[](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 Three**

**Learning episode 20**

|  |
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| **Do it now** |

Recap questions:

1. What is the role of the porter in the play?

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1. Before the king is discovered, Lennox talks about the night. What does he say?

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1. How does Macduff respond when he discovers Duncan?

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1. Summarise how Macbeth and Lady Macbeth respond when Duncan’s body is discovered?

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1. How did Malcolm and Donalbain respond?

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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

* Your understanding of this quotation – where does it fit within the play
* Which words are key
* Which techniques have been used
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* 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

**Lady Macbeth** *(after reading the letter)*

…yet I do fear thy nature;

It is too full o’ the milk of human kindness

To catch the nearest way

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

At the start of Act Three, Macbeth and Banquo come face to face.

|  |  |
| --- | --- |
|  | *Sennet sounded. Enter MACBETH, as king, LADY MACBETH, as queen, LENNOX, ROSS, Lords, Ladies, and Attendants* |
|  |  |
|  | **MACBETH** |
| ***1*** | Here’s our chief guest. |
|  |  |
|  | **LADY MACBETH** |
| ***2*** | If he had been forgotten, |
| ***3*** | It had been as a gap in our great feast, |
| ***4*** | And all-thing unbecoming. |
|  |  |
|  | **MACBETH** |
| ***5*** | To-night we hold a solemn supper sir, |
| ***6*** | And I’ll request your presence. |
|  |  |
|  | **BANQUO** |
| ***7*** | Let your highness |
| ***8*** | Command upon me; to the which my duties |
| ***9*** | Are with a most indissoluble tie |
| ***10*** | For ever knit. |
|  |  |
|  | **MACBETH** |
| ***11*** | Ride you this afternoon? |
|  |  |
|  | **BANQUO** |
| ***12*** | Ay, my good lord. |
|  |  |
|  | **MACBETH** |
| ***13*** | We should have else desired your good advice, |
| ***14*** | Which still hath been both grave and prosperous, |
| ***15*** | In this day’s council; but we’ll take to-morrow. |
| ***16*** | Is’t far you ride? |
|  |  |
|  | **BANQUO** |
| ***17*** | As far, my lord, as will fill up the time |
| ***18*** | Twixt this and supper: go not my horse the better, |
| ***19*** | I must become a borrower of the night |
| ***20*** | For a dark hour or twain. |
|  |  |
|  | **MACBETH** |
| ***21*** | Fail not our feast. |
|  |  |
|  | **BANQUO** |
| ***22*** | My lord, I will not. |
|  |  |
|  | **MACBETH** |
| ***23*** | We hear, our bloody cousins are bestow’d |
| ***24*** | In England and in Ireland, not confessing |
| ***25*** | Their cruel parricide, filling their hearers |
| ***26*** | With strange invention: but of that to-morrow, |
| ***27*** | When therewithal we shall have cause of state |
| ***28*** | Craving us jointly. Hie you to horse: adieu, |
| ***29*** | Till you return at night. Goes Fleance with you? |
|  |  |
|  | **BANQUO** |
| ***30*** | Ay, my good lord: our time does call upon ‘s. |
|  |  |
|  | **MACBETH** |
| ***31*** | I wish your horses swift and sure of foot; |
| ***32*** | And so I do commend you to their backs. Farewell. |
|  |  |
|  | *Exit BANQUO* |
|  |  |
| ***33*** | Let every man be master of his time |
| ***34*** | Till seven at night: to make society |
| ***35*** | The sweeter welcome, we will keep ourself |
| ***36*** | Till supper-time alone: while then, God be with you! |
|  |  |
|  | *Exeunt all but MACBETH, and an attendant*. |
|  |  |
| ***37*** | Sirrah, a word with you: attend those men |
| ***38*** | Our pleasure? |
|  |  |
|  | **ATTENDANT** |
| ***39*** | They are, my lord, without the palace gate. |
|  |  |
|  | **MACBETH** |
| ***40*** | Bring them back before us. |
|  |  |
|  | Exit Attendant |

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| **Pen to paper:** |

In this short extract from Act 3 Scene 1, Macbeth tries to establish where Banquo will be that afternoon as he begins to plot his murder. Macbeth uses a range of methods to find out key information from Banquo. For each method, identify a relevant quotation and summarise what we can infer about Macbeth’s thoughts as a result.

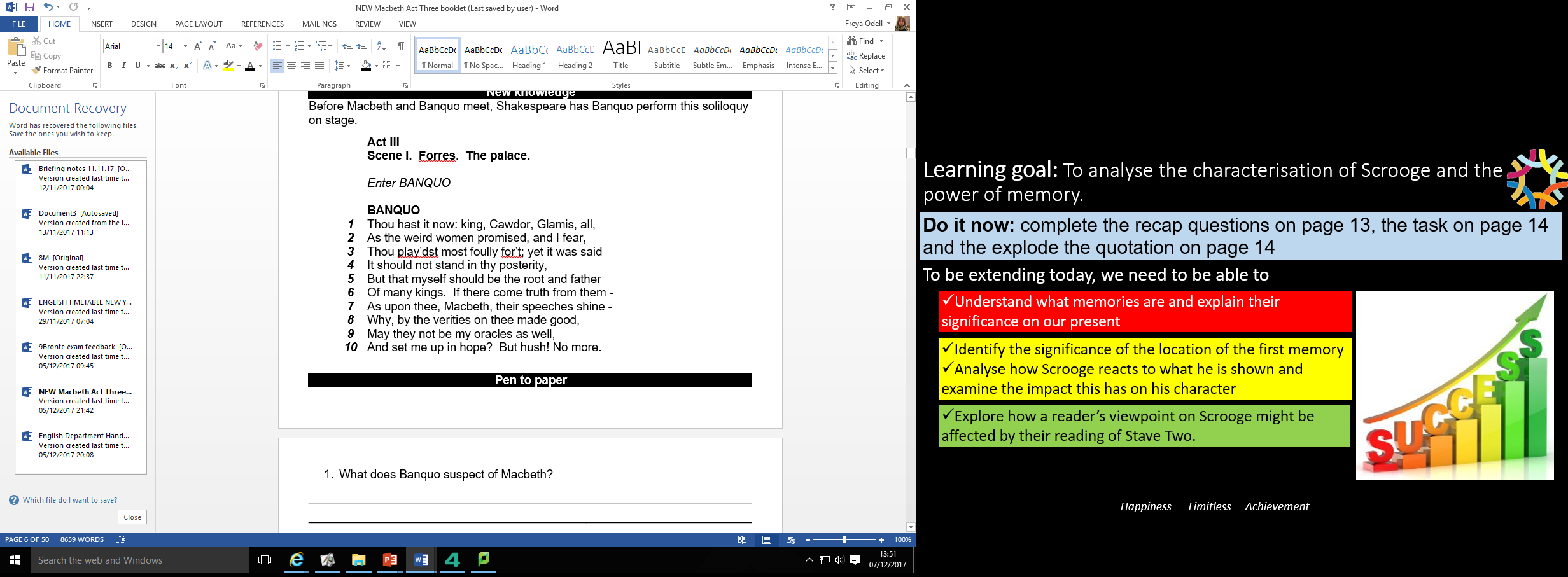
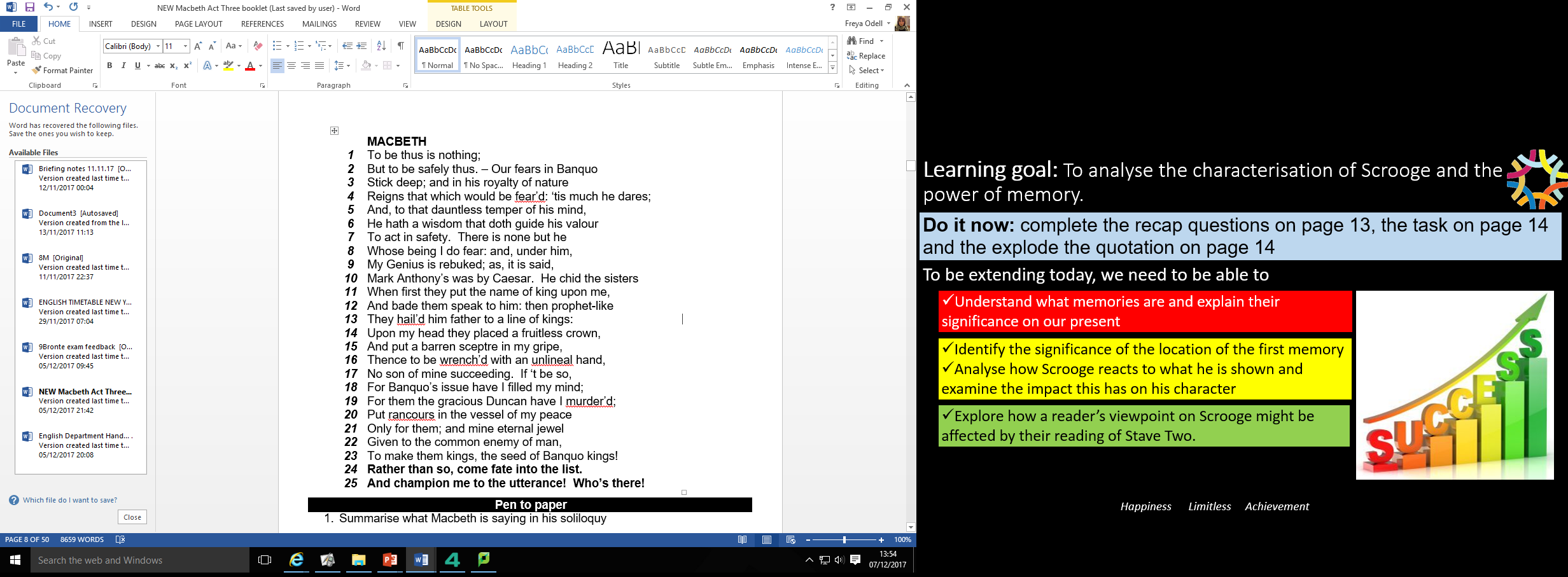
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| --- | --- | --- |
| **Judgment** | **Evidence** | **Understanding – inference and interpretation (Challenge: identify a key technique)** |
| Macbeth flatters Banquo. |  |  |
| Macbeth shows Banquo he relies upon him. |  |  |
| Macbeth attempts to suss Banquo out. |  |  |

**Challenge question:** what does Macbeth’s behaviour here reveal about his diminishing character?

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| **New knowledge** |

Prior to the meeting between Macbeth and Banquo, Banquo articulates his concerns about Macbeth. After the meeting between Banquo and Macbeth, Macbeth articulates his concerns about Banquo.



|  |
| --- |
| **Pen to paper** |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Banquo** | | | **Macbeth** | | |
| **Judgement** | **Evidence** | **Understanding (inference and interpretation)** | **Judgement** | **Evidence** | **Understanding (inference and interpretation)** |
|  | Thou hast it now: king, Cawdor, Glamis, all, / As the weird women promised. |  | Macbeth does not feel safe because of Banquo. |  |  |
| Banquo is moral |  |  |  | ‘and in his royalty of nature / reigns that which would be fear’d.’ |  |
|  |  | The verb’ fear’ suggests Banquo is scared Macbeth has acted in an immoral way. The adverb ‘foul’ly’ implies Banquo thinks Macbeth has been deceptive. |  |  | The noun ‘wisdom’ suggests Banquo is astute. The noun ‘valour’ implies that Banquo is courageous and the verb phrase ‘to act in safety’ conveys that Banquo is careful. |
| Banquo is reflective upon what the witches told him. |  |  |  | ‘Mark Anthony’s was by Caesar’ |  |
| Banquo is ambitious. |  |  | Macbeth does not want to have risked everything just to pass the crown on to Banquo. |  |  |

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| **Reflection** |

To what extent are Macbeth and Banquo similar when thinking about their behaviour in this scene? To what extent are they different?

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**Paranoia**

Everybody experiences suspicious or irrational thoughts from time to time. These fears are described as paranoid when they are exaggerated and there is no evidence that they are true.

There are three key features of paranoid thoughts. If you have paranoia, you may:

* Fear that something bad will happen
* Think that other people or external causes are responsible
* Have beliefs that are exaggerated or unfounded.

Is Macbeth paranoid?

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

**Learning episode 21**

|  |
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| **Do it now** |

Recap questions:

1. How does Macbeth approach Banquo in order to get the information from him he needs?

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1. How does Banquo attempt to show Macbeth that he is loyal to him?

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

1. What does Banquo fear about Macbeth?

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

1. How do we know Banquo is ambitious like Macbeth?

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1. Why does Macbeth fear Banquo?

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1. Why does Macbeth not want Banquo to be father of kings?

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

|  |
| --- |
| **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

* Your understanding of this quotation – where does it fit within the play
* 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

**Macbeth:** We will proceed no further in this business

*(Then after persuasion from Lady Macbeth)*

False face must hide what the false heart doth know

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

In this part of the scene, Macbeth approaches the murderers to convince them to murder Banquo. Notice how Macbeth moves into prose in this scene. This is because he is speaking to people of lower social status.

|  |  |
| --- | --- |
|  | **MACBETH** |
| ***1*** | Was it not yesterday we spoke together? |
|  |  |
|  | **First Murderer** |
| ***2*** | It was, so please your highness. |
|  |  |
|  | **MACBETH** |
| ***3*** | Well then, now |
| ***4*** | Have you consider’d of my speeches? Know |
| ***5*** | That it was he in the times past which held you |
| ***6*** | So under fortune, which you thought had been |
| ***7*** | Our innocent self: this I made good to you |
| ***8*** | In our last conference, pass’d in probation with you, |
| ***9*** | How you were borne in hand, how cross’d, the instruments, |
| ***10*** | Who wrought with them, and all things else that might |
| ***11*** | To half a soul and to a notion crazed |
| ***12*** | Say ‘Thus did Banquo.’ |
|  |  |
|  | **First Murderer** |
| ***13*** | You made it known to us. |
|  |  |
|  | **MACBETH** |
| ***14*** | I did so, and went further, which is now |
| ***15*** | Our point of second meeting. Do you find |
| ***16*** | Your patience so predominant in your nature |
| ***17*** | That you can let this go? Are you so gospell’d |
| ***18*** | To pray for this good man and for his issue, |
| ***19*** | Whose heavy hand hath bow’d you to the grave |
| ***20*** | And beggar’d yours for ever? |
|  |  |
|  | **First Murderer** |
| ***21*** | We are men, my liege. |
|  |  |
|  | **MACBETH** |
| ***22*** | Ay, in the catalogue ye go for men; |
| ***23*** | As hounds and greyhounds, mongrels, spaniels, curs, |
| ***24*** | Sloughs, water-rugs and demi-wolves, are clept |
| ***25*** | All by the name of dogs: the valued file |
| ***26*** | Distinguishes the swift, the slow, the subtle, |
| ***27*** | The housekeeper, the hunter, every one |
| ***28*** | According to the gift which bounteous nature |
| ***29*** | Hath in him closed; whereby he does receive |
| ***30*** | Particular addition, from the bill |
| ***31*** | That writes them all alike: and so of men. |
| ***32*** | Now, if you have a station in the file, |
| ***33*** | Not I’ the worst rank of manhood, say ‘t; |
| ***34*** | And I will put that business in your bosoms, |
| ***35*** | Whose execution takes your enemy off, |
| ***36*** | Grapples you to the heart and love of us, |
| ***37*** | Who wear our health but sickly in his life, |
| ***38*** | Which in his death were perfect. |
|  |  |
|  | **Second Murderer** |
| ***39*** | I am one, my liege, |
| ***40*** | Whom the vile blows and buffets of the world |
| ***41*** | Have so incensed that I am reckless what |
| ***42*** | I do to spite the world. |
|  |  |
|  | **First Murderer** |
| ***43*** | And I another |
| ***44*** | So weary with disasters, tugg’d with fortune, |
| ***45*** | That I would set my lie on any chance, |
| ***46*** | To mend it, or be rid on’t. |
|  |  |
|  | **MACBETH** |
| ***47*** | Both of you |
| ***48*** | Know Banquo was your enemy. |
|  |  |
|  | **Both Murderers** |
| ***49*** | True, my lord. |
|  |  |
|  | **MACBETH** |
| ***50*** | So is he mine; and in such bloody distance, |
| ***51*** | That every minute of his being thrusts |
| ***52*** | Against my near’st of life: and though I could |
| ***53*** | With barefaced power sweep him from my sight |
| ***54*** | And bid my will avouch it, yet I must not, |
| ***55*** | For certain friends that are both his and mine, |
| ***56*** | Whose loves I may not drop, but wail his fall |
| ***57*** | Who I myself struck down; and thence it is, |
| ***58*** | That I to your assistance do make love, |
| ***59*** | Masking the business from the common eye |
| ***60*** | For sundry weight reasons. |
|  |  |
|  | **Second Murderer** |
| ***61*** | We shall, my lord, |
| ***62*** | Perform what you command us. |
|  |  |
|  | **First Murderer** |
| ***63*** | Though our lives - |
|  |  |
|  | **MACBETH** |
| ***64*** | Your spirits shine through you. Within this hour at most |
| ***65*** | I will advise you where to plant yourselves; |
| ***66*** | Acquaint you with the perfect spy o’ the time, |
| ***67*** | The moment on’t; for’t must be done to-night, |
| ***68*** | And something from the palace; always thought |
| ***69*** | That I require a clearness: and with him - |
| ***70*** | To leave no rubs nor botches in the work - |
| ***71*** | Fleance his son, that keeps him company, |
| ***72*** | Whose absence is no less material to me |
| ***73*** | Than is his father’s, must embrace the fate |
| ***74*** | Of that dark hour. Resolve yourselves apart: |
| ***75*** | I’ll come to you anon. |
|  |  |
|  | **Both Murderers** |
| ***76*** | We are resolved, my lord. |
|  |  |
|  | **MACBETH** |
| ***77*** | I’ll call upon you straight: abide within. |
|  |  |
|  | *Exeunt Murderers* |
|  |  |
| ***78*** | It is concluded. Banquo, thy soul’s flight, |
| ***79*** | If it find heaven, must find it out to-night. |
|  |  |
|  | Exit |

|  |
| --- |
| **Pen to paper: What methods does Macbeth use to persuade the murderers to kill Banquo? What does this reveal about his character?** |

Macbeth becomes very persuasive in this scene and uses a range of methods to convince the murderers to carry out the deed. Look at the extracts below and identify what method Macbeth has used to persuade the murderers.

|  |  |  |
| --- | --- | --- |
| ‘Know / That it was he, in the times past, which held you / So under fortune.’ | Do you find / Your patience so predominant in your nature / That you can let this go? | ‘The valued file / Distinguishes the swift, the slow, the subtle, / The housekeeper, the hunter, every one / According to the gift which bounteous nature / Hath him closed, whereby he does receive / Particular addition, from the bill / That writes them all alike. And so of men. / Now if you have a station in the file, / Not I’th’ worst rank of manhood, say ‘t. |
| **Method:** | **Method:** | **Method:** |
| And though I could / With barefaced power sweep him from my sight / And bid my will avouch it, yet I must not, / For certain friends that are both his and mine, / Whose loves I may not drop, but wail his fall. | ‘Your spirits shine through you.’ | Both of you / Know Banquo was your enemy. |
| **Method:** | **Method:** | **Method:** |

Challenge question: which method do you think helps persuade the murderers the most? Explain why.

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

|  |
| --- |
| **Reflection: how does Shakespeare show that Macbeth is growing into role as a cunning villain?** |

Several aspects of this scene help shape Macbeth as a cunning villain – a stock figure in Jacobean drama:

* His manipulation of the prophecies – Macbeth believes the prophecies must come true, and on the other hand, he seeks to prevent them happening. This makes him manipulative.
* Macbeth’s use of others to do his dirty work presents him as politically powerful but morally weak. No longer does he meet his enemy ‘front to front’. Now he must commit murder with the seeming protection of distance.
* Macbeth’s decision to kill Fleance – a young innocent child – shows the depth of his moral depravity and evil.

To what extent do you agree that Macbeth is growing into a cunning villain?

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

**Learning episode 22**

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| **Do it now** |

Recap questions:

1. How does Macbeth convince the murderers to murder Banquo?

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

1. Who is the most evil in Macbeth: Macbeth, Lady Macbeth or the witches?

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

|  |
| --- |
| **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

* Your understanding of this quotation – where does it fit within the play
* 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

Is this a dagger which I see before me,

The handle toward my hand? Come, let me clutch thee.

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

Ahead of the banquet, Lady Macbeth and Macbeth meet within the palace walls (Act Three, Scene Two)

|  |  |
| --- | --- |
|  | **Scene II. The palace.** |
|  | *Enter LADY MACBETH and a Servant* |
|  |  |
|  | **LADY MACBETH** |
| ***1*** | Is Banquo gone from court? |
|  |  |
|  | **Servant** |
| ***2*** | Ay, madam, but returns again to-night. |
|  |  |
|  | **LADY MACBETH** |
| ***3*** | Say to the king, I would attend his leisure |
| ***4*** | For a few words. |
|  |  |
|  | **Servant** |
| ***5*** | Madam, I will. |
|  |  |
|  | *Exit* |
|  |  |
|  | **LADY MACBETH** |
| ***6*** | Nought’s had, all’s spent, |
| ***7*** | Where our desire is got without content: |
| ***8*** | ‘Tis safer to be that which we destroy |
| ***9*** | Than by destruction dwell in doubtful joy. |
|  |  |
|  | *Enter MACBETH* |
|  |  |
| ***10*** | How now, my lord! Why do you keep alone, |
| ***11*** | Of sorriest fancies your companions making, |
| ***12*** | Using those thoughts which should indeed have died |
| ***13*** | With them they think on? Things without all remedy |
| ***14*** | Should be without regard: what’s done is done. |
|  |  |
|  | **MACBETH** |
| ***15*** | We have scotch’d the snake, not kill’d it: |
| ***16*** | She’ll close and be herself, whilst our poor malice |
| ***17*** | Remains in danger of her former tooth. |
| ***18*** | But let the frame of things disjoint, both the worlds suffer, |
| ***19*** | Ere we will eat our meal in fear and sleep |
| ***20*** | In the affliction of these terrible dreams |
| ***21*** | That shake us nightly: better be with the dead, |
| ***22*** | Whom we, to gain our peace, have sent to peace, |
| ***23*** | Than on the torture of the mind to lie |
| ***24*** | In restless ecstasy. Duncan is in his grave; |
| ***25*** | After life’s fitful fever he sleeps well; |
| ***26*** | Treason has done his worst: nor steel, nor poison, |
| ***27*** | Malice domestic, foreign levy, nothing, |
| ***28*** | Can touch him further. |
|  |  |
|  | **LADY MACBETH** |
| ***29*** | Come on; |
| ***30*** | Gentle my lord, sleek o’er your rugged looks; |
| ***31*** | Be bright and jovial among your guests to-night. |
|  |  |
|  | **MACBETH** |
| ***32*** | So shall I, love; and so, I pray, be you: |
| ***33*** | Let your remembrance apply to Banquo; |
| ***34*** | Present him eminence, both with eye and tongue: |
| ***35*** | Unsafe the while, that we |
| ***36*** | Must lave our honours in these flattering streams, |
| ***37*** | And make our faces vizards to our hearts, |
| ***38*** | Disguising what they are. |
|  |  |
|  | **LADY MACBETH** |
| ***39*** | You must leave this. |
|  |  |
|  | **MACBETH** |
| ***40*** | O, full of scorpions is my mind, dear wife! |
| ***41*** | Thou know’st that Banquo, and his Fleance, lives. |
|  |  |
|  | **LADY MACBETH** |
| ***42*** | But in them nature’s copy not eterne. |
|  |  |
|  | **MACBETH** |
| ***43*** | There’s comfort yet; they are assailable; |
| ***44*** | Than be thou jocund: ere the bat hath flown |
| ***45*** | His cloister’d flight, ere to black hecate’s summons |
| ***46*** | The shard-borne beetle with his drowsy hums |
| ***47*** | Hath rung night’s yawning peal, there shall be done |
| ***48*** | A deed of dreadful note. |
|  |  |
|  | **LADY MACBETH** |
| ***49*** | What’s to be done? |
|  |  |
|  | **MACBETH** |
| ***50*** | Be innocent of the knowledge, dearest chuck, |
| ***51*** | Till thou applaud the deed. Come, seeling night, |
| ***52*** | Scarf up the tender eye of pitiful day; |
| ***53*** | And with thy bloody and invisible hand |
| ***54*** | Cancel and tear to pieces that great bond |
| ***55*** | Which keeps me pale! Light thickens; and the crow |
| ***56*** | Makes wing to the rooky wood: |
| ***57*** | Good things of day begin to droop and drowse; |
| ***58*** | While night’s black agents to their preys do rouse. |
| ***59*** | Thou marvell’st at my words: but hold thee still; |
| ***60*** | Things bad begun make strong themselves by ill. |
| ***61*** | So, prithee, go with me. |
|  |  |
|  | Exeunt. |

|  |
| --- |
| **Pen to paper** |

We are now going to explore the character’s behaviour in this scene. You are going to be given one of the characters to look at or the idea of transformation. After a period of time, we will jigsaw groups so that you have notes on each section.

|  |
| --- |
| **Macbeth** |
| **Words we associate with darkness**   |  |  | | --- | --- | | Words | Inferences | |  |  |   **Words we associate with violence**   |  |  | | --- | --- | | Words | Inferences | |  |  |  1. What do all the words to do with darkness and violence suggest about Macbeth’s state of mind?   **Words to describe animals / insects**   |  |  | | --- | --- | | Words | Inferences | |  |  |  1. What do all the animal / insects have in common? 2. Why is Macbeth envious of Duncan? 3. Why is Macbeth keeping Lady Macbeth at a distance? |

|  |
| --- |
| **Lady Macbeth** |
| Look at Lady Macbeth’s utterances below. What can we infer about her state of mind?   |  |  | | --- | --- | | Utterance | Inference | | Nought’s had, all’s spent,  Where our desire is got without content:  ‘Tis safer to be that which we destroy  Then by destruction dwell in doubtful joy. |  | | How now, my lord! Why do you keep alone,  Of sorriest fancies your companions making,  Using those thought which should indeed have died  With them they think on? Things without all remedy  Should be without regard: what’s done is done. |  | | Come on;  Gentle my lord, sleek o’ your rugged looks;  Be bright and jovial amongst your guests to-night |  | | You must leave this. |  | | But in them nature’s copy not eterne. |  | | What’s to be done. |  |  1. How do Lady Macbeth’s private thoughts contrast with her interactions with Macbeth? 2. Is Lady Macbeth still in control? |

|  |
| --- |
| **Transformations** |
| How do the following methods suggest transformations in Macbeth and Lady Macbeth in this scene?   1. Rhyming couplets (Where are rhyming couplets used? Why are they usually used? What is being suggested through them here?) 2. Animal Imagery (What animal imagery is being used? Where have we seen animal imagery before? Why is this significant?) 3. Macbeth mirroring Lady Macbeth’s language (What does Macbeth say that echoes Lady Macbeth’s use of language earlier on? What does this suggest? 4. Any other transformations? |

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

Some people describe this scene as the turning point of the play. To what extent would you agree with this?

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



**Historical context: Elizabethan medical beliefs**

The three main organs in the body according to Elizabethans were the heart, liver and brain

Elizabethans believed the heart to be the centre of your humanity and seat of life

The heart was the seat of affections and emotions – joy, anger, hope, fear etc – and the source of the soul’s uneasiness.

The brain was the seat of reason, memory and imagination. This was the centre of the rational soul with the spirits as its instruments.

|  |  |
| --- | --- |
|  | **MACBETH** |
| ***32*** | So shall I, love; and so, I pray, be you: |
| ***33*** | Let your remembrance apply to Banquo; |
| ***34*** | Present him eminence, both with eye and tongue: |
| ***35*** | Unsafe the while, that we |
| ***36*** | Must lave our honours in these flattering streams, |
| ***37*** | And make our faces vizards to our hearts, |
| ***38*** | Disguising what they are. |

Explore how the extract above connects to the Elizabethan beliefs.

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

In this scene, the murderers put Macbeth’s plan to kill Banquo in to action.

|  |  |
| --- | --- |
|  | **Act Three, Scene Three** |
|  | *A park near the palace.* |
|  |  |
|  | *Enter three Murderers.* |
|  |  |
|  | **First Murderer** |
| ***1*** | But who did bid thee join with us? |
|  |  |
|  | **Third Murderer** |
| ***2*** | Macbeth. |
|  |  |
|  | **Second Murderer** |
| ***3*** | He needs not our mistrust, since he delivers |
| ***4*** | Our offices and what we have to do |
| ***5*** | To the direction just. |
|  |  |
|  | **First Murderer** |
| ***6*** | Then stand with us. |
| ***7*** | The west yet glimmers with some streaks of day: |
| ***8*** | Now spurs the lated traveller apace |
| ***9*** | To gain the timely inn; and near approaches |
| ***10*** | The subject of our watch. |
|  |  |
|  | **Third Murderer** |
| ***11*** | Hark! I hear horses. |
|  |  |
|  | **BANQUO** |
| ***12*** | (Within) Give us a light there, ho! |
|  |  |
|  | **Second Murderer** |
| ***13*** | Then ‘tis he: the rest |
| ***14*** | That are within the note of expectation |
| ***15*** | Already are I’ the court. |
|  |  |
|  | **First Murderer** |
| ***16*** | His horses go about. |
|  |  |
|  | **Third Murderer** |
| ***17*** | Almost a mile: but he does usually, |
| ***18*** | So all men do, from hence to the palace gate |
| ***19*** | Make it their walk. |
|  |  |
|  | **Second Murderer** |
| ***20*** | A light, a light! |
|  |  |
|  | *Enter BANQUO and FLEANCE with a torch* |
|  |  |
|  | **Third Murderer** |
| ***21*** | ‘Tis he. |
|  |  |
|  | **First Murderer** |
| ***22*** | Stand to’t. |
|  |  |
|  | **BANQUO** |
| ***23*** | It will be rain to-night. |
|  |  |
|  | **First Murderer** |
| ***24*** | Let it come down. |
|  |  |
|  | *They set upon BANQUO* |
|  |  |
|  | **BANQUO** |
| ***25*** | O, treachery! Fly, good Fleance, fly, fly, fly! |
| ***26*** | Thu mayst revenge. O slave! |
|  |  |
|  | *Dies. FLEANCE escapes* |
|  |  |
|  | **Third Murderer** |
| ***27*** | Who did strike out the light? |
|  |  |
|  | **First Murderer** |
| ***28*** | Wast not the way? |
|  |  |
|  | **Third Murderer** |
| ***29*** | There’s but one down; the son is fled. |
|  |  |
|  | **Second Murderer** |
| ***30*** | We have lost |
| ***31*** | Best half of our affair. |
|  |  |
|  | **First Murderer** |
| ***32*** | Well, let’s away, and say how much is done. |
|  |  |
|  | *Exeunt* |

1. As you read the scene, underline and annotate it for its references to light and darkness. What do you notice?

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1. When Banquo shouts to Flenace, he says ‘Thou mayst revenge’. Why do you think he says this?

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1. How has Shakespeare reset the natural order of things within this scene?

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

**Learning episode**

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| **Do it now** |

Recap questions:

1. Summarise the state of mind of both Macbeth and Lady Macbeth in Act 3 Scene 2 below.

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

1. How have Macbeth and Lady Macbeth changed since the start of the play?

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

1. In Act 3 Scene 2, how has Shakespeare attempted to restore the natural order?

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

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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

* Your understanding of this quotation – where does it fit within the play
* 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.

EXPLODE A QUOTATION

[](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)

**Will all Neptune’s ocean wash this blood**

**Clean from my hand? No, this my hand will rather**

**The multitudinous sea incarnadine,**

**Making the green one red.**

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

In Act 3, Scene 4 Macbeth and Lady Macbeth hold a banquet. Just as the banquet is starting, the First Murderer appears…

|  |  |
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|  | **Scene IV** |
|  | *The same. Hall in the palace.* |
|  |  |
|  | *A banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, LORDS and Attendants* |
|  |  |
|  | **MACBETH** |
| ***1*** | You know your own degrees; sit down: at first |
| ***2*** | And last the hearty welcome. |
|  |  |
|  | **Lords** |
| ***3*** | Thanks to your majesty. |
|  |  |
|  | **MACBETH** |
| ***4*** | Ourself will mingle with society, |
| ***5*** | And play the humble host. |
| ***6*** | Our hostess keeps her state, but in best time |
| ***7*** | We will require her welcome. |
|  |  |
|  | **LADY MACBETH** |
| ***8*** | Pronounce it for me, sir, to all our friends; |
| ***9*** | For my heart speaks they are welcome. |
|  |  |
|  | *First Murderer appears at the door.* |
|  |  |
|  | **MACBETH** |
| ***10*** | See, they encounter thee with their hearts’ thanks. |
| ***11*** | Both sides are even: here I’ll sit I’ the midst: |
| ***12*** | Be large in mirth; anon wel’ll drink a measure |
| ***13*** | The table round. |
|  |  |
|  | *Approaching the door* |
|  |  |
| ***14*** | There’s blood on thy face. |
|  |  |
|  | **First Murderer** |
| ***15*** | ‘Tis Banquo’s then. |
|  |  |
|  | **MACBETH** |
| ***16*** | ‘Tis better thee without than he within. |
| ***17*** | Is he dispatch’d? |
|  |  |
|  | **First Murderer** |
| ***18*** | My lord, his throat is cut; that I did for him. |
|  |  |
|  | **MACBETH** |
| ***19*** | Thou art the best o’ the cut-throats: yet he’s good |
| ***20*** | That did the like for Fleance: if thou didst it, |
| ***21*** | Thou art the nonpareil. |
|  |  |
|  | **First Murderer** |
| ***22*** | Most royal sir, |
| ***23*** | Fleance is ‘scaped. |
|  |  |
|  | **MACBETH** |
| ***24*** | Then comes my fit again: I had else been perfect, |
| ***25*** | Whole as the marble, founded as the rock, |
| ***26*** | As broad and general as the casing air: |
| ***27*** | But now I am cabin’d, cribb’d, confined, bound in |
| ***28*** | To saucy doubts and fears. But Banquo’s safe? |
|  |  |
|  | **First Murderer** |
| ***29*** | Ay, my good lord: safe in a ditch he bides, |
| ***30*** | With twenty trenched gashes on his head; |
| ***31*** | The least a death to nature. |
|  |  |
|  | **MACBETH** |
| ***32*** | Thanks for that: |
| ***33*** | There the grown serpent lies; the worm that’s fled |
| ***34*** | Hath nature that in time will venom breed, |
| ***35*** | No teeth for the present. Get thee gone: to-morrow |
| ***36*** | We’ll hear, ourselves, again. |
|  |  |
|  | *Exit Murderer* |

|  |
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| **Pen to paper** |

1. How does Macbeth respond to news of Banquo’s death?

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

1. How does Macbeth respond to the news that Fleance has escaped?

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1. In lines 32-36, how does the use of animal imagery continue? Why is it significant?

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| **New knowledge** |

With the knowledge that Fleance has escaped, Macbeth returns to the banquet…

|  |  |
| --- | --- |
|  |  |
|  | **LADY MACBETH** |
| ***37*** | My royal lord, |
| ***38*** | You do not give the cheer: the feast is sold |
| ***39*** | That is not often vouch’d, while ‘tis a-making, |
| ***40*** | ‘Tis given with welcome: to feed were best at home; |
| ***41*** | From thence the sauce to meat is ceremony; |
| ***42*** | Meeting were bare without it. |
|  |  |
|  | **MACBETH** |
| ***43*** | Sweet remembrancer! |
| ***44*** | Now, good digestion wait on appetite, |
| ***45*** | And health on both! |
|  |  |
|  | **LENNOX** |
| ***46*** | May’t please your highness sit. |
|  |  |
|  | *The Ghost of BANQUO enters, and sits in MACBETH’S place* |
|  |  |
|  | **MACBETH** |
| ***47*** | Here had we now our country’s honour roof’d, |
| ***48*** | Were the graced person of our Banquo present; |
| ***49*** | Who may I rather challenge for unkindness |
| ***50*** | Than pity for mischance! |
|  |  |
|  | **ROSS** |
| ***51*** | His absence, sir, |
| ***52*** | Lays blame upon his promise. Please’t your highness |
| ***53*** | To grace us with your royal company. |
|  |  |
|  | **MACBETH** |
| ***54*** | The table’s full. |
|  |  |
|  | **LENNOX** |
| ***55*** | Here is a place reserved, sir. |
|  |  |
|  | **MACBETH** |
| ***56*** | Where? |
|  |  |
|  | **LENNOX** |
| ***57*** | Here, my good lord. What is’t that moves your highness? |
|  |  |
|  | **MACBETH** |
| ***58*** | Which of you have done this? |
|  |  |
|  | **Lords** |
| ***59*** | What, my good lord? |
|  |  |
|  | **MACBETH** |
| ***60*** | Thou cast not say I did it: never shake |
| ***61*** | Thy gory locks at me. |
|  |  |
|  | **ROSS** |
| ***62*** | Gentlemen, rise: his highness is not well. |
|  |  |
|  | **LADY MACBETH** |
| ***63*** | Sit, worthy friends: my lord is often thus, |
| ***64*** | And hath been from his youth: pray you, keep seat; |
| ***65*** | The fit is momentary; upon a thought |
| ***66*** | He will again be well: if much you note him, |
| ***67*** | You shall offend him and extend his passion: |
| ***68*** | Feed, and regard him not. Are you a man? |
|  |  |
|  | **MACBETH** |
| ***69*** | Ay, and a bold one, that dare look on that |
| ***70*** | Which might appal the devil. |
|  |  |
|  | **LADY MACBETH** |
| ***71*** | O proper stuff! |
| ***72*** | This is the very painting of your fear: |
| ***73*** | This is the air-drawn dagger which, you said, |
| ***74*** | Led you to Duncan. O, these flaws and starts, |
| ***75*** | Imposters to true fear, would well become |
| ***76*** | A woman’s story at a winter’s fire, |
| ***77*** | Authorized by her grandam. Shame itself! |
| ***78*** | Why do you make such faces? When all’s done, |
| ***79*** | You look but on a stool. |
|  |  |
|  | **MACBETH** |
| ***80*** | Prithee, see there! Behold! Look! Lo! |
| ***81*** | How say you? |
| ***82*** | Why, what care I? If thou canst nod, speak too. |
| ***83*** | If charnel-houses and our graves must send |
| ***84*** | Those that we bury back, our monuments |
| ***85*** | Shall be the maws of kites. |
|  |  |
|  | *GHOST OF BANQUO vanishes* |
|  |  |
|  | **LADY MACBETH** |
| ***86*** | What, quite unmann’d in folly? |
|  |  |
|  | **MACBETH** |
| ***87*** | If I stand here, I saw him. |
|  |  |
|  | **LADY MACBETH** |
| ***88*** | Fie, for shame! |
|  |  |
|  | **MACBETH** |
| ***89*** | Blood hath been shed ere now, I’ the olden time, |
| ***90*** | Ere human statute purged the gentle weal; |
| ***91*** | Ay, and since too, murders have been performed |
| ***92*** | Too terrible for the ear: the times have been, |
| ***93*** | That when the brains were out, the man would die, |
| ***94*** | And there an end; but now they rise again, |
| ***95*** | With twenty mortal murders on their crowns, |
| ***96*** | And push us from our stools: this is more strange |
| ***97*** | Than such a murder is. |
|  |  |
|  | **LADY MACBETH** |
| ***98*** | My worthy lord, |
| ***99*** | Your noble friends do lack you. |
|  |  |
|  | **MACBETH** |
| ***100*** | I do forget. |
| ***101*** | Do not muse at me, my most worthy friends, |
| ***102*** | I have a strange infirmity, which is nothing |
| ***103*** | To those that know me. Come, love and health to all; |
| ***104*** | Then I’ll sit down. Give me some wine; fill full. |
| ***105*** | I drink to the general joy o’ the whole table, |
| ***106*** | And to our dear friend Banquo, whom we miss; |
| ***107*** | Would he were here! To all, and him, we thirst, |
| ***108*** | And all to all. |
|  |  |
|  | **Lords** |
| ***109*** | Our duties, and the pledge |
|  |  |
|  | *Re-enter Ghost of BANQUO* |
|  |  |
|  | **MACBETH** |
| ***110*** | Avaunt! And quit my sight! Let the earth hide thee! |
| ***111*** | Thy bones are marrowless, thy blood is cold; |
| ***112*** | Thou hast no speculation in those eyes |
| ***113*** | Which thou dost glare with! |
|  |  |
|  | **LADY MACBETH** |
| ***114*** | Think of this, good peers, |
| ***115*** | But as a thing of custom: ‘tis no other; |
| ***116*** | Only it spoils the pleasure of the time. |
|  |  |
|  | **MACBETH** |
| ***117*** | What man dare, I dare: |
| ***118*** | Approach thou like the rugged Russian bear, |
| ***119*** | The arm’d rhinoceros, or the Hyrcan tiger; |
| ***120*** | Take any shape but that, and my firm nerves |
| ***121*** | Shall never tremble: or be alive again, |
| ***122*** | And dare me to the desert with thy sword; |
| ***123*** | If trembling I inhabit then, protest me |
| ***124*** | The baby of a girl. Hence, horrible shadow! |
| ***125*** | Unreal mockery, hence! |
|  |  |
|  | *GHOST OF BANQUO vanishes* |
|  |  |
| ***126*** | Why, so: being gone, |
| ***127*** | I am a man again. Pray you, sit still. |
|  |  |
|  | **LADY MACBETH** |
| ***128*** | You have displaced the mirth, broke the good meeting, |
| ***129*** | With most admired disorder. |
|  |  |
|  | **MACBETH** |
| ***130*** | Can such things be, |
| ***131*** | And overcome us like a summer’s cloud, |
| ***132*** | Without our special wonder? You make me strange |
| ***133*** | Even to the disposition that I owe, |
| ***134*** | When now I think you can behold such sights, |
| ***135*** | And keep the natural ruby of your cheeks, |
| ***136*** | When mine is blanched with fear. |
|  |  |
|  | **ROSS** |
| ***137*** | What sights, my lord? |
|  |  |
|  | **LADY MACBETH** |
| ***138*** | I pray you, speak not; he grows worse and worse; |
| ***139*** | Question enrages him. At once, good night: |
| ***140*** | Stand not upon the order of your going, |
| ***141*** | But go at once. |
|  |  |
|  | **LENNOX** |
| ***142*** | Good night; and better health |
| ***143*** | Attend his majesty! |
|  |  |
|  | **LADY MACBETH** |
| ***144*** | A kind good night to all! |
|  |  |
|  | *Exeunt all but MACBETH and LADY MACBETH* |
|  |  |
|  | **MACBETH** |
| ***145*** | It will have blood; they say, blood will have blood: |
| ***146*** | Stones have been known to move and trees to speak; |
| ***147*** | Augurs and understood relations have |
| ***148*** | By maggot-pies and choughs and rooks brought forth |
| ***149*** | The secret’st man of blood. What is the night? |
|  |  |
|  | **LADY MACBETH** |
| ***150*** | Almost at odds with morning, which is which. |
|  |  |
|  | **MACBETH** |
| ***151*** | How say’st thou, that Macduff denies his person |
| ***152*** | At our great bidding? |
|  |  |
|  | **LADY MACBETH** |
| ***153*** | Did you send to him, sir? |
|  |  |
|  | **MACBETH** |
| ***154*** | I hear it by the way; but I will send: |
| ***155*** | There’s not a one of them but in his house |
| ***156*** | I keep a servant fee’d. I will to-morrow, |
| ***157*** | And betimes I will, to the weird sisters: |
| ***158*** | More shall they speak; for now I am bent to know, |
| ***159*** | By the worst means, the worst. For mine own good, |
| ***160*** | All causes shall give way: I am in blood |
| ***161*** | Stepp’d in so far that, should I wade no more, |
| ***162*** | Returning were as tedious as go o’er: |
| ***163*** | Strange things I have in head, that will to hand; |
| ***164*** | Which must be acted ere they may be scann’d. |
|  |  |
|  | **LADY MACBETH** |
| ***165*** | You lack the season of all natures, sleep. |
|  |  |
|  | **MACBETH** |
| ***166*** | Come, we’ll to sleep. My strange and self-abuse |
| ***167*** | Is the initiate fear that wants hard use: |
| ***168*** | We are yet but young in deed. |
|  |  |
|  | *Exeunt* |

|  |
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| **New knowledge** |

Most ordinary Elizabethans were a mixture of religious (Christian – called Protestants) and superstitious (based on ancient folk beliefs). As such most people believed in the supernatural, including witches, ghosts and spirits. In fact, it was a genuine belief that if the soul did exist, then ghosts and spirits must also exist. Ghosts were often thought to return to earth with a purpose or message for the living.

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| **Pen to paper** |

1. Why do you think Banquo’s ghost appears? What could Banquo’s ghost be warning others of?

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1. Why is it Banquo’s ghost Macbeth sees and not Duncan’s?

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| **Pen to paper: What is revealed about Macbeth’s state of mind in this scene?** |

1. What comment does Macbeth make about Banquo and how do the lords respond?

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1. Look at what Macbeth says when he sees the Ghost of Banquo. With a focus on the techniques, what is revealed about Macbeth’s state of mind?

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| **Technique** | **Inference and interpretation** |
| The use of the interrogative in *‘Which of you have done this?’* |  |
| Personal pronoun ‘Thou’, verb phrase ‘never’ and noun phrase ‘gory locks’ in the line *‘Thou canst not say I did it: never shake / Thy gory locks at me.’* |  |
| The use of the adjective ‘bold’ and the noun ‘devil’ in the lines *‘Ay, and a bold one, that dare look on that / Which might appal the devil.’* |  |
| The use of exclamatory sentences in *‘Prithee, see there! Behold! Look! Lo!’* |  |
| The noun ‘graves’, the verb phrase ‘bury back’ in the lines *‘If charnel houses and our graves must send / Those that we bury back, our monuments / Shall be the maws of kites.’* |  |
| The verb ‘die’, the conjunction ‘but’, the verb ‘rise’ and ‘push’ and the noun ‘stools’ in the lines *‘The time has been / That, when the brains were out, the man would die, / And there an end. But now they rise again / With twenty mortal murders on their crown / And push us from our stools.’* |  |
| The adjective ‘strange’ and the noun ‘infirmity’ in the line *‘I have a strange infirmity, which is nothing to those that know me.’* |  |
| The adjective ‘dear’ and the verb ‘miss’ in the lines *‘I drink to the general joy o’ th’ whole table, / And to our dear friend Banquo, whom we miss.’* |  |
| The verbs ‘hide’ and glare and the adjectives ‘marrowless’ and ‘cold’ exclamation at the end of the lines *‘Let the earth hide thee! / Thy bones are marrowless, thy blood is cold; / Thou hast no speculation in those eyes / Which thou dost glare with!’* |  |
| The verb ‘dare’ and ‘approach’ and the nouns ‘rhino’, ‘bear’ and ‘tiger’ in the lines *‘What man dare, I dare. Approach thou like the rugged Russian bear, / The armed rhinoceros, or th’ Hyrcan tiger’* |  |
| The noun ‘blood’ in the line *‘blood will have blood.’* And *‘I am in blood stepped in so far.’* |  |

**Challenge:** how has Shakespeare used language and structure to present the decline of Macbeth in this scene?

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| **Pen to paper: How does Lady Macbeth attempt to take control of Macbeth to prevent their guilty behaviour coming to light?** |

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|  | [Image result for lady macbeth](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwicjOrJlPrXAhVM2xoKHb66CRUQjRwIBw&url=http://www.itnnews.lk/entertainment/lady-macbeth-will-be-released-next-month-video/&psig=AOvVaw3Qc5Ayt9qWt4xEjXdNIOXC&ust=1512813759174994) |  |
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| **Reflection** |

What does Macbeth resolve to do at the end of the scene? Is this a wise decision?

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**We send our soldiers to witness the horror of war but, when they return, we ignore them.**

Is there anything so sad as an old man in tears? Private Holland had never been further than the Manchester Ship Canal when he went off to Malaya, to fight in the jungle. He shot people, ran over a man who had his hands up, saw his own friends die next to him. And he's been haunted ever since, reliving it all in his bed every night. He's 78 now.

Guardsman Tromans is good at describing the fear. It's like a car crash, or when you're being mugged, "and you get that feeling for a split second when you don't know what's going to happen to you. If you can imagine that feeling 24 hours a day, seven days a week - that's what it felt like to be there." For Tromans, "there" was Iraq, this time round. He's on the dole now, and drugs, in and out of trouble.



And here's Fusilier Beddoes, with one half of his face in shadow to hide the scars where the bullet went in. He was in the Balkans. Peace-keeping they called it, but the men in the blue hats had to sit by and watch, unable to do anything as the death squads went on their daily killing sprees. The peace-keepers had to deal with the aftermath - men, women and children, killed. Beddoes, back home now, shouts at his own children and wife. But she still stands by him, she understands, even if the country doesn't. It means her husband cares. "It's the people who don't care - they're the ones who are scary," she says.

These are Forgotten Heroes: The Not Dead, men who came back from war and went off the rails - "big time" says Tromans.

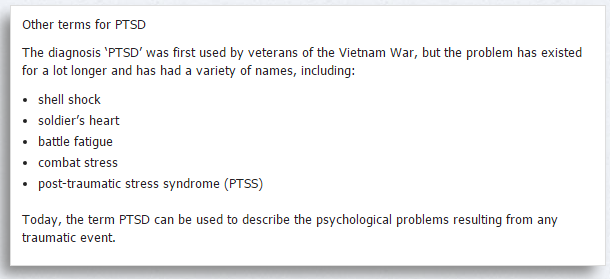
There are hundreds of them: more Falklands veterans have killed themselves since 1982 than died in the South Atlantic. That's just one shocking statistic. The survivors are largely ignored - though not, thankfully, by film-maker Brian Hill and poet [Simon Armitage](http://books.guardian.co.uk/authors/author/0,,-8,00.html), whose wonderful work this is.

It's bold, brave, beautiful television; it makes you think, and it leaves you numb.

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| **Remains by Simon Armitage** | |
| On another occasion, we get sent out  to tackle looters raiding a bank.  And one of them legs it up the road, probably armed, possibly not.  Well myself and somebody else and somebody else are all of the same mind, so all three of us open fire.  Three of a kind all letting fly, and i swear  I see every round as it rips through his life -  I see broad daylight on the other side.  So we’ve hit this looter a dozen times and he’s there on the ground, sort of inside out,    pain itself, the image of agony. One of my mates goes by and tosses his guts back into his body.  Then he’s carted off in the back of a lorry. | End of story, except not really.  His blood-shadow stays on the street, and out on patrol  I walk right over it week after week.  Then I’m home on leave. But I blink  and he bursts again through the door of the bank.  Sleep, and he’s probably armed, possibly not.  Dream, and he’s torn apart by a dozen rounds.  And the drink and the drugs won’t flush him out.  He’s here in my head when I close my eyes, dug in behind enemy lines, not left for dead in some distant, sun-stunned, sand-smothered land or six-feet-under in desert sand,  but near to the knuckle, here and now, his bloody life in my bloody hands. |

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| **What are the symptoms?**The symptoms of PTSD can vary from person to person, although you may experience some of the following. |

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| **Reliving aspects of the trauma:**   * Vivid flashbacks (feeling that the trauma is happening all over again). * Intrusive thoughts and images. * Nightmares. * Intense distress at real or symbolic reminders of the trauma. * Physical sensations, such as pain, sweating, nausea or trembling.   **Avoiding feelings or memories:**   * Avoiding situations that remind you of the trauma. * Repressing memories (being unable to remember aspects of the event). * Feeling detached, cut off and emotionally numb. * Being unable to express affection. | **Alertness or feeling on edge:**   * Panicking when reminded of the trauma. * Being easily upset or angry. * Extreme alertness. * A lack of or disturbed sleep. * Irritability and aggressive behaviour. * Lack of concentration. * Being easily startled. * Self-destructive behaviour or recklessness.   **You may also develop other mental health problems, such as:**   * Severe anxiety. * A phobia. * Depression. * A dissociative disorder. * Suicidal feelings. |



**Key questions:**

* 1. Is Macbeth suffering PTSD? Give evidence for your answer, providing symptoms and quotations to support your theory.
  2. Compare the way Armitage presents PTSD in Remains with the way Macbeth behaves after killing Duncan.
  3. Could you argue that Lady Macbeth is also suffering PTSD? Explain with quotations.

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Hecate, the Greek goddess of witchcraft, sorcery, and the dead calls the weird sisters to her to complain that they have dealt with Macbeth without consulting her and helped a ‘wayward son’ who is not interested in witchcraft but just personal gain.

In her monologue she demands the witches go back to Acheron – the river in hell – and prepare spells to entrap Macbeth. We are aware she is a more powerful force than the three witches and await Macbeth’s fate in the next Act.

|  |  |
| --- | --- |
|  | **Act Three, Scene Five** |
|  | *A Heath* |
|  |  |
|  | *Thunder. Enter the three Witches meeting HECATE* |
|  |  |
|  | **First Witch** |
| ***1*** | Why, how now, Hecate! You look angerly. |
|  |  |
|  | **HECATE** |
| ***2*** | Have I not reason, beldams as you are, |
| ***3*** | Saucy and overbold? How did you dare |
| ***4*** | To trade and traffic with Macbeth |
| ***5*** | In riddles and affairs of death; |
| ***6*** | And I, the mistress of your charms, |
| ***7*** | The close contriver of all harms, |
| ***8*** | Was never call’d to bear my part, |
| ***9*** | Or show the glory of our art? |
| ***10*** | And, which is worse, all you have done |
| ***11*** | Hath been but for a wayward son, |
| ***12*** | Spiteful and wrathful, who, as others do, |
| ***13*** | Loves for his own ends, not for you. |
| ***14*** | But make amends now: get you gone, |
| ***15*** | And at the pit of Acheron |
| ***16*** | Meet me I’ the morning: thither he |
| ***17*** | Will come to know his destiny: |
| ***18*** | Your vessels and your spells provide, |
| ***19*** | Your charms and every thing beside. |
| ***20*** | I am for the air; this night I’ll spend |
| ***21*** | Unto a dismal and a fatal end: |
| ***22*** | Great business must be wrought ere noon: |
| ***23*** | Upon the corner of the moon |
| ***24*** | There hangs a vaporous drop profound; |
| ***25*** | I’ll catch it ere it come to ground: |
| ***26*** | And that distill’d by magic sleights |
| ***27*** | Shall rise such artificial sprites |
| ***28*** | As by the strength of their illusion |
| ***29*** | Shall draw him on to his confusion: |
| ***30*** | He shall spurn fate, scorn death, and bear |
| ***31*** | He hopes ‘bove wisdom, grace and fear: |
| ***32*** | And you all know, security |
| ***33*** | Is mortals’ chiefest enemy. |
|  |  |
|  | *Music and a song within: ‘Come away, come away,’ &c* |
|  |  |
| ***34*** | Hark! I am call’d; my little spirit, see, |
| ***35*** | Sits in a foggy cloud, and stays for me. |
|  |  |
|  | *Exit* |
|  |  |
|  | **First Witch** |
| ***36*** | Come, let’s make haste; she’ll soon be back again. |
|  |  |
|  | Exeunt |

**Key questions:**

1. How is the language of Hecate unnatural?

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

1. How does the language and imagery suggest evil?

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1. Hecat refers to security as an enemy of human beings. This goes back to morality plays and is how, Satan, the devil, tempts mankind by playing on their fears of future loss. How is security Macbeth’s chiefest enemy?

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

1. What does Hecate’s speech tell the audience about what is going to happen to Macbeth? What effect does that have?

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1. Many productions leave this scene out. What would you do – would you keep it or cut it out? Does it add any drama to the play?

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

**Challenge question:** to what extent are the witches to blame for the evil actions of Macbeth and Lady Macbeth? How do the events of Act 3 affect our view of this question?

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

In this scene,Lennox and an unnamed lord discuss the state of affairs. Lennox indirectly states his awareness that Macbeth is responsible for the murders of Duncan and Banquo. Macduff has joined Malcolm in England to raise an army against Macbeth. Macbeth is proving to be a tyrant and Scotland is a suffering country. Growing opposition to Macbeth and his downfall now seems to be set in motion.

|  |  |
| --- | --- |
|  | **Act 3 Scene 6** |
|  | *Forres. The palace.* |
|  |  |
|  | *Enter LENNOX and another Lord.* |
|  |  |
|  | **LENNOX** |
| ***1*** | My former speeches have but hit your thoughts, |
| ***2*** | Which can interpret further: only, I say, |
| ***3*** | Things have been strangley borne. The |
| ***4*** | Gracious Duncan |
| ***5*** | Was pitied of Macbeth: marry, he was dead: |
| ***6*** | And the right-valiant Banquo walk’d too late; |
| ***7*** | Whom, you may say, if’t please you, Fleance kill’d, |
| ***8*** | For Fleance fled: men must not walk too late. |
| ***9*** | Who cannot want the thought how monstrous |
| ***10*** | It was for Malcolm and for Donalbain |
| ***11*** | To kill their gracious father? Damned fact! |
| ***12*** | How it did grieve Macbeth! Did he not straight |
| ***13*** | In pious rage the two delinquents tear, |
| ***14*** | That were the slaves of drink and thralls of sleep? |
| ***15*** | Was not that nobly done? Ay, and wisely too; |
| ***16*** | For ‘twould have anger’d any heart alive |
| ***17*** | To hear the men deny’t. So that, I say, |
| ***18*** | He has borne all things well: and I do think |
| ***19*** | That had he Duncan’s sons under his key - |
| ***20*** | As, an’t please heaven, he shall not – they should find |
| ***21*** | What ‘twere to kill a father; so should Fleance. |
| ***22*** | But, peace! For from broad words and ‘cause he fail’d |
| ***23*** | His presence at the tyrant’s feast, I hear |
| ***24*** | Macduff lives in disgrace: sir, can you tell |
| ***25*** | Where he bestows himself? |
|  |  |
|  | **Lord** |
| ***26*** | The son of Duncan, |
| ***27*** | From whom this tyrant holds the due of birth |
| ***28*** | Lives in the English court, and is received |
| ***29*** | Of the most pious Edward with such grace |
| ***30*** | That the malevolence of fortune nothing |
| ***31*** | Takes from his high respect: thither Macduff |
| ***32*** | Is gone to pray the holy king, upon his aid |
| ***33*** | To wake Northumberland and warlike Siward: |
| ***34*** | That, by the help of these – with Him above |
| ***35*** | To ratify the work – we may again |
| ***36*** | Give to our tables meat, sleep to our nights, |
| ***37*** | Free from our feasts and banquets bloody knives, |
| ***38*** | Do faithful homage and receive free honours: |
| ***39*** | All which we pine for now: and this report |
| ***40*** | Hath so exasperate the king that he |
| ***41*** | Prepares for some attempt of war. |
|  |  |
|  | **LENNOX** |
| ***42*** | Sent he to Macduff? |
|  |  |
|  | **Lord** |
| ***43*** | He did: and with an absolute ‘Sir, not I,’ |
| ***44*** | The cloudy messenger turns me his back, |
| ***45*** | And hums, as who should say ‘You’ll rue the time |
| ***46*** | That clogs me with this answer.’ |
|  |  |
|  | **LENNOX** |
| ***47*** | And that well might |
| ***48*** | Advise him to a caution, to hold what distance |
| ***49*** | His wisdom can provide. Some holy angel |
| ***50*** | Fly to the court of England and unfold |
| ***51*** | His message ere he come, that a swift blessing |
| ***52*** | May soon return to this our suffering country |
| ***53*** | Under a hand accursed! |
|  |  |
|  | **Lord** |
| ***54*** | I’ll send my prayers with him. |
|  |  |
|  | Exeunt |

1. How does Lennox make his suspicions clear in this scene?

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1. What do we learn Macduff has done? Why has he done this?

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1. How is the country personified?

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Lennox views Macbeth as a **tyrant.**

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| **tyrant (noun)**  **A cruel and oppressive ruler who controls his country with absolute power and is not restricted by law.**  **"the tyrant ruled his people cruelly”**  **“an evil tyrant who has opposed all who oppose him”**  **synonyms: dictator; despot; autocrat; absolute ruler; authoritarian; oppressor** | |
| **Real Life Tyrants** | |
| http://media-2.web.britannica.com/eb-media/58/129958-004-C9B8B89D.jpg | [Adolf Hitler](http://www.historyguy.com/biofiles/hitler_adolf.html)--Nazi dictator of Germany (1933-1945) who originally took office through the German electoral system but quickly threw out the constitution and ruled through force. Responsible for millions of deaths by starting the European portion of World War Two and through the Holocaust, which was an attempt to destroy all Jews in Europe. |
| http://ichef.bbci.co.uk/news/624/cpsprodpb/C18B/production/_87974594_32be803c-efcf-47ef-9a17-197106074016.jpg | [Joseph Stalin](http://commentary.historyguy.com/2009/12/joseph-stalin-historys-villain/)--Soviet dictator (1924-1953). Stalin was a [totalitarian](https://simple.wikipedia.org/wiki/Totalitarian) ruler, and stayed in power by removing and murdering anyone he thought might be a threat to him. His ideas and [policies](https://simple.wiktionary.org/wiki/policy) turned the Soviet Union into a powerful, modern nation, the largest on Earth. It also led to the deaths of millions of people – perhaps as many as 60 million Russians died under his rule. |
| http://pioss.net/uploads/images/e/b/b/1/3/9c93ba6cf1.jpg | Kim Jong-Il--Communist dictator of North Korea (1994-2011) Attempted to set up one of his sons to inherit the country upon his passing. Under Jong-Il, North Korea developed nuclear weapons and engaged in dangerous [nuclear diplomacy](http://www.historyguy.com/korean_nuclear_crisis.htm) with the U.S, and has engaged in [military attacks on South Korea](http://www.historyguy.com/korean_border_conflicts.htm), including the bloody attack on Yeonpyeong Island in 2010. |

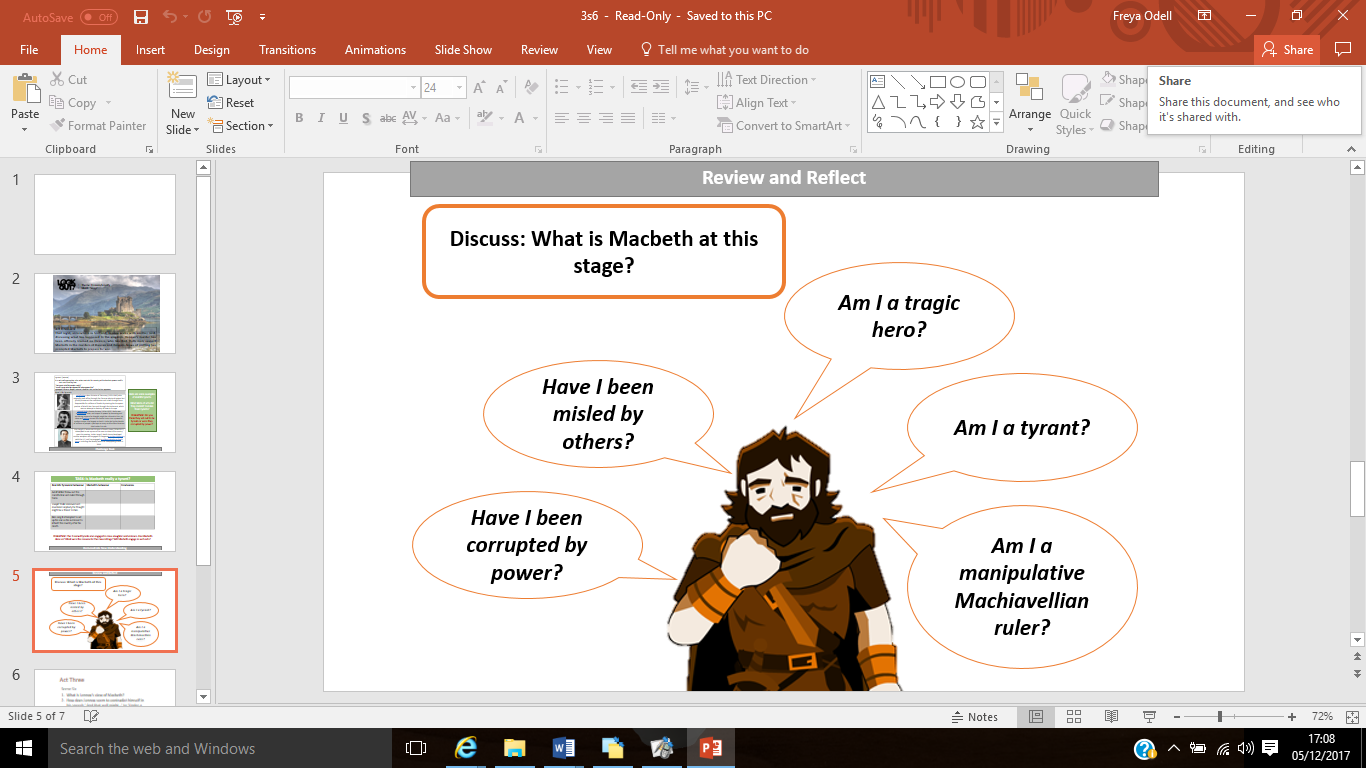
What kinds of acts did they commit to make them tyrants? Do you think they set out to be tyrants or were they corrupted by power?

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**Key question:** in what ways is Macbeth’s behaviour similar to those of real-life tyrants?

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| **Real Life Tyrannical behaviour** | **Macbeth’s behaviour** | **Conclusions** |
| Adolf Hitler threw out the constitution and ruled through force. |  |  |
| Joseph Stalin removed and murdered anybody he thought might be a threat to him. |  |  |
| Kim Jong II attempted to set up his son as his successor to inherit the country after his death. |  |  |

**Key question:** Is Macbeth a tyrant?



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**Formative assessment**

**SECTION A – Shakespeare**

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

**Macbeth – from Act 3 Scene 1, lines 1-28**

*In this extract, Banquo talks to Macbeth who is now King.*

*Enter Banquo, alone.*

**BANQUO**

Thou hast it now: King, Cawdor, Glamis all

As the weird women promised: and I fear

Thou playedst most foully for’t. Yet it is said

It should not stand in thy posterity

But that myself should be the root and father

Of many kings. If there come some truth from them,

As upon thee, Macbeth, their speeches shine,

Why by the verities on thee made good

May they not be my oracles as well

And set me up in hope? But hush! No more.

*Trumpet fanfare. Enter Macbeth as King, Lady Macbeth, Lennox, Ross, Lords and attendants*

**MACBETH**

Here’s our chief guest.

**LADY MACBETH**

If he had been forgotten

It had been as a gap in our great feast

And all thing un-becoming.

**MACBETH**

Tonight we hold a solemn supper, sir,

And I’ll request your presence.

**BANQUO**

Let your highness

Command upon me, to the which my duties

Are with a most indissoluble tie

Forever knit.

**MACBETH**

Ride you this afternoon?

**BANQUO**

Ay, my good Lord.

**MACBETH**

We should have else desired your good advice,

Which still hath been both grave and prosperous,

In this day’s council; but we’ll take tomorrow.

Is’t far you ride?

**BANQUO**

As far, my lord, as will fill up the time

‘Twixt this and supper. Go not my horse the better,

I must become a borrower of the night

For a dark hour or twain.

**MACBETH**

Fail not our feast.

**BANQUO**

My lord, I will not.

How does Shakespeare present deceit in the play? Write about:

* how Shakespeare presents the relationship between Banquo and Macbeth.
* how Shakespeare presents deceit in the play as a whole.