GCSE English Literature Strategy Pack

Name:

Class:

Teacher:

Work through the activities in this booklet.

If you are unsure how to complete an activity, email your teacher who will do their best to assist you. If you do not have access to email, move on to the next activity in the booklet.

Macbeth

MACBETH

The following activities are designed around retrieval practice. This means they focus on content already taught. Do your best to answer the questions without looking at your notes or the text. Answers for some of the activities can be found at the back of this booklet so you can mark your answers once you have finished. Be sure to revise anything you got wrong when reviewing your learning.

Activity 1: Retrieval Grid

Consider the following questions in the retrieval grid and answer them in the blank grid below. Consider the amount of points each question is worth. The higher the amount of points, the longer ago we studied the content. Attempt to answer in as much detail as possible.

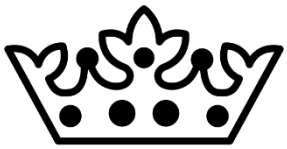
What becomes of Lady Macbeth at the end of the play?	**Who leads the attack against Macbeth's castle near the end of the play?**	**Why do Macbeth and Lady Macbeth continually ask for darkness throughout the play?**	**How is Duncan's blood and skin described by Macbeth upon 'discovery' of the king's body?**
What are the prophecies given to Macbeth and Banquo?	**Who does the Porter imagine is knocking on the castle gates, or hell-gate'?**	**Why does Macbeth kill Macduff's children and what is the correct term for this?**	**What becomes of Macbeth at the end of the play?**
What are 'hands' symbolic of in the play?	**What does Lady Macbeth have by her side as she sleepwalks and why is this significant?**	**How is Macbeth described by the Captain in his report and why is he described in this way?**	**What does the term 'hamartia' mean and what is Macbeth's?**

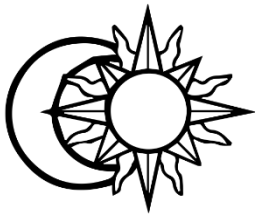
One Point	Two Points	Three Points	Four Points

Turn to the answers section of the booklet at the back and mark your answers. If your answer differs to the ones printed in the booklet, it is not necessarily incorrect but what is printed in the booklet is what I would expect you to have considered. Add in any missing gaps in knowledge in a different colour pen so you know what the focus of your revision should be. Once you have marked your answers, move on to the next activity.

Activity 2: Picture Prompts

Consider the following icons. Explain how each image is connected to Shakespeare's 'Macbeth'. Try and do this from memory. If you need to look at your notes or a copy of the play to add a note, write it in a different colour so you can see the missing gaps in your knowledge. Try not to just repeat the plot. Think about what Shakespeare is saying about each idea and why he is saying it.





Now look at the answers section in the back of the booklet. If what you have added does not appear, it does not mean that it is incorrect. The answers simply detail the basic knowledge I would expect you to add.

Activity 3: Word Challenge Grid

Below are two grids containing a selection of random words. Connect each of the words to 'Macbeth', explaining how they link to the plot, characters or themes of Shakespeare's play. The words have been selected at random so some may be a challenge but ensure you give it a go. There are multiple links that could be made so there are no answers in the back of the booklet for this activity. One has been done for you so you can see what I am expecting. There are no specific answers I am looking for here, so be creative with your links!

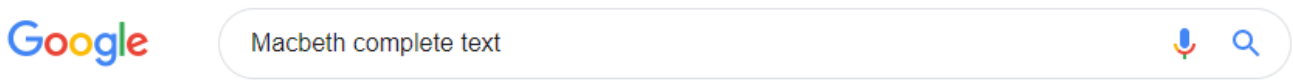
hope	**challenge**	**history**
food **walls**	**books** **money**	**talk** **sound**
divide **fear**	**liberty** **colour**	**lost** **silence**
unknown	**illuminate**	**plans**

The Macbeths desire silence when they commit regicide. The slightest noise worries them. Not only is Shakespeare building tension here but the quiet only makes the knocking on the castle gates louder when it eventually occurs, a symbol that Macbeth's fate is out to get him and will not be silenced.

Activity 4: Quotation Retrieval

The grid below contains a selection of quotations with words missing. Fill in the missing gaps in each quotation with the correct words and complete the rest of the grid with information on who says the quotation and what it tells us about each character. One has been completed for you. Check your work with the answers at the back of the booklet and correct any mistakes you have made in a different colour.

If you cannot remember a quotation, try and find it in your script before looking at the answers. Haven't got a script? Find it on Google!



fail

The Witches

‘_____ is _____ and foul is _____.’ fair		beginning of the play to show that things are not as they see. The dualism in this statement shows appearance is not always reality.
‘Stars _____ your _____, let not _____ see my black and _____ desires.’		
‘I do _____ thy nature, It is too full o’th’ _____ of human _____.’		
‘The raven himself is _____ that croaks the fatal _____ of Duncan under my battlements.’		
‘I have no _____ to prick the sides of my _____, but only vaulting _____.’		
‘Is this a _____ which I see before me.’		

‘I fear thou play’dst most _____ for’t.’		
‘We have _____ the snake, not killed it.’		
‘Thou canst not _____ I did it. Never _____ thy _____ locks at me.’		

‘_____ damned _____.’		
‘Tomorrow and _____ and _____, creeps in this petty pace from _____ to _____.’		
‘This dead _____ and his _____ queen.’		

Now mark your answers at the back of the booklet. Add in any missing gaps in your knowledge in a different colour pen and focus your revision on what you got incorrect.

The following activities are designed around academic reading. This means you will be given an article to read and answer questions on. These articles have been selected because they will aid your understanding of Shakespeare’s play and the big ideas he explores. There are no answers at the back of the booklet for this section so do your best. If you need any assistance, email your teacher and if you have no access to email, do what you can and then move on to the next activity.

Activity 5: Pre-Reading Activities

This section of the booklet will focus on extracts from ‘Conjuring Darkness in Macbeth’, an article that can be found on the British Library website. Before you read the extracts, complete the following pre-reading activities to help you understand what the article. Answer in full sentences. If you would like to access the full article, you can find it here:
https://www.bl.uk/shakespeare/articles/conjuring-darkness-in-macbeth

Pre-Reading questions

1) The British Library have filed this article under the following categories. Make notes around each category which explain how they link to 'Macbeth'.

TRAGEDIES **LANGUAGE**

2) The summary for the article reads as:

> **Much of *Macbeth* is set at night, yet its first performances took place in the open air, during daylight hours. John Mullan explores how Shakespeare uses speech and action to conjure the play's sense of growing darkness.**

What does the word 'conjure' mean?

_____

What does the word 'action' mean in this context?

_____

This picture shows a chandelier above the stage of a 17th century playhouse. Using the picture and the summary above, predict what ideas you think the article is going to explore:

I think this article

_____

_____

_____

_____

Activity 6: Guided Reading

Read the article. Highlight two sentences in each paragraph which you deem to be the most important. Down the left-hand side, add a title for each paragraph. On the right-hand side, summarise what each paragraph is saying in two or three bullet points. This follows the guided reading strategy we have used in class. One has been done for you so you can see what your work should look like.

Paragraph Titles

Bullet Point Paragraph Summary

Imagining darkness in daylight

Conjuring Darkness in Macbeth – Part 1

It is strange to think that *Macbeth* was almost certainly written for, and first performed at, the open-air Globe Theatre, where plays were staged in daylight. ‘Light thickens, and the crow / Makes wing to th’ rooky wood’ (3.2.50–51), says Macbeth – but the actor first speaking these words did so in the bright light of day. The palpable gathering of darkness that the speaker describes and welcomes had to be imagined by Shakespeare’s audience. We know for certain that *Macbeth* was performed in daylight at the Globe, for the astrologer Simon Forman records seeing it performed there in 1610. It had first been staged in 1606. Even if it were later performed at the indoor theatre at Blackfriars, where plays were illuminated by candlelight and where darkness was obtainable, this theatre was not available to Shakespeare’s company until 1608–09. It seems clear, then, that Shakespeare conceived it as a play where darkness had to be theatrically conjured rather than literally provided.

-Performances were staged out in the open.

-Audiences had to imagine darkness on stage.

In modern times, productions of the play have given directors opportunities for many a special theatrical effect that has depended on alternations of darkness and concentrated light. Yet the original play, by having to create these alternations in the imagination, powerfully merges literal and metaphorical darkness. Shakespeare did have some special effects to hand: *Macbeth* begins with ‘thunder and lightning’ and, in the performances at the Globe, this lightning might have been represented by flashes from fireworks, as was done with other plays of the period. But, for the most part, in the bright daylight of a Thameside afternoon, the darkness that seems to envelop the play had to be created by words and gestures.

Key scenes of the play are set at night, and even in many of the daytime scenes characters are aware of the fading of the light. The Witches who open the play agree that they will meet Macbeth ‘ere the set of sun’ (1.1.5); Duncan arrives at Macbeth’s castle at evening (Act 1, Scene 6); the First Murderer, instructed by Macbeth to kill Banquo and Fleance, notes how ‘The west yet glimmers with some streaks of day’ (3.3.5). We often feel darkness coming, especially because both Macbeth and Lady Macbeth seem to invoke and invite it. They need darkness to do their worst.

On a stage crowded with Duncan and his thanes, Macbeth speaks in one of his asides that allow us to hear his unspoken thoughts. ‘Stars, hide your fires, / Let not light see my black and deep desires’ (1.4.50–51). This is the first reference to darkness in the play. He has just found out that he has become Thane of Cawdor, as prophesied by the Witches, and that Duncan is to visit his castle. The underside of the roof covering much of the stage of the Globe was decorated with painted stars, so Macbeth’s invocation is like a spell to darken the very space in which he stands. In the next scene, Lady Macbeth, excited by the tidings that the king is to come ‘tonight’ to her castle, brings on a kind of conjuration of darkness. ‘Come, thick night, / And pall thee in the dunnest smoke

Paragraph Titles

Conjuring Darkness in Macbeth – Part 2

Bullet Point Paragraph Summary

Macbeth and Lady Macbeth separately call on darkness not just to assist their plans but to hide their deeds from ‘Heaven’ or their own consciences. ‘Let ... The eye wink at the hand’ (1.4.51–52), says Macbeth, as if the dark might hide his own action from himself. Later he echoes his wife’s when he talks to her of his planned murder of his friend Banquo, but in such way that she might remain ‘innocent of the knowledge’ of what he is about to do (3.2.45). ‘Come, seeling night, / Scarf up the tender eye of pitiful day,’ he continues. *Seeling* is a metaphor taken from hawking, where a hawk has its eyelids sewed shut in order to be

Bullet Point Paragraph Summary

Paragraph Titles

Conjuring Darkness in Macbeth – Part 3

When we return to Macbeth he has been crowned king but fears Banquo and ‘his royalty of nature’ (3.1.49). He must again call darkness to his aid. Banquo tells him that he is riding out and will probably be ‘a borrower of the night / For a dark hour or twain’ (3.1.26–27) before he returns for Macbeth’s feast. Night will, of course, facilitate the arrangement of his murder, and when Macbeth instructs the two Murderers on their mission, he echoes Banquo’s own phrasing. Fleance, he tells the hired killers, must ‘embrace the fate / Of that dark hour’ (3.1.136–37). As so often in this play, darkness is

Summarise the article in one paragraph.

Activity 7: Post-Reading Questions

Answer the following questions on the article above. Remember to answer in full sentences. If there is a question you are not sure about, email your teacher or miss it out and come back to it when you have finished the rest of the activities. If you need extra space, write on a difference piece of paper and attach it to this booklet once you have finished.

1. **What were some of the special effects theatres employed to create thunder and lightning?**

2. **Why do Macbeth and Lady Macbeth ask for darkness at the beginning of the play?**

3. **Why do you think Macbeth describes day as 'pitiful' when he asks for darkness to come?**

4. **How does Shakespeare signify night has fallen before Duncan's murder takes place?**

5. **The article states that 'in the wake of Duncan's killing, darkness appears to have seeped from the night into the day.' What do you think this means and what is this symbolic of?**

6. **The article says, 'The taper, the smallest kind of candle, is Lady Macbeth's safeguard against the powers of darkness.' Why do you think Lady Macbeth's light is so small? What could this symbolise?**

7. **Characters come to 'fear the dark'. What does this remind you of? What do you think Shakespeare is saying here?**

Activity 8: Further Questions

Answer the following questions on the article. These questions require shorter answers and can be answered as notes and brief annotations. If you need extra space, write on a different piece of paper and attach it to this booklet. If you need a copy of the script, you can find one online. Check your answers at the back of the booklet when you have finished.

Shakespeare did have some special effects to hand: Macbeth *begins with 'thunder and lightning' and, in the performances at the Globe, this lightning might have been represented by flashes from fireworks, as was done with other plays of the period.*

1. **Why does Shakespeare open the play with thunder and lightning?**
2. **Why do the witches appear in thunder and lightning?**
3. **How does Shakespeare use speech in this scene to let the audience know what kind of weather the witches meet in?**

We often feel darkness coming, especially because both Macbeth and Lady Macbeth seem to invoke and invite it. They need darkness to do their worst.

1. **Retrieve a short quotation where Macbeth asks for darkness.**
2. **Retrieve a short quotation where Lady Macbeth asks for darkness.**
3. **What is darkness symbolic of?**

Audiences will be most aware of the gathering of darkness when Duncan comes to stay at Macbeth's castle. What Lady Macbeth chillingly calls 'This night's great business' (1.5.68) must happen in the dark.

1. **What does Duncan initially think of Macbeth's castle when he first arrives. Retrieve a short quotation.**
2. **What does the Porter joke the castle has become in the scene after Duncan's murder?**

A little later, after Banquo has retired, Lady Macbeth enters and catches herself starting at the shriek of an owl, just before her husband comes to meet her. 'Who's there? What ho?' (2.2.8) asks Macbeth, and at first she hardly seems to recognise him: 'My husband!' (2.2.13). Their dialogue creates a darkness in which sounds and apprehensions are amplified: 'Didst thou not hear a noise?' (2.2.14), 'Did not you speak?' (2.2.16). The terrible deed has been done and the darkness that made it possible concentrates their fears.

1. **What kind of character is Banquo in the play?**
2. **Why are the Macbeths so afraid of noise?**
3. **Lady Macbeth only calls Macbeth by the name of 'husband' once in the play. Why do you think this is?**

Darkness may seem to become Macbeth's element, but his wife, once the prime mover of their plots, comes to dread it. Watching her sleepwalking, her Gentlewoman tells the Doctor that 'she has light by her continually, 'tis her command' (5.1.22). 'Enter Lady with a Taper' *is the stage instruction in the First Folio, on which text all later editions are based. The taper, the smallest kind of candle, is Lady Macbeth's safeguard against the powers of darkness.*

1. **Retrieve a short quotation which shows Lady Macbeth is scared of darkness.**
2. **What kind of character is Lady Macbeth at the end of the play?**

The following activities are designed around exam questions. This means you will complete a series of small activities to help you answer an essay question like the one you will receive in

your GCSE Literature paper. Use the notes from this booklet and a copy of the text to help you prepare.

Activity 9: Essay Preparation

You will be answering the following question:

Read the extract and answer the question that follows:

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.

MACBETH
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!

MACBETH
[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.

Starting with this extract, explore how far Shakespeare presents Macbeth as an ambitious character.

You could write about:

- how Shakespeare presents Macbeth as an ambitious character in the extract
- how Shakespeare presents Macbeth as an ambitious character in the play as a whole.

Highlight and annotate the extract with initial ideas that jump out at you. What could you discuss from the extract in your answer?

*Complete the following analytical verbs to help you explore Shakespeare's authorial intent with Macbeth's character. Authorial intent is when you explain **what** an author is doing and **why** they are doing it. The 'why' is extremely important and often missed out by students in their exams so that is what we are going to start with today. One has been done for you.*

Shakespeare may be presenting Macbeth as an ambitious character:

- **to warn audiences of the tragic consequences that could occur if one is blinded by their desires.**
- **to teach**
- **to reveal the importance of**

- **to criticise**

- **to advocate**

Pick three of your sentences from above and rewrite them below. This time, extend your sentences with the connectives 'because', 'but' or 'so'. Look at the example below to help you.

Shakespeare may be presenting Macbeth as an ambitious character to warn audiences of the tragic consequences that could occur if one is blinded by their desires so he traps his eponymous tragic hero in a cyclical nature of violence which eventually leads to his downfall.

1.

2.

3.

Pick one of the sentences above. Copy it out again. Extend it by using one analytical verb to lead in to a second analytical verb in order to explore more of Shakespeare's authorial intent. Look at the example below to help you.

Shakespeare may be presenting Macbeth as an ambitious character to warn audiences of the tragic consequences that could occur if one is blinded by their desires, so he traps his eponymous tragic hero in a cyclical nature of violence which eventually leads to his downfall. By warning his audience about this, Shakespeare is also criticising ambitious people and the lengths they would go to in order to get what they want, a reference perhaps to the plotters who aimed to blow up Parliament in order to kill the king but failed.

1.

Write down five quotations you could use in your essay. They do not necessarily have to be spoken by Macbeth himself. One has been done for you to give you a sixth quotation.

'We will proceed no further in this business.'

1.

2.

3.

4.

5.

Use your analytical verbs to quickly explain what Shakespeare is doing with each quotation. You do not need to write in full sentences as this is just a plan. Look at the example to help you.

Eg. 'We will proceed no further in this business.'– revealing that even though Macbeth has had these thoughts, he is still wary of going ahead with the murder.

1.

2.

3.

4.

5.

Activity 10: I Do

Identify the following in this example response which I have pre-prepared.

- *Clear points at the beginning of each paragraph which relate to the question*
- *Embedded quotations*
- *Single word analysis*
- *Analytical verbs*
- *Authorial intent (what the writer is doing and why they are doing it.)*
- *Social/historical context*

Pay close attention to how I am writing. You should aim to replicate this style of writing in your own answer.

Macbeth's ambitions are inextricably linked with violence; he needs to commit violent acts in order to achieve what he wants. Perhaps this is why he sees a dagger, which directs him to Duncan's chambers. His ambition is making him see it. He even comments that 'it is the bloody business' which is causing him to hallucinate, suggesting Macbeth himself is aware that

Activity 11: Exam Question

Answer the following exam question. Use everything in this booklet to help you. If you need your copy of the text with you to help, you may use it but remember you will not have a copy in your real exam. Don't forget to include the following:

- *Clear points at the beginning of each paragraph which relate to the question*
- *Quotations*
- *Single word analysis (You could use your analytical verbs here too. Eg. 'Shakespeare has Macbeth talk about 'ambition' to criticise…')*
- *Authorial intent (what the writer is doing and why they are doing it.)*
- *Social/historical context*

If you are unsure how to structure your essay, start with what Macbeth is like at the beginning of the play and explain how he develops. Remember, the question is asking 'how far' Shakespeare presents Macbeth as ambitious which means you need to make a decision and then use the essay to explain your thoughts. Is he very ambitious, partially ambitious or not ambitious at all? Why? Use the paragraph above to help you start if needed.

Starting with this extract, explore how far Shakespeare presents Macbeth as an ambitious character.

_____

_____

_____

_____

_____

_____

_____

‘Macbeth’ Answers

Retrieval Grid

Mark your answers to the following questions:

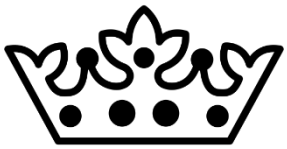
What becomes of Lady Macbeth at the end of the play?	Who leads the attack against Macbeth’s castle near the end of the play?	Why do Macbeth and Lady Macbeth continually ask for darkness throughout the play?	How is Duncan’s blood and skin described by Macbeth upon ‘discovery’ of the king’s body?
What are the	Who does the	Why does Macbeth	What becomes of

prophecies given to Macbeth and Banquo?	Porter imagine is knocking on the castle gates, or hell-gate'?	kill Macduff's children and what is the correct term for this?	Macbeth at the end of the play?
What are 'hands' symbolic of in the play?	What does Lady Macbeth have by her side as she sleepwalks and why is this significant?	How is Macbeth described by the Captain in his report and why is he described in this way?	What does the term 'hamartia' mean and what is Macbeth's?

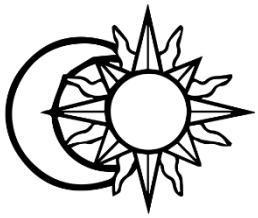
One Point	Two Points	Three Points	Four Points
Lady Macbeth ends her life after being driven mad by the guilt that consumes her.	Malcolm and Macduff lead the attack against Macbeth's castle.	Macbeth and Lady Macbeth continually ask for darkness so that no one can see the evil acts they commit.	Duncan's skin is described as 'silver' and his blood as 'golden', perhaps highlighting his royal, holy status.
Macbeth is told he will be Thane of Glamis (which he is already), Thane of Cawdor and King. Banquo is told he will not be king but that his children will be.	The Porter images a farmer who has hoarded his produce, an equivocator and a tailor are knocking on the gates of the castle.	Macbeth kills Macduff's children after being told to beware Macduff. Macbeth slaughters Macbeth's wife and children to ensure they are not a threat. The killing of children is called infanticide.	Macbeth is killed by Macduff.
Hands represent honourable and loyal actions at the beginning of the play yet as time progresses, they come to represent dishonesty and betrayal.	Lady Macbeth has a candle by her side. This is significant because she has spent the rest of the play asking for darkness to conceal her actions and now she is afraid of it.	Macbeth is described as 'brave'. Shakespeare is setting up the audiences' expectations so that it is all the more horrific when this loyal character betrays his king.	'Hamartia' is a fatal flaw in one's character. Macbeth's hamartia is his ambition.

Activity 2: Picture Prompts

Consider the basic knowledge I would have expected you to include and add any missing gaps in knowledge in a different colour pen.



Macbeth is tempted with the idea of kingship. The crown offers him power and, in Macbeth's view, invincible. Of course, this is incorrect. The crown could also link to the idea of the Divine Right of Kings, the idea that monarchs were chosen by God to be their spokesperson on earth. To commit regicide would have been the ultimate sin. An attack on the monarch was an attack on God.



Light and darkness is a common theme in the play. Macbeth and Lady Macbeth ask for darkness at the beginning of the play ('stars hide your fires'/ 'come thick night') in order to hide their scheming actions. Darkness is symbolic of secrecy. By the end of the play, however, light is desired instead. Lady Macbeth holds a candle near here. She is afraid of darkness and its associations with guilt.

Violence becomes a cycle which is impossible to escape. The Captain confirms that Macbeth is capable of violent actions at the very beginning of the play. As soon as kills Duncan, however, Macbeth feels violence, which is celebrated at the beginning of the play, is the only way to consolidate and keep his power. Violence actions are committed through the play in a desperate attempt to hold on to power.

Macbeth's fate is linked to the supernatural. The witches look to the future to see what will become of Macbeth and Banquo. Macbeth is very much taken which his prophecy and desires to see more. What could be seen as a positive thing, soon leads Macbeth to his downfall. Banquo's ghost appears to hold Macbeth to account for his actions. Guilt takes on a supernatural form.

Duplicity (being two-faced) is a major theme in the play. Lady Macbeth often instructs Macbeth to look innocent whilst they plan the murder of Duncan. Shakespeare concerns himself with the idea of appearance vs reality. What things appear to be are not always reality.

Quotation Retrieval

Mark your answers for this exercise.

Quotation	Who says it?	What does this tell us about their character?
'Fair is foul and foul is fair.'	The Witches	The witches are used at the beginning of the play to show that things are not as they see. The dualism in this statement shows appearance is not always reality.
'Stars hide your fires, let not light see my black and deep desires.'	Macbeth	Macbeth reveals his desires are 'black', implying he is already having murderous thoughts about killing his king. His ambition is beginning to stir within him and asks for darkness so he can make them a reality in secret.
'I do fear thy nature, It is too full o'th' milk of human kindness.'	Lady Macbeth	Lady Macbeth does not seem to have faith in her husband. She does not believe he will be able to go through any action that will make them king and queen quickly. Her doubts place her in a position of control.
'The raven himself is hoarse that croaks the fatal entrance of Duncan under my battlements.'	Lady Macbeth	Lady Macbeth is certain Duncan will die in their castle. This quotation shows she is ambitious and will do anything to get what she wants. The use of 'my' shows she believes she is in control of the situation and Macbeth will follow her lead.
'I have no spur to prick the sides of my intent, but only vaulting ambition.'	Macbeth	Macbeth realises there is no other reason for him to kill the king besides his ambition and decides to proceed no further. This shows he can still be redeemed at this point because of his reluctance to kill Duncan.
'Is this a dagger which I see before me.'	Macbeth	Macbeth imagines the violence he will soon be committing. We begin to wonder if Macbeth is of sound mind but the fact the dagger disappears before he kills Duncan shows he is not mad and is in complete control of himself.
'I fear thou play'dst most foully for't.'	Banquo	Banquo, a loyal friend of Macbeth's begins to have his doubts. He echoes the witches' words 'foul'. He has his suspicions and this makes him a threat to Macbeth.
'We have scorched the snake, not killed it.'	Macbeth	Macbeth begins to fear for the security of his kingship. He is stumbling into a cycle of violence at this point in the play which he will find it difficult to escape from.

'Thou canst not say I did it. Never shake thy gory locks at me.'	Macbeth	Macbeth's guilt is beginning to consume him. Banquo's ghost appears to him to hold him to account for his actions. His ghost terrifies Macbeth showing he is beginning to lose control of himself. Violence does not come without its consequences.
'Out damned spot.'	Lady Macbeth	Lady Macbeth believes she has a spot of blood on her hand which she cannot scrub away, just like she cannot rid herself of her guilt. She has a light near her as she is afraid of the darkness which is also associated with guilt. Lady Macbeth's fate has caught up with her and she becomes a weak and vulnerable character.
'Tomorrow and tomorrow and tomorrow, creeps in this petty pace from day to day.'	Macbeth	Macbeth, although determined to fight on, seemingly questions the point of life upon hearing news of his wife's death. He had lost all sense of right and wrong, all sense of purpose and has nothing left but to fight for what little he has.
'This dead butcher and his fiend-like queen.'	Malcolm	Malcolm, Duncan's son, describes Macbeth in this way. He believes Macbeth killed for no reason but for himself. Macbeth has left a legacy of blood and death and will be remembered for the tyrannical rule he imposed over Scotland.

Further Questions

Mark your answers:

1. **Why does Shakespeare open the play with thunder and lightning? To create an atmosphere of fear and terror. The weather could foreshadow the turbulent times Scotland will face throughout the play.**
2. **Why do the witches appear in thunder and lightning? Shakespeare has the witches appear in this weather to show they are characters to be feared; they are associated with supernatural imagery.**
3. **How does Shakespeare use speech in this scene to let the audience know what kind of weather the witches meet in? The witches ask when they will meet again, 'in thunder, lightning or in rain.'**
4. **Retrieve a short quotation where Macbeth asks for darkness. 'Stars hide your fires. Let not light see my black and deep desires.'**

5. **Retrieve a short quotation where Lady Macbeth asks for darkness. ‘Come thick night and pall thee in the dunnest smokes of hell.’**
6. **What is darkness symbolic of? Guilt, scheming, murderous thoughts, plots and machinations**
7. **What does Duncan initially think of Macbeth’s castle when he first arrives. Retrieve a short quotation. He likes the location of the castle. He says it ‘hath a pleasant seat.’**
8. **What does the Porter joke the castle has become in the scene after Duncan’s murder? He jokes that he is the porter of hell-gate, meaning the castle has become a metaphorical hell.**
9. **What kind of character is Banquo in the play? Noble, loyal, a trusted friend.**
10. **Why are the Macbeths so afraid of noise? The Macbeths worry that noise will lead to discovery of their secrets and plans.**
11. **Lady Macbeth only calls Macbeth by the name of ‘husband’ once in the play. Why do you think this is? Perhaps because she believes herself to be superior or to play on the fact that he has somewhat disappointed her with his reaction to Duncan’s murder.**
12. **Retrieve a short quotation which shows Lady Macbeth is scared of darkness. ‘She has light by her continually, ‘tis her command.’**
13. **What kind of character is Lady Macbeth at the end of the play? Weak, vulnerable, scared, like a child.**

REVISION

NOTES FOR

MACBETH

MACBETH 10x10 100 QUESTIONS RECALL GRID

What are the three prophecies the witches give Macbeth?	What reason does Lady Macbeth give for not killing Duncan herself?	Who has their suspicions that Macbeth played 'foully' for the Kingship?	Why can Macbeth be seen as royalist propaganda?	'O, full of _____ is my _____, dear wife!'	Where do Malcolm and Donalbain flee to?	Where is Macbeth's castle located?	When Macduff leaves Scotland, where does he go and why?	Why does Lady Macbeth question Macbeth's masculinity when she says, 'Are you a man?'	Who are Graymalkin and Paddock?
Who is Lennox?	What does the term 'tyrant' mean?	What does the term 'hubris' mean?	Why do Macbeth and Lady Macbeth both call for darkness in the play?	How does the prophecy about Birnam Wood come true?	What does Macbeth do to Duncan's guards? Why?	What is Macbeth's hamartia?	Why is Banquo always looked on favourably in the play?	Why does Hecate tell the witches off?	Why does Banquo's ghost appear to Macbeth?
'We will _____ no further in this _____.'	What powers were witches said to have?	What kind of character is Macduff in the play?	Who is listening to Lady Macbeth when she is sleep walking?	Who is named the Prince of Cumberland?	What is Shakespeare saying about ambition in the play?	What does Lady Macduff tell her son about Macduff and what has happened to him?	Who was 'from his mother's womb untimely ripp'd'?	What weapon does Macbeth see which leads him to Duncan's chambers?	What does Lady Macbeth command 'spirits' to do to her?
Who does Macbeth kill in the final battle?	Which country has invaded Scotland at the beginning of the play?	What was the Great Chain of Being?	Who is Hecate?	What is Macbeth unable to say after he murders Duncan?	'Look like the _____ flower, but be the _____ under't.'	What are the prophecies the witches give Banquo?	What has Macbeth brought with him from the murder scene?	Who is Banquo's son?	Why does Malcolm say he would not make a good king?
What has Lady Macbeth been doing before the murder takes place?	What happens to Lady Macduff and her children?	Who does the Porter joke is knocking at the gates of Macbeth's castle?	'Stars, hide your _____. Let not light see my _____ and deep _____.'	What does Macbeth say life is in his 'tomorrow' speech?	Which forms does Macbeth beg the ghost of Banquo to take?	Who was the monarch when 'Macbeth' was written and performed?	Who is Ross?	How does Duncan describe Macbeth's castle when he arrives?	What does the Porter joke he is the gatekeeper of?
What does Malcolm say are the qualities of a good king?	What is the last word of the play?	Why is Macbeth scared of Banquo's children?	'For Banquo's _____ have I _____ my mind.'	Which character says, 'Look, how our partner's rapt'?	What does the term 'equivocation' mean?	'Out, _____ spot!'	What reasons does Macbeth give for not wanting to kill Duncan?	What was the Divine Right of Kings?	How is Macbeth killed?
Who discovers Duncan's body?	Which bird 'croaks the fatal entrance of Duncan' under Lady Macbeth's 'battlements'?	In which act and scene is Macbeth killed?	How does the Captain present Macbeth in his report?	What evidence is there that the Great Chain of Being has been disrupted after Duncan's murder?	What does Malcolm say Macbeth's name does to the tongues of people who utter it?	'Here lay _____, his _____ skin laced with his _____ blood.'	Who does Macduff call a 'dead butcher'?	What does Lady Macbeth say she would have done if she had sworn to do so?	What is a prophecy?
Why was King James I so interested in the supernatural?	How do Macbeth's first words mirror those of the witches?	Who are the eight kings that appear to Macbeth?	What happens to Lady Macbeth?	What is Lady Macbeth's hamartia?	What does the term 'hurly burly' mean?	What explanation does Macbeth give for seeing a vision of a dagger?	What does Lady Macbeth try and scrub from her hands in Act 5, Scene 1?	What does the term 'duplicity' mean?	Who is the traitorous Thane of Cawdor?
What makes Banquo question whether the witches are women?	What is Lady Macbeth referring to when she describes the 'golden round'?	What kind of king is Duncan at the beginning of the play?	What does the term 'hamartia' mean?	What is Macbeth's sword said to have smoked with in Act 1, Scene 2?	'Screw your _____ to the _____ and we'll not fail.'	What title does Macbeth already hold at the beginning of the play?	What genre is 'Macbeth'?	Who are Duncan's sons?	In Act 5, Scene 1, Lady Macbeth has 'light by her'. Why is this significant?
What are the second set of prophecies given to Macbeth by the apparitions?	Why does Macbeth ask for the stars to 'hide [their] fires'?	What does the term 'parricide' mean?	What title does Macduff hold?	Who is knocking on the gate of Macbeth's castle?	How many acts does 'Macbeth' have in total?	Who was monarch before James I?	What appearance does each apparition take in Act 4?	What does the term 'infanticide' mean?	'it is a _____ told by an _____, full of sound and _____.'

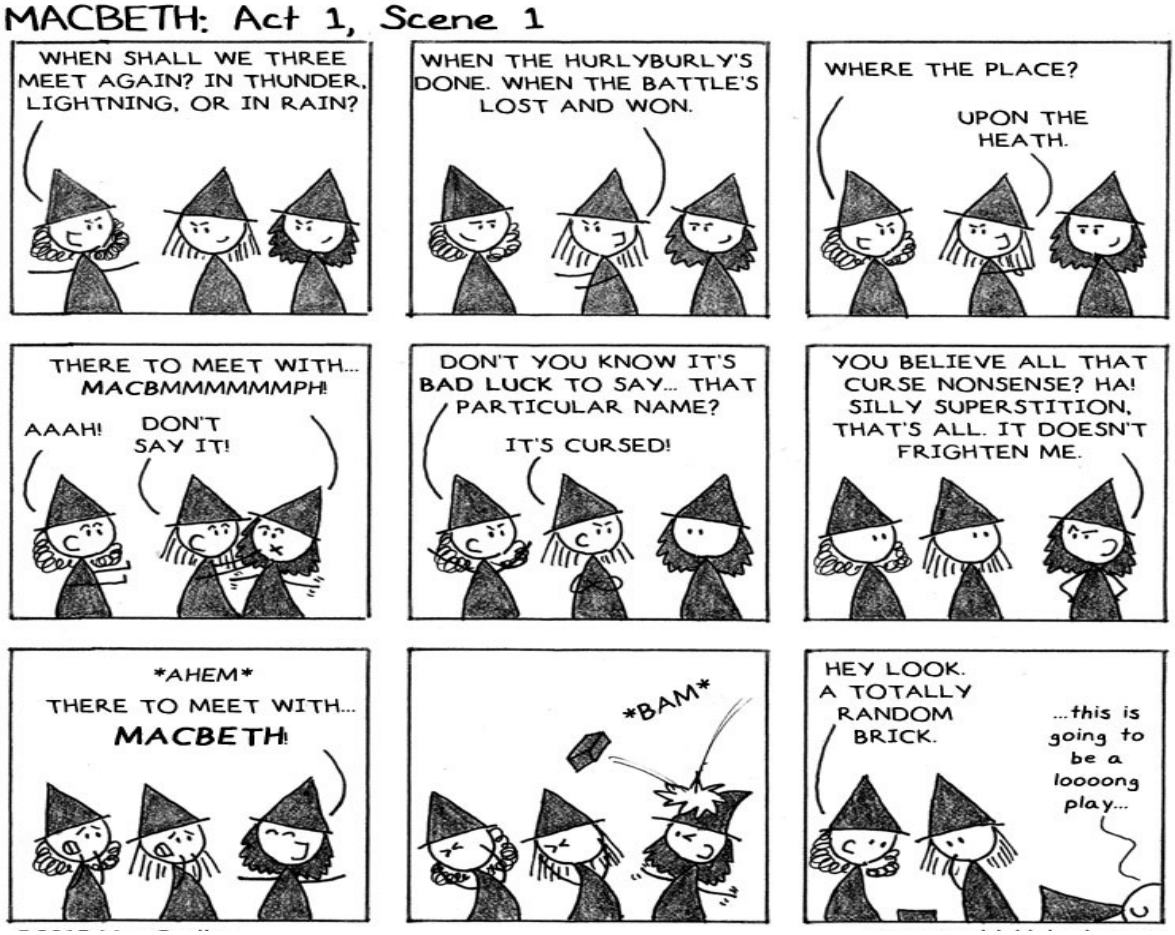
Exam Overview

AO1: Read, understand and write about what happens in the play, referring to the text and using relevant quotations. (12 marks)
AO2: Analyse the language, form and structure used by Shakespeare to create meanings and effects. (12 marks)
AO3: Show an understanding of the context of the play (SHC). (6 marks)
AO4: SPAG. (4 marks)

Extract Question (a)	Whole Text Essay Question (b)
Extract is printed in the exam paper.	You will be given a character or theme question and are expected to use quotations from memory.
Plan: Highlight and annotate the extract	Plan: 5 Pronged mind-map
20 minutes	40 minutes
15 marks	20 marks (+ 5 marks for SPAG)
Quote / Comment	PEEL paragraphs

(You then spend the next 50 minutes in this exam writing your response to the question on the novel.)

SPAG is marked for your essay response – so spend 5 minutes checking and correcting any mistakes you might have made when writing against the clock!



Macbeth: ‘A Chain of Events’

Macbeth meets the Witches
Lady Macbeth encourages Macbeth
Macbeth has Banquo killed
More predictions from the Witches
Macbeth kills Duncan and becomes king
Lady Macbeth suffers guilt
Macduff swears revenge
Macduff defeats Macbeth

Character Analysis: Lady Macbeth

Lady Macbeth is the deuteragonist in this drama: the wife of Macbeth, she shares his lust for power. Our initial impressions of Lady Macbeth are that she is, as Malcolm describes her at the close of the play, indeed **“fiend-like”** as, when she learns of Duncan’s visit to Dunsinane her thoughts turn immediately to regicide. Without pause, she summons evil **“spirits”** and commands them to **“make thick my blood”** so that **“no compunctious visitings of Nature”** shake her wicked intention to murder the King.

Interestingly, in this soliloquy Lady Macbeth imagines committing the regicide herself as she asks to be wrapped in the blackest smoke of Hell **“so that *my* keen knife sees not the wound it makes.”** Later, she privately admits in an aside: **“Had he not looked like my father as he slept, I had done’t,”** suggesting that Lady Macbeth is not as “fiend-like” as is sometimes argued. Certainly, she is not naturally **“fiend-like”** or she would not have sought assistance from the **“murdering ministers”** she conjures when the audience first meet her, even though she willingly submits to their wicked influence.

It is arguable that Lady Macbeth is subconsciously repelled by the thought of regicide because when she is pressuring her husband to commit the deed she avoids using the word “murder”; instead she employs a variety of euphemisms, including: **“this enterprise”,** Duncan being **“provided for”** or merely **“it”.** However, others argue that Shakespeare’s employment of euphemisms here is quite deliberate and serves subtly to convey Lady Macbeth’s wily, artful manipulation of her husband and which, therefore, strengthens the audience impression of her as being truly **“fiend-like”**.

However, once the regicide is committed and Lady Macbeth becomes Queen, the dynamics of her relationship with Macbeth undergoes a dramatic transformation. Despite having fulfilled her ambition to become Queen, in an aside to the audience Lady Macbeth privately admits: **“Nought’s had, all’s spent, where our desire is got without content.”** Ironically, when her husband then enters her own face becomes a mask, disguising what is in her heart as she admonishes Macbeth for entertaining gloomy thoughts which ought to have been buried alongside the body of the dead King Duncan.

As her ability to influence her husband diminishes – he simply ignores her command to halt his murderous plans for Banquo when she demands: **“You must leave this”** – Lady Macbeth becomes an increasingly isolated figure. After the banquet scene at which Macbeth arouses suspicions by his erratic behaviour, Lady Macbeth tells him: **“You lack the season of all natures – sleep.”** Ironically, the audience’s final impressions of her are in Act 5 scene 1 where she is sleepwalking, burdened by guilt.

The bold figure who instructed evil spirits to **“pall thee in the dunnest smoke of Hell”** is now a pathetic figure, afraid of the dark. Lady Macbeth’s gentlewoman tells the Doctor observing her sleepwalk: **“She has light by her continually – ‘tis her command.”** The evil she so willingly embraced betrays her – as it betrays Macbeth – and produces only anguish in place of the rewards she had envisioned. On the night of Duncan’s murder, their hands bathed in Duncan’s blood, she boldly claimed: **“A little water clears us of this deed.”** Now, however, she seems unable to rid herself of the stench and spots of blood she

imagines cover her hands still. The Doctor fears she is suicidal and claims: **“more needs she the Divine than the physician.”**

Character analysis: Macbeth

Macbeth is the protagonist in this tragedy: a tragic hero whose hamartia – the fatal flaw in his character - is his ambition, a lust for power shared by his wife. He is aware of the evil his ambition gives rise to but he is unable to overcome the temptation.

Often, Lady Macbeth is wrongly accused of inviting Macbeth to contemplate regicide. In fact, after his encounter with the witches in Act 1 scene 3, Macbeth himself considers regicide when he reflects on their prophecy and admits:

“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?”

He is here acknowledging that the thing he is contemplating – usurping King Duncan’s crown - is **“against the use of nature.”**

Wracked by doubts, in Act 1 scene 7 as he contemplates the regicide, Macbeth wavers and informs his wife: “**We will proceed no further in *this business***.” Unlike his wife’s wily, artful avoidance of the word “murder” during this conversation, it is clear that Macbeth uses a euphemism here because the very thought of murder frightens him, let alone the deed. Even when criticised and challenged by Lady Macbeth, he retains the moral sensibility to declare: **“I dare do all may become a man. / Who dares do more is none.”**

Having submitted to his wife’s artful persuasion, Macbeth kills Duncan but is immediately plagued by his conscience. He tells how he **“could not say Amen”** and of a voice that foretold sleeplessness as punishment for such a heinous act.

Though Macbeth is influenced by both the witches and his wife, Macbeth is not controlled by them. His story is one of moral choice and the consequences of that choice. Once Duncan is murdered, Macbeth withdraws from Lady Macbeth and all subsequent murders in this play are the products of Macbeth’s own paranoia and desperate desire to cling to power **“on this bank and shoal of time”** here on Earth, knowing he has been condemned to an eternity in Hell for killing God’s anointed representative on Earth.

Having murdered Banquo and Macduff’s family, Macbeth’s paranoia gives way to a more fundamental disorder. In Act 5 we watch as he prepares to defend his kingdom – reduced to his castle at Dunsinane – and he swings violently between fits of rage and despair. Evidently, he has lost any emotional connection to his fellow men, declares that he is **“sick at heart”** and has **“lived long enough”**. When informed of his wife’s death, he is completely unmoved and instead reflects on the meaningless of life itself. Macbeth is a tragic hero precisely

because he does not accept his evil callously; he suffers for it. In his own words: **“To know my deed, ‘twere best not know myself.”**

Character Analysis: Banquo

Banquo might best be described as a minor character in the tragedy of Macbeth. Nevertheless, he has an important function in the play and is considered by many to be an effective dramatic foil for Macbeth. It is through Banquo’s interactions with Macbeth and his own motivations that the audience – through contrast – gain insights into Macbeth’s nature also.

Alike in many ways, Banquo and Macbeth are equals as the play begins: both are Scottish **“captains”** defending Duncan’s realm against the marauding Norweyans led by Sweno. They fight honourably and are heroic warriors, risking their lives in defence of Duncan’s kingdom. However, after the battle when they encounter the **“weird sisters”** on the **“blasted heath”,** Banquo’s dramatic function is to demonstrate to an audience that the temptations of the witches may be successfully resisted and that Macbeth therefore acts from free will. Banquo expresses unshakeable moral principles and warns his friend that the witches may well be **“instruments of darkness”** who **“tell us truths”** in order to **“win us to our harm”** and to **“betray us in deepest consequence.”** Banquo’s concern contrasts strikingly with Macbeth’s own susceptibility to the witches.

Banquo’s resistance to the influence of evil serves to highlight Macbeth’s failure to resist and foregrounds his tendency towards evil, stimulated by ambition - the flaw that makes the tragedy possible.

Prompted by paranoid insecurity, when Macbeth decides to murder Banquo he acknowledges Banquo’s endearing qualities: his **“royalty of nature”,** his **“wisdom”** and his **“dauntless”** or fearless nature. This resentment of Banquo's natural superiority, together with jealousy of his destiny as a **“father to a line of kings”**, motivates Macbeth to commit further wicked murders in the second half of the play, commencing with Banquo’s and the attempted murder of his son and heir, Fleance.

Banquo’s fate is determined by his virtue, just as Macbeth’s is determined by his villainy.

Character Analysis: The Weird Sisters (Witches)

The weird sisters are an unholy trinity, a trio of malevolent, supernatural characters whose function in the drama is to encourage Macbeth in his evil inclinations.

Though their appearances in the play are brief, they have an important function. Shakespeare establishes the supernatural theme via their association with disorder in Nature: they appear amid thunder and lightning in a grim meeting on a **“blasted heath”** which contributes greatly to the tone of mysterious evil which pervades the play.

Likewise, the supernatural world they represent is terrifying to an audience because it is beyond human control and in the play it is symbolic of the unpredictable force of human desire, such as Macbeth’s ruthless ambition to become King.

At their first appearance, the weird sisters state an ambiguity that Shakespeare weaves through the play: **“Fair is foul, and foul is fair.”** Indeed, the witches’ relationship with Macbeth is so entwined that the first line he speaks in the play is an echo of this riddle. He says: **“So fair and foul a day I have not seen.”**

The deceptive pictures of the future – in their initial prediction of Macbeth becoming King and later in the riddles given by the Apparitions which rise from the cauldron when Macbeth visits the witches for a second time – encourage in Macbeth and Lady Macbeth a false sense of what is desirable and possible. The magic of the witches, then, is their ability to create moral disruption which, in Macbeth’s case, leads to his death and subsequent damnation.

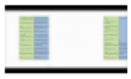
It is important to remember that while the witches may have **“more in them than mortal knowledge”**, they do **not** control Macbeth. They merely put ideas into his mind on which he then decides for himself. He is the master of his own destiny and acts out of free will.

It is important to regularly revisit Macbeth so that you don’t forget what you have learnt.

Watch one of Mr Bruff’s YouTube videos per week. Make a note of the date that you watched each one on these pages.

Annotate your copy of the play with any additional notes as you watch.

9		William Shakespeare's 'Macbeth': Act 1 Scene 5 Translation by mrbruff	7:38
10		William Shakespeare's 'Macbeth': Act 1 Scene 5 Analysis by mrbruff	5:15
11		William Shakespeare's 'Macbeth': Act 1 Scene 6 Translation by mrbruff	5:03
12		William Shakespeare's 'Macbeth': Act 1 Scene 6 Analysis by mrbruff	3:17
13		William Shakespeare's 'Macbeth': Act 1 Scene 7 Translation by mrbruff	6:37
14		William Shakespeare's 'Macbeth': Act 1 Scene 7 Analysis by mrbruff	6:53
15		William Shakespeare's 'Macbeth': Act 2 Scene 1 Translation by mrbruff	6:32
16		William Shakespeare's 'Macbeth': Act 2 Scene 1 Analysis by mrbruff	5:09
17		William Shakespeare's 'Macbeth': Act 2 Scene 2 Translation by mrbruff	7:07
18		William Shakespeare's 'Macbeth': Act 2 Scene 2 Analysis by mrbruff	6:05
19		William Shakespeare's 'Macbeth': Act 2 Scene 3 Translation by mrbruff	11:12
20		William Shakespeare's 'Macbeth': Act 2 Scene 3 Analysis by mrbruff	5:46
21		William Shakespeare's 'Macbeth': Act 2 Scene 4 Translation by mrbruff	4:36
22		William Shakespeare's 'Macbeth': Act 2 Scene 4 Analysis by mrbruff	4:03
23		William Shakespeare's 'Macbeth': Act 3 Scene 1 Translation by mrbruff	8:38
24		William Shakespeare's 'Macbeth': Act 3 Scene 1 Analysis by mrbruff	6:26

25		William Shakespeare's 'Macbeth': Act 3 Scene 2 Translation by mrbruff	4:45
26		William Shakespeare's 'Macbeth': Act 3 Scene 2 Analysis by mrbruff	3:44
27		William Shakespeare's 'Macbeth': Act 3 Scene 3 Translation by mrbruff	3:13
28		William Shakespeare's 'Macbeth': Act 3 Scene 3 Analysis by mrbruff	3:35
29		William Shakespeare's 'Macbeth': Act 3 Scene 4 Translation by mrbruff	9:50
30		William Shakespeare's 'Macbeth': Act 3 Scene 4 Analysis by mrbruff	6:32
31		William Shakespeare's 'Macbeth': Act 3 Scene 5 Translation by mrbruff	3:10
32		William Shakespeare's 'Macbeth': Act 3 Scene 5 Analysis by mrbruff	2:41
33		William Shakespeare's 'Macbeth': Act 3 Scene 6 Translation by mrbruff	3:56
34		William Shakespeare's 'Macbeth': Act 3 Scene 6 Analysis	3:08
35		William Shakespeare's 'Macbeth': Act 4 Scene 1 Translation by mrbruff	10:41
36		William Shakespeare's 'Macbeth': Act 4 Scene 1 Analysis by mrbruff	5:48
37		William Shakespeare's 'Macbeth': Act 4 Scene 2 Translation by mrbruff	6:21
38		William Shakespeare's 'Macbeth': Act 4 Scene 2 Analysis by mrbruff	3:03
39		William Shakespeare's 'Macbeth': Act 4 Scene 3 Translation by mrbruff	14:03
40		William Shakespeare's 'Macbeth': Act 4 Scene 3 Analysis by mrbruff	5:29
41		William Shakespeare's 'Macbeth': Act 5 Scene 1 Translation by mrbruff	5:56
42		William Shakespeare's 'Macbeth': Act 5 Scene 1 Analysis by mrbruff	4:37
43		William Shakespeare's 'Macbeth': Act 5 Scene 2 Translation by mrbruff	3:19

Macbeth

54		Student Exemplar: Macbeth's State of Mind by mrbruff	10:00
55		Student Exemplar: Macbeth and Power by mrbruff	9:09
56		Student Exemplar: Ambition in Macbeth by mrbruff	8:55
57		Student Exemplar: Lady Macbeth as Powerful, by Matthew by mrbruff	8:43
58		Macbeth as Hero? Student Exemplar by mrbruff	6:13

44		eare's 'Macbeth': Act 5 Scene 3 Translation	5:03
45		eare's 'Macbeth': Act 5 Scene 3 Analysis	2:32
46		eare's 'Macbeth': Act 5 Scene 4 Translation AND	5:05
47		William Shakespeare's 'Macbeth': Act 5 Scene 5 Translation & Analysis by mrbruff	8:44
48		William Shakespeare's 'Macbeth': Act 5 Scene 6 & 7 Translation by mrbruff	3:39
49		William Shakespeare's 'Macbeth': Act 5 Scenes 6 & 7 Analysis by mrbruff	3:20
50		William Shakespeare's 'Macbeth': Act 5 Scene 8 Translation & Analysis by mrbruff	6:11
51		William Shakespeare's 'Macbeth': Act 5 Scene 9 Translation & Analysis by mrbruff	5:51
52		Explaining the Quotations In The 'Macbeth' Revision Song by mrbruff	8:42
53		The "Macbeth' Quotations Song by mrbruff	2:55

On Gender

1.2	Brave Macbeth – well he deserves that name
1.7	Prithee, peace: I dare do all that may become a man; Who dares do more is none
1.7	Bring forth men-children only, For thy undaunted mettle should compose Nothing but males

On Versions of Reality

1.3	So foul and fair a day I have not seen
1.7	False face must hide what the false heart doth know
2.1	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
2.1	art thou but A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain?
4.1	Then live, Macduff, what need I fear of thee

On Fate/Freewill

1.3	If chance will have me king, why, chance may crown me, Without my stir

On Violence

1.2	Till he unseamed him from the nave to th' chops, And fixed his head upon our battlements
3.4	It will have blood they say: blood will have blood
4.1	From this moment The very firstlings of my heart shall be The firstlings of my hand.
4.1	give to th' edge o' th' sword His wife, his babes, and all unfortunate souls That trace him in his line

On Guilt/Conscience

2.2	Methought I heard a voice cry, “Sleep no more: Macbeth doth murder sleep”
2.1	Art thou but a dagger of the mind, a false creation Proceeding from the heat-oppressed brain
3.1	(For Banquo’s children I have) Put rancors in the vessel of my peace
1.3	why do I yield to that suggestion Whose horrid image doth unfix my hair And make my seated heart knock at my ribs
1.7	Duncan hath borne his faculties so meek,hath been So clear in his great office
2.2	Will all great Neptune's ocean wash this blood clean from my hand?
3.1	Our fears in Banquo stick deep

On Ambition

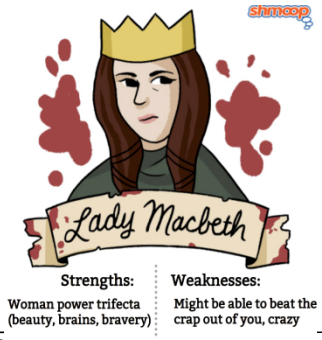
1.3	My thought, whose murder yet is but fantastical, Shakes so my single state of man That function is smother'd in surmise, and nothing is but what is not
1.4	Stars, hide your fires; Let not light see my black and deep desires
1.7	I have no spur To prick the sides of my intent, but only Vaulting ambition, which o'erleaps itself And falls on the other—
3.4	For mine own good All causes shall give way. I am in blood Stepped in so far that, should I wade no more, Returning were as tedious as go o'er

On Time

5.5	Tomorrow and tomorrow and tomorrow Creeps in this petty pace from day to day To the last syllable of recorded time And all our yesterdays have lighted fools
5.5	She should have died hereafter. There would have been a time for such a word.

5.5	Out, out, brief candle, Life's but a walking shadow

3.2	We have scorch'd the snake, not killed it. She'll close, and be herself…"
3.2	Things bad begun, make strong themselves by ill
3.4	Now I am cabin'd, cribb'd, confin'd, bound in to saucy doubts and fears
2.4	Thou canst not say I did it; Never shake thy gory locks at me
5.8	I will not yield …. lay on, Macduff



Lady Macbeth

On Ambition

1.5	Glamis thou art, and Cawdor, and shalt be What thou art promised
1.5	Thou wouldst be great, Art not without ambition, but without The illness should attend it
1.7	Screw your courage to the sticking place And we'll not fail

On The Supernatural

1.5	Come, you spirits That tend on mortal thoughts
1.5	And take my milk for gall, you murdering ministers, Wherever in your sightless substances You wait on nature's mischief
4.1	Double, double toil and trouble; Fire burn, and cauldron bubble

On Versions of Reality

1.5	look like th' innocent flower, But be the serpent under't.
3.4	This is the very painting of your fear. This is the air-drawn dagger which you said Led you to Duncan

On Time

1.6	Thy letters have transported me beyond This ignorant present, and I feel now The future in the instant
1.6	O, never Shall sun that morrow see

On Guilt/Conscience

2.1	Had he not resembled my father as he slept, I had done't
2.2	My hands are of your colour, but I shame To wear a heart so white
2.2	A little water clears us of this deed
5.1	Out, damn spot! Out, I say! One, two
5.1	Yet who would have thought the old man to have had so much blood in him
5.1	What's done cannot be undone. To bed, to bed, to bed

On Gender

1.5	I fear thy nature; It is too full o' th' milk of human kindness To catch the nearest way
1.5	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
1.7	Art thou afeard
1.7	I have given suck, and know How tender 'tis to love the babe that milks me
3.4	Are you a man?

Banquo

On Ambition

1.3	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 favors nor your hate
3.1	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?

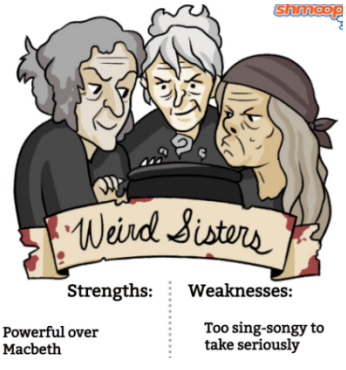
On The Supernatural

1.3	That look not like th' inhabitants o' th' Earth And yet are on 't?—Live you? Or are you aught That man may question?
1.3	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 favors nor your hate
1.3	Were such things here as we do speak about? Or have we eaten on the insane root That takes the reason prisoner?
2.1	I dreamed last night of the three weird sisters
3.1	Thou hast it now, King, Cawdor, Glamis all, as the weird women promised, and I yet fear thou playd'st most foully for't

On Gender

1.3	You should be women, And yet your beards forbid me to interpret That you are so

3.4	Safe in a ditch he bides, With twenty trenched gashes on his head
3.3	O, treachery! Fly, good Fleace, fly, fly, fly



The Witches

On Power

1.3	All hail, Macbeth, thou shalt be king hereafter! [...] Thou shalt get kings, though thou be none

On Supernatural

1.1	Hover through the fog and filthy air
1.1	When shall we three meet again In thunder, lightning, or in rain?

On Versions of Reality

1.1	Fair is foul, and foul is fair
4.1	(First Apparition) Macbeth! Macbeth! Macbeth! Beware Macduff!

Macduff

On Ambition

2.4	Malcolm and Donalbain, the King's two sons, Are stol'n away and fled, which puts upon them Suspicion of the deed
5.6	There thou shouldst be; By this great clatter, one of greatest note Seems bruited. Let me find him, Fortune, And more I beg not
2.3	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

On Gender

4.3	MALCOLM:Dispute it like a man. MACDUFF: I shall do so, But I must also feel it as a man.

On Time

5.8	Macduff was from his mother's womb Untimely ripped
5.8	Behold, where stands Th' usurper's cursèd head. The time is free.

On Loyalty

	orror
	g the alarum bell! Murder and treason!”
	nd

Duncan

1.4	We will establish our estate upon Our eldest, Malcolm, whom we name hereafter The Prince of Cumberland;

1.7	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
1.6	Fair and noble hostess, We are your guest to-night.

Malcolm

4.4	A most miraculous work in this good king, Which often, since my here-remain in England, I have seen him do. (About King Edward of England)
4.3	Our country ..... weeps, it bleeds
4.3	Devilish Macbeth
5.4	Let every soldier hew him down a bough

Exam Technique: Analysing an Extract

1. **Read the question** very carefully and highlight key words

2. **Read the extract** (LINE BY LINE) highlighting and annotating any words which refer back to the question. (for lower sets number each NEW idea or section they highlight)

3**. Begin your response** by locating the extract within the play and state why this extract is important (you wouldn't be writing about it if the exam board hadn't carefully selected it for a reason - it isn't just random)

4. **Now track through** from beginning to end (follow your numbers), QUOTE-COMMENTING on each section you highlighted previously.

5. **Finish by talking about the final lines** of the extract and their importance (the extract will stop here for a very important reason too – again not random!)

Read the extract below. Look at how Macbeth speaks and behaves here. What does it reveal to an audience about his character at this point in the play? Refer closely to details from the extract to support your answer. [15]

ACT 1, SCENE 2. A camp near Forres.

Alarum within. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, with Attendants, meeting a bleeding Sergeant

DUNCAN
What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.
MALCOLM
This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.
Sergeant
Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald--
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him--from the western isles
Of kerns and gallowglasses is supplied;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak:
For brave Macbeth--well he deserves that name--
Disdaining fortune, with his brandish'd steel,
Which smoked with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

DUNCAN
O valiant cousin! worthy gentleman!
Sergeant
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.
DUNCAN
Dismay'd not this
Our captains, Macbeth and Banquo?
Sergeant
Yes;
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks, so they
Doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorise another Golgotha,
I cannot tell.
But I am faint, my gashes cry for help.
DUNCAN
So well thy words become thee as thy wounds;
They smack of honour both. Go get him surgeons.

Exit Sergeant, attended

Read the extract below. Look at how Duncan speaks and behaves here. What does it reveal to an audience about his character at this point in the play? Refer closely to details from the extract to support your answer. [15]

ACT 1, SCENE 4. 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?
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.

Enter MACBETH, BANQUO, ROSS, and ANGUS

O worthiest cousin!
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.

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.
DUNCAN
Welcome hither:
I have begun to plant thee, and will labour
To make thee full of 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.
BANQUO
There if I grow,
The harvest is your own.
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

Read the extract below. Look at how Macbeth and Lady Macbeth speak and behave here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

ACT 1, SCENE 7. Macbeth's castle.

Enter LADY MACBETH

How now! what news?

LADY MACBETH

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

MACBETH

Hath he ask'd for me?

LADY MACBETH

Know you not he has?

MACBETH

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

LADY MACBETH

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

MACBETH

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

LADY MACBETH

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

MACBETH

If we should fail?

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

Read the extract below. Look at how Macbeth and Lady Macbeth speak and behave here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

ACT 2, SCENE 2. Court of Macbeth's castle.

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 seen me with these hangman's hands.
Listening their fear, I could not say 'Amen,'
When they did say 'God bless us!'
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 ravell'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,--
LADY MACBETH
What do you mean?
MACBETH
Still it cried 'Sleep no more!' to all the house:
'Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more.'
LADY MACBETH
Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them; and smear
The sleepy grooms with blood.
MACBETH
I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

LADY MACBETH

Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,

Read the extract below. Look at how Macbeth speaks and behaves here. What does it reveal to an audience about his state of mind at this point in the play? Refer closely to details from the extract to support your answer. [15]

ACT VII. 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.

Re-enter SEYTON

Wherefore was that cry?

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.

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

Extract Self-Assessment Sheet

Use the following table to assess your extract response:

Criteria			
BEFORE WRITING: You highlighted key words in the question before you began to answer it			
You highlighted and annotated the extract before you began to answer the question			
INTRO: You commented on where this extract was in the play, and why it might be significant			
MAIN BODY: You tracked through the entire text, from start to finish using quotes from the beginning, middle and end			
You used *at least* 6 quotes			
You were able to spot key words and phrases			
You embedded these key words, and did not write out full sentences			
You addressed the question fully (mood & atmosphere/character) and used the wording of the question			

Using the table, fill out the box below:

The strengths of your response were:

Improvements you need to make are:

Questions 1-5 *(a)* (extract)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

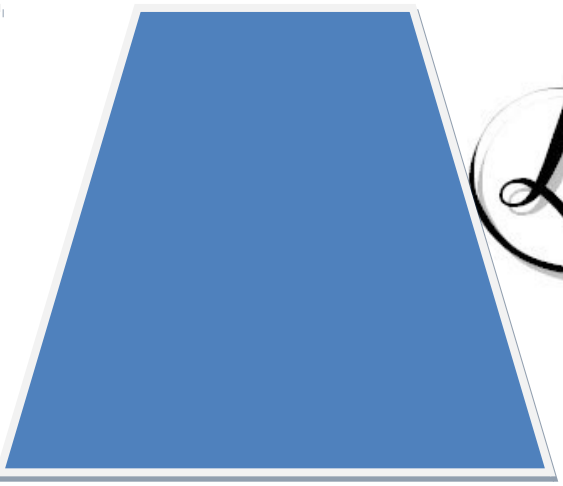
AO1 and AO2 are equally weighted in this question.

Total 15 marks

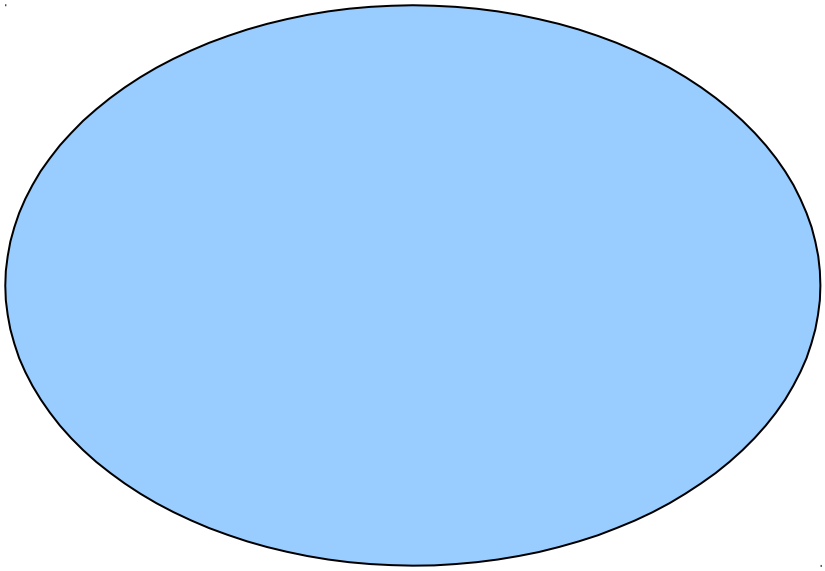
Band	AO1:1a+b, AO1:2	AO2
5 **13-15 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 **10-12 marks**	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 **7-9 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 **4-6 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 **1-3 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy

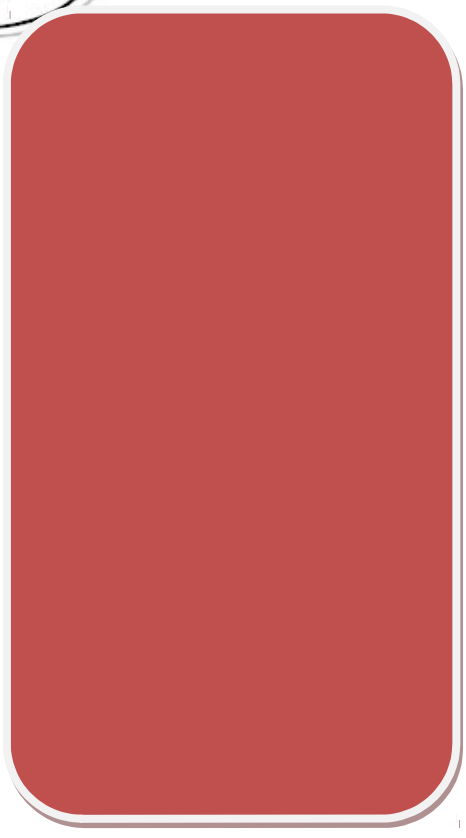
How is the theme of LOYAL[illegible]?

Plan a 5-pronged essay response (including quo[illegible]LTY.
Make your notes below:



Loyalty



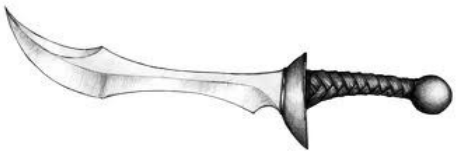


How is the theme of AMBITION presented in the play?

Plan a 5-pronged essay response (including quotations) on the theme of AMBITION.
Make your notes below:

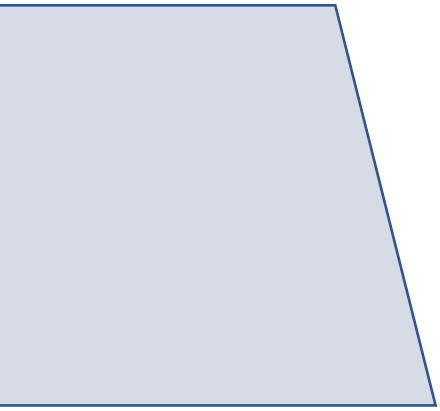
How is the theme of GUILT presented in the play?

Plan a 5-pronged essay response (including quotations) on the theme of GUILT. Make your notes below:



How is the theme of SUPERNATURAL presented in the play?

Plan a 5-pronged essay response (including quotations) on the theme of SUPERNATURAL. Make your notes below:



Exam Technique: Effective essay writing

1. Create a focused opening – “hit the ground running”. Provide an initial answer to the question i.e. How is a character presented? Macbeth is presented as a villain because of the amount of death he casues.
2. Provide reference to the question throughout the response – ideally, at least in every paragraph.
3. Make sure to cover key parts of the whole text. There should be reference to the start middle and end of the text.
4. Refer to specific details. Provide (short) quotations whenever possible to support ideas.
5. Recognise when turning points occur in texts. Also, make sure all of the most important events are referred to.
6. Comment on the key relationships between characters. Remember we learn about a character from: what they say; what they do; and what others say about them.
7. Show an understanding of themes and how characters relate to themes.
8. Provide a strong conclusion. If possible relate the final comments to the writer’s craft i.e. How is Macbeth presented? The reason Macbeth was presented as a villain was to show the awful fate that would occur if anyone challenged the rightful King’s power. This was Shakespeare’s way of endorsing King James’ right to the throne during a time of social unrest.

Example Essay Openings

Question: 'What is the importance of the relationship between Macbeth and Lady Macbeth?'

What to avoid! Avoid pointless background detail.

Macbeth is a play by Shakespeare. It is set in Scotland and is about how ambition drives a man towards evil. The play was probably first performed at the Globe Theatre in London. In Shakespeare's time the theatre was very different because no females were allowed to act so all the female roles, including Lady Macbeth and the witches, were played by males.

At first sight this looks okay. It is all correct and is about Macbeth. However, the person marking the essay already knows the play, and all the background details, and this introduction could be for any title. In fact, most markers would not give any marks so far because nothing about the question has been given. There is a much better way of starting your essay or talk, so let's look at version two.

What to aim for! Answer the question straight away.

Macbeth and Lady Macbeth are at the heart of the play - they provide the ambition, the justification and the actions which drive the events forward. Our first view of them is of a close, caring couple. Macbeth doesn't treat her as a passive, submissive wife. Instead she is his equal and his letter calls her his 'dearest partner'. She, on the other hand, seems tougher and more business-like. She says she wants to 'pour my spirits' into his ear and we quickly see how determined she is. For instance, when they meet Macbeth calls her his 'dearest love' but her response is to ask where Duncan will go after his visit.

This might be a first draft but already it has a good focus on the question. Working like this allows you to plan your answer around the question, which is far better than just writing everything you know about the play. Remember, there is nothing wrong with including extra detail but you only get marks for what is relevant.

Whole Text Practice Essay Questions

- Write about how violence is presented in Macbeth. [25]

- Write about the witches and how they are presented in the play. [25]

- Write about Macbeth and how he is presented throughout the play. [25]

- Write about how the supernatural is presented in Macbeth. [25]

- ‘Even though Banquo dies at the beginning of Act 3, he is very important to the play as a whole.’ Show how Banquo could be described as important to the play as a whole. [25]

- Write about Lady Macbeth and how she is presented in the play. [25]

**5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

Questions 1-5 *(b)* (essay)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 20+5

Band	AO1:1a+b, AO1:2	AO2
5 **17-20 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 **13-16 marks**	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 **9-12 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 **5-8 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 **1-4 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

LEVEL TWO QUESTIONS: ANALYSIS/ INTERPRETATION

Level Two Questions are questions that analyze the literary elements and techniques in a text and also make meaning from what is implied in the text.

1. What literary device is used in the infamous quotation: "Fair is foul, and foul is fair"? What thematic idea is emphasized by the use of this device?
2. What do the witches symbolize in the play?
3. Why does Macbeth have his friend Banquo murdered?
4. How is the play structured and what effect does this structure have on the overall message of the play?
5. How does killing King Duncan differ for Macbeth from killing the invaders at the beginning of the play?
6. Who or what is ultimately responsible for Macbeth's downfall?
7. Who is the most evil character in the play?
8. How are Macbeth and Banquo character foils?
9. How are Macbeth and Lady Macbeth character foils?
10. What role does dramatic irony play in creating tension in the story?
11. How does the motif of blood depict the downfall of the Macbeths?
12. What role do hallucinations play in Macbeth's breakdown?
13. Find examples of foreshadowing in the play. How does foreshadowing create tension in the play?
14. How does Shakespeare use nature imagery to create the mysterious mood surrounding the witches?
15. Macbeth rarely mentions the word "murder" in reference to the King. What other language, or euphemisms, does Macbeth use to reference the King's murder? What does this suggest about Macbeth's character?
16. What objects represent Macbeth's mental state? How do these objects show Macbeth's mental deterioration?
17. What is the purpose of the Porter's scene of comic relief in the play?
18. Why does Malcolm test Macduff's loyalty when Macduff arrives in England? What does leaving his family behind show about Macduff's character?
19. How and why do the witches trick Macbeth? Why does Macbeth believe them so readily?
20. Select two quotations from the play that depict how Macbeth's character changes in the play. Explain what these quotations show about Macbeth. Then, do the same with Lady Macbeth.
21. How do Macbeth's soliloquies depict Macbeth's journey throughout the play?
22. Find two examples of the following literary devices in the play: metaphor, personification, allusion. What ideas do these literary techniques emphasize in the play?
23. What role does nature play in *Macbeth*?
24. What is Macbeth's dark realization about life in his "Tomorrow, and tomorrow, and tomorrow" soliloquy? How do the metaphors in his speech relate to this realization?
25. Compare and contrast Macbeth with Beowulf. How do these Anglo-Saxon heroes compare? How are they different?
26. What is Macbeth's most important quotation? Why?
27. What is Lady Macbeth's most important quotation? Why?
28. What is Banquo's most important quotation? Why?
29. Is Macbeth's downfall the result of fate or free will? Support your position with textual evidence.
30. Which character is the best leader in the play? Support your position with textual evidence.

LEVEL TWO QUESTIONS: ANALYSIS/ INTERPRETATION

31. How do the asides in the play reveal important traits of key characters?
32. Does Macbeth have a conscience? Why or why not? Support your answer with textual evidence?
33. How does the motif of sleep contribute to the meaning of the play? Support your answer with textual evidence.
34. What does Lady Macbeth's sleepwalking scene reveal about her state of mind? How does she change over the course of the play?
35. What do Lady Macbeth's hand motions symbolize during her sleepwalking scene?
36. What major actions take place offstage in the play? Why do you think Shakespeare chose not to show these actions on stage?
37. Which characters are suspicious of Macbeth's guilt? What does this suspicion contribute to the play?
38. A tragic hero is a character who suffers a downfall due to a tragic flaw. What is Macbeth's tragic flaw? Support your answer with textual evidence.
39. Can Lady Macbeth also be considered a tragic hero of the play? Why or why not? Support your answer with textual evidence.
40. Is Macbeth a sympathetic character? Why or why not?
41. Is Lady Macbeth a sympathetic character? Why or why not?
42. How do Macbeth and Lady Macbeth change places throughout the play?
43. What does Macbeth's final fight with Macduff reveal about his character?
44. Is King Duncan a good judge of character? Why or why not?
45. Is Macbeth a good judge of character? Why or why not?
46. What are the key turning points in the play? How do these plot points lead to the resolution of the play?
47. Give each act in the play a title. How do these titles relate to the play?
48. How do paradoxical statements reveal important thematic ideas in the play?
49. What is the purpose of the witches' anecdote about the sailor's wife?
50. How does persuasion affect the plot of the play? Specifically, how do rhetorical appeals (*ethos*, *pathos*, and *logos*) motivate characters to act?

Interpret the meaning of the following quotations from the play, and then explain why each quotation is important to the development of the story.

A. **The Witches**: "Fair is foul, and foul is fair" (I, i).
B. **Lady Macbeth**: "Yet do I fear thy nature, It is too full o' th' milk of human kindness to catch the nearest way" (I, v).
C. **Lady Macbeth**: "Look like the innocent flower, but be the serpent under 't" (I.v).
D. **Macbeth**: "To know my deed, 'twere best not know myself" (II, ii).
E. **Donalbain**: "There's daggers in men's smiles. The near in blood, The nearer bloody" (II, ii).
F. **Lady Macbeth**: "Things without all remedy should be without regard: what's done, is done" (III, ii).
G. **Second Apparition**: "Be bloody, bold, and resolute. Laugh to scorn the power of man, for none of woman born shall harm Macbeth" (IV, i).
H. **Lady Macbeth**: "Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand" (V, i).
I. **Macbeth**: "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" (V, v).
J. **Macbeth**: "Let fall thy blade on vulnerable crests; I bear a charmed life, which must not yield to one of woman born" (V, viii).

LEVEL THREE QUESTIONS: SYNTHESIS

Level Three Questions are questions that address the thematic level of the text, and these questions have no right or wrong answer.

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1. How can appearances be deceiving?
2. Does ambition lead to corruption?
3. Is rebellion sometimes necessary?
4. What does it mean to be a "man"? What is the code of manhood?
5. What does it mean to be a "woman"? What is the code of womanhood?
6. What are the effects of keeping secrets?
7. How does guilt affect behavior?
8. What rules destiny: fate or free will?
9. How does the *Macbeth* story connect to historical and/or current events?
10. Is there a natural balance to the world and to society? What happens if and when that balance is interrupted?
11. What's more important: loyalty to family or loyalty to government?
12. Can a person be too loyal?
13. Are there ever circumstances in which a person should ever compromise his/her values?
14. What determines right and wrong?
15. Do you have a private self and a public self? If so, how do these versions of yourself differ? Do we need a private self and public self in order to function in the world?
16. What are the traits of a good leader? What are the traits of a bad leader?
17. Is there every truly an unselfish act?
18. How can superstitions affect human behavior?
19. Can ambition be a positive trait? Why or why not? What can people do to keep their ambition in check?
20. What shapes a person's conscience? What role does conscience play in the decisions we make?
21. Shakespeare supposedly wrote the play *Macbeth* to flatter King James I. What role should patrons play in shaping the creation of art? How does patronage shape the content of art?
22. To Shakespeare, character was more important than plot, which differs from Aristotle's philosophy that plot was the most important element of a good story. What do you think? What's more important to creating a good story: character or plot?
23. Is revenge ever justified? Why or why not?
24. Rhetorical appeals are powerful persuasive tools. How do *ethos*, *pathos*, and *logos* work to enhance persuasive power? Think of examples of these rhetorical appeals in action and explain how they create a persuasive message.
25. What are the consequences of lying? Is lying ever necessary? How can lies be destructive?