******

**Macbeth**

 **William Shakespeare**

**Literature Paper 1**



**Revision Booklet**

**Name:** …………………………………………………………

**Class:** ………………………………………………………******……

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**The Great Chain of Being**

**Task 1**: Watch the video on the “Great Chain of Being”. As you watch, make a note of who is most powerful and who is least powerful in the hierarchy (a system in society which ranks people based on power).

**Task 2**: Explain what people in the Edwardian era thought would happen if the chain was “broken”.

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**Task 3**: How do the witches’ prophecies in Act 1, Scene 1 relate to the “Great Chain of Being”? Make specific references to words or phrases that are used and make inferences.

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**ACT ONE, SCENE ONE**

**Answer the following questions as annotations on the script.**

1. What is happening in this scene?
2. What does the adverb ‘again’ suggest about the witches?
3. What mood is established at the beginning of the play? How is this mood established? Answer as annotations, highlighting specific examples of language that help to create this mood.
4. Who or what are Graymalkin and Paddock? What does this tell you about the world of the play?
5. How would a Jacobean audience react to this opening? Why do you think this is? Consider what life was like at the time and how this would dictate what people believed in.
6. Why do you think Shakespeare has the witches talking in rhyme? What is the effect and what does it tell you about the witches?

**Second Witch**

Paddock calls.

**Third Witch**

Anon.

**ALL**

Fair is foul, and foul is fair:
Hover through the fog and filthy air.

### A desert place.

*Thunder and lightning. Enter three Witches*

**First Witch**

When shall we three meet again
In thunder, lightning, or in rain?

**Second Witch**

When the hurlyburly’s done,
When the battle’s lost and won.

**Third Witch**

That will be ere the set of sun.

**First Witch**

Where the place?

**Second Witch**

Upon the heath.

**Third Witch**

There to meet with Macbeth.

**First Witch**

I come, Graymalkin!

**ACT ONE, SCENE TWO**

**If Macbeth is ‘smiling’ whilst completing the execution, what does this suggest about him? Make two inferences.**

**What does the word ‘brave’ suggest about how the Sergeant feels about Macbeth?**

**SERGEANT**

As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald--
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him—from the western isles
Of kerns and gallowglasses 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,
Like valour’s minion carved out his passage
Till he faced the slave;
Which ne’er shook hands, nor bade farewell to him,
Till he unseam’d him from the nave to the chaps,
And fix’d his head upon our battlements.

**What are the connotations of ‘steel’?**

**What are the connotations of ‘smoked’?**

**Using your above ideas, what has happened to Macbeth’s weapon? Why?**

**How has Macbeth killed the solider?**

**What image does the phrase ‘fix’d his head upon our battlements’ create for you?**

**What does this suggest about how Macbeth views what he has just done? Make two inferences.**

**DUNCAN**

O valiant cousin! Worthy gentleman!

**Valour = brave / courage in battle**

**What does this suggest about how the Sergeant views Macbeth?**

**What are the connotations of a minion?**

So, what does this suggest about how Macbeth is viewed?

**SERGEANT**

Yes;

As sparrows eagles, or the hare the lion.

If I say sooth, I must report they were

As cannons overcharged with double cracks, so they

**If King Duncan refers to Macbeth as his ‘cousin’ what does this suggest about what he thinks about him? Make two inferences.**

Doubly redoubled strokes upon the foe:

Except they meant to bathe in reeking wounds,

Or memorise another Golgotha,

**What are the connotations of a ‘lion’?**

**What does this suggest about how Macbeth is viewed? Make two inferences.**

I cannot tell.

But I am faint, my gashes cry for help.

**Macbeth: Role on the Wall**

**Task:** Annotate the figure of Macbeth with as many references from Act One, Scene Two which show how powerful and brave he is.

|  |  |
| --- | --- |
| **MACBETH: ACT 1, SCENE 2 – Meeting Macbeth** | **EXTRACT 2** |

|  |
| --- |
| **RECALL (LITERATURE AO1)** |
| **Task**: Fill in the missing word for each of the following quotations from Act 1 Scene 2 of *Macbeth:*1. “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Macbeth”
2. “valour’s \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_”
3. “which \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ with \_\_\_\_\_\_\_\_\_\_\_\_ execution”
4. “Fix’d his \_\_\_\_\_\_\_\_ upon our \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_”
5. “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ him from the nave to the \_\_\_\_\_\_\_\_\_\_\_\_”
 |

|  |  |  |
| --- | --- | --- |
| **ANALYSE (LITERATURE AO2)** |  | **CONTEXT (LITERATURE AO3)** |
| **Task:** Add annotations to the description of Macbeth. What impressions do we get about the personality of Macbeth? You must analyse the meaning of individual words. *“As sparrows eagles, or the hare the lion”**.* |  | **Task:** Macbeth was first published in 1623, when King James was on the throne. List 5 facts below about what life was like during the Jacobean Era: |

|  |
| --- |
| **LITERACY (LITERATURE AO4)** |
| **Task**: Circle the correct spelling for each of the following key words:1. Shakspeare Shakespear Shakespeare Big Shaq
2. McBeth Macbeth Mackbeth Machbeth
3. Witches Whitches Whiches Witchs
 |

**ACT ONE, SCENE THREE**

**Answer the following questions as annotations on the script.**

1. Why do you think Macbeth’s first line recalls the first scene where we meet the witches? (‘Fair is foul and foul is fair’)
2. Highlight Banquo’s description of the witches. What does the language used suggest about them?
3. What does Macbeth’s use of the imperative, ‘speak’ suggest about him?
4. What is Macbeth’s initial reaction to the prophecies?
5. What is Banquo’s reaction to the prophecies?
6. How will a Jacobean audience react to the prophecies given to Macbeth? Why would they react in this way? Think about how they would’ve seen the witches!
7. **Extra Challenge:** Do you think these prophecies are true or do you think Macbeth uses them as an excuse to carry out his evil deeds later in the play? Explain your ideas.

**MACBETH**

So foul and fair a day I have not seen.

**BANQUO**

How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her chappy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

**MACBETH**

Speak, if you can: what are you?

**First Witch**

All hail, Macbeth! hail to thee, thane of Glamis!

**Second Witch**

All hail, Macbeth, hail to thee, thane of Cawdor!

**Third Witch**

All hail, Macbeth, thou shalt be king hereafter!

**BANQUO**

Good sir, why do you start; and seem to fear
Things that do sound so fair? I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal: to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

**Answer the following questions as annotations on the script.**

1. What is a ‘thane’? Look up the definition and write it on this sheet.
2. What are the connotations of the noun, ‘King’? Why is this prophecy going to be appealing to Macbeth?
3. Why do you think Banquo’s prophecies are more confusing than Macbeth’s? What does it imply about the future of the play?
4. The witches ignore Macbeth’s command to stay. What does this tell you about:

a) the witches?

b) Macbeth?

1. Highlight the supernatural elements in this scene. What do they suggest?

**BANQUO**

Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?

**MACBETH**

Your children shall be kings.

**BANQUO**

You shall be king.

**First Witch**

Lesser than Macbeth, and greater.

**Second Witch**

Not so happy, yet much happier.

**Third Witch**

Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!

**First Witch**

Banquo and Macbeth, all hail!

**MACBETH**

Stay, you imperfect speakers, tell me more:
By Sinel's death I know I am thane of Glamis;
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.

*Witches vanish*

**BANQUO**

The earth hath bubbles, as the water has,
And these are of them. Whither are they vanish'd?

**MACBETH**

Into the air; and what seem'd corporal melted
As breath into the wind. Would they had stay'd!**.**

**The Witches’ Prophecies**

**Task**: For each cauldron you need to find and fill it with references from the text (quotes/key moments) which show the witches predicting each character’s future.

**Macbeth**

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**Banquo**

|  |  |
| --- | --- |
| **MACBETH: ACT 1, SCENE 5 – Meeting Lady Macbeth**  | **EXTRACT 4** |

**Task:** Look at the crimes below. Which nine are the worst, in your opinion? Use the diagram below to rank them in order, starting at the top with the one you think is most unforgivable.

|  |  |  |
| --- | --- | --- |
| 1. A man who kills the murderer of his family.
 | 1. A man who tries to have his best friend’s son murdered.
 | 1. A woman who plans a murder but kills no one herself.
 |
| 1. A soldier who kills an enemy soldier in battle.
 | 1. A king who orders the death of an enemy.
 | 1. A man who suspects his best friend of murder but does nothing.
 |
| 1. A man who kills his king.
 | 1. A king who orders the deaths of an enemy’s wife and children.
 | 1. A man who arranges for his best friend to be murdered.
 |
| 1. A woman who persuades her husband to kill someone.
 | 1. A soldier who kills children under orders from his King.
 | 1. A man who works with his country’s enemy to commit treason.
 |

**ACT ONE, SCENE FIVE: Lady Macbeth’s Speech**

**Consider the connotations of a raven. What does this imply will happen?**  ……………………………………………………………………………………………………………………………………………………………………………………………………………..………………………………………………………………………………………………………

**LADY MACBETH**

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!’

**What might this imply about Lady Macbeth’s desire to be human**? Consider what would happen if your blood thickened. ………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………

**What might Lady Macbeth be asking for here?** **Why**? Consider the connotations of ‘sex’ and gender. ………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………

*Enter MACBETH*

Great Glamis! Worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

**What technique is used here? What do we know about King Duncan?** …………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………

**What is gall, and how does Lady Macbeth show that she is different than a traditional woman at this point in the play?** ………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………

**Creating a “model” woman**

**Task**: Around the silhouette of the doll, annotate the typical features of a woman in one colour. In another, you need to explain how Lady Macbeth challenges this idea. You **must** use evidence from the text.

Lady Macbeth has no desire to be a female and wants to remove her feminine traits to become evil, shown in the phrase “unsex me”



Devoted to womanhood and embraces femininity

**ACT ONE, SCENE SEVEN: Macbeth’s Castle**

*Hautboys and torches. Enter a Sewer, and divers Servants with dishes and service, and pass over the stage. Then enter MACBETH*

**What is Macbeth discussing in this soliloquy?**

**What are the connotations of an assassination?**

**MACBETH**

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’ld jump the life to come. 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. 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**. 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;
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. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o’erleaps itself
And falls on the other.

**Define ‘kinsman’.**

**What is Macbeth recognising when he says ‘I am his kinsman and his subject’?**

**What are the connotations of the noun ‘knife’?**

**What is Macbeth realising he shouldn’t do?**

**Macbeth says that Duncan is here ‘in double trust’, what does he mean by this?**

*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**

**What does Macbeth mean when he says ‘we will proceed no more in this business’?**

**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**

**What does the colour ‘green’ suggest?**

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?

**How would Macbeth react to his wife calling him a ‘coward’?**

**What type of sentences are used by Lady Macbeth?**

**Is she pleased with Macbeth’s change of mind? Why / why not?**

**MACBETH**

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

**Lady Macbeth starts to question Macbeth’s man hood, draw an arrow to the quote that shows this.**

**Why does she do this?**

**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.

**What does the quote ‘dash’d the brains out’ suggest about Lady Macbeth?**

**MACBETH**

If we should fail?

**LADY MACBETH**

**Which character comes up with the plan to kill King Duncan?**

**What does this suggest about this character? Make two inferences.**

**What doesn’t Lady Macbeth not believe in?**

**What does this suggest about her character?**

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?

**MACBETH**

Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have mark’d with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done’t?

**LADY MACBETH**

Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

**If you are a ‘false’ person what are you like?**

**What is Macbeth saying he must be like towards King Duncan?**

**How do we know Macbeth is ready to go and kill the king? Draw an arrow to the quote that shows this.**

**Why do you think he has changed his mind so quickly?**

**MACBETH**

I am settled,and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
**False face** must hide what the **false heart** doth know.

*Exeunt*

**Challenge A**: Which quote does this image link to from Act 1, Scene 5?

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**Challenge B**: How do you feel towards Lady Macbeth in this scene? Why? Can you use a quote to support your opinion?

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**Plotting Macbeth’s Evolution**

**Task:** Identify how much empathy we feel for Macbeth at each of the key scenes in the play. You must justify your decision with a short reference or explanation.

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Extreme empathy** |  |  |  |  |  |  |  |  |  |  |  |
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|  |  |  |  |  |  |  |  |  |  |  |  |
| **No empathy** |  |  |  |  |  |  |  |  |  |  |  |
|  | **Act 1, Scene 2: Macbeth kills Macdonwald** | **Act 1, Scene 3: The Witches’ Prophecy** | **Act 1, Scene 5-7: Lady Macbeth and Macbeth’s relationship** | **Act 2, Scene 1: “Is this a dagger?”** | **Act 2, Scene 2: Macbeth’s guilt** | **Act 2, Scene 4: Macbeth is King** | **Act 3, Scene 1: Macbeth and Banquo’s relationship dissolves** | **Act 3, Scene 4: Banquo’s Ghost** | **Act 4, Scene 1: The Witches’ Apparitions** | **Act 5, Scene 2: Macbeth’s army rise against him** | **Act 5, Scene 5: Lady Macbeth dies** |

**ACT TWO, SCENE ONE: “Is this a dagger…?”**

**MACBETH**

**What type of word is dagger?**

**What might this weapon tell the audience about Macbeth’s mental state?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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
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;**
And such an instrument I was to use.
Mine eyes are made the fools o’ the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon **gouts of blood,**Which was not so before. There’s no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o’er the one halfworld
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; **witchcraft celebrates**
Pale Hecate’s offerings, and wither’d murder,
Alarum’d by his sentinel, the wolf,
Whose howl’s his watch, thus with his stealthy pace.
With Tarquin’s ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.

**How might a modern audience with religious beliefs react to this phrase?**

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**Is Macbeth in control of his actions in the phrase ‘Thou mashall’st…’.** Add a dictionary definition to help you.

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*A bell rings*

**Highlight language that relates to the senses**

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

**In the final lines, Macbeth imagines himself as murder itself.**

**Do you think this is the part of the play where Macbeth transforms from a bad man to an evil man? Explain your ideas. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Why might Shakespeare have chosen to repeat the noun ‘blood’?** Consider what event or feeling it might symbolise.

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**ACT TWO, SCENE TWO: After the murder**

**Highlight where a metaphor is used in Lady Macbeth’s first speech. What does it imply?**

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**LADY MACBETH**

That which hath made them drunk hath made me bold;
What hath quench’d them hath given me fire.
**Hark! Peace!**It was the owl that shriek’d, the fatal bellman,
Which gives the stern’st good-night. He is about it:
The doors are open; and the surfeited grooms
Do mock their charge with snores: I have drugg’d
their possets,
That death and nature do contend about them,
Whether they live or die.

**What does the repeated use of exclamation marks imply about Lady Macbeth’s emotions?**

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**MACBETH**

[Within] Who’s there? What, ho!

**LADY MACBETH**

Alack, I am afraid they have awaked,
And ‘tis not done. The attempt and not the deed
Confounds us. **Hark!** I laid their daggers ready;
He could not miss ‘em. Had he not resembled
My father as he slept, I had done’t.

**Highlight any words or phrases which show that Lady Macbeth is fearful of being found out.**

My husband!

**MACBETH**

**The second half of the extract contains shorter lines with a series of questions and answers. What does this do to the pace of the scene and what effect does it have?**

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I have done the deed. Didst thou not hear a noise?

**LADY MACBETH**

I heard the owl scream and the crickets cry.
Did not you speak?

**MACBETH**

When?

**LADY MACBETH**

Now.

**Why do you think the murder of King Duncan happens off stage if it is such an integral plot point? What do you think is Shakespeare’s intention here?**

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**MACBETH**

As I descended?

**LADY MACBETH**

Ay.

**LADY MACBETH**

**Highlight words/phrases suggesting Macbeth is weak and explain your choices.**

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You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them; and smear
The sleepy grooms with blood.

**MACBETH**

I’ll go no more:
I am afraid to think what I have done;
Look on’t again I dare not.

**LADY MACBETH**

Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: **‘tis the eye of childhood**
**That fears a painted devil**. If he do bleed,
I’ll gild the faces of the grooms withal;
For it must seem their guilt.

**How might the idea of childhood link to Macbeth’s feelings?**

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*Exit. Knocking within*

**MACBETH**

**The symbolism of blood is used by Shakespeare again. What is Macbeth saying here?**

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Whence is that knocking?
How is’t with me, when every noise appals me?
What hands are here? Ha! They pluck out mine eyes. **Will all great Neptune’s ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas in incarnadine,
Making the green one red.**

*Re-enter LADY MACBETH*

**What colour are their hands, and what does this imply about their emotions?**

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**What are the connotations of ‘white’ and what does this imply about Macbeth’s heart?**

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**LADY MACBETH**

My **hands are of your colour**; but I shame
To **wear a heart so white**.

**Do you think Macbeth shows elements of regret once he has killed Duncan?** Explain your ideas using evidence from the text. Remember to embed your quotations and zoom in!

**ACT TWO, SCENE THREE: The Porter’s Speech**

*The same.*

*Knocking within. Enter a Porter*

**PORTER**

Here's a knocking indeed! If a

man were porter of hell-gate, he should have

old turning the key.

*Knocking within*

Knock,

knock, knock! Who's there, i' the name of

Beelzebub? Here's a farmer, that hanged

himself on the expectation of plenty: come in

time; have napkins enow about you; here

you'll sweat for't.

*Knocking within*

Knock,

knock! Who's there, in the other devil's

name? Faith, here's an equivocator, that could

swear in both the scales against either scale;

who committed treason enough for God's sake,

yet could not equivocate to heaven: O, come

in, equivocator.

*Knocking within*

Knock,

knock, knock! Who's there? Faith, here's an

English tailor come hither, for stealing out of

a French hose: come in, tailor; here you may

roast your goose.

*Knocking within*

Knock,

knock; never at quiet! What are you? But

this place is too cold for hell. I'll devil-porter

it no further: I had thought to have let in

some of all professions that go the primrose

way to the everlasting bonfire.

*Knocking within*

Anon, anon! I pray you, remember the porter.

*Opens the gate*

**ACT THREE, SCENE ONE**

**If you ‘tie’ something together what does that mean?**

**How does Banquo view his relationship with Macbeth?**

**What letter is repeated 5 times in this sentence?**

**What animal does it sound like?**

**Why is this animal important to represent Macbeth?**

**If you play ‘foully’ what are you doing?**

**What is Banquo suspecting Macbeth has done to get the crown?**

**Banquo asks a question here, who does he feel he can’t trust? Why?**

**Why is Banquo a threat to Macbeth?**

**Why do you think Shakespeare starts with Banquo speaking? Who does this show a change in?**

|  |  |
| --- | --- |
|  | *Forres. The palace*. |
| **BANQUO** | Thou hast it now: king, Cawdor, Glamis, all, |
|  | As the weird women promised, and, I fear,  |
|  | **Thou play'dst most foully for't**: yet it was said |
|  | It should not stand in thy posterity, |
|  | But that myself should be the root and father |
|  | Of many kings. If there come truth from them-- |
|  | As upon thee, Macbeth, their speeches shine-- |
|  | Why, by the verities on thee made good, |
|  | May they not be my oracles as well,  |
|  | **And set me up in hope?** But hush! no more. |
| **MACBETH** | Here's our chief guest. |
| **LADY MACBETH** | If he had been forgotten,  |
|  | It had been as a gap in our great feast,  |
|  | And all-thing unbecoming. |
| **MACBETH** | **To-night we hold a solemn supper sir,** |
|  | **And I'll request your presence.** |
| **BANQUO** | Let your highness |
|  | Command upon me; to the which my duties |
|  | Are with a most **indissoluble tie** |
|  | For ever knit. |
| **MACBETH** | Ride you this afternoon? |
| **BANQUO** | Ay, my good lord. |
| **MACBETH** | We should have else desired your good advice, |
|  | Which still hath been both grave and prosperous, |
|  | In this day's council; but we'll take to-morrow. |
|  | Is't far you ride? |
| **BANQUO** | As far, my lord, as will fill up the time |
|  | 'Twixt this and supper: go not my horse the better, |
|  | I must become a borrower of the night |
|  | For a dark hour or twain. |
| **MACBETH** | Fail not our feast. |
| **BANQUO** | My lord, I will not. |
| **MACBETH** | We hear, our bloody cousins are bestow'd**‘cruel parricide’ = murder of parents.****Who is Macbeth telling people that killed King Duncan?****Write down an adjective to describe Macbeth now…** |
|  | In England and in Ireland, not confessing |
|  | Their **cruel parricide**, filling their hearers |
|  | With strange invention: but of that to-morrow,  |
|  | When therewithal we shall have cause of state |
|  | Craving us jointly. Hie you to horse: adieu,**Fleance = Banquo’s son. What are the connotations of a child?****If Macbeth is also planning to kill a child. what does this show about him?** |
|  | Till you return at night. Goes **Fleance** with you? |
| **BANQUO** | Ay, my good lord: our time does call upon 's. |
| **MACBETH** | I wish your horses swift and sure of foot; |
|  | And so I do commend you to their backs. Farewell. |
|  | Let every man be master of his time |
|  | Till seven at night: to make society |
|  | The sweeter welcome, we will keep ourself |
|  | Till supper-time alone: while then, God be with you! |
|  | Sirrah, a word with you: attend those men |
|  | Our pleasure? |
| **ATTENDANT** | They are, my lord, without the palace gate.**Macbeth is now speaking in a soliloquy – alone on stage** |
| **MACBETH** | Bring them before us. |
|  | **To be thus is nothing;** |
|  | **But to be safely thus.--Our fears in Banquo** |
|  | **Stick deep;** and in his royalty of nature |
|  | **Reigns that which would be fear'd: 'tis much he dares;****Macbeth feels his position as king is not safe because of Banquo. How does Macbeth describe Banquo?** **If you are daring, you are?****Valour =**  |
|  | **And, to that dauntless temper of his mind,** |
|  | **He hath a wisdom that doth guide his valour** |
|  | **To act in safety. There is none but he** |
|  | **Whose being I do fear: and, under him,** |
|  | **My Genius is rebuked;** as, it is said, |
|  | Mark Antony's was by Caesar. He chid the sisters**Fruitless = useless.****Why is Macbeth’s crown described as ‘fruitless’? What can’t he pass on? Why?**  |
|  | When first they put the name of king upon me, |
|  | And bade them speak to him: **then prophet-like** |
|  | **They hail'd him father to a line of kings:** |
|  | **Upon my head they placed a fruitless crown,** |
|  | **And put a barren sceptre in my grip,** |
|  | Thence to be wrench'd with an unlineal hand, |
|  | No son of mine succeeding. If 't be so, |
|  | **For Banquo's issue have I filed my mind;****What has Macbeth destroyed for Banquo’s sons to be kings?** |
|  | **For them the gracious Duncan have I murder'd;** |
|  | Put rancours in the **vessel of my peace** |
|  | Only for them; and **mine eternal jewel** |
|  | **Given to the common enemy of man,** |
|  | **To make them kings, the seed of Banquo kings!** |
|  | Rather than so, **come fate into the list.** |
|  | **And champion me to the utterance! Who's there!** |
|  | Now go to the door, and stay there till we call. |
|  | Was it not yesterday we spoke together? |
| **First Murderer** | It was, so please your highness.**Who do you think Macbeth means when he says ‘it was he’ who had harmed them in the past?****What is Macbeth doing here to the murderers?** |
| **MACBETH** | Well then, now |
|  | Have you consider'd of my speeches? Know |
|  | That it **was he in the times** past which held you |
|  | So under fortune, which you thought had been |
|  | Our innocent self: this I made good to you |
|  | In our last conference, pass'd in probation with you, |
|  | How you were borne in hand, how cross'd, |
|  | the instruments, |
|  | Who wrought with them, and all things else that might |
|  | To half a soul and to a notion crazed |
|  | Say 'Thus did Banquo.' |
| **First Murderer** | You made it known to us. |
| **MACBETH** | **I did so, and went further, which is now****What type of sentences does Macbeth use here?****These are used to manipulate them into going ahead with the murder. The murderers then reply with ‘we are men’, what does this remind you of before in the play?** |
|  | **Our point of second meeting. Do you find** |
|  | **Your patience so predominant in your nature** |
|  | **That you can let this go? Are you so gospell'd** |
|  | **To pray for this good man and for his issue,** |
|  | **Whose heavy hand hath bow'd you to the grave** |
|  | **And beggar'd yours for ever?** |
| **First Murderer** | **We are men, my liege.** |
| **MACBETH** | Ay, in the catalogue ye go for men; |
|  | As hounds and greyhounds, mongrels, spaniels, curs, |
|  | Shoughs, water-rugs and demi-wolves, are clept |
|  | All by the name of dogs: the valued file |
|  | Distinguishes the swift, the slow, the subtle, |
|  | The housekeeper, the hunter, every one |
|  | According to the gift which bounteous nature |
|  | Hath in him closed; whereby he does receive |
|  | Particular addition. from the bill |
|  | That writes them all alike: and so of men. |
|  | Now, if you have a station in the file, |
|  | Not i' the worst rank of manhood, say 't; |
|  | And I will put that business in your bosoms, |
|  | Whose execution takes your enemy off, |
|  | Grapples you to the heart and love of us, |
|  | Who wear our health but sickly in his life, |
|  | Which in his death were perfect. |
| **Second Murderer** | I am one, my liege, |
|  | Whom the vile blows and buffets of the world |
|  | Have so incensed that I am reckless what |
|  | I do to spite the world. |
| **First Murderer** | And I another |
|  | So weary with disasters, tugg'd with fortune, |
|  | That I would set my lie on any chance, |
|  | To mend it, or be rid on't.**Why does Macbeth remind them Banquo is their ‘enemy’?** |
| **MACBETH** | Both of you |
|  | Know Banquo was **your enemy.** |
| **Both Murderers** | True, my lord.  |
| **MACBETH** | So is he mine; and in such bloody distance, |
|  | That every minute of his being thrusts |
|  | Against my near'st of life: and though I could |
|  | With barefaced power sweep him from my sight |
|  | And bid my will avouch it, yet I must not, |
|  | For certain friends that are both his and mine, |
|  | Whose loves I may not drop, but wail his fall**If you mask something what does that mean?****Who do you think the ‘common eye’ is?****What is Macbeth telling the murderers to do?** |
|  | Who I myself struck down; and thence it is, |
|  | That I to your assistance do make love, |
|  | **Masking the business from the common eye** |
|  | For sundry weighty reasons. |
| **Second Murderer** | We shall, my lord,  |
|  | Perform what you command us. |
| **First Murderer** | Though our lives-- |
| **MACBETH** | Your spirits shine through you. Within this hour at most |
|  | I will advise you where to plant yourselves; |
|  | Acquaint you with the perfect spy o' the time, |
|  | The moment on't; for't must be done to-night, |
|  | And something from the palace; always thought |
|  | That I require a clearness: and with him-- |
|  | To leave no rubs nor botches in the work--**Who else should the murderers kill? Why?**  |
|  | **Fleance his son, that keeps him company,** |
|  | **Whose absence is no less material to me** |
|  | **Than is his father's, must embrace the fate** |
|  | **Of that dark hour. Resolve yourselves apart:** |
|  | I'll come to you anon. |
| **Both Murderers** | We are resolved, my lord. |
| **MACBETH** | I'll call upon you straight: abide within. |
|  | It is concluded. Banquo, thy soul's flight, |
|  | If it find heaven, must find it out to-night. |

**Task One: What does Macbeth believe must come true that he has been told by the witches?**

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**Task Two: Is he allowing these to happen? Why? / Why not?**

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**Task Three: Summarise this scene in twenty words or less (one word per box!).**

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**Task Four: Draw 4 key images that you think happen in this scene.**

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|  |  |



**Quotation detectives**

|  |  |  |  |
| --- | --- | --- | --- |
| **POINT** | **QUOTATION** | **EXPLAIN** | **KEY VOCABULARY** |
| Banquo suspects Macbeth has become King through foul play. |  |  | Uneasy, Suspicious |
| Macbeth is keen to learn where Banquo will be that afternoon. |  |  | Cunning, Manipulative |
| Macbeth is quick to place Duncan’s sons under suspicion for his murder. |  |  | Deceptive, Self-possessed |
| Macbeth feels threatened by Banquo’s goodness. |  |  | Unscrupulous, Merciless |
| Macbeth manipulates the murderers into believing Banquo is their enemy.  |  |  | Manipulative, Evil, Malign |
| Macbeth exploits the low status of the murderers. |  |  | Cunning, Devious, Ingenious |
| Macbeth pretends he cannot attack Banquo openly. |  |  | Deceitful, Insincere |
| Macbeth plans his friend’s murder in great detail. |  |  | Obsessed, Pitiless, Haunted, Fixated |
| Macbeth is so lacking in compassion he is prepared to have a child murdered. |  |  | Unfeeling, Indifferent, Pitiless, Callous |
| Macbeth contemplates his friend’s death without emotion. |  |  | Treacherous, Disloyal, Implacable |

**Task**: Using Act Three, Scene 1, find evidence of the following points and explain what it shows about this point in the play. Try to embed the key vocabulary to he

**ACT THREE, SCENE TWO: Macbeth and Lady Macbeth**

**Task:** Explain the effect of each conversation – what does it reveal about the relationship between Lady Macbeth and Macbeth? Remember to make links and comparisons with other points in the play.

|  |  |
| --- | --- |
| **What Lady Macbeth and Macbeth say** | **What this suggests about Macbeth and/ or Lady Macbeth, their relationship with each other or their frames of mind. Does this contrast with earlier in the play?** |
| **Lady M**: Say to the King, I would attend his leisure for a few words.‘Go tell the king (Macbeth) I want to talk to him for a few minutes.’ | *Previously Lady Macbeth has talked freely and intimately with Macbeth. Now it sounds like she has to make an appointment to see him. Their relationship seems formal and distant now.* |
| **Lady M**: Nought’s had, all’s spent, where our desire is got without content‘If you get what you want and you’re still not happy, you’ve spent everything and gained nothing.’  |  |
| **Lady M**: How now, my Lord? Why do you keep alone …?‘What’s going on, my lord? Why are you keeping to yourself?’ |  |
| **M**: We have scorch’d the snake, not kill’d it.‘We have slashed the snake but not killed it.’ (They might have killed King Duncan but they are still not safe) |  |
| **M**: sleep in the affliction of these terrible dreams that shake us nightly‘I’d rather be dead than endure this endless mental torture’ |  |
| **M**: O! full of scorpions is my mind, dear wife!‘I feel like my mind is full of scorpions, my dear wife’ |  |
| **Lady M**: What’s to be done?‘what are you going to do?’ |  |
| **M**: Be innocent of the knowledge, dearest chuck‘It’s better you don’t know about it until after it’s done’ |  |

****

**Countdown’s Dictionary Corner**

**Task One:** Match the words from Act Three, Scene Four to the correct definition.

|  |  |  |
| --- | --- | --- |
| **Momentary** |  | *Please (used to show a polite request).* |
| **Imposter** |  | *A statue, building or other structure which commemorates a famous person or event.* |
| **Prithee** |  | *A human being subject to death, rather than being divine like God.* |
| **Monuments** |  | *Lasting for a very short amount of time.* |
| **Maw** |  | *To rid something or someone of an unwanted quality, condition or feeling.* |
| **Purged** |  | *To be briefly immersed in boiling water, especially to remove the skin or prepare it for further cooking.* |
| **Mortal** |  | *A person who pretends to be someone else in order to deceive others.* |
| **Blanched** |  | *A person’s built-in traits of mind and character.*  |
| **Disposition** |  | *The jaws or throat of an animal with an uncontrollable hunger.* |

**Task Two:** Use three of the words to describe the events of the play so far.

1. *The pain was only* ***momentary*** *yet felt unbearable.*
2.
3.
4.

**Challenge:** Circle the words that would fit in a semantic field of the supernatural.

*SUPPORT: A semantic field is a group of words which can be linked by one theme or idea. E.g. nature – ‘rabbit’, ‘tree’, and ‘hedge’*

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Immortal | Guilt | Ghoul | Prophecy | Eerie |
| Fatal | Spectre | Domineering | Demonic | Manipulative |

**ACT THREE, SCENE FOUR: Banquo’s Ghost**

**What has Macbeth seen?**

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**MACBETH**

The table's full.

**LENNOX**

Here is a place reserved, sir.

**MACBETH**

Where?

**LENNOX**

Here, my good lord. What is't that moves your highness?

**What does Macbeth’s shifting of blame suggest about his mental state?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**MACBETH**

Which of you have done this?

Lords

What, my good lord?

**MACBETH**

Thou canst not say I did it: never shake

Thy gory locks at me.

**What is Lady M trying to show here? What time of verbs are used to demonstrate this?**

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**ROSS**

Gentlemen, rise: his highness is not well.

**LADY MACBETH**

Sit, worthy friends: my lord is often thus,

And hath been from his youth: pray you, keep seat;

**How does this quotation link to earlier in the play? What language device is this?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

The fit is momentary; upon a thought

He will again be well: if much you note him,

You shall offend him and extend his passion:

Feed, and regard him not. Are you a man?

**MACBETH**

**What does appal mean?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Connotations of a devil**?**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Ay, and a bold one, that dare look on that

Which might appal the devil.

**LADY MACBETH**

O proper stuff!

This is the very painting of your fear:

This is the air-drawn dagger which, you said,

**What does Lady Macbeth mean when she says ‘air-drawn dagger’?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**What does she think Macbeth is doing?**

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Led you to Duncan. O, these flaws and starts,

Impostors to true fear, would well become

A woman's story at a winter's fire,

Authorized by her grandam. Shame itself!

Why do you make such faces? When all's done,

You look but on a stool.

**MACBETH**

Prithee, see there! behold! look! lo!

how say you?

Why, what care I? If thou canst nod, speak too.

If charnel-houses and our graves must send

Those that we bury back, our monuments

Shall be the maws of kites.

*GHOST OF BANQUO vanishes*

**LADY MACBETH**

What, quite unmann'd in folly?

**MACBETH**

If I stand here, I saw him.

**LADY MACBETH**

**Why does Macbeth repeat the word ‘murders’ twice? What does this show about his conscience?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Fie, for shame!

**MACBETH**

Blood hath been shed ere now, i' the olden time,

Ere human statute purged the gentle weal;

Ay, and since too, murders have been perform'd

Too terrible for the ear: the times have been,

That, when the brains were out, the man would die,

And there an end; but now they rise again,

With twenty mortal murders on their crowns,

And push us from our stools: this is more strange

Than such a murder is.

**LADY MACBETH**

My worthy lord,

Your noble friends do lack you.

**MACBETH**

I do forget.

Do not muse at me, my most worthy friends,

I have a strange infirmity, which is nothing

To those that know me. Come, love and health to all;

Then I'll sit down. Give me some wine; fill full.

I drink to the general joy o' the whole table,

And to our dear friend Banquo, whom we miss;

Would he were here! to all, and him, we thirst,

And all to all.

Lords

Our duties, and the pledge.

*Re-enter GHOST OF BANQUO*

**MACBETH**

Avaunt! and quit my sight! let the earth hide thee!

Thy bones are marrowless, thy blood is cold;

**Does Macbeth see himself and Lady Macbeth as a team or not here?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**How do you know?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Thou hast no speculation in those eyes

Which thou dost glare with!

**LADY MACBETH**

Think of this, good peers,

But as a thing of custom: 'tis no other;

Only it spoils the pleasure of the time.

**What are the connotations of these animals?** Consider their similarities. **What does this suggest about how Macbeth wants to be seen?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**MACBETH**

What man dare, I dare:

Approach thou like the rugged Russian bear,

The arm'd rhinoceros, or the Hyrcan tiger;

Take any shape but that, and my firm nerves

Shall never tremble: or be alive again,

And dare me to the desert with thy sword;

If trembling I inhabit then, protest me

**What does Macbeth mean by ‘I am a man again’?** Think about the connotations of a man.

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The baby of a girl. Hence, horrible shadow!

Unreal mockery, hence!

*GHOST OF BANQUO vanishes*

Why, so: being gone,

I am a man again. Pray you, sit still.

**LADY MACBETH**

You have displaced the mirth, broke the good meeting,

With most admired disorder.

**MACBETH**

Can such things be,

And overcome us like a summer's cloud,

Without our special wonder? You make me strange

Even to the disposition that I owe,

When now I think you can behold such sights,

And keep the natural ruby of your cheeks,

When mine is blanched with fear.

**ROSS**

**What type of sentence is Lady Macbeth using, and what is she attempting to do?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**\_\_\_\_\_**

What sights, my lord?

**LADY MACBETH**

I pray you, speak not; he grows worse and worse;

Question enrages him. At once, good night:

Stand not upon the order of your going,

But go at once.

**LENNOX**

Good night; and better health

**‘Blood’ is mentioned many times. What technique is this, and what does it tell us about how Macbeth is emotionally?**

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Attend his majesty!

**LADY MACBETH**

A kind good night to all!

*Exeunt all but MACBETH and LADY MACBETH*

**MACBETH**

It will have blood; they say, blood will have blood:

Stones have been known to move and trees to speak;

Augurs and understood relations have

By magot-pies and choughs and rooks brought forth

The secret'st man of blood. What is the night?

**LADY MACBETH**

Almost at odds with morning, which is which.

**MACBETH**

How say'st thou, that Macduff denies his person

**Macbeth is now having someone to watch over Macduff’s house. Why might he do this?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**A tyrant is a cruel ruler. Why might Macbeth be a tyrant?**

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At our great bidding?

**LADY MACBETH**

Did you send to him, sir?

**MACBETH**

I hear it by the way; but I will send:

There's not a one of them but in his house

I keep a servant fee'd. I will to-morrow,

And betimes I will, to the weird sisters:

More shall they speak; for now I am bent to know,

By the worst means, the worst. For mine own good,

**Why does Macbeth want to meet with the ‘weird sisters’?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

All causes shall give way: I am in blood

Stepp'd in so far that, should I wade no more,

Returning were as tedious as go o'er:

Strange things I have in head, that will to hand;

Which must be acted ere they may be scann'd.

**LADY MACBETH**

You lack the season of all natures, sleep.

**Why will Macbeth continue to practice murder?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**MACBETH**

Come, we'll to sleep. My strange and self-abuse

Is the initiate fear that wants hard use:

We are yet but young in deed.

*Exeunt*



**Task:** You have been selected to take part in a Most Haunted investigation at Macbeth’s Castle. Read Macbeth’s account of the poltergeist activity that has been taking place since the death of King Duncan and Banquo and continue it in your own words.



*Floating daggers, cries and moans, it all started just before the death of King Duncan. Lady Macbeth, my wife, and I question what on Earth could be the cause, but with no resolution…*

|  |  |  |
| --- | --- | --- |
| **To describe Macbeth’s character** | **To describe the atmosphere** | **To describe the events** |
| Remorseful | Unnerving | Uncanny |
| Apprehensive | Bitter | Eerie |
| Traitorous | Unsettling | Inexplicable |



**LADY MACDUFF: “Mine and our son’s death is your fault!”**

The tragic slaying of Lady Macduff and Macduff’s son by Macbeth has left the victim’s spirits unable to move on. **To what extent do you think Macduff is to blame for the death of his family?**

*(Note: DO NOT write about their ghosts haunting Macduff in the exam – it is a fictional task to show your knowledge)*

**Task One:** List the different reasons either Macbeth or Macduff could be to blame.

|  |  |
| --- | --- |
| **Macbeth is wholly to blame because…** | **Macduff is at fault because…** |
|  |  |

**Task Two:** Imagine that you are Jeremy Kyle. Your introductory speech influences your whole audience – who do you believe is to blame? Write your speech expressing your point of view.

You should:

* Use DAFOREST techniques
* Use a range of ambitious vocabulary
* Use a range of punctuatio

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**To what extent is Macbeth a ruthless killer?**

**Task:** Place each of Macbeth’s crimes on a scale from justifiable to atrocious. Briefly explain your rationale for the most excusable crime AND the most immoral.

Most justifiable

Most atrocious

|  |  |
| --- | --- |
| **Killing King Duncan** | **Trying to kill Fleance** |
| **Killing Banquo** | **Killing Macduff’s family** |

**Challenge:** How do you think an audience in the Elizabethan era would have reacted to Macbeth’s crimes? Try to link this back to The Great Chain of Being and their beliefs.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**ACT FOUR, SCENE THREE: Macduff and Malcom**

**What type of word is used to describe Macbeth here, and what does it connote about him?**

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**MACDUFF**

Not in the legions

Of horrid hell can come a **devil** more damn'd

In evils to top Macbeth.

**MALCOLM**

I grant him bloody,

**What image do these adjectives paint of Macbeth?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Luxurious, avaricious, false, deceitful,**

**Sudden, malicious**, smacking of every sin

That has a name: but there's no bottom, none,

In my voluptuousness: your wives, your daughters,

Your matrons and your maids, could not fill up

The cistern of my lust, and my desire

All continent impediments would o'erbear

That did oppose my will: better Macbeth

**PROGRESS CHECKPOINT: What is tyranny and how does this link to Macbeth?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Than such an one to reign.

**MACDUFF**

Boundless intemperance

In nature is a **tyranny**; it hath been

The untimely emptying of the happy throne

And fall of many kings. But fear not yet

**What does Macduff believe has been the weakness of Kings in the past?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Why might these personality traits be considered “dangerous”?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

To take upon you what is yours: you may

Convey your pleasures in a spacious plenty,

And yet seem cold, the time you may so hoodwink.

We have willing dames enough: there cannot be

That vulture in you, to devour so many

As will to greatness dedicate themselves,

Finding it so inclined.

**MALCOLM**

**Macduff is doing his best to persuade Malcolm to fight Macbeth, yet Malcolm seems reluctant.**

**How would Macduff be feeling here, and why?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**With this there grows****In my most ill-composed affection such****A stanchless avarice that, were I king,**I should cut off the nobles for their lands,
Desire his jewels and this other's house:
And my more-having would be as a sauce
To make me hunger more; that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

**MACDUFF**

This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been
The sword of our slain kings: yet do not fear;
Scotland hath foisons to fill up your will.
Of your mere own: all these are portable,
With other graces weigh'd.

**What qualities does Malcom think make a “good” King?** List five more.

1. *Justice*
2.
3.
4.
5.
6.

**MALCOLM**

**But I have none:** the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,
Acting it many ways**. Nay, had I power, I should****Pour the sweet milk of concord into hell,****Uproar the universal peace, confound****All unity on earth.**

**What is Malcom saying here, and is he telling the truth?** Consider why he might choose to lie.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**MACDUFF**

O Scotland, Scotland!

**MALCOLM**

If such a one be fit to govern, speak:
I am as I have spoken.

**ACT FIVE, SCENE ONE: “Out, damned spot!”**

**Lady Macbeth is trying to wash the blood from her hands. What else might she be trying to wash away?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Doctor**

You see, her eyes are open.

**Gentlewoman**

Ay, but their sense is shut.

**Doctor**

What is it she does now? Look, how she rubs her hands.

**Gentlewoman**

It is an accustomed action with her, to seem thus
washing her hands: I have known her continue in
this a quarter of an hour.

**LADY MACBETH**

Yet here's a spot.

**Doctor**

Hark! she speaks: I will set down what comes from
her, to satisfy my remembrance the more strongly.

**What do the dashes suggest about Lady Macbeth’s delivery of the speech?** Consider how she might feel.

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**LADY MACBETH**

Out, damned spot! out, I say!--One: two: why,
then, 'tis time to do't.--Hell is murky!--Fie, my
lord, fie! a soldier, and afeard? What need we
fear who knows it, when none can call our power to
account?--Yet who would have thought the old man
to have had so much blood in him.

**Doctor**

Do you mark that?

**LADY MACBETH**

The thane of Fife had a wife: where is she now?--
What, will these hands ne'er be clean?--No more o'
that, my lord, no more o' that: you mar all with
this starting.

**Doctor**

**Which line of Macbeth’s is Lady Macbeth recalling here? (HINT: Act 2, Scene 2) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Go to, go to; you have known what you should not.

**Gentlewoman**

She has spoke what she should not, I am sure of
that: heaven knows what she has known.

**LADY MACBETH**

Here's the smell of the blood still: **all the****perfumes of Arabia will not sweeten this little****hand.** Oh, oh, oh!

**Doctor**

What a sigh is there! The heart is sorely charged.

**Gentlewoman**

I would not have such a heart in my bosom for the
dignity of the whole body.

**Doctor**

Well, well, well,--

**Gentlewoman**

Pray God it be, sir.

**Doctor**

This disease is beyond my practise: yet I have known
those which have walked in their sleep who have died
holily in their beds.

|  |
| --- |
| **MACBETH: ACT 1, SCENE 5 – Lady Macbeth’s demise** |

|  |
| --- |
| **RECALL (LITERATURE AO1)** |
| **Task**: Fill in the missing word for each of the following quotations from Act 5 Scene 1 of *Macbeth:*1. ‘All the perfumes of \_\_\_\_\_\_\_\_\_\_ will not sweeten this \_\_\_\_\_\_\_\_\_\_ hand”
2. “\_\_\_\_\_\_\_\_\_\_, damned \_\_\_\_\_\_\_\_\_!”
3. “Will these \_\_\_\_\_\_\_\_\_ ne’er be \_\_\_\_\_\_\_\_\_\_\_?”
4. “Hell is \_\_\_\_\_\_\_\_\_\_\_!”
5. “The \_\_\_\_\_\_\_\_\_\_ of Fife had a \_\_\_\_\_\_\_\_\_\_: where is she now?”
 |

|  |  |  |
| --- | --- | --- |
| **ANALYSE (LITERATURE AO2)** |  | **CONTEXT (LITERATURE AO3)** |
| **Task:** Add annotations to the description of Lady Macbeth. How has she changed? Consider how the Doctor’s description might link to other points/characters in the play.*“I have known those which have walked in their* ***sleep*** *who have died* ***holily******in their beds****”.**.* |  | **Task:** How were women supposed to act at the time the play was written and received by audiences? List five traits.1.
2.
3.
4.
 |

|  |
| --- |
| **LITERACY (LITERATURE AO4)** |
| **Task**: Circle the correct spelling for each of the following key words:1. McDuff Macduff Macduf MacDuff
2. Thane tane thene thain
3. dunsinane dunsenane Dunsinane Dunsnane
 |

**Buried Memories**

What is Lady Macbeth remembering as she sleeps? Match up her words from Act 5, Scene 1 with the events that are now coming back to her

|  |  |  |  |
| --- | --- | --- | --- |
| **A** | “Fie my Lord, fie, a soldier and afeard.” | **1** | She’s remembering when she tried to calm Macbeth down after he’d seen Banquo’s ghost. |
| **B** | “Yet who would have thought the old man to have had so much blood in him.” | **2** | She’s remembering what she told Macbeth to do after the murder of Duncan. |
| **C** | “The Thane of Fife had a wife. Where is she now?” | **3** | She’s remembering how she persuaded Macbeth to murder Duncan. |
| **D** | “No more o’ that my lord… You mar all with this starting.” | **4** | She remembers her fear when someone arrived at the castle after Duncan had been killed. |
| **E** | “Wash your hands, put on your nightgown.” | **5** | She remembers what she saw when she took the daggers back to the king’s bedroom. |
| **F** | “There’s knocking at the gate.” | **6** | She wonders what has happened to Lady Macduff. |
| **A** | **B** | **C** | **D** | **E** | **F** |
|  |  |  |  |  |  |

**ACT FIVE, SCENE THREE: Seyton and Macbeth**

**Dunsinane. A room in the castle.**

*Enter MACBETH, Doctor, and Attendants*

**How has the prophecy affected Macbeth at this point of the play?**

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**MACBETH**

Bring me no more reports; let them fly all:
Till Birnam wood remove to Dunsinane,
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
'Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee.' Then fly,
false thanes,
And mingle with the English epicures:
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.

*Enter a Servant*

**How does Macbeth’s speech reflect his state of mind at this point of the play?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

**Servant**

There is ten thousand--

**MACBETH**

Geese, villain!

**Servant**

Soldiers, sir.

**MACBETH**

**How does Macbeth’s speech reflect his earlier role as a commanding soldier at this point of the play?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Go prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

**Servant**

The English force, so please you.

**MACBETH**

Take thy face hence.

*Exit Servant*

**How has Macbeth’s betrayal affected his state of mind at this point of the play?**

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Seyton!--I am sick at heart,
When I behold--Seyton, I say!--This push
Will cheer me ever, or disseat me now.
I have lived long enough: my way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not. Seyton!

*Enter SEYTON*

**SEYTON**

What is your gracious pleasure?

**MACBETH**

**How have Macbeth’s actions led to his isolation at this point of the play?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

What news more?

**SEYTON**

All is confirm'd, my lord, which was reported.

**MACBETH**

I'll fight till from my bones my flesh be hack'd.
Give me my armour.

**SEYTON**

'Tis not needed yet.

**How has the violence of the Macbeth’s affected them at this point of the play?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**MACBETH**

I'll put it on.
Send out more horses; skirr the country round;
Hang those that talk of fear. Give me mine armour.
How does your patient, doctor?

**Doctor**

Not so sick, my lord,
As she is troubled with thick coming fancies,
That keep her from her rest.

**How has the Macbeth’s relationship been affected at this point of the play?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**MACBETH**

Cure her of that.
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?

**Doctor**

Therein the patient
Must minister to himself.

**How does Macbeth’s reign as King affect him at this point of the play?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**MACBETH**

Throw physic to the dogs; I'll none of it.
Come, put mine armour on; give me my staff.
Seyton, send out. Doctor, the thanes fly from me.
Come, sir, dispatch. If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.--Pull't off, I say.--
What rhubarb, cyme, or what purgative drug,
Would scour these English hence? Hear'st thou of them?

**Doctor**

Ay, my good lord; your royal preparation
Makes us hear something.

**How does the prophecy affect Macbeth at this point of the play?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**MACBETH**

Bring it after me.
I will not be afraid of death and bane,
Till Birnam forest come to Dunsinane.

**Doctor**

[Aside] Were I from Dunsinane away and clear,
Profit again should hardly draw me here.

*Exeunt*

**Hierarchy of Power**

**Task One:** Organise the characters of Macbeth into the Diamond Nine – most powerful at the top and least powerful at the bottom.

|  |  |  |  |
| --- | --- | --- | --- |
| Macbeth | Lady Macbeth | Banquo | The Witches |
| King Duncan | Macduff | Malcom | Hecate |

**Task Two:** Write down one quotation for each character. Consider which quote represents their personality and traits best in the play.

**Criminal report**

**Who is more to blame for the events of the play, Lady Macbeth, Macbeth or the witches?**

Write your response as an **extended** paragraph where you **embed** your evidence and **develop** your explanations of this evidence in detail. Remember: PETE/AL

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **P** | **E** | **T** | **E/A** | **L** |
| **Point** | Embed your **evidence** | **Terminology**/language used | **Explanation**/**Alternative** inferences | **Link** back to the context/audience/writer’s intention |

**Task One:** Identify the criminal and select your evidence.

Remember: if you want to convince a judge to accept your findings, you will need a range of evidence from across the text (at least three pieces – concise and precise!)

|  |  |
| --- | --- |
| **The character most at fault for the tragic events is…** |  |
| **The evidence for this is as follows…** |  |

**Task Two:** Present your case.

*SUPPORT: Use the sentence starters on the board to help you* construct your case.

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