

Year 11 Revision

‘Macbeth’



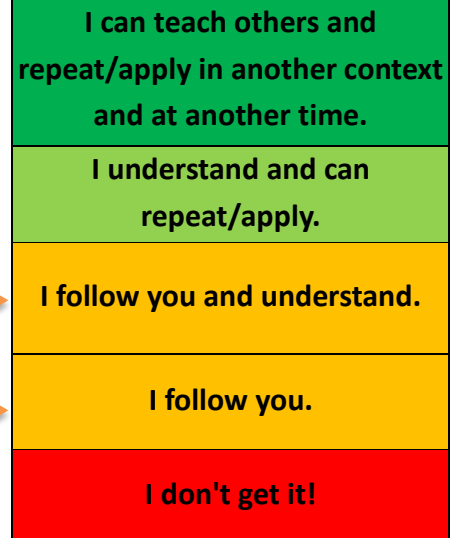
This pack includes:

- Screen shots of class notes
- Quotes to learn
- Practice Questions

How to revise 'Macbeth'

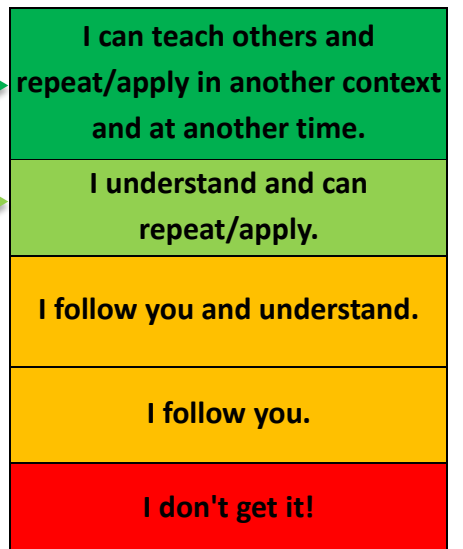
Revising plot, character and themes

1. Re-read the scenes, paying careful attention to the notes. You should be using this pack AND your exercise book to remind yourself of the writing you did about scenes/lines from important speeches.
2. Re-read the scenes while watching a performance of that scene. Use YouTube to find the scene.
3. After you have finished watching/reading the scene, you should:
 - close your notes
 - produce your own notes/brainstorm which identify
 - what happens in the scene
 - what we learn about characters
 - key quotes and analysis of what we learn
 - relevant social-historical context.
4. Once you have finished making your notes, compare them to the notes in your book or this pack.



Applying Knowledge and Skills

1. Read through the sample answer in this pack. Remind yourself of the skills involved in writing about Macbeth. Remember these are the same skills for analysing any text on Literature papers or Section A on the Language paper.
2. Practice writing sample answers in timed conditions. You have **52 mins (Extra time: 1 hour 5 mins)** to spend on the question but this includes time to:
 - Read
 - Decode
 - Plan
 - Answer
3. Make sure you **internalise** the planning format at the back of this pack. It is the same one you use for 'Dr Jekyll and Mr Hyde'. Internalising the planning format means **you can use it without looking at it or writing the column headings first.**





Key Vocabulary
prophesy: a prediction about the future
Thane: Lord

The Three Witches

The three witches open the play.

They meet Macbeth on the heath after a battle. They know who he is and give him two prophesies: he will become Thane of Cawdor and King of Scotland. The first one of these becomes true as soon as Macbeth returns home.

They appear again later in the play and give him three further prophesies. Macbeth does not really understand what these mean until it is too late.



Key Vocabulary
Thane: Lord
downfall: when you lose power or respect

Macbeth

At the start of the play Macbeth, the Thane of Glamis, is a great soldier who is respected by everyone. He is rewarded by King Duncan with the title, Thane of Cawdor.

However Macbeth is ambitious and he wants to become King. He will do whatever it takes, even kill, to get what he wants, although at first he needs encouragement from his wife, Lady Macbeth.

His ambition leads to his downfall.



Key Vocabulary
downfall: when you lose power or respect

Lady Macbeth

Lady Macbeth is excited when she learns that the witches have predicted her husband will become King of Scotland. At the start of the play she is the stronger character and she persuades Macbeth to kill King Duncan when he visits their castle.

However, as the play goes on, their relationship suffers and she feels guilty about what they have done. She begins to go mad and this leads to her downfall.



Key Vocabulary

predict: to say what will happen in the future

threat: something which is likely to cause you damage or danger

Banquo

Banquo is Macbeth's best friend. He is a good loyal soldier and fights with Macbeth in the battle which has taken place just before the play starts. He is there when the witches predict that Macbeth will become Thane of Cawdor and King of Scotland.

He becomes suspicious of Macbeth following Duncan's murder. Furthermore, when Macbeth and Banquo meet the witches the first time, they predict that Banquo's sons will become King of Scotland in the future. This means that Macbeth sees him as a threat so he has him killed.



Key Vocabulary

Kinsman: someone who is related to you like a cousin

King Duncan

Duncan is a good king and he is Macbeth's kinsman. He rewards Macbeth for his bravery in the battle which has finished just before the play starts.

Macbeth knows that he should not kill him but he is persuaded by Lady Macbeth to do it. He knows that he has done wrong and feels very guilty about the murder.



Key Vocabulary

Thane: Lord

opposition: to go against something or someone

Macduff

Macduff is the Thane of Fife. He is suspicious of Macbeth after he has become King and leads an opposition.

Macbeth deals with this by having his wife and children killed.



Key Vocabulary

flee: run away

Malcolm and Donalbain

King Duncan has two sons: Malcolm and Donalbain. At the start of the play, Duncan declares that Malcolm will become King after he dies.

After Duncan's murder, both sons flee Scotland. Malcolm goes to England and gathers an army to return to Scotland and fight Macbeth.

Key Facts before we read:

- In Shakespeare's time, 3 was considered by an unlucky number.
- During the Elizabethan era, people blamed unexplainable events on witches. There were frequent outbreaks of the Black Death for which there was no cure. People were scared and angry so they blamed witches.
- Queen Elizabeth passed a Witchcraft Law in 1562 where witches convicted of murder were to be hanged.
- There were 279 Elizabethan witch trials. These were mostly women and often were poor, old, unprotected or single.
- Witches were seen to have made a pact with the Devil.



Recap what we learnt...

Tired

good luck is on Macdonwald's side.

Doubtful it stood;
 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 villainies 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.

Took fate into his own hands
Macbeth ignores the difficulties and is determined to fight (and win)

1

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 As two spent swimmers, that do cling together
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 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.

This is a very blood-thirsty image Macbeth enjoys killing.

We question if he is really good.

brave DUNCAN
 O valiant cousin! worthy gentleman!
 Captain They are family.
 ↳ you deserve respect

As whence the sun 'gins his reflection
 Shipwrecking storms and direful thunders break,
 So from that spring whence comfort seem'd to come
 Discomfort swells. Mark, king of Scotland, mark:
 No sooner justice had with valour arm'd
 Compell'd these skipping kerns to trust their heels,
 But the Norweyan lord surveying vantage,
 With furbish'd arms and new supplies of men
 Began a fresh assault.

Classwork Monday 19th September 2016
 'Macbeth': Act 1 Scene 3
 Can I analyse Act 1 Scene 3 to identify what we learn about Macbeth and the witches?
 Engager
 What does this phrase seem to mean? Macbeth is talking about the witches' prophecies and has just learned he is Thane of Cawdor.
 This supernatural soliciting
 Cannot be ill, cannot be good. If ill,
 Why hath it given me the earnest of success.
 Commencing in a truth?
 Vocabulary
 • supernatural - witches, ghosts
 • ill - bad
 • hath - has
 • commencing - beginning
 Homework Due Thursday 22nd September
 Complete the practice paper which is in your folder.
 It needs to be stuck in your book. Text messages have gone out to parents.

Act 1 Scene 3 (page 4)
 What's happening?
 • The witches have gone to the heath. It is thundering.
 • They are talking about the trouble they are going to cause to a sailor on his ship by causing a storm.
 • Macbeth arrives and they greet him as 'Thane of Glamis', 'Thane of Cawdor' and 'King of Scotland.'
 • They also tell Banquo his sons will be kings before they disappear.
 • Ross and Angus arrive to tell Macbeth that he is now Thane of Cawdor.
 • They all leave to meet with King Duncan.

Act 1 Scene 3 (page 4)
 What did you notice?
 Shock
 Confused
 Doesn't know whether to trust the devil.
 Cautious
 Disbelieving
 It's unreal } Banquo
 Macbeth feels →

The weather suggests something bad will happen.

SCENE III. A heath near Forres.

Thunder. Enter the three Witches

First Witch
Where hast thou been, sister?
have you

Second Witch
Killing swine.

Causing trouble.

Swine - pig

Third Witch
Sister, where thou?

First Witch
A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd:-
'Give me,' quoth I:
'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.

Repeats 3 times
- Making the point that she is going to cause harm.

Second Witch
I'll give thee a wind.
you

First Witch
Thou'rt kind.
You are

Third Witch
And I another.

They will give a wind to help the first witch hurt the sailors.

They will also work together to destroy Macbeth.

Simile - She will kill the sailor. She will 'drain' him of life.

First Witch
I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' the shipman's card.

I will drain him dry as haw:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se'nights nine times nine
Shall he dwindle, peak and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

The sailor will not be able to sleep.

They will destroy the sailor (and Macbeth).

Second Witch
Show me, show me.

First Witch
Here I have a pilot's thumb,
Wreck'd as homeward he did come.

Destruction - They destroy lives!

Drum within

Third Witch
A drum, a drum!
Macbeth doth come.
does

Macbeth arrives as they talk about destruction; they will destroy him.

Thrice = 3 times

ALL
The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine and thrice to mine
And thrice again, to make up nine.
Peace! the charm's wound up.

Enter MACBETH and BANQUO

'Macbeth': Act 1 Scene 3

Can I analyse Act 1 Scene 3 to identify what we learn about Macbeth and the witches?

Engager

Focus on the witches dialogue at the start of the scene.

- How does Shakespeare make it clear to us that they are there to cause trouble?

Choose two quotes and ANALYSE what you learn as an audience from the choice of words.

At the start of the scene, the second witch tells us that she has been 'killing swine'. This suggests that her intention is to cause harm so the audience should be wary of the plan to meet Macbeth as it is clear that the motives for this meeting could be sinister.

wary means you should be cautious or careful

sinister means you have bad intentions or plans

Echoes the witches in scene 1. They are connected. What is good will become bad?

3 times!

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!

Suggests the supernatural.

alliteration - draws our attention to the strangeness of these women. Should we trust them?

This is all sinister.

Macbeth is overwhelmed by these great predictions.

BANQUO

Good sir, why do you start; and seem to fear Things that do sound so fair? 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.

First Witch

Hail!

Second Witch

Hail!

Third Witch

Hail!

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!

Macbeth's first reaction but he doesn't listen to it!

3 times!

oxymoron - conflicting ideas

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.

Macbeth
questions
what he's
told.

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!

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.

MACBETH
And thane of Cawdor too: went it not so?

BANQUO
To the selfsame tune and words. Who's here?

Enter ROSS and ANGUS

Questions show that
they are confused
about what has
happened.

ROSS
The king hath happily received, Macbeth,
The news of thy success; and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his: silenced with that,
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norway ranks,
Nothing afraid of what thyself didst make,
Strange images of death. As thick as hail
Came post with post; and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

ANGUS
We are sent
To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.

These words all show that
Duncan feels positive about
Macbeth.

Classwork Wednesday 5th October 2016

'Macbeth': Act 1 Scene 3

Can I analyse Act 1 Scene 3 to identify what we learn about Macbeth and the witches?

Engager
What do all the questions before and just after the witches vanish reveal about Macbeth and Banquo's feelings?
Try to write your answer as a paragraph where you analyse key words or phrases in one or two of the questions they use to develop your answer.

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,
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With such prophetic greeting? Speak, I charge you.

Witches vanish

BANQUO
The earth hath bubbles, as the water has,
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Into the air; and what seem'd corporal melted
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BANQUO
You shall be king.

MACBETH
And thane of Cawdor too: went it not so?

BANQUO
To the selfsame tune and words. Who's here?

Enter ROSS and ANGUS

Macbeth and Banquo were asking questions about what they heard from the witches. The characters are confused so are trying to create an understanding of what happened. They don't get any answers but this will not stop Macbeth acting on what he is told. Banquo questions whether they are 'insane' after what he experienced which tells us that something is not right so Macbeth is 'insane' to later act on it!

ROSS
 The king hath happily received, Macbeth,
 The news of thy success; and when he reads
 Thy personal venture in the rebels' fight,
 His wonders and his praises do contend
 Which should be thine or his: silenced with that,
 In viewing o'er the rest o' the selfsame day,
 He finds thee in the stout Norwegian ranks,
 Nothing afraid of what thyself didst make,
 Strange images of death. As thick as hail
 Came post with post; and every one did bear
 Thy praises in his kingdom's great defence,
 And pour'd them down before him.

Changes the mood to positive and celebratory.

ANGUS
 We are sent
 To give thee from our royal master thanks;
 Only to herald thee into his sight,
 Not pay thee.

King Duncan

thee = you

ANGUS
 We are sent
 To give thee from our royal master thanks;
 Only to herald thee into his sight,
 Not pay thee.

ROSS
 And, for an earnest of a greater honour,
 He bade me, from him, call thee thane of Cawdor:
 In which addition, hail, most worthy thane!
 For it is thine.

Given him the title!

He questions whether this is evil?

BANQUO
 What, can the devil speak true?

Suspense - we will think about what will happen. Banquo is suspicious or wary

MACBETH
 The thane of Cawdor lives: why do you dress me
 In borrow'd robes?

Connect this line to 'foul and fair'. It is a good prediction by bad people.

It is about the old Thane of Cawdor's betrayal.

ANGUS
 Who was the thane lives yet;
 But under heavy judgment bears that life
 Which he deserves to lose. Whether he was combined
 With those of Norway, or did line the rebel
 With hidden help and vantage, or that with both
 He labour'd in his country's wreck, I know not;
 But treasons capital, confess'd and proved,
 Have overthrown him.

This is dramatic irony. We know Macbeth will become king; the characters don't.

Stage direction shows he is talking to himself.

- Shows the audience what really is in his head or his real thoughts.

He can become something greater. He shows his ambition.

MACBETH
[Aside] Glamis, and thane of Cawdor!
The greatest is behind.
To ROSS and ANGUS
Thanks for your pains.
To BANQUO
Do you not hope your children shall be kings,
When those that gave me the throne of Cawdor to me
Promised no less to them?

BANQUO
That trusted home
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest words, to betray's
In deepest consequence.
Cousins, a word, I pray you.

Banquo warns Macbeth that the devil could be at work to 'harm' him with what seems to be good news.

Soliloquy - the character speaks to the audience to show real thoughts.

alliteration
- draws our attention to the prophecies

The problem is he's already assuming he'll be King
→ ambition

MACBETH
[Aside] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.--I thank you, gentlemen.
This supernatural soliciting
Cannot be ill, cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

BANQUO
Look, how our partner's rapt.

Opposites again!
bad v good
It prepares us for the battle within Macbeth.

MACBETH
[Aside] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.--I thank you, gentlemen.
This supernatural soliciting
Cannot be ill, cannot be good: if ill,
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My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

Fear
Sibilance - snake
The snake represents evil because the snake tempted Eve in the garden of Eden.

Question - shows confusion

He's already thinking about murder.
imaginary

MACBETH

(Aside) If chance will have me king, why, chance may crown me,
Without my stic

Banquo sees the problem with Macbeth!

He says he will not murder Duncan. He'll leave it to 'chance'.

BANQUO

New horrors come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.

MACBETH

(Aside) Come what come may,
Time and the hour runs through the roughest day.

He'll give it time. He's still unsure.

BANQUO

Worthy Macbeth, we stay upon your leisure.

MACBETH

Give me your favour: my dull brain was wrought
With things forgotten. Kind gentlemen, your pairs
Are register'd where every day I turn
The leaf to read them. Let us toward the king.
Think upon what hath chanced, and, at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.

BANQUO

Very gladly.

MACBETH

Till then, enough. Come, friends.

Exeunt

SCENE IV. Forres. The palace.

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, and Attendants

DUNCAN

Is execution done on Cawdor? Are not
Those in commission yet return'd?

Gives the audience a clue that Macbeth will also be a traitor!

MALCOLM

My liege,
They are not yet come back. But I have spoke
With one that saw him die: who did report
That very frankly he confess'd his treasons,
Implored your highness' pardon and set forth
A deep repentance: nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death
To throw away the dearest thing he owed,
As 'twere a careless trifle.

DUNCAN

There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust.

You can't tell what someone is thinking.

He also feels this about Macbeth

Dramatic technique - Macbeth arrives as he talks about trust!

Enter MACBETH, BANQUO, ROSS, and ANGUS

(To Macbeth)
The sin of my ingratitude even now
Was heavy on me: thou art so far before
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! only I have left to say,
More is thy due than more than all can pay.

- irony. Macbeth will betray him too.

Duncan feels he has never given Macbeth enough appreciation or thanks

In his head, he knows he wants more. The lies begin.

MACBETH

The service and the loyalty I owe, In doing it, pays itself. Your highness' part is to receive our duties; and our duties are to your throne and state children and servants, Which do but what they should, by doing every thing Safe toward your love and honour.

There's no need for your thanks. It's enough to work for you. } It's our job to serve you.

DUNCAN

Welcome hither: I have begun to plant thee, and will labour to make thee fair or growing. Noble Banquo, That hast no less deserved, nor must be known No less to have done so, let me enfold thee And hold thee to my heart.

Metaphor - Duncan commits to helping Macbeth achieve greatness.

He also shows appreciation for Banquo by taking him to his 'heart'.

BANQUO

There if I grow, The harvest is your own.

Link this back to how he responds to the witches and Macbeth in the last scene. He is good.

DUNCAN

My plenteous joys, Wanton in fulness, seek to hide themselves In drops of sorrow. Sons, kinsmen, thanes, And you whose places are the nearest, know We will establish our estate upon Our eldest, Malcolm, whom we name hereafter The Prince of Cumberland; which honour must Not unaccompanied invest him only, But signs of nobleness, like stars, shall shine On all deservers. From hence to Inverness, And bind us further to you.

Malcolm will be next King.

MACBETH

messenger The rest is labour, which is not used for you: I'll be myself the harbinger and make joyful The hearing of my wife with your approach; So humbly take my leave.

DUNCAN

My worthy Cawdor!

Shows trust and admiration

MACBETH

Real thoughts Really important! Macbeth wants to hide his 'dark' feelings.

[Aside] The Prince of Cumberland! that is a step On which I must fall down, or else o'erleap, For in my way it lies. Stars, hide your fires; Let not light see my black and deep desires: The eye wink at the hand; yet let that be, Which the eye fears, when it is done, to see.

Exit

Metaphor to show that Malcolm is in the way of him becoming King.

DUNCAN

True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman.

Flourish. Exeunt

Macbeth

You have no equal.
You are the best.

SCENE V. Inverness. Macbeth's castle.

Enter LADY MACBETH, reading a letter from Macbeth

LADY MACBETH

Witches

'They met me in the day of success: 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.'

- She is a great influence
- Surprising that he talks about his wife as an equal.

His words are positive.
Oh dear!
This is a bad sign.
He should know not to trust!

End of letter

Soliloquy - Lady M's real thoughts

She's excited about becoming Queen.

He doesn't have the ability to commit a crime.

Glamis thou art, and Cawdor; and shalt 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,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

Metaphor - She sees him as pure, like a child.

He is too close to God to commit a crime.

She introduces the idea of murder. She knows Macbeth would be afraid to do it.

Enter a Messenger

What is your tidings?

Glamis thou art, and Cawdor; and shalt 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,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

She is going to talk him into doing wrong.

She is going to pour poison in his ear.

Enter a Messenger

What is your tidings?

Glamis thou art, and Cawdor; and shalt 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;
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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 earn 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,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

stops

Supernatural - the witches

She is already planning murder

Enter a Messenger

What is your tidings?

Messenger

The king comes here to-night.

LADY MACBETH

Thou'rt mad to say it:
Is not thy master with him? who, were't so,
Would have inform'd for preparation.

Messenger

So please you, it is true: our thane is coming:
One of my fellows had the speed of him,
Who, almost dead for breath, had scarcely more
Than would make up his message.

He's rushing!

Shows their closeness

LADY MACBETH

Give him tending;
He brings great news.

Exit Messenger

Look after him.

A black bird associated with death and evil

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!'

Metaphor - the raven is announcing death and evil

This word makes it clear she plans to murder Duncan.

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,
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That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Crown - reveals her ambition

She doesn't want to feel guilt
Ironic - she will go mad with guilt.

1. She wants to get rid of womanly qualities (kind, gentle, caring) and become more savage.
2. She wants more power - like a man

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
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That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Alliteration (M)
Emphasising she will commit murder.

Sibilance (S)
- the sound of the evil snake.

Metaphor
She wants to get rid of all care and full nurturing and with poison, so she commits the desperate act of murder.

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;
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 And pall thee in the dunest 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!'

the cover
for a
coffin

Murder! evil!

She is completely
committed to
evil.

3! - unlucky evil.
 exclamation
marks -
confidence,
excitement
exhilarated

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.

King!
LM
M

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 sole sovereign sway and masterdom.

He won't see tomorrow!

Simile -
Macbeth is
too obvious
in showing
his feelings!

Metaphor
Look innocent -
hide your evil.

Simile

She will take
control of the
murder.

MACBETH

We will speak further.

the snake
of evil!

LADY MACBETH

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

Exeunt

SCENE VI. Before Macbeth's castle.

Hautboys and torches. Enter DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, and Attendants

DUNCAN

This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

Duncan says this place is good and safe. This is ironic because he will die here.

It's like heaven because he's so secure.

BANQUO

This guest of summer,
The temple-haunting martlet, does approve,
By his loved mansionry, that the heaven's breath
Smells wooingly here: no jutting frieze,
~~or~~ buttress, nor cogn of vantage, but this bird
Hath made his pendent bed and procreant cradle:
Where they most breed and haunt, I have observed,
The air is delicate.

Enter LADY MACBETH

DUNCAN

See, see, our honour'd hostess!
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God ~~for~~ us for your pains,
And thank us for your trouble.

Duncan will be in trouble here.

He respects and trusts her.

LADY MACBETH

All our service
In every point twice done and then done double
Were poor and single business to contend
Against those honours deep and broad wherewith
Your majesty loads our house: for those of old,
~~And the late dignities heap'd up to them,~~
We rest your hermits.

deceiver
traitor
dissembler

3 d's - alliteration!
She is honoured he is coming to stay.

DUNCAN

Where's the thane of Cawdor?
We coursed him at the heels, and had a purpose
To be his purveyor: but he rides well;
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady Macbeth

LADY MACBETH

Your servants ever
Have theirs, themselves and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.

DUNCAN

Give me your hand;
Conduct me to mine host: we love him highly,
And shall continue our graces towards him.
By your leave, hostess.

Duncan trusts and loves Macbeth openly.

Exeunt

DUNCAN

Where's the thane of Cawdor?
We coursed him at the heels, and had a purpose
To be his purveyor: but he rides well;
And his great love, sharp as his spur, hath hold him
To his home before us. Fair and noble hostess,
We are your guest to-night.

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Macbeth

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Your servants ever
Have theirs, themselves and what is theirs, in compt,
To make their audit at your highness' pleasure,
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DUNCAN

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Conduct me to mine host: we love him highly
And shall continue our graces towards him.
By your leave, hostess.

Duncan trusts
and loves
Macbeth openly.

Exeunt

SCENE VII. MACBETH'S SOLILOQUY.

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

killing Duncan

Soliloquy

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'd 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.

Enter LADY MACBETH

we to 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,
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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, angel
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.

1. cousin
2. loyal
subject/
servant
4 Duncan is
a good, kind
King
- He's a holy
man.
Macbeth
knows it is
evil to kill
him.

3. Duncan is staying
in his house so
he should keep him
safe.

5 Everyone
will be devastated

Enter LADY MACBETH

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.

Enter LADY MACBETH

Huge
Ambition
to remove all obstacles.
- He wants to be King

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.

Alliteration - Duncan Macbeth
has done well by him
and given him
rewards
He refuses to kill
Duncan.

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 afraid
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?

If you
loved
me, you'd do
it.

MACBETH

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

You are
not a man
You are a
coward.

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 changed
your mind?
To become
king, you would
be more a
man.

A horrifying
violent image. If
she had promised him,
she would smash her
baby's brains out
while she
breastfed it.

MACBETH

If we should fail?

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?

The plan.
Get the guards
so they fall into
a deep sleep
then kill him.
We can blame
the guards
after.

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?

SCENE I. Court of Macbeth's castle.

Enter BANQUO, and FLEANCE bearing a torch before him

Son

BANQUO

How goes the night, boy?

FLEANCE

The moon is down; I have not heard the clock.

BANQUO

And she goes down at twelve.

FLEANCE

I take't, 'tis later, sir.

BANQUO

Hold, take my sword. There's husbandry in heaven;
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep: merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!

Simile
Shows he's
feeling a
negative emotion: worry / stress /
pressure

Alliteration
- God and the
angels are
busy (preoccupied)
with something.

Enter MACBETH, and a Servant with a torch

Give me my sword.

Who's there?

MACBETH

A friend.

BANQUO

What, sir, not yet at rest? The king's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

Duncan is
very happy to
be at the
castle.

MACBETH

Being unprepared,
Our will became the servant to defect;
Which else should free have wrought.

BANQUO

All's well.
I dreamt last night of the three weird sisters:
To you they have show'd some truth.

MACBETH

I think not of them.
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

He lies!

BANQUO

At your kind'st leisure.

MACBETH

If you shall cleave to my consent, when 'tis,
It shall make honour for you.



Rhetorical question

- he's hallucinating (seeing things that aren't there)
- losing his mind because he has to kill Duncan. He has to satisfy his ambition and his wife.

Exit Servant

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 whereabouts,
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.

Soliloquy

- We know this is imaginary
death is coming



All the questioning shows his emotional state: he's fearful and stressed. He's already guilty

Exit Servant

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
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Words to the heat of deeds too cold breath gives.

Rhetorical question

The dagger is leading him to murder Duncan. It points to his room.

He will not be able to sleep for guilt.

He knows it's not real. He knows he's going mad.

alliteration - he's about to murder Duncan.

Personification - he doesn't want to be heard.

A bell rings

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell

Exit

He is going to kill him.

bell

Macbeth feels guilt. He knows he will be punished.



Duncan is dead.

SCENE II. The same.

Enter LADY MACBETH

Soliloquy

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.

brave and confident

Macbeth is killing Duncan

She has drugged the guards

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.

She set it all up but she's afraid he didn't do it.

Enter MACBETH

My husband!

She's not as brave or ruthless as she pretends to be. It prepares us for her later guilt and madness

Short sentence, alliteration - Simple, clear statement of fact. He's dead.

MACBETH

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?

Questions - fear of being caught

MACBETH

When?

Short sentences → speaking fast

↓
Panic!
Afraid of being caught or being heard.

LADY MACBETH

Now.

MACBETH

As I descended?

LADY MACBETH

Ay.

MACBETH

Hark!

Who lies i' the second chamber?

LADY MACBETH

Donalbain.

Stage Directions - looking at his Cousins blood.

MACBETH

This is a sorry sight.

Looking on his hands

LADY MACBETH

A foolish thought, to say a sorry sight.

MACBETH

There's one did laugh in's sleep, and one cried 'Murder!'

That they did wake each other: I stood and heard them: But they did say their prayers, and address'd them

Again to sleep.

LADY MACBETH

There are two lodged together.

MACBETH

One cried 'God bless us!' and 'Amen' the other; As they had scorn'd with these hangman's hands. Listening their fear, I could not say 'Amen.'

When they did say 'God bless us!'

Sibilance - He's done something evil and feels guilty - he's betrayed Duncan. Why are you feeling sorry?

The references to God shows Macbeth knows he is damned to Hell for killing Duncan.

alliteration - killer's hands

Regicide (killing your King) is a crime against God. The King was felt to be God's representative on Earth.

LADY MACBETH

Consider it not so deeply.

MACBETH

But wherefore could not I pronounce 'Amen'? I had most need of blessing, and 'Amen'

Stuck in my throat

LADY MACBETH

These deeds must not be thought

After these ways; so, it will make us mad.

MACBETH

Methought I heard a voice cry 'Sleep no more! Macbeth does murder sleep', the innocent sleep, Sleep that knits up the ravel'd sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's feast,--

Repentance / guilt

alliteration - irony: both of them go mad!

Reference to lack of sleep again. It shows he will never rest easy again.

'Macbeth': Act 3 Scene 1

Can I analyse language and dramatic techniques to identify what we learn about Macbeth and Lady Macbeth?

Engager: What do you notice about Macbeth's behaviour when the murder of Duncan was discovered?

Had I but died an hour before this chance,
I have liv'd a blessed time, for from this instant
There's nothing serious in mortality,
All is but toys, renown and grace is dead,
The wine of life is drawn, and the less
Is left this vault to brag of

Grades 5-9: Use quotes from the extract above to prove your ideas.

Macbeth says that he would have lived a 'blessed' if he had not lived to see the murder of Duncan.

He says that now there is nothing important in life

He uses a metaphor to say that life is just trivialities ('toys')

He uses a metaphor which says that all the good wine is gone and there is nothing left but the dregs (leftover wine). This means that there is nothing good left in life.

ACT III

SCENE I. Forres. The palace.

Enter BANQUO

BANQUO

Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,
Thou play'st 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.

Sennet sounded. Enter MACBETH, as king, LADY MACBETH, as queen, LENNOX, ROSS, Lords,
Ladies, and Attendants

MACBETH

Here's our chief guest.

Banquo is suspicious
It is important the scene/Act
Starts with him because
his murder shows us
a total change in
Macbeth.

ACT III

SCENE I. Forres. The palace.

Enter BANQUO

BANQUO

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As the weird women promised, and, I fear,
Thou play'st most foully for't: yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
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And set me up in hope? But hush! no more.

Sennet sounded. Enter MACBETH, as king, LADY MACBETH, as queen, LENNOX, ROSS, Lords,
Ladies, and Attendants

MACBETH

Here's our chief guest.

Setting

Let's the audience know Macbeth is now King

Banquo is a threat to Macbeth
1. Suspicious
2. Father of Kings

Alliteration - emphasises that Macbeth has committed a sin against God.

He knows he can't trust Macbeth.

Banquo is still questioning. He is unsure.

Banquo

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.

Sibilance - sounds like a snake. Macbeth has planned to kill him today.

BANQUO

Let your highness
Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit.

↳ can't be broken

Reminds us how close they are

MACBETH

Ride you this afternoon?

He wants to know where Banquo is going

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.

Alliteration - showing how much he values Banquo & wants his advice / his company - All a plan to make him feel safe (when he's not!)

BANQUO My lord, I will not

MACBETH

We hear, our bloody cousins are bestow'd
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,
Till you return at night. Goes Fleance with you?

murder of your father

Macbeth is now telling people that his sons killed Duncan. Another cover/manipulation!

BANQUO

Ay, my good lord: our time does call upon 's.

Banquo's son

This shows that Macbeth has changed. He plans to kill a child. Children are innocent and pure.

MACBETH

I wish your horses swift and sure of foot;
And so I do commend you to their backs. Farewell.

Exit BANQUO

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!

Exeunt all but MACBETH, and an attendant

Sirrah, a word with you: attend those men
Our pleasure?

ATTENDANT

They are, my lord, without the palace gate.

MACBETH

Bring them before us.

Exit Attendant

He knows the murderers are waiting outside.
- Macbeth is now playing the game to make sure he doesn't get caught out

Soliloquy King

He might be King but his position is not safe.

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;
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
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 gripe,
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;
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!

This tells us what Macbeth plans to do.

Macbeth tells us Banquo is:
- not afraid to stand up for what's right
- has knowledge about life
- is brave.

This means he is the only person he fears.

To be thus is nothing;
But to be safely thus.—Our fears in Banquo
Stick deep; and in his royalty of nature
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And champion me to the utterance! Who's there!

Given himself to the Devil

Macbeth has no children

He has destroyed his peace so Banquo's sons can be kings

Re-enter Attendant, with two Murderers

Now go to the door, and stay there till we call.

Exit Attendant

Was it not yesterday we spoke together?

First Murderer

It was, so please your highness.

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.'

MANIPULATION!
He's told them that
Banquo has harmed
them in the past

First Murderer

You made it known to us.

MACBETH

I did so, and went further, which is now
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?

Questions manipulate
the murderers.
He is suggesting
they are weak if
they let Banquo
get away with what
he's 'done to them'.

First Murderer

We are men, my liege.

Reminds us
of the way Lady
Macbeth manipulated
him.

Classwork

Monday 12th December 2016

'Macbeth': Act 3 Scene 2

Can I analyse language and dramatic techniques to identify what we learn about Macbeth and Lady Macbeth?

Engager:

What does this quote from Act 3 Scene 2 tell us about Lady Macbeth?

alliteration
-hard sound
Emphasises
a sense
of danger &
threat

nothing

used up

Nought's had, all's spent,
Where our desire is got without content.

happiness

It is

'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

live

not sure or certain

Grades 5-9: Analyse the language to show how the choice of words shows you how she is feeling.

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.

Compares men to dogs. Like dogs, every man is different

Alliteration to emphasise that they are planning murder.

If you decide to do this I know you love me. Sounds like Lady Macbeth.

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.

He has had bad experiences and a hard life so has nothing to lose.

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.

MACBETH

Both of you
Know Banquo was your enemy.

Both Murderers

True, my lord.

Macbeth pretends Banquo is his enemy.

He needs to hide it to keep peace.

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
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.

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--
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.

Sibilance - he is bonding with them.

You must kill Fleance too. You must not make any mistakes.

Both Murderers

We are resolved, my lord.

MACBETH

I'll call upon you straight: abide within.

Exeunt Murderers

It is concluded. Banquo, thy soul's flight,
if it find heaven, must find it out to-night.

Exit

He commits to the murder.
The rhyme (flight/night) emphasises his intention.

Act 3 SCENE 2. The palace.

Enter LADY MACBETH and a Servant

Dramatic irony - we know more than her. It shows us their relationship is weaker.

LADY MACBETH
Is Banquo gone from court?

It keeps him in our mind.

She does not know Macbeth's plans for Banquo.

Servant
Ay, madam, but returns again to-night.

LADY MACBETH
Say to the king, I would attend his leisure For a few words.

Consequence

Servant
Madam, I will.

she's lost everything.

was for Macbeth to become king.

She's got nothing

LADY MACBETH
Nought's had, all's spent. Where our desires got without content: 'Tis safer to be that which we destroy Than by destruction dwell in doubtful joy.

There's no safety, peace or happiness because they murdered Duncan.

They will always be waiting to be caught.

They destroyed the people they were.

Enter MACBETH

He's still thinking about Duncan's murder.

How now, my lord! why do you keep alone, Of sorriest fancies your companions making, Using those thoughts which should indeed have died With them they think on? Things without all remedy Should be without regard: what's done is done.

This shows the damage to their relationship.

MACBETH

Metaphor - they might have killed Duncan to get power but there are other threats to deal with now.

We have scotch'd the snake, not kill'd it: She'll close and be herself, whilst our poor malice Remains in danger of her former tooth. But let the frame of things disjoint, both the worlds suffer, Ere we eat our meal in fear and sleep In the affliction of these terrible dreams That shake us nightly: better be with the dead, Whom we, to gain our peace, have sent to peace, Than on the torture of the mind to lie In restless ecstasy. Duncan is in his grave; After life's fitful fever he sleeps well; Treason has done his worst: nor steel, nor poison, Malice domestic, foreign levy, nothing, Can touch him further.

snakes attack when threatened.

The repetition is to tell him to let go.

He is scared. He cannot rest or enjoy life.



LADY MACBETH

Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.

Calm down!

MACBETH

So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present mine eminence, both with eye and tongue:
Unsafe the while, that we
Must live our honours in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.

respect

happy

1. Banquo suspicious
2. Banquo's prediction from witches.

We must behave so that he feels safe.

LADY MACBETH

You must leave this.

again a reference to disguising true feelings

MACBETH

O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.

full of poison (fed by LM?)

LADY MACBETH

But in them nature's copy's not eterne.

They won't live forever.

(Remember Duncan & LM quotes)

Then you can be happy

MACBETH

There's comfort yet; they are assailable;
Then be thou jocund: ere the bat hath flown
His cloister'd flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

can be destroyed

Alliteration to emphasise the murder

A metaphor to say Banquo dead before night

LADY MACBETH

What's to be done?

I'm not going to tell you, my love, so you can congratulate me or celebrate when it's done.

MACBETH

Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens; and the crow
Makes wing to the rooky wood:
Good things of day begin to droop and drowse;
While night's black agents to their preys do rouse.
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill.
So, prithee, go with me.

Personification - He wants night to hide the terrible thing he will do. (remember LM Act 1 Sc 5)

Exeunt

ACT 3 SCENE 3 A park near the palace.

Enter three Murderers

First Murderer

But who did bid thee join with us?

Third Murderer

Macbeth.

Macbeth doesn't trust anyone. Paranoia?

Second Murderer

He needs not our mistrust since he delivers
Our offices and what we have to do
To the direction just.

ACT 3 SCENE IV. The same. Hall in the palace.

A banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, Lords, and Attendants

MACBETH *You know your position.*

You know your own degrees; sit down: at first
And last the hearty welcome.

Lords

Thanks to your majesty.

MACBETH

Ourself will mingle with society,
And play the humble host.
Our hostess keeps her state, but in best time
We will require her welcome.

LADY MACBETH

Pronounce it for me, sir, to all our friends;
For my heart speaks they are welcome.

First Murderer appears at the door

*alliteration
- emphasizing that
Macbeth is manipulating
them. He does not
want them to think
he feels superior or
uses his power.*

MACBETH

See, they encounter thee with their hearts' thanks.
Both sides are even: here I'll sit i' the midst:
Be large in mirth; anon we'll drink a measure
The table round.

*Be really
happy*

Approaching the door

There's blood on thy face.

First Murderer

'Tis Banquo's then.

MACBETH

'Tis better thee without than he within.
Is he dispatch'd?

*- He's pleased
Banquo is not there
but the murderer is.*

First Murderer

My lord, his throat is cut; that I did for him.

*Shows ruthlessness
(don't care about
anything anyone)*

MACBETH

Thou art the best o' the cut-throats: yet he's good
That did the like for Fleance: if thou didst it,
Thou art the nonpareil.

the absolute best

First Murderer

Most royal sir,
Fleance is 'scaped.

escaped

*similes - show how he would
be settled if Fleance
were dead*

MACBETH

Then comes my fit again. I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air:
But now I am cabin'd, cribb'd, confined, bound in
To saucy doubts and tears. But Banquo's safe?

*Then there
is still a
problem to
upset me*

*It would have been
perfect if Fleance
were dead.*

First Murderer

Ay, my good lord: safe in a ditch he bides,
With twenty trenched gashes on his head;
The least a death to nature.

Violence

*alliteration - he feels stuck
is still alive. The
prophecy to Banquo can
still come true*

MACBETH

Thanks for that:
There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for the present. Get thee gone: to-morrow
We'll hear, ourselves, again.

He could come for revenge in the future.

metaphor - he is referring to the problem of Fateance.

It means the prophecies can still come true and someone know what happened.

Exit Murderer

She doesn't know what's happened.

LADY MACBETH

My royal lord,
You do not give the cheer: the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome: to feed were best at home;
From thence the sauce to meat is ceremony;
Meeting were bare without it.

He is not joyful or happy.

MACBETH

Sweet remembrancer!
Now, good digestion wait on appetite,
And health on both!

LENNOX

May't please your highness sit.

The GHOST OF BANQUO enters, and sits in MACBETH's place

MACBETH

Here had we now our country's honour roof'd,
Were the graced person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance!

all the best people except for Banquo

He says Banquo is rude for not turning up!

- Dissembler he presents information to hide his guilt.

ROSS

His absence, sir,
Lays blame upon his promise. Please't your highness
To grace us with your royal company.

MACBETH

The table's full.

(Sees the ghost. No-one else does)

LENNOX

Here is a place reserved, sir.

MACBETH

Where?

LENNOX

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

upsets

MACBETH

Which of you have done this?

Accuses them of doing something - paranoid.

Lords

What, my good lord?

MACBETH

Thou canst not say I did it: never shake
Thy gory locks at me.

Simple, direct clear - he says he's not guilty.

blood-stained hair

ROSS

Gentlemen, rise: his highness is not well.

LADY MACBETH

She takes control.

Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
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?

Ignore him or he'll get worse.

She is talking to Macbeth - sounds like Act 1.

He's always done this. It will soon stop.

MACBETH

Ay, and a bold one, that dare look on that
Which might appal the devil

He tells her the image is horrific

LADY MACBETH

O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flasks 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.

You're making it up in your own head.

Lady Macbeth is the one in control.

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?

stupidity

MACBETH

If I stand here, I saw him.

LADY MACBETH

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.

The repetition shows his conscience is destroying him.

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.

He tries to be normal.

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;
Thou hast no speculation in those eyes
Which thou dost glare with!

He loses it again and talks to the ghost

~~3~~
Exclamation marks show he's disturbed.

LADY MACBETH

Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.

She's trying to take control.

He has this habit

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
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!

He'd sooner fight a bear/rhinoceros/tiger/living Banquo than this ghost.

GHOST OF BANQUO vanishes

Why, so: being gone,
I am a man again. Pray you, sit still.

He's no longer vulnerable

LADY MACBETH

You have displaced the mirth, broke the good meeting,
With most admired disorder.

It's awkward
not joyful.

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 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.

Trying to take control. He might tell everyone what he did.

LENNOX

Good night; and better health
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?

3 times in one line => evil is taking hold. He knows he is destroyed.

LADY MACBETH

Almost at odds with morning, which is which.

MACBETH

How say'st thou, that Macduff denies his person
At our great bidding?

He hasn't turned up.

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,
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.

He trusts them!

He can't go back - he has to continue this murderous journey

He has a spy in Macduff's house - paranoia
The behaviour of a tyrant - someone who wants to control everyone.

LADY MACBETH

You lack the season of all natures, sleep.

He will continue to practice murder so it becomes easier.

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

He will keep going to get over the fear

SCENE V. A Heath.

Thunder. Enter the three Witches meeting HECATE

Queen witch!

First Witch

Why, how now, Hecate! you look angery.

HECATE

Have I not reason, beldams as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or show the glory of our art?

She is angry because they have been talking to Macbeth without her.

And, which is worse, all you have done
Hath been **but for a wayward son,**
Spiteful and wrathful, who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron
Meet me i' the morning: thither he
Will come to know his destiny:

anger

he's not following

Whatever he does is for ~~his~~ himself.

Act 4 Scene 1 and 2

Can I analyse what we learn about Macbeth?

Engager

What does Shakespeare tell the audience at the end of Act 3?
Why is this important?

Lennox

"that a **swift blessing**

May soon return to this **our suffering country**

Under a hand **accursed!**"

He is doing bad things

People believed
God is not
happy with the
king if a
country is
suffering

Questioning
Macbeth's leadership
because a king
should not let his
country 'suffer'.

ACT IV SCENE I. A cavern. In the middle, a boiling cauldron.

Thunder. Enter the three Witches

The witches are preparing to meet Macbeth.

Second Witch

By the pricking of my thumbs,
Something wicked this way comes.

Open, locks,
Whoever knocks!

This refers to Macbeth
The audience is clear
he has
changed.

Enter MACBETH

MACBETH

How now, you secret, black, and midnight hags!
What is't you do?

ALL

A deed without a name.

MACBETH

I conjure you, by that which you profess,
Howe'er you come to know it, answer me:
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodged and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together,
Even till destruction sicken; answer me
To what I ask you.

All these
metaphors are
about destruction
and chaos -
this represents
what has happened
to Macbeth AND
Scotland.

First Witch

Speak.

Second Witch

Demand.

Third Witch

We'll answer.

First Witch

Say, if thou'dst rather hear it from our mouths,
Or from our masters?

MACBETH

Call 'em; let me see 'em.

First Witch

Pour in sow's blood, that hath eaten
Her nine farrow; grease that's sweaten
From the murderer's gibbet throw
Into the flame.

ALL

Come, high or low;
Thyself and office deftly show!

Images of death

Sign of evil

Thunder. First Apparition: an armed Head

ghost

MACBETH

Tell me, thou unknown power,--

First Witch

He knows thy thought:
Hear his speech, but say thou nought.

First Apparition

Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the thane of Fife. Dismiss me. Enough.

3 times = evil

Descends

MACBETH

Whate'er thou art, for thy good caution, thanks;
Thou hast harp'd my fear aright: but one
word more,--

First Witch

He will not be commanded: here's another,
More potent than the first.

Thunder. Second Apparition: A bloody Child

Ghost

Evil: He will go on to murder the innocent

he's now a rebel who has gone to England to get help to fight Macbeth. Duncan's sons are there.

Second Apparition

Macbeth! Macbeth! Macbeth!

- 3 times again => presence of evil.

MACBETH

Had I three ears, I'd hear thee.

Second Apparition

Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.

rhyming couplet - it makes a point of the fact that Macbeth seems completely safe.

MACBETH

Then live, Macduff: **what need I fear of thee?**
But yet I'll make assurance double sure,
And take a bond of fate: **thou shalt not live;**
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

rhetorical question - arrogance

Thunder. Third Apparition: a Child crowned, with a tree in his hand

he's still not taking risks - paranoia

What is this
That rises like the issue of a king,
And wears upon his baby-brow the round
And top of sovereignty?

ALL

Listen, but speak not to't.

Third Apparition

Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:

**Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him.**

Descends

MACBETH

That will never be
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing: tell me, if your art
Can tell so much: shall Banquo's issue ever
Reign in this kingdom?

ALL

Seek to know no more.

MACBETH

I will be satisfied: deny me this,
And an eternal curse fall on you! Let me know.
Why sinks that cauldron? and what noise is this?

First Witch

Show!

Second Witch

Show!

Third Witch

Show!

ALL

Show his eyes, and grieve his heart;
Come like shadows, so depart!

A show of Eight Kings, the last with a glass in his hand; GHOST OF BANQUO following

MACBETH

Thou art too like the spirit of Banquo: down!
Thy crown does sear mine eye-balls. And thy hair,
Thou other gold-bound brow, is like the first.
A third is like the former. **Filthy hags!**
Why do you show me this? A fourth! Start, eyes!
What, will the line stretch out to the crack of doom?
Another yet! A seventh! I'll see no more:
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see
That two-fold balls and treble scepters carry:
Horrible sight! Now, I see, 'tis true;
For the blood-bolter'd Banquo smiles upon me,
And points at them for his.

Apparitions vanish

What, is this so?

courage

gone, lose his power

ARROGANCE, not listening

*3 times
- evil*

*Banquo's sons
will be Kings.*

*Now he questions
them.*

LENNOX

What's your grace's will?

MACBETH

Saw you the weird sisters?

LENNOX

No, my lord.

MACBETH

Came they not by you?

LENNOX

No, indeed, my lord.

MACBETH

Infected be the air whereon they ride;

And damn'd all those that trust them! I did hear

The galloping of horse: who was't came by?

LENNOX

'Tis two or three, my lord, that bring you word

Macduff is fled to England.

He realises he shouldn't have trusted them.

MACBETH

Fled to England!

LENNOX

Ay, my good lord.

MACBETH

Time, thou anticipatest my dread exploits:

The flighty purpose never is o'ertook

Unless the deed go with it; **from this moment**

The very firstlings of my heart shall be

The firstlings of my hand. And even now,

To crown my thoughts with acts, be it thought and done:

The castle of Macduff I will surprise;

Seize upon Fife; **give to the edge o' the sword**

His wife, his babes, and all unfortunate souls

That trace him in his line. **No boasting like a fool;**

This deed I'll do before this purpose cool.

But no more sights!--Where are these gentlemen?

Come, bring me where they are.

Exeunt

If he desires something he'll take it.
He plans the murder of the wife and babies.
He needs to act straightaway.
Rhyming couplet shows he is evil.

Classwork

Tuesday 24th January 2017

Act 4 Scene 2

Can I analyse what we learn about Macbeth?

Engager

These lines are from Macbeth's soliloquy at the end of Act 4 Scene 1.

What do they tell us about his character?

How does this compare to all his procrastination and angst before the murder of Duncan?

Macbeth

No more boasting like a fool

This deed I'll do before this purpose cool.

Procrastination Taking your time to decide whether to do something.

Angst Extreme worry and upset

Act 4 Scene 2: Fife. Macduff's castle.

At the start of the scene, Lady Macduff finds that her husband has run away to England. She feels that his actions were 'madness' and his fear has now made him a 'traitor'. She is upset and tells her son that his father is now a traitor and is dead. He does not believe her. A messenger comes to warn her that she is in danger and must flee. Immediately he has left the murderers arrive and kill the family.

First Murderer

Where is your husband?

LADY MACDUFF

I hope, in no place so unsanctified
Where such as thou mayst find him.

unholy - evil
The witches' influence
has brought this
evil into her
home.

First Murderer

He's a traitor.

Son

Thou liest, thou shag-hair'd villain!

criminal
evil person

First Murderer

What, you egg!

Stabbing him

Young fry of treachery!

Multiple times - horror!
Horrifying, heartbreaking
→ the depths Macbeth
has sunk to

Son

He has kill'd me, mother:
Run away, I pray you!

Dies

Exit LADY MACDUFF, crying 'Murder!' Exeunt Murderers, following her

Act 4 Scene 3: England. Before the King's palace.

In this scene, the audience is reminded how much of a tyrant Macbeth has become and how he has changed. Malcom and Macduff talk of all that has happened and how Scotland is destroyed. They compare the leadership of England with Scotland; in England, people are cared for by their King. At the end of the scene, Macduff learns that his wife and children have been murdered. Macduff promises revenge.

Key Speeches

MACDUFF

Bleed, bleed, poor country!
Great tyranny! lay thou thy basis sure,
For goodness dare not cheque thee: wear thou
thy wrongs;
The title is affeer'd! Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp,
And the rich East to boot.

Repetition, personification
(country as person)
↳ Shows country is
dying.
People are
suffering.

MALCOLM

Be not offended:
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds; and each new day a gash
Is added to her wounds: I think withal
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands: but, for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer and more sundry ways than ever,
By him that shall succeed.

Personification of
the country.
- It is being attacked
and is dying.
Macbeth has
brought destruction
as King.

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,
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
Than such an one to reign.

intend
to harm
or hurt

greedy

weir

Adjectives
used to
describe M.
Compare to
'brave' and
'loyal'

MACDUFF

Fit to govern!
No, not to live. O nation miserable,
With an untitled **tyrant** bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,
And does blaspheme his breed? Thy royal father
Was a most sainted king: the queen that bore thee,
oftener upon her knees than on her feet,
Died every day she lived. Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland. O my breast,
Thy hope ends here!

MALCOLM

Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honour. **Devilish Macbeth**
By many of these trains hath sought to win me
Into his power, and modest wisdom plucks me
From over-credulous haste:

MACDUFF

Stands Scotland where it did?

ROSS

Alas, poor country!
Almost afraid to know itself. It cannot
Be call'd our mother, but **our grave**; where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rend the air
Are made, not mark'd; where **violent sorrow** seems
A modern ecstasy; the dead man's knell
Is there scarce ask'd for who; and **good men's lives**
Expire before the flowers in their caps,
Dying or ere they sicken.

The terrible
images of
suffering.

ROSS

Your castle is surprised; your wife and babes
Savagely slaughter'd: to relate the manner,
Were, on the quarry of these murder'd deer,
To add the death of you.

Sibilance - shows
the evil

MALCOLM

Merciful heaven!
What, man! ne'er pull your hat upon your brows;
Give sorrow words: the grief that does not speak
Whispers the o'er-fraught heart and bids it break.

MACDUFF

My children too?

ROSS

Wife, children, servants, all
That could be found.

MACDUFF

And I must be from thence!
My wife kill'd too?

ROSS

I have said.

MALCOLM

Be comforted:
Let's make us medicines of our great revenge,
To cure this deadly grief.

MACDUFF

He has no children. All my pretty ones?
Did you say all? O hell-kite! All?
What, all my pretty chickens and their dam
At one fell swoop?

MALCOLM

Dispute it like a man.

MACDUFF

I shall do so;
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. Did heaven look on,
And would not take their part? **Sinful Macduff,**
They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell **slaughter** on their souls. Heaven rest them now!

Act 5 Scene 1: Macbeth's Castle

Enter a Doctor of Physic and a Waiting-Gentlewoman

Doctor

I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gentlewoman

Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doctor

A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching! In this slumber agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Repeat the idea of sleep being disturbed from Act 1.

- disturbed

Gentlewoman

That, sir, which I will not report after her.

Doctor

You may to me: and 'tis most meet you should.

Gentlewoman

Neither to you nor any one; having no witness to confirm my speech.

Enter LADY MACBETH, with a taper

- like a candle

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doctor

How came she by that light?

Gentlewoman

Why, it stood by her: she has light by her continually; 'tis her command.

- She doesn't want to be in darkness - fear.

Doctor

You see, her eyes are open.

Gentlewoman

Ay, but their sense is shut.

Sleepwalking

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.

- This is what she does

LADY MACBETH

Yet here's a spot.

blood - hallucination

Doctor

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

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.

She's remembering that she made him do it.

The idea that you go to hell to pay for your sins - damnation

She knows what she has done means she is going to hell. She's afraid.

Doctor

Do you mark that?

Macduff

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.

She suspects what Macbeth has done but he didn't tell her before. Relationship destroyed.

Doctor

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!

metaphor: nothing can take away the stench of murder - she cannot be cleansed and forgiven.

Her heart is cold.

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.

It's all she can do to get forgiveness.

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.

LADY MACBETH

Wash your hands, put on your nightgown; look not so pale.—I tell you yet again, Banquo's buried; he cannot come out on's grave.

She's reliving earlier events in the play. - Here she was the one in control.

Doctor

Even so?

LADY MACBETH

To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand. What's done cannot be undone.—To bed, to bed, to bed!

Now she's scared and she's guilty.

Exit

Doctor

Will she go now to bed?

Gentlewoman

Directly.

Doctor

Foul whisperings are abroad: unnatural deeds
 Do breed unnatural troubles: infected minds
 To their deaf pillows will discharge their secrets:
 More needs she the divine than the physician.
God, God forgive us all! Look after her;
 Remove from her the means of all annoyance,
 And still keep eyes upon her. So, good night:
 My mind she has mated, and amazed my sight.
 I think, but dare not speak.

God is the only one who can help.

Repetition

Internal rhyme
 - emphasises that she is getting what she deserves.
 She is responsible for her own destruction.

Gentlewoman

Good night, good doctor.

Exeunt

Act 5 Scene 2

Macduff waits for the English army to prepare to advance on Macbeth.

Act 5 Scene 3

Macbeth learns that 10 000 soldiers advance on Dunsinane Castle, his home.

Key Quotes

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.

Fearless
 - He still believes he cannot be defeated

MACBETH

(Aside) 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; autumn
 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!

We feel sympathy
 At this point he knows he has done wrong and what

he will never ~~had~~ have.

He talks to the doctor about Lady Macbeth's 'illness'.

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?

*Rhetorical question
- Macbeth wants to
cure her of her
suffering and
guilt.*

Classwork

Act 5 Scene 5-8

Can I identify how Macbeth is presented as a tragic hero by the end?

Engager
Aristotle said that, "A man doesn't become a hero until he can see the root of his own downfall." The tragic hero is a literary tradition invented by the Greeks. There are 5 key elements:

1. the character is virtuous at the start (essentially a good person, but not necessarily pure)
2. a weakness or flaw in the hero's character.
3. a change in their fortune or destiny
4. the discovery that the hero brought about their own downfall
5. the character must suffer, and will often die, as a result of their mistakes.

What do we know about Macbeth which means we see him as a tragic hero?

SCENE V. Dunsinane. Within the castle

Enter MACBETH, SEYTON, and Soldiers, with drum and colours

MACBETH

Hang out our banners on the outward walls;
The cry is still 'They come:' our castle's strength
Will laugh a siege to scorn: here let them lie
Till famine and the ague eat them up:
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.

A cry of women within

What is that noise?

SEYTON

It is the cry of women, my good lord.

Exit

MACBETH

I have almost forgot the taste of fears;
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts
Cannot once start me.

This reminds us that he has changed. In Acts 1-3, he was more fearful.

Re-enter SEYTON

Wherefore was that cry?

- 1. He believes he is invincible. (OR)
- 2. He knows he has lost everything (link to 'my waly of life' speech)

SEYTON

The queen, my lord, is dead.

Sets the tone for the whole act. Here he will suffer and die.

MACBETH

Commas make it slow-paced. → We get a sense that life has no meaning without her.

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

later

Guilt and grief.

3 Metaphors - He says that life is all just an act that has no meaning without her.

Enter a Messenger

Thou comest to use thy tongue; thy story quickly.

Messenger

Gracious my lord,
I should report that which I say I saw,
But know not how to do it.

MACBETH

Well, say, sir.

Messenger

As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.

MACBETH

Liar and slave!

Messenger

Let me endure your wrath, if't be not so:
Within this three mile may you see it coming;
I say, a moving grove.

MACBETH

If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee: if thy speech be sooth,
I care not if thou dost for me as much.
I pull in resolution, and begin
To doubt the equivocation of the fiend
That lies like truth: 'Fear not, till Birnam wood
Do come to Dunsinane.' and now a wood
Comes toward Dunsinane. Arm, arm, and out!
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I gin to be aweary of the sun,
And wish the estate o' the world were now undone.
Ring the alarum-bell! Blow, wind! come, wrack!
At least we'll die with harness on our back.

Realises he's been lied to.

Metaphor
He's tired of life.

Exeunt

SCENE VI. Dunsinane. Before the castle.

Drum and colours. Enter MALCOLM, SIWARD, MACDUFF, and their Army, with boughs

MALCOLM

Now near enough: your leafy screens throw down.
And show like those you are. You, worthy uncle,
Shall, with my cousin, your right-noble son,
Lead our first battle: worthy Macduff and we
Shall take upon 's what else remains to do,
According to our order.

SIWARD

Fare you well.
Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.

MACDUFF

Make all our trumpets speak; give them all breath
Those clamorous harbingers of blood and death.
Exeunt

Let Macbeth know this is the end. Emphasised by the couplet.

SCENE VII. Another part of the field.

Alarums. Enter MACBETH

MACBETH

**They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course.** What's he
That was not born of woman? Such a one
Am I to fear, or none.
Enter YOUNG SIWARD

He knows he must fight to the end.

Last hope?
Compare to end Scene 5.

YOUNG SIWARD

What is thy name?

MACBETH

Thou't be afraid to hear it.

YOUNG SIWARD

No; though thou call'st thyself a hotter name
Than any is in hell.

MACBETH

My name's Macbeth.

YOUNG SIWARD

The **devil** himself could not pronounce a title
More hateful to mine ear.

MACBETH

No, nor more fearful.

YOUNG SIWARD

Thou liest, abhorred **tyrant**; with my sword
I'll prove the lie thou speak'st.

They fight and YOUNG SIWARD is slain

MACBETH

Thou wast born of woman
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that's of a woman born.

*He still believes
witches -*

Exit

Alarums. Enter MACDUFF

MACDUFF

That way the noise is. **Tyrant**, show thy face!
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms
Are hired to bear their staves: either thou, Macbeth,
Or else my sword with an unbatter'd edge
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruided. Let me find him, fortune!
And more I beg not.

Exit. Alarums

Enter MALCOLM and SIWARD

SIWARD

This way, my lord; the castle's gently render'd:
The **tyrant's** people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

*They are
confident they
will beat Macbeth.*

MALCOLM

We have met with foes
That strike beside us.

SIWARD

Enter, sir, the castle.

Exeunt. Alarums

SCENE VIII. Another part of the field.

Enter MACBETH

MACBETH

Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Honour means he
should kill himself
so he is not captured
but he can't do it
→ He is without
any honour.

Enter MACDUFF

MACDUFF

Turn, hell-hound, turn!

MACBETH

Of all men else I have avoided thee:
But get thee back; my soul is too much charged
With blood of thine already.

MACDUFF

I have no words:
My voice is in my sword: thou bloodier villain
Than terms can give thee out!

They fight

MACBETH

Thou lovest labour:
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield,
To one of woman born.

MACDUFF

Despair thy charm;
And let the angel whom thou still hast served
Tell thee, **Macduff was from his mother's womb
Untimely ripp'd.**



He was born
by a doctor
through C-
section.

MACBETH

Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And **be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope.** I'll not fight with thee.

Witches.
He knows
they lied.

MACDUFF

Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted on a pole, and underwrit,
'Here may you see the tyrant.'

MACBETH

I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damn'd be him that first cries, 'Hold, enough!'

I throw my
honour.
I will fight.

Exeunt, fighting. Alarums

*Retreat. Flourish. Enter, with drum and colours,
MALCOLM, SIWARD, ROSS, the other Thanes, and
Soldiers*

SIWARD

Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so, his knell is knoll'd.

MALCOLM

He's worth more sorrow,
And that I'll spend for him.

SIWARD

He's worth no more
They say he parted well, and paid his score:
And so, God be with him! Here comes newer comfort.

Re-enter MACDUFF, with MACBETH's head

It's over.
Taking off the head
means he has no
dignity.

Flourish

MALCOLM

We shall not spend a large expense of time
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honour named. What's more to do,
Which would be planted newly with the time,
As calling home our exiled friends abroad
That fled the snares of watchful **tyranny**;
Producing forth the **cruel ministers**
Of this dead butcher and his fiend-like queen,
Who, as 'tis thought, by self and violent hands
Took off her life; this, and what needful else
That calls upon us, **by the grace of Grace,**
We will perform in measure, time and place:
So, thanks to all at once and to each one
Whom we invite to see us crown'd at Scone.

monsters

Underlines
how evil they
were.

God will
help the
country to
recover -
Ends with hope.

Flourish. Exeunt

THE END

Key Quotes to Learn

This is the minimum you should know.

Make sure you have covered other key quotes by going through our notes on each act.

Quotation	Analysis
Act 1	
<p>brave Macbeth O valiant cousin! Worthy gentleman! noble Macbeth worthiest cousin</p>	<p>Duncan is talking about Macbeth. The adjectives give us a positive sense of what he is like and that he is well-respected.</p>
<p>No more that thane of Cawdor shall deceive</p>	<p>The previous Thane of Cawdor was a traitor to his King and country. Macbeth is given his title after he is executed. It is ironic because Macbeth will become the next treacherous Thane of Cawdor and kill his King.</p>
<p>Thrice to thine and thrice to mine And thrice again, to make up nine.</p>	<p>The number 3 was considered to be an unlucky number and associated with the devil. The witches often repeat ideas in 3's or refer to it. The Elizabethan audience would know that this meant they were demonic (linked to the devil).</p>
<p>What can the devil speak true?</p>	<p>Banquo reminds us that the witches are linked to the devil.</p>
<p>Let not light see my black and deep desires (Macbeth – after being given title Thane of Cawdor)</p> <p>Come, thick night, and pall thee in the dunnest smoke of hell, That my keen knife not see the wound it makes, Nor heaven peep through the blanket of the dark, To cry, 'Hold, hold!' (Lady Macbeth – reading letter)</p>	<p>Darkness is a common motif. Macbeth and Lady Macbeth both refer to the darkness as a way of hiding the terrible things they plan and will do.</p>
<p>I have no spur To prick the sides of my intent, but only Vaulting ambition, which o'erleaps itself And falls down on the other.</p>	<p>Macbeth gives several reasons why he should not kill Duncan. The personification of ambition shows it is the only reason why he would kill his well-respected King and cousin.</p>
Act 2	
<p>I had most need of blessing and 'Amen' Stuck in my throat</p>	<p>Macbeth has murdered Duncan and knows that he is damned. The word 'Amen' is repeated several times at this point. The Elizabethan audience considered a King to be God's representative on Earth so Macbeth has committed a terrible sin.</p>
<p>'Sleep no more! Macbeth does murder sleep'</p> <p>'Glamis hath murder'd sleep, and therefore Cawdor Shall sleep no more; Macbeth shall sleep no more.'</p>	<p>Disturbed sleep is a motif in the play. Macbeth repeats this idea several times and before Lady Macbeth is seen to sleep walk. Both are signs of a guilty conscience.</p>
Act 3	
<p>Nough's had, all's spent Where our desire is got without content</p>	<p>This foreshadows the tragedy to come. Lady Macbeth knows that they will never be happy.</p>

Quotation	Analysis
'Shame itself'	Macbeth thinks he sees the ghost of Banquo. Lady Macbeth again suggests that Macbeth is cowardly and urges him to behave more like a man.
Act 4	
'Something wicked this way comes'	The witches are referring to Macbeth. They are waiting on the heath for him to visit them again. This idea is repeated throughout the last two Acts with Macbeth repeatedly called the 'devil' and a 'tyrant'. This needs to be compared with the way he is described by Duncan at the start of the play.
Act 5	
Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing.	He has just been told that Lady Macbeth is dead and Macbeth's use of metaphors here shows that he realises that he has destroyed his life and everything he has done has been for nothing.
be these juggling fiends no more believed, That palter with us in a double sense; That keep the word of promise to our ear, And break it to our hope.	Macbeth knows he has been tricked by the witches.

Sample question and answer

You attempted this question in the Autumn Term

Macbeth

Read the following extract from Act 1 Scene 5 of *Macbeth* and then answer the question that follows.

At this point in the play Lady Macbeth is speaking. She has just received the news that King Duncan will be spending the night at her castle.

	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, 5 And fill me from the crown to the toe topfull Of direst cruelty; make thick my blood, Stop up th'access and passage to remorse That no compunctious visitings of nature Shake my fell purpose nor keep peace between 10 Th'effect and it. Come to my woman's breasts, And take my milk for gall, you murd'ring ministers, Wherever in your sightless substances You wait on nature's mischief. Come, thick night, And pall thee in the dunnest smoke of hell, 15 That my keen knife see not the wound it makes Nor heaven peep through the blanket of the dark, To cry 'Hold, hold!'
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0 1

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

[30 marks]
AO4 [4 marks]

KS4 ASSESSMENT CRITERIA: LITERATURE

	Criteria
Band 5 - 25-30	<ul style="list-style-type: none"> • Thoughtful and well-informed response to task which develops an interpretation and shows insight into issues raised in the text • Apt use of precise quotation/textual references to build a convincing argument • Identifies a wide range of writers' methods, including more subtle methods, with more complex subject terminology used aptly. • Precise, perceptive analysis of how writers' methods contribute to meaning • Thoughtful consideration of how context affects meaning with precise and detailed links between text and contexts.
Band 4 - 19-24	<ul style="list-style-type: none"> • Focus on the full task and building an argument / interpretation • Incorporates apt textual references/quotation to support ideas • Identifies a range of writers' methods using correct terminology, including some more complex methods e.g. contrast, enjambment • Detailed explanation of the effects of writers' methods on the reader, linking this to the overall purpose/ideas of the text • Clear understanding of how contextual factors contribute to meaning demonstrated by specific and relevant links between text and context
Band 3 - 13-18	<ul style="list-style-type: none"> • Recognises writer's idea and purpose, clearly recognising key ideas beyond literal meaning • Makes a range of points supported with relevant textual evidence • Identifies a range of writer's methods, using appropriate terminology • Clearly explains effect of writer's methods on the reader (not yet detailed and analytical) • Shows understanding of main contextual ideas by making some links between context and text
Band 2 - 7-12	<ul style="list-style-type: none"> • Mainly relevant comments in response to task • Beginning to understand beyond literal meanings • Sometimes comments with reference to text, some quotation • Identifies some writers' methods e.g. language/structure/form, usually with appropriate terminology but little or no helpful comment • Recognition of some more relevant and specific aspects of context

The first bullet point is about your focus on the question and how well you use the extract and whole text to answer it.

The second bullet point is about choosing appropriate quotes which will help you to answer the question. For example, choosing quotes which show how Hyde is presented.

The third bullet point is about identifying the techniques used by a writer: imagery, alliteration, adjectives, rhetorical questions etc.

The fourth bullet point is how well you analyse the vocabulary or language technique to explain what the reader learns and how it helps us to understand key themes or ideas etc.

The fifth bullet point is how well you link the text to the social-historical context. For example, what would Elizabethan audience would have believed about God, the number 3, the supernatural (witches/the devil) or the act of killing your King (as God's representative on earth).

Starting with this speech¹, explain how far you think² Shakespeare presents³ Lady Macbeth as a powerful woman⁴.

Write about⁵:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

Exemplar response

Lady Macbeth describes Duncan's entrance as 'fatal' straight after hearing he will be coming to her castle, which shows power because she is capable of making instant decisions⁶. Lady Macbeth's language in this extract suggests that she is calling for power from evil spirits to help give her strength to carry out the murder of Duncan. She wants to get rid of her feminine side: 'unsex me here' – which suggests that she sees being a woman as weak, also shown with 'come to my woman's breasts and take my milk for gall'. It is as if she thinks that she will only be able to carry out the act if her female side is replaced with 'gall' (poison)⁷. On the one hand Shakespeare might be showing her to be a powerful woman, capable of selling her soul to the 'dunest smoke of hell' in order to get what she wants⁸. However it could also suggest that she isn't powerful at all and knows that her female weakness has to be destroyed in order to give her the strength to do what needs to be done⁹.

The fact that Lady Macbeth is destroyed by guilt and remorse shows that this second interpretation of this speech is closer to the truth. Straight after the murder she is nervous and jumpy: 'hark/peace', and has to drink the wine meant for the guards to keep herself strong. She gets angry with Macbeth when he is too shocked and frightened to act, and takes the daggers back to Duncan's room herself. However, she also says that she couldn't murder Duncan herself because he reminded her of her father, which might suggest that she isn't as cruel and heartless as she thinks she needs to be¹⁰.

By Act 3 she has already been pushed aside by her husband, who tells her to be 'innocent of the knowledge' of Banquo's murder rather than his 'partner in greatness'. Her power in her relationship has started to disappear¹¹. She is finally tormented so much by the murder of Duncan that she goes mad and kills herself. Perhaps Shakespeare is suggesting that Lady Macbeth is powerful in some ways but not others; she is determined and strong when she needs to be, but also feels that she has to completely get rid of her femaleness in order to be able to be strong in a man's world¹².

Commentary

The opening sentence shows clear understanding of where this passage fits into the play. There is close focus on particular words/phrases with explanation of possible meanings. Ideas about power are being considered and the student is developing a response to the question as they go, thinking about different interpretations of what Lady Macbeth says and how it fits into an interpretation of her in the play as a whole. There are some appropriate uses of direct reference from other parts of the play, used to support the student's response to the play as a whole.

Overall this response shows clear understanding of the demands of the task. The student deals well with both the extract and their knowledge of the whole play in order to demonstrate their response to ideas about Lady Macbeth as a powerful woman.

1. Focus on the printed extract enables students to address AO2 with close reference to text, as well as entering the scope of their response to the play as a whole.

2. Addressing AO1 by asking for a 'response' to an idea, or statement, about an aspect of the play.

3. Focus on Shakespeare as writer in order to remind students to think about the text as a conscious construct and thereby address AO3.

4. This asks students to think about contextual elements (AO3); in this case the idea of 'power' as well as ideas about women within this context.

5. Instruction to look at the bullets, which reiterate and remind students to focus on both the extract and the play as a whole.

6. AO1: clear response to task.

7. AO2: understanding of effects of language use.

8. AO1: Relevant use of direct reference.
AO2: Explanation of effects of language.

9. AO1/AO2/AO3: response to ideas, developing an interpretation of language effects, consideration of ideas of 'female weakness'.

10. AO1: response to Lady Macbeth as powerful woman in the play as a whole with relevant direct references.

Comments

11. AO3: reference to power in terms of her relationship.

12. AO3: understanding of Lady Macbeth as a female in the context of this world.

COMPARE THIS ANSWER TO THE ONE IN YOUR ASSESSMENT FOLDER.
WHAT IMPROVEMENTS WOULD YOU NEED TO MAKE?

Planning Tool for 'Dr Jekyll and Mr Hyde' and 'Macbeth'

Paragraph	Quotations from extract	Quotations from the whole novel	<ul style="list-style-type: none"> • Reader's response to the quotations • Links to historical context.
Notes	<p><i>Choose linked quotes from across the whole extract. These are quotes which make a similar point or develop a particular idea. Identify any techniques being used.</i></p>	<p><i>Identify quotations from the novel as a whole which link to the quotations from the extract in the last column.</i></p> <p><i>Identify any techniques being used.</i></p>	<p><i>Try to identify at least 4 different points to analyse the quotations.</i></p> <p><i>What does the reader feel/see/hear/imagine/learn from the quotes?</i></p> <p><i>What do we understand about key themes or ideas?</i></p> <p><i>What would the Victorian reader have understood? What were their views about the world or themes/ideas identified?</i></p>
1			
2			
3			
4			

Practice Questions

Macbeth

Read the following extract from Act 5 Scene 1 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth has learned that Lady Macbeth is dead.

SEYTON

The queen, my lord, is dead.

MACBETH

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

Starting with this speech, explain whether you think Shakespeare presents Macbeth as a tragic character.

Write about:

- how Shakespeare presents Macbeth in this speech
- how Shakespeare presents Macbeth in the play as a whole

Macbeth

Read the following extract from Act 1 Scene 7 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth is deliberating on whether he should kill Duncan.

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.

Starting with this speech, explain how Shakespeare deals with the theme of ambition in the play.

Write about:

- how Shakespeare deals with ambition in this speech
- how Shakespeare deals with ambition in the play as a whole

Macbeth

Read the following extract from Act 1 Scene 7 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth has returned home to his castle where his wife has just read his letter about the witches' prophesies.

LADY 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.

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.

Starting with this speech, explain how Shakespeare presents the relationship between Macbeth and Lady Macbeth.

Write about:

- how Shakespeare presents the relationship between Macbeth and Lady Macbeth in this speech.
- how Shakespeare presents the relationship between Macbeth and Lady Macbeth in the play as a whole.