[](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 Four**

**Learning episode 24**

|  |
| --- |
| **Do it now** |

Recap questions:

1. How does Macbeth react to news of Banquo’s murder and then to the news that Fleance has escaped?

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1. Why does Macbeth state ‘The table’s full’?

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1. Identify three ways in which Macbeth reacts to the vision he sees at the banquet.

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1. Identify three ways in which Lady Macbeth attempts to take control of Macbeth in this scene?

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1. What does Macbeth say about Macduff?

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1. Why is Hecate angry and what plans does she have for Macbeth?

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1. How do the audience know Lennox is suspicious of Macbeth?

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1. How is Scotland described by Lennox?

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

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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.

[](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

**O horror, horror, horror! Tongue nor heart**

**Cannot conceive nor name thee!**

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

In this scene, Macbeth returns to visit the witches to have further questions answered. At the start of the scene, we observe the witches in action, preparing their own feast.

|  |  |  |
| --- | --- | --- |
|  | **Act Four.** |  |
|  | **Scene One. A cavern. In the middle, a boiling cauldron.** |  |
|  |  |  |
|  | *Thunder. Enter the three Witches* |  |
|  |  |  |
|  | **First Witch** |  |
| ***1*** | Thrice the brinded cat hath mew’d. |  |
|  |  |  |
|  | **Second Witch** |  |
| ***2*** | Thrice and once the hedge-pig whined. |  |
|  |  |  |
|  | **Third Witch** |  |
| ***3*** | Harpier cries ‘Tis time, ‘tis time. |  |
|  |  |  |
|  | **First Witch** |  |
| ***4*** | Round about the cauldron go; | Why are rhyming couplets used here? |
| ***5*** | In the poison’d entrails throw. |  |
| ***6*** | Toad, that under cold stone |  |
| ***7*** | Days and nights has thirty-one |  |
| ***8*** | Swelter’d venom sleeping got |  |
| ***9*** | Boil thou first I’ the charmed pot. |  |
|  |  |  |
|  | **ALL** |  |
| ***10*** | Double, double toil and trouble; |  |
| ***11*** | Fire burn, and cauldron bubble. |  |
|  |  |  |
|  | **Second Witch** |  |
| ***12*** | Fillet of a fenny snake, | What are the witches putting into the stew and how might an audience react? |
| ***13*** | In the cauldron boil and bake; |  |
| ***14*** | Eye of newt and toe of frog, |  |
| ***15*** | Wool of bat and tongue of dog, |  |
| ***16*** | Adder’s fork and blind worm’s sting, |  |
| ***17*** | Lizard’s leg and owlet’s wing, |  |
| ***18*** | For a charm of powerful trouble, |  |
| ***19*** | Like a hell-broth boil and bubble. |  |
|  |  |  |
|  | **ALL** |  |
| ***20*** | Double, double toil and trouble; | Why do you think this line is repeated? |
| ***21*** | Fire burn and cauldron bubble. |  |
|  |  |  |
|  | **Third Witch** |  |
| ***22*** | Scale of dragon, tooth of wolf, | What else are the witches putting into the stew and how might an audience react? |
| ***23*** | Witches’ mummy, maw and gulf |  |
| ***24*** | Of the ravin’d salt-sea shark, |  |
| ***25*** | Root of hemlock digg’d I’ the dark, |  |
| ***26*** | Liver of blaspheming Jew, |  |
| ***27*** | Gall of goat, and slips of yew |  |
| ***28*** | Silver’d in the moon’s eclipse, |  |
| ***29*** | Nose of Turk and Tartar’s lips, |  |
| ***30*** | Finger of birth-strangled babe |  |
| ***31*** | Ditch-deliver’d by a drab, |  |
| ***32*** | Make the gruel thick and slab: |  |
| ***33*** | Add thereto a tiger’s chaudron, |  |
| ***34*** | For the ingredients of our cauldron. |  |
|  |  |  |
|  | **ALL** |  |
| ***35*** | Double, double toil and trouble: |  |
| ***36*** | Fire burn and cauldron bubble. |  |
|  |  |  |
|  | **Second Witch** |  |
| ***37*** | Cool it with a baboon’s blood, |  |
| ***38*** | Then the charm is firm and good. |  |
|  |  |  |
|  | *Enter HECATE to the other three Witches.* |  |
|  |  |  |
|  | **HECATE** |  |
| ***39*** | O well done! I commend your pains; |  |
| ***40*** | And every one shall share I’ the gains; |  |
| ***41*** | And now about the cauldron sing, |  |
| ***42*** | Like elves and fairies in a ring, |  |
| ***43*** | Enchanting all that you put in. |  |
|  |  |  |
|  | *Music and a song: Black spirits* |  |
|  |  |  |
|  | *HECATE retires* |  |
|  |  |  |
|  | **Second Witch** |  |
| ***44*** | By the pricking of my thumbs, |  |
| ***45*** | Something wicked this way comes. | Who are the witches referring to here and why is this significant? |
| ***46*** | Open, locks, |  |
| ***47*** | Whoever knocks! |  |

|  |
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| **Pen to paper: Parallels with Act 3 Scene 4** |

In this scene, the witches are creating their own feast.

[](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwiP8c7W4Z_YAhXRLVAKHQTEAMkQjRwIBw&url=https://www.pinterest.com/pin/561261172282445046/&psig=AOvVaw0kTUdf7q1ZxDSqIkmOSTYu&ust=1514105752946303)[](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwik2N2l4Z_YAhWBKFAKHZQeCMgQjRwIBw&url=https://www.youtube.com/watch?v%3DOLaz6DDWCwE&psig=AOvVaw3UKWkV16Vi4AWxdXrqY4II&ust=1514105648944924)

1. How does this create a parallel scene to Macbeth’s feast?

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1. What idea is Shakespeare highlighting here?

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1. How will this intensify the audience’s sense of horror?

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| **Pen to paper: How does the way the witches speak and the words they use build up the power of the scene?** |

Consider and complete the chart below:

|  |  |
| --- | --- |
| **Plosives: /d/p/b/t/k**  Identify the plosive sounds:  *Double double toil and trouble*  *Fire burn and cauldron bubble* | **Fricatives /s/z/**  Identify the fricative sounds:  *Sweltered venom, sleeping got* |
| **Why would Shakespeare choose these sounds for the witches?** | **Why would Shakespeare choose these sounds for the witches?** |
|  |  |
| **Semantic field of death**  Re-read the witches’ speech. List all of the words that you might associate with death. | **Semantic field of nature**  Re-read the witches’ speech. List all of the words that you might associate with nature. |
| **Why do you think Shakespeare put a semantic field of death in the speech of the witches?** | **Why do you think Shakespeare put a semantic field of nature and animals in the speech of the witches? What kind of animals are included? Why these animals? What associations do they have?** |
|  |  |

Why does the combination of these sounds and words help to build up the power in this scene?

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| **Pen to paper: Macbeth’s arrival** |

The witches announce Macbeth’s arrival with ‘Something wicked this way comes…’

How might an audience respond to this, especially as the words are spoken by the witches?

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| **New knowledge** |

Macbeth visits the witches, insisting that he learns more about his future.

|  |  |  |
| --- | --- | --- |
|  | *Enter MACBETH* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***1*** | How now, you secret, black, and midnight hags! | Why does Macbeth address the witches in this way? |
| ***2*** | What is’t you do? |  |
|  |  |  |
|  | **ALL** |  |
| ***3*** | A deed without a name. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***4*** | I conjure you, by that which you profess, | How has Macbeth’s speech changed since Act 1, Scene 3 towards the witches? |
| ***5*** | Howe’er you come to know it, answer me: |
| ***6*** | Though you untie the winds and let them fight |  |
| ***7*** | Against the churches; though the yesty waves |  |
| ***8*** | Confound and swallow navigation up; |  |
| ***9*** | Though bladed corn be lodged and trees blown down; |  |
| ***10*** | Though castles topple on their warders’ heads; |  |
| ***11*** | Though palaces and pyramids do slope |  |
| ***12*** | Their heads to their foundations; though the treasure |  |
| ***13*** | Of nature’s germens tumble all together, |  |
| ***14*** | Even till destruction sicken; answer me |  |
| ***15*** | To what I ask you. |  |
|  |  |  |
|  | **First Witch** |  |
| ***16*** | Speak. |  |
|  |  |  |
|  | **Second Witch** |  |
| ***17*** | Demand. |  |
|  |  |  |
|  | **Third Witch** |  |
| ***18*** | We’ll answer. |  |
|  |  |  |
|  | **First Witch** |  |
| ***19*** | Say, if thou’dst rather hear it from our mouths, |  |
| ***20*** | Or from our masters? |  |
|  |  |  |
|  | **MACBETH** |  |
| ***21*** | Call ‘em; let me see ‘em. |  |
|  |  |  |
|  | **First Witch** |  |
| ***22*** | Pour in sow’s blood, that hath eaten |  |
| ***23*** | Her nine farrow; grease that’s sweaten |  |
| ***24*** | From the murderer’s gibbet throw |  |
| ***25*** | Into the flame. |  |
|  |  |  |
|  | **ALL** |  |
| ***26*** | Come, high or low; |  |
| ***27*** | Thyself and office deftly show! |  |
|  |  |  |
|  | *Thunder. First Apparition: an armed Head.* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***28*** | Tell me, thou unknown power, - |  |
|  |  |  |
|  | **First Witch** |  |
| ***29*** | He knows thy thought: |  |
| ***30*** | Hear his speech, but say thou nought. |  |
|  |  |  |
|  | **First Apparition** |  |
| ***31*** | Macbeth! Macbeth! Macbeth! Beware Macduff; |  |
| ***32*** | Beware the thane of Fife. Dismiss me. Enough. |  |
|  |  |  |
|  | *Descends.* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***33*** | Whate’er thou art, for thy good caution, thanks; | How does Macbeth react to the first apparition? |
| ***34*** | Thou hast harp’d my fear aright: but one |  |
| ***35*** | Word more, - |  |
|  |  |  |
|  | **First Witch** |  |
| ***36*** | He will not be commanded: here’s another, |  |
| ***37*** | More potent than the first. |  |
|  |  |  |
|  | *Thunder. Second Apparition: A bloody Child* |  |
|  |  |  |
|  | **Second Apparition** |  |
| ***38*** | Macbeth! Macbeth! Macbeth! |  |
|  |  |  |
|  | **MACBETH** |  |
| ***39*** | Had I three ears, I’ld hear thee. |  |
|  |  |  |
|  | **Second Apparition** |  |
| ***40*** | Be bloody, bold, and resolute; laugh to scorn |  |
| ***41*** | The power of man, for none of woman born |  |
| ***42*** | Shall harm Macbeth. |  |
|  |  |  |
|  | *Descends.* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***43*** | Then live, Macduff: what need I fear of thee? | What change occurs in Macbeth here? |
| ***44*** | But yet I’ll make assurance double sure, |  |
| ***45*** | And take a bond of fate: thou shalt not live; |  |
| ***46*** | That I may tell pale-hearted fear it lies, |  |
| ***47*** | And sleep in spite of thunder. |  |
|  |  |  |
|  | *Thunder. Third Apparition: a Child crowned, with a tree in his hand.* |  |
|  |  |  |
| ***48*** | What is this |  |
| ***49*** | That rises like the issue of a king, |  |
| ***50*** | And wears upon his baby-brow the round |  |
| ***51*** | And top of sovereignty? |  |
|  |  |  |
|  | **ALL** |  |
| ***52*** | Listen, but speak not to’t. |  |
|  |  |  |
|  | **Third Apparition** |  |
| ***53*** | Be lion-mettled, proud; and take no care |  |
| ***54*** | Who chafes, who frets, or where conspirers are: |  |
| ***55*** | Macbeth shall never vanquish’d be until |  |
| ***56*** | Great Birnam wood to high Dunsinane hill |  |
| ***57*** | Shall come against him. |  |
|  |  |  |
|  | *Descends.* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***58*** | That will never be |  |
| ***59*** | Who can impress the forest, bid the tree |  |
| ***60*** | Unfix his earth-bound root? Sweet bodements! Good! | What do the use of exclamatory sentences here reveal about Macbeth’s state of mind? |
| ***61*** | Rebellion’s head, rise never till the wood |
| ***62*** | Of Birnam rise, and our high-placed Macbeth |  |
| ***63*** | Shall live the lease of nature, pay his breath |  |
| ***64*** | To time and mortal custom. Yet my heart |  |
| ***65*** | Throbs to know one thing: tell me, if your art |  |
| ***66*** | Can tell so much: shall Banquo’s issue ever | What does Macbeth want to know? |
| ***67*** | Reign in this kingdom? |  |
|  |  |  |
|  | **ALL** |  |
| ***68*** | Seek to know no more. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***69*** | I will be satisified: deny me this, |  |
| ***70*** | And an eternal curse fall on you! Let me know. |  |
| ***71*** | Why sinks that cauldron? And what noise is this? |  |
|  |  |  |
| ***71*** | Hautboys |  |
|  |  |  |
|  | **First Witch** |  |
| ***72*** | Show! |  |
|  |  |  |
|  | **Second Witch** |  |
| ***73*** | Show! |  |
|  |  |  |
|  | **Third Witch** |  |
| ***74*** | Show! |  |
|  |  |  |
|  | **ALL** |  |
| ***75*** | Show his eyes, and grieve his heart; |  |
| ***76*** | Come like shadows, so depart! |  |
|  |  |  |
|  | *A show of Eight Kings, the last with a glass in his hand; GHOST OF BANQUO following* |  |
|  |  |  |
|  | **MACBETH** | **How has Shakespeare used language and structure here to convey Macbeth’s reaction to the show of eight Kings?** |
| ***77*** | Thou art too like the spirit of Banquo: down! |
| ***78*** | Thy crown does sear mine eye-balls. And thy hair, |
| ***79*** | Thou other gold-bound brow, is like the first. |
| ***80*** | A third is like the former. Filthy hags! |
| ***81*** | Why do you show me this? A fourth! Start, eyes! |
| ***82*** | What, will the line stretch out to the crack of doom? |
| ***83*** | Another yet! A seventh! I’ll see no more: |
| ***84*** | And yet the eighth appears, who bears a glass |
| ***85*** | Which shows me many more; and some I see |
| ***86*** | That two-fold balls and treble scepters carry: |
| ***87*** | Horrible sight! Now, I see, ‘tis true; |
| ***88*** | For the blood-bolter’d Banquo smiles upon me, |
| ***89*** | And points at them for his. |
|  |  |  |
|  | *Apparitions vanish* |  |
|  |  |  |
| ***90*** | What, is this so? |  |
|  |  |  |
|  | **First Witch** |  |
| ***91*** | Ay, sir, all this is so: but why |  |
| ***92*** | Stands Macbeth thus amazedly? |  |
| ***93*** | Come, sisters, cheer we up his sprites, |  |
| ***94*** | And show the best of our delights: |  |
| ***95*** | I’ll charm the air to give a sound, |  |
| ***96*** | While you perform your antic round: |  |
| ***97*** | That this great king may kindly say, |  |
| ***98*** | Our duties did his welcome pay. |  |
|  |  |  |
|  | *Music. The witches dance and then vanish, with HECATE.* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***99*** | Where are they? Gone? Let this pernicious hour |  |
| ***100*** | Stand aye accursed in the calendar! |  |
| ***101*** | Come in, without there! |  |
|  |  |  |

|  |
| --- |
| **Pen to paper – What do the witches show Macbeth and how does Macbeth react?** |

The witches in response to Macbeth show him three apparitions. In the chart below, record the significance of each apparition and note how Macbeth responds.

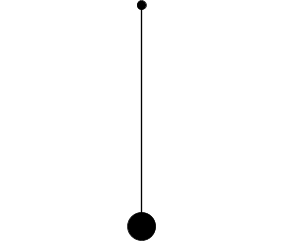
|  |  |  |
| --- | --- | --- |
| **Apparition** | **What it says to Macbeth** | **Macbeth’s reaction** |
| An armoured head without a body |  |  |
| A bloody child |  |  |
| A child wearing a crown and carrying a branch |  |  |
| Is there any evidence that Macbeth does not entirely trust the prophecies? | | |

|  |
| --- |
| **Pen to paper: When Macbeth enquires about Banquo and the future of the monarchy, what is he shown and how does he react?** |

Look at Macbeth’s speech between lines 77-89 and consider how the way in which he speaks begins to reflect his fears.

|  |  |
| --- | --- |
| **What is Macbeth shown?** | **Link to context**  Shakespeare shows eight Scottish kings, all ancestors of James I from Banquo’s line to James’ grandfather. |
| How does Macbeth’s dialogue begin to breakdown? What imagery and techniques help to reveal Macbeth’s inner fears? | |

After seeing all four prophecies, how far do you think Macbeth feels reassured about his future? Explain the reason for your choice.

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjWg-DwjajYAhXDLsAKHaU6Cf0QjRwIBw&url=http://www.clipartpanda.com/categories/beheading-clipart&psig=AOvVaw1QS1fQnbJD8fkIaUXFndMs&ust=1514392496250140)

Confident Unconfident

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

Twice now Macbeth has had prophecies shown to him by the witches.

|  |  |  |
| --- | --- | --- |
| **Act 1, Scene 3** |  | **Act 4, Scene 1** |
| Where do the witches first appear to Macbeth? |  | What is the setting when Macbeth sees the witches for the second time? |
|  |  |  |
| What predictions do they make about Macbeth and then about Banquo? |  | What visions do the witches show Macbeth? |
|  |  |  |
| How do you think Macbeth feels once the witches have disappeared? |  | How do you think Macbeth feels once the witches have disappeared? |
|  |  |  |
| Consider the similarities and differences between Macbeth’s meeting with the witches in Act 1, Scene 3 and Act 4 Scene 1. | | |
|  | | |

As Macbeth is leaving the witches, he comes across Lennox.

|  |  |
| --- | --- |
|  | *Enter LENNOX* |
|  |  |
|  | **LENNOX** |
| ***102*** | What’s your grace’s will? |
|  |  |
|  | **MACBETH** |
| ***103*** | Saw you the weird sisters? |
|  |  |
|  | **LENNOX** |
| ***104*** | No, my lord. |
|  |  |
|  | **MACBETH** |
| ***105*** | Came they not by you? |
|  |  |
|  | **LENNOX** |
| ***106*** | No, indeed, my lord. |
|  |  |
|  | **MACBETH** |
| ***107*** | Infected by the air whereon they ride; |
| ***108*** | And damn’d all those that trust them! I did hear |
| ***109*** | The galloping of horse: who was’t came by? |
|  |  |
|  | **LENNOX** |
| ***110*** | ‘Tis two or three, my lord, that bring you word |
| ***111*** | Macduff is fled to England. |
|  |  |
|  | **MACBETH** |
| ***112*** | Fled to England! |
|  |  |
|  | **LENNOX** |
| ***113*** | Ay, my good lord. |
|  |  |
|  | **MACBETH** |
| ***114*** | Time, thou anticipates my dread exploits: |
| ***115*** | The flighty purpose never is o’ertook |
| ***116*** | Unless the deed go with it; from this moment |
| ***117*** | The very firstlings of my heart shall be |
| ***118*** | The firstlings of my hand. And even now, |
| ***119*** | To crown my thoughts with acts, be it thought and done: |
| ***120*** | The castle of Macduff I will surprise; |
| ***121*** | Seize upon Fife; give to the edge o’ the sword |
| ***122*** | His wife, his babes, and all unfortunate souls |
| ***123*** | That trace him in his line. No boasting like a fool; |
| ***124*** | This deed I’ll do before this purpose cool. |
| ***125*** | But no more sights! – Where are these gentlemen? |
| ***126*** | Come, bring me where they are. |
|  |  |
|  | *Exeunt* |

**Key questions:**

1. Why does Shakespeare have Lennox arrive at this moment? How is the action being moved forward?

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

1. Look at Macbeth’s aside at the end of this scene. What is shown in the imagery and techniques about his ambition?

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

1. In Macbeth’s aside, are there are ideas mirrored that have been shown before?

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

**Learning episode 25**

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| **Do it now** |

Recap questions:

1. How are the witches’ power conveyed at the start of Act 4, Scene 1?

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1. Why has Macbeth gone to see the witches?

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

1. What three visions do the witches show Macbeth?

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1. When Macbeth asks about Banquo, what do the witches show him?

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

1. How does Macbeth react to this vision?

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

1. How is Macbeth’s encounter with the witches similar and different to his encounter in Act 1, Scene 3?

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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.

[](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

**‘Tis unnatural…On Tuesday last,**

**A falcon, towering in her pride of place,**

**Was by a mousing owl hawk’d at and kill’d**

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

In Act 4, Scene 2 Lady Macduff learns that her husband has fled to England but trouble lies ahead for her and her son…

|  |  |  |
| --- | --- | --- |
|  | **Scene II. Fife. Macduff’s castle.** |  |
|  | **Enter LADY MACDUFF, her Son, and ROSS** |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***1*** | What had he done, to make him fly the land? |  |
|  |  |  |
|  | **ROSS** |  |
| ***2*** | You must have patience, madam. |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***3*** | He had none: | How does Lady Macduff react to news that Macduff has fled? |
| ***4*** | His flight was madness: when our actions do not, |  |
| ***5*** | Our fears do make us traitors. |  |
|  |  |  |
|  | **ROSS** |  |
| ***6*** | You know not. |  |
| ***7*** | Whether it was his wisdom or his fear. |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***8*** | Wisdom! To leave his wife, to leave his babes, | How does Shakespeare use metaphor to convey Lady Macduff’s feelings about her husband? |
| ***9*** | His mansion and his titles in a place |
| ***10*** | From whence himself does fly? He loves us not; |  |
| ***11*** | He wants the natural touch: for the poor wren, |  |
| ***12*** | The most diminutive of birds, will fight, |  |
| ***13*** | Her young ones in her nest, against the owl. |  |
| ***14*** | All is the fear and nothing is the love; |  |
| ***15*** | As little is the wisdom, where the flight |  |
| ***16*** | So runs against all reason. |  |
|  |  |  |
|  | **ROSS** |  |
| ***17*** | My dearest coz, | How does Ross’ view on Macduff differ from Lady Macduff’s? |
| ***18*** | I pray you, school yourself: but for your husband, |  |
| ***19*** | He is noble, wise, judicious, and best knows |  |
| ***20*** | The fits o’ the season. I dare not speak |  |
| ***21*** | Much further; |  |
| ***22*** | But cruel are the times, when we are traitors |  |
| ***23*** | And do not know ourselves, when we hold rumour |  |
| ***24*** | From what we fear, yet know not what we fear, |  |
| ***25*** | But float upon a wild and violent sea |  |
| ***26*** | Each way and move. I take my leave of you: |  |
| ***27*** | Shall not be long but I’ll be here again: |  |
| ***28*** | Things at the worst will cease, or else climb upward |  |
| ***29*** | To what they were before. My pretty cousin, |  |
| ***30*** | Blessing upon you! |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***31*** | Father’d he is, and yet he’s fatherless. |  |
|  |  |  |
|  | **ROSS** |  |
| ***32*** | I am so much a fool, should I stay longer, |  |
| ***33*** | It would be my disgrace and your discomfort: |  |
| ***34*** | I take my leave at once. |  |
|  |  |  |
|  | *Exit* |  |

|  |
| --- |
| **Pen to paper: How do Lady Macduff and Ross’ thoughts on Macduff differ? Did Macduff respond appropriately?** |

Re-read the extract above and consider what Lady Macduff says about her husband when she learns he has fled. What does Ross say in response?

|  |  |
| --- | --- |
| **What does Lady Macduff say about her husband?** | **What does Ross say, in response, about Macduff?** |
|  |  |
| **Why do you think they react so differently to him leaving? Whose view is most accurate?** | |

[](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwik8KXPmKjYAhWDJ8AKHcQtAJUQjRwIBw&url=https://iai.tv/video/escaping-the-moral-maze&psig=AOvVaw0e9oybqqvjBube48fvWCBX&ust=1514395392789404)

Was Macduff right to act in this way?

What is / should be your top priority: yourself, your family or country? Should Macduff have stayed to protect his family (which might have led to many more people being killed) or was he right to flee?

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

In this part of the scene, Lady Macduff informs her son that his father is a ‘traitor’…

|  |  |  |
| --- | --- | --- |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***35*** | Sirrah, your father’s dead; | Why do you think Lady Macduff asks her son this? |
| ***36*** | And what will you do now? How will you live? |  |
|  |  |  |
|  | **Son** |  |
| ***37*** | As birds do, mother. |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***38*** | What, with worms and flies? |  |
|  |  |  |
|  | **Son** |  |
| ***39*** | With what I get, I mean; and so do they. |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***40*** | Poor bird! Thou’ldst never fear the net nor lime, |  |
| ***41*** | The pitfall nor the gin. |  |
|  |  |  |
|  | **Son** |  |
| ***42*** | Why should I, mother? Poor birds they are not set for. |  |
| ***43*** | My father is not dead, for all your saying. |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***44*** | Yes, he is dead; how wilt thou do for a father? |  |
|  |  |  |
|  | **Son** |  |
| ***45*** | Nay, how will you do for a husband? | What impression do you form of the son? |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***46*** | Why, I can buy me twenty at any market. |  |
|  |  |  |
|  | **Son** |  |
| ***47*** | Then you’ll buy ‘em to sell again. |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***48*** | Thou speak’st with all thy with: and yet, I’ faith, |  |
| ***49*** | With wit enough for thee. |  |
|  |  |  |
|  | **Son** |  |
| ***50*** | Was my father a traitor, mother? |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***51*** | Ay, that he was. |  |
|  |  |  |
|  | **Son** |  |
| ***52*** | What is a traitor? |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***53*** | Why, one that swears and lies. |  |
|  |  |  |
|  | **Son** |  |
| ***54*** | And be all traitors that do so? |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***55*** | Every one that does so is a traitor, and must be hanged. |  |
|  |  |  |
|  | **Son** |  |
| ***56*** | And must they all be hanged that swear and lie? |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***57*** | Every one. |  |
|  |  |  |
|  | **Son** |  |
| ***58*** | Who must hang them? |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***59*** | Why, the honest men. |  |
|  |  |  |
|  | **Son** |  |
| ***60*** | Then the liars and swearers are fools, | How does this utterance reveal the son to be wise? |
| ***61*** | For there are liars and swearers enow to beat |  |
| ***62*** | The honest men and hang up them. |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***63*** | Now, God help thee, poor monkey! |  |
| ***64*** | But how wilt thou do for a father? |  |
|  |  |  |
|  | **Son** |  |
| ***65*** | If he were dead, you’ld weep for |  |
| ***66*** | Him: if you would not, it were a good sign |  |
| ***67*** | That I should quickly have a new father. |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***68*** | Poor prattler, how thou talk’st! |  |
|  |  |  |

|  |
| --- |
| **Pen to paper: Macduff – a traitor?** |

**Key questions:**

1. How is Lady Macduff’s anger towards her husband conveyed in this scene?

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1. Does the son believe his father is a traitor?

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

1. Look at lines 60-62, why are the words uttered by the son, wise words?

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

1. Why is the conversation between Lady Macduff and her son an example of dramatic irony?

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

A messenger enters to warn Lady Macduff she is in danger…

|  |  |  |
| --- | --- | --- |
|  | *Enter a Messenger* |  |
|  |  |  |
|  | **Messenger** |  |
| ***69*** | Bless you, fair dame! I am not to you known, |  |
| ***70*** | Though in your state of honour I am perfect. |  |
| ***71*** | I doubt some danger does approach you nearly: |  |
| ***72*** | If you will take a homely man’s advice, |  |
| ***73*** | Be not found here; hence, with your little ones. |  |
| ***74*** | To fright you thus, methinks, I am too savage; |  |
| ***75*** | To do worse to you were fell cruelty, |  |
| ***76*** | Which is too night your person. Heaven preserve you! |  |
| ***77*** | I dare abide no longer. |  |
|  |  |  |
|  | *Exit* |  |
|  |  |  |
|  | **LADY MACDUFF** | **How does Lady Macduff respond to the messenger’s warning?** |
| ***78*** | Whither should I fly? |  |
| ***79*** | I have done no harm. But I remember now |  |
| ***80*** | I am in this earthly world; where to do harm |  |
| ***81*** | Is often laudable, to do good sometime |  |
| ***82*** | Accounted dangerous folly: why then, alas, |  |
| ***83*** | Do I put up that womanly defence, |  |
| ***85*** | To say I have done no harm? |  |
|  |  |  |
|  | *Enter Murderers* |  |
|  |  |  |
| ***85*** | What are these faces? |  |
|  |  |  |
|  | **First Murderer** |  |
| ***86*** | Where is your husband? |  |
|  |  |  |
|  | **LADY MACDUFF** |  |
| ***87*** | I hope, in no place so unsanctified |  |
| ***88*** | Where such as thou mayst find him. |  |
|  |  |  |
|  | **First Murderer** |  |
| ***89*** | He’s a traitor. |  |
|  |  |  |
|  | **Son** |  |
| ***90*** | Thou liest, thou shag-hair’d villain! | What impression is formed of the son when he responds to the murderer with tis? |
|  |  |
|  | **First Murderer** |  |
| ***91*** | What, you egg! |  |
|  |  |  |
|  | *Stabbing him* |  |
|  |  |  |
| ***92*** | Young fry of treachery! |  |
|  |  |  |
|  | **Son** |  |
| ***93*** | He has kill’d me, mother: |  |
| ***94*** | Run away, I pray you! |  |
|  |  |  |
|  | *Dies* |  |
|  |  |  |
|  | *Exit LADY MACDUFF, crying ‘Murder!’ Exeunt Murderers, following her.* |  |

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| **Pen to paper: How does Shakespeare create pathos for Lady Macduff and her son?** |

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|  |  |  |
|  | [Image result for pathos](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwj03b_jpKjYAhXoDsAKHWWoBAcQjRwIBw&url=http://theyuniversity.tumblr.com/post/3706999259/confusing-words-pathos-and-bathos&psig=AOvVaw2BykiYs8cywRXERZR1LDdF&ust=1514398653589589) |  |
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| **Reflection** |

Is Lady Macduff a character to be admired? How does she compare to the other women in Macbeth?

|  |  |
| --- | --- |
| **Is Lady Macduff a character to be admired?** | |
| **How does Lady Macduff compare to the witches?** | **How does Lady Macduff compare to Lady Macbeth?** |



**Is Lady Macduff, Lady Macbeth’s foil?**

[**Lady Macduff**](https://genderinmacbeth.weebly.com/women/lady-macduff) **(taken from genderinmacbeth)**

Lady Macduff provides an example of a woman who generally stays within the bounds of her gender, serving as an appropriate foil to Lady Macbeth’s disorderly dissent.  The first impression of Lady Macduff, however, presents her slightly out of place, as when she receives news that her husband has fled she responds, “His flight was madness.  When our actions do not/Our fears do make us traitors” (IV.ii.3-4).  This criticism against her husband immediately puts Lady Macduff out of place, as women at this time were expected to accept whatever actions their husbands chose and were never permitted to criticize their mistakes.  Yet although this comment is out of character for a woman and places her among the ranks of Lady Macbeth, she is redeemed when she reveals her intentions for this criticism, expressing that Macduff “loves us not/He wants the natural touch, for the poor wren/The most diminutive of birds, will fight/Her young ones in her nest, against the owl” (IV.ii.8-11).  By using the example of birds remaining loyal to their young against any fatal threats, Lady Macduff implies that her husband is disrupting the order of familial bonds by deserting his wife and children when danger lurks nearby.  This criticism therefore separates Lady Macduff from Lady Macbeth because she calls for her husband to see reason and to choose moral actions, while Lady Macbeth’s criticisms were meant to steer her husband to commit acts of violent treachery.  It is Lady Macduff’s determination to restore familial order which leads to her destruction, however, as she is unable to provide protection when Macbeth’s hired murderers attack her and her children and she cries, “Why then, alas/Do I put up that womanly defense/To say I have done no harm?” (IV.ii.75-78).  From this statement, Lady Macduff characterizes the condition of women to be weak and powerless against ruthless forces and his additionally provides commentary on the backward state of Scotland, as the innocent are being killed.  Macbeth’s tyrannical kingship has led to this disorder, and since this rule was initiated by Lady Macbeth’s initial idea of pushing her husband into action, Lady Macduff’s character and death comes to represent the inability to maintain order and tradition when powerful individuals have chosen to rule through chaos.

Is Lady Macduff, Lady Macbeth’s foil?

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**Learning episode 26**

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| **Do it now** |

Recap questions:

1. What news does Ross bring for Lady Macduff and how does she react?

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1. How does Lady Macduff’s son respond to news that his father is a traitor?

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1. Why does Lady Macduff refuse to flee?

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

1. Why is the son a character to be admired?

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1. How is pathos created for Lady Macduff and her son?

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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.

[](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

**Thou hast it now: king, Cawdor, Glamis, all**

**As the weird women promised, and, I fear,**

**Thou play’dst most foully for’t:**

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

In Act Four, Scene Three Malcolm tests Macduff’s loyalty before Ross arrives with some sad news for Macduff.

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Act Four, Scene Three** |  |  |
|  | **England. Before the King’s**  **Palace** |  |  |
|  |  |  |  |
|  | *Enter MALCOLM and MACDUFF* |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***1*** | Let us seek out some desolate shade, and there |  |  |
| ***2*** | Weep our sad bosoms empty. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***3*** | Let us rather | What do we learn about the state of Scotland? |  |
| ***4*** | Hold fast the mortal sword, and like good men |  |  |
| ***5*** | Bestride our down-fall’n birthdom: each new morn |  |  |
| ***6*** | New widows howl, new orphans cry, new sorrows |  |  |
| ***7*** | Strike heaven on the face, that it resounds |  |  |
| ***8*** | As if it felt with Scotland and yell’d out |  |  |
| ***9*** | Like syllable of dolour. |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***10*** | What I believe I’ll wail, |  |  |
| ***11*** | What know believe, and what I can redress, |  |  |
| ***12*** | As I shall find the time to friend, I will. |  |  |
| ***13*** | What you have spoke, it may be so perchance. |  |  |
| ***14*** | This tyrant, whose sole name blisters our tongues, | What is the effect of the verb ‘blisters’ here? |  |
| ***15*** | Was once thought honest: you have loved him well. |  |  |
| ***16*** | He hath not touch’d you yet. I am young; | How is Malcolm testing Macduff here? |  |
| ***17*** | But something |  |  |
| ***18*** | You may deserve of him through me, and wisdom |  |  |
| ***19*** | To offer up a weak poor innocent lamb |  |  |
| ***20*** | To appease an angry god. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***21*** | I am not treacherous. |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***22*** | But Macbeth is. |  |  |
| ***23*** | A good and virtuous nature may recoil |  |  |
| ***24*** | In an imperial charge. But I shall crave |  |  |
| ***25*** | Your pardon; |  |  |
| ***26*** | That which you are my thoughts cannot transpose: |  |  |
| ***27*** | Angels are bright still, though the brightest fell; | How does this connect with the witches’ speech in Act 1, Scene 1? |  |
| ***28*** | Though all things foul would wear the brows of grace, |  |
| ***29*** | Yet grace must still look so. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***30*** | I have lost my hopes. |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***31*** | Perchance even there where I did find my doubts. |  |  |
| ***32*** | Why in that rawness let you wife and child, |  |  |
| ***33*** | Those precious motives, those strong knots of love, |  |  |
| ***34*** | Without leave-taking? I pray you, |  |  |
| ***35*** | Let not my jealousies be your dishonours, |  |  |
| ***36*** | But mine own safeties. You may be rightly just, |  |  |
| ***37*** | Whatever I shall think. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***38*** | Bleed, bleed, poor country! |  |  |
| ***39*** | Great tyranny! Lay thou thy basis sure, |  |  |
| ***40*** | For goodness dare not cheque thee: wear thou |  |  |
| ***41*** | Thy wrongs; |  |  |
| ***42*** | The title is affeer’d! Fare the well, lord: | How does Macduff respond to Malcolm’s questioning? |  |
| ***43*** | I would not be the villain that thou think’st |  |  |
| ***44*** | For the whole space that’s in the tyrant’s grasp, |  |  |
| ***45*** | And the rich East to boot. |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***46*** | Be not offended: | What do we learn from the personification of Scotland here? |  |
| ***47*** | I speak not as in absolute fear of you. |  |
| ***48*** | I think our country sinks beneath the yoke; |  |  |
| ***49*** | It weeps, it bleeds; and each new day a gash |  |  |
| ***50*** | Is added to her wounds: I think withal |  |  |
| ***51*** | There would be hands uplifted in my right; |  |  |
| ***52*** | And here from gracious England have I offer |  |  |
| ***53*** | Of goodly thousands: but, for all this, |  |  |
| ***54*** | When I shall tread upon the tyrant’s head, |  |  |
| ***55*** | Or wear it on my sword, yet my poor country |  |  |
| ***56*** | Shall have more vices than it had before, |  |  |
| ***57*** | More suffer and more sundry ways than ever, |  |  |
| ***58*** | By him that shall succeed. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***59*** | What should he be? |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***60*** | It is myself I mean: in whom I know | How is Malcolm testing Macduff here? |  |
| ***61*** | All the particulars of vice so grafted |  |  |
| ***62*** | That, when they shall be open’d, black Macbeth |  |  |
| ***63*** | Will seem as pure as snow, and the poor state |  |  |
| ***64*** | Esteem him as a lamb, being compared |  |  |
| ***65*** | With my confineless harms. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***66*** | Not in the legions |  |  |
| ***67*** | Of horrid hell can come a devil more damn’d |  |  |
| ***68*** | In evils to top Macbeth. |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***69*** | I grant him bloody, | Whilst Malcolm suggests Macbeth is sinful, what does Malcolm say about himself? |  |
| ***70*** | Luxurious, avaricious, false, deceitful, |  |
| ***71*** | Sudden, malicious, smacking of every sin |  |  |
| ***72*** | That has a name: but there’s no bottom, none, |  |  |
| ***73*** | In my voluptuousness: your wives, your daughters, |  |  |
| ***74*** | Your matrons and your maids, could not fill up |  |  |
| ***75*** | The cistern of my lust, and my desire |  |  |
| ***76*** | All continent impediments would o’erbear |  |  |
| ***77*** | That did oppose my will: better Macbeth |  |  |
| ***78*** | Than such an one to reign. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***79*** | Boundless intemperance | How does Macduff respond? |  |
| ***80*** | In nature is a tyranny; it hath been |  |  |
| ***81*** | The untimely emptying of the happy throne |  |  |
| ***82*** | And fall of many kings. But fear not yet |  |  |
| ***83*** | To take upon you what is yours: you may |  |  |
| ***84*** | Convey your pleasures in a spacious plenty, |  |  |
| ***85*** | And yet seem cold, the time you may so hoodwink. |  |  |
| ***86*** | We have willing dames enough: there cannot be |  |  |
| ***87*** | That vulture in you, to devour so many |  |  |
| ***88*** | As will to greatness dedicate themselves, |  |  |
| ***89*** | Finding it so inclined. |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***90*** | With this there grows | Malcolm describes himself as full of avarice. What does this mean? |  |
| ***91*** | In most ill-composed affection such |  |  |
| ***92*** | A stanchless avarice that, were I king, |  |  |
| ***93*** | I should cut off the nobles for their lands, |  |  |
| ***94*** | Desire his jewels and this other’s house: |  |  |
| ***95*** | And my more-having would be as a sauce |  |  |
| ***96*** | To make me hunger more; that I should forge |  |  |
| ***97*** | Quarrels unjust against the good and loyal, |  |  |
| ***98*** | Destroying them for wealth. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***99*** | This avarice |  |  |
| ***100*** | Sticks deeper, grows with more pernicious root |  |  |
| ***101*** | Than summer-seeming lust, and it hath been |  |  |
| ***102*** | The sword of our slain kings: yet do not fear; |  |  |
| ***103*** | Scotland hath foisons to fill up your will. |  |  |
| ***104*** | Of your mere own: all these are portable, |  |  |
| ***105*** | With other graces weigh’d. |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***106*** | But I have none: the king-becoming graces, | What do we learn about what true kingship means? |  |
| ***107*** | As justice, verity, temperance, stableness, |  |  |
| ***108*** | Bounty, perseverance, mercy, lowliness, |  |  |
| ***109*** | Devotion, patience, courage, fortitude, |  |  |
| ***110*** | I have no relish of them, but abound |  |  |
| ***111*** | In the division of each several crime, |  |  |
| ***112*** | Acting it many ways. Nay, had I power, I should |  |  |
| ***113*** | Pour the sweet milk of concord into hell, |  |  |
| ***114*** | Uproar the universal peace, confound |  |  |
| ***115*** | All unity on earth. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***116*** | O Scotland, Scotland! |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***117*** | If such a one be fit to govern, speak: |  |  |
| ***118*** | I am as I have spoken. |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***119*** | Fit to govern! | How does Macduff’s tone change? |  |
| ***120*** | No, not to live. O nation miserable, |  |  |
| ***121*** | With an untitled tyrant bloody-scepter’d, |  |  |
| ***122*** | When shalt thou see thy wholesome days again, |  |  |
| ***123*** | Since that the truest issue of thy throne |  |  |
| ***124*** | By his own interdiction stands accursed, |  |  |
| ***125*** | And does blaspheme his breed? Thy royal father |  |  |
| ***126*** | Was a most sainted king: the queen that bore thee, |  |  |
| ***127*** | Oftener upon her knees than on her feet, |  |  |
| ***128*** | Died every day she lived. Fare thee well! |  |  |
| ***129*** | These evils thou repeat’st upon thyself |  |  |
| ***130*** | Have banish’d me from Scotland. O my breast, |  |  |
| ***131*** | Thy hope ends here! |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***132*** | Macduff, this noble passion, | What does Malcolm reveal/ |  |
| ***133*** | Child of integrity, hath from my soul |  |  |
| ***134*** | Wiped the black scruples, reconciled my thoughts |  |  |
| ***135*** | To thy good truth and honour. Devilish Macbeth |  |  |
| ***136*** | By many of these trains hath sought to win me |  |  |
| ***137*** | Into his power, and modest wisdom plucks me |  |  |
| ***138*** | From over-credulous haste: but God above |  |  |
| ***139*** | Deal between thee and me! For even now |  |  |
| ***140*** | I put myself to thy direction, and |  |  |
| ***141*** | Unspeak mine own detraction, here abjure |  |  |
| ***142*** | The taints and blames I laid upon myself, |  |  |
| ***143*** | For strangers to my nature. I am yet |  |  |
| ***144*** | Unknown to woman, never was forsworn, |  |  |
| ***145*** | Scarcely have coveted what was mine own, |  |  |
| ***146*** | At no time broke my faith, would not betray |  |  |
| ***147*** | The devil to his fellow and delight |  |  |
| ***148*** | No less in truth than life: my first false speaking |  |  |
| ***149*** | Was this upon myself: what I am truly, |  |  |
| ***150*** | Is thine and my poor country’s to command: |  |  |
| ***151*** | Whither indeed, before thy here-approach, |  |  |
| ***152*** | Old Siward, with ten thousand warlike men, |  |  |
| ***153*** | Already at a point, was setting forth. |  |  |
| ***154*** | Now we’ll together; and the chance of goodness |  |  |
| ***155*** | Be like our warranted quarrel! Why are you silent? |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***156*** | Such welcome and unwelcome things at once |  |  |
| ***157*** | ‘Tis hard to reconcile. |  |  |
|  |  |  |  |
|  | *Enter a Doctor* |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***158*** | Well; more anon. Comes the king forth, I pray you? | Who is the King of England? |  |
|  |  |  |  |
|  | **Doctor** |  |  |
| ***159*** | Ay, sir; there are a crew of wretched souls | What power does the king have? |  |
| ***160*** | That stay his cure: their malady convinces |  |  |
| ***161*** | The great assay of art; but at his touch - |  |  |
| ***162*** | Such sanctity hath heaven given his hand - |  |  |
| ***163*** | They presently amend. |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***164*** | I thank you, doctor. |  |  |
|  |  |  |  |
|  | *Exit Doctor* |  |  |
|  |  |  |  |
|  | **MACDUFF** |  |  |
| ***165*** | What’s the disease he means? |  |  |
|  |  |  |  |
|  | **MALCOLM** |  |  |
| ***166*** | ‘Tis call’d the evil: |  |  |
| ***167*** | A most miraculous work in this good king; |  |  |
| ***168*** | Which often, since my here-remain in England, |  |  |
| ***169*** | I have seen him do. How he solicits heaven, |  |  |
| ***170*** | Himself best knows: but strangely-visited people, |  |  |
| ***171*** | All swoln and ulcerous, pitiful to the eye, |  |  |
| ***172*** | The mere despair of surgery, he cures, |  |  |
| ***173*** | Hanging a golden stamp about their necks, |  |  |
| ***174*** | Put on with holy prayers: and ‘tis spoken, |  |  |
| ***175*** | To the succeeding royalty he leaves |  |  |
| ***176*** | The healing benediction. With this strange virtue, |  |  |
| ***177*** | He hath a heavenly gift of prophecy, |  |  |
| ***178*** | And sundry blessings hang about his throne, |  |  |
| ***179*** | That speak him full of grace. |  |  |

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| **Pen to paper: How and why does Malcolm test Macduff’s loyalty to him?** |

[](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwiJh7ySsqzYAhVEJlAKHVrmDiIQjRwIBw&url=http://www.indiewire.com/2015/12/review-justin-kurzels-bloody-muddy-mighty-macbeth-starring-michael-fassbender-and-marion-cotillard-101678/&psig=AOvVaw2gYDw-ACv4Eb37KBfxBLYz&ust=1514539659095691)

|  |
| --- |
| **Pen to paper: How are Scotland and England and, therefore, Macbeth and Edward, juxtaposed to reveal further thoughts about kingship to an audience?** |

Scotland is ruled by Macbeth, a tyrant whilst England is ruled by Edward. Shakespeare’s audience would have known that Edward the Confessor was once the patron saint of England and that his tomb in Westminster Abbey had been a place of pilgrimage.

|  |  |
| --- | --- |
| **Scotland under Macbeth’s rule** | **England under Edward’s rule** |
| What do we learn about Macbeth from Malcolm and Macduff’s speech? | What do we learn about Edward from Malcolm and Macduff’s speech? |
| What do we learn about Scotland under Macbeth’s rule? | What do we learn about England under Edward’s rule? |
| [Image result for scotland outline](https://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjWiPaNqqzYAhVKaVAKHXmaChoQjRwIBw&url=https://www.spreadshirt.com/scotland%2B03%2Bt-shirt-A103772635&psig=AOvVaw0y4y7XNHGjNN5GIeK3CkcA&ust=1514537525855694) | [Image result for england outline](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjF396jqqzYAhXCLlAKHS6NCyUQjRwIBw&url=http://d-maps.com/pays.php?num_pay%3D301%26lang%3Den&psig=AOvVaw2dHrqTNBF9-V691wdl_xck&ust=1514537563808597) |

1. How and why has Shakespeare set up a juxtaposition between Edward and Macbeth?

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

1. From these descriptions, and others in the scene, what else do we learn about Shakespeare’s ideas of kingship?

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

In this part of the scene Ross arrives to inform Macduff about the murder of his wife and children…

|  |  |  |
| --- | --- | --- |
|  | *Enter ROSS* |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***180*** | See, who comes here? |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***181*** | My countryman; but yet I know him not. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***182*** | My ever-gentle cousin, welcome hither. |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***183*** | I know him now. Good God, betimes remove |  |
| ***184*** | The means that makes us strangers! |  |
|  |  |  |
|  | **ROSS** |  |
| ***185*** | Sir, amen. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***186*** | Stands Scotland where it did? |  |
|  |  |  |
|  | **ROSS** |  |
| ***187*** | Alas, poor country! | How does Ross contribute to the idea of a suffering Scotland? |
| ***188*** | Almost afraid to know itself. It cannot |  |
| ***189*** | Be call’d our mother, but our grave; where nothing, |  |
| ***190*** | But who knows nothing, is once seen to smile; |  |
| ***191*** | Where sighs and groans and shrieks that rend the air |  |
| ***192*** | Are made, not mark’d; where violent sorrow seems |  |
| ***193*** | A modern ecstasy; the dead man’s knell |  |
| ***194*** | Is there scarce ask’d for who; and good men’s lives |  |
| ***195*** | Expire before the flowers in their caps, |  |
| ***196*** | Dying or ere they sicken. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***197*** | O, relation |  |
| ***198*** | Too nice, and yet too true! |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***199*** | What’s the newest grief? |  |
|  |  |  |
|  | **ROSS** |  |
| ***200*** | That of an hour’s age doth hiss the speaker: |  |
| ***201*** | Each minute teems a new one. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***202*** | How does my wife? |  |
|  |  |  |
|  | **ROSS** |  |
| ***203*** | Why, well |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***204*** | And all my children? |  |
|  |  |  |
|  | **ROSS** |  |
| ***205*** | Well too. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***206*** | The tyrant has not batter’d at their peace? |  |
|  |  |  |
|  | **ROSS** |  |
| ***207*** | No; they were well at peace when I did leave ‘em. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***208*** | But not a niggard of your speech: how goes’t? |  |
|  |  |  |
|  | **ROSS** |  |
| ***209*** | When I came hither to transport the tidings, |  |
| ***210*** | Which I have heavily borne, there ran a rumour |  |
| ***211*** | Of many worthy fellows that were out; |  |
| ***212*** | Which was to my belief witness’d the rather, |  |
| ***213*** | For that I saw the tyrant’s power a-foot: |  |
| ***214*** | Now is the time of help; your eye in Scotland |  |
| ***215*** | Would create soldiers, make our women fight, |  |
| ***216*** | To doff their dire distresses. |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***217*** | Be’t their comfort |  |
| ***218*** | We are coming thither: gracious England hath |  |
| ***219*** | Lent us good Siward and ten thousand men; |  |
| ***220*** | An older and a better soldier none |  |
| ***221*** | That Christendom gives out. |  |
|  |  |  |
|  | **ROSS** |  |
| ***222*** | Would I could answer |  |
| ***223*** | This comfort with the like! But I have words |  |
| ***224*** | That would be howl’d out in the desert air, |  |
| ***225*** | Where hearing should not latch them. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***226*** | What concern they? |  |
| ***227*** | The general cause? Or is it a fee-grief |  |
| ***228*** | Due to some single breast? |  |
|  |  |  |
|  | **ROSS** |  |
| ***229*** | No mind that’s honest |  |
| ***230*** | But in it shares some woe; though the main part |  |
| ***231*** | Pertains to you alone. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***232*** | If it be mine, |  |
| ***233*** | Keep it not from me, quickly let me have it. |  |
|  |  |  |
|  | **ROSS** |  |
| ***234*** | Let not your ears despise my tongue for ever, |  |
| ***235*** | Which shall possess them with the heaviest sound |  |
| ***236*** | That ever yet they heard. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***237*** | Hum! I guess at it. |  |
|  |  |  |
|  | **ROSS** |  |
| ***238*** | Your castle is surprised; your wife and babes |  |
| ***239*** | Savagely slaughter’d: to relate the manner, |  |
| ***240*** | Were, on the quarry of these murder’d deer, |  |
| ***241*** | To add the death of you. |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***242*** | Merciful heaven! | What advice does Malcolm give Macduff? |
| ***243*** | What, man! Ne’er pull your hat upon your brows; |  |
| ***244*** | Give sorrow words: the grief that does not speak |  |
| ***245*** | Whispers the o’er fraught heart and bids it break. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***246*** | My children too? |  |
|  |  |  |
|  | **ROSS** |  |
| ***247*** | Wife, children, servants, all | What technique is used here to emphasise the dead? |
| ***248*** | That could be found. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***249*** | And I must be from thence! | How do you think Macduff feels as he utters this line? |
| ***250*** | My wife kill’d too? |  |
|  |  |  |
|  | **ROSS** |  |
| ***251*** | I have said. |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***252*** | Be comforted: |  |
| ***253*** | Let’s make us medicines of our great revenge, |  |
| ***254*** | To cure this deadly grief. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***255*** | He has no children. All my pretty ones? | Why do you think this line is significant? |
| ***256*** | Did you say all? O hell-kite! All? |  |
| ***257*** | What, all my pretty chickens and their dam |  |
| ***258*** | At one fell swoop? |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***259*** | Dispute it like a man. | What advice is Malcolm offering Macduff here? |
|  |  |  |
|  | **MACDUFF** |  |
| ***260*** | I shall do so; | Do you think this helps to present a better man? |
| ***261*** | But I must also feel it as a man: |  |
| ***262*** | I cannot but remember such things were, |  |
| ***263*** | That were most precious to me. Did heaven look on, |  |
| ***264*** | And would not take their part? Sinful Macduff, | How is the theme of guilt evident here? |
| ***265*** | They were all struck for thee! Naught that I am, |  |
| ***266*** | Not for their own demerits, but for mine, |  |
| ***267*** | Fell slaughter on their souls. Heaven rest them now! |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***268*** | Be this the whetstone of your sword: let grief |  |
| ***269*** | Convert to anger; blunt not the heart, enrage it. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***270*** | O, I could play the woman with mine eyes | How would men seek their revenge during this time? |
| ***271*** | And braggart with my tongue! But, gentle heavens, |  |
| ***272*** | Cut short all intermission; front to front |  |
| ***273*** | Bring thou this fiend of Scotland and myself; |  |
| ***274*** | Within my sword’s length set him; if he ‘scape, |  |
| ***275*** | Heaven forgive him too! |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***276*** | This tune goes manly. |  |
| ***277*** | Come, go we to the king; our power is ready; |  |
| ***278*** | Our lack is nothing but our leave; Macbeth |  |
| ***279*** | Is ripe for shaking, and the powers above |  |
| ***280*** | Put on their instruments. Receive what cheer you may: |  |
| ***281*** | The night is long that never finds the day. |  |
|  |  |  |
|  | *Exeunt.* |  |

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

Answer the following questions below:

1. Ross delays telling Macduff about the murder of his wife and children by saying that they are well and at peace. In what way does Ross both reveal and hide the truth about Macduff’s family’s death to begin with? Why do you think he delays telling Macduff?

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

1. How has Shakespeare used language to reflect Macduff’s grief?

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

1. How does Malcolm use gender stereotypes as a means of persuasion? How does Macduff push against such stereotypes to an extent?

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

1. How and why is Macduff’s attitude towards Macbeth affected by the news of his family’s murder?

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

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

Revenge is the action of hurting or harming someone in return for an injury or wrong suffered at their hands. In this scene, Macduff is determined to get revenge on Macbeth after he learns Macbeth had his wife and children killed.

What other examples of **revenge** can you think of across the play? (Bonus points for key quotations)

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

**Formative assessment**

**SECTION A – Shakespeare**

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

**Macbeth – from Act 4 Scene 3, lines 69=11**

*In this extract, Malcolm seeks to test Macduff’s loyalty to him.*

|  |  |
| --- | --- |
|  |  |
|  | **MALCOLM** |
| ***69*** | I grant him bloody, |
| ***70*** | Luxurious, avaricious, false, deceitful, |
| ***71*** | Sudden, malicious, smacking of every sin |
| ***72*** | That has a name: but there’s no bottom, none, |
| ***73*** | In my voluptuousness: your wives, your daughters, |
| ***74*** | Your matrons and your maids, could not fill up |
| ***75*** | The cistern of my lust, and my desire |
| ***76*** | All continent impediments would o’erbear |
| ***77*** | That did oppose my will: better Macbeth |
| ***78*** | Than such an one to reign. |
|  |  |
|  | **MACDUFF** |
| ***79*** | Boundless intemperance |
| ***80*** | In nature is a tyranny; it hath been |
| ***81*** | The untimely emptying of the happy throne |
| ***82*** | And fall of many kings. But fear not yet |
| ***83*** | To take upon you what is yours: you may |
| ***84*** | Convey your pleasures in a spacious plenty, |
| ***85*** | And yet seem cold, the time you may so hoodwink. |
| ***86*** | We have willing dames enough: there cannot be |
| ***87*** | That vulture in you, to devour so many |
| ***88*** | As will to greatness dedicate themselves, |
| ***89*** | Finding it so inclined. |
|  |  |
|  | **MALCOLM** |
| ***90*** | With this there grows |
| ***91*** | In most ill-composed affection such |
| ***92*** | A stanchless avarice that, were I king, |
| ***93*** | I should cut off the nobles for their lands, |
| ***94*** | Desire his jewels and this other’s house: |
| ***95*** | And my more-having would be as a sauce |
| ***96*** | To make me hunger more; that I should forge |
| ***97*** | Quarrels unjust against the good and loyal, |
| ***98*** | Destroying them for wealth. |
|  |  |
|  | **MACDUFF** |
| ***99*** | This avarice |
| ***100*** | Sticks deeper, grows with more pernicious root |
| ***101*** | Than summer-seeming lust, and it hath been |
| ***102*** | The sword of our slain kings: yet do not fear; |
| ***103*** | Scotland hath foisons to fill up your will. |
| ***104*** | Of your mere own: all these are portable, |
| ***105*** | With other graces weigh’d. |
|  |  |
|  | **MALCOLM** |
| ***106*** | But I have none: the king-becoming graces, |
| ***107*** | As justice, verity, temperance, stableness, |
| ***108*** | Bounty, perseverance, mercy, lowliness, |
| ***109*** | Devotion, patience, courage, fortitude, |
| ***110*** | I have no relish of them, but abound |
| ***111*** | In the division of each several crime, |
| ***112*** | Acting it many ways. Nay, had I power, I should |
| ***113*** | Pour the sweet milk of concord into hell, |
| ***114*** | Uproar the universal peace, confound |
| ***115*** | All unity on earth. |

How does Shakespeare present ideas about kingship? Write about:

* how Shakespeare presents ideas about kingship in the extract.
* how Shakespeare presents ideas about kingship in the play as a whole.