[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjYu5Dghb_RAhWID8AKHfdHC1QQjRwIBw&url=http://macbethliteraryelements.blogspot.com/2015/04/irony-in-macbeth.html&psig=AFQjCNHHY6DhYxENZflvrr2I69uuPx-vFQ&ust=1484394278054519)

**Act Two**

**Learning episode 16**

|  |
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| **Do it now task** |

Recap questions:

1. Explain how Lady Macbeth uses interrogatives to persuade Macbeth to kill the king.

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1. Explain how Lady Macbeth uses insults to persuade Macbeth to kill the king.

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1. Explain how Lady Macbeth uses assurance to persuade Macbeth to kill the king.

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1. Explain how Lady Macbeth uses horrific imagery to persuade Macbeth to kill the king.

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1. What is Macbeth’s fatal flaw or hamartia?

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| **Challenge – Explode a quotation** |

**Challenge task:** explode a quotation

In the space below, explode the quotation you have been given. This means writing down everything you think you can say about this quotation. Think about

* Which words are key
* Which techniques have been used
* The inferences you can make
* The possible effect that this quotation might have on a reader.

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=&url=http://www.clker.com/clipart-explosion-5.html&psig=AOvVaw24stuEvFogN7MV4JtIQhYA&ust=1508749799006923)EXPLODE A QUOTATION

**Fair is foul, and foul is fair:**

**Hover through the fog and filthy air.**

|  |
| --- |
| **New knowledge** |

Act Two begins with Banquo and Fleance talking just within the castle walls.

|  |  |
| --- | --- |
|  | **Act II**  **Scene I. Court of Macbeth’s castle.** |
|  | *Enter BANQUO, and FLEANCE bearing a torch before him.* |
|  |  |
|  | **BANQUO** |
| ***1*** | How goes the night, boy? |
|  |  |
|  | **FLEANCE** |
| ***2*** | The moon is down, I have not heard the clock. |
|  |  |
|  | **BANQUO** |
| ***3*** | And she goes down at twelve. |
|  |  |
|  | **FLEANCE** |
| ***4*** | I take’t tis later, sir. |
|  |  |
|  | **BANQUO** |
| ***5*** | Hold, take my sword. There’s **husbandry** in heaven; |
| ***6*** | Their candles are all out. Take thee that too. |
| ***7*** | A heavy summons lies like lead upon me, |
| ***8*** | And yet I would not sleep: **merciful** powers, |
| ***9*** | Restrain in me the cursed thoughts that nature |
| ***10*** | Give way to in **repose**! |
|  |  |
| **Pen to paper – How does Shakespeare create tension or a sense of foreboding at the start of the scene?** | | | |

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwiow_3IgsvXAhXCzRQKHcHyBggQjRwIBw&url=http://food.ndtv.com/health/watch-out-popping-balloons-could-be-as-high-powered-as-a-shotgun-1654926&psig=AOvVaw0SU99GBTU_fHHKNhnJxDjO&ust=1511194006432335)

Let’s focus in on the use of pathetic fallacy as a way of reflecting the mood and the one of the scene. Copy and complete the chart below, citing the effect that such an atmosphere might have on an audience.

|  |  |  |
| --- | --- | --- |
| **Quotation** | **Analysis** | **Effect on audience** |
| ‘It was the owl that shrieked’ | Owls are commonly linked to night time – creates a dark atmosphere. ‘Shrieked’ is a very violent verb, suggesting images of pain. Could be a metaphor for death of Duncan as it is a strange word to use for an owl. | Loud sudden noises would make an audience jump. But links to death and pain / death a constant reminder to them of the evil things Macbeth is doing. Creates fear. |
| ‘There’s husbandry in heaven; Their candles are all out’ |  |  |
| ‘It is a knell that summons thee to heaven or to hell’ |  |  |
|  |  |  |
|  |  |  |

|  |
| --- |
| **New knowledge** |

Macbeth arrives on the scene.

|  |  |
| --- | --- |
|  |  |
|  | *Enter MACBETH, and a Servant with a torch.* |
|  |  |
| ***11*** | Give me my sword. |
| ***12*** | Who’s there? |
|  |  |
|  | **MACBETH** |
| ***13*** | A friend. |
|  |  |
|  | **BANQUO** |
| ***14*** | What, sir, not yet at rest? The king’s a-bed: |
| ***15*** | He hath been in unusual pleasure, and |
| ***16*** | Sent forth great largess to your offices. |
| ***17*** | This diamond he greets your wife withal, |
| ***18*** | By the name of most kind hostess; and shut up |
| ***19*** | In measureless content. |
|  |  |
|  | **MACBETH** |
| ***20*** | Being unprepared, |
| ***21*** | Our will became the servant to **defect;** |
| ***22*** | Which else should free have wrought. |
|  |  |
|  | **BANQUO** |
| ***23*** | All’s well. |
| ***24*** | I dreamt last night of the three weird sisters: |
| ***25*** | To you they have show’d some truth. |
|  |  |
|  | **MACBETH** |
| ***26*** | I think not of them: |
| ***27*** | Yet, when we can **entreat** an hour to serve, |
| ***28*** | We would spend it in some words upon that business, |
| ***29*** | If you would grant the time. |
|  |  |
|  | **BANQUO** |
| ***30*** | At your kind’st leisure. |
|  |  |
|  | **MACBETH** |
| ***31*** | If you shall **cleave** to my consent, when ‘tis, |
| ***32*** | It shall make honour for you. |
|  |  |
|  | **BANQUO** |
| ***33*** | So I lose none |
| ***34*** | In seeking to **augment** it, but still keep |
| ***35*** | My bosom **franchised** and allegiance clear, |
| ***36*** | I shall be counsell’d. |
|  |  |
|  | **MACBETH** |
| ***37*** | Good **repose** the while! |
|  |  |
|  | **BANQUO** |
| ***38*** | Thanks, sir: the like to you! |
|  |  |
|  | *Exeunt BANQUO and FLEANCE* |
|  |  |
|  | **MACBETH** |
| ***39*** | Go bid thy mistress, when my drink is ready, |
| ***40*** | She strike upon the bell. Get thee to bed. |
|  |  |
|  | *Exit Servant.* |

|  |
| --- |
| **Pen to paper – How does the conversation between Macbeth and Banquo also help to create tension?** |

Macbeth and Banquo come face to face. What they say to each might not in fact represent what they are actually thinking. Read the lines on the next page and then consider what they might really be thinking.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Image result for banquo fassbender | ***Banquo says:***  Who’s there? | ***Macbeth responds with:*** A friend | Image result for macbeth fassbender |  |
|  |  |  |  |  |  |
|  | Image result for banquo fassbender | ***Banquo says:*** He hath been in unusual pleasure, and / Sent forth great largess to your offices. | ***Macbeth responds with:*** Being unprepared, / Our will became the servant to defect; / Which else should free have wrought | Image result for macbeth fassbender |  |
|  |  |  |  |  |  |
|  | Image result for banquo fassbender | ***Banquo says:*** I dreamt last night of the three weird sisters: / To you they have show’d some truth. | ***Macbeth responds with:*** I think not of them. | Image result for macbeth fassbender |  |
|  |  |  |  |  |  |
|  | Image result for macbeth fassbender | ***Macbeth says:*** If you shall cleave to my consent, when ‘tis, / It shall make honour for you. | ***Banquo responds:*** So I lose none / In seeking to augment it, but still keep / My bosom franchised and allegiance clear, / I shall be counsell’d | Image result for banquo fassbender |  |

**Challenge question**: how does Shakespeare’s use of dramatic irony in this scene also help to create tension?

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| **Reflection** |

In what ways do the differences between Macbeth and Banquo here in this section of the scene reinforce the growing disloyalty Macbeth has begun to show towards Duncan?

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

**Learning episode 17**

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| **Do it now task** |

Recap questions:

1. How does Shakespeare create an atmosphere at the start of Act 2?

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1. Why is the moment when Banquo pulls out a sword to ward off an intruder ironic?

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1. Identify two examples of dramatic irony in the dialogue between Macbeth and Banquo.

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1. What evidence is there in the opening to Act 2 that Banquo is a good and loyal soldier?

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| **Challenge** |

In the space below, explode the quotation you have been given. This means writing down everything you think you can say about this quotation. Think about

* Which words are key
* Which techniques have been used
* The inferences you can make
* The possible effect that this quotation might have on a reader.

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=&url=http://www.clker.com/clipart-explosion-5.html&psig=AOvVaw24stuEvFogN7MV4JtIQhYA&ust=1508749799006923)EXPLODE A QUOTATION

**What he has lost noble Macbeth hath won.**

|  |
| --- |
| **New knowledge** |

Macbeth sees a vision of a dagger before him as he moves ever closer to murdering King Duncan.

|  |  |
| --- | --- |
|  | **MACBETH** |
| ***1*** | Is this a dagger which I see before me, |
| ***2*** | The handle toward my hand? Come, let me clutch thee. |
| ***3*** | I have thee not, and yet I see thee still. |
| ***4*** | Art thou not, fatal vision, sensible |
| ***5*** | To feeling as to sight? Or art thou but |
| ***6*** | A dagger of the mind, a false creation, |
| ***7*** | Proceeding from the heat-oppressed brain? |
| ***8*** | I see thee yet, in form as **palpable** |
| ***9*** | As this which now I draw. |
| ***10*** | Thou **marshall’st** me the way that I was going; |
| ***11*** | And such an instrument I was to use. |
| ***12*** | Mine eyes are made the fools o’ the other senses, |
| ***13*** | Or else worth all the rest; I see thee still, |
| ***14*** | And on thy blade and dudgeon gouts of blood, |
| ***15*** | Which was not so before. There’s no such thing: |
| ***16*** | It is the bloody business which informs |
| ***17*** | Thus to mine eyes. Now o’er the one halfworld |
| ***18*** | Nature seems dead, and wicked dreams abuse |
| ***19*** | The curtain’d sleep; witchcraft celebrates |
| ***20*** | Pale Hecate’s offerings, and wither’d murder, |
| ***21*** | Alarum’d by his **sentinel,** the wolf, |
| ***22*** | Whose howl’s his watch, thus with his stealthy pace, |
| ***23*** | With Tarquin’s ravishing strides, towards his design |
| ***24*** | Moves like a ghost. Thou sure and firm-set earth, |
| ***25*** | Hear not my steps, which way they walk, for fear |
| ***26*** | Thy very stones **prate** of my whereabout, |
| ***27*** | And take the present horror from the time, |
| ***28*** | Which now suits with it. Whiles I threat, he lives: |
| ***29*** | Words to the heat of deeds too cold breath gives. |
|  |  |
|  | *A bell rings* |
|  |  |
| ***30*** | I go, and it is done; the bell invites me. |
| ***31*** | Hear it not, Duncan; for it is a **knell** |
| ***32*** | That summons thee to heaven or to hell. |
|  |  |
|  | *Exit.* |

|  |
| --- |
| **Pen to paper – What does Macbeth’s soliloquy reveal about his state of mind in the lead up to the murder of King Duncan?** |

Look at the lines on the next page, taken from Macbeth’s soliloquy. Identify what emotion is being conveyed by each line and what we can infer about Macbeth as a result.

|  |  |  |
| --- | --- | --- |
|  | **Macbeth’s emotion as he says this line** | **Reason for choice.** |
| ***Come, let me clutch thee. / I see thee yet, in form as palpable / As this which now I draw.*** |  |  |
| ***Or art thou but / A dagger of the mind, a false creation, / Proceeding from the heat-oppressed brain?*** |  |  |
| ***I see thee still, / And on thy blade and dudgeon gouts of blood, / Which was not so before.*** |  |  |
| ***Hear it not, Duncan; for it is a knell / That summons thee to heaven or to hell.*** |  |  |
| ***Hear not my steps, which way they walk, for fear / Thy very stones prate of my whereabout*** |  |  |

**Challenge question:** what would an audience member think of Macbeth at this moment in time? Would they agree with Lady Macbeth that Macbeth is too kind to proceed with the murder or would they feel as though he is ready?

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

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| **Pen to paper – What methods has Shakespeare used to also reveal Macbeth’s state of mind and what can we infer as a result?** |

Shakespeare also uses a range of techniques to help convey Macbeth’s thoughts and feelings. Look at the named techniques on the next page and see if you can identify an example of each within the soliloquy. What does the use of this technique reveal about Macbeth’s state of mind also?

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Methods used to convey Macbeth’s thoughts** | | |
|  | **Personification** | **Allusion** | **Rhyming couplets** |
| **Example** |  |  |  |
| **What does this reveal about Macbeth’s state of mind?** |  |  |  |

|  |
| --- |
| **Reflection** |

Look at the image below. Imagine Banquo and Lady Macbeth are observing Macbeth. What would they both be whispering into his ear? 



Challenge from Rob Ward. Read through the following article and then answer the questions that follow it.

**‘Hallucinations’ by Oliver Sacks**

“Why Kermit?” asked a woman who started to have hallucinations of the Sesame Street frog many times a day, several weeks after brain surgery. Kermit meant nothing to her, she said, and his shifting moods – sometimes sad, sometimes happy, occasionally angry – had nothing to do with her own feelings.

Such curious apparitions are the subject of Dr Sacks’ new book, ‘Hallucinations’, A professor of neurology at the New York School of Medicine, Sacks provides what he calls a kind of ‘natural history or anthology of hallucinations’ drawn experience, his own observations and from literature on the subject.

He describes visual hallucinations, auditory hallucinations, olfactory hallucinations and hallucinations produced by illness, fevers, sleep deprivation, drugs, grief, trauma and exhaustion.

On one occasion, Dr. Sacks says, he injected himself with morphine and spent more than 12 hours staring at the sleeve of his dressing gown, which was hanging on a door. The fabric became alive with a ‘miniature but microscopically detailed battle scene,’ complete with silken tents of different colours, ‘gaily caparisoned horses, soldiers on horseback, their armour glinting in the sun, and men with longbows.’ He had just been reading Shakespeare’s Henry V, and he says he realised that he was looking at the Battle of Agincourt, with hundreds, thousands of soldiers preparing to go to war.

While he does not delve into the science of how the brain that can produce such amazing images. Dr Sacks deftly conveys what it feels like to have such hallucinations – and the place these visions can assume in a person’s emotional and spiritual life.

Although modern Western cultures have tended to regard hallucinations as a sign of ‘madness or something dire happening to the brain,’ Dr Sacks observes, other cultures regard them, like dreams, ‘as a special, privileged state of consciousness – one that is actively sought through spiritual practices, meditation, drugs or solitude.’

Many psychical or paranormal experiences Dr Sacks suggests, may in fact be hallucinations stemming from bereavement, isolation, sensory deprivation or ‘drowsy or trancelike states.’ Whatever their cause, he says, hallucinatory experiences ‘generate a world of imaginary beings and abodes – heaven, hell, fairyland.’

In response to physiologically based visions, we create narratives to explain what we’ve seen, and when old-fashioned figures like devils and witches ‘are no longer believed in, new ones – aliens, visitations from a ‘previous life’ – take their place.’

**Key questions:**

1. What explanations does Sacks give for why people hallucinate?
2. Why do you think Macbeth hallucinates? Explain your answer with references to the play.

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**Learning episode 18**

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| **Do it now task** |

Recap questions:

1. What object does Macbeth see him in front of him and in what direction is it pointing?

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1. How does Macbeth react to what he sees? Identify two emotions Macbeth experiences.

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1. Why does ‘Nature seem dead’?

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1. Who is Tarquin and why is this comparison made?

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1. What does Macbeth fear?

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1. What is the signal that Macbeth hears at the end of the scene?

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| **Challenge** |

In the space below, explode the quotation you have been given. This means writing down everything you think you can say about this quotation. Think about

* Which words are key
* Which techniques have been used
* The inferences you can make
* The possible effect that this quotation might have on a reader.

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=&url=http://www.clker.com/clipart-explosion-5.html&psig=AOvVaw24stuEvFogN7MV4JtIQhYA&ust=1508749799006923)EXPLODE A QUOTATION

**So foul and fair a day I have not seen.**

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| **New knowledge** |

Act 2 Scene 2 begins with Lady Macbeth waiting for Macbeth to have finished doing the deed.

|  |  |
| --- | --- |
|  | *Enter LADY MACBETH* |
|  |  |
|  | **LADY MACBETH** |
| ***1*** | That which hath made them drunk hath made me bold; |
| ***2*** | What hath quench’d them hath given me fire. |
| ***3*** | Hark! Peace! |
| ***4*** | It was the owl that shriek’d, the fatal bellman, |
| ***5*** | Which gives the stern’st good-night. He is about it: |
| ***6*** | The doors are open; and the **surfeited** grooms |
| ***7*** | Do mock their charge with snores: I have drugg’d their possets, |
| ***8*** | That death and nature do **contend** about them, |
| ***9*** | Whether they live or die. |
|  |  |
|  | **MACBETH** |
| ***10*** | *(Within)* Who’s there? What, ho! |
|  |  |
|  | **LADY MACBETH** |
| ***11*** | Alack, I am afraid they have awaked, |
| ***12*** | And ‘tis not done. The attempt and not the deed |
| ***13*** | **Confounds** us. Hark! I laid their daggers ready; |
| ***14*** | He could not miss ‘em. Had he not resembled |
| ***15*** | My father as he slept, I had done’t. |
|  |  |

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| **Pen to paper – Is Lady Macbeth as confident as she makes out?** |

As Lady Macbeth waits for Macbeth, she is expresses a range of feelings – not all of which show her confidence in what they are doing. For each emotion below, find a quotation that exemplifies her emotion and explain why.

|  |  |  |
| --- | --- | --- |
|  | **Quotation** | **How does the choice of quotation support the inferred feeling?** |
| Fear |  |  |
| Confidence |  |  |
| Doubt |  |  |
| Annoyance |  |  |

**Challenge:** conduplicatio is a form of repetition where a phrase is repeated within the same line. ‘That which **hath made** them drunk **hath made** me bold; / What **hath** quench’d them **hath** given me fire.’

Why do you think conduplicatio has been used here? What might it suggest about Lady Macbeth’s current state?

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| **New knowledge** |

Macbeth appears to Lady Macbeth after doing the deed and killing the king.

|  |  |
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|  |  |
|  | *Enter MACBETH* |
| ***16*** | My husband! |
|  |  |
|  | **MACBETH** |
| ***17*** | I have done the deed. Didst thou not hear a noise? |
|  |  |
|  | **LADY MACBETH** |
| ***18*** | I heard the owl scream and the crickets cry. |
| ***19*** | Did not you speak? |
|  |  |
|  | **MACBETH** |
| ***20*** | When? |
|  |  |
|  | **LADY MACBETH** |
| ***21*** | Now. |
|  |  |
|  | **MACBETH** |
| ***22*** | As I descended? |
|  |  |
|  | **LADY MACBETH** |
| ***23*** | Ay. |
|  |  |
|  | **MACBETH** |
| ***24*** | Hark! |
| ***25*** | Who lies I’ the second chamber? |
|  |  |
|  | **LADY MACBETH** |
| ***26*** | Donalbain. |
|  |  |
|  | **MACBETH** |
| ***27*** | This is a sorry sight. |
|  |  |

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| **Pen to paper – How do we know that Macbeth and Lady Macbeth are feeling tense immediately after the murder?** |

Look at the extract above. Identify a minimum of one method Shakespeare has used to show the audience that Macbeth and Lady Macbeth are feeling tense immediately after the murder has taken place.

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New knowledge: stichomythia is dialogue in which two characters speak alternate lines of verse.

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| **New knowledge** |

In this section of Act 2 Scene 2, Lady Macbeth and Macbeth react to the murder of King Duncan.

|  |  |
| --- | --- |
|  | *Looking on his hands.* |
|  |  |
|  | **LADY MACBETH** |
| ***28*** | A foolish thought, to say a sorry sight. |
|  |  |
|  | **MACBETH** |
| ***29*** | There’s one did laugh in’s sleep, and one cried ‘Murder!’ |
| ***30*** | That they did wake each other: I stood and heard them: |
| ***31*** | But they did say their prayers, and address’d them |
| ***32*** | Again to sleep. |
|  |  |
|  | **LADY MACBETH** |
| ***33*** | There are two lodged together. |
|  |  |
|  | **MACBETH** |
| ***34*** | One cried ‘God bless us!’ and ‘Amen’ the other; |
| ***35*** | As they had seen me with these hangman’s hands. |
| ***36*** | Listening their fear, I could not say ‘Amen,’ |
| ***37*** | When they did say ‘God bless us!’ |
|  |  |
|  | **LADY MACBETH** |
| ***38*** | Consider it not so deeply. |
|  |  |
|  | **MACBETH** |
| ***39*** | But wherefore could not I pronounce ‘Amen’? |
| ***40*** | I had most need of blessing, and ‘Amen’ |
| ***41*** | Stuck in my throat. |
|  |  |
|  | **LADY MACBETH** |
| ***42*** | These deeds must not be thought |
| ***43*** | After these ways; so, it will make us mad. |
|  |  |
|  | **MACBETH** |
| ***44*** | Methought I heard a voice cry ‘Sleep no more! |
| ***45*** | Macbeth does murder sleep,’ the innocent sleep, |
| ***46*** | Sleep that knits up the ravell’d sleeve of care, |
| ***47*** | The death of each day’s life, sore labour’s bath, |
| ***48*** | Balm of hurt minds, great nature’s second course, |
| ***49*** | Chief nourisher in life’s feast, - |
|  |  |
|  | **LADY MACBETH** |
| ***50*** | What do you mean? |
|  |  |
|  | **MACBETH** |
| ***51*** | Still it cried ‘Sleep no more!’ to all the house; |
| ***52*** | ‘Glamis hath murder’d sleep, and therefore Cawdor |
| ***53*** | Shall sleep no more; Macbeth shall sleep no more.’ |
|  |  |
|  | **LADY MACBETH** |
| ***54*** | Who was it that thus cried? Why, worthy thane |
| ***55*** | You do unbend your noble strength, to think |
| ***56*** | So brainsickly of things. Go get some water, |
| ***57*** | And wash this filthy witness from your hand. |
| ***58*** | Why did you bring these daggers from the place? |
| ***59*** | They must lie there: go carry them; and smear |
| ***60*** | The sleepy grooms with blood. |
|  |  |
|  | **MACBETH** |
| ***61*** | I’ll go no more: |
| ***62*** | I am afraid to think what I have done; |
| ***63*** | Look on’t again I dare not. |
|  |  |
|  | **LADY MACBETH** |
| ***64*** | Infirm of purpose! |
| ***65*** | Give me the daggers: the sleeping and the dead |
| ***66*** | Are but as pictures: ‘tis the eye of childhood |
| ***67*** | That fears a painted devil. If he do bleed, |
| ***68*** | I’ll **gild** the faces of the grooms withal; |
| ***69*** | For it must seem their guilt. |
|  |  |
|  | *Exit. Knocking within.* |
|  |  |
|  | **MACBETH** |
| ***70*** | Whence is that knocking? |
| ***71*** | How is’t with me, when every noise **appals** me? |
| ***72*** | What hands are here? Ha! They pluck out mine eyes. |
| ***73*** | Will all great Neptune’s ocean was this blood |
| ***74*** | Clean from my hand? No, this my hand will rather |
| ***75*** | The **multitudinous** seas is **incarnadine,** |
| ***76*** | Making the green one red. |
|  |  |
|  | *Re-enter LADY MACBETH* |
|  |  |
|  | **LADY MACBETH** |
| ***77*** | My hands are of your colour; but I shame |
| ***78*** | To wear a heart so white. |
|  |  |
|  | *Knocking within* |
|  |  |
| ***79*** | I hear a knocking |
| ***80*** | At the south entry: retire we to our chamber; |
| ***81*** | A little water clears us of this deed: |
| ***82*** | How easy is it, then! Your constancy |
| ***83*** | Hath left you unattended. |
|  |  |
|  | *Knocking within* |
|  |  |
| ***84*** | Hark! More knocking. |
| ***85*** | Get on your nightgown, lest occasion call us, |
| ***86*** | And show us to be watchers. Be not lost |
| ***87*** | So poorly in your thoughts. |
|  |  |
|  | **MACBETH** |
| ***88*** | To know my deed, ‘twere best not know myself. |
|  |  |
|  | *Knocking within* |
|  |  |
| ***89*** | Wake Duncan with thy knocking! I would thou couldst! |
|  |  |
|  | *Exeunt* |

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| **Pen to paper – How does Macbeth immediately react after the death of King Duncan?** |

Macbeth responds in five ways after the murder of King Duncan takes place.

**His first reaction:**

Macbeth immediately responds with *‘This is a sorry sight’.* What can you infer from this and how does it support our viewpoint that Macbeth is a tragic hero?

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**His second reaction:**

Macbeth finds he cannot say *‘amen’.* How does this response link to the Great Chain of Being? What does this help to convey?

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**His third reaction:**

Macbeth refers to sleep. List all of the references to sleep below.

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Sleep is a period of rest and revitalization. It symbolizes a clear conscience, peace and innocence and is vital when it comes to good health and well-being of characters. Without sleep, a person will become very weak and start to go insane.

If Macbeth hath murder’d sleep, what does this suggest?

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**His fourth reaction:**

There is an allusion to Neptune. Who was Neptune and what does this, therefore, imply?

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**His fifth reaction:**

Macbeth says ‘Wake Duncan with thy knocking! I would thou couldst!

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**Challenge:** write a paragraph below summarising Macbeth’s immediate reaction to the murder of King Duncan. Use the following sentence starts to help you

At first Macbeth….

Religion is used….

Sleep imagery is used…

Macbeth’s regret is shown…

A Jacobean audience would…

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| **Pen to paper – How does Lady Macbeth try to take control of the situation?** |

Macbeth is immediately full of remorse and realises the significance of his actions. Lady Macbeth is the opposite because she has become so consumed with the idea of being queen. Identify examples within the extract in which she tries to take control of the situation and, in particular, Macbeth. The first example has been done for you.

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| **Judgement** (What does she say or do?) | **Evidence** (Identify the line from the text that supports your judgement) | **Subject terminology, understanding and significance** (What can we infer? How do we interpret her character? What techniques are key?) |
| She orders Macbeth to get water to wash away the blood. | She tells Macbeth ‘Go get some water and wash this filthy witness from your hand.’ | ***Forceful and imperative language*** – shows Lady Macbeth is in charge of him. Ambitious to be Queen.  ***‘Filthy witness’*** – is ambiguous; has a conscience but also desperate to cover her tracks |
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**Challenge:** how could these words apply to Lady Macbeth? Is she a typical Jacobean woman?

|  |  |  |
| --- | --- | --- |
| Fearful  Afraid  Jumpy  Paranoid  Casual / relaxed  Selfish  Emotionless | Untrusting  Controlling  Strong  Manipulative  Superior  Compassionate  Bossy | Dismissive  Threatening  Demanding  Scared  Frustrated  Equal  Murderer |

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| **Reflection** |

How would a Jacobean audience react to Macbeth and Lady Macbeth? Consider what they have done alongside your contextual understanding of

* The Great Chain of Being
* The act of committing regicide
* What it means to be a tragic hero
* Jacobean women

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Challenge task from Rob Ward

**Opinions on Royalty in 1600s**

The King or Queen in Shakespeare’s time were considered to be a step down from God. It was believed that God spoke to the monarch. The monarch was the leader, protector, father/mother and the route to heaven. Love and obey your monarch and you will go to heaven. Defy or betray your monarch (TREASON) or kill a king (REGICIDE) and you are killing a God, and you’ll surely go to hell.

Punishment for Treason

You would be branded a traitor. In Dante’s Inferno (famous pre Macbeth poem) the lowest circle of Hell was reserved for traitors. If you were caught your executions would see you hanged, drawn and quartered. This consisted of hanging till almost dead, then your insides pulled out and your body cut into four pieces. Unless you were a woman, in which case you’d be burnt at the stake.

|  |  |  |
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| 1st circle | Limbo | The unbaptised and virtuous pagans were kept between heaven and hell. |
| 2nd circle | Lust | Souls are blown about in a violent storm without hope of rest. |
| 3rd circle | Gluttony | Gluttons are forced to lie in vile, freezing slush forever. |
| 4th circle | Avarice and Prodigality | The miserly nad spendthrifts push great weights together, crashing them time and again. |
| 5th circle | Wrath and sullenness | The wrathful fight each on the surface of the river Styx while the sullen gurgle beneath it |
| 6th circle | Heresy | Heretics are trapped in flaming tombs for eternity |
| 7th circle | Violence | The violent against people and property, the suicides and the blasphemers. |
| 8th circle | Fraud | Liars, thieves, flatterers, false prophets, sorcerers and seducers. |
| 9th circle | Treachery / Treason2 | Betrayers of special relationships are frozen in a lake of ice. |

**Key tasks:**

Look up any of the sins / crimes you are unfamiliar with. Add their definitions.

Which crimes have the couple committed? Find evidence to show this? Which circle of hell do they belong in at this point in the story?

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Read the start of Act 2, Scene 3 and answer the questions that follow it.

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| --- | --- |
|  | **Scene III. The same.** |
|  |  |
|  | *Knocking within. Enter a Porter.* |
|  |  |
|  | **Porter** |
| ***1*** | Here’s a knocking indeed! If a |
| ***2*** | man were porter of hell-gate, he should have |
| ***3*** | old turning the key. |
|  |  |
|  | *Knocking within* |
|  |  |
| ***4*** | Knock, |
| ***5*** | knock, knock! Who’s there, I’ the name of |
| ***6*** | Beelzebub? Here’s a farmer, that hanged |
| ***7*** | himself on the expectation of plenty: come in |
| ***8*** | time: have napkins enow about you; here |
| ***9*** | you’ll sweat for’t. |
|  |  |
|  | *Knocking within* |
|  |  |
| ***10*** | Knock, |
| ***11*** | Knock! Who’s there, in the other devil’s |
| ***12*** | name? Faith, here’s an **equivocator,** that could |
| ***13*** | swear in both the scales against either scale; |
| ***14*** | who committed treason enough for God’s sake, |
| ***15*** | yet could not equivocate to heaven: O, come |
| ***16*** | in, equivocator. |
|  |  |
|  | *Knocking within* |
|  |  |
| ***17*** | Knock, |
| ***18*** | knock, knock! Who’s there? Faith, here’s an |
| ***19*** | English tailor come hither, for stealing out of |
| ***20*** | a French hose: come in, tailor; here you may |
| ***21*** | roast your goose. |
|  |  |
|  | *Knocking within* |
|  |  |
| ***22*** | Knock, |
| ***23*** | knock; never at quiet! What are you? But |
| ***24*** | this place is too cold for hell. I’ll devil-porter |
| ***25*** | it no further: I had thought to have let in |
| ***26*** | some of all professions that go for the primrose |
| ***27*** | way to the everlasting bonfire. |
|  |  |
|  | *Knocking within* |
|  |  |
| ***28*** | Anon, anon! I pray you, remember the porter. |

**Key questions:**

1. What is a porter?

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1. In line 2, what type of porter does the porter say he is and why is this significant considering what has just happen?

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1. Why does the porter speak in prose?

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1. Why is there a repeated knocking across the start of this scene?

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1. The porter references a farmer and an equivocator, both of whom have specific religious and historical connotations. A few months before Macbeth was performed at court in front of the Protestant King James I, the infamous Gunpowder plot took place. The conspirators, including Guy Fawkes, were supposed to have been encouraged by a Catholic convert called John Garnett, whose nickname was ‘farmer’. The practice of lying in court about one’s religion by employing confusing or ambiguous language was known as equivocation. This technique was used by Catholics when questioned by the Protestant authorities about their beliefs.

So an equivocator is a person who speaks ambiguously or doesn’t tell the whole truth, which shows up over and over in Macbeth. The witches tell partial truths when they make predictions; Macbeth frequently bends the truth as he deliberates about whether or not it's OK to murder the king; he equivocates when he justifies (to his henchmen) that murdering Banquo is acceptable; and even Banquo has some ambiguous thoughts about the prophecy that he'll father kings.

Having read the information above, explain what an equivocator is using your own words.

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1. Given that the audience knows Duncan has just been killed, why is this part of the scene included? Look at the possible reasons below – which do you think are the most likely?

*Comic relief? The audience needs a space for laughter.*

*Tume to change? The Macbeths need time to change into nightgowns.*

*A link with older plays? In medieval miracle plays a porter at Hell’s mouth admitted sinners to the torments of Hell.*

*Giving a job to the comedian? Shakespeare’s company, the King’s men, always included one major actor who specialised in comic parts.*

*Contemporary jokes? The Porter’s jokes could be about things that were very familiar to audiences in 1606, when the play was first performed: greedy farmers, equivocators, cheating tailors etc*

*A commentary on the themes of the play? Damnation; evil and the supernatural; ambition; lying and deceit; theft; desire and achievement.*

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**Learning episode 19**

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| **Do it now task** |

Recap questions:

1. What does the use of short sentences within the dialogue reveal about how the characters are feeling in the immediate aftermath of the murder?

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1. Summarise how Macbeth reacts to the murder of Duncan with a focus on religious vocabulary, sleep imagery and allusion.

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1. Identify three ways in which Lady Macbeth tries to take control.

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1. How would an audience respond to Macbeth and Lady Macbeth?

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| **Challenge** |

In the space below, explode the quotation you have been given. This means writing down everything you think you can say about this quotation. Think about

* Which words are key
* Which techniques have been used
* The inferences you can make
* The possible effect that this quotation might have on a reader.

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=&url=http://www.clker.com/clipart-explosion-5.html&psig=AOvVaw24stuEvFogN7MV4JtIQhYA&ust=1508749799006923)EXPLODE A QUOTATION

**Stars, hide your fires;**

**Let not light see my black and deep desires.**

|  |
| --- |
| **New knowledge** |

Still on Act 2 Scene 3, and with the arrival of morning comes the arrival of Macduff and Lennox to wake Duncan so they can be on their way.

|  |  |
| --- | --- |
|  | *Opens the gate.* |
|  |  |
|  | *Enter MACDUFF and LENNOX* |
|  |  |
|  | **MACDUFF** |
| ***1*** | Was it so late, friend, ere you went to bed, |
| ***2*** | That you do lie so late? |
|  |  |
|  | **Porter** |
| ***3*** | ‘Faith sir, we were carousing till the |
| ***4*** | second cock: and drink, sir, is a great |
| ***5*** | provoker of three things. |
|  |  |
|  | **MACDUFF** |
| ***6*** | What three things does drink especially provoke? |
|  |  |
|  | **Porter** |
| ***7*** | Marry, sir, nose-painting, sleep, and |
| ***8*** | urine. Lechery, sir, it provokes, and unprovokes; |
| ***9*** | it provokes the desire, but it takes |
| ***10*** | away the performance: therefore, much drink |
| ***11*** | may be said to be an equivocator with lechery: |
| ***12*** | it makes him, and it mars him; it sets |
| ***13*** | him on, and it takes him off; it persuades him, |
| ***14*** | and disheartens him; makes him stand to, and |
| ***15*** | not stand to: in conclusion, equivocates him |
| ***16*** | in a sleep, and, giving him the lie, leaves him. |
|  |  |
|  | **MACDUFF** |
| ***17*** | I believe drink gave thee the lie last night. |
|  |  |
|  | **Porter** |
| ***18*** | That it did, sir, I’ the very throat on |
| ***19*** | me: but I required him for his lie: and, I |
| ***20*** | think, being too strong for him, though he took |
| ***21*** | up my lefs sometime, yet I made a shift to cast |
| ***22*** | him. |
|  |  |
|  | **MACDUFF** |
| ***23*** | Is thy master stirring? |
|  |  |
|  | *Enter MACBETH* |
|  |  |
| ***24*** | Our knocking has awaked him; here he comes. |
|  |  |
|  | **LENNOX** |
| ***25*** | Good morrow, noble sir. |
|  |  |
|  | **MACBETH** |
| ***26*** | Good morrow, both. |
|  |  |
|  | **MACDUFF** |
| ***27*** | Is the king stirring, worthy thane? |
|  |  |
|  | **MACBETH** |
| ***28*** | Not yet. |
|  |  |
|  | **MACDUFF** |
| ***29*** | He did command me to call timely on him: |
| ***30*** | I have almost slipp’d the hour. |
|  |  |
|  | **MACBETH** |
| ***31*** | I’ll bring you to him. |
|  |  |
|  | **MACDUFF** |
| ***32*** | I know this is a joyful trouble to you; |
| ***33*** | But yet ‘tis one. |
|  |  |
|  | **MACBETH** |
| ***34*** | The labour we delight in physics pain. |
| ***35*** | This is the door. |
|  |  |
|  | **MACDUFF** |
| ***36*** | I’ll make so bold to call, |
| ***37*** | For ‘tis my limited service. |
|  |  |
|  | *Exit.* |
|  |  |
|  | **LENNOX** |
| ***38*** | Goes the king hence to-day? |
|  |  |
|  | **MACBETH** |
| ***39*** | He does: he did appoint so. |
|  |  |
|  | **LENNOX** |
| ***40*** | The night has been unruly: where we lay, |
| ***41*** | Our chimneys were blown down; and, as they say, |
| ***42*** | Lamentings heard I’ the air; strange screams of death, |
| ***43*** | And prophesying with accents terrible |
| ***44*** | Of dire combustion and confused events |
| ***45*** | New hatch’d to the woeful time: the obscure bird |
| ***46*** | Clamour’d the livelong night: some say, the earth |
| ***47*** | Was feverous and did shake. |
|  |  |
|  | **MACBETH** |
| ***48*** | ‘Twas a rough night. |
|  |  |
|  | **LENNOX** |
| ***49*** | My young remembrance cannot parallel |
| ***50*** | A fellow to it. |
|  |  |
|  | *Re-enter MACDUFF* |
|  |  |
|  | **MACDUFF** |
| ***51*** | O horror, horror, horror! Tongue nor heart |
| ***52*** | Cannot conceive nor name thee! |
|  |  |
|  | **MACBETH LENNOX** |
| ***53*** | What’s the matter? |
|  |  |
|  | **MACDUFF** |
| ***54*** | Confusion now hath made his masterpiece! |
| ***55*** | Most sacrilegious murder hath broke ope |
| ***56*** | The Lord’s anointed temple, and stole thence |
| ***57*** | The life o’ the building! |
|  |  |
|  | **MACBETH** |
| ***58*** | What is ‘t you say? The life? |
|  |  |
|  | **LENNOX** |
| ***59*** | Mean you his majesty? |
|  |  |
|  | **MACDUFF** |
| ***60*** | Approach the chamber, and destroy your sight |
| ***61*** | With a new Gorgon: do not bid me speak; |
| ***62*** | See, and then speak yourselves. |
|  |  |
|  | *Exeunt MACBETH and LENNOX* |
|  |  |
| ***63*** | Awake, awake! |
| ***64*** | Ring the alarum-bell. Murder and treason! |
| ***65*** | Banquo and Donalbain! Malcolm! Awake! |
| ***66*** | Shake off his downy sleep, death’s counterfeit, |
| ***67*** | And look on death itself! Up, up, and see |
| ***68*** | The great doom’s image! Malcolm! Banquo! |
| ***69*** | As from your graves rise up, and walk like sprites, |
| ***70*** | To countenance this horror! Ring the bell. |
|  |  |
|  | *Bell rings* |
|  |  |

|  |
| --- |
| **Pen to paper – How does Shakespeare build up to the discovery of Duncan and what are the characters’ immediate reactions?** |

Answer the following key questions:

In what way was the night disturbed, according to Lennox and how does this connect to events in the castle overnight?

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What is significant about Macbeth’s response in line 48?

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Epizeuxis is used in the line ‘O horror, horror, horror!’ What is epizeuxis and why do you think it has been used here?

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Why does Macduff refer to the murder as the ‘most sacrilegious murder’?

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| **New knowledge** |

In this section of Act 2 Scene 3, we are going to focus in on how Macbeth and Lady Macbeth react to the news that Duncan is dead.

|  |  |
| --- | --- |
|  | *Enter LADY MACBETH* |
|  |  |
|  | **LADY MACBETH** |
| ***71*** | What’s the business |
| ***72*** | That such a hideous trumpet calls to parley |
| ***73*** | The sleepers of the house? Speak, speak! |
|  |  |
|  | **MACBETH** |
| ***74*** | O gentle lady, |
| ***75*** | ‘Tis not for you to hear what I can speak: |
| ***76*** | The repetition, in a woman’s ear, |
| ***77*** | Would murder as it fell. |
|  |  |
|  | **Enter BANQUO** |
| ***78*** | O Banquo, Banquo, |
| ***79*** | Our royal master’s murder’d! |
|  |  |
|  | **LADY MACBETH** |
| ***80*** | Woe, alas! |
| ***81*** | What, in our house? |
|  |  |
|  | **BANQUO** |
| ***82*** | Too cruel any where. |
| ***83*** | Dear Duff, I prithee, contradict thyself, |
| ***84*** | And say it is not so. |
|  |  |
|  | *Re-enter MACBETH and LENNOX, with ROSS* |
|  |  |
|  | **MACBETH** |
| ***85*** | Had I but died an hour before this chance, |
| ***86*** | I had lived a blessed time; for, from this instant, |
| ***87*** | There’s nothing serious in mortality: |
| ***88*** | All is but toys: renown and grace is dead; |
| ***89*** | The wine of life is drawn, and the mere lees |
| ***90*** | Is left this vault to brag of. |
|  |  |
|  | *Enter MALCOLM and DONALBAIN* |
|  |  |
|  | **DONALBAIN** |
| ***91*** | What is amiss? |
|  |  |
|  | **MACBETH** |
| ***92*** | Your are, and do not know’t: |
| ***93*** | The spring, the head, the fountain of your blood |
| ***94*** | Is stopp’d: the very source of it is stopp’d. |
|  |  |
|  | **MACDUFF** |
| ***95*** | Your royal father’s murder’d. |
|  |  |
|  | **MALCOLM** |
| ***96*** | O, by who? |
|  |  |
|  | **LENNOX** |
| ***97*** | Those of his chamber, as it seem’d, had done ‘t: |
| ***98*** | Their hands and faces were an badged with blood; |
| ***99*** | So were their daggers, which unwiped we found |
| ***100*** | Upon their pillows: |
| ***101*** | They stared, and were distracted; no man’s life |
| ***102*** | Was to be trusted with them. |
|  |  |
|  | **MACBETH** |
| ***103*** | O, yet I do repent me of my fury, |
| ***104*** | That I did kill them. |
|  |  |
|  | **MACDUFF** |
| ***105*** | Wherefore did you so? |
|  |  |
|  | **MACBETH** |
| ***106*** | Who can be wise, amazed, temperate and furious, |
| ***107*** | Loyal and neutral, in a moment? No man: |
| ***108*** | The expedition my violent love |
| ***109*** | Outrun the pauser, readon. Here lay Duncan, |
| ***110*** | His silver skin laced with his golden blood; |
| ***111*** | And his gash’d stabs look’d like a breach in nature |
| ***112*** | For ruin’s wasteful entrance: there, the murderers, |
| ***113*** | Steep’d in the colours of their trade, their daggers |
| ***114*** | Unmannerly **breech’d** with gore: who could refrain, |
| ***115*** | That had a heart to love, and in that heart |
| ***116*** | Courage to make’s love known? |
|  |  |
|  | **LADY MACBETH** |
| ***117*** | Help me hence, ho! |
|  |  |
|  | **MACDUFF** |
| ***118*** | Look to the lady. |
|  |  |
|  | **MALCOLM** |
| ***119*** | *(Aside to DONALBAIN)* Why do we hold our tongues, |
| ***120*** | That most may claim this argument for ours? |
|  |  |
|  | **DONALBAIN** |
| ***121*** | *(Aside to MALCOLM)* What should be spoken here, |
| ***122*** | Where our fate, |
| ***123*** | Hid in an auger-hole, may rush, and seize us? |
| ***124*** | Let’s away; |
| ***125*** | Our tears are not yet brew’d. |
|  |  |
|  | **MALCOLM** |
| ***126*** | *(Aside to DONALBAIN)* Nor our strong sorrow |
| ***127*** | Upon the foot of motion. |
|  |  |
|  | *LADY MACBETH is carried out.* |
|  |  |
| ***128*** | And when we have our naked frailties hid, |
| ***129*** | That suffer in exposure, let us meet, |
| ***130*** | And question this most bloody piece of work, |
| ***131*** | To know it further. Fears and **scruples** shake us: |
| ***132*** | In the great hand of God I stand; and thence |
| ***133*** | Against the undivulged pretence I fight |
| ***134*** | Of treasonous **malice.** |
|  |  |
|  | **MACDUFF** |
| ***135*** | And so do I. |
|  |  |
|  | **ALL** |
| ***136*** | So all. |
|  |  |
|  | **MACBETH** |
| ***137*** | Let’s briefly put on manly readiness, |
| ***138*** | And meet I’ the hall together. |
|  |  |
|  | **ALL** |
| ***139*** | Well contented. |
|  |  |

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| **Pen to paper** |

Let’s now consider how Macbeth and Lady Macbeth behave in this scene when it is discovered Duncan has been murdered.

|  |  |  |  |
| --- | --- | --- | --- |
| How does Macbeth react between lines 85-90? | Image result for macbeth fassbender | Image result for lady macbeth fassbender | How does Lady Macbeth react in line 80? |
| How does Macbeth react between lines 103-116? | |
| What do we learn Macbeth has done between lines 106-116? | | What happens to Lady Macbeth in line 117? Why is the timing of this significant? | |
| How does Macbeth describe Duncan between lines 106-116 and what can we infer from this? | |

**Challenge:** how does Shakespeare reveal Macbeth’s and Lady Macbeth’s guilt without outright declaring it?

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| **New knowledge** |

With the horror of Duncan’s death, his sons – Malcolm and Donalbain decide to take drastic action.

|  |  |
| --- | --- |
|  | *Exeunt all but MALCOLM and DONALBAIN* |
|  |  |
|  | **MALCOLM** |
| ***140*** | What will you do? Let’s not consort with them: |
| ***141*** | To show an unfelt sorrow is an office |
| ***142*** | Which the false man does easy. I’ll to England. |
|  |  |
|  | **DONALBAIN** |
| ***143*** | To Ireland, I; our separated fortune |
| ***144*** | Shall keep us both safer: where we are, |
| ***145*** | There’s daggers in men’s smiles: the near in blood, |
| ***146*** | The nearer bloody. |
|  |  |
|  | **MALCOLM** |
| ***147*** | This murderous shaft that’s shot |
| ***148*** | Hath not yet lighted, and our safest way |
| ***149*** | Is to avoid the aim. Therefore, to horse; |
| ***150*** | And let us not be dainty of leave-taking, |
| ***151*** | But shift away: there’s warrant in that theft |
| ***152*** | Which steals itself, when there’s no mercy left. |
|  |  |
|  | Exeunt |

|  |
| --- |
| **Pen to paper – How do King Duncan’s sons react to his death?** |

Why is it important that Malcolm and Donalbain flee to England and Ireland? How would the King have responded to this?

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| **Reflection** |

Whose reaction do you find the most interesting and why?

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**Iambic pentameter**

An iamb is a metrical foot that consists of an unstressed syllable followed by a stressed syllable (daDUM). It contains five iambs per line, almost like five heartbeats daDUM daDUM daDUM daDUM daDUM.

In Macbeth, the noble characters mostly speak in unrhymed iambic pentameter.

Look at the section from Macbeth in Act 5. Can you identify the five iambs?

Henceforth be earls, the first that ever Scotland

In such an honour named. What’s more to do,

Which would be planted newly with the time,

As calling home our exiled friends abroad

That fled the snares of watchful tyranny;

Producing forth the cruel ministers

Of this dead butcher and his fiend-like queen,

Who, as ‘tis thought, by self and violent hands

Took off her life; this, and what needful else

That calls upon us, by the grace of Grace,

We will perform in measure, time and place:

So thanks to all at once and to each one,

Whom we invite to see us crown’d at Scone.

**Key question:** in this scene, the characters do not speak in iambic pentameter but reverse the sounds so that there is a stressed sound followed by an unstressed sound. Why do you think this might be?

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

Read the scene below and then answer the questions that follow:

|  |  |
| --- | --- |
|  | *Enter ROSS and an old Man* |
|  |  |
|  | **Old Man** |
| ***1*** | Threescore and ten I can remember well: |
| ***2*** | Within the volume of which time I have seen |
| ***3*** | Hours dreadful and things strange; but this sore night |
| ***4*** | Hath trifled former knowings. |
|  |  |
|  | **ROSS** |
| ***5*** | Ah, good father, |
| ***6*** | Thou seest, the heavens, as troubled with man’s act, |
| ***7*** | Threaten his bloody stage: by the clock, ‘tis day, |
| ***8*** | And yet dark night strangles the travelling lamp: |
| ***9*** | Is’t night’s predominance, or the day’s shame, |
| ***10*** | That darkness does the face of earth entomb, |
| ***11*** | When living light should kiss it? |
|  |  |
|  | **Old Man** |
| ***12*** | ‘Tis unnatural, |
| ***13*** | Even like the deed that’s done. On Tuesday last |
| ***14*** | A falcon, towering in her pride of place, |
| ***15*** | Was by a mousing owl hawk’d at and kill’d. |
|  |  |
|  | **ROSS** |
| ***16*** | And Duncan’s horses – a thing most strange and certain |
| ***17*** | Beauteous and swift, the minions of their race, |
| ***18*** | Turn’s wild in nature, broke their stalls, flung out, |
| ***19*** | Contending ‘gainst obedience, as they would make |
| ***20*** | War with mankind. |
|  |  |
|  | **Old Man** |
| ***21*** | ‘Tis said they eat each other. |
|  |  |
|  | **ROSS** |
| ***22*** | They did so, to the amazement of mine eyes |
| ***23*** | That look’d upon’t. Here comes the good Macduff. |
|  |  |
|  | *Enter MACDUFF* |
|  |  |
| ***24*** | How goes the world, sir, now? |
|  |  |
|  | **MACDUFF** |
| ***25*** | Why, see you not? |
|  |  |
|  | **ROSS** |
| ***26*** | Is’t known who did this more than bloody deed? |
|  |  |
|  | **MACDUFF** |
| ***27*** | Those that Macbeth hath slain. |
|  |  |
|  | **ROSS** |
| ***28*** | Alas, the day! |
| ***29*** | What good could they pretend? |
|  |  |
|  | **MACDUFF** |
| ***30*** | They were suborn’d: |
| ***31*** | Malcolm and Donalbain, the king’s two sons, |
| ***32*** | Are stol’n away and fled; which puts upon them |
| ***33*** | Suspicion of the deed. |
|  |  |
|  | **ROSS** |
| ***34*** | ‘Gainst nature still! |
| ***35*** | Thriftless ambition, that wilt ravin up |
| ***36*** | Thine own life’s means! Then ‘tis most like |
| ***37*** | The sovereignty will fall upon Macbeth. |
|  |  |
|  | **MACDUFF** |
| ***38*** | He is already named, and gone to Scone |
| ***39*** | To be invested. |
|  |  |
|  | **ROSS** |
| ***40*** | Where is Duncan’s body? |
|  |  |
|  | **MACDUFF** |
| ***41*** | Carried to Colmekill, |
| ***42*** | The sacred storehouse of his predecessors, |
| ***43*** | And guardian of their bones. |
|  |  |
|  | **ROSS** |
| ***44*** | Will you to Scone? |
|  |  |
|  | **MACDUFF** |
| ***45*** | No, cousin, I’ll to Fife. |
|  |  |
|  | **ROSS** |
| ***46*** | Well, I will thither. |
|  |  |
|  | **MACDUFF** |
| ***47*** | Well, may you see things well done there: adieu! |
| ***48*** | Lest our old robes sit easier than our new! |
|  |  |
|  | **ROSS** |
| ***49*** | Farewell, father. |
|  |  |
|  | **Old Man** |
| ***50*** | God’s benison go with you; and with those |
| ***51*** | That would make good of bad, and friends of foes! |
|  |  |
|  | Exeunt. |

**Key information:**

The old man – for Shakespeare – represents the common man. His age is significant – the biblical life span is 70 years – this character would have represented wisdom and experience for the audience. The ‘wise old man’ is now of course a literary trope but for Shakespeare’s audience he would have represented an unbiased voice. Thus his comments on this event are worthy of our attention.

The old man mentions how a towering falcon (a powerful bird that hunts high up in the air during the day) has been killed by a lowly mousing owl (a bird that flies close to the ground to catch mice at night). This could symbolise how Macbeth, who has committed his crimes at night, has gone against nature by killing Duncan.

Plausible scene because James I feared the assassination, following the foiled Gunpowder plot and therefore the idea that nature would turn against itself would have positively reinforced the horror of killing the king.



**Political corruption – Shakespeare and the Gunpowder plot**

It was November, 1605 and high treason was on the mind of every English subject. A small group of angry Catholics, fed up with ongoing persecution at the hands of the Protestant monarchy, hatched an elaborate plot to blow King James I and his government to smithereens. As luck would have it, a warning letter surfaced at the last minute and James ordered a search of his palace. The most notorious conspirator, guy Fawkes, was discovered in the cellar, match in hand, ready to ignite twenty barrels of gunpowder ‘all at one thunderclap.’

Shakespeare obviously knew about this plot. These traitors of the realm had some deep connections to Shakespeare and his family; Shakespeare’s father, John was known to be a secret Catholic and was friends with William Catesby, the father of the head conspirator, Robert Catesby. Moreover, the Mermaid Tavern in London, owned by one of Shakespeare’s closest friends, was a preferred meeting spot of the traitors as they schemed to obliterate the Protestants once and for all.

Shakespeare felt that he might be under suspicion; he knew some of the people involved, was known to drink where they drank, and his father was a closet Catholicwho was close to the conspirators.

While the captured traitors suffered the ultimate punishment of being disembowelled and beheaded in front of the cheering masses. Shakespeare would likely have been only a few miles away, holed up in his estate in Stratford, piecing together tales about different Scottish kings from old history books. Change after change was made until the play became a perfect propaganda maching that seemed to clear Shakespeare of any suspicion.

James’ favourite part of Shakespeare’s new take on history would be the near mythological qualities given to the character created in his image – Macbeth’s victim, King Duncan. While the real Duncan was a war-loving brute, Shakespeare’s Duncan is a thoughtful, infallible divinely appointed rule with ‘silver skin’ and ‘golden blood. Killing old Duncan is a calamity of such epic proportion that it sends the kingdom into total chaos and bloodshed.

A master of details, Shakespeare wove direct references to the Gunpowder plot right into Macbeth. To commemorate the discovery of the heinous scheme, King James had a medal created picturing a snake hiding amongst flowers. Unsurprisingly, we find a reference to the medal right in the play when Lady Macbeth tells her husband to look like the innocent flower, but be the serpent under it.

**Key question:**

How is the gunpowder plot similar to the plot of Macbeth?

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

**Formative assessment**

**SECTION A – Shakespeare**

**You should spend about 45 minutes on this section.**

**Macbeth – from Act 2 Scene 2, lines 48-69**

*In this extract, Macbeth and Lady Macbeth have a conversation, after Macbeth has murdered Duncan*

**MACBETH**

I’ll go no more:

I am afraid to think what I have done;

Look on’t again I dare not.

**LADY MACBETH**

Infirm of purpose!

Give me the daggers! The sleeping and the dead

Are but as pictures: ‘tis the eye of childhood

That fears a painted devil. If he do bleed,

I’ll gild the faces of the grooms withal,

For it must seem their guilt.

*Exit*

*A knocking is head.*

**MACBETH**

Whence is that knocking? –

How is’t with me, when every noise appals me?

What hands are here? Ha! They pluck out mine eyes!

Will all great Neptune’s ocean wash this blood

Clean from my hand? No – this my hand will rather

The multitudinous seas incarnadine,

Making the green one red.

*Re-enter LADY MACBETH*

**LADY MACBETH**

My hands are of your colour – but I shame

To wear a heart so white! (Knocking heard again)

I hear a knocking

At the south entry. Retire we to our chamber.

A little water clears us of this deed:

How easy it is then! Your constancy

Hath left you unattended. (Knocking again) Hark! –

More knocking.

Get on your nightgown, lest occasion call us,

And show us to be watchers. – Be not lost

So poorly in your thoughts!

How does Shakespeare present conflict in the pay. Write about:

* how Shakespeare presents the character of Lady Macbeth as being in control in this extract.
* How Shakespeare presents conflict elsewhere in the play.