

By the end of studying Act 1, Scene 3 I need to know.

Plot: Macbeth and Banquo meet the witches. They call Macbeth Thane of Glamis and Thane of Cawdor (having just been pronounced the latter by Duncan) and then 'king hereafter'; they tell Banquo his sons will be king, though he will not be one. After the witches vanish, Macbeth and Banquo mock these predictions until the Thane of Ross arrives with the news that Macbeth has been pronounced the Thane of Cawdor.

Ideas: The witches set out Macbeth's future with their predictions.

<p>Vocabulary</p>	<p>"Killing swine" - reference to witchcraft. This is how the witches describe the sailor in the opening of the scene. The true meaning actually comes from a person who was punished due to their beliefs in witchcraft during the Elizabethan era.</p> <p>"munch'd" (repeated) - eat</p> <p>"tempest-tost" - repeated storms</p> <p>"So foul and fair a day" - echoes the start of the play Macbeth's language. Paradox</p> <p>"filthy" - dirty but this is used to describe the witches and the state of their appearance and attire.</p> <p>"rapt," - dreamlike state (referenced numerous times throughout the play for Macbeth)</p> <p>'Sleep shall neither night nor day / Hang upon his penthouse lid' - What witches will do to the sailor - further links throughout the play to sleep and the lack of it.</p>
<p>Context</p>	<p>Role of women - the witches clearly set out an element of control over Macbeth and Banquo. We're not sure where they've come from, who/what they are, or what they have in mind when they say they plan to meet Macbeth. What we do know is that they've gathered amidst thunder and lightening and move about the fog and "filthy" air, which seems just as murky and mysterious as they are. Even Banquo and Macbeth are unsure about the sisters' identity when they meet them on the heath.</p> <p>Supernatural - the eerie setting of the play and the idea of witches. The play's subheadings and stage directions refer to the sisters as "witches." Understandably, given that they spend most of their time gathered around a bubbling cauldron, chanting, casting spells, conjuring visions of the future, and goading Macbeth into murder by making accurate predictions of the future (before they vanish into thin air, of course). The witches also do some interesting things with "Eye of newt and toe of frog, / Wool of bat and tongue of dog" which would have been considered typical supernatural behaviour of creating a spell. Their supernatural powers are what give her power outside of gender roles: the first witch recounts how a sailor's wife refused to give her a nut she was eating. In revenge, the first witch intends to sink her husband's boat and then conduct a spell to 'drain him dry as hay' - she intends to take away his ability to have children, this will also lead to something else: sleep shall neither night nor day hang upon his penthouse lid'. It is only through the supernatural that female characters are able to give unnatural (either literally or societally) powers.</p> <p>King James - the love of the supernatural and the control the witches are presenting over two masculine men</p>
<p>Themes</p>	<p>Power and control: The witches control over Macbeth by using his future to lure him into a false sense of security. This is also cleverly done with the fact that Macbeth is with his best friend.</p> <p>Supernatural/Witchcraft: Shakespeare not only using something that he knew King James would appreciate, he is using the element of gender to help reinforce the power of supernatural. He then solidifies the power of these women through their predictions.</p> <p>Predictions: Linking the idea of predictions through the idea of power. This is at the full front of the play where predictions and power fall onto Macbeth. The predictions become his focus for gaining maximum power.</p>

Reading:

Read to the punctuation. Ensure all stage directions are read.

Use the glossary for words you don't understand

Characters:

- First witch
- Second witch
- Third witch
- Macbeth
- Banquo
- Ross
- Angus

Links across the text:

Act 1 Scene 5- Lady Macbeth invokes evil spirits to **unsex [here] here'**, the idea here again (like the witches) is that the supernatural is needed for women to gain power.

Act 4 Scene 1- "Macbeth doth come" - link to the ending of the play "something wicked this way comes" - their demeanour towards Macbeth has completely changed. He is no longer described as 'Macbeth'.

Act 5 Scene 2- Imagery of clothing- **'now his title hangs loose upon him'**

<p>Deeper understanding</p>	<p>The sisters are called "witches" only once in the play—but they're called "weird" six. The word "weird" comes from the Old English term "wyrd," meaning "fate," so we're betting that they're in some way associated with the three fates of classical mythology. Since the "fates" are supposed to control man's destiny, calling them "weird" just might suggest that Macbeth doesn't have any control over his actions, and that his choices aren't really his to make.</p> <p>Macbeth's true feelings: After finding out about the witches' prophecies, there are hints that Macbeth's ambition has already been stoked. Interestingly he speaks in an 'aside'- hiding his true feelings. He reflects how 'two truths are told as happy prologues to the swelling act', the fact he considers the two great titles mere 'prologues' suggests how he wants so much more than he currently has. This is also evident when he reflects on the witches' prophecy: 'cannot be ill cannot be good'- the juxtaposition here reflecting his confusion. He also hint sat his hidden desires to kill Duncan: 'why do I yield to that horrid suggestion that doth unfix my hair and make my seated heart knock at my ribs?', although Macbeth does not reveal what this 'suggestion' is it is clear he's already considering regicide without Lady Macbeth's manipulation0- this is important, she doesn't manipulate him into doing something he doesn't want to do, she instead gets him to do something he himself already desires. Banquo notices this as he notes how 'our partner's rapt', it appears Lady Macbeth is correct when she asserts in Act 1 Scene 5 that Macbeth's 'face... is a book where men may read strange matters'.</p>
<p>Quotes</p>	<p>"What are these So withered and so wild in their attire, That look not like th' inhabitants o' th' Earth, And yet are on 't?—Live you? Or are you aught That man may question?" -</p> <p>"Fair is foul and foul is fair"</p> <p>"drain[ing] him dry as hay"</p> <p>"Speak, if you can: what are you?"</p> <p>"My noble partner"</p> <p>"Stay, you imperfect speakers"</p> <p>"What, can the devil speak true?"</p> <p>"The thane of Cawdor lives: why do you dress me In borrow'd robes?"</p> <p>"[Aside] Glamis, and thane of Cawdor! The greatest is behind."</p> <p>"Worthy Macbeth"</p>
<p>Terminology</p>	<p>Pathetic fallacy Foreboding Anthesis/Paradox Trochaic Tetrameter - The witches form of speech. They chant/it's very similar to a nursery rhyme almost childlike as if the witches want their audience to believe a level of innocence. Iambic Pentameter - Macbeth and Banquo's form of speech Exclamatory Rhetorical Simile Imperative (Link to power) Superlative</p>