CAPITOLO

14

Ambition and Wonder: *Macbeth*, *Othello* and *The Tempest*

"He was not of an age, but for all time!" — Ben Jonson, "To the memory of my beloved, the Author Mr. William Shakespeare", in the First Folio (1623)

OBIETTIVI

1. I can explain how James VI of Scotland became James I of England and how the court, the Gunpowder Plot, witchcraft and the first colonies shaped the plays of his reign.
2. I can outline *Othello*, *Macbeth* and *The Tempest*, describe the late plays and explain why the First Folio matters.
3. I can analyse a Shakespearean soliloquy or speech: situation, line of thought, images, rhythm.
4. I can hold a text together with substitution, ellipsis, reference and discourse markers of the right register.
5. I can take part in a formal debate with rebuttals and write a literary essay with a thesis and embedded quotations.
6. I can reflect on my year and plan my summer revision and my goals for Year 4.

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On 24 March 1603 Elizabeth I died, and James VI of Scotland became king of England too. For Shakespeare, aged thirty-eight, the new reign brought a new patron: within two months his company became the King's Men. In the following years he wrote the plays that many readers consider his greatest — *Othello*, *King Lear*, *Macbeth* — and then a group of strange, beautiful plays about shipwrecks, lost children and forgiveness, ending with *The Tempest*.

This last chapter of the year follows Shakespeare from ambition to wonder: you read two soliloquies by Macbeth, Prospero's farewell to his magic show and Iago's warning about the "green-eyed monster". You also learn how good writers hold a text together, look back over the grammar of the year, spend an evening at Shakespeare's Globe with Giulia's class, debate, and write a literary essay.

14.1 History and Society: the Jacobean Age, 1603–1611

The timeline (Figura 14.1) shows how much happened in a few years: a new dynasty, a plot to kill the king, a new law against witches, the first lasting English colony in America — and Shakespeare's great tragedies and late plays.

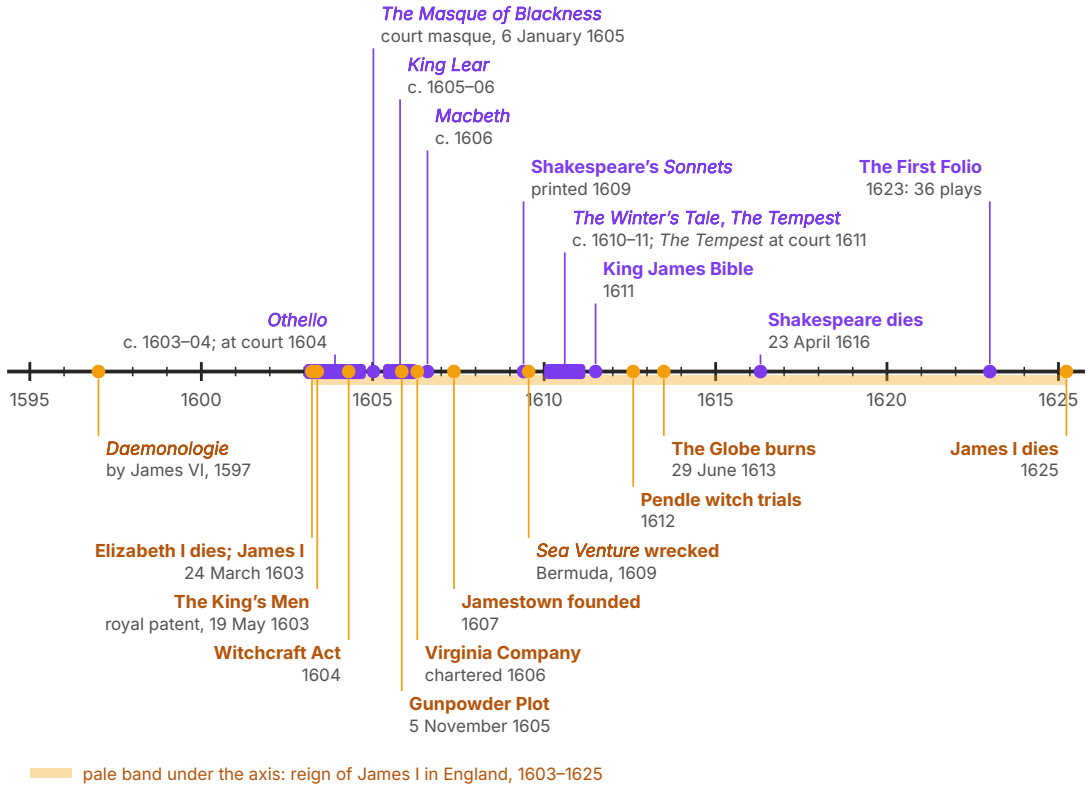

Figura 14.1 The first years of James I and Shakespeare's last plays on a proportional time axis (ticks every year, labels every 5 years). Above the axis, literature and the stage (violet); below it, history (amber). Bars show plays whose date is known only within a year or two.

14.1.1 A Scottish king for England

Elizabeth I died childless, without naming an heir. The crown passed to her cousin **James VI of Scotland**, the son of Mary, Queen of Scots, and the great-great-grandson of Henry VII through Henry's daughter Margaret (chapter 8). King of Scotland since 1567, when he was a baby of thirteen months, he was proclaimed in London on the day of Elizabeth's death and crowned in Westminster Abbey on 25 July 1603 as **James I** of England.

The new reign is called **Jacobean** (*giacomiano*), from *Jacobus*, the Latin form of James. For the first time England and Scotland had the same king: the **Union of the Crowns** (1603). It was a personal union, not a political one: the two kingdoms kept separate parliaments, laws and churches. James called himself "King of Great Britain" from 1604, but the English Parliament refused a full union, which came only with the Acts of Union of 1707 (next year's book).

14.1.2 The King's Men and the court

On 19 May 1603 a royal patent took the Lord Chamberlain's Men under the king's protection as the **King's Men**. It names nine actors, among them William Shakespeare, Richard Burbage, John Heminges and Henry Condell. The company played often at court, and in 1608 it took over the Blackfriars, an indoor theatre lit by candles, where it began to perform in 1609, keeping the Globe for the summer.

The Jacobean court also loved a newer, more expensive kind of show, the **masque** (*masque*, spettacolo di corte): an evening of poetry, music, dance, rich costumes and moving scenery, in which courtiers danced as gods, nymphs or virtues. Ben Jonson wrote the words of many masques and the architect Inigo Jones designed the stage machines; in *The Masque of Blackness* (Whitehall, 6 January 1605) Queen Anne herself and her ladies danced the main roles. *The Tempest* contains a short masque of its own (T3).

14.1.3 Gunpowder, treason and plot

English Catholics had hoped that James, the son of a Catholic queen, would allow them to practise their religion. They were soon disappointed. A small group led by **Robert Catesby** decided to blow up the House of Lords during the State Opening of Parliament, killing the king and the lords together, and filled a cellar under the chamber with gunpowder. On the night of 4–5 November 1605 a search found one of them, **Guy Fawkes**, guarding 36 barrels. Catesby was killed a few days later; the other plotters were tried and executed. The **Gunpowder Plot** (*la Congiura delle polveri*) is still remembered every 5 November on Bonfire Night.

One of those executed was a Jesuit priest, **Henry Garnet**, who had learnt of the plan in confession. At his trial in 1606 he was attacked for defending **equivocation** (*equivocazione*, restrizione mentale): giving an answer that is true in one sense but leads the listener to understand something false, so as not to lie openly under oath. The word became famous that year. In *Macbeth* a drunken porter imagines that he is the gatekeeper of hell and welcomes "an equivocator, that could swear in both the scales against either scale" (II.3); many scholars think the audience of 1606 heard an allusion to Garnet.

ERRORE FREQUENTE

✗ «Guy Fawkes guidava la Congiura delle polveri.» → ✓ Il capo era Robert Catesby; Fawkes, un soldato esperto di esplosivi, era l'uomo che sorvegliava la polvere e fu arrestato nella cantina. È famoso perché fu preso sul fatto.

✗ «Nel 1603 nasce il Regno Unito di Gran Bretagna.» → ✓ Nel 1603 c'è solo l'**unione delle corone**: un re per due regni distinti. Il Regno di Gran Bretagna nasce con gli Atti di Unione del 1707.

14.1.4 Witches and the king

James was deeply interested in witchcraft. In 1590 the trials at North Berwick, near Edinburgh, accused dozens of people of having raised storms by magic against the ship that brought him home from Denmark with his young wife, Anne; James took part in some of the questioning. In 1597 he published *Daemonologie*, a dialogue that defends the reality of witches and the duty to punish them, and in 1604 a new **Witchcraft Act** made it a crime punishable by death to call up or consult evil spirits.

A play about Scottish witches, a murdered Scottish king and the ancestors of the Stuarts was therefore a play for the King's Men to perform for their patron. In *Macbeth*, Banquo — whom the chronicles of the time made the founder of James's family, a legend that historians no longer accept — is promised that his descendants will be kings, and in Act IV the witches show Macbeth a procession of eight kings of Banquo's line.

14.1.5 Across the Atlantic

Elizabeth's colonists in Virginia had failed (chapter 8). In 1606 James granted a charter to the **Virginia Company**, which in 1607 founded Jamestown, the first permanent English settlement in America. In 1609 the flagship of a supply fleet, the *Sea Venture*, carrying about 150 people, was separated from the others by a hurricane and deliberately run onto the reefs of **Bermuda**. Everyone on board reached land. The castaways spent about nine months on the uninhabited island, built two small ships and reached Jamestown in May 1610, where everybody had given them up for dead.

Their story reached London in letters and pamphlets. One of the survivors, William Strachey, described the storm and the island in a long letter dated 15 July 1610 (printed only in 1625). Shakespeare knew people in the Virginia Company, and most scholars believe he read Strachey's letter before writing *The Tempest*, in which Ariel mentions "the still-vex'd Bermoothes" (I.2), the always-stormy Bermudas.

14.2 Literature: the Great Tragedies and the Late Plays

14.2.1 The great tragedies

In chapter 13 you studied *Hamlet*, the tragic hero and hamartia. In the following years Shakespeare wrote the tragedies that critics often call the "great tragedies": *Othello* (c. 1603–04); *King Lear* (c. 1605–06), in which an old king of ancient Britain divides his kingdom between the two daughters who flatter him, disinherits the honest Cordelia and goes mad in a storm; and *Macbeth* (c. 1606). The Roman tragedies *Antony and Cleopatra* and *Coriolanus* followed. In each one a powerful man destroys what he loves most, partly through his own choices.

14.2.2 Othello: the outsider

Othello, the Moor of Venice was written around 1603–04: the accounts of the Master of the Revels record a performance at court on 1 November 1604. Othello, a black general — a "Moor" — serves the Republic of Venice. He secretly marries Desdemona, the daughter of the senator Brabantio, who accuses him of having used witchcraft to win her; but the Senate needs Othello against the Turks and sends him to defend Cyprus, and Desdemona goes with him.

Othello's ensign, **Iago**, hates him: Othello has promoted a younger officer, Cassio, instead of him, and Iago suspects other wrongs. In Cyprus he patiently persuades Othello that Desdemona is unfaithful with Cassio. His "proof" is a handkerchief, Othello's first gift to Desdemona, which Iago's wife Emilia finds and gives to her husband. Mad with jealousy, Othello smothers Desdemona in her bed. Emilia reveals the truth and is killed by Iago; Othello, understanding too late, kills himself, "one that loved not wisely but too well" (V.2).

Iago is one of Shakespeare's most frightening characters because he tells the audience exactly what he is: "I am not what I am" (I.1). He gives several reasons for his hatred, and none of them seems enough. The play is also about the **outsider**: Venice admires Othello as a soldier but not as a son-in-law, and Iago uses its prejudices — and Othello's own insecurity — as weapons. The source is an Italian novella by Giraldi Cinthio (see Connections).

14.2.3 Macbeth: ambition and the supernatural

Macbeth (c. 1606), Shakespeare's shortest tragedy, was first printed in the First Folio. Its source is Holinshed's *Chronicles* (1587). The real Macbeth was king of Scotland from 1040 to 1057, after Duncan I, a young man, was killed fighting his troops; Shakespeare made him the murderer of an old, gentle king who is a guest in his house.

Returning from a victory, Macbeth and his friend Banquo meet three witches, the "weird sisters" (*weird* comes from Old English *wyrd*, fate: chapter 3). They greet Macbeth as thane of Glamis, thane of Cawdor and future king, and tell Banquo that his children will be kings. When the title of Cawdor comes to him at once, Macbeth begins to dream of murder; encouraged by his wife, he kills King Duncan in his sleep and takes the crown. He has Banquo murdered, but Banquo's son Fleance escapes. New **prophecies** (*profezie*) seem to make him safe: he must beware Macduff, but no man "of woman born" can harm him, and he will not be defeated until Birnam Wood comes to Dunsinane (Figura 14.2). He has Macduff's wife and children killed; Lady Macbeth, tormented by guilt, walks in her sleep and dies. Malcolm, Duncan's son, invades from England with soldiers carrying branches cut in Birnam Wood, and Macduff, who was born by a surgical operation, kills Macbeth.

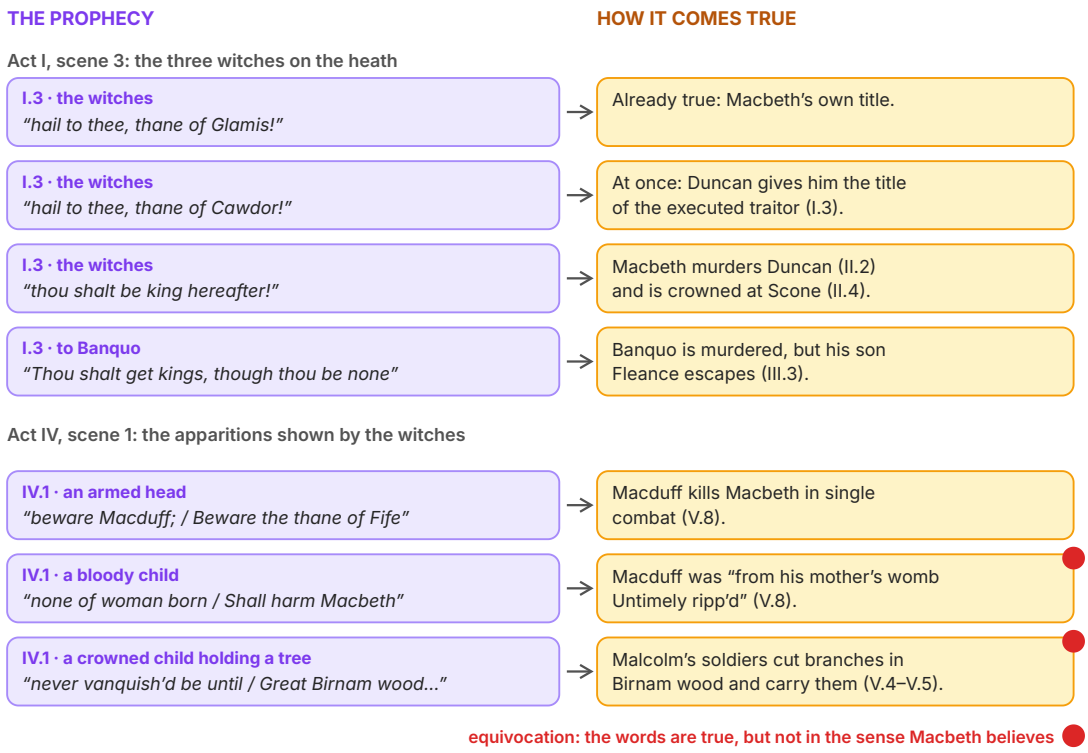

Figura 14.2 The prophecies in *Macbeth* and how they come true (act and scene in brackets). The three prophecies of Act IV are examples of equivocation: Macbeth takes them as promises of safety, but they are true in a sense he does not expect.

The play is a study of **ambition**: Macbeth knows that he has “no spur / To prick the sides of my intent, but only / Vaulting ambition” (I.7). It is also a study of **guilt**, expressed in images of **blood** — Macbeth’s hand would turn the sea red, “Making the green one red” (II.2), and his sleepwalking wife cries “Out, damned spot!” (V.1) — and of **sleep**: “Macbeth does murder sleep” (II.2). The witches’ prophecies are equivocations, like Garnet’s: “Fair is foul, and foul is fair” (I.1). Do they cause Macbeth’s crimes, or only reveal a desire that was already there? The play never answers: this is the question of your essay in the Writing section. Figura 14.3 maps the places of the play.

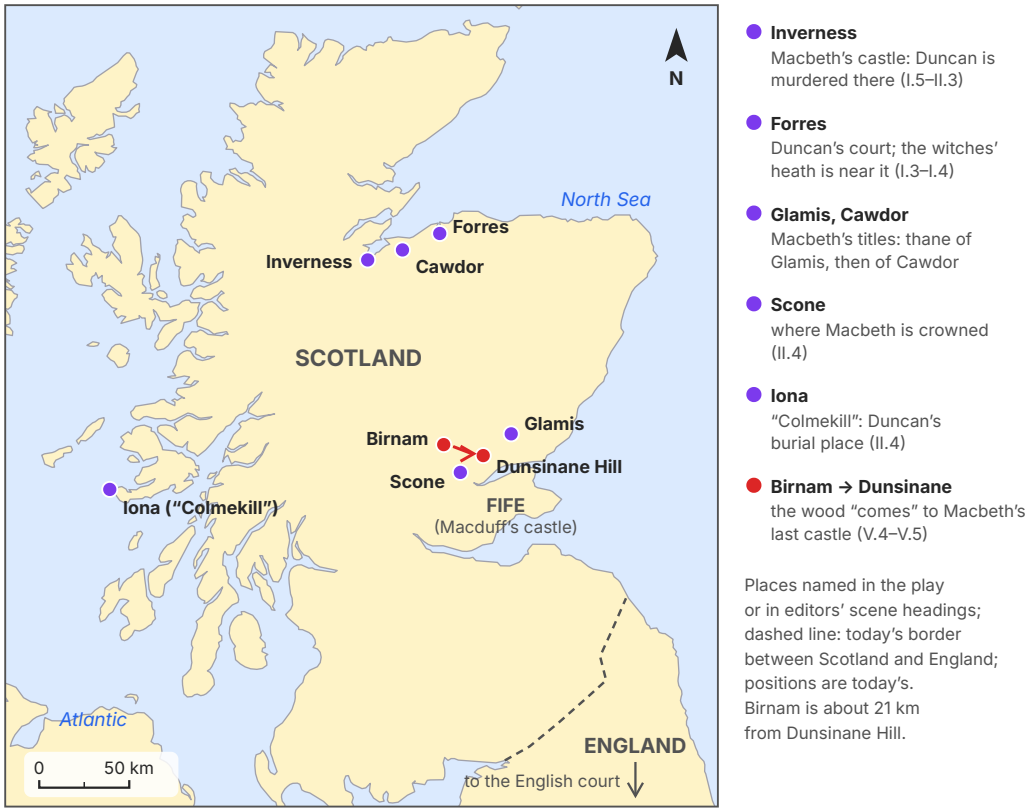

Figura 14.3 The Scotland of *Macbeth*: places named in the play or in editors' scene headings, at their real positions. Duncan is buried on Iona, the "Colmekill" of the play. Coastline: Natural Earth.

14.2.4 The late plays

Around 1608 Shakespeare's writing changed direction. His last plays written alone — *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest* — are known as the **late plays** (*gli ultimi drammi*), or "romances", the name the critic Edward Dowden gave them in 1877: like the medieval *romance* of chapter 5, they are full of long journeys, marvels and families scattered and reunited. Children are lost and found after many years, storms and shipwrecks drive the action, magic and the gods intervene, and a story that begins as a tragedy ends in reconciliation and forgiveness. In *The Winter's Tale* (c. 1610–11), King Leontes of Sicilia, mad with jealousy like Othello, loses his wife and his baby daughter; sixteen years later the daughter is found and a statue of the queen comes to life. "Romance" is a label of later critics: the First Folio prints *The Winter's Tale* and *The Tempest* among the comedies and *Cymbeline* among the tragedies.

These plays were written for a company that now also played indoors at the Blackfriars, with music and candlelight, and for a court that loved masques. After them Shakespeare wrote with

John Fletcher (chapter 11): *Henry VIII* and *The Two Noble Kinsmen* (both c. 1613). During a performance of *Henry VIII*, on 29 June 1613, the first Globe burned down (English 2, Unit 10).

14.2.5 The Tempest: magic, power and forgiveness

The Tempest (c. 1610–11) was performed at court on 1 November 1611 and again in the winter of 1612–13 for the wedding of the king's daughter, Princess Elizabeth. Unusually for Shakespeare, it respects the unities of time and place: the action takes place on one island in about three hours, roughly the time of a performance. Twelve years earlier **Prospero**, Duke of Milan, more interested in his books than in government, was deposed by his brother **Antonio** with the help of **Alonso**, King of Naples, and set adrift with his small daughter **Miranda**. On an island he became a powerful magician, freed the spirit **Ariel** and made **Caliban**, the son of the witch Sycorax, his slave (Figura 14.4).

When a ship carrying Alonso and Antonio home from Tunis passes near the island, Prospero raises a storm and scatters the passengers on the shore. Alonso's son Ferdinand and Miranda fall in love; Antonio and Alonso's brother Sebastian plan to murder the king; Caliban and two drunken servants plot to kill Prospero. Prospero controls everything, and in the end, instead of taking revenge, he forgives his enemies — "the rarer action is / In virtue than in vengeance" (V.1) — frees Ariel, gives up his magic and prepares to return to Milan. Miranda, who has never seen other people, cries "O brave new world, / That has such people in't!" (V.1).

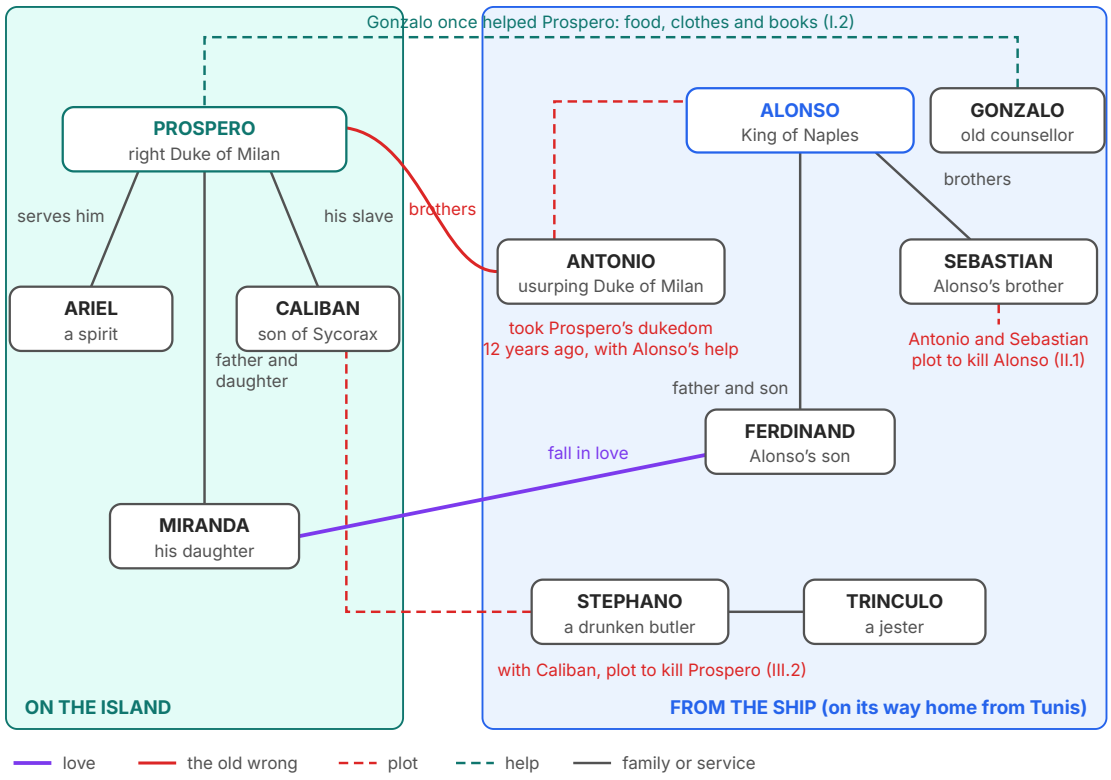

Figura 14.4 *The Tempest*: who is who. The island people on the left, the passengers of the shipwrecked royal ship on the right. Relationships are those stated in the play; Prospero's backstory is told in I.2.

The Tempest has been read in very different ways; present them as **readings**, not as facts. Many 19th-century critics saw Prospero, who gives up his magic at the end, as Shakespeare saying goodbye to the theatre. In the 20th century, writers from former colonies read the play as a story of colonisation: Caliban says "This island's mine, by Sycorax my mother, / Which thou takest from me" and "You taught me language; and my profit on't / Is, I know how to curse" (I.2), and the Martinican poet Aimé Césaire rewrote it from his point of view in *Une Tempête* (1969). These are **colonial readings** (*letture coloniali e postcoloniali*): interpretations of a text in the light of European colonisation, which in 1611 was just beginning.

14.2.6 The First Folio (1623)

Shakespeare published his poems, but not his plays: about half of them had appeared in cheap quartos (chapter 11), some in good texts, some in poor ones, and the others existed only in the company's manuscripts. In 1623, seven years after his death, his fellow actors **John Heminges** and **Henry Condell** published *Mr. William Shakespeares Comedies, Histories, & Tragedies*, a large

and expensive volume in folio (each sheet folded once, for big pages), now known as the **First Folio** (*il First Folio*, la prima edizione in-folio). It contains 36 plays (Figura 14.5); eighteen of them, among them *Macbeth*, *The Tempest*, *Julius Caesar* and *Twelfth Night*, had never been printed before and would probably be lost without it. Perhaps about 750 copies were printed; more than 230 are known to survive.

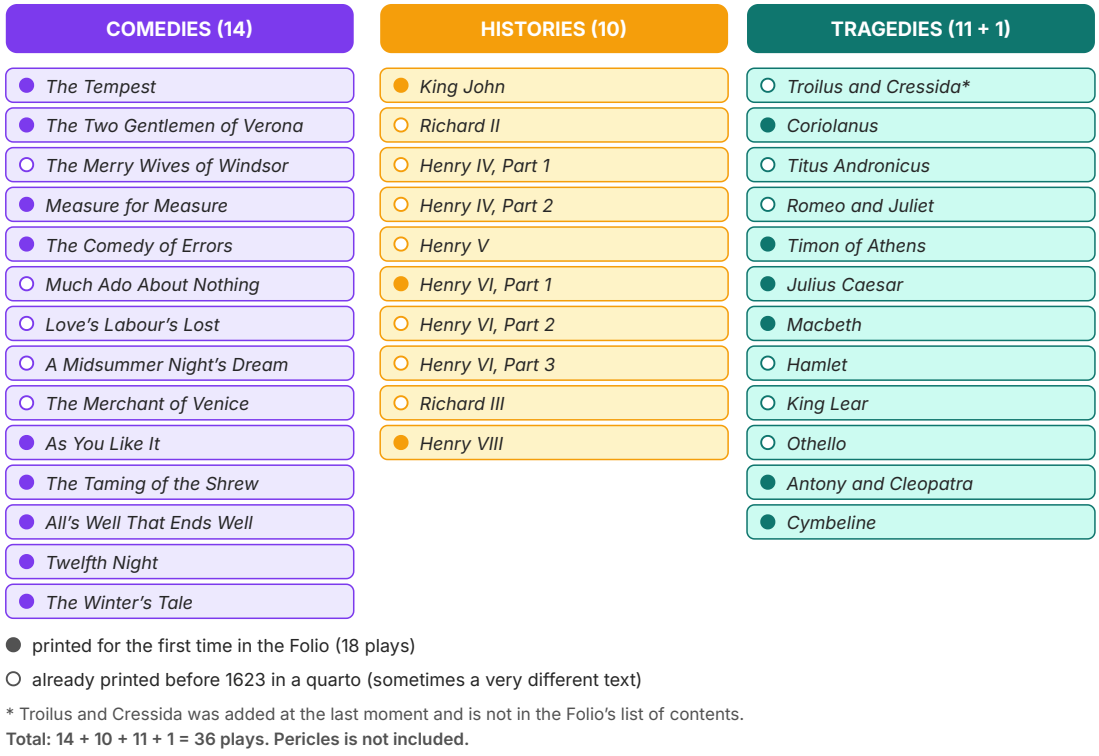

Figura 14.5 The 36 plays of the First Folio (1623), in the order of the book, with the categories of its list of contents. The Folio's three categories are not ours: *The Winter's Tale* and *The Tempest* are among the comedies, *Cymbeline* among the tragedies.

The Folio opens with an engraved portrait of Shakespeare by Martin Droeshout and with poems in his praise. In the most famous, Ben Jonson calls him the "Sweet Swan of Avon" and predicts his future: "He was not of an age, but for all time!"

DA RICORDARE

The First Folio, 1623. Editors: John Heminges and Henry Condell, actors of the King's Men. 36 plays: 14 comedies, 10 histories, 11 tragedies + *Troilus and Cressida*, added late. 18 plays printed there for the first time. Not included: *Pericles*, the poems, the *Sonnets*.

14.3 Texts: Ambition, Jealousy and Dreams

Four passages: Macbeth near the end and before the murder of Duncan, Prospero after the masque, Iago warning Othello. The texts are printed in modern spelling from the MIT Shakespeare (the public-domain Moby edition of the Globe text). Read each passage aloud first: these lines were written to be heard.

14.3.1 T1 · William Shakespeare, *Macbeth*, Act V, scene 5: "Tomorrow, and tomorrow, and tomorrow"

Context. Macbeth is king, but alone. His thanes have left him, the English army is near, and he waits in his castle at Dunsinane, trusting the witches' promises. He hears women crying; his servant Seyton returns with the news: "The queen, my lord, is dead."

Tabella 14.1 T1 — *Macbeth*, V.5.19–30. Text of the MIT Shakespeare (the public-domain Moby edition of the Globe text), checked against Project Gutenberg eBook #100; lines numbered as in the MIT text; apostrophes typeset.

She should have died hereafter;	
There would have been a time for such a word.	20
To-morrow, and to-morrow, and to-morrow,	
Creeps in this petty pace from day to day	
To the last syllable of recorded time,	
And all our yesterdays have lighted fools	
The way to dusty death. Out, out, brief candle!	25
Life's but a walking shadow, a poor player	
That struts and frets his hour upon the stage	
And then is heard no more: it is a tale	
Told by an idiot, full of sound and fury,	
Signifying nothing.	30

Glosses. *hereafter*: later, at another time · *such a word*: such news (the word "dead") · *petty pace*: small, slow steps · *recorded time*: the time of history, everything that will ever be written · *lighted fools the way*: shown fools the way with a light, as a servant with a candle · *dusty death*: death and the grave ("dust to dust") · *player*: actor · *struts and frets*: walks proudly and worries noisily · *signifying*: meaning.

Analysis

Form. A soliloquy (chapter 10) in broken blank verse. Line 21 has eleven syllables: the three "to-morrows" drag the rhythm, so that time itself seems to creep. Most sentences end in the middle of a line, like a mind that cannot find rest.

Language. The speech is built on a series of **metaphors** for life, each darker than the last: a slow walk towards the grave, a *brief candle*, a *walking shadow*, a bad actor who shouts for an hour and is forgotten, a story told by an idiot. Notice the alliteration of *day to day*, *dusty death*, and the strong contrast between *sound and fury* and *nothing*, the last, isolated word.

Themes. Macbeth killed to possess the future — the crown, a dynasty — and now the future is only a meaningless repetition of days; even his wife's death hardly touches him. The image of the actor is especially strong on a stage: the man who says it is himself a "poor player" strutting for his hour.

1. Why does Macbeth say that his wife "should have died hereafter"? Give two possible meanings.
2. Find three metaphors for human life in the speech. Which do you find the most powerful, and why?
3. How does the rhythm of l. 21 express the meaning of the words?
4. What do the images of the candle and the actor have in common?
5. How has Macbeth changed since the beginning of the play, when he was a brave and admired soldier?

ESEMPIO SVOLTO

Reading a soliloquy in four steps: T1.

1. **Situation.** Who speaks, to whom, at what moment? Macbeth, alone, just after hearing that his wife is dead, before the last battle.
2. **Line of thought.** Divide the speech into movements: ll. 19–20, reaction to the news; ll. 21–25, time as an endless repetition that leads to death; ll. 25–30, life as a candle, a shadow, an actor, a story without meaning.
3. **Key images** and their fields: light (*lighted*, *candle*, *shadow*), the theatre (*player*, *stage*), language (*syllable*, *tale*, *signifying*).
4. **Sound and rhythm.** Scan the most striking line. l. 21: to-MOR | row AND | to-MOR | row AND | to-MOR | row — five iambs and a feminine ending; the weak word *and* receives a beat, and the line sounds tired and mechanical. End with one sentence of interpretation: *The speech turns the ambition that drove Macbeth into an image of total emptiness.*

14.3.2 T2 · William Shakespeare, *Macbeth*, Act II, scene 1: "Is this a dagger"

Context. It is night at Macbeth's castle in Inverness. King Duncan is asleep. Lady Macbeth will strike a bell when all is ready ("when my drink is ready", Macbeth tells his servant). Macbeth sends his servant away and remains alone.

Tabella 14.2 T2 — *Macbeth*, II.1.41–51. Text of the MIT Shakespeare (the public-domain Moby edition of the Globe text), checked against Project Gutenberg eBook #100; lines numbered as in the MIT text; apostrophes typeset.

Is this a dagger which I see before me,	
The handle toward my hand? Come, let me clutch thee.	
I have thee not, and yet I see thee still.	
Art thou not, fatal vision, sensible	
To feeling as to sight? or art thou but	45
A dagger of the mind, a false creation,	
Proceeding from the heat-oppressed brain?	
I see thee yet, in form as palpable	
As this which now I draw.	
Thou marshall'st me the way that I was going;	50
And such an instrument I was to use.	

Glosses. *clutch*: take hold of · *fatal*: deadly, and sent by fate · *sensible to feeling*: that can be touched · *proceeding from*: coming from · *heat-oppressed*: overheated, feverish · *palpable*: solid, that can be touched · *this which now I draw*: his own dagger, which he pulls out · *marshall'st*: lead, guide.

Analysis

Form. A soliloquy made of questions: Macbeth speaks to an object that is not there, uses *thou*, the familiar form, and his questions show a mind divided between reason and imagination. The verse is regular blank verse, but full of pauses.

Language. The words of the senses — *see*, *clutch*, *feeling*, *sight*, *palpable* — collide with the words of illusion — *vision*, *dagger of the mind*, *false creation*. In the last two lines the dagger is no longer something he sees but something that *leads* him: the imagination has taken command of the body.

Themes. Is the dagger supernatural, like the witches, or a hallucination produced by guilt and desire? Macbeth himself does not know. The speech shows the moment before the crime,

when the murder already exists in his mind: what we imagine, the play suggests, prepares what we do.

1. Where is Macbeth, and what is he going to do?
2. Which words in the passage belong to the senses, and which to illusion?
3. What two explanations of the dagger does Macbeth consider?
4. How does the dagger change role in the last two lines?

14.3.3 T3 · William Shakespeare, *The Tempest*, Act IV, scene 1: "Our revels now are ended"

Context. To celebrate the engagement of Miranda and Ferdinand, Prospero has asked Ariel and the other spirits to perform a masque in which the goddesses Iris, Ceres and Juno bless the couple. Suddenly Prospero remembers Caliban's plot against his life, and the spirits vanish. Seeing Ferdinand's surprise, Prospero speaks to him.

Tabella 14.3 T3 — *The Tempest*, IV.1.163–173. Text of the MIT Shakespeare (the public-domain Moby edition of the Globe text), checked against Project Gutenberg eBook #100; lines numbered as in the MIT text; apostrophes typeset. In l. 169 the MIT text prints "Ye"; we print "Yea", the reading of the First Folio (1623) and of eBook #100.

Our revels now are ended. These our actors,	
As I foretold you, were all spirits and	
Are melted into air, into thin air:	165
And, like the baseless fabric of this vision,	
The cloud-capp'd towers, the gorgeous palaces,	
The solemn temples, the great globe itself,	
Yea, all which it inherit, shall dissolve	
And, like this insubstantial pageant faded,	170
Leave not a rack behind. We are such stuff	
As dreams are made on, and our little life	
Is rounded with a sleep.	

Glosses. *revels*: entertainments, festive shows · *foretold*: told before · *baseless fabric*: a building without foundations · *vision*: the show they have just seen · *cloud-capp'd*: with their tops in the clouds · *all which it inherit*: everyone and everything that lives on the earth · *insubstantial pageant*: show without solid matter · *rack*: a small cloud · *made on*: made of · *rounded with*: surrounded by, completed by.

Analysis

Form. One long sentence of blank verse, from *And, like* to *behind*, builds a list of ever larger things — towers, palaces, temples, the globe — and then lets them all *dissolve*. Many lines run on without a pause (*spirits and / Are melted*), so the verse itself seems to melt.

Language. The speech compares the masque to the whole world, and the world to a show. *The great globe itself* is the earth, but an audience in 1611 could also hear the name of the Globe, the theatre where the play may have been performed. The final metaphor is one of the most famous in English: human beings are made of the same stuff as dreams, and life is surrounded by sleep, before birth and after death.

Themes. The theatre is an image of life: everything we see on stage — and in the world — will disappear. Yet the tone is calm, not desperate like Macbeth's in T1: Prospero is disturbed ("Sir, I am vex'd", he says immediately afterwards), but he accepts the end of things.

1. Who were the "actors" of the masque, and what happened to them?
2. List the things that will "dissolve". In what order are they arranged?
3. Explain the double meaning of "the great globe itself".
4. Compare the image of life in T3 with the one in T1. What is similar, and what is different in tone?
5. Do you think "We are such stuff / As dreams are made on" is a sad or a consoling idea? Why?

14.3.4 T4 · William Shakespeare, *Othello*, Act III, scene 3: "the green-eyed monster"

Context. Iago has begun to suggest that Desdemona and Cassio are lovers, without saying it openly. Othello asks him to speak his thoughts. Iago refuses — and then warns him.

Tabella 14.4 T4 — *Othello*, III.3.188–193. Text of the MIT Shakespeare (the public-domain Moby edition of the Globe text), checked against Project Gutenberg eBook #100; lines numbered as in the MIT text; apostrophes typeset.

O, beware, my lord, of jealousy;	
It is the green-eyed monster which doth mock	
The meat it feeds on; that cuckold lives in bliss	190
Who, certain of his fate, loves not his wronger;	
But, O, what damned minutes tells he o'er	
Who dotes, yet doubts, suspects, yet strongly loves!	

Glosses. *doth mock the meat it feeds on*: plays cruelly with the person it devours, like a cat with a mouse · *cuckold*: a man whose wife is unfaithful · *certain of his fate*: who knows the truth · *his*

wronger: the wife who has betrayed him · *tells he o'er*: he counts · *dotes*: loves too much.

Analysis. The speech is a masterpiece of dramatic irony (chapter 12): the audience knows that Iago is the source of the jealousy he warns against. By describing the pain of a man who "dotes, yet doubts", he puts the doubt into Othello's mind. The personification of jealousy as a green-eyed monster has passed into everyday English.

1. Why is it ironic that Iago warns Othello against jealousy?
2. According to Iago, who is happier: a man who knows that his wife is unfaithful, or a man who suspects it? Why?
3. Find two pairs of opposite verbs in the last line. What state of mind do they describe?

> **ERRORE FREQUENTE**
>
> ✗ "Lead on, Macduff" → ✓ *Lay on, Macduff* (V.8): «colpisci, attacca!», non «fai strada». ✗ "Bubble, bubble, toil and trouble" → ✓ *Double, double toil and trouble* (IV.1).
>
> ✗ «Nel monologo di T1 Macbeth spera nel domani.» → ✓ *To-morrow, and to-morrow* esprime il contrario: il futuro è una ripetizione senza senso. Leggi sempre l'immagine nel suo contesto.

14.4 Language: Cohesion and Discourse Markers

14.4.1 What holds a text together?

Compare two versions of the same idea. *Macbeth meets three witches. The witches promise Macbeth the crown. Macbeth believes the witches. Banquo does not believe the witches.* — *Macbeth meets three witches who promise him the crown. He believes them; Banquo doesn't.* The second is shorter and clearer because its sentences are linked. These links are called **cohesion** (*coesione*), and at B2 you use four kinds: **substitution**, **ellipsis**, **reference** and **discourse markers** — including the linkers you already know (English 2; chapter 7), now put into a system.

14.4.2 Substitution: so, not, do so, one / ones

Substitution (*sostituzione*) replaces a word or a clause with a short form, so that you do not repeat it.

Tabella 14.5 Substitution

Form	Replaces	Example
so / *not* after *think, hope, expect, suppose, believe, imagine, guess, be afraid*	a *that*-clause	"Will Malcolm win?" "I think so." / "I hope so." / "I'm afraid not." / "I hope not."
negative with *think, expect, believe, suppose*	a negative clause	"Is Lady Macbeth innocent?" "I don't think so." (more natural than *I think not*, which is formal)
do / *does* / *did*; *do so*	a verb phrase	Banquo didn't trust the witches, but Macbeth did. · Prospero promised to free Ariel, and he did so. (*do so*: formal)
So do I / *Neither have I* (English 2, Unit 12)	a whole sentence	"I've read *Macbeth*." "So have I."
one / *ones*	a countable noun	*Hamlet* is a long play; *Macbeth* is a short one. · I prefer the late plays to the early ones.

GRAMMAR IN ITALIANO

La sostituzione. Dopo *think, hope, expect, suppose, be afraid* l'inglese usa *so* e *not* per non ripetere una frase: *I think so* = credo di sì; *I hope not* = spero di no; *I'm afraid so* = purtroppo sì. Con *think, believe, expect* il negativo più comune è *I don't think so*; con *hope* e *be afraid* solo *not* (mai ✗ *I don't hope so*).

Confronto con l'italiano. L'italiano dice «di sì / di no» o «lo spero», e può omettere il nome dopo un aggettivo (*preferisco quelli brevi*); l'inglese no: serve *one / ones* (*the short ones*, non ✗ *the shorts*).

14.4.3 Ellipsis: leaving words out

Ellipsis (*ellissi*) means leaving out words that the reader can easily recover from the context. In English the most common types are:

- **after an auxiliary or a modal**: "Will Macbeth become king?" "He will." · Othello could have trusted Desdemona, but he didn't.
- **after *to***: Macbeth didn't want to kill Duncan, but his wife persuaded him **to**.
- **in coordinated clauses**: Prospero forgave Alonso and (he) freed Ariel. · Othello trusted Iago, and Desdemona (trusted) Cassio.
- **in short answers**: "Have you seen *The Tempest*?" "Not yet."

GRAMMAR IN ITALIANO

L'ellissi. In inglese si omette ciò che è chiaro dal contesto, ma si conserva l'**ausiliare** o il modale (*"Did he kill the king?" "Yes, he did."*, non ✗ *Yes, he killed*) e, dopo un verbo seguito da infinito, *to*: *He didn't want to, but he did.*

Confronto con l'italiano. L'italiano risponde con il verbo pieno o con «sì» (*Ha ucciso il re? Sì, l'ha ucciso*); l'inglese «aggancia» la risposta all'ausiliare: *Yes, he has*; *No, he wasn't*.

14.4.4 Reference: pointing back and forward

Reference (*riferimento*) links a word to something already mentioned (or about to be mentioned) with pronouns, determiners and fixed expressions:

- **pronouns and possessives**: *Lady Macbeth reads her husband's letter. She decides that he must be king.*
- ***this / these* + noun** to sum up a whole idea: *Prospero decides to forgive his enemies. This decision surprises Ariel.* (*that* sounds more distant.)
- ***the former … the latter*** for the first and the second of two things just mentioned: *Shakespeare wrote both* Macbeth *and* The Tempest *for the King's Men; the former is a tragedy, the latter a romance.* (Formal; in speech say *the first … the second*.)
- ***such*** + noun: *Shipwrecks, magic and lost children: such stories were popular with Jacobean audiences.*
- **lexical cohesion**, with synonyms and general words: *Macbeth … the king … the tyrant*.

GRAMMAR IN ITALIANO

Il riferimento. *this* + nome riassume un'idea appena detta (*questa decisione*); *the former / the latter* = «il primo / il secondo», «quest'ultimo», solo con **due** elementi.

Confronto con l'italiano. «Quest'ultimo» è comunissimo in italiano; *the latter* è formale: va bene in un tema, in una conversazione suona rigido. *It* riprende un nome preciso, *this* spesso un'intera idea (*He lied. This made her angry.*).

14.4.5 Discourse markers for essays

Discourse markers (*connettivi, segnali discorsivi*) show how an idea is related to the one before: it adds, contrasts, explains a cause, draws a result, concedes, gives an example or concludes. Tabella 14.6 groups the most useful ones by function and register. In an essay, put a marker at the beginning of a sentence followed by a comma (*However, …*) or after the subject between commas (*Macbeth, however, …*); *although, while, whereas, because* introduce a clause and are not followed by a comma.

Tabella 14.6 Discourse markers by function and register (formal markers for essays, neutral for all texts, informal for speech and emails)

Function	Formal	Neutral	Informal
Addition	moreover, furthermore, in addition	also, as well as, what is more	and, besides, plus
Contrast	however, in contrast, on the other hand	but, while, whereas	but, though (at the end)
Concession	nevertheless, nonetheless, admittedly	although, even though, despite / in spite of + noun or *-ing*	still, anyway
Cause	owing to, due to (+ noun), since	because, as, because of	'cause (only in speech)
Result	therefore, consequently, thus, as a result	so, that's why	so
Example	for instance, to illustrate	for example, such as	like
Conclusion	in conclusion, to conclude, to sum up	all in all, overall, in short	anyway, so basically

ERRORE FREQUENTE

✗ *I think yes.* → ✓ *I think so.* · ✗ *I don't hope so.* → ✓ *I hope not.* · ✗ *Yes, he killed.* → ✓ *Yes, he did.*

✗ *On the other side, Banquo…* → ✓ *On the other hand* («d'altra parte, d'altro canto» si dice *on the other hand*). · ✗ *Despite he was brave, …* → ✓ *Despite being brave / Although he was brave.* · ✗ *In conclusion of the essay* → ✓ *In conclusion, …*

✗ *At the end Macbeth dies.* → ✓ *In the end* (= alla fine, infine); *at the end of the play* vuole *of*. ✗ *Moreover* in ogni frase: un connettivo per paragrafo spesso basta.

14.4.6 The year's grammar at a glance

This is the last Language section of English 3. Tabella 14.7 collects the B2 structures of the year, chapter by chapter: use it to plan your summer revision (see the Learning to learn box).

Tabella 14.7 The B2 grammar of English 3: a recap map

Ch.	Structure	Example
1	past perfect continuous; the four narrative tenses	The monks **had been copying** the book for years when the Vikings came.
2	ability and necessity in the past	Alfred **managed to** defeat the Danes. · You **needn't have brought** a sandwich.
3	past modals of deduction and criticism	The ship **must have belonged** to a king. · He **should have listened**.
4	passive reporting structures; causative	Rædwald **is thought to have been buried** there. · William **had** the land **surveyed**.
5	relative clauses B2; reduced relatives	Gawain, **whose** courage is tested · the first knight **to accept** · a poem **written** in Middle English
6	reporting verbs and their patterns	The Host **suggested telling** tales. · She **accused** him **of lying**.
7	mixed conditionals; *wish / if only*; *it's time*; *would rather*	If Caxton **hadn't printed** Malory, we **wouldn't know** the story so well.
8	participle clauses	**Having broken** with Rome, Henry dissolved the monasteries.
9	future perfect and future in the past	By June we **will have read** four tragedies. · He **was about to** leave.
10	perfect and passive infinitives and gerunds; verbs of perception	He seems **to have left**. · I saw him **fall** / **falling**.
11	comparison B2	Sonnet 130 is **nowhere near as** flattering **as** Petrarch's poems.
12	habits; *be / get used to*	She'll sit there for hours. · I'm **used to reading** Shakespeare.
13	alternatives to *if*	You can go **as long as** you're back by ten. · Take a coat **in case** it rains.
14	cohesion: substitution, ellipsis, reference, discourse markers	"Will he win?" "**I hope so.**" · He didn't want to kill, but he **did**.

14.5 Skills: Debating and Writing a Literary Essay

14.5.1 Vocabulary: ambition, guilt and the supernatural

Talking about *Macbeth* you need words for desire, guilt and the world of spirits (Tabella 14.8). Distinguish *guilt*, the fact or feeling of having done wrong, from **remorse** (*rimorso*), the deep regret that follows it; and your *conscience* (*coscienza* morale) from being *conscious* (*cosciente*), awake and aware.

Tabella 14.8 Ambition, guilt and the supernatural: key words

Word	Meaning	Example
ambition (n.), ambitious (adj.)	a strong desire for power or success	Macbeth's **ambition** is stronger than his loyalty.
guilt (n.), guilty (adj.)	having done wrong; the feeling that follows	Lady Macbeth feels **guilty** only when it is too late.
conscience (n.)	the inner voice that judges right and wrong	He has a **guilty conscience**.
remorse (n.)	deep regret for something wrong you have done	She is **full of remorse**.
murder (n. / v.), murderer (n.)	the crime of killing a person deliberately	Macbeth **commits murder** to become king.
prophecy (n.), prophesy (v.)	a statement about the future; to make one	The **prophecy comes true**. · The witches **prophesy** his fall.
omen (n.)	a sign of what will happen	The owl's cry is a **bad omen**.
witch (n.), witchcraft (n.)	a person believed to have magic powers; their magic	The **witches** meet on a heath.
ghost (n.), haunt (v.)	the spirit of a dead person; to appear in a place	Banquo's **ghost haunts** the feast.
supernatural (adj. / n.)	beyond the laws of nature	the **supernatural** world of spirits and visions

Shakespeare's words in today's English

Many expressions in everyday English come from Shakespeare's plays (Tabella 14.9). Be careful with popular claims: Shakespeare did not "invent" thousands of words, and some phrases, such as *break the ice*, existed before him; but his plays made them famous, and people still use them, often without knowing where they come from.

Tabella 14.9 Phrases from Shakespeare still used today (checked in the MIT text)

Phrase	Play	Meaning today
the green-eyed monster	*Othello*, III.3	jealousy
a foregone conclusion	*Othello*, III.3	a result that is certain in advance
wear your heart on your sleeve (Shakespeare: *upon my sleeve*)	*Othello*, I.1	show your feelings openly
the be-all and end-all	*Macbeth*, I.7	the most important thing
what's done is done	*Macbeth*, III.2	you cannot change the past
the milk of human kindness	*Macbeth*, I.5	natural kindness and compassion
into thin air	*The Tempest*, IV.1	completely, without leaving a trace (*vanish into thin air*)
brave new world	*The Tempest*, V.1	a new world or age (often ironic today)
a wild-goose chase	*Romeo and Juliet*, II.4	a long, useless search
break the ice	*The Taming of the Shrew*, I.2	make people relax when they first meet

14.5.2 Reading: A Groundling's Evening

Before you read. Have you ever seen a play, a concert or a match standing up, close to the performers? How is it different from watching it on a screen? Read the last pages of Giulia's trip diary on the Literature Trail blog. (testo della redazione)

The Link Blog · Literature Trail · Giulia's Trip Diary

Day 4, Thursday — Shakespeare's Globe. I have to write this tonight, before I forget a single minute of it. Months ago Mrs Hill booked tickets for both classes for the only evening this week when the Globe was performing *Macbeth* — yard tickets, on purpose. "If you want to understand Shakespeare's theatre," she said, "you have to stand where the apprentices stood." So tonight we were groundlings.

The Globe we visited is a reconstruction (English 2, Unit 10): it opened in 1997, about 230 metres from the original site, thanks to an American actor, Sam Wanamaker. It is round and wooden, with the first thatched roof allowed in London since the Great Fire of 1666 — Callum told us, reading from his phone, of course.

The yard has no roof. We stood for almost three hours, with one interval, and at the end of the second act it started to rain. Nobody in the yard moved, and neither did the actors. Marta whispered that in Turin the show would have stopped at the first drop. Here it didn't: in England, Sam whispered back, if rain stopped plays, none would ever finish.

Being so close changes everything. The witches came through the crowd, right behind Elena, who screamed — and so did half the yard. The Porter, drunk and complaining about the knocking at the gate, talked to us directly and asked a boy in a school uniform to hold his bottle. We laughed so much that for a minute I forgot that Duncan was lying murdered upstairs. Prof.ssa Rossi says that this is exactly the point: a laugh just before the horror comes back makes it worse.

The moment I will remember is "Tomorrow, and tomorrow, and tomorrow". Macbeth spoke it very quietly, sitting on the edge of the stage, about two metres from me. In a cinema you watch an actor; at the Globe he looks at you. At "a poor player / That struts and frets his hour upon the stage" he looked straight at us, and I felt that the line was about all of us, actors and groundlings together.

Then soldiers carrying green branches marched through the yard: Birnam Wood was coming to Dunsinane, right through us. After the last fight the whole company danced a jig — strange after so much blood, but Mrs Hill explained that in Shakespeare's time plays, even tragedies, often ended with a dance.

My feet hurt, my jacket is still wet — and I would do it all again tomorrow. On the way out Sam asked me which I preferred, reading *Macbeth* in class or standing in the yard. I said the latter, obviously. Then I thought about it and changed my answer: without the former I wouldn't have understood half of what I saw. Tomorrow is our last day. I don't want to think about it.

Language in context. Find in the diary: one example of *so / neither* + auxiliary, one of ellipsis after an auxiliary, one use of *the former … the latter*, and three discourse markers. What does each one refer to or connect?

14.5.3 Speaking: a formal debate

In a **formal debate** two teams discuss a *motion* ("This house believes that…"): the *proposition* speaks for it, the *opposition* against it; a chair gives the floor to each speaker in turn, and at the end the audience votes. Each speaker must also answer the other side with a **rebuttal** (*confutazione, replica*): a reply that shows why an opponent's argument is weak or wrong. A good rebuttal repeats the opponent's point fairly, then attacks the reasoning or the evidence — never the person.

Tabella 14.10 Useful language — a formal debate

Function	Expressions
Opening (chair)	Good afternoon and welcome. The motion is that… I call on the first speaker for the proposition.
Opening (speaker)	Madam Chair, ladies and gentlemen, I am here to propose / oppose the motion that… · I will make three points.
Asking to speak	May I come in here? · If I could just add something… · Point of information!
Rebuttal	My opponent claims that… However, … · With respect, that argument doesn't hold, because… · That may be true, but it doesn't prove that…
Conceding	I accept that… Nevertheless, … · Admittedly, … but…
Keeping order (chair)	Thank you — your time is up, I'm afraid. · Please let her finish. · We'll take one more point.
Closing	To sum up, … · For all these reasons, I urge you to vote for / against the motion.

1. **Debate.** Groups of five: a chair, two speakers for the proposition, two for the opposition. Motion: *This house believes that the witches are to blame for Duncan's murder.* Each speaker has two minutes, and the second speaker on each side must rebut an argument of the other side. The class votes.
2. **Quick-fire rebuttals.** In pairs, A reads a statement and B rebuts it in one or two sentences: *Shakespeare is too difficult for teenagers.* · *Prospero is a tyrant on his island.* · *Watching a play online is as good as watching it live.*

14.5.4 Writing: a literary essay

All year you have written about texts: a summary (chapter 3), PEE paragraphs (chapter 6), a poem commentary (chapter 9), a comparative essay (chapter 11). A **literary essay** (*saggio breve di analisi letteraria*) puts it all together: it answers a question about one or more texts with an argument supported by evidence. Its heart is the **thesis statement** (*tesi*): one sentence, usually at the end of the introduction, that gives your answer to the question.

Tabella 14.11 Model text — a literary essay

Is Othello destroyed by Iago or by his own jealousy?

Othello (c. 1603–04) ends with a hero who kills the wife he loves and then himself. It is tempting to blame Iago, the villain who plans everything. However, this essay will argue that Iago only lights the fire: what burns is Othello's own insecurity.

Admittedly, Iago is the engine of the tragedy. From the first scene he tells the audience "I am not what I am", and he invents every piece of evidence, from Cassio's dream to the handkerchief. Without his lies, Othello would never have suspected Desdemona.

Nevertheless, these lies work only because Othello is ready to believe them. He demands "the ocular proof", yet he accepts a handkerchief and a reported dream as if they were proofs, and he never asks Desdemona or Cassio directly. This suggests that, as an outsider in Venice, he finds it easier to believe that he cannot be loved than that he is.

Moreover, Iago himself describes this weakness. Jealousy, he says, is "the green-eyed monster which doth mock / The meat it feeds on": it grows inside the person it destroys. In other words, Iago knows that he does not need to convince Othello completely; he only needs to start the doubt.

In conclusion, Iago is responsible for the plot, but Othello is responsible for his choices. The tragedy is so disturbing precisely because the poison works on a noble mind: Iago provides the lie, but Othello decides to believe it. (238 words)

Structure. Title = the question · **introduction**: context, the two sides, the thesis (*this essay will argue that…*) · **body**: one idea per paragraph, each built as PEE (*these lies work only because… → He demands "the ocular proof" → This suggests that…*), with one paragraph that admits the other side (*Admittedly…*) and answers it (*Nevertheless…*) · **conclusion**: the answer, a final idea, no new evidence.

Checklist. ✓ a thesis at the end of the introduction · ✓ one point per paragraph · ✓ at least three short quotations embedded in your sentences · ✓ the other side considered and answered · ✓ discourse markers that show the logic · ✓ formal register, no contractions · ✓ present tense for what happens in a play.

Task. Write a literary essay (220–260 words): *Is Macbeth a victim of fate or of his own ambition?* Use T1, T2 and the quotations in the Literature section.

An end-of-year reflection

A reflection is personal and honest, but organised: what you can do now, what is still difficult, and concrete goals. Read Giulia's.

Tabella 14.12 Model text — an end-of-year reflection

Looking back on Year 3

In September I could talk about Shakespeare only in Italian. Now I can read a sonnet aloud with the right stresses, analyse a soliloquy and write a literary essay with a thesis and embedded quotations. The grammar I use most is the one I was most afraid of: participle clauses and mixed conditionals now appear in my essays almost without my noticing.

Two things are still hard. When English people speak fast, as at the Globe, I lose whole sentences; and my phrasal verbs are limited.

My goals for Year 4 are clear. This summer I will read one novel in English and watch one series without subtitles, and I will keep adding to my quotation bank. Next year I want to take the B2 exam in the spring. If I keep talking to Sam once a week, I think I can. (142 words)

LEARNING TO LEARN

Planning revision for the summer — and goals for Year 4. Three months without lessons can erase a lot, or consolidate a lot. Plan them in five steps:

1. **Look back.** Mark the objectives of each chapter ✓✓ (I can do it), ✓ (with help) or ✗ (not yet).
2. **Choose three priorities**, not ten: one grammar area from Tabella 14.7, one literary period, one skill.
3. **Little and often.** Twenty minutes four times a week works better than one long day in September.
4. **Mix input and output.** Read or watch something in English you enjoy, and produce something each week: a paragraph, a voice message, a blog post for the Link.
5. **Set one SMART goal for Year 4** (specific, measurable, achievable, relevant, time-bound): *I will take the B2 exam in spring*, not *I will improve my English*.

The same method works for your summer reading in Italian and your Latin revision.

14.6 Connections: Shakespeare's Italy, Verdi's Shakespeare

As far as we know Shakespeare never went to Italy, yet *Othello* begins in Venice and *The Tempest* is full of Milan and Naples. The source of *Othello* is the seventh novella of the third "decade" of the *Hecatommithi* (1565) by the Ferrarese writer Giovan Battista Giraldi, called Cinthio. It begins like this:

> *Fu già in Venezia un Moro molto valoroso […]. Avvenne che una virtuosa donna, di maravigliosa bellezza, Disdemona chiamata, tratta non da appetito donnesco, ma dalla virtù del Moro, s'innamorò di lui.*

> — Giovan Battista Giraldi Cinthio, *Gli Ecatommiti*, deca III, novella 7 (text of the edition Torino, Pomba, 1853, checked against the Venice edition of 1574; both read on archive.org)

("There was once in Venice a very brave Moor [...]. It happened that a virtuous lady of marvellous beauty, called Disdemona, drawn not by a woman's desire but by the Moor's virtue, fell in love with him" — translation by the editors.)

The plot is the same as Shakespeare's: a wicked ensign (*l'Alfiero*) uses a stolen handkerchief to make the Moor believe that his wife loves a corporal (*il Capo di squadra*). But the differences are revealing. In Cinthio only Disdemona has a name. The Moor and the Ensign kill her together and pull down the ceiling to make it look like an accident; the Moor is later exiled and killed by her relatives. And Cinthio draws a moral: Disdemona fears that she will be an example to girls who marry against their families' wishes, so that «*le donne italiane imparino di non si accompagnare con uomo, cui la natura, e il Cielo, e il modo della vita disgiunge da noi*» ("Italian women may learn not to join themselves to a man whom nature, Heaven and way of life separate from us"). Shakespeare removes the moral, gives the characters names and inner lives, and turns a warning against mixed marriage into the tragedy of a noble man destroyed by a lie.

The Tempest is set on an imaginary island, but its people come from real Italian states: Prospero is the rightful Duke of Milan, Alonso the King of Naples, and they were sailing home from Tunis on the other side of the Mediterranean. In Shakespeare's time both Milan and Naples were ruled by the King of Spain, so an independent duke of Milan and a king of Naples belonged to the past or to the imagination.

Italy gave Shakespeare stories; two centuries later Italy gave him music. Giuseppe Verdi's ***Macbeth*** opened at the Teatro della Pergola in Florence on 14 March 1847 (libretto by Francesco Maria Piave); his ***Otello***, with a libretto by the poet and composer Arrigo Boito, at La Scala in Milan on 5 February 1887. Boito cut the Venetian first act, so that the opera begins in Cyprus in the middle of the storm, and gave Iago a new aria, the "Credo", in which the villain declares his faith in an evil god — something Shakespeare's Iago never explains. Comparing a scene in the play and in the opera shows how music can do what words do in the theatre.

COLLEGAMENTI

History: the age of witch trials. Between the 15th and the 18th century tens of thousands of people, most of them women, were tried for witchcraft in Europe, Italy included (especially in some Alpine valleys). In Scotland the North Berwick trials of 1590 involved more than seventy people; in England the Pendle trials of 1612 ended with ten people hanged. In Great Britain witchcraft stopped being a capital crime only with the Witchcraft Act of 1735.

Geography and science: a ship in a hurricane. Atlantic hurricanes form over warm tropical water, mostly between June and November; the *Sea Venture* met one in late July 1609. Sailors could find their **latitude** by measuring the height of the sun or of the Pole Star, but they had no reliable way to measure **longitude** at sea until the marine chronometer of the 18th century: they estimated their position from speed, direction and time.

1. Read Cinthio's opening again. How does he present the Moor and Disdemona? Is anything in it surprising after reading about Othello?
2. Cinthio's Disdemona sees her story as a warning. Does Shakespeare's play give the same message? Give one reason for your answer.
3. Listen to the storm that opens Verdi's *Otello* or the sleepwalking scene of his *Macbeth*. How does the music express what Shakespeare expresses with words?

SINTESI

- In 1603 James VI of Scotland became James I of England: the Union of the Crowns gave two kingdoms one king; they stayed separate states until 1707.
- The Lord Chamberlain's Men became the King's Men (19 May 1603); from 1609 they also played at the indoor Blackfriars. The court loved masques (Jonson, Inigo Jones).
- The Gunpowder Plot (5 November 1605) tried to blow up the king and Parliament; Henry Garnet's trial made equivocation famous, and *Macbeth* alludes to it.
- James wrote *Daemonologie* (1597); a Witchcraft Act followed in 1604. The Virginia Company founded Jamestown (1607); the wreck of the *Sea Venture* on Bermuda (1609) lies behind *The Tempest*.
- *Othello* (c. 1603–04), from Cinthio's novella (1565): Iago's lies and Othello's jealousy destroy Desdemona; the outsider, appearance and reality.
- *Macbeth* (c. 1606), from Holinshed: ambition, the witches' prophecies and their equivocation, guilt in images of blood and sleep. *King Lear* (c. 1605–06): a king, three daughters, a storm.
- The late plays (*Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*), called "romances" by Dowden (1877): separation and reunion, sea journeys, magic, forgiveness.
- *The Tempest* (c. 1610–11) respects the unities; Prospero forgives his enemies and gives up his magic. Biographical and colonial readings are interpretations, not facts.
- The First Folio (1623), edited by Heminges and Condell: 36 plays, 18 of them printed for the first time.
- Texts: Macbeth's "Tomorrow, and tomorrow, and tomorrow" and "Is this a dagger"; Prospero's "Our revels now are ended"; Iago's "green-eyed monster".
- Cohesion: substitution (*I think so, I hope not, one / ones*), ellipsis (*he didn't*), reference (*this decision, the former / the latter*) and discourse markers chosen by function and register.
- Skills: Shakespeare's phrases in today's English; a formal debate with rebuttals; the literary essay (thesis, PEE paragraphs, embedded quotations) and an end-of-year reflection.

ESERCIZI

History and Literature

1. ● When did James VI of Scotland become James I of England?

   A. 1567

   B. 1603

   C. 1605

   D. 1625

2. ● What did the Gunpowder plotters want to do?
   A. Free Mary, Queen of Scots, from prison
   B. Burn down the Globe
   C. Blow up the king and Parliament at the State Opening
   D. Stop the Union of the Crowns

3. ● Which of these plays was printed for the first time in the First Folio?
   A. *Romeo and Juliet*
   B. *Hamlet*
   C. *Othello*
   D. *Macbeth*

4. ● What do Shakespeare's late plays have in common?
   A. Separations and reunions, sea journeys, magic and forgiveness
   B. They are all history plays set in England
   C. They were all written with John Fletcher
   D. None of them was printed in the First Folio

5. ●● True or false? Correct the false statements. a The Union of the Crowns gave England and Scotland one parliament. b James VI wrote *Daemonologie* before he became king of England. c In *The Masque of Blackness* the queen herself danced. d Shakespeare's main source for *Macbeth* was Holinshed's *Chronicles*. e In Cinthio's novella all the characters have names. f The action of *The Tempest* covers sixteen years.

6. ●● Match the plays (1–5) with the descriptions (a–e), then give the approximate date of each. 1 *Othello* · 2 *King Lear* · 3 *Macbeth* · 4 *The Winter's Tale* · 5 *The Tempest* — a an island, a magician and a shipwreck inspired by the Bermuda pamphlets · b a jealous king of Sicilia and a statue that comes to life · c Scotland, three witches and a murdered guest, from Holinshed · d Venice and Cyprus, from an Italian novella · e an old king of ancient Britain and his three daughters

7. ●● Explain each term in one or two sentences in your own words: a Jacobean · b masque · c equivocation · d late plays · e colonial reading · f First Folio.

8. ●●● Answer in 40–60 words. a Why is the *Sea Venture* important for *The Tempest*? b Why was *Macbeth* a suitable play for the King's Men in 1606? c Why do we owe about half of Shakespeare's plays to Heminges and Condell?

Text Analysis

9. ● In T1, what news does Macbeth receive just before he speaks?
   A. Birnam Wood is moving
   B. The queen is dead
   C. Macduff has fled to England
   D. Malcolm has been crowned

10. ●● T1. Find in the text: a three metaphors for human life · b two examples of alliteration · c two words or phrases that stress how short life is · d the last word of the speech. Why is its position important?

11. ●● Scansion. Copy T2, l. 41: *Is this a dagger which I see before me*. Divide it into syllables, mark the stresses in CAPITALS and the feet with a vertical line. How many syllables does it have? What is the extra syllable called?

12. ●● T2. Paraphrase ll. 41–47 in modern English (three or four sentences).

13. ●● T3. a Who were the "actors" of the masque, and what has happened to them? b List the things that will "dissolve", in order. What do you notice? c Explain the double meaning of *the great globe itself*. d Explain *We are such stuff / As dreams are made on* in your own words.

14. ●● T4. a Who speaks, and to whom? b Which device is *the green-eyed monster*? What does it suggest about jealousy? c Why is the passage an example of dramatic irony?

15. ●●● Write a PEE paragraph (80–100 words) on this point: "In T1 and T3 life is compared to a show, but the two speakers feel very differently about it."

Language

16. ● Complete the answers with *so* or *not*. a "Will Malcolm become king?" "I hope _____ — he's the rightful heir." b "Is Lady Macbeth sleeping well?" "I'm afraid _____." c "Did Shakespeare write *Henry VIII* alone?" "I don't think _____." d "Will it rain at the Globe tonight?" "I hope _____!" e "Is a First Folio expensive today?" "I believe _____." f "Has Ariel been freed?" "I suppose _____."

17. ● Avoid the repetition with *one* or *ones*. a I've read three tragedies this year; *Macbeth* was the most frightening tragedy. b These copies are old; the new copies are in the library. c We need a ticket for the yard, not a ticket for the gallery. d Of all the speeches, I learnt the shortest speeches by heart. e My edition of the play has notes, but this edition doesn't.

18. ●● Shorten the sentences by leaving out the repeated words (ellipsis). Keep the auxiliary or *to* where necessary. a Macbeth killed Duncan, but Banquo did not kill Duncan. b Prospero wanted to forgive his enemies, and in the end he forgave his enemies. c "Have you finished the essay?" "No, I haven't finished the essay." d I didn't want to stand in the yard, but Mrs Hill persuaded me to stand in the yard. e Othello can't see the truth, but the audience can see the truth. f Iago lied to Othello and Iago lied to Roderigo.

19. ●● Rewrite the second sentence to avoid the repetition. Use a pronoun, *this* + noun, or *the former / the latter*. a Shakespeare wrote *Othello* and *The Tempest* for the King's Men. *Othello* is a tragedy; *The Tempest* is a romance. b Prospero gives up his magic. Prospero's giving up of his magic has been read as Shakespeare's farewell. c Heminges and Condell were actors. Heminges and Condell collected the plays. d Malcolm is Duncan's son and Macduff is the thane of Fife. Macduff kills Macbeth. e Lady Macbeth sees blood on her hands. The blood on her hands is imaginary.

20. ●● Choose the correct discourse marker. a Macbeth is a brave soldier. *However / Moreover*, he is easily influenced. b The witches never tell him to kill. *Therefore / Nevertheless*, he decides to murder Duncan. c Iago is clever. *In addition / In contrast*, he is extremely patient. d *Owing to / Although* the storm, the ship was wrecked. e The Folio saved eighteen plays; *as a result / for instance*, we can still read *Macbeth*. f *Despite / Although* Prospero is powerful, he chooses to forgive.

21. ●● Register. This paragraph is too informal for an essay. Rewrite it, replacing the markers in bold with formal ones. **Plus**, Macbeth is scared of the witches. **But** he kills the king **anyway**. **So** he can't sleep any more. **Like**, he hears a voice that cries "Macbeth does murder sleep".

22. ●● Find and correct the mistake in each sentence (✗). a ✗ "Is the play long?" "I think yes." b ✗ Despite he was loyal, Banquo was killed. c ✗ "Did you enjoy the play?" "Yes, I enjoyed." d ✗ On the other side, Prospero forgives his enemies. e ✗ "Will we miss the train?" "I don't hope so." f ✗ Macbeth dies at the end the play.

23. ●●● Translate into English. a «Il First Folio è stato stampato nel 1623?» «Credo di sì.» b Otello non voleva crederci, ma alla fine ci ha creduto. c Shakespeare scrisse *Otello* e *La tempesta*: la prima è una tragedia, la seconda un dramma romanzesco. d È piovuto per tutto il secondo atto; tuttavia nessuno ha lasciato il teatro.

Vocabulary

24. ● Complete the text with the words in the box: ambitious · conscience · guilty · omen · prophecy · remorse · supernatural · witch. Macbeth is a brave but (1) _____ soldier. On a heath a (2) _____ greets him as future king, a (3) _____ that changes his life. Before the murder he sees a dagger in the air, a bad (4) _____ . After it he feels (5) _____ and cannot sleep: his (6) _____ gives him no peace. Lady Macbeth hides her (7) _____ until she walks in her sleep. The (8) _____ world of the play — witches, ghosts, visions — reflects what happens in the characters' minds.

25. ●● Match the phrases from Shakespeare (1–6) with their meanings today (a–f). 1 the green-eyed monster · 2 a wild-goose chase · 3 break the ice · 4 a foregone conclusion · 5 wear your heart on your sleeve · 6 vanish into thin air — a show your feelings openly · b a result that is certain in advance · c jealousy · d disappear completely · e a long, useless search · f make people relax when they first meet

26. ●● Choose the correct verb. a The witches' words *came / became* true. b Macbeth *commits / makes* a murder. c Lady Macbeth *has / takes* a guilty conscience. d After the murder they *feel / make* no remorse at first. e A good joke can *break / cut* the ice. f Prospero *gives / makes* up his magic at the end.

27. ● Reading "A Groundling's Evening". Answer the questions. a Why did Mrs Hill choose yard tickets? b When did the modern Globe open, and thanks to whom? c What happened when it started to rain? d How did the witches enter, and how did the audience react? e Why did the Porter make the yard laugh, and why does Prof.ssa Rossi think this matters? f Why did Giulia change her answer to Sam's question?

Writing and Speaking

28. ●●● Write a literary essay (220–260 words): *Is Macbeth a victim of fate or of his own ambition?* Follow the model in the Writing section: a thesis in the introduction, PEE paragraphs, at least three short quotations embedded in your sentences, a paragraph that considers the other side, at least four discourse markers, and a conclusion.

29. ●● Write your end-of-year reflection (120–150 words) for the Literature Trail blog: what you can do now in English that you could not do in September, what is still difficult, and two concrete goals for the summer and for Year 4.

30. ●● Speaking. In groups of five, hold the formal debate in the Speaking section on the motion *This house believes that the witches are to blame for Duncan's murder.* Use the useful language; each speaker must rebut at least one argument of the other side.

Towards B2

31. ●● Multiple-choice cloze. Choose the correct answer (A, B, C or D) for each gap. When Shakespeare died in 1616, about half of his plays had never (1) _____ printed. Seven years (2) _____, two of his fellow actors, John Heminges and Henry Condell, (3) _____ together thirty-six plays in a single volume. It was (4) _____ expensive book, printed on large pages. (5) _____ the Folio, we would have lost *Macbeth* and *The Tempest*. (6) _____, scholars still argue about how accurate some of its texts are. — 1 A been B being C be D was · 2 A after B later C ago D before · 3 A put B set C made D took · 4 A a such B so C such an D quite · 5 A Unless B Without C Despite D Otherwise · 6 A Nevertheless B Therefore C For instance D Moreover

32. ●● Open cloze. Write ONE word in each gap. *Macbeth* is (1) _____ shortest of Shakespeare's tragedies, but it is (2) _____ of the most powerful. At the beginning, three witches tell Macbeth that he will be king. Banquo does not believe them, but Macbeth (3) _____. He wants the crown, (4) _____ he is afraid to kill the king. His wife, (5) _____ ambition is even stronger than his, persuades him. After the murder neither of them can sleep, and (6) _____ the end both of them die. Will audiences ever get tired of it? I hope (7) _____! (8) _____ conclusion, it is a play about the price of ambition.

33. ●●● Word formation cloze. Use the word in brackets to form a word that fits the gap. In the great tragedies, (1) _____ (AMBITION) heroes destroy themselves. Macbeth feels (2) _____ (GUILT) from the moment he kills Duncan, and Othello is destroyed by (3) _____ (JEALOUS). The witches' (4) _____ (PROPHESY) seem to promise safety, but they are full of (5) _____ (EQUIVOCATE). The late plays, in contrast, end with (6) _____ (FORGIVE). The first recorded (7) _____ (PERFORM) of *The Tempest* took place at court in 1611.

34. ●●● Key-word transformation. Complete the second sentence so that it means the same as the first. Use the word in bold and between two and five words. a Iago didn't tell the truth, but Emilia told the truth. **DID** → Iago didn't tell the truth, _____ . b Although the yard was wet, nobody left. **DESPITE** → _____ , nobody left. c It was such a long play that we were exhausted. **SO** → The play _____ that we were exhausted. d You can stand in the yard if you don't mind the rain. **LONG** → You can stand in the yard _____ don't mind the rain. e People say that the Globe burned in an hour. **SAID** → The Globe _____ in an hour. f Standing for three hours wasn't easy for me at first. **USED** → At first I _____ for three hours.

PER APPROFONDIRE

- [NOR] S. Greenblatt (ed.), *The Norton Anthology of English Literature*, vol. B: the pages on Shakespeare's tragedies and on *The Tempest*, and Ben Jonson's poem from the First Folio.
- [OXS] S. Wells, G. Taylor (eds), *William Shakespeare: The Complete Works*: the introductions to *Othello*, *Macbeth* and *The Tempest*, with their dates and sources.
- [MOR] K. O. Morgan (ed.), *The Oxford History of Britain*: the chapter on the early Stuarts, from the Union of the Crowns to the Gunpowder Plot.
- [SWA] M. Swan, *Practical English Usage*: the entries on substitution (*so*, *not*, *do so*, *one*), ellipsis and discourse markers.

Glossario del capitolo

Cohesion
coesione — the grammatical and lexical links that connect the sentences of a text.

Colonial reading
lettura coloniale / postcoloniale — an interpretation of a text in the light of European colonisation, e.g. of Caliban in *The Tempest*.

Discourse marker
connettivo, segnale discorsivo — a word or phrase that shows how ideas are related: *however, moreover, therefore, in conclusion*.

Ellipsis
ellissi — leaving out words that can be understood from the context: *He didn't want to, but he did.*

Equivocation
equivocazione, restrizione mentale — an answer true in one sense that leads the listener to believe something false; in *Macbeth*, the witches' prophecies.

First Folio
First Folio — the first collected edition of Shakespeare's plays (1623): 36 plays, edited by John Heminges and Henry Condell.

Gunpowder Plot
Congiura delle polveri — the Catholic conspiracy to blow up James I and Parliament, discovered on the night of 4–5 November 1605.

Jacobean
giacomiano — of the reign of James I (1603–1625), from *Jacobus*, Latin for James.

Late plays
gli ultimi drammi — Shakespeare's last plays written alone (*Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*), also called "romances": separations and reunions, magic, forgiveness.

Literary essay
saggio di analisi letteraria — an essay that answers a question about a text with an argument supported by quotations.

Masque
masque, spettacolo di corte — a Jacobean court entertainment of poetry, music, dance, costumes and moving scenery, in which courtiers performed.

Prophecy
profezia — a statement about the future (verb: *prophesy*).

Rebuttal
confutazione, replica — in a debate, a reply that shows why an opponent's argument is weak or wrong.

Reference
riferimento — linking a word to something already mentioned with pronouns, *this / that* + noun, *the former / the latter*.

Remorse
rimorso — deep regret for something wrong you have done.

Substitution
sostituzione — replacing a word or clause with a short form: *I think so*, *I hope not*, *do so*, *one / ones*.

Thesis statement
tesi — the sentence, usually at the end of the introduction, that states the writer's answer to the essay question.

Union of the Crowns
unione delle corone — the accession of James VI of Scotland to the English throne in 1603: one king for two kingdoms that stayed separate until 1707.

Soluzioni

1. B (24 March 1603, on the death of Elizabeth I).

2. C.

3. D (*Romeo and Juliet* and *Hamlet* had appeared in quartos in Shakespeare's lifetime, *Othello* in a quarto of 1622).

4. A.

5. a F — the two kingdoms kept separate parliaments until the Acts of Union of 1707. b T (1597). c T (Queen Anne and her ladies, 6 January 1605). d T. e F — only Disdemona is named; the others are "the Moor", "the Ensign", "the Corporal". f F — it takes about three hours; sixteen years pass in *The Winter's Tale*.

6. 1 d, c. 1603–04 · 2 e, c. 1605–06 · 3 c, c. 1606 · 4 b, c. 1610–11 · 5 a, c. 1610–11.

7. a Of the reign of James I (1603–1625), from *Jacobus*, Latin for James. b A court entertainment of poetry, music, dance, costumes and moving scenery, in which courtiers danced. c An answer that is true in one sense but makes the listener believe something false; made famous by Henry Garnet's trial (1606). d Shakespeare's last plays written alone (*Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*), with separations and reunions, magic and forgiveness; called "romances" by Dowden. e An interpretation that reads a text in the light of European colonisation (e.g. Caliban as a colonised native). f The collected edition of 36 of Shakespeare's plays published in 1623 by Heminges and Condell.

8. Model answers. a In 1609 the *Sea Venture*, sailing to Jamestown, was wrecked on Bermuda in a hurricane; everybody survived and reached Virginia the following spring. Accounts of the wreck, especially Strachey's letter (1610), probably gave Shakespeare the storm, the mysterious island and the survivors scattered on the shore; Ariel even mentions "the still-vex'd Bermoothes". b Their patron, James I, was Scottish, believed in witches and had written *Daemonologie*; Banquo was thought to be his ancestor. The play shows Scottish history, witches, a king's murder punished and a line of kings descended from Banquo, and its theme of equivocation echoed the Gunpowder Plot trials. c Eighteen plays, among them *Macbeth*, *The Tempest*, *Julius Caesar* and *Twelfth Night*, had never been printed. Heminges and Condell, his fellow actors, collected them from the company's manuscripts and published them in the First Folio (1623); without it they would probably be lost.

9. B.

10. a any three: a *brief candle*; a *walking shadow*; a *poor player* who struts and frets his hour; a *tale / Told by an idiot*. b *day to day*; *dusty death*; also *struts … stage*. c *brief candle*; *his hour upon the stage*; *is heard no more*. d *nothing*: it stands alone in a short line, after the noise of *sound and fury*, so the speech ends — like life, for Macbeth — in emptiness.

11. is THIS | a DAG | ger WHICH | i SEE | be-FORE | me — eleven syllables: five iambs plus an unstressed final syllable, a feminine ending. (Accept a stress on *Is* as a variation: IS this.)

12. Model answer: Is this a dagger in front of me, with its handle turned towards my hand? Let me take it. I can't hold it, but I can still see it. Can't a deadly vision like you be touched as well as seen, or are you only an imaginary dagger, a false image created by my feverish brain?

13. a Ariel and the other spirits; they have vanished, "melted into air". b towers, palaces, temples, the great globe and everyone who lives on it: the list grows from single buildings to the whole world (a climax). c the earth, and the Globe theatre, where the play may have been performed: the world and the theatre will both disappear. d Human beings are as unreal and temporary as dreams; our short life is surrounded by sleep, before birth and after death.

14. a Iago, to Othello. b A personification (and a metaphor): jealousy is a monster that plays cruelly with its victim, like a cat with a mouse, and feeds on the person it torments. c The audience knows that Iago himself is creating Othello's jealousy, while Othello thinks he is being warned by a loyal friend.

15. Model answer: Both Macbeth and Prospero see life as a performance that ends. Macbeth calls it "a poor player / That struts and frets his hour upon the stage / And then is heard no more", and even "a tale / Told by an idiot": the show is noisy and meaningless. Prospero says that "the great globe itself" will vanish like a pageant and that "our little life / Is rounded with a sleep". His images are beautiful and calm. Macbeth's despair comes from his crimes; Prospero, who is about to forgive, accepts the end of everything with wisdom. (about 95 words)

16. a so · b not · c so · d not · e so · f so.

17. a the most frightening one · b the new ones · c not one for the gallery · d the shortest ones · e this one doesn't.

18. a ...but Banquo didn't. b ...and in the end he did. c "No, I haven't." d ...but Mrs Hill persuaded me to. e ...but the audience can. f Iago lied to Othello and (to) Roderigo.

19. a The former is a tragedy; the latter is a romance. b This decision (This choice) has been read as Shakespeare's farewell. c They collected the plays. d The latter kills Macbeth. e It is imaginary. (This blood is imaginary.)

20. a However · b Nevertheless · c In addition · d Owing to · e as a result · f Although.

21. Model answer: *Moreover (In addition)*, Macbeth is afraid of the witches. *Nevertheless (Nonetheless)*, he kills the king. *As a result (Consequently)*, he cannot sleep any more. *For instance*, he hears a voice that cries "Macbeth does murder sleep". (Also accept *However, he kills the king*; no contractions in formal writing.)

22. a I think so. · b Although he was loyal / Despite being loyal (Despite his loyalty) · c Yes, I did. · d On the other hand · e I hope not. · f at the end of the play (or: In the end Macbeth dies).

23. a "Was the First Folio printed in 1623?" "I think so." b Othello didn't want to believe it, but in the end he did. c Shakespeare wrote *Othello* and *The Tempest*: the former is a tragedy, the latter a romance (one of the late plays). d It rained for the whole second act; however (nevertheless), nobody left the theatre.

24. 1 ambitious · 2 witch · 3 prophecy · 4 omen · 5 guilty · 6 conscience · 7 remorse · 8 supernatural.

25. 1 c · 2 e · 3 f · 4 b · 5 a · 6 d.

26. a came · b commits · c has · d feel · e break · f gives.

27. a Because to understand Shakespeare's theatre you have to stand where the apprentices (the groundlings) stood. b In 1997, thanks to the American actor Sam Wanamaker. c Nobody in the yard moved and the actors went on. d Through the crowd, right behind Elena: she screamed, and so did half the yard. e He talked to the groundlings directly and asked a boy to hold his bottle; a laugh just before the horror returns makes the horror worse. f Because she realised that without reading the play in class she wouldn't have understood half of the performance.

28. Model answer (about 250 words): ***Is Macbeth a victim of fate or of his own ambition?*** *Macbeth (c. 1606) begins with three witches who seem to know the future. It is tempting to see the hero as their victim. However, this essay will argue that the witches only reveal a desire that Macbeth already has. · Admittedly, the supernatural is powerful in the play. The witches greet him as "king hereafter", and the first prophecy comes true at once. Later he even sees a dagger and tells it: "Thou marshall'st me the way that I was going", as if an outside force were leading him. · Nevertheless, the witches never tell him to kill. When he hears the prophecy he immediately thinks of murder, and he knows that he has no reason to act "but only / Vaulting ambition". Moreover, Banquo hears similar promises and does nothing. This contrast suggests that the choice is Macbeth's. · Furthermore, the consequences are presented as his responsibility. By the end, he has lost his wife, his*

friends and his sleep, and life seems "a tale / Told by an idiot … / Signifying nothing". The emptiness he feels is the price of his own decisions. · In conclusion, fate offers Macbeth an opportunity, but ambition makes him take it. The witches' words are equivocations; the murders are his own. Guidance: accept either thesis if it is defended with evidence and the other side is considered. Marking: content and argument (5), organisation and PEE (3), quotations (2), language (3), discourse markers and register (2).

29. Guidance (open answer): three short paragraphs as in Giulia's model — achievements (texts, skills and grammar, with examples), difficulties (honest and specific), goals (concrete and measurable, e.g. one novel and one series in English, a weekly paragraph, the B2 exam in Year 4). First person, neutral register, linked with discourse markers.

30. Model (first speaker for the proposition): *Madam Chair, ladies and gentlemen, I am here to propose the motion. I will make three points. First, before he meets the witches Macbeth is a loyal and admired soldier. Second, their words put the idea of the crown into his head, and the dagger that leads him to Duncan's room looks like another supernatural trick. Third, in Act IV they deceive him on purpose with equivocations. For all these reasons, I urge you to vote for the motion.* Model rebuttal (opposition): *My opponent claims that the witches put the idea into Macbeth's head. With respect, that argument doesn't hold: they never tell him to kill, and Banquo hears the same kind of prophecy without becoming a murderer. Admittedly, they deceive him in Act IV — but by then he has already killed Duncan and Banquo.*

31. 1 A (been) · 2 B (later) · 3 A (put together) · 4 C (such an) · 5 B (Without) · 6 A (Nevertheless).

32. 1 the · 2 one · 3 does · 4 but · 5 whose · 6 in · 7 not · 8 In.

33. 1 ambitious · 2 guilty · 3 jealousy · 4 prophecies · 5 equivocation · 6 forgiveness · 7 performance.

34. a but Emilia did · b Despite the wet yard (Despite the yard being wet) · c was so long · d as long as you · e is said to have burned (burnt) · f wasn't used to standing.