St Joseph’s English Department

GCSE English Literature Revision Guide

Macbeth by William Shakespeare



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# Plot Summary

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| On the edges of a battlefield, three witches meet and plot, waiting for Macbeth who, with Banquo, his comrade-in-arms, soon encounters them. They greet him as Thane of Glamis, then as his title, then as Thane of Cawdor, and finally as the future King. They are scarcely gone when word arrives that the Scottish forces have been victorious and, as a token of his favor, Duncan, King of Scotland, has bestowed the title of Thane of Cawdor on Macbeth. Musing on the witches' prophecy, Macbeth hurries home to his wife, in advance of Duncan's visit. |

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| Lady Macbeth receives the news from her husband and, unlike Macbeth who would rather not pursue the matter too forcefully, plots to kill Duncan. The King is their guest that night and, by getting his attendants drunk, she tells him that they can kill Duncan and pin the murder on his guards. Troubled by his conscience, Macbeth almost backs out at the last minute, but his wife forces him to go through with the plan. Duncan's body is discovered the next morning by Macduff, the Thane of Fife, and when they flee, Duncan's sons Malcolm and Donalbain are blamed for the murder. |

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| Macbeth is crowned King, but rules uneasily, partly because the prophesy of the witches was also heard by Banquo to whom they promised his children would someday rule. Fearful both of Banquo and the truth of the witches' predictions, Macbeth arranges with three murderers to have his friend, along with his son Fleance, killed. The attempt succeeds only partly as Fleance escapes and, during a banquet, the ghost of Banquo returns to haunt Macbeth. In one of the most famous scenes in Shakespeare, Macbeth incriminates himself before the assembled company by his words to the ghost, whom only he can see. The nobles leave the hall, suspicious and wondering at what they've heard. Lady Macbeth consoles her husband, who resolves to continue in his bloody path. |

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| General unrest grows as Macbeth, ruling from a position of fear and distrust, becomes a despot. In desperation, he seeks out the witches again, who summon three apparitions; the first predicts that Macduff will unseat Macbeth, the second says that "none of woman born" poses a threat, and the third predicts that Macbeth will never fail until Birnam Wood comes to his castle at Dunsinane. Reassured, he presses them for more news, and they produce a line of eight kings, all descended from Banquo, who will succeed him. Macbeth sends the murderers to Macduff's castle where they find that he had fled to England, but they kill his wife and child. |

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| Meanwhile, troubled by her conscience, Lady Macbeth sleepwalks, reliving the night of the murder of Duncan. When one of her gentlewomen consults a doctor, her secret is revealed. |

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| In England, Malcolm is raising an army and preparing to win back his father's kingdom. On the march toward Dunsinane - where Macbeth has taken refuge, still believing in the witches prophecies, Malcolm orders his troops to carry boughs from nearby Birnam Wood to disguise their numbers. As he prepares for the assault, Macbeth hears news from his sentries: Birnam Wood seems to be moving, heading for Dunsinane. Taking comfort that "none of woman born" can harm him, however, he arms himself and confronts Macduff. Boasting of the prophesy, Macbeth hears Macduff tell him that he was indeed not "of woman born" but was instead delivered by caesarean section. Realizing all hope is lost, Macbeth takes flight and is hunted down by Macduff as Malcolm and his forces take the castle. Victory is declared, and Malcolm, now rightful King of Scotland, leads his followers on to Scone for his coronation. Act by Act Activities LIT AO1, AO2, AO3  **Act One Scene One**  *The three witches meet in a storm and decide when they will meet up again.*  **AO1: What does the weather suggest to the audience about these characters?**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **AO2: Why are the lines below important? What do they establish about this play?**  Fair is foul, and foul is fair: Hover through the fog and filthy air.  (from *BBC Bitesize*): In Shakespeare’s time people believed in witches. They were people who had made a pact with the Devil in exchange for supernatural powers. If your cow was ill, it was easy to decide it had been cursed. If there was plague in your village, it was because of a witch. If the beans didn’t grow, it was because of a witch. Witches might have a familiar – a pet, or a toad, or a bird – which was supposed to be a demon advisor. People accused of being witches tended to be old, poor, single women. It is at this time that the idea of witches riding around on broomsticks (a common household implement in Elizabethan England) becomes popular.  King James I became king in 1603. He was particularly superstitious about witches and even wrote a book on the subject. Shakespeare wrote Macbeth especially to appeal to James – it has witches and is set in Scotland, where he was already king. The three witches in Macbeth manipulate the characters into disaster, and cast spells to destroy lives.  **AO3: How does Shakespeare present the witches to support Elizabethan ideas about witchcraft?**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  LIT AO1, AO2  **Act One Scene Two**  *King Duncan and his son, Malcolm, meet a sergeant, who talks about Macbeth (Thane of Glamis) and what a good warrior he is. Duncan decides to make Macbeth Thane of Cawdor as a reward for killing the traitorous Macdonwald.*  **Sergeant:**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 villanies of nature 5 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-- 10 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, 15 Till he unseam'd him from the nave to the chaps, And fix'd his head upon our battlements.  **AO1 & AO2: What do we learn about Macbeth in this extract?**  LIT AO1  **Act One Scene Three**  *The three witches talk about what they’ve been doing since they last met – it involves ‘killing’ and ‘revenge’. Macbeth and Banquo appear, and the witches hail Macbeth as ‘thane of Glamis…thane of Cawdor…that shall be king hereafter’. They also hail Banquo as ‘Lesser than Macbeth, but greater…Not so happy, yet much happier…Thou shall get kings, though thou be none.’ The witches then disappear, leaving Macbeth and Banquo to ponder their words. Ross and Angus arrive and tell Macbeth he is now thane of Cawdor. Macbeth privately ponders the possibility that he might be king, concluding it is best to let the future unravel by itself.*  **AO1, AO2 – Annotate this extract, focusing on how Shakespeare presents Macbeth, and how he uses foreshadowing to create a sense of foreboding:**  **MACBETH**  [Aside] 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 5 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 10 Is smother'd in surmise, and nothing is But what is not.  **BANQUO**  Look, how our partner's rapt.  **MACBETH**  [Aside] If chance will have me king, why, chance may crown me, Without my stir. 15  **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. 20  LIT AO2, AO3  **Act One Scene Five**  *We meet Lady Macbeth, who is reading a letter from Macbeth, telling her about the witches’ prophecy. She decides that they will kill King Duncan whilst he is a guest at their castle. Macbeth enters and Lady Macbeth sets about convincing him to murder Duncan.*  (from [www.elizabethanenglandlife.com](http://www.elizabethanenglandlife.com)): Men assumed a dominant position in [Jacobean] society. It was the man of the house who worked and fetched for food to keep his family alive. Apart from being the sole bread earner of the family, the eldest male member was the head of the house. Everyone had to obey him and do as was being told… Jacobean women continued to live a life that was sub-ordinate to men. They were supposed to obey what was told to them. The main responsibility of married women was to take care of the household matters and raise children.  **AO2, AO3 – How much does Lady Macbeth follow the traditional model of a Jacobean woman? Annotate the following extracts, thinking about how Shakespeare is using language to present her to the audience:**  Hie thee hither, That I may pour my spirits in thine ear  \*\*\*\*\*\*\*\*\*\*\*\*\*\*  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!  \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*  look like the innocent flower, But be the serpent under't.  **Act One Scene Six**  *Duncan, his sons (Malcolm and Donalbain) and Banquo arrive at Macbeth’s castle. They are greeted by Lady Macbeth, who personifies her lines from the previous scene: ‘ look like the innocent flower,/But be the serpent under't.’*  \*\*\*SPOILER ALERT: Both Duncan and Banquo are murdered whilst staying at Macbeth’s castle.\*\*\*  **Dramatic irony: When the knowledge of the audience surpasses that of the characters.**  **AO1, AO2: Why are the lines below ironic?**  **DUNCAN**  This castle hath a pleasant seat; the air Nimbly and sweetly recommends itself Unto our gentle senses.  **BANQUO**  This guest of summer, The temple-haunting martlet, does approve, 5 By his loved mansionry, that the heaven's breath Smells wooingly here: no jutty, frieze, Buttress, nor coign of vantage, but this bird Hath made his pendent bed and procreant cradle: Where they most breed and haunt, I have observed, 10 The air is delicate.  AO2: This scene acts like a ‘buffer’ between two scenes in which Lady Macbeth convinces her husband to murder Duncan. Why do you think Shakespeare chose to include it?  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  LIT A01  **Act One Scene Seven**  *The scene opens with a SOLILOQUY (a speech that only the audience hears, revealing a character’s inner thoughts and feelings) from Macbeth, in which he is wrestling with his conscience: should he kill Duncan or not? Lady Macbeth enters, and Macbeth tells her he will not go through with it. Lady Macbeth questions her husband, and once again convinces him to murder the king.*  **\*\*\*SPOILER ALERT – Macbeth murders A LOT of people besides Duncan, before he is murdered at the end of the play\*\*\***  **AO1: Why does Shakespeare allow us to hear Macbeth’s thoughts and feelings at this point in the play? Annotate the extract below, focusing on what is going through Macbeth’s mind:**  **Macbeth:**  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 5 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 10 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, 15 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 20 Vaulting ambition, which o'erleaps itself And falls on the other.  **Act Two Scene One**  *Banquo tells his son, Fleance, that he cannot sleep even though he feels tired. Banquo and Macbeth talk; Macbeth lies to Banquo and says he ‘think[s] not of’ the witches and their prophecy. Macbeth performs his second soliloquy, claiming to see ‘a dagger’ floating in the air before him and leading him to perform the murder of Duncan.*  **AO2 – At the start of this scene, the atmosphere is much changed. How is this apparent in the extract below?**  **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!  *Enter MACBETH, and a Servant with a torch*  Give me my sword. Who's there?  **AO1, AO2: Macbeth delivers his second soliloquy, in which he is preparing himself to kill Duncan. How does Shakespeare use language to show the changes in Macbeth’s character? Pick 2 quotes and create a mindmap of what they show:**  **Act Two Scene Three**  *The porter (one of the servants at Macbeth’s castle) is complaining about the banging at the gates, comparing himself to a doorman at the gates of hell. Macduff enters and asks to see the king. Macbeth tells him he’s still asleep. Whilst Macduff goes to see Duncan, Lennox tells Macbeth about a terrible storm the previous night. Macduff returns, telling them the king is dead. Macbeth and Lennox go to see the king, and Duncan’s sons (Donalbain and Malcolm) appear. Macbeth comes back and tells them he has killed the servants, which Macduff questions. Lady Macbeth arrives, and promptly faints. Macduff, Banquo, Macbeth and the other lords agree to assemble in the hall shortly. Malcolm and Donalbain, fearing for their own lives, flee to England and Ireland respectively.*  **AO2 – A lot happens in this scene, which starts off humorously and ends with significant plot developments.**   1. **Why do you think Shakespeare decided to include a comic scene at this point in the play?**   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   1. **Why do you think we are introduced to Macduff at this point in the play?**   \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  AO3 – In Jacobean England, people still largely believed in the **divine right of kings** – the belief that God put the king on the throne, and therefore only God could remove him. An attack on the king was an attack on God Himself, which is a belief that the Stuart kings such as James I promoted in order to validate their claim to the throne.  **How would Shakespeare’s audience have reacted to the murder of King Duncan? Why? (REGICIDE = murder of a king – use this word in your response).**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **LIT AO1 AO2**  **Act Two Scene Four**  *Ross discusses the ominous events of the past few days with an old man. Macduff arrives and provides exposition: Donalbain and Malcolm are suspected murderers as they have run away; Macbeth is going to be declared king.*  Pathetic fallacy = when the weather reflects the mood or coming events in a text.  **AO1, AO2 – Shakespeare uses pathetic fallacy a lot in this play, and the start of Act Two Scene Four is no exception. What do the following lines allude to?**  by the clock, 'tis day, And yet dark night strangles the travelling lamp:  Is't night's predominance, or the day's shame, That darkness does the face of earth entomb, When living light should kiss it?  **AO1, AO2, AO3 – Write a paragraph about how the weather has been important in the play so far. You should refer to other parts of the play as well as this scene.**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **Act Three Scene Two**  *Macbeth and Lady Macbeth talk. Lady Macbeth thinks Macbeth should be happy now he’s king; Macbeth says they have not finished yet, as Banquo is still alive. Lady Macbeth tells him to leave it, but Macbeth will not be placated. When Lady Macbeth asks what will happen, Macbeth refuses to let her in on the plan.*  **AO2: Macbeth makes lots of references to animals in this scene. Why do you think he refers to these animals? What do they symbolise?**  “We have scorched the **snake**, not killed it”: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ “O, full of **scorpions** is my mind, dear wife!”: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  “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”:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  “Light thickens; and the **crow**/Makes wing to the rooky wood:” \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **Act Three Scene Three**  *The three murderers lie in wait for Banquo and Fleance. They murder Banquo, but Fleance escapes.*  **AO2/AO3: King Duncan is murdered offstage, as are the king’s chamberlains; this is the first time we see any violence onstage. Why do think Shakespeare chooses to have Banquo murdered onstage?**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **Act Three Scene Four**  *Macbeth and Lady Macbeth hold a banquet. The murderers come in and tell Macbeth that Banquo is dead but his son Fleance escaped. Ross asks Macbeth to join them at the table, but Macbeth sees Banquo’s ghost seated in his place. The ghost disappears, Lady Macbeth calms Macbeth down, and the ghost appears again. Macbeth shouts at it again, and it disappears. Lady Macbeth asks the lords to leave. Macbeth asks Lady Macbeth why Macduff wasn’t at the banquet, and says he will speak to the three witches again.*  **AO1, AO2: Why do you think Macbeth sees the ghost? Think about:**   * **Has Macbeth seen things before in the play?** * **Why doesn’t the ghost speak to Macbeth?** * **Why does the ghost appear when he does?** * **What does Macbeth say to the ghost?** * **What might the ghost symbolise?**   Banquo’s Ghost  **Act Three Scene Five**  *The three witches meet with Hecate, the goddess of witchcraft. She is annoyed with them for meddling with Macbeth’s future without consulting her first. She declares that, when Macbeth meets with them tomorrow, they should fill him with a false sense of security and show him confusing visions.*  **AO1, AO2: Do you think Hecate’s description of Macbeth is a fair one? Why?**  a wayward son, Spiteful and wrathful, who, as others do, Loves for his own ends, not for you.  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **AO1: In Greek mythology, Acheron was one of the five rivers that ran through the underworld. It was known as the “river of woe.” What does this tell us about Hecate’s plans for Macbeth?**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Act Four Scene One**  *The three witches meet on the heath and cast spells. They predict the arrival of Macbeth by declaring “something wicked this way comes.” Macbeth asks to be shown some predictions of what the future holds. The witches show Macbeth a series of apparitions: A floating head tells him to “beware Macduff”; a bloody child tells him that “none of woman born/Shall harm Macbeth”; a crowned child, with a tree in his hand, tells him that no harm will come to him until Birnam Wood moves to Dunsinane Hill. These predictions fill Macbeth with confidence. Finally, Macbeth is shown a procession of 8 kings, the last one carrying a mirror. Banquo’s ghost walks behind the final king. Macbeth asks what the vision means, but the witches disappear. Lennox enters and tells Macbeth that Macduff has gone to England to unite with Malcolm. Macbeth resolves to send murderers to Macduff’s castle to capture it and kill Macduff’s wife and children.*  AO3: James I believed that he was a descendant of Banquo; the presentation of Banquo and Macbeth in the play is clearly designed to flatter the king (who was a patron of Shakespeare’s plays). When crowned, James held two orbs (representing England and Scotland) – there is a reference to this in the play.    **AO2, AO3 – What do the visions mean, and how can we interpret them differently to the way Macbeth does?**  **Act Four Scene Two**  *At Macduff’s castle, Lady Macduff talks to Ross about how her husband is a “traitor” and has abandoned her and their children in Scotland. Ross leaves, and Lady Macduff tells her son that his father is dead. Her son argues that he is not. A messenger arrives and warns Lady Macduff to leave, but she argues that she has done no harm. The murderers enter, and call Macduff a “traitor.” Macduff’s son calls them liars, and is murdered. Lady Macduff runs offstage, pursued by the murderers.*  **AO1, AO2 – This is an incredibly violent scene – how has the violence escalated as the play has progressed?**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**    **AO2 – Lady Macduff draws an allusion between herself and a wren, stating:**  the poor wren,  The most diminutive of birds, will fight, Her young ones in her nest, against the owl.  This is the fourth and final reference to owls in the play; others were made by Lady Macbeth in Act Two Scene Two, when Duncan is murdered, and by the old man in Act Two Scene Four, talking about the unnatural events that have occurred since Duncan’s murder:  Lady Macbeth: It was the owl that shriek'd, the fatal bellman, Which gives the stern'st good-night.  \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*  I heard the owl scream and the crickets cry.  Old Man: 'Tis unnatural, Even like the deed that's done. On Tuesday last, A falcon, towering in her pride of place, Was by a mousing owl hawk'd at and kill'd.  **What is Shakespeare using an owl as a symbol for? Annotate the quotes above with your ideas. Try to consider alternative interpretations as well.**  **Act Five Scene One**  *In Dunsinane Castle, a doctor and gentlewoman discuss the changes in Lady Macbeth, who has been sleepwalking. She enters, sleepwalking, speaking to herself about the blood that she cannot remove from her hands.*  **AO1, AO2 – This is the first time we have seen Lady Macbeth onstage since Act Three Scene Four. How has she changed? Focus your ideas around the extract below, annotating it and drawing comparisons with her role in the rest of the play. Consider how some of her words can be seen as metaphorical as well as literal:**  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.  **AO1, AO2 - This is Lady Macbeth’s last scene – her death is reported to us later in the play. Why do you think Shakespeare chose to include this scene in the play?**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  LIT AO1, AO2  **Act Five Scene Two-Five**  *A group of lords discuss the plans for the battle – Macduff and Malcolm march north, and will unite with the Scottish army who oppose Macbeth.*  *Macbeth is preparing for battle in Dunsinane Castle, brimming with confidence after the prophecies from the witches. He is told that the opposing army consists of ten thousand soldiers, and asks for his armour, even though the battle is still a long way off. The doctor tells Macbeth that his wife is sick; Macbeth orders the doctor to cure her.*  *Malcolm discusses Macbeth’s position with Siward; they decide to cut down branches from Birnam Wood in order to protect them as they approach the castle.*  *Macbeth hears “a cry of women”; Seyton returns to tell him Lady Macbeth is dead. Macbeth is stunned by this news. He then hears that the trees of Birnam Wood are moving towards his castle. He declares he is ‘weary of the sun’ and will die in battle.*  **AO2 – There are a lot of short scenes in this act, alternating between Macbeth and the opposing army. What impact does this have on the audience?**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **AO1, AO2: One of the most famous speeches in ‘Macbeth’ is delivered by Macbeth after he hears of his wife’s death. What does Macbeth mean? What is he saying about life, and the decisions he has made?**  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.  LIT AO1 AO2  **Act Five Scene Six-Eleven**  *Malcolm, Siward and Macduff advance on Macbeth’s castle with tree boughs as their shields. They leave the stage.*  *Macbeth repeats the witches’ prophecy that he cannot be killed by someone ‘of woman born.’ Young Siward approaches and fights Macbeth, and is killed. Macbeth leaves.*  *Macduff, enters, searching for the ‘tyrant’ Macbeth. He leaves.*  *Siward and Malcolm enter, heading for Macbeth’s castle. They leave the stage.*  *Macbeth enters, declaring he will not kill himself. Macduff enters and they fight. Macbeth declares he cannot be killed ‘by one of woman born’. Macduff replies that he was ‘from his mother’s womb untimely ripped.’ Macbeth says he will not fight him. Macduff tells him to yield and they will put him on show. Macbeth says he doesn’t want to live to see Malcolm become king. They leave the stage fighting.*  *Malcolm, Siward and Ross enter. Ross tells Siward his son is dead; Siward is glad to hear he died as a hero. Macduff returns to the stage with Macbeth’s head. He declares Malcolm king. He declares Macduff, Siward and Ross the first earls of Scotland, and recalls his brother to Scotland.*  **AO1 – Why does Macbeth’s death appear offstage? Why is he beheaded? Is it important that he dies fighting? Why?**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **AO2 – After Macbeth’s death, the play ends quite abruptly, with a short speech from Malcolm vowing to address the wrongs done to Scotland by ‘this dead butcher and his fiend-like queen’. Why do you think the play ends here?**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **AO1 – Macbeth is called many things in the play – which words best describe him in your mind?**  **Brave Valiant Worthy Gentleman Noble Partner Worthiest**  **Cousin Peerless Kinsman Great Coward Man Good lord**  **Royal Highness Wayward Spiteful Wrathful Wicked Treacherous**  **Traitor Devilish Sinful Fiend Villain Usurper Butcher** Characters |
|  |

# Character activities:

1. Rank the characters in order of importance at the beginning and the end of the play.
2. Think of 5 adjectives to describe each character.
3. Draw a diagram to illustrate the relationships between the characters.
4. List the characters in order in which they appear in the scene? Do you notice anything interesting about this? We see Macbeth long after we first hear about him, for instance.
5. Choose one character and draw a diagram to show how they change through the play.
6. Do any characters act as “foils” in order to provide a contrast with others?

# Context

# Contextual Activities

1. Research each contextual issue on the previous page.
2. Summarise each issue in 5 bullet points, explaining how each issue links to the play.
3. Practice making connections between your language analysis and the contextual issues on the previous page.
4. Practice using the following sentence stems to ensure you are including contextual links in your essay:

* In Jacobean society…..
* To a Jacobean audience……
* A Jacobean audience would have reacted with \_\_\_\_\_\_ to this line because……..

1. Make links between context and the following quotations:

|  |  |
| --- | --- |
| 1. “I must report they were as cannons overcharged with double cracks” |  |
| 1. “Come to my woman’s breasts and take my milk for gall” |  |
| 1. “I could not say Amen” |  |
| 1. “Finger of birth-strangled babe, ditch delivered by a drab” |  |
| 1. “More needs she the divine than they physician”. |  |
| 1. “I begin to doubt the eqivocation of the fiend that lies like truth” |  |

# Glossary

**Macbeth GCSE English Literature - Key Vocabulary**

|  |  |  |
| --- | --- | --- |
| **Term** | **Definition** | **Example from Macbeth** |
| alliteration | The repetition of the same sounds at the beginning of adjacent and closely connected words |  |
| ambiguity | Being open to more than one interpretation |  |
| anaphora | The repetition of a word or phrase at the beginning of successive clauses |  |
| antithesis | The opposite |  |
| aside | A line intended to be heard by the audience but not the other characters |  |
| assonance | The repetition of vowel sounds |  |
| blank verse | Verse without rhyme, usually in iambic pentameter |  |
| chiasmus | A device in which words are repeated in reverse order |  |
| chivalry | The knightly system and its moral and social code |  |
| comic relief | Humorous content in a play intended to offset more serious events |  |
| conventions | Usual and expected features of a genre |  |
| dramatic irony | When something is clear to the audience but unknown to the characters |  |
| equivocation | Ambiguous language used to conceal something or avoid committing oneself |  |
| eponymous | Named after a particular person |  |
| euphemism | A mild or indirect expression used instead of a more direct or blunt statement, especially when the topic is unpleasant or embarrassing |  |
| hendiadys | Expression of a single idea by 2 words connected with and |  |
| heroism | Great bravery |  |
| hubris | Excessive pride and self confidence |  |
| iambic pentameter | A line of verse with 10 syllables, made up of 5 pairs - one unstressed syllable and one stressed. |  |
| imagery | Visually descriptive language |  |
| Jacobean | Relating to the rile of James I of England, from 1603 to 1625 |  |
| nihilism | The belief that life is meaningless |  |
| paternal lineage/patrilineal | A series of male ancestors |  |
| pathetic fallacy | Attribution of human feelings to the natural word |  |
| patriarchy | A system of society in which men are more powerful |  |
| prose | Language with no rhyme, rhythm or metrical structure which has the natural structure of speech |  |
| soliloquy | The act of a character speaking ones thoughts alone when they are by themselves |  |
| stichomythia | Dialogue between two characters using single, short and fast paced lines |  |
| tragedy | A play dealing with unhappy events, usually involving the downfall and eventual death of a main, powerful character |  |
| Trochaic tetrameter | A meter made up of 4 trochees – a trochee is a stressed syllable followed by an unstressed syllable |  |
| tyranny | Cruel and oppressive government |  |

# Recurrent images

Below are some images which occur frequently in the play. Find at least 3 quotations for each of them and explain why Shakespeare has used these patterns of imagery.

|  |  |  |
| --- | --- | --- |
| Image | Quotation | Significance |
| Hands |  |  |
| Sleep |  |  |
| Blood |  |  |
| Weapons |  |  |
| Dress and costume |  |  |
| Animals |  |  |

# Themes

# Theme activities

1. For each theme, list your top 5 quotations from the play which relate to it.
2. For each theme, write a paragraph explain its significance, using example from the play.
3. Think about Shakespeare’s wider purpose – what is he trying to tell us about each of these big ideas?

# Key quotations

Can you fill in the gaps from these key quotations from the play?

Key quotations from Act 1

1. “\_\_\_\_\_\_\_ through the fog and filthy air”
2. “Till he \_\_\_\_\_\_\_\_\_\_\_ him from the naves to the chaps”
3. “I must report they were as \_\_\_\_\_\_\_\_\_\_ overcharged with double cracks”
4. “\_\_\_\_\_\_\_\_ shall neither night nor day hang upon his penthouse lid”
5. “Why do you dress me in \_\_\_\_\_\_\_\_\_ robes”
6. “There’s no art to find the mind’s construction in the \_\_\_\_\_\_”
7. “Stars hide your \_\_\_\_\_\_\_, let not light see my black and deep desires”
8. “I do fear thy nature is too full of the \_\_\_\_\_\_ of human kindness to catch the nearest way”
9. Come to my woman’s breasts and take my milk for \_\_\_\_\_\_\_”
10. “Your \_\_\_\_\_\_\_ my Thane is as a book”
11. “If it twere done when ‘tis done then ‘twere well it were done \_\_\_\_\_\_\_\_”
12. “We will proceed no further in this \_\_\_\_\_\_\_\_\_”
13. “But screw your \_\_\_\_\_\_\_\_ to the sticking place and we’ll not fail”
14. “False \_\_\_\_\_\_\_\_ must hide what the false heart doth know”

Key quotations from Act 2

1. There’s husbandry in heaven, their \_\_\_\_\_\_\_\_\_\_ are all out.
2. This \_\_\_\_\_\_\_\_\_\_\_\_ he greets your wife withal.
3. I dreamt last night of the three \_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_. To you they have showed some truth.
4. Is this a \_\_\_\_\_\_\_\_\_\_\_\_\_ which I see before me
5. It is the \_\_\_\_\_\_\_\_\_\_ business which informs thus to mine eyes.
6. Thou sure and firm-set earth \_\_\_\_\_\_\_\_\_ not my steps.
7. Had he not resembled my \_\_\_\_\_\_\_ as he slept, I had done’t.
8. I could not say \_\_\_\_\_\_\_\_\_\_
9. Macbeth does murder \_\_\_\_\_\_\_\_\_\_
10. Will all great \_\_\_\_\_\_\_\_\_\_\_ ocean was this blood clean from my hand?
11. A little \_\_\_\_\_\_\_\_\_\_ clears us of this deed.
12. O \_\_\_\_\_\_\_\_\_ lady, tis not for you to hear what I can speak.
13. Here lay Duncan, his silver skin laced with his \_\_\_\_\_\_\_\_\_\_ blood.
14. There’s \_\_\_\_\_\_\_\_\_\_\_ in men’s smiles.

Key quotations from Act 3

1. I fear thou play’dst most \_\_\_\_\_\_\_ for’t
2. Our fears in \_\_\_\_\_\_\_ stick deep.
3. We have scorched the \_\_\_\_\_\_\_ not killed it.
4. After life’s fitful fever he \_\_\_\_\_\_\_\_ well.
5. Make our faces vizards to our \_\_\_\_\_\_\_\_\_\_\_.
6. Be innocent of the knowledge dearest \_\_\_\_\_\_\_\_\_\_.
7. Is he \_\_\_\_\_\_\_\_\_\_\_\_\_\_?
8. My lord is often thus and hath been from his \_\_\_\_\_\_\_\_\_\_\_\_.
9. It will have \_\_\_\_\_\_\_\_\_\_\_ they say.
10. You lack the season of all natures, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Key quotations from Act 4.

1. Finger of birth-strangled \_\_\_\_\_\_ ditch delivered by a drab.
2. Beware the Thane of \_\_\_\_\_\_\_\_\_
3. Be \_\_\_\_\_\_\_\_\_\_ , bold and resolute.
4. The\_\_\_\_\_\_\_\_\_\_\_ of Macduff I will surprise
5. O nation miserable, with an untitled \_\_\_\_\_\_\_\_\_ bloody sceptred.
6. Alas poor country, almost afraid to know itself. It cannot be called our mother, but our\_\_\_\_\_\_\_\_.
7. Your castle is surprised, your wife and \_\_\_\_\_\_\_\_\_ savagely slaughtered.
8. Let us make medicine of our great \_\_\_\_\_\_\_\_.
9. All my pretty \_\_\_\_\_\_\_\_\_\_\_\_\_ and their dam..?
10. Be this the whetsone of your \_\_\_\_\_\_\_\_\_\_.

Key quotations from Act 5

1. All the \_\_\_\_\_\_\_\_\_\_\_ of Arabia will not sweeten this little hand.
2. More needs she the \_\_\_\_\_\_\_\_\_\_\_ than they physician.
3. Now does he feel his \_\_\_\_\_\_\_\_\_ murders sticking upon his hands.
4. Those he commands move only in command, nothing in \_\_\_\_\_\_\_\_.
5. Let every soldier hew him down a \_\_\_\_\_\_\_\_\_\_.
6. I have almost forgot the taste of\_\_\_\_\_\_\_\_\_\_\_.
7. And all our \_\_\_\_\_\_\_\_\_\_ have lighted fools the way to dusty death.
8. I begin to doubt the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the fiend that lies like truth.
9. I would not wish them to a fairer \_\_\_\_\_\_\_\_.
10. This dead \_\_\_\_\_\_\_\_ and his fiend like queen.

# Key quotations activities

1. Make flashcards with these key quotations and test yourself on them.
2. For each quotation, can you identify who says it?
3. Analyse the language of each quotation.
4. Group the quotations together in terms of character.
5. Group the quotations together in terms of theme.
6. Group the quotations together in terms of imagery.

# Language Analysis

The following example demonstrates how to analyse language in detail:

“Castle” is an example of metonymy as it represents Macduff’s life and all he holds dear.

Juxtaposition of “babes” and “savagely” is shocking and emphasises Macbeth’s ruthlessness

Personification, suggesting a sudden, unexpected attack

Word “slaughtered” links to Malcom’s description of Macbeth as a “dead butcher”

Sibilance in “savagely slaughtered” creates a sinister tone

Your castle is surprised, your wife and babes savagely slaughtered.

# Example question:

In this scene, Macduff has just discovered King Duncan’s body.

**MACDUFF**

Approach the chamber, and destroy your sight

With a new Gorgon. Do not bid me speak.

See, and then speak yourselves.

*Exeunt****MACBETH****and****LENNOX***

Awake, awake!

Ring the alarum bell. Murder and treason!

Banquo and Donalbain! Malcolm! Awake!

Shake off this downy sleep, death’s counterfeit,

And look on death itself! Up, up, and see

The great doom’s image! Malcolm! Banquo!

As from your graves rise up, and walk like sprites,

To countenance this horror! Ring the bell

*Bell rings. Enter****LADY MACBETH***

**LADY MACBETH**

What’s the business,

That such a hideous trumpet calls to parley

The sleepers of the house? Speak, speak!

**MACDUFF**

     O gentle lady,

'Tis not for you to hear what I can speak:

The repetition, in a woman’s ear,

Would murder as it fell.

Starting with this extract, how does Shakespeare present attitudes to murder in this scene.

Write about:

* How Shakespeare presents murder in this scene.
* How Shakespeare presents murder in the play as a whole.

# Example of paragraph

Macduff is horrified when he discovers Duncan’s body, and speaks in short, exclamatory fragments which emphasis his sense of shock and horror at the murder. At one point he says to Lady Macbeth “O gentle lady, ‘tis not for you to hear what I can speak”. This is an important example of dramatic irony as of course, the audience know that Lady Macbeth is partly responsible for the murder of Duncan, and we know from her speech in which she invited malevolent spirits to “unsex ” her that she is not at all a conventional “lady” according to Jacobean ideals of femininity. However, later in the play, Lady Macbeth does become incredibly psychologically disturbed by the events which she played such as key role in, which forces the audience to consider whether Macduff was actually correct in his implication that the details of Duncan’s murder are too much for her. Lady Macbeth arguably hinted at this herself in Act 2 Scene 1 when she claims that she would have murdered Duncan herself had “had me not resembled (her) father as he slept”. This admission of humanity and vulnerability could suggest that Lady Macbeth’s psychological unravelling occurs earlier in the play than is conventionally thought.

Can you find:

* Evidence
* Subject terminology
* Audience reaction
* Links to context
* Links to elsewhere in the play

# Act by Act Revision

Complete the table below.

|  |  |  |  |
| --- | --- | --- | --- |
| **Act** | **What happens?** | **Key soliloquys** | **Most important quotation** |
| Act 1 |  |  |  |
| Act 2 |  |  |  |
| Act 3 |  |  |  |
| Act 4 |  |  |  |
| Act 5 |  |  |  |