

Macbeth: Y9 Teaching Pack

Week 1 objectives [^]	Teaching activities
<p>WAF7 Relate texts to their social, cultural and historical contexts</p> <p>TLW7 Explore how non-fiction texts can convey information or ideas in amusing or entertaining ways;</p> <p>SL9 Discuss and evaluate conflicting evidence to arrive at a considered viewpoint;</p> <p>RAF2 Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text;</p> <p>RAF3 Deduce, infer or interpret information, events or ideas from texts;</p>	<p>Groups thoughtflood ideas about life, beliefs and warfare 1,000 years ago in Scotland.</p> <p>Teacher explains when the play was written and when it was set, using time-line on board.</p> <p>Explain the basic background to the play and its early scenes without giving away anything vital about the plot*</p> <p>Put pupils into groups of four. Give each group a set of documents and a topic (What has happened before Act 1, Sc 6; Macbeth's personality; Lady M's personality; their relationship). Ask each group to work out as much as possible about their topic, using the deduction and inference grid [RESOURCE 1]. See <i>resources and guide sheet</i> [RESOURCE 2]. Model the process with two of the source documents.</p> <p>Regroup pupils so that the new groups have representatives from each topic. Get each member to feed back to the rest of the group so that the others can fill in their grids for the topics they haven't looked at.</p> <p>Use class discussion to review what has been deduced/inferred about the topics.</p> <p>Show the class the Macbeth exam paper included in the QCA sample materials**. Show them both the Macbeth question and the related minor writing task and explain that they are going to do this paper in class at the end of the unit, and one just like it in the real exam. Ask the groups to decide what they will need to know and be able to do to do the exam successfully. Compile and display this information.</p>

Advice:

This unit of work has not been poured into a lesson-by-lesson mould. That task is left to teachers (but see advice sheet on lesson planning).

[^] Objectives are drawn from the Framework, but also from QCA's assessment focuses: i.e. reading assessment focus (RAF) and writing assessment focus (WAF).

The teaching ideas here are intended to complement - and be complemented by - the *Year 9 Key Objectives Bank* and the Year 9 English training materials (DfES 2002)

The documents referred to here are arranged into two levels of difficulty: documents labelled by a number followed by (a) are more suitable for less able students.

* For example, you might say that the play is set in Scotland a thousand years ago. King Duncan is on the Scottish throne and Scotland is a separate country from England. Macbeth is the commander of the army, etc.

** Every secondary school has been sent copies of these.

Week 2 objectives	Teaching activities
<p>RAF1 Use a range of strategies, including accurate decoding of text, to read for meaning</p> <p>W7 Recognise layers of meaning in the writer's choice of words, e.g. connotation, implied meaning, different types or multiple meanings;</p> <p>TLR7 Compare the presentation of ideas, values or emotions in related or contrasting texts;</p> <p>TLR14 Analyse the language, form and dramatic impact of scenes and plays by published dramatists;</p> <p>SL12 Use a range of drama techniques, including work in role, to explore issues, ideas and meanings e.g. <i>by playing out hypotheses, by changing perspectives;</i></p> <p>SL13 Develop and compare different interpretations of scenes or plays by Shakespeare or other dramatists;</p> <p>SL14 Convey action, character, atmosphere and tension when scripting and performing plays;</p>	<p>Get pairs/groups to study individual words that are going to be encountered in Act 1 Sc 6: choose from <i>mansionry, buttress, coign, pendent, procreant</i>, etc. The idea is for pupils to study the word to work out what they might know about it. Model the process with <i>mansionry</i> (see guide sheet – RESOURCE 3). Collect ideas and display analyses.</p> <p>Study Act 1 Sc 6. The key questions to pursue are:</p> <ul style="list-style-type: none"> ➤ How do we know that both Duncan and Banquo trust the castle, and therefore their hosts? ➤ What does this confirm about Duncan? (Trusting, gullible, trusts appearances, weak leader?) ➤ What does the way Duncan speaks suggest about his mood? ➤ What does the way LM speaks suggest about her strategy? ➤ What is she thinking as she speaks (in her pompously polite way)? <p>Ask pairs to imagine that while LM is settling Duncan in, she secretly texts Macbeth who is resting in his bedroom after the battle and the long journey home. What message does she send him – in no more than 160 characters? (She's got very little credit left on her phone.) [RESOURCE 4]</p> <p>Study Macbeth's soliloquy ("If it were done...")[RESOURCE 5] by telling the class VERY roughly what it is about and then giving pairs/groups the soliloquy cut up into its sections (see resource) to be reassembled into the correct order. Ask pairs to summarise the main point(s) of each section. The sequence is a sort of logical, sequential musing. Take feedback.</p> <p>Now put pupils into pairs: they are going to act out the Mac/LM dialogue in Act 1 Sc 7 [RESOURCE 6]. Give out the scene in tiny bits, so that the actors can concentrate on each bit and PREDICT what will be said/done next before they see the next bit of script.</p> <p>Before going further, get pairs to act out the section from "We will proceed..." to "who dares do more is none" so that the whole class can consider different possible dramatic treatments. If possible provide your own version with another adult or show video versions. Generate performance evaluation criteria to be used later.</p> <p>Finish the scene. Now re-run the whole scene (minus soliloquy) in relay – different pairs doing perhaps just one M/LM exchange each. Rest of the class jot down notes against the performance criteria.</p>

Week 3 objectives	Teaching activities
<p>W7 Recognise layers of meaning in the writer's choice of words, e.g. <i>connotation, implied meaning, different types or multiple meanings</i>;</p> <p>S1 Review and develop the meaning, clarity, organisation and impact of complex sentences in their own writing;</p> <p>S4 Integrate speech, reference and quotation effectively into what they write;</p> <p>SL15 Write critical evaluations of performances they have seen or in which they have participated, identifying the contributions of the writer, director and actors.</p> <p>TLW15 Offer general advice or guidelines for action adopting an impersonal style to suggest impartiality and authority;</p> <p>SL9 Discuss and evaluate conflicting evidence to arrive at a considered viewpoint;</p>	<p>Study Act 1 Sc 7 dialogue between M/LM, students annotating their own copies. Draw attention to how the characters' choices of words reflects their feelings and values.</p> <p>Return to the notes that pupils made in response to the relay performance last week. Group pupils so that they can share and amend their evaluations.</p> <p>Ask them to imagine that when they watched the performance they were a visiting director. Their job is to write the cast a letter in which they review the performance, drawing attention to its strengths and weaknesses and giving advice about how to improve the performance. Provide an example of a text which performs those functions and identify its relevant features. Then demonstrate planning and writing the letter/review. Get them to try to write a part of the letter.</p> <p>Give the class in groups 10 minutes to plan the letter. Then give individuals 30-40 minutes to write it. Tell them not to write their name at the top of the paper, but an identifying code word instead – like a password – and ask them to make sure they remember this word.</p> <p>Work with one group for the first 15 minutes doing guided writing with them.</p> <p>Ask groups to consider what might happen in Acts 2, 3 & 4. Give them some prompts such as: Macbeth murders people; he becomes king; he consults the witches again; Duncan's sons escape.</p> <p>Take feedback.</p>

Week 4 objectives	Teaching activities
<p>S1 Review and develop the meaning, clarity, organisation and impact of complex sentences in their own writing;</p> <p>TLR5 Evaluate their own critical writing about texts;</p> <p>TLR7 Compare the presentation of ideas, values or emotions in related or contrasting texts;</p> <p>TLW3 Produce formal essays in standard English within a specified time, writing fluently and legibly and maintaining technical accuracy when writing at speed;</p>	<p>Hand everyone someone's letter from last week and an assessment grid based on the mark scheme. The grid will have the criteria listed down one side at intervals and white space on the right in three columns. This will allow each person to comment on how the letter they receive performs against the criteria, and then to pass the letter and grid to someone else for another opinion.</p> <p>Model the above process by using one letter that you have already collected in and thought about.</p> <p>Collect the work in and use the final grid to record your own comments. Don't repeat/add to any existing comments that have already done a good job. When you hand the work back ask each recipient to record two personal improvement targets, such as: "I need to use some complex sentences to explain and clarify my ideas" or "I need to make sure I use full stops instead of commas at the ends of sentences." When you collect these targets in try to identify some common needs for future guided writing sessions.</p> <p>Study Act 5 Sc 1. Talk through with the class the start of the scene ("I have two nights..." down to "...heard her say?") Get the class to annotate their copies. Draw out what we learn in this opening.</p> <p>Put pupils in threes to read through/ act out the rest of the scene nearly to its end (to "GENTLEWOMAN: Directly.") Give the class these focus questions: [RESOURCE 7]</p> <ul style="list-style-type: none"> ➤ What do we learn about what has happened between Act 1 and here? ➤ What is Lady Macbeth doing? Why is she doing it? ➤ How is she feeling? ➤ Why did the servant (gentlewoman) call the doctor in? ➤ What does the doctor conclude from LM's behaviour? ➤ What different impression of LM might we get from this scene compared with her at the start of the play? <p>Do a guided reading session with one group for 20 minutes.</p> <p>Take feedback and analyse the doctor's final comments.</p>

Week 5 objectives	Teaching activities
<p>W7 Recognise layers of meaning in the writer's choice of words, e.g. <i>connotation, implied meaning, different types or multiple meanings</i>;</p> <p>TLR7 Compare the presentation of ideas, values or emotions in related or contrasting texts;</p> <p>TLR14 Analyse the language, form and dramatic impact of scenes and plays by published dramatists;</p> <p>SL13 Develop and compare different interpretations of scenes or plays by Shakespeare or other dramatists;</p> <p>SL14 Convey action, character, atmosphere and tension when scripting and performing plays;</p> <p>TLW7 Explore how non-fiction texts can</p>	<p>Study Act 5 Sc 3 in the same way as Sc 1: do M's first speech with the whole class, drawing attention to M's language and state of mind, and explaining why M feels invincible.</p> <p>Now demonstrate the playing of the dialogue between M and the servant. Try it in at least two ways. You could try</p> <ul style="list-style-type: none"> ➤ M angry and bullying, servant scared; ➤ M affectionate and mocking; servant seething ➤ M nervous; servant insolent <p>Ask class which version is most appropriate and why. If they were directing, then what advice would they give to the actors about how to play those lines?</p> <p>Put pupils into the same threes as for Sc 1. They act out/read through Sc 3 from "Seyton!" down to "MACBETH: Throw physic to the dogs; I'll none of it."</p> <p>Give the trios these focus questions:</p> <ul style="list-style-type: none"> ➤ How is Macbeth feeling and where do his feelings change at times in the scene? ➤ What are his methods of hanging onto power? ➤ How does his language suggest his state of mind? ➤ What does M want the doctor to do? ➤ What are M and LM like compared with how they were at the start of the play? <p>Do a guided reading session with one group for 20 minutes.</p> <p>Take feedback and analyse the end of the scene.</p> <p>Share with the class the <i>Scottish Daily Moon</i> front page [RESOURCE 8 – Document 6/6a]. Identify its typical tabloid conventions – esp at text/layout level. At word level look at puns (and back this up by looking at the <i>Moon says</i> editorial [RESOURCE 9]. Look also at the general tone which is disrespectfully mocking and informal.</p> <p>Now share a bit of the <i>Mirror</i> story by Paul Routledge, drawn from the revelations of Princess Diana's butler, Paul Burrell. The full article is available on the Mirror's website: http://www.mirror.co.uk/catchall/tm_method=full%26objectid=12356095%26siteid=89520-name_page.html. RESOURCE 10 is a short extract from the article. Get pairs to analyse it in terms of its typical conventions at word and sentence level.</p> <p>Take feedback before demo-writing part of the <i>Moon's</i> story based on what Seyton McBurrell has told them [RESOURCE 11 & 11A]. Get pairs to continue the writing.</p>

convey information or ideas in amusing or entertaining ways;

RAF4 Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level;

S3 Write with differing degrees of formality, relating vocabulary and grammar to context, e.g. *using the active or passive voice*;

S2 Use the full range of punctuation to clarify and emphasise meaning for a reader;

Week 6 objectives	Teaching activities
<p>S4 Integrate speech, reference and quotation effectively into what they write;</p> <p>S9 Write sustained standard English with the formality suited to reader and purpose;</p> <p>TLR5 Evaluate their own critical writing about texts;</p> <p>TLR7 Compare the presentation of ideas, values or emotions in related or contrasting texts;</p> <p>TLR14 Analyse the language, form and dramatic impact of scenes and plays by published dramatists;</p> <p>TLW3 Produce formal essays in standard English within a specified time, writing fluently and legibly and maintaining technical accuracy when writing at speed;</p> <p>TLW15 Offer general advice or guidelines for action adopting an impersonal style to suggest impartiality and authority;</p>	<p>Get class to do the practice exam published in the QCA sample materials. Do the exam in stages, getting pupils to prepare their answers before doing them. Make sure they have planned a structure for their writing and that they have enough to write about.</p> <p>Help them to do this by</p> <ul style="list-style-type: none"> ➤ Chunking down the process, and getting them to do a bit at a time ➤ Developing mind maps to help the whole class to organise and develop their ideas ➤ Demo-writing sentences and paragraphs ➤ Suggesting useful link words/connectives ➤ Demonstrating the use of evidence from the text ➤ Demonstrating how to make use of the personal targets set in week 4 ➤ Guided writing (Try to do this with at least two groups) ➤ Being explicit about learning objectives/success criteria ➤ Prompting them to re-read paragraphs they have written for ‘false notes’, irrelevance, etc

Deduction and Inference Grid

Topic: what has happened?		
point	evidence	explanation

Topic: what is Macbeth like?		
point	evidence	explanation

Topic: what is Lady Macbeth like?		
point	evidence	explanation

Topic: what is the relationship between Macbeth and Lady Macbeth like?		
point	evidence	explanation

Txt mssge template (160 characters)

Document 1: a wounded sergeant reports from the battlefield to Scottish king Duncan and his son, Malcolm

MALCOLM

This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.

SERGEANT

Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonald--
Worthy to be a rebel, for to that
The multiplying villainies of nature
Do swarm upon him--from the western isles
Of reinforcements is supplied;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak:
For brave Macbeth--well he deserves that name--
Disdaining fortune, with his brandish'd steel,
Which smoked with bloody execution,
Bravely carved out his passage
Till he faced the slave;
Who ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the navel to the cheeks,
And fix'd his head upon our battlements.

DUNCAN

O Macbeth is a valiant cousin! Worthy gentleman!

Document 2: Macbeth's letter to his wife, Lady Macbeth about meeting some witches on his way home from the battle

Dearest love,

I can't wait to see you again. I am a hero. What a perfect day this is for me – for us. I can't wait to tell you about a strange thing that happened to me this morning on the way home from the battle: I came across three witches on the heath, and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor;' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.

All my love,
Mac

Document 1a: a wounded sergeant emails his wife from hospital

We seemed to be losing the battle. The traitor, Macdonald, who had joined the Norwegians, had brought reinforcements and things were looking bad for us. Then suddenly Macbeth arrived, swinging that huge sword around his head and hacking his way through the enemy. In the end he got right through to Macdonald, and without a moment's hesitation, sliced him open from the stomach to his head in one stroke. His steaming guts spewed out onto the ground, but before he even had time to fall down, Macbeth slashed his head off, caught it and went and fixed it on the castle wall. Lovely! What a hero!

Document 2a: Macbeth's letter to his wife, Lady Macbeth about meeting some witches on his way home from the battle

My Dearest Love,

You'll never guess what: as I was riding home to you I ran into a bunch of witches on a heath. There they all were, dressed in their disgusting rags and dropping bits of animals into a cauldron, and chanting spells. Banquo and I were going to ride past when they suddenly stopped us by standing in the way. Then they read our fortunes. Guess what? They reckon that I will become king. That prediction really shook me up and filled me with excitement. I have to admit that for a moment I wondered how I could make sure that the prediction would come through.

I knew you'd love to hear about this: you're always saying I need to have ambition, so I decided to write to you straight away. Don't tell anyone though.

See you soon.

Love
Mac

P.S. Banquo sends his love. Apparently the witches told him that he wouldn't become king but that his son would.

Document 3: Lady Macbeth's words after reading Macbeth's letter, overheard by a servant

You are Lord Glamis already, and Cawdor; and shall be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'ldst have, great Glamis,
That which cries 'Thus thou must do, if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round, the crown,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

Document 4: Lady Macbeth overheard talking to herself by a servant, after Lady Macbeth hears that King Duncan is coming to stay for the weekend

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Document 3a: Lady Macbeth's words after reading Macbeth's letter, overheard by a servant

So we are going to be king and queen - that is what is promised: but I fear your nature; it is too full of the milk of human kindness to use the quickest route to the throne: you really want to be a great man and you are not without ambition, but you don't have the evil that needs to go with it: you always want to do things right. Hurry home, Mac, so that I can persuade you and built up your courage to get the crown. After all, Fate and the supernatural have told you the crown is yours.

Document 4a: Lady Macbeth overheard talking to herself by a servant, after Lady Macbeth hears that King Duncan is coming to stay for the weekend

Our ravens are not the only creatures who will be croaking this weekend. Come, you evil spirits, unsex me here – take away my female gentleness, And fill me from head to toe with direst cruelty! Thicken my blood;
Block all feelings of guilt and regret.
Don't let me be distracted from what I've decided to do.
Come to my woman's breasts,
And replace my milk with poison.
Come, thick night, and bring the blackest smoke of hell,
So that my sharp knife doesn't see the wound it makes,
And heaven can't peep through the blanket of the dark,
To cry 'Stop, stop!'

Document 5a: conversation between Macbeth and Lady Macbeth caught on tape by their butler

MACBETH

My dearest love,
Duncan comes here to-night.

LADY MACBETH

And when does he leave?

MACBETH

To-morrow is his plan.

LADY MACBETH

O, never shall sun that morrow see! Your face, my lord, is like a book where men may read strange thoughts. Be careful: bear welcome in your eye,
your hand, your tongue: look like the innocent flower, but be the serpent under it. Duncan must be provided for: and you can put
This night's great business into my hands.

MACBETH

We will speak further.

LADY MACBETH

Just keep an innocent expression on your face. Leave all the rest to me.

Document 5: conversation between Macbeth and Lady Macbeth caught on tape by their butler

MACBETH

My dearest love,
Duncan comes here to-night.

LADY MACBETH

And when goes hence?

MACBETH

To-morrow, as he purposes.

LADY MACBETH

O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under't. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

MACBETH

We will speak further.

LADY MACBETH

Only look up clear;
To alter favour ever is to fear:
Leave all the rest to me.

Document 7/7a: Macbeth's school report

Inverness High**Name of pupil:** Hamish Macbeth

Macbeth has worked hard all year. He is always helpful and polite. Most of the time he is a quiet and thoughtful pupil and at times he can be quite dreamy.

Macbeth takes an interest in all school subjects although he is particularly enthusiastic about P.E. where he excels in horse-riding, fencing and rugby. He is the captain of the school rugby team and displays his courage and leadership skills in every match. He has often shown he is willing to do anything to win.

In Science he takes a strong interest in dissection. In R.E. he has impressed his teacher with his knowledge of witchcraft and superstition, but he worried her when he mysteriously announced that "life is a tale told by an idiot, full of sound and fury, but signifying nothing".

Tutor: Annie Lennox

Document 8/8a: Lady Macbeth's school report

Inverness High**Name of pupil:** Ethel McTavish

There is no doubt at all that McTavish is a very clever pupil. She won the school public speaking competition with her amusing and very persuasive speech on "Ambition: the art of getting what you want", and she is constantly surrounded by admirers – Hamish Macbeth in particular.

However, she could improve in some ways: she sometimes appears to be rather sly and scheming, and she was recently forced to give up her GNVQ childcare course when her course language and behaviour offended her teacher and other pupils: Mrs Lennox particularly objected to McTavish's suggestion that she would rather dash out the brains of her smiling baby than pass up the opportunity of promotion at work.

Tutor: Archibald Stewart

[Enter LADY MACBETH]

How now! what news?

LADY MACBETH

He has almost supp'd: why have you left the chamber?

MACBETH

Hath he ask'd for me?

LADY MACBETH

Know you not he has?

MACBETH

We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH

Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

MACBETH

Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

MACBETH

If we should fail?

What is Macbeth thinking?	What does Lady Macbeth mean?
What do they say and do next?	

LADY MACBETH

We fail!

But screw your courage to the sticking-place,

And we'll not fail. When Duncan is asleep--

Whereto the rather shall his day's hard journey

Soundly invite him--his two chamberlains

Will I with wine and wassail so convince

That memory, the warder of the brain,

Shall be a fume, and the receipt of reason

A limbeck only: when in swinish sleep

Their drenched natures lie as in a death,

What cannot you and I perform upon

The unguarded Duncan? what not put upon

His spongy officers, who shall bear the guilt

Of our great quell?

What do they say and do next?

Questions for Act 5, Sc 1

1. What do we learn about what has happened between Act 1 and here?
2. What is Lady Macbeth doing? Why is she doing it?
3. How is she feeling?
4. Why did the servant (gentlewoman) call the doctor in?
5. What does the doctor conclude from LM's behaviour?
6. What different impression of LM might we get from this scene compared with her at the start of the play?

THE SCOTTISH DAILY

Moon

Mon Nov 11 1055

20p

Moon exclusive:**MACBETH: how I butchered Macdonald**Today in *House and Garden* supplement :
At home with the Macbeths

REJOICE!

Our boys mash the Norwegians *Hero Macbeth returns home tomorrow*

By Richard Durant, Sport and War Reporter

Scots were out in the streets dancing and celebrating last night after our brave army inflicted a humiliating defeat on the combined army of Norway and Scottish traitors.

Sliced

The battle was finally won when Macbeth sliced open the traitor, Macdonald, with a single mighty sword stroke.

A wounded soldier who was in the battle told us that hot spilt blood was steaming in the cold air. The whole battle-field was a bog of mud and blood.

“Macbeth was just wonderful. He didn't give a moment's thought for his personal safety – he just waded through the enemy, shouting and hacking. He was like a crazy executioner, his sword smoking

with enemy blood. We owe everything to him. He risked his life for us and for Scotland.”

Fled

When Macbeth chopped off Macdonald's head and stuck it on the battlements for all to see, the enemy soldiers flung down their weapons and fled screaming.

Our hero Macbeth will be returning home tomorrow to be reunited with his faithful wife, Lady Macbeth.

A spokesman for King Duncan said last night that Macbeth will be well rewarded for his bravery and loyalty, and the king would be visiting Macbeth at his luxury home in Inverness.

THE MOON SAYS

Fishy Story

So the Macdeath sightings go on. People now claim to have been served by the dead king in a chip shop. We think someone is *codding* us. On the other hand, Macdeath has *had his chips* and his crimes do include *a salt and battery*, so perhaps the Banquo Fish Bar is the perfect *plaice* for him. But if he is there then we are surprised that the customers are not too *chicken* to order.

GET RID OF ROYALS NOT FIT TO RUN A CHIP SHOP

By Paul Routledge *Daily Mirror* Nov 12 2002

WITHOUT the Queen, the monarchy would be collapsing like a pack of cards.

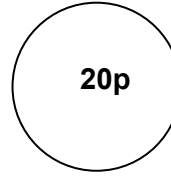
Her Majesty is the only member of the House of Windsor with a genuine claim to the love and loyalty of the people of Britain.

Singlehandedly she has steered the Royal Family through a decade of scandal, intrigue, debauchery, moral bankruptcy and political chicanery.

If Elizabeth II had not been on the throne there would have been no throne to sit on, such has been the breakdown of trust in a once hallowed institution.

Can anyone really say, hand on heart, that Prince Charles is a worthy successor to her crown? A man who likens himself to his mistress's tampon. And talks to trees. And interferes in politics on behalf of the foxhunting fraternity. And behaved with such brutish insensitivity to Diana.

And, and ... the charge sheet is endless.



Moon exclusive:
MACBETH: what the butler saw

Today in your favourite TV guide:
The Macbeths

‘Life with the Macdeaths was hell-on-earth’ – butler

By Richard Durant, Showbiz Reporter

Former royal Butler, Seyton McBurrell, tells all today in the Moon.

“It was hell on earth”, says McBurrell.

Hack

Nicknamed *Now-You-Seyt’em-Now-You-Don’t* for his habit of slipping royal possessions into his extra large pockets, Mr McBurrell has now told the full story of life with the Macbeths – here, exclusively, in the Moon.

“Macbeth would as soon hack you to pieces as look at you, and as for that crazy wife of his – she was always wandering around the castle in her nightie, muttering about ‘spot’.

Read the whole story on pages 4-7.

OTHER NEWS IN BRIEF

Lord Macdonald opens restaurant

Hard-up Thane, lord MacDonald, has opened a restaurant in Aberdeen. His aim is to serve customers quickly, but a novel feature of his new restaurant is that customers will be given knives and forks to eat with.

Restaurant critic, Egon McRonay, says it will never catch on. “People will never give up the right to eat with their fingers,” he told us.

Macbeth alive and well and working in chip shop, customer claims.

See p.9

New King Malcolm launches literacy strategy. See p.2

CONFESSION TAPE LAST SEEN WITH LADY McTAVISH

By Richard Durant, Showbiz Reporter

Butler Seyton McBurrell told last night of the moment he found the explosive palace confession tape - then never saw it again.

The tape, a shocking sleep-talking confession given by Lady Macbeth, was recorded one night by the Queen's maid and a doctor. McBurrell found the tape nestling in the queen's mahogany box of secrets shortly after her death, but only had time to play the start of it before the queen's sister, Lady Janet McTavish, arrived from Inverness to arrange the funeral.

It was the last time he saw the damning recording whose existence sent shock waves through the palace this week. Despite frantic searches it has not been seen since.

Yesterday Paul told the Moon: "I don't know where it is. I always thought Lady McTavish had the box and its contents. Then the police came to my house looking for it all. I don't know why.

"I'm the keeper of secrets, but those secrets are in my head. The whereabouts of the contents of that box are a mystery to me."

When he opened the box, he saw a cassette tape nestling on top of letters from Macbeth, two blood-stained daggers, a bottle of sleeping pills and a copy of *The Exorcist*.

Police did investigate the matter and Mr McBurrell did tell them that the tape began with some extraordinary revelations about the deaths of the former King Duncan and leading Scottish lords.

McBurrell has since been accused by a police spokesperson of being an "unreliable" alcoholic who changes his story as often as he changes his sporan.

Word **derivation** – where it comes from

What is a mansion?
Which French word is it like?
What does that word mean?

Word **family** – which other words does it relate to?

Mansion – big, extravagant house

Word **structure** – its parts

What other words end in the *ry* suffix?

- machinery
- masonry
- archery
- falconry
- trickery

what therefore does *-(e)ry* mean?

Word **class** – is it a noun, verb, adjective or adverb?

What sort of noun? (thing, name, place, process, feeling, idea?)

“by his loved mansionry”

mansionry

What other words contain *-sion* and are pronounced *shun*?

- tension
- expansion
- suspension

(why not attension?)

What other words start with *man-*?

- manual
- manuscript
- manipulate
- manage

But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips.

Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;

I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind.

He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself.

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come.