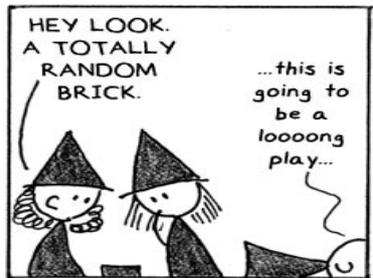
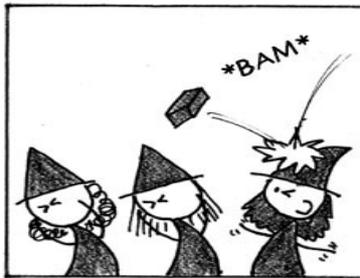
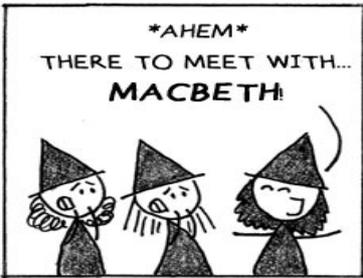
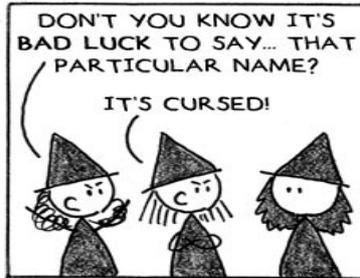
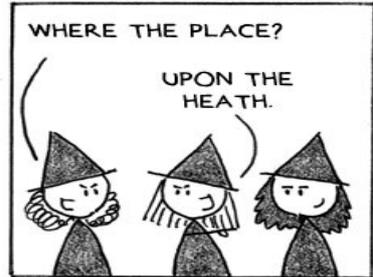


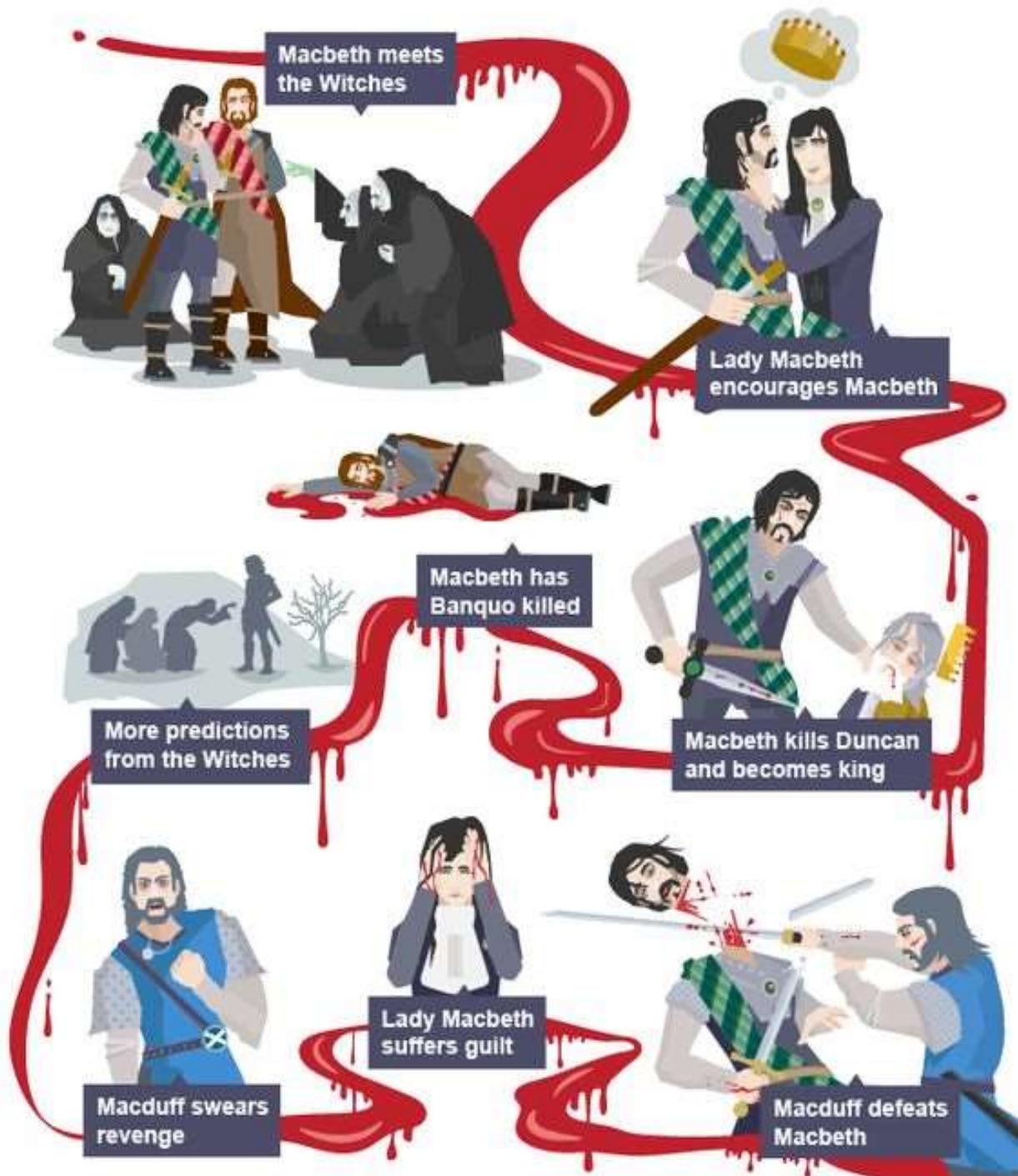
Macbeth Revision Booklet



MACBETH: Act 1, Scene 1



Macbeth: 'A Chain of Events'



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 Norwegians 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.

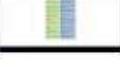


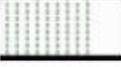
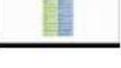
Macbeth
Act 1 Scene 1
Translation

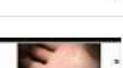
William Shakespeare's 'Macbeth' - Detailed Analysis

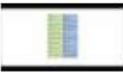
mrbruff • 58 videos • 373,047 views • Last updated on May 20, 2017

▶ Play all ◀ Share + Save

- | | | | |
|---|---|--|-------|
| 1 |  | William Shakespeare's 'Macbeth' Act 1 Scene 1: Translation (1 of 60)
by mrbruff | 3:48 |
| 2 |  | William Shakespeare's 'Macbeth' Act 1 Scene 1 Analysis (2 of 60)
by mrbruff | 8:00 |
| 3 |  | William Shakespeare's 'Macbeth' Act 1 Scene 2 Translation (part 3 of 60)
by mrbruff | 12:01 |
| 4 |  | William Shakespeare's 'Macbeth' Act 1 Scene 2 Analysis (4 of 60)
by mrbruff | 6:24 |
| 5 |  | William Shakespeare's 'Macbeth' Act 1 Scene 3 Translation (part 5 of 60)
by mrbruff | 13:07 |
| 6 |  | William Shakespeare's 'Macbeth': Act 1 Scene 3 Analysis
by mrbruff | 8:37 |
| 7 |  | William Shakespeare's 'Macbeth': Act 1 Scene 4 Translation
by mrbruff | 6:59 |
| 8 |  | William Shakespeare's 'Macbeth': Act 1 Scene 4 Analysis
by mrbruff | 6:32 |

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 by mrbruff	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

44		William Shakespeare's 'Macbeth': Act 5 Scene 3 Translation by mrbruff	5:03
45		William Shakespeare's 'Macbeth': Act 5 Scene 3 Analysis by mrbruff	2:32
46		William Shakespeare's 'Macbeth': Act 5 Scene 4 Translation AND Analysis by mrbruff	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
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



Strengths:

Super ambitious

Weaknesses:

Fool, murderer, or a
combo of the two?

Macbeth

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



Strengths: Woman power trifecta (beauty, brains, bravery)
Weaknesses: Might be able to beat the crap out of you, crazy

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?



snmccp

Strengths:

Brainy, sharp, safe
(soul included)

Weaknesses:

Overambitious, doesn't
snitch (not sharp enough)

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



summary

Strengths: Weaknesses:

Powerful over Macbeth

Too sing-songy to take seriously

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



Strengths: Weaknesses:
Levelheaded, short and sweet with speech Too perfect emotionally, it's creepy

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

2.3	O horror, horror, horror
2.3	Awake, awake! Ring the alarum bell! Murder and treason!"
4.3	O Scotland, Scotland



Duncan

Strengths: Generous, sensitive, good dad
Weaknesses: Too wimpy shrimpy to be a King

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



Strengths: Hipper than dad, saves the kingdom
Weaknesses: Flesh and blood of Duncan

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 Norway 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 <i>at least</i> 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.

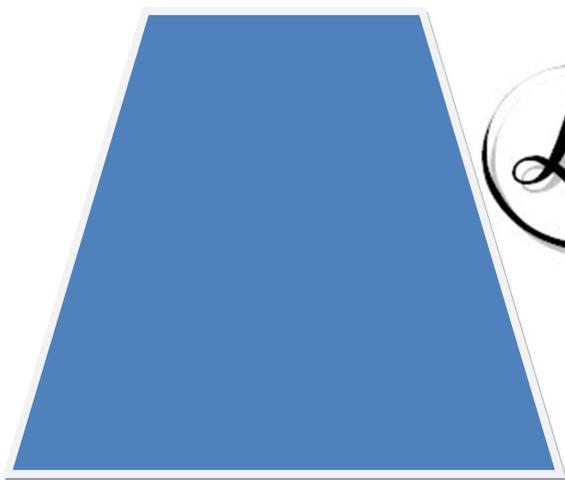
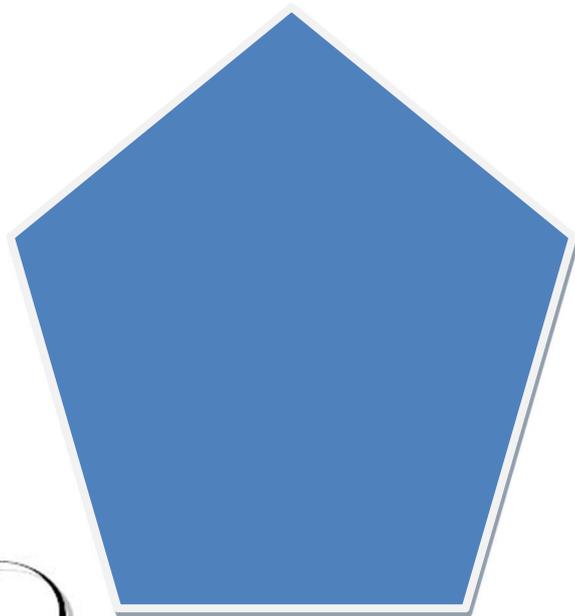
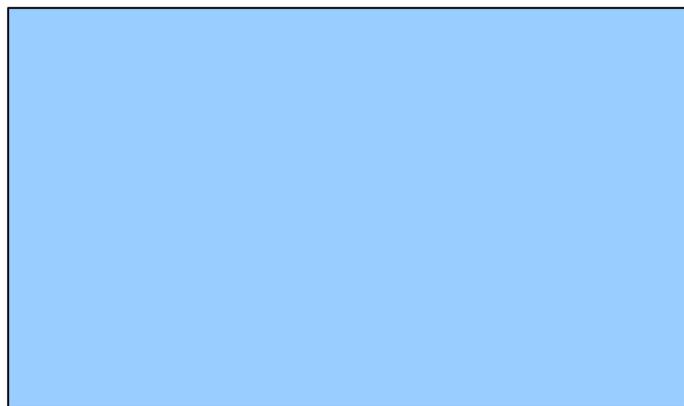
AO1 and AO2 are equally weighted in this question.

Total 15 marks

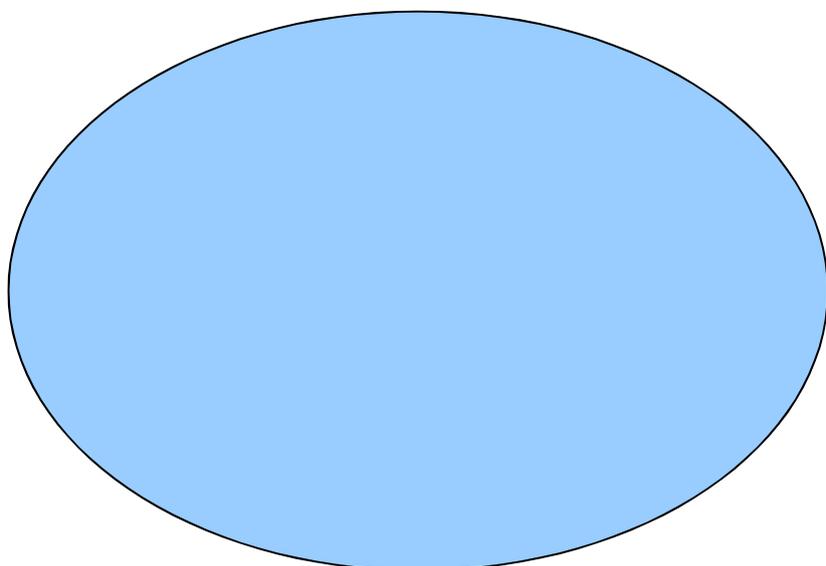
Band	AO1:1a+b, AO1:2	AO2
5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging 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 of credit.

How is the theme of LOYALTY presented in the play?

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

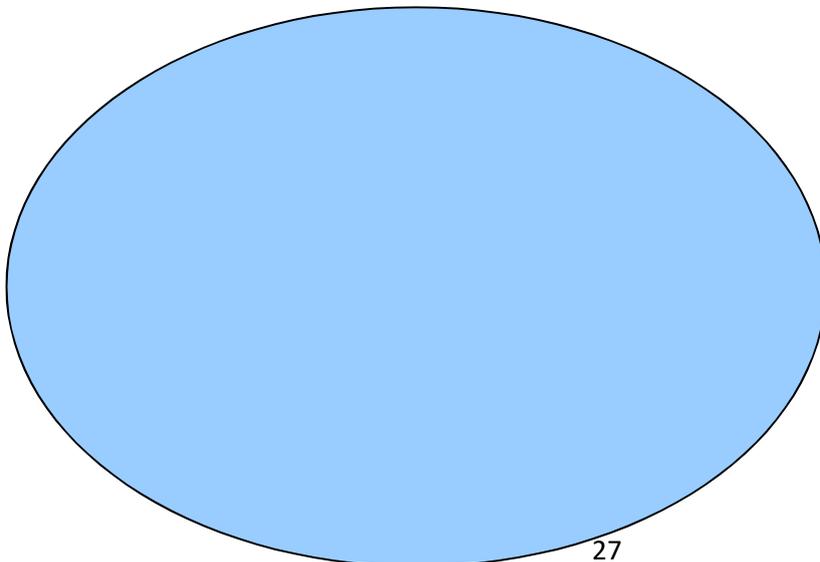
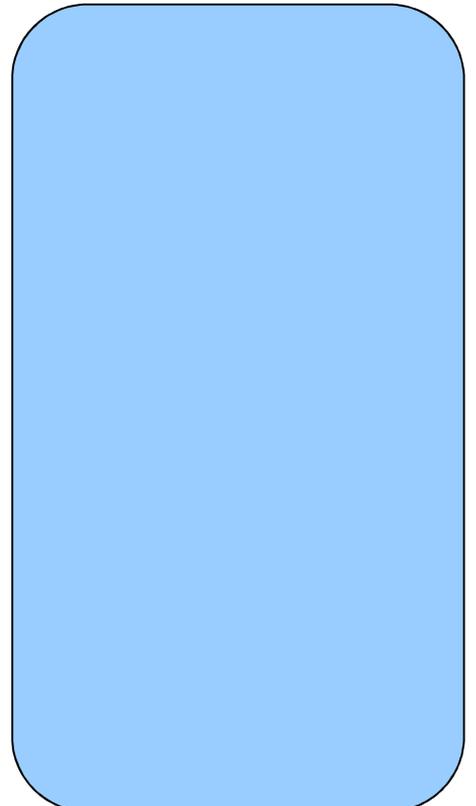
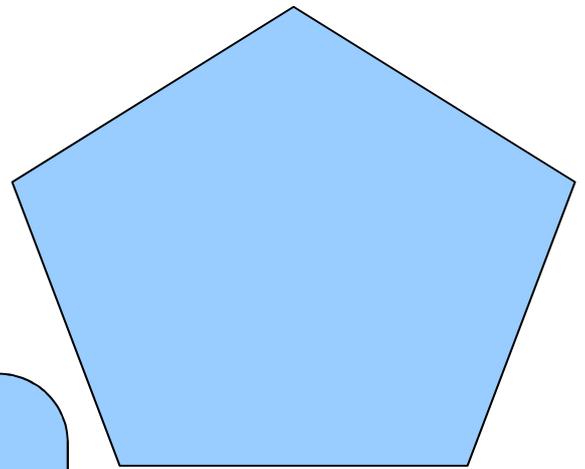


Loyalty



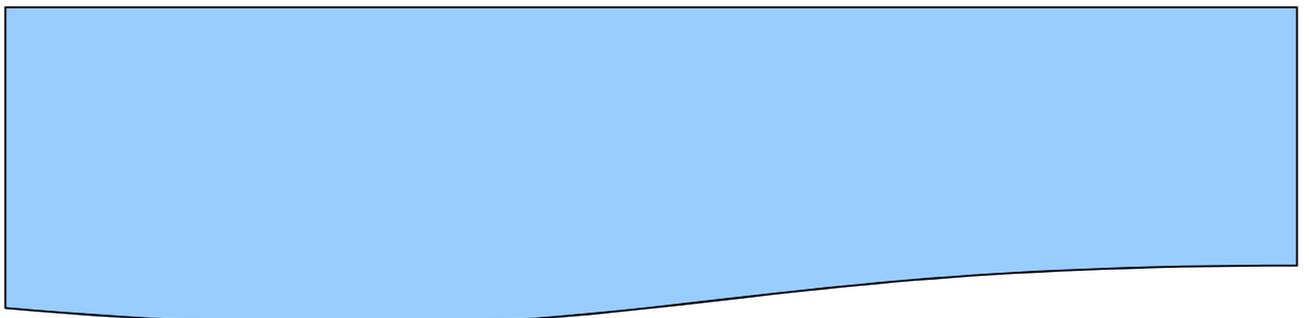
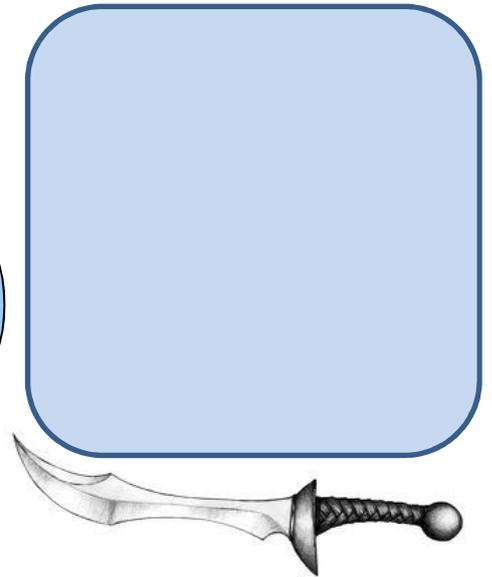
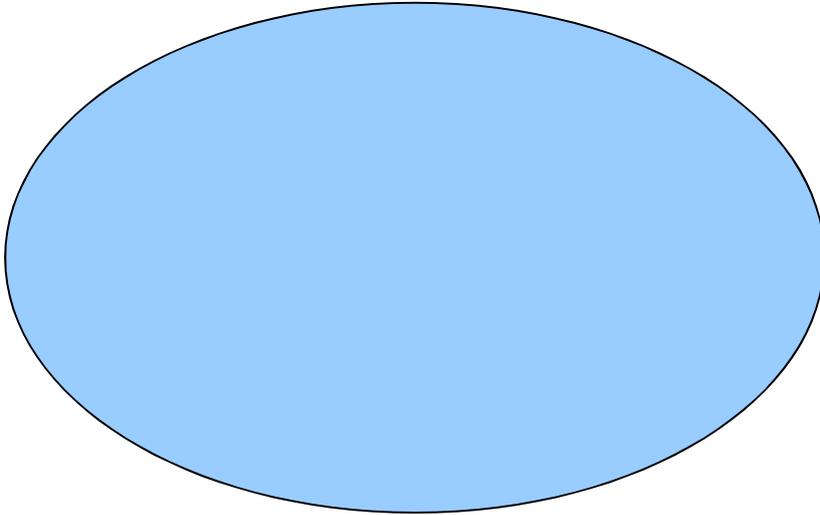
How is the theme of **AMBITION** presented in the play?

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



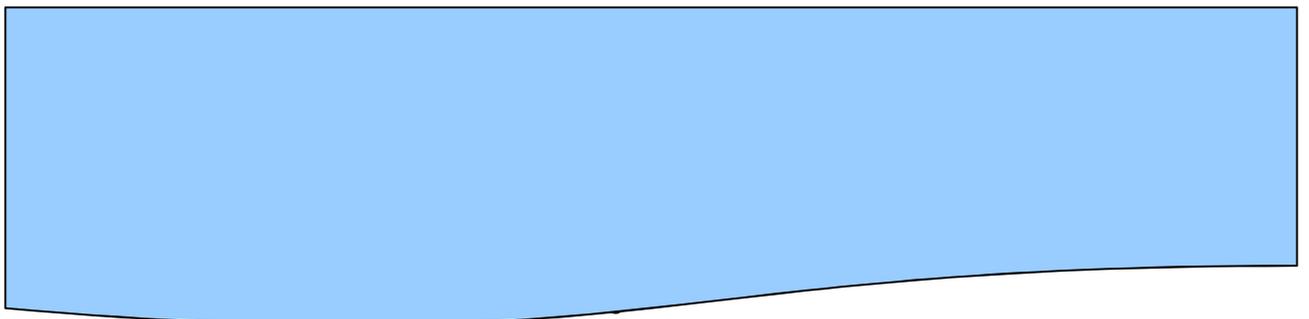
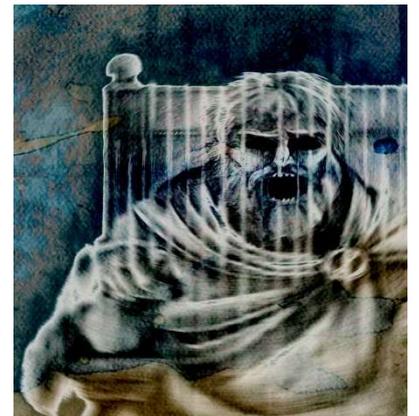
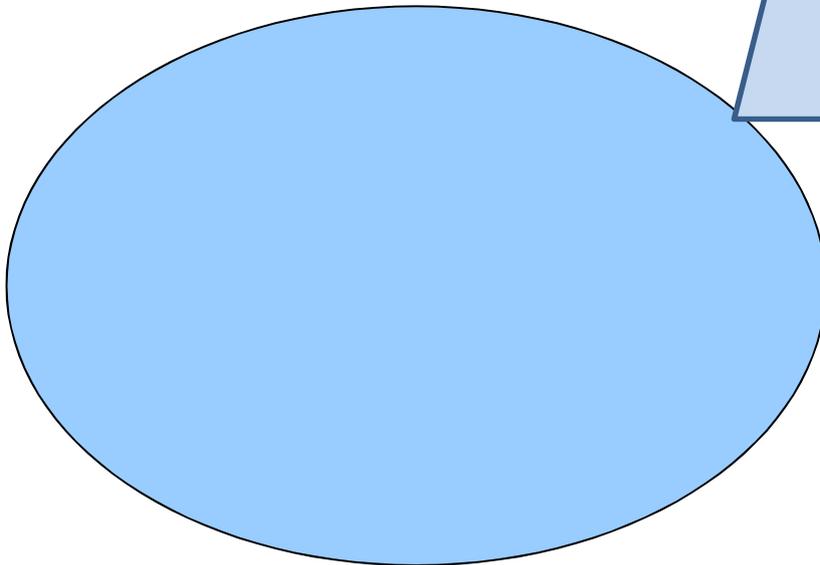
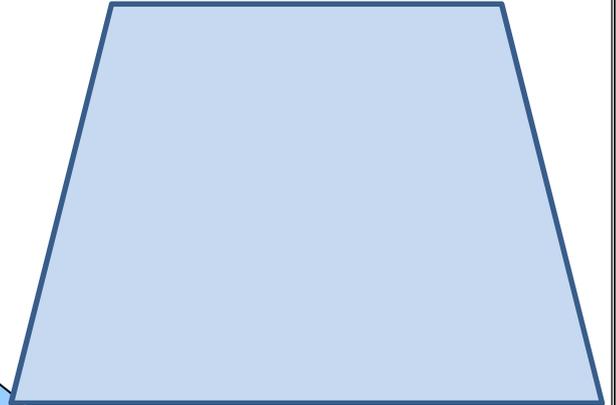
How is the theme of GUILT presented in the play?

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 causes.
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.

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?

