[](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 Five**

**Learning episode 27**

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

Recap questions:

1. How and why does Malcolm test Macduff’s loyalty?

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

1. How are Scotland and England contrasted and what do we learn about Kingship as a result?

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

1. How does Macduff react to news of the murder of his family?

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

1. How are ideas about manliness conveyed by Malcolm?

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

|  |
| --- |
| **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

**Lady Macbeth:**

Nought’s had, all’s spent,

Where our desire is got without content:

‘Tis safer to be that which we destroy

Than by destruction dwell in doubtful joy’

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

In this scene the Doctor and the Gentlewoman are discussing Lady Macbeth. When she appears, Lady Macbeth is furiously scrubbing her hands.

|  |  |  |
| --- | --- | --- |
|  | **Act Five** |  |
|  | **Scene One. Dunsinane. Ante-room in the castle.** |  |
|  |  |  |
|  | *Enter a Doctor of Physic and a Waiting-Gentlewoman* |  |
|  |  |  |
|  | **Doctor** |  |
| ***1*** | I have two nights watched with you, but can perceive |  |
| ***2*** | No truth in your report. When was it she last walked? |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***3*** | Since his majesty went into the field, I have seen | Who is the Gentlewoman talking about and what does this suggest about her state of mind? |
| ***4*** | Her rise from her bed, throw her night-gown upon |  |
| ***5*** | Her, unlock her closet, take forth paper, fold it, |  |
| ***6*** | Write upon’t, read it, afterwards seal it, and again |  |
| ***7*** | Return to bed; yet all this while in a most fast sleep. |  |
|  |  |  |
|  | **Doctor** |  |
| ***8*** | A great perturbation in nature, to receive at once | Why is the reference to nature significant here? |
| ***9*** | The benefit of sleep, and do the effects of |  |
| ***10*** | Watching! In this slumber agitation, besides her |  |
| ***11*** | Walking and other actual performances, what, at any |  |
| ***12*** | Time, have you heard her say? |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***13*** | That, sir, which I will not report after her. |  |
|  |  |  |
|  | **Doctor** |  |
| ***14*** | You may to me: and ‘tis most meet you should. |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***15*** | Neither to you nor any one; having no witness to | Why won’t the Gentlewoman reveal what Lady Macbeth said? |
| ***16*** | Confirm my speech. |  |
|  |  |  |
|  | *Enter LADY MACBETH, with a taper* |  |
|  |  |  |
| ***17*** | Lo you, here she comes! This is her very guise; |  |
| ***18*** | And, upon my life, fast asleep. Observe her; stand close. |  |
|  |  |  |
|  | **Doctor** |  |
| ***19*** | How came she by that light? |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***20*** | Why, it stood by her: she has light by her | Why might this be? |
| ***21*** | Continually; ‘tis her command. |  |
|  |  |  |
|  | **Doctor** |  |
| ***22*** | You see, her eyes are open. |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***23*** | Ay, but their sense is shut. |  |
|  |  |  |
|  | **Doctor** |  |
| ***24*** | What is it she does now? Look, how she rubs her hands. |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***25*** | It is an accustomed action with her, to seem thus | Why do you think Lady Macbeth keeps washing her hands? |
| ***26*** | Washing her hands: I have known her continue in |
| ***27*** | This a quarter of an hour. |  |
|  |  |  |
|  | **LADY MACBETH** |  |
| ***28*** | Yet here’s a spot. |  |
|  |  |  |
|  | **Doctor** |  |
| ***29*** | Hark! She speaks: I will set down what comes from |  |
| ***30*** | Her, to satisfy my remembrance the more strongly. |  |
|  |  |  |
|  | **LADY MACBETH** |  |
| ***31*** | Out, damned spot! Out, I say! – One: two: why, | What is Lady Macbeth doing here? What can we infer about her state of mind? |
| ***32*** | Then, ‘tis time to do’t. – Hell is murky! – Fie, my |
| ***33*** | Lord, fie! A soldier, and afeard? What need we |  |
| ***34*** | Fear who knows it, when none can call our power to |  |
| ***35*** | account? – Yet who would have thought the old man |  |
| ***36*** | To have had so much blood in him. |  |
|  |  |  |
|  | **Doctor** |  |
| ***37*** | Do you mark that? |  |
|  |  |  |
|  | **LADY MACBETH** |  |
| ***38*** | The thane of Fife had a wife: where is she now? |  |
| ***39*** | What, will these hands ne’er be clean? – No more o’ | Why does Shakespeare have Lady Macbeth speak in short utterance using prose here? |
| ***40*** | That, my lord, no more o’ that: you mar all with |
| ***41*** | This starting. |  |
|  |  |  |
|  | **Doctor** |  |
| ***42*** | Go to, go to; you have known what you should not. |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***43*** | She has spoke what she should not, I am sure of |  |
| ***44*** | That: heaven knows what she has known. |  |
|  |  |  |
|  | **LADY MACBETH** |  |
| ***45*** | Here’s the smell of the blood still: all the | How does this compare with what Macbeth says about Neptune in Act 2 Scene 2? |
| ***46*** | Perfumes of Arabia will not sweeten this little |
| ***47*** | Hand. Oh, oh, oh! |  |
|  |  |  |
|  | **Doctor** |  |
| ***48*** | What a sight is there! The heart is sorely charged. |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***49*** | I would not have such a heart in my bosom for the |  |
| ***50*** | Dignity of the whole body. |  |
|  |  |  |
|  | **Doctor** |  |
| ***51*** | Well, well, well, - |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***52*** | Pray God it be, sir. |  |
|  |  |  |
|  | **Doctor** |  |
| ***53*** | This disease is beyond my practise: yet I have known |  |
| ***54*** | Those which have walked in their sleep who have died |  |
| ***55*** | Holily in their beds. |  |
|  |  |  |
|  | **LADY MACBETH** |  |
| ***56*** | Wash your hands, put on your nightgown; look not so | What is Lady Macbeth recounting here? |
| ***57*** | Pale. – I tell you yet again, Banquo’s buried; he |  |
| ***58*** | Cannot come out on’s grave. |  |
|  |  |  |
|  | **Doctor** |  |
| ***59*** | Even so? |  |
|  |  |  |
|  | **LADY MACBETH** |  |
| ***60*** | To bed, to bed! There’s knocking at the gate: |  |
| ***61*** | Come, come, come, come, give me your hand. What’s | How does this compare to what Lady Macbeth says in Act 2 Scene 2? |
| ***62*** | Done cannot be undone. To bed, to bed, to bed! |
|  |  |  |
|  | *Exit* |  |
|  |  |  |
|  | **Doctor** |  |
| ***63*** | Will she go now to bed? |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***64*** | Directly. |  |
|  |  |  |
|  | **Doctor** |  |
| ***65*** | Foul whisperings are abroad: unnatural deeds |  |
| ***66*** | Do breed unnatural troubles: infected minds |  |
| ***67*** | To their deaf pillows will discharge their secrets; |  |
| ***68*** | More needs she the divine than the physician. |  |
| ***69*** | God, God forgive us all! Look after her; |  |
| ***70*** | Remove from her the means of all annoyance, |  |
| ***71*** | And still keep eyes upon her. So, good night: |  |
| ***72*** | My mind she has mated, and amazed my sight. |  |
| ***73*** | I think, but dare not speak. |  |
|  |  |  |
|  | **Gentlewoman** |  |
| ***74*** | Good night, good doctor. |  |
|  |  |  |
|  | Exeunt |  |

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

The act of repression is when we restrain from sharing a feeling or a thought or a desire. There are two catalysts for repression:

1. **External** – society (norms of society), government (rules that inhibit us), or ideology (religion)
2. **Internal** – our reactions to these external forces that subconsciously ensures that I ‘keep it’ together.

In reaction to all these external forces then each individual has their own ‘normal’ which they have to work at to maintain.

Freud studied what happened to the human mind when an individual was no longer able to maintain this form of repression. He argued that when humans sleep, they are then (and only then) free of societal expectations and their own internal forms of repression. The mind is free to process, explore, and express its true nature without fear of expectation. He believed that sleep and dreams were the key to understanding the psyche.

Freud also argued that the human mind can under intense circumstance experience an inability to maintain its own normal. This is when people enter a point of hysteria – an exaggerated or uncontrollable emotion or excitement.

|  |
| --- |
| **Pen to paper: What evidence is there that Lady Macbeth’s attempts to repress her reactions to events have failed and that she is at a point of hysteria?** |

Use the words ‘normalcy’, ‘hysteria’, ‘repression’ and ‘Freud’ within your response.

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

|  |
| --- |
| **Pen to paper: How does Shakespeare use of parallels seek to emphasise the hysteria Lady Macbeth is suffering from?** |

In this scene, Shakespeare reveals the disintegration of Lady Macbeth’s character as a result of her failings to repress her reactions and does so by drawing many parallels between her behaviour in this scene and in early scenes. Look at each of the quotations taken from Act 5, Scene 1 and consider how this contrasts with an earlier part of the play.

|  |  |  |
| --- | --- | --- |
| **Act 5, Scene 1** | **Significant word / technique** | **Earlier part of the play** |
| **Doctor:** ‘…unlock her closet, take forth paper, fold it, / Write upon’t, read it, afterwards seal it, and again. |  |  |
| **Doctor:** ‘the benefits of sleep, and do the effects of watching.’ |  |  |
| **Gentlewoman:** ‘she has light by her / continually; ‘tis her command.’ |  |  |
| **LADY MACBETH:** Yet here’s a spot  Out damned spot!  What, will these hands ne’er be clean? |  |  |
| **LADY MACBETH:** Yet who would have thought the old man / To have had so much blood in him. |  |  |
| **LADY MACBETH:** Here’s the smell of the blood still: all the / Perfumes of Arabia will not sweeten this little. |  |  |
| **LADY MACBETH**: Wash your hands, put on your nightgown; look not so / account. |  |  |
| **LADY MACBETH:** What’s done cannot be undone. |  |  |
| **Doctor:** ‘A great perturbation of nature’  ‘Unnatural deeds / do breed unnatural troubles.’ |  |  |

**Challenge question:** how effective are the use of parallels to show the disintegration of Lady Macbeth’s character?

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

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

In many tragedies, Shakespeare ironically foreshadows the fate of his characters. Early in *Romeo and Juliet*, Juliet unwittingly predicts the precise details of her own death: ‘My grave is like to be my wedding bed.’

Hamlet’s soliloquies also link the act of going to bed with the ending of life: ‘to die, to sleep’.

Bearing these examples in mind, could Lady Macbeth’s final line in the play (before her own sudden suicide) be more significant than simply referring to lying down to fall asleep? ‘What's / done cannot be undone.—To bed, to bed, to bed!’

In Act 5, Scene 2 the Scottish thanes are talking about the arrival of the English army and how unpopular Macbeth is now. They plan to meet the English army near Birnam Wood.

|  |  |  |
| --- | --- | --- |
|  | **Scene Two. The country near Dunsinane.** |  |
|  | Drum and colours. Enter MENTEITH, CAITHNESS, ANGUS, LENNOX, and Soldiers. |  |
|  |  |  |
|  | **MENTEITH** |  |
| ***1*** | The English power is near, led on by Malcolm, |  |
| ***2*** | His uncle Siward and the good Macduff: |  |
| ***3*** | Revenges burn in them; for their dear causes | Why does Macduff seek revenge? |
| ***4*** | Would to the bleeding and the grim alarm |  |
| ***5*** | Excite the mortified man. |  |
|  |  |  |
|  | **Angus** |  |
| ***6*** | Near Birnam wood | Why is this location significant? |
| ***7*** | Shall we well meet them; that way are they coming. |  |
|  |  |  |
|  | **CAITHNESS** |  |
| ***8*** | Who knows if Donalbain be with his brother? |  |
|  |  |  |
|  | **LENNOX** |  |
| ***9*** | For certain, sir, he is not: I have a file |  |
| ***10*** | Of all the gentry: there is Siward’s son, |  |
| ***11*** | And many unrough youths that even now |  |
| ***12*** | Protest their first of manhood. |  |
|  |  |  |
|  | **MENTEITH** |  |
| ***13*** | What does the tyrant? | Who is Menteith referring to? |
|  |  |  |
|  | **CAITHNESS** |  |
| ***14*** | Great Dunsinane he strongly fortifies: | What does Caithness say about Macbeth here? |
| ***15*** | Some say he’s mad; others that lesser hate him |  |
| ***16*** | Do call it valiant fury: but, for certain, |  |
| ***17*** | He cannot buckle his distermper’d cause |  |
| ***18*** | Within the belt of rule. |  |
|  |  |  |
|  | **ANGUS** |  |
| ***19*** | Now does he feel | How does this connect to the theme of ‘guilt’? |
| ***20*** | His secret murders sticking on his hands; |  |
| ***21*** | Now minutely revolts upbraid his faith-breach; |  |
| ***22*** | Those he commands move only in command, | What is he suggesting about the people who follow Macbeth? |
| ***23*** | Nothing in love: now does he feel his title |  |
| ***24*** | Hang loose about him, like a giant’s robe |  |
| ***25*** | Upon a dwarfish thief. |  |
|  |  |  |
|  | **MENTEITH** |  |
| ***26*** | Who then shall blame |  |
| ***27*** | His pester’d senses to recoil and start, |  |
| ***28*** | When all that is within him does condemn |  |
| ***29*** | Itself for being there? |  |
|  |  |  |
|  | **CAITHNESS** |  |
| ***30*** | Well, march we on. |  |
| ***31*** | To give obedience where ‘tis truly owed: | Who is sick? And who do they think will cure the sickness? |
| ***32*** | Meet we the medicine of the sickly weal, |  |
| ***33*** | And with him pour we in our country’s purge |  |
| ***34*** | Each drop of us. |  |
|  |  |  |
|  | **LENNOX** |  |
| ***35*** | Or so much as it needs, | Who is the ‘sovereign flower’ and who is the ‘weed’? |
| ***36*** | To dew the sovereign flower and drown the weeds. |  |
| ***37*** | Make we our march towards Birnam. |  |
|  |  |  |
|  | Exeunt, marching. |  |
|  |  |  |

|  |
| --- |
| **Pen to paper: How does Shakespeare present ideas about kingship in this scene?** |

**Key questions:**

1. Create a list of quotations below that represent Macbeth in a negative light or question his strength as a ruler.

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

1. How does this compare / contrast to the representation of Duncan as King in Acts 1 and 2?

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

**Learning episode 28**

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

Recap questions:

1. What does the word ‘repression’ mean?

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

1. What does the word ‘hysteria’ mean?

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

1. How do we know Lady Macbeth has failed to repress her reactions and is entering a state of hysteria?

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

1. Identify two parallels Shakespeare draws between Lady Macbeth’s speech and earlier scenes.

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

1. How do the soldier’s view Macbeth’s time as king?

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

|  |
| --- |
| **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:**

**Thou canst not say I did it: never shake**

**Thy gory locks at me**

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

In Act 5, Scene 3 Macbeth hears about the army coming to attack him, but he isn’t afraid because he remembers the prophecies made by the apparitions. Macbeth also speaks to the doctor, who says that he cannot cure Lady Macbeth of her disease.

|  |  |  |
| --- | --- | --- |
|  | **Act Five. Scene Three. Dunsinane. A room in the castle.** |  |
|  |  |  |
|  | *Enter MACBETH, Doctor and Attendents* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***1*** | Bring me no more reports; let them fly all; |  |
| ***2*** | Till Birnam wood remove to Dunsinane, | Why is Macbeth feeling so confident? |
| ***3*** | I cannot taint with fear. What’s the boy Malcolm? |  |
| ***4*** | Was he not born of woman? The spirits that know |  |
| ***5*** | All mortal consequences have pronounced me thus: |  |
| ***6*** | ‘Fear not, Macbeth; no man that’s born of woman |  |
| ***7*** | Shall e’er have power upon thee.’ Then fly, |  |
| ***8*** | False thanes, |  |
| ***9*** | And mingle with the English epicures: |  |
| ***10*** | The mind I sway by and the heart I bear | Is Macbeth’s confidence mis-placed? |
| ***11*** | Shall never sag with doubt nor shake with fear. |  |
|  |  |  |
|  | *Enter a Servant* |  |
|  |  |  |
| ***12*** | The devil damn thee black, thou cream-faced loon! | What do we learn about the Servant’s appearance? |
| ***13*** | Where got’st thou that goose look? |
|  |  |  |
|  | **Servant** |  |
| ***14*** | There is ten thousand- |  |
|  |  |  |
|  | **MACBETH** |  |
| ***15*** | Geese, villain! |  |
|  |  |  |
|  | **Servant** |  |
| ***16*** | Soldiers, sir. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***17*** | Go prick thy face, and over-red thy fear, | How has time changed Macbeth’s character? |
| ***18*** | Thou lily-liver’d boy. What soldiers, patch? |  |
| ***19*** | Death of thy soul! Those linen cheeks of thine |  |
| ***20*** | Are counsellors to fear. What soldiers, whey-face? |  |
|  |  |  |
|  | **Servant** |  |
| ***21*** | The English force, so please you. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***22*** | Take thy face hence. |  |
|  |  |  |
|  | *Exit Servant* |  |
|  |  |  |
| ***23*** | Seyton! – I am sick at heart, | Is Macbeth as confident as he makes out? |
| ***24*** | When I behold – Seyton, I say! – This push |  |
| ***25*** | Will cheer me ever, or disseat me now. |  |
| ***26*** | I have lived long enough: my way of life | Is this a more realistic Macbeth? |
| ***27*** | Is fall’n into the sear, the yellow leaf; |  |
| ***28*** | And that which should accompany old age, |  |
| ***29*** | As honour, love, obedience, troops of friends, | Do you have any sympathy for Macbeth here? |
| ***30*** | I must not look to have; but, in their stead, |  |
| ***31*** | Curses, not loud but deep, mouth-honour, breath, |  |
| ***32*** | Which the poor heart would fain deny, and dare not. Seyton! |  |
|  |  |  |
|  | *Enter SEYTON* |  |
|  |  |  |
|  | **SEYTON** |  |
| ***33*** | What is your gracious pleasure? |  |
|  |  |  |
|  | **MACBETH** |  |
| ***34*** | What news more? |  |
|  |  |  |
|  | **SEYTON** |  |
| ***35*** | All is confirm’d, my lord, which was reported. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***36*** | I’ll fight till from my bones my flesh be hack’d. |  |
| ***37*** | Give me my armour. |  |
|  |  |  |
|  | **SEYTON** |  |
| ***38*** | ‘Tis not needed yet. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***39*** | I’ll put it on. |  |
| ***40*** | Send out more horses; skirr the country round; |  |
| ***41*** | Hang those that talk of fear. Give me mine armour. |  |
| ***42*** | How does your patient, doctor? |  |
|  |  |  |
|  | **Doctor** |  |
| ***43*** | Not so sick, my lord, |  |
| ***44*** | As she is troubled with thick coming fancies, |  |
| ***45*** | That keep her from her rest. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***46*** | Cure her of that. |  |
| ***47*** | Canst thou not minister to a mind diseased, |  |
| ***48*** | Pluck from the memory a rooted sorrow, |  |
| ***49*** | Raze out the written troubles of the brain |  |
| ***50*** | And with some sweet oblivious antidote |  |
| ***51*** | Cleanse the stuff’d bosom of that perilous stuff |  |
| ***52*** | Which weighs upon the heart? |  |
|  |  |  |
|  | **Doctor** |  |
| ***53*** | Therin the patient |  |
| ***54*** | Must minister to himself. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***55*** | Throw physic to the dogs; I’ll none of it. | How are these lines ironic? |
| ***56*** | Come, put mine armour on; give me my staff. |
| ***57*** | Seyton, send out. Doctor, the thanes fly from me. |
| ***58*** | Come, sir, dispatch. If thou couldst, doctor, cast |
| ***59*** | The water of my land, find her disease, |  |
| ***60*** | And purge it to a sound and pristine health, |  |
| ***61*** | I would applaud thee to the very echo, |  |
| ***62*** | That should applaud again. – Pull’t off, I say. - | In this speech Macbeth asks Seyton to put his armour on and then take it off, what might this reveal about his state of mind? |
| ***63*** | What rhubarb, cyme, or what purgative drug, |
| ***64*** | Would scour these English hence? Hear’st thou of them? |
|  |  |  |
|  | **Doctor** |  |
| ***65*** | Ay, my good lord; your royal preparation |  |
| ***66*** | Makes us hear something. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***67*** | Bring it after me. |  |
| ***68*** | I will not be afraid of death and bane, |  |
| ***69*** | Till Birnam forest comes to Dunsinane. |  |
|  |  |  |
|  | **Doctor** |  |
| ***70*** | (Aside) Were I from Dunsinane away and clear, |  |
| ***71*** | Profit again should hardly draw me here. |  |
|  |  |  |
|  | Exeunt |  |
|  |  |  |

|  |
| --- |
| **Pen to paper: How is Macbeth’s behaviour both erratic and volatile in this scene?** |

Shakespeare presents a troubled Macbeth in this scene by conveying different and contrasting sides to Macbeth’s character.

|  |  |
| --- | --- |
| **Macbeth as fearless** | **Macbeth as fearful** |
| **Macbeth as cold-hearted** | **Macbeth as caring** |

**Challenge question:** How would a Jacobean audience respond to Macbeth in this scene? Do you think they would have felt sympathy for him or that he was getting his comeuppance?

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

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

Now read Act 5, Scene 4 in which the English army organises itself for battle – Malcolms tells everyone to cut down a branch from Birnam Wood to hide behind. Malcolm, Macduff and Siward also talk about rumours of Macbeth’s soldiers abandoning him.

|  |  |  |
| --- | --- | --- |
|  | **Act Five Scene Four. Country near Birnam wood.** |  |
|  |  |  |
|  | *Drum and colours. Enter MALCOLM, SIWARD and YOUNG SIWARD, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, and Soldiers, marching.* |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***1*** | Cousins, I hope the days are near at hand |  |
| ***2*** | That chambers will be safe. |  |
|  |  |  |
|  | **MENTIETH** |  |
| ***3*** | We doubt it nothing. |  |
|  |  |  |
|  | **SIWARD** |  |
| ***4*** | What wood is this before us? |  |
|  |  |  |
|  | **MENTEITH** |  |
| ***5*** | The wood of Birnam. |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***6*** | Let every soldier hew him down a bough | Why is this significant? |
| ***7*** | And bear’t before him: thereby shall we shadow |  |
| ***8*** | The numbers of our host and make discovery |  |
| ***9*** | Err in report of us. |  |
|  |  |  |
|  | **Soldiers** |  |
| ***10*** | It shall be done. |  |
|  |  |  |
|  | **SIWARD** |  |
| ***11*** | We learn no other but the confident tyrant |  |
| ***12*** | Keeps still in Dunsinane, and will endure |  |
| ***13*** | Our setting down before ‘t. |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***14*** | ‘Tis his main hope: |  |
| ***15*** | For where there is advantage to be given, |  |
| ***16*** | Both more and less have given him the revolt, |  |
| ***17*** | And none serve with him but constrained things | What does Malcolm note about the soldiers who remain with Macbeth? |
| ***18*** | Whose hearts are absent too. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***17*** | Let our just censures |  |
| ***18*** | Attend the true event, and put we on |  |
| ***19*** | Industrious soldiership. |  |
|  |  |  |
|  | **SIWARD** |  |
| ***20*** | The time approaches |  |
| ***21*** | That will with due decision make us know |  |
| ***22*** | What we shall say we have and what we owe. |  |
| ***23*** | Thoughts speculative their unsure hopes relate, |  |
| ***24*** | But certain issue strokes must arbitrate: |  |
| ***25*** | Towards which advance the war. |  |
|  |  |  |
|  | Exeunt, marching. |  |

|  |
| --- |
| **Pen to paper: How does Shakespeare contrast the army with Macbeth across Act 5, Scene3 and Scene 4?** |

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

**Challenge question:** why is this contrast crafted?

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

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

In these two scenes Shakespeare contrasts Macbeth’s preparation for battle with the preparations made by the English army. We see that whilst Macbeth is troubled, the English army are calm in their approach and focused.

Shakespeare uses a lot of contrasts throughout Macbeth to convey his message about what it means to be a king or loyal to your king during this time. List other contrasts you have come across throughout your reading of the play.

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

**Learning episode 29**

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

Recap questions:

1. How is Macbeth’s troubled mind revealed in Act 5, Scene 3?

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

1. How do the preparations by the English army compare and contrast?

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

|  |
| --- |
| **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

**Second Witch:**

**By the pricking of my thumbs,**

**Something wicked this way comes**

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

Across the play Macbeth, imagery and metaphors of suffering and disease are evident. Look at the quotations below which present disease and suffering in relation to the character of Macbeth:

|  |  |
| --- | --- |
| **Quotation 1**  *‘but without the illness that should attend it’*  Act 1, Scene 5 | **Quotation 2**  *‘Or have we eaten on the insane root,*  *That takes the reason prisoner’*  Act 1, Scene 3 |
| **Quotation 3**  *‘Or art thou but*  *A dagger of the mind, a false creation,*  *Proceeding from the heat-oppressed brain?’*  Act 2, Scene 1 | **Quotation 4**  *‘O full of scorpions is my mind’*  Act 3, Scene 2 |
| **Quotation 5**  *‘I have a strange infirmity which is nothing to those who know me’*  Act 3, Scene 4 |  |

Shakespeare uses personification and references to suffering to describe Scotland during Macbeth’s reign.

|  |  |  |
| --- | --- | --- |
| **Quotation 6**  *‘Some holy angel*  *Fly to the court of England and unfold*  *His message ere he come, that a swift blessing*  *May soon return to this our suffering country*  *Under a hand accursed’*  Act | **Quotation 7**  *‘I think our country sinks beneath the yoke;*  *It weeps, it bleeds, and each new day a gash*  *Is added to her wounds’*  Act 4, Scene 3 | **Quotation 8**  *‘Bleed, bleed, poor country’*  Act 4 Scene 3 |

At points, easing suffering is considered. In the first quotation, reference to Edward’s ability to heal in England is made and in the second Macbeth asks the doctor to cure Scotland of its disease.

|  |  |
| --- | --- |
| **Quotation 9**  *‘Ay, sir, there are a crew of wretched souls*  *That stay his cure: their malady convinces*  *The great assay of art, but at his touch*  *Such sanctity hath heaven given his hand*  *They presently amend’*  Act 4, Scene 3 | **Quotation 10**  *‘If thou couldst, doctor, cast*  *The water of my land, find her disease,*  *And purge it to a sound and pristine health,*  *I would applaud thee to the very echo,*  *That should applaud again’*  Act 5 Scene 3 |

And finally, references to Lady Macbeth and the disease that has overtaken her are made with Macbeth requesting the doctor cure her.

|  |  |
| --- | --- |
| **Quotation 11**  *‘This disease is beyond my practice, yet I have known those which have walked in their sleep who have died holily in their beds’*  Act 5, Scene 1 | **Quotation 12**  *‘Canst thou not minister to a mind diseased,*  *Pluck from the memory a rooted sorrow,*  *Raze out the written troubles of the brain*  *And with some sweet oblivious antitdote*  *Cleanse the stuffed bosom of that perilous stuff*  *Which weights upon the heart’*  Act 5, Scene 3 |

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

Now consider the following questions:

1. What is the illness that Lady Macbeth speaks of in quotation 1 and why is this ironic?
2. Why does Banquo make a reference to ‘insanity’?
3. Quotations 3-5 encapsulate how the disease has taken hold of Macbeth. What do we learn?

How are images of disease and suffering significant in presenting Macbeth’s choices across the play?

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

1. What adjective is used to help personify Scotland in quotation 6 and what can we infer?
2. Why is Scotland ‘weeping’ and ‘bleeding’ with new ‘gashes’ appearing each day to add to her ‘wounds’?
3. What can we infer from the use of the adjective ‘poor’ in quotation 8 to describe Scotland?

How are references to disease and suffering used to illustrate the effect Macbeth’s reign has had on the country?

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

1. What effect does Edward’s touch have on people?
2. What does Macbeth ask the doctor to do?

What do the references to curing disease here reveal about kingship?

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

1. Despite Macbeth asking the doctor to cure Lady Macbeth, what does the doctor say?

What can we infer if the doctor does not feel he can cure Lady Macbeth?

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

**Challenge question**: to what extent do you think the references to disease and suffering are a good way to chart the events in Macbeth and convey the effects of deceit, regicide and unnatural kingship.

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

Can you recall any other examples of metaphor from across the play?

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

**Learning episode 30**

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

Recap questions:

1. How are references to suffering and disease used throughout the play? What message is Shakespeare trying to convey to a Jacobean audience?

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

|  |
| --- |
| **Challenge** |

On the next page, 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

**Macduff’s son:**

**He has kill’d me, mother:**

**Run away, I pray you!...**

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

In Act 5, Scene 5 Macbeth is waiting for the English army to attack his castle, and he’s still not scared. He also finds out that Lady Macbeth is dead.

|  |  |  |
| --- | --- | --- |
|  | **Act Five Scene Five. Dunsinane. Within the castle.** |  |
|  |  |  |
|  | *Enter MACBETH, SEYTON, and Soldiers, with drum and colours.* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***1*** | Hang out our banners on the outward walls; | Is Macbeth still as confident? |
| ***2*** | The cry is still ‘They come:’ our castle’s strength |  |
| ***3*** | Will laugh a siege to scorn: here let them lie |  |
| ***4*** | Till famine and the ague eat them up: |  |
| ***5*** | Were they not forced with those that should be ours, |  |
| ***6*** | We might have met them dareful, beard to beard, |  |
| ***7*** | And beat them backward home. |  |
|  |  |  |
|  | *A cry of women within* |  |
|  |  |  |
| ***8*** | What is that noise? |  |
|  |  |  |
|  | **SEYTON** |  |
| ***9*** | It is the cry of women, my good lord. |  |
|  |  |  |
|  | *Exit.* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***10*** | I have almost forgot the taste of fears; | What does this statement tell the audience about Macbeth’s state of mind and the degree to which he has changed? |
| ***11*** | The time has been, my senses would have cool’d |  |
| ***12*** | To hear a night shriek; and my fell of hair |  |
| ***13*** | Would at a dismal treatise rouse and stir |  |
| ***14*** | As life were in’t: I have supp’d full with horrors; |  |
| ***15*** | Direness, familiar to my slaughterous thoughts |  |
| ***16*** | Cannot once start me. |  |
|  |  |  |
|  | *Re-enter SEYTON* |  |
|  |  |  |
| ***17*** | Wherefore was that cry? |  |
|  |  |  |
|  | **SEYTON** |  |
| ***18*** | The queen, my lord, is dead. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***19*** | She should have died hereafter; | How does Macbeth react to the news that Lady Macbeth is dead? |
| ***20*** | There would have been a time for such a word. |  |
| ***21*** | To-morrorw, and to-morrow, and to-morrow, |  |
| ***22*** | Creeps in this petty pace from day to day |  |
| ***23*** | To the last syllable of recorded time, |  |
| ***24*** | And all our yesterdays have lighted fools |  |
| ***25*** | The way to dusty death. Out, out, brief candle! |  |
| ***26*** | Life’s but a walking shadow, a poor player |  |
| ***27*** | That struts and frets his hour upon the stage |  |
| ***28*** | And then is heard no more: it is a tale |  |
| ***29*** | Told by an idiot, full of sound and fury, |  |
| ***30*** | Signifying nothing. |  |
|  |  |  |

|  |
| --- |
| **Pen to paper: How does Macbeth react to Lady Macbeth’s death?** |

Before you consider this for yourself (with a focus on lines 19-30), we are going to explore what other people have said in response. In a group of three, each take a different pupils’ response below. Read through this response and be prepared to share the perspective on offer with the rest of your group.

**Response 1**

When Macbeth is told of Lady Macbeth’s death in Act 5 scene 5, his response seems uncaring, as if her death is meaningless to him. Throughout the play, Lady Macbeth has been influencing his decisions and cleaning up after his messes. Now that she is dead, Macbeth has to face the consequences of his actions by himself. He says of life, “it is a tale, told by an idiot, full of sound and fury, signifying nothing” (lines 29-31). This is a way of reassuring himself that his actions are meaningless. If life is just a mess of sound and fury, his angry outbursts and murdering is normal and expected, and he then doesn’t have to own up to the consequences. He can assure himself he is invincible to them, even as evidence to the contrary piles up following this speech. The problem with this is that it was Lady Macbeth shielding him from consequence before, framing others for the murder of Duncan, reminding him to wash his hands, and creating a cover story when he sees the ghost. When told of his wife’s death, Macbeth reveals how truly oblivious he was to her crucial role. He says “she should have died hereafter. There would have been time for such a word” (lines 20-21), suggesting that if she had died later, perhaps at a more convenient time for him, he could have given her eulogy more effort. This is absurd; if time drags on as he continues on to claim it does, there will be time to properly eulogize her. But Macbeth is implying here that if he cannot come up with the perfect words on the spot, he can never say what his wife meant to him. It would appear that what is most concerning to Macbeth after learning of her death is that he says the right thing. This concern with appearances shows no real care for his wife, which is frustrating and ironic as she worked so hard to keep his appearance of power and sanity intact. Macbeth compares life to a shadow, and to a play. Again, it is all meaningless upkeep of appearances, yet it was Lady Macbeth who did the upkeep for him, and without her, Macbeth falls. Immediately following this speech, Macbeth learns that Birnam Wood is coming to him, the first sign that his death is coming. This, too, is just an appearance, as the army approaching him has taken tree branches as camouflage, and the wood itself is not actually moving. But appearances matter, and as Lady Macbeth’s upkeep of Macbeth’s appearance of sanity and innocence kept him in power for a short time, the appearance of the moving forest does signify that his death is coming. Macbeth may think that life signifies nothing, but these shadows and players influence each other, at the very least.

**Response 2:**

Macbeth’s speech as he prepares to go into battle, following Seyton telling him that “The queen, my lord, is dead,” is one of the most famous speeches in all of Shakespeare’s canon. As far as literal reaction to her death, he simply says:

She should have died hereafter.

There would have been time for such a word.

Which means that, according to Macbeth, she should have lived longer, so he might have had time to grieve.

Some things that stand out to me are, first, the rhythm of the text. The repetition with which it begins ("Tomorrow and tomorrow and tomorrow") really emphasises monotony. And when he goes on to describe this procession of tomorrows as “creep”ing in at a “petty pace,” the pointlessness of this monotony is brought out. Taking this parade of days to its ultimate conclusion (“the last syllable of recorded time”), only shows that, for Macbeth, there is no hope ever that life won’t be a monotonous series of petty, creeping days.

He also comments on human life calling those who have gone before “fools” going to “dusty death.” He winds it up by calling life itself a “tale”

Told by an idiot, full of sound and fury,

Signifying nothing.

Devoid of mankind or a hint of love for life.

**Response 3**

In the next scene (4), Seyton tells Macbeth that Lady Macbeth is dead. Macbeth replies, “She should have died hereafter. / There would have been a time for such a word.” He then launches into one of the most famous speeches in the play and he comes to the realisation that everything he has done has led to nothing. He regrets that he does not have time to mourn his wife’s death because he is too busy fighting for his own life. Maybe tomorrow he can mourn her.

And

Part of the reason why Macbeth’s reaction is so depressing is because it is a moment of realisation, an awareness of the futility of one’s life. Examine how he describes both his reactions to her death as well as the nature of life, itself. It’s almost as if Macbeth is admitting that everything that they both sought, all that was emphasised and underscored, turned out to be for nothing. The imagery in his reaction reveals this sense of nihilism. The idea of “tomorrow, tomorrow creeps in this petty pace” helps to bring out the idea that time does not stop for anyone and that, in a way, all of us are “on the clock”. The fact that death is described as “dusty” is another way that a hollowness is present in articulating both Macbeth’s state of mind and how he views reality. The notion of “a brief candle” is something that relates the quickness and silly fragility of life and the soaring consciousness being a

Now, using what you have learnt and your own ideas, respond to the following question:

**How does Macbeth react to the death of Lady Macbeth?**

Challenge yourself to include some of the following words in your response: hopeless, despairing, despondent, disheartened, downhearted, depressed, morose, bleak, forlorn.

Also consider how a Jacobean audience might have responded.

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

**Challenge question:** how does Macbeth’s reaction to Lady Macbeth’s death compare with Macduff’s reaction to Lady Macduff’s death?

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

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

In this part of the scene, a messenger arrives to tell Macbeth that Birnam Wood is coming to the castle. Macbeth decides to go out and fight his attackers.

|  |
| --- |
|  |
|  | *Enter a Messenger* |  |
|  |  |  |
| ***31*** | Thou comest to use thy tongue; thy story quickly. |  |
|  |  |  |
|  | **Messenger** |  |
| ***32*** | Gracious my lord, |  |
| ***33*** | I should report that which I say I saw, |  |
| ***34*** | But know not how to do it. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***35*** | Well, say, sir. |  |
|  |  |  |
|  | **Messenger** |  |
| ***36*** | As I did stand my watch upon the hill, |  |
| ***37*** | I look’d toward Birnam, and anon, methought, |  |
| ***38*** | The wood began to move. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***39*** | Liar and slave! | Why is Macbeth so shocked? |
|  |  |  |
|  | **Messenger** |  |
| ***40*** | Let me endure your wrath, if’t be not so; |  |
| ***41*** | Within this three mile may you see it coming; |  |
| ***42*** | I saw, a moving grove. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***43*** | If thou speak’st false, |  |
| ***44*** | Upon the next tree shalt thou hang alive, |  |
| ***45*** | Till feminine cling thee: if thy speech be sooth, |  |
| ***46*** | I care not if thou dost for me as much. |  |
| ***47*** | I pull in resolution, and begin |  |
| ***48*** | To doubt the equivocation of the fiend |  |
| ***49*** | That lies like truth: ‘Fear not, till Birnam wood |  |
| ***50*** | Do come to Dunsinane:’ and now a wood |  |
| ***51*** | Comes towards Dunsinane. Arm, arm, and out! |  |
| ***52*** | If this which he avouches does appear, |  |
| ***53*** | There is nor flying hence nor tarrying here. |  |
| ***54*** | I gin to be aweary of the sun, |  |
| ***55*** | And wish the estate o’ the world were now undone. |  |
| ***56*** | Ring the alarum-bell! Blow, wind! Come, wrack! |  |
| ***57*** | At least we’ll die with harness on our back. |  |
|  |  |  |
|  | Exeunt. |  |

|  |
| --- |
| **Pen to paper: How does the news from the messenger affect Macbeth?** |

Re-read lines 1-16 and then the part of the scene we have just read. Make notes on Macbeth’s confidence in the first part of the scene and how this changes after he hears from the messenger.

|  |  |
| --- | --- |
| **Macbeth as confident** | **Macbeth as weary and almost ready to give up.** |
|  |  |
| **Why might Shakespeare have shown Macbeth moving between these two states?** | |

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

In this scene, Macbeth appears confident at the start but by the end has grown weary. Can you think of other moments across the play where Macbeth feels confident and weary?

**Challenge:** summarise 2-3 further feelings Macbeth experiences across the entirety of the play citing examples where we see the feelings manifest themselves.

|  |  |
| --- | --- |
| Confident |  |
| Weary |  |
|  |  |
|  |  |
|  |  |

In Act 5, Scene 6 Malcolm orders the soldiers to thrown down their branches and reveal themselves. He then begins the attack on Macbeth’s castle.

|  |  |  |
| --- | --- | --- |
|  | **Act Five Scene Six. Dunsinane. Before the castle.** |  |
|  |  |  |
|  | *Drum and colours. Enter MALCOLM, SIWARD, MACDUFF, and their Army, with boughs* |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***1*** | Now near enough: your leafy screens throw down. | Note the language of ‘respect’ below. How does this connect with Act 1? |
| ***2*** | And show like those you are. You, worthy uncle, |  |
| ***3*** | Shall, with my cousin, your right-noble son, |  |
| ***4*** | Lead our first battle: worthy Macduff and we |  |
| ***5*** | Shall take upon’s what else remains to do, |  |
| ***6*** | According to our order. |  |
|  |  |  |
|  | **SIWARD** |  |
| ***7*** | Fare you well. |  |
| ***8*** | Do we but find the tyrant’s power to-night, |  |
| ***9*** | Let us be beaten, if we cannot fight. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***10*** | Make all our trumpets speak: give them all breath, |  |
| ***11*** | Those clamorous harbingers of blood and death. |  |
|  |  |  |
|  | Exeunt |  |

How do Siward and Macduff feel going into battle in comparison to Macbeth?

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

**Learning episode 31**

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

Recap questions:

1. How do we know Macbeth feels confident at the start of Act 5, Scene 6?

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

1. What news does Seyton bring Macbeth?

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

1. How does Macbeth respond?

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

1. What news does the messenger bring?

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

1. How do we know Macbeth begins to doubt the witches?

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

1. How does Macbeth feel at the end of the scene?

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

|  |
| --- |
| **Challenge** |

On the next page, 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

**Macduff:**

**O I could play the woman…Bring thou this fiend of Scotland and myself;**

**Within my sword’s length set him; if he ‘scape,**

**Heaven forgive him too.**

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

In today’s learning episode, we are going to read through the final three scenes. In Act 5, Scene 7 Macbeth fights and kills Young Siward, before he exits. Macduff enters looking for Macbeth…he’s determined to be the one that kills Macbeth.

|  |  |  |
| --- | --- | --- |
|  | **Act Five. Scene Seven. Another part of the field.** |  |
|  |  |  |
|  | *Alarums. Enter MACBETH* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***1*** | They have tied me to a stake; I cannot fly, | Despite being surrounded, Macbeth is still confident. Why? |
| ***2*** | But, bear-like, I must fight the course. What’s he |  |
| ***3*** | That was not born of woman? Such a one |  |
| ***4*** | Am I to fear, or none. |  |
|  |  |  |
|  | **Enter YOUNG SIWARD** |  |
| ***5*** | What is thy name? |  |
|  |  |  |
|  | **MACBETH** |  |
| ***6*** | Thou’lt be afraid to hear it. |  |
|  |  |  |
|  | **YOUNG SIWARD** |  |
| ***7*** | No; though thou call’st thyself a hotter name |  |
| ***8*** | Than any is in hell. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***9*** | My name’s Macbeth. |  |
|  |  |  |
|  | **YOUNG SIWARD** |  |
| ***10*** | The devil himself could not pronounce a title | Why is a comparison to the devil significant and how does Macbeth respond? |
| ***11*** | More hateful to mine ear. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***12*** | No, nor more fearful. |  |
|  |  |  |
|  | **YOUNG SIWARD** |  |
| ***13*** | Thou liest, abhorred tyrant; with my sword |  |
| ***14*** | I’ll prove the lie thou speak’st. |  |
|  |  |  |
|  | *They fight and YOUNG SIWARD is slain* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***15*** | Thou wast born of woman |  |
| ***16*** | But swords I smile at, weapons laugh to scorn, |  |
| ***17*** | Brandish’d by man that’s of a woman born. |  |
|  |  |  |
|  | *Exit* |  |
|  |  |  |
|  | *Alarums. Enter MACDUFF* |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***18*** | That way the noise is. Tyrant, show thy face! |  |
| ***19*** | If thou be’st slain and with no stroke of mine, |  |
| ***20*** | My wife and children’s ghosts will haunt me still. | What earlier scene does this image contrast with? How is this haunting different? |
| ***21*** | I cannot strike at wretched kerns, whose arms |
| ***22*** | Are hired to bear their staves: either thou, Macbeth, | How does this utterance show Macduff is about exacting his revenge? |
| ***23*** | Or else my sword with an unbatter’d edge |  |
| ***24*** | I sheathe again undeeded. There thou shouldst be; |  |
| ***25*** | By this great clatter, one of greatest note |  |
| ***26*** | Seems bruited. Let me find him, fortune! |  |
| ***27*** | And more I beg not. |  |
|  |  |  |
|  | *Exit. Alarums* |  |
|  |  |  |
|  | *Enter MALCOLM and SIWARD* |  |
|  |  |  |
|  | **SIWARD** |  |
| ***28*** | This way, my lord; the castle’s gently render’d: | How do we know here that Macbeth has lost the battle? |
| ***29*** | The tyrant’s people on both sides do fight; |  |
| ***30*** | The noble thanes do bravely in the war; |  |
| ***31*** | The day almost itself professes yours, |  |
| ***32*** | And little is to do. |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***33*** | We have met with foes |  |
| ***34*** | That strike beside us. |  |
|  |  |  |
|  | **SIWARD** |  |
| ***35*** | Enter, sir, the castle. |  |
|  |  |  |
|  | *Exeunt. Alarums* |  |

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

In Act 5, Scene 8 Macbeth and Macduff meet face to face. Macbeth finds out that Macduff wasn’t born of a woman (he was delivered by Casarian section), but Macbeth fights him anyway.

|  |  |  |
| --- | --- | --- |
|  | **Act Five. Scene Eight. Another part of the field.** |  |
|  |  |  |
|  | *Enter MACBETH* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***1*** | Why should I play the Roman fool, and die |  |
| ***2*** | On mine own sword? Whiles I see lives, the gashes |  |
| ***3*** | Do better upon them. |  |
|  |  |  |
|  | *Enter MACDUFF* |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***4*** | Turn, hell-hound, turn! |  |
|  |  |  |
|  | **MACBETH** |  |
| ***5*** | Of all men else I have avoided thee: | What does Macbeth say to Macduff here? |
| ***6*** | But get thee back; my soul is too much charged |  |
| ***7*** | With blood of thing already. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***8*** | I have no words: |  |
| ***9*** | My voice is in my sword: thou bloodier villain |  |
| ***10*** | Than terms can give thee out! |  |
|  |  |  |
|  | *They fight.* |  |
|  |  |  |
|  | **MACBETH** |  |
| ***11*** | Thou losest labout: |  |
| ***12*** | As easy mayst thou the intrenchant air | How does Macbeth’s confidence shine through here? |
| ***13*** | With thy keen sword impress as make me bleed: |  |
| ***14*** | Let fall thy blade on vulnerable crests; |  |
| ***15*** | I bear a charmed life, which must not yield, |  |
| ***16*** | To one of woman born. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***17*** | Despair thy charm; |  |
| ***18*** | And let the angel whom thou still hast served | What news does Macduff have for Macbeth? |
| ***19*** | Tell thee, Macduff was from his mother’s womb |  |
| ***20*** | Untimely ripp’d. |  |
|  |  |  |
|  | **MACBETH** |  |
| ***21*** | Accursed be that tongue that tells me so, | How does Macbeth react to Macduff’s news? What has he come to realise? What does he resolve not to do? |
| ***22*** | For it hath cow’d my better part of man! |
| ***23*** | And be these juggling fiends no more believed, |  |
| ***24*** | That palter with us in a double sense; |  |
| ***25*** | That keep the word of promise to our ear, |  |
| ***26*** | And break it to our hope. I’ll not fight with thee. |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***27*** | Then yield thee, coward, |  |
| ***28*** | And live to be the show and gaze o’ the time: |  |
| ***29*** | We’ll have thee, as our rarer monsters are, |  |
| ***30*** | Painted on a pole, and underwrit, |  |
| ***31*** | ‘Here may you see the tyrant.’ |  |
|  |  |  |
|  | **MACBETH** |  |
| ***32*** | I will not yield, | What reason does Macbeth give for fighting? |
| ***33*** | To kiss the ground before young Malcolm’s feet, |  |
| ***34*** | And to be baited with the rabble’s curse. |  |
| ***35*** | Though Birnam wood be come to Dunsinane, |  |
| ***36*** | And thou opposed, being of no woman born, |  |
| ***37*** | Yet I will try the last. Before my body |  |
| ***38*** | I throw my warlike shield. Lay on, Macduff, |  |
| ***39*** | And damn’d be him that first cries, ‘Hold, enough!’ |  |
|  |  |  |
|  | *Exeunt, fighting. Alarums* |  |

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

In Act 5, Scene 9 Siward finds out that Macbeth killed his son, but he’s happy that his son died bravely. Macduff enters with Macbeth’s head. Malcolm is made king and he rewards everyone who fought with him.

|  |  |  |
| --- | --- | --- |
|  | **Act Five. Scene 9** |  |
|  |  |  |
|  | *Retreat. Flourish. Enter, with drums and colours, MALCOLM, SIWARD, ROSS, the other Thanes and Soldiers.* |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***1*** | I would the friends we miss were safe arrived. |  |
|  |  |  |
|  | **SIWARD** |  |
| ***2*** | Some must go off: and yet, by these I see, |  |
| ***3*** | So great a day as this is cheaply bought. |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***4*** | Macduff is missing, and your noble son. |  |
|  |  |  |
|  | **ROSS** |  |
| ***5*** | Your son, my lord, has paid a soldier’s debt: |  |
| ***6*** | He only lived but till he was a man; |  |
| ***7*** | The which no sooner had his prowess confirm’d |  |
| ***8*** | In the unshrinking station where he fought, |  |
| ***9*** | But like a man he died. |  |
|  |  |  |
|  | **SIWARD** |  |
| ***10*** | Then he is dead? |  |
|  |  |  |
|  | **ROSS** |  |
| ***11*** | Ay, and brought off the field: your case of sorrow |  |
| ***12*** | Must not be measured by his worth, for then |  |
| ***13*** | It hath no end. |  |
|  |  |  |
|  | **SIWARD** |  |
| ***14*** | Had he his hurts before? |  |
|  |  |  |
|  | **ROSS** |  |
| ***15*** | Ay, on the front. |  |
|  |  |  |
|  | **SIWARD** | **Why is Siward proud of his son?** |
| ***16*** | Why then, God’s soldier be he! |  |
| ***17*** | Had I as many sons as I have hairs, |  |
| ***18*** | I would not wish them to a fairer death: |  |
| ***19*** | And so, his knell is knoll’d. |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***20*** | He’s worth more sorrow, |  |
| ***21*** | And that I’ll spend for him. |  |
|  |  |  |
|  | **SIWARD** |  |
| ***22*** | He’s worth no more |  |
| ***23*** | They say he parted well, and paid his score: |  |
| ***24*** | And so, God be with him! Here comes newer comfort. |  |
|  |  |  |
|  | *Re-enter MACDUFF, with MACBETH’S head* |  |
|  |  |  |
|  | **MACDUFF** |  |
| ***25*** | Hail, king! For so thou art: behold, where stands |  |
| ***26*** | The usurper’s cursed head: the time is free: |  |
| ***27*** | I see thee compass’d with thy kingdom’s pearl, |  |
| ***28*** | That speak my salutation in their minds; |  |
| ***29*** | Whose voices I desire aloud with mine: |  |
| ***30*** | Hail, King of Scotland! |  |
|  |  |  |
|  | **ALL** |  |
| ***31*** | Hail, King of Scotland! |  |
|  |  |  |
|  | *Flourish* |  |
|  |  |  |
|  | **MALCOLM** |  |
| ***32*** | We shall not spend a large expense of time |  |
| ***33*** | Before we reckon with your several loves, |  |
| ***34*** | And make us even with you. My thanes and kinsmen, | How does Malcolm reward the men? |
| ***35*** | Henceforth be earls, the first that ever Scotland |  |
| ***36*** | In such an honour named. What’s more to do, |  |
| ***37*** | Which would be planted newly with the time, |  |
| ***38*** | As calling home our exiled friends abroad |  |
| ***39*** | That fled the snares of watchful tyranny; |  |
| ***40*** | Producing forth the cruel ministers |  |
| ***41*** | Of this dead butcher and his fiend-like queen, |  |
| ***42*** | Who, as ‘tis thought, by self and violent hands |  |
| ***43*** | Took off her life; this, and what needful else |  |
| ***44*** | That calls upon us, by the grace of Grace, |  |
| ***45*** | We will perform in measure, time and place: |  |
| ***46*** | So, thanks to all at once and to each one, | How is the natural order restored? |
| ***47*** | Whom we invite to see us crown’d at Scone. |  |
|  |  |  |
|  | *Flourish. Exeunt.* |  |

|  |
| --- |
| **Pen to paper: A tragedy?** |

**Aristotle’s Definition of Tragedy**

“A tragedy is the imitation of an action that is serious and also, as having magnitude, complete in itself; inappropriate and pleasurable language;…in a dramatic rather than narrative form; with incidents arousing pity and fear wherewith to accomplish a catharsis of these emotions.”

Now consider the following:

1. Did the play Macbeth explore an action that is serious and of magnitude?

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

According to Aristotle, the purpose of a tragedy was to change to the views of the audience. We watch the events of a tragedy and it, in return, shapes and refines our own thinking on ethics and morality. This refining is called **catharsis.** Thus humanity (the audience) is transformed by participating in the action of the play. Uplifted by having experienced fear or put for the characters on the stage and renewed to live by a strong moral compass.

Let’s consider this.

1. **The tragic figure – must excite pity and fear, misfortune bought about by error or frailty, be of high stature, be extraordinary.**

To what extent do you believe Macbeth, the figure, fulfils the above criteria?

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

1. **Catharsis – the audience must have experienced fear and pity at the downfall of another soul – and leave determined not to suffer the same fate themselves.**

To what extent do you believe this is true for the play Macbeth?

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