage, spoken by Banquo, “But ‘tis strange! ...deepest consequence” (122-126) suggest? Also, give it a title.
18. Describe Macbeth’s state of mind, at the end of Scene iii?
19. What scares Macbeth so, that it “doth unfix [his] hair” and make his heart pound?
20. What does Macbeth’s reference to “chance,” in lines 157 - 159, suggest about “that suggestion”?

21. When Macbeth tells Banquo, at the end of Scene iii, that they should meet later and discuss “what hath chanced,” he is curious to know what?
22. What are the witches’ predictions concerning Banquo designed to do?