

English III

**Essay: Choose 1**

**In a 10-sentence paragraph, answer the following question.**

Compare and contrast Macbeth with Banquo. Be sure to discuss Shakespeare's use of foil.

Choose a contemporary female fictional character who compares to Lady Macbeth. Be sure to make specific parallels.

**Email due Friday 1/10/2020 by 7:30 am**

**Vocabulary:**

inevitable

supplication

inviolate insidious

***Macbeth* Understanding Drama: Literary Terms:** For each of the terms give an example from the play *Macbeth* by William Shakespeare.

**Conflict** (external and internal)

**Foil**

**Soliloquy**

**Chorus**

**Tragic Flaw**

**Understanding Elizabethan Poetry:** Practice on 2 before exam

Be able to recognize and answer the following questions for an Elizabethan sonnet

Define sonnet

Form # stanza # lines

Theme

Figurative Language: example: simile, allusion, metaphor, alliteration

**Informational Text:** Paraphrase the following

Tragedy, branch of [drama](#) that treats in a serious and dignified style the sorrowful or terrible events encountered or caused by a heroic individual. By extension the term may be applied to other literary works, such as the [novel](#).

Although the word *tragedy* is often used loosely to describe any sort of disaster or misfortune, it more precisely refers to a work of art that probes with high seriousness questions concerning the role of man in the universe. The Greeks of [Attica](#), the ancient state whose chief city was [Athens](#), first used the word in the 5th century BCE to describe a specific kind of [play](#), which was presented at [festivals](#) in [Greece](#). Sponsored by the local [governments](#), these plays were attended by the entire community, a small admission fee being provided by the state for those who could not afford it themselves. The atmosphere surrounding the performances was more like that of a [religious ceremony](#) than entertainment. There were altars to the gods, with priests in attendance, and the subjects of the tragedies were the misfortunes of the heroes of legend, religious myth, and history. Most of the material was derived from the works of [Homer](#) and was common knowledge in the Greek communities. So powerful were the achievements of the three greatest Greek dramatists—[Aeschylus](#) (525–456 BCE), [Sophocles](#) (c.496– 406 BCE), and [Euripides](#) (c. 480–406 BCE)—that the word they first used for their plays survived and came to describe a literary genre that, in spite of many transformations and lapses, has proved its viability through 25 centuries.

Historically, tragedy of a high order has been created in only four periods and locales: Attica, in Greece, in the 5th century BCE; [England](#) in the reigns of [Elizabeth I](#) and [James I](#), from 1558 to 1625; 17th-century [France](#); and [Europe](#) and [America](#) during the second half of the 19th century and the first half of the 20th. Each period saw the development of a special orientation and emphasis, a characteristic style of [theatre](#). In the modern period, roughly from the middle of the 19th century, the idea of tragedy found embodiment in the collateral form of the [novel](#).

**On loose leaf answer the following questions with short answers (2-3 sentences). Please be sure to number your response.**

1. What are the similarities/differences between an epic hero and a tragic hero?
2. If you directed the opening scene of *Macbeth*, describe how you would convey the atmosphere and mood.
3. Characterize Macbeth in Act 1.
4. Characterize Lady Macbeth in Act 1.