

English Literature Paper 1, Section A: Macbeth

AO1: Read, understand and respond to texts.

AO2: Analyse the language, structure and form used by writers to convey meanings and effects, using relevant subject terminology where appropriate.

AO3: Show an understanding of the relationships between texts and the contexts in which they were written.

- 1 (a) Explore how Shakespeare presents the character of Lady Macbeth as being in control in this extract.

Refer closely to the extract in your answer.

Extract: AO2 (20)

- (b) In this extract, there is conflict between the characters.

Explain the importance of conflict elsewhere in the play.

In your answer you must consider:

- how conflict is shown
- the reasons for the conflict.

Essay: AO1/AO3 (20)

You should refer to the context of the play in your answer.

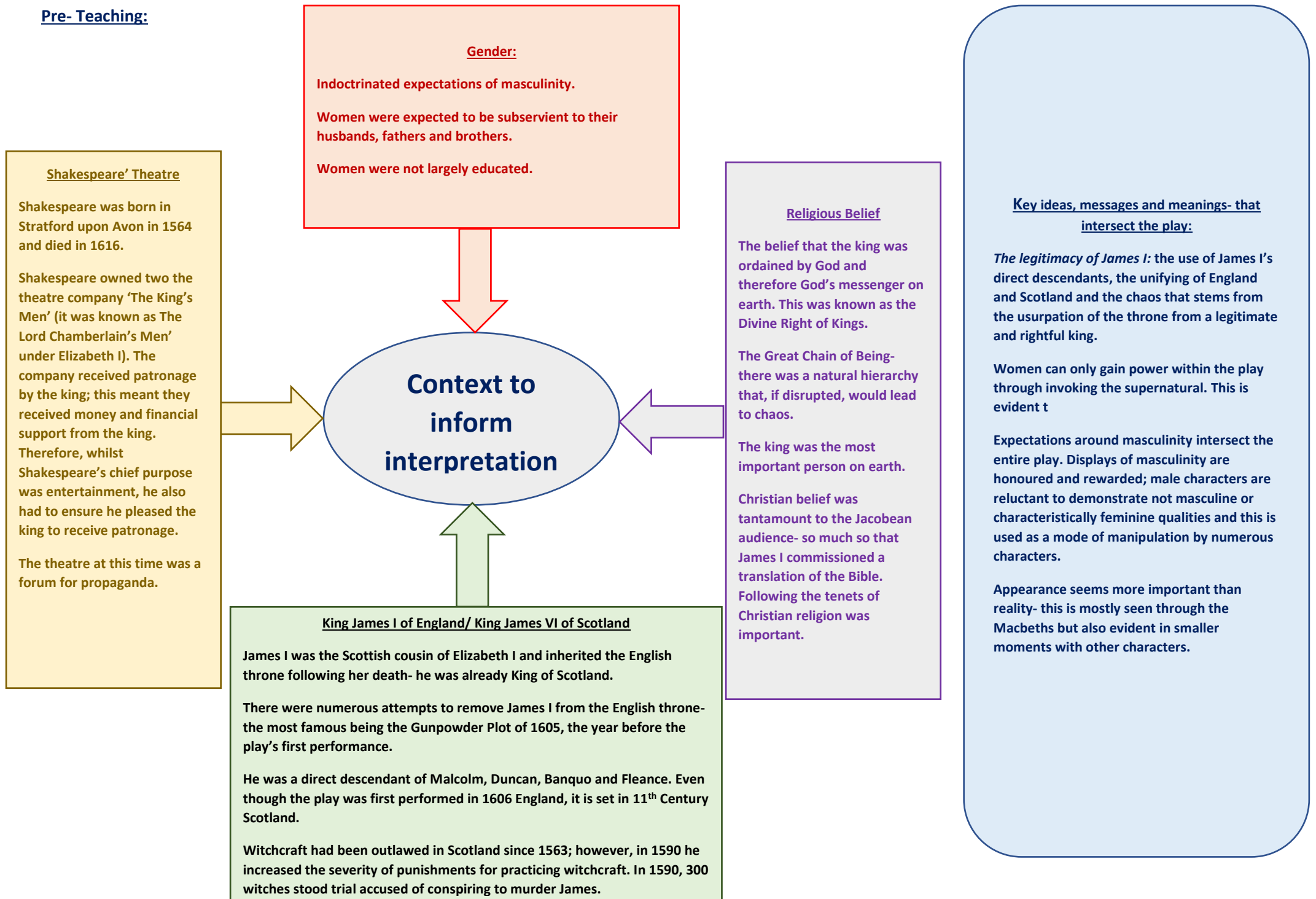
(Total for Question 1 = 40 marks)

Key Vocabulary

Textual	Universal
Eponymous	Valiant
Anti-hero	Masculinity (masculine)
Tragedy	Androgynous (androgyny)
Tragic-hero	Calculating
Tyrant (tyrannical)	Malicious (malevolent)
Usurp (usurper, usurpation)	Repent (repented, repentance)
Hamartia	Moral
Hubris	
Treachery (Treason, Treasonous, Treacherous, Traitor)	
Nobility	
Thanes	
Machiavelli (Machiavellian)	
Pathos	

Language	Structure	Form
Simile	Repetition	Soliloquy
Metaphor	Contrasts between characters	Dialogue
Personification	Juxtaposition	Silence
Dehumanising	How ideas change/develop	Stage directions
Oxymoron	Length of speech	Verse
Euphemism	Declaratives	Prose
Allusion	Imperatives	Past tense
Semantic Field	Asyndetic listing	Present tense
	Syndetic listing	Future tense
<u>The Word classes:</u>		Active voice
Noun		Passive voice
Verb		
Adjective		
Adverb		
Personal Pronoun		
Collective Pronoun		
Preposition/ Prepositional Phrase		

Pre- Teaching:



Extract: AO2

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">The response is simple and the identification of language, form and structure is minimal.Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none">The response is largely descriptive. There is some comment on the language, form and structure.Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none">The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none">The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none">The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.Relevant subject terminology is integrated and precise.

Level 3:

Firstly, Macbeth is shown to be excited about the thought of being king. This is evident when he says ‘two truths are told as happy prologues to the swelling act’. Here, Macbeth is thinking about how the witches’ prophecies have come true, which means he believes that he will be king. The use of the word ‘happy’ when talking about being Thane of Cawdor shows how Macbeth is excited at this title because it means he is more likely to be king. This is also reinforced through the length of sentences towards the end of his first speech as he speaks in longer sentences which shows his excitement. As a result, the audience can see how Macbeth is excited to be king.

Level 4:

Firstly, we can see Macbeth’s initial thoughts about wanting to become king. This is evident through the fact that his first thought following the revelation that he is going to be the new Thane of Cawdor is that ‘two truths are told as happy prologues to the swelling act’. Here, Macbeth is reflecting upon the fact that, since two of the witches’ prophecies have proven true, he could possibly be king. The fact he describes his new title as a ‘happy prologue’ almost belittles or trivialises the two titles he currently has- despite him being so well respected. This reveals the extent of Macbeth’s ambition here, as he sees these honours as insignificant in contrast to the idea of being king. Equally, the fact this is the first thing he thinks of reinforces how little regard he holds this new title in contrast to being king. This is also reinforced through the fact he initially states that ‘this supernatural soliciting cannot be ill’. Here, the use of declarative sentence suggests that Macbeth is trying to convince himself that his experiences with the witches are positive, again reflecting how his thoughts are entirely focused on being king- particularly since he places the idea that this ‘cannot be ill’ before questioning the witches’ motives by saying ‘cannot be good’.

Level 5:

Throughout this extract, Macbeth appears to be contemplating killing the king as a result of his ambition. This is firstly evident when, immediately after being informed he will be the new Thane of Cawdor says in an aside ‘two truths are told as a happy prologue to the swelling act’. Here, Macbeth is contemplating the witches’ prophecy that he will be king- especially considering their two previous prophecies have now come true. Significantly, Macbeth’s first thought is that of being king- which he refers to as a ‘swelling act’. Here, the adjectives ‘swelling’ has connotations of growth- significantly in present tense to suggest how Macbeth can’t even comprehend the growth of his power if he were to be king, as it seems endless. This is further juxtaposed with the idea that the titles, normally symbols of honour, are mere ‘happy prologues’ to his future as king. The fact he trivialises this, evident in contrasting adjectives, further shows how his ambitions to be king are driving him forwards. This is further evident through the constant shifts in sentence structure. Throughout his opening speech, Macbeth uses a range of short and long sentences- something which could convey his level of uncertainty- hence reflecting his uncertainty. This is also suggested through the juxtaposing declaratives ‘cannot be ill... cannot be good’- as he is uncertain over whether the witches’ prophecies will serve good or evil. Interestingly, however, he places the statement ‘cannot be ill’ first, perhaps reflective of how Macbeth is attempting to convince himself that the witches’ prophecies aren’t evil. This could also reflect the initial impulses of Macbeth- his desire to be king at any costs- before logic sets in, hence reinforcing the uncertainty of Macbeth’s beliefs. This uncertainty could also be reflected through the imperfect verse, particularly towards the end of the extract, which could also show how he is attempting to control his urges to kill the king yet is unable to. As a result, the audience can see how Macbeth’s initial thoughts are to contemplate killing the king.

Level 3

- Writes clearly in PETLRL structure
- Clearly explains what the quotations are showing.
- Clearly links to the question
- Explains the effect of language and structure.

Level 4

- Clearly follows PETLRL structure
- Links language, structure and form within the same paragraph.
- Analyses the specific impact of the words used
- Analyses the specific impact of the structure/ form.
- Embeds analysis firmly in what’s happening at that point in the text.

Level 5

- Constantly links to ideas across the extract: ‘a range of...’, ‘throughout’
- Explores precise impact of subtle word choices on the key idea
- Constant integration of terminologies to support analysis.
- Links analysis of language, structure and form together.
- Interprets- explores how meanings are constructed for the reader.

Essay: AO1/ AO3

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple with little personal response. There is little evidence of a critical style. Little reference is made to the content or themes of the text.
Level 2	5–8	<ul style="list-style-type: none"> The response may be largely narrative but has some elements of personal response. There is some evidence of a critical style but it is not always applied securely. Some valid points are made, but without consistent or secure focus.
Level 3	9–12	<ul style="list-style-type: none"> The response shows a relevant personal response, soundly related to the text. There is an appropriate critical style, with comments showing a sound interpretation. The response is relevant and focused points are made with support from the text.
Level 4	13–16	<ul style="list-style-type: none"> The response has a developed personal response and thorough engagement, fully related to the text. The critical style is sustained and there is well-developed interpretation. Well-chosen references to the text support a range of effective points.
Level 5	17–20	<ul style="list-style-type: none"> There is an assured personal response, showing a high level of engagement with the text. A critical style is developed with maturity, perceptive understanding and interpretation. Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Level 3:

Firstly, power is important to the character of Macbeth. This is evident when he says the witches placed a ‘barren sceptre in [his] gripe’. Here, Macbeth is reflecting upon the witches’ prophecies and is concerned that he won’t have any children. This makes him concerned because it challenges the power that he’s got because he doesn’t have any heirs to pass the crown onto. Also, during this time producing male heirs would have made you seem more powerful and masculine, something that Macbeth is worried he isn’t here. As a result, we can see the importance of power for Macbeth.

Level 4:

Firstly, for Macbeth being powerful is the most important, something which is shown through his concerns over not having children. After becoming king, Macbeth reflects upon the witches’ prophecies describing how they ‘upon [his head placed a fruitless crown’ and ‘placed a barren sceptre in [his] gripe’. Both of these allude to the fact that Macbeth has no heirs- male or female- to pass the crown onto. The fact he only speaks his concerns in soliloquy could reflect how ashamed he feels about the fact he hasn’t been able to produce heirs, particularly because at this time a masculine man would be one who could produce many male heirs; yet Macbeth himself has no children. This would therefore be a challenge to the power that Macbeth has. His preoccupation with this lack of power has previously be alluded to when Macbeth initially agrees to kill King Duncan and requests his wife ‘brings forth men children only’. Here, Macbeth is telling his wife to only produce male heirs. Again, this highlights Macbeth’s desire to pass his title onto a son so as to appear brave, masculine and ultimately powerful to his people. As a result, the audience can see how Macbeth becomes concerned over the power he has as a result of him not having any children.

Level 5:

Throughout the play, power seems inextricably linked to society’s ideals of masculinity. This is firstly evident through Macbeth’s concerns about his own masculinity- particularly his apparent inability to produce heirs. This is evident when he reflects upon the witches’ prophecies and relates how ‘upon [his] head they placed a fruitless crown’ and placed a ‘barren sceptre in [his] gripe’. Here, Macbeth is reflecting upon how the witches did not prophesise that he would have heirs to continue in his line (unlike Banquo). This reinforces the lack of power Macbeth perceives he has- he lists objects that would traditionally connote power- the crown and sceptre- yet acknowledges his inability to have children as a tarnish on these objects, thereby negating the apparent power he has. This is mostly evident in the ‘barren sceptre’- a phallic object in itself to reflect power and masculinity, yet the fact it is empty or ‘barren’ creates the image that his power is only for appearances sake, thus reflecting Macbeth’s larger preoccupation with masculinity and how he believes being masculine gives you power. Perhaps this is the reason for his ordering of the murders of Banquo and Fleance- not just because he sees them as a threat- but because he is attempting to prove the witches’ prophecies as wrong, thus reassuring to himself his ability to have children. This also reinforces the expectations placed upon men at the time- as it would have been seen as a sign or weakness, or lack of masculinity, to be unable to produce heirs, particularly male ones. This concept and concern with Macbeth is also reflected when he orders Lady Macbeth to ‘bring forth men children only’- demanding that his wife only give birth to sons. This could firstly reflect how Macbeth want a son to pass on his legacy. However, through demanding that his wife produces male heirs, Macbeth is negating his role and responsibility- relinquishing the blame for a failure to produce a male heir and instead placing the blame solely on his wife. Again this reinforces how much Macbeth struggles to cope with the demands and expectations placed upon him by society, something which ultimately leads to him going mad with power.

Level 3

- Follows the PETLR analytical writing structure
- Evidence clearly explained and linked to the question.
- Appropriate link between context and play established.

Level 4

- It follows the PETLLR analytical writing structure
- Offers interpretations of the question
- Detailed exploration of the quotations; the analysis is embedded in what’s going on at that point in the text and also explores character motivation.
- Context is used for inform analysis/ interpretation, rather than just referenced.

Level 5

- It follows the PETLRL analytical writing structure
- The point offers an interpretation of a key ideas or concept of the play.
- Perceptive analysis of quotations and character motivation
- Links multiple events together across the text.
- Offers multiple interpretations where appropriate.
- Response interlinks context and character motivation to explore how characters are influenced by society’s view.