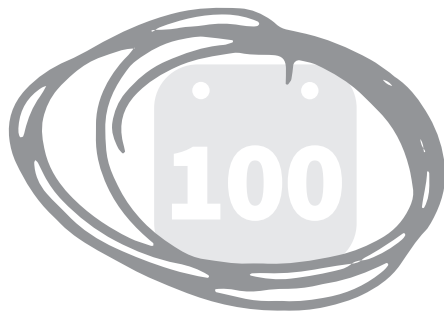


ANSWERS AND GUIDANCE



DAY 1

Task 1

Meaning 'darling' or 'favourite'; suggests Macbeth is bravery's favourite; he epitomises bravery; or, he is the servant of courage; a follower of courage.

'Carv'd' – almost as if he 'slices' through the crowds of soldiers; speaks to his skill as a swordsman and his unending ambition to get what he wants.

'Unseam'd him' – The first reference in the play to clothes. Macdonwald's 'cloak' of false loyalty is ripped away from him, suggesting Macbeth's apparent commitment to the king and his loyalty to the crown. This phrase also demonstrates the brutality of Macbeth's actions, and his strength as a warrior. It is almost as if destroying Macdonwald was as easy as unseaming a garment.

**Like Valour's minion, carv'd out his passage,
Till he fac'd the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chops,
And fix'd his head upon our battlements.**

'Nave to the chops' – Macbeth cuts Macdonwald from his belly button to his neck. This is a brutal and disturbing image and demonstrates Macbeth's bloodthirsty actions and unabashed violence.

'Fixed his head upon our battlements' – Shakespeare demonstrates here not only Macbeth's apparent view of traitors and his desire to make an example of them but also foreshadows Macbeth's own downfall at the end of the play at the hands of Macduff.

Task 2



The middle icon best represents the Captain's opinion of Macbeth. In his speech, the Captain talks about how Macbeth defeated the opposition – it is almost as if the opposing army stands no chance against Macbeth's 'brandished steel' which is used to 'carve out his passage' through his foes. This is reflected in this icon, as it shows a person cowering under the power of Macbeth.

Task 3

'Fear thy nature' – Lady Macbeth is worried Macbeth is too kind, by nature, to do what she believes needs to be done.

'The nearest way' – the 'easiest' way. To Lady Macbeth, the answer is clear: they must kill the King to get what they want.

Art not without ambition' – Lady Macbeth acknowledges Macbeth's ambition. The issue for her, however, is that she does not believe this is enough to get what she thinks is rightfully his – the crown.

Shakespeare's use of this metaphor suggests that Macbeth might be thought of as a brave warrior, but he also has a sense of compassion and kindness that Lady Macbeth does not believe will serve Macbeth – or their ambitions – well.

**Yet do I fear thy nature;
It is too full o' th' milk of human kindness
To catch the nearest way. Thou wouldst be great;
Art not without ambition, but without
The illness should attend it.**

'Illness' – by 'illness', Shakespeare means 'wickedness'. Lady Macbeth does not believe Macbeth is lacking in the spirit needed to go through with something such as the murder of King Duncan.

'Milk of human kindness' – care and compassion for others. 'Milk' suggests gentleness, but 'milk' is also nurturing to young babies/ animals – Shakespeare is perhaps suggesting Lady Macbeth believes Macbeth is too kind and compassionate and not ruthless enough.


Task 4



The middle icon best represents Lady Macbeth's opinion of Macbeth. She knows he is ambitious, and knows he has been a good warrior, but is unsure of his ability to act upon his desires and ambition – she fears he is too 'kind' to 'catch the nearest way'. This icon, showing a person weighing up two things, could represent the two sides of Macbeth and Lady Macbeth's uncertainty about his willingness to go ahead and kill the king.

DAY 2

Task 1

Definition <i>Cruel and harsh government or rule.</i>	Visual representation 
tyranny	
<p><i>Macbeth is willing to call for the murder of innocent people, including children, to maintain his hold on power. Macduff comments how under Macbeth's leadership, 'new widows howl, new orphans cry', implying his kingship is tainted by death and destruction. In Act 3, Scene 4, Macbeth mentions how he keeps a 'servant fee'd' in Macduff's household in order to spy for him. The fact that Macbeth has eyes everywhere implies no one can hide from him.</i></p> <p>Links to Macbeth</p>	<p><i>Authoritarian rulers who oppress their people. Examples of fictional rulers/figures that spread tyranny include Voldemort in Harry Potter, President Snow in The Hunger Games, Napoleon in Animal Farm. Examples of real people who are associated with tyranny include Adolf Hitler and Benito Mussolini.</i></p> <p>Examples</p>

Task 2

Your answer might include the following:

- *Reasons as to why ruling through fear is an effective way of keeping people under control: people only do what they are told because they are afraid of being hurt or killed; they are worried their loved ones might be hurt; they are powerless and might be less likely to rise up against their leader.*
- *Reasons as to why ruling through fear is ineffective: people will eventually rise up against pain and suffering because they have had enough of living the way they do, fear can breed resistance.*

DAY 3

Task 1

This grid is presented without the ‘definition/ explanation’ column which has already been given to you.

Key term/ idea	Importance to the play
<i>Daemonologie</i>	<i>Many of the views presented about witchcraft appear to be rooted in this text, particularly as it described witch trials that took place in Scotland, on the shores of the Firth of Forth. The ideas of magic, the supernatural and witchcraft thread through the entire plot of Macbeth. Many of the ‘king becoming graces’ described by Malcolm in Act 4, Scene 3 are rooted in the words of Daemonologie, which was written by King James VI/I.</i>
<i>Two-fold ball and treble sceptre</i>	<i>In Act 4 Scene 3, the final apparition shown to Macbeth by the three witches is a line of ghostly kings, some of which carry ‘two-fold ball and treble sceptre’. This is an allusion to King James himself, who was believed to be a direct descendent of Banquo, inheriting the crown of Scotland and uniting it with the crown of England as part of Banquo’s final prophecy.</i>
<i>The Gunpowder Plot</i>	<i>One of the messages of the play is, arguably, that the reign of the monarchy is absolute, and anyone who challenges it – like the plotters – will be punished. The men involved in the Gunpowder Plot were put to death for their actions, much like Macbeth and Lady Macbeth’s lives end as punishment for their own plot. Shakespeare is warning others away from doing the same.</i>
<i>Basilikon Doron</i>	<i>It is likely King James VI/I saw Macbeth at least once. Both King Duncan, Malcolm and Edward the Confessor are presented as holding many of the qualities which King James VI/I argued in Basilikon Doron should be possessed by a king.</i>
<i>Shipwreck</i>	<i>The ‘shipwrecking storms and direful thunders break’ in Act 1, Scene 2, and the pilot, ‘wrecked as homeward he did come’ in Act 1, Scene 3 both act as a Shakespearean nod towards the existence and power of witches and witchcraft. The references act as a shorthand for the audience to recognise these characters and their power.</i>

DAY

4

Task 1

1. Read the following information on the etymology (word origin) of the word ‘divine’ and highlight the important points:

‘Late 14c., “pertaining to, of the nature, or proceeding from God or a god; addressed to God”, from Old French *divin, devin* (12c.), from Latin *divinus* “of a god,” from *divus* “of or belonging to a god, inspired, prophetic.”

The phrase *divine right*, indicating *one conferred by or based on ordinance of God*, is from c. 1600.’

divine

of or like God

2. Write your own definition of the word ‘divine’:

Something that is God-like. Something that comes from or related to God.

3. Turn the word ‘divine’ into an image:

E.g., an image of a cross.

4. Use the word ‘divine’ in a sentence of your own:

He wished for divine aid to help him.

5. List other words that link to the term ‘divine’:

Godly, holy, spiritual, celestial.

Task 2

1. Read the extract and highlight the three things that help you understand the idea of the divine right of kings:

‘Obedience is the principal virtue of all virtues. ... God ordained that in families and households the wife should be obedient unto her husband, the children unto their parents, the servants unto their masters, but also, when mankind increased ... his Holy Word did constitute and ordain in cities and countries governors and rulers, unto whom the people should be obedient. ... [In] St Paul’s Epistle to the Romans, the thirteenth chapter, he writes thus: “Let every soul be subject unto the higher powers, for there is no power but of God, and the powers that be are ordained of God. And they that resist shall receive to themselves damnation.” ... It is most evident that kings, queens and other princes ... are ordained of God, are to be obeyed and honoured by their subjects; that such subjects as are disobedient or rebellious against their princes disobey God.’

2. Now explain what the divine right of kings is in your own words.

The divine right of kings is the idea that a king or queen is in charge because they have been chosen by God to be the monarch. It is the belief that a king or queen is only answerable to God and nothing or no-one else on Earth. A crime against the monarch is, by extension, a crime against God.

3. How does the idea of the divine right of kings connect to Macbeth?

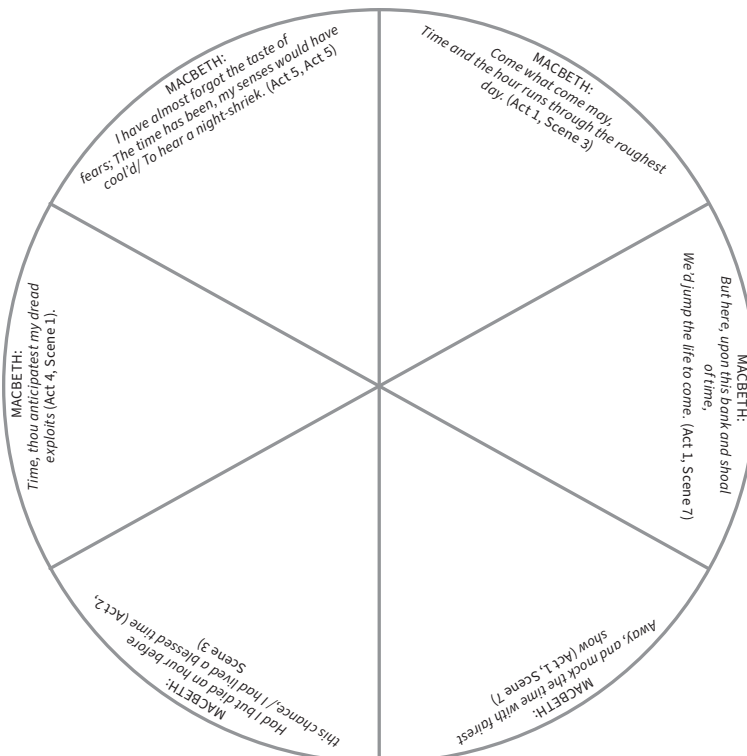
The divine right of kings, as an idea, is present in 'Macbeth' because Macbeth defies it. By killing Duncan and manipulating the situation to become king himself, Macbeth has not been divinely chosen. He has not only committed a crime against Duncan but a crime against God as well. Perhaps this is why his rule is defined by its brutality; nothing, not even the death of his enemies can keep him in his position as king because he has no right to be there. He does not share the same divine touch as Edward the Confessor in England. Instead, he spends his time trying to cling to something that isn't his. At the end of the play, when Macbeth is killed, Shakespeare is sending his audiences a warning that the divine right cannot be challenged; wrongs will always be righted. In this case, Malcolm is crowned at the end of the play and order is restored.

DAY 5

Task 1

Shakespeare's compression of time in *Macbeth* serves as a powerful metaphor for the rapidity with which a human soul can be corrupted and the swiftness of humanity's fall into moral decay. By condensing significant events and character transformations into a brief span, Shakespeare emphasises the vulnerability of individuals to the corrupting influence of unchecked ambition and the allure of power. Macbeth's descent from a loyal and honourable warrior to a tyrannical murderer occurs in a matter of days, highlighting the fragility of the human spirit in the face of ambition and moral compromise. This compressed timeline further demonstrates the tragedy of Macbeth's rapid moral deterioration and the broader commentary on the potential for swift and catastrophic societal decay when individuals abandon their ethical principles in pursuit of personal gain. It is a clear and stark warning to Shakespeare's audience.

Task 2



MACBETH: Come what come may, Time and the hour runs through the roughest day (Act 1, Scene 3)

Shakespeare underscores the unrelenting nature of time, emphasising its relentless progression regardless of circumstances. Essentially, he is saying here that time will continue marching onwards, even on the toughest of days, with inevitability.

Macbeth's attitude towards time appears fatalistic and accepting of fate, suggesting that he is resigned to facing whatever challenges come his way.

MACBETH: But here, upon this bank and shoal of time, / We'd jump the life to come (Act 1, Scene 7)

Shakespeare conveys the idea that time is a boundary or threshold that separates the present from the afterlife or the 'life to come'.

Macbeth's attitude towards time in this quotation is that he would overlook the long-term moral consequences (such as the fate of his soul in the afterlife) of his present actions in exchange for immediate power and ambition.

MACBETH: Away, and mock the time with fairest show (Act 1, Scene 7)

Shakespeare suggests that time can be deceived or manipulated through outward appearances and deception.

Macbeth's attitude towards time here reflects his willingness to engage in deceit and manipulation to achieve his ambitions. He is willing to put on a false front to deceive others, even if it means subverting the natural course of events.

This quotation foreshadows Macbeth's growing propensity (a natural tendency) for deceit and manipulation as he becomes increasingly consumed by his ambition, leading to a tragic spiral of actions and consequences.

MACBETH: Had I but died an hour before this chance, / I had lived a blessed time (Act 2, Scene 3)

Shakespeare highlights the profound impact of time on Macbeth's moral and emotional state. Macbeth's statement reveals that a single hour has brought about a drastic change in his perception of his own life.

Macbeth's attitude towards time in this quotation reflects his deep regret and remorse. He believes that if he had died just one hour earlier, he would have considered his life to have been blessed, indicating that he recognises the grave consequences of his recent actions, particularly the murder of King Duncan.

This quotation shows the irreversible nature of Macbeth's choices and foreshadows his tragic descent into guilt and madness as he grapples with the moral and psychological burdens of his ambition and treachery.

MACBETH: Time, thou anticipatest my dread exploits (Act 4, Scene 1)

Shakespeare portrays time as a force that seems to predict or anticipate Macbeth's ominous actions. Macbeth believes that time is ahead of him, indicating a sense of inevitability and predestination in the unfolding events.

Macbeth's attitude towards time in this quotation reflects his growing paranoia and anxiety. He sees time as a harbinger of his own dark deeds. Macbeth recognises, in this moment, the self-destructive path he is on.

This quotation highlights the psychological toll of Macbeth's unchecked ambition. He feels as though time itself is conspiring against him, intensifying his internal turmoil and contributing to his mental descent and growing desperation.

MACBETH: *I have almost forgot the taste of fears; The time has been, my senses would have cool'd/ To hear a night-shriek.* (Act 5, Act 5)

Shakespeare suggests that time can erode one's capacity to feel fear or emotional sensitivity. Macbeth reflects on how he has become desensitised to fear over time, indicating that the passage of time has hardened him emotionally.

Macbeth's attitude towards time in this quotation reveals his transformation into a hardened and ruthless individual. He acknowledges that he has changed over time and lost the ability to be affected by horrifying events which would have once shaken him.

This quotation demonstrates how the passage of time has contributed to his moral decay and emotional detachment, ultimately leading to his isolation and downfall.

DAY**6****Task 1**

There is no right answer for this activity. Each interpretation could be correct as all are rooted within the text. Remember, examiners will look out for multiple interpretations of ideas, so try and learn all three of these interpretations. However, you may have something that looks like this:

1. All these interpretations are valid because they are rooted within the text. Which of these interpretations do you agree with the most? Explain the reasoning behind your choice:

I agree with interpretation B the most. Although we see Duncan's generosity in the play through the way he grants Macbeth the title of Thane of Cawdor, we very rarely see him being truly virtuous. We are always told about these qualities through someone else which places the audience at a distance from this aspect of his character. We do, however, see his incompetence and the fact that he is not a strong king. The fact he has to ask 'What bloody man is that? He can report...The newest state' at the beginning of Act 1, Scene 2 shows us he has no handle on the battle that rages in his country. The fact he also has very little to say and others dominate the scene through the extent to which they speak would imply he has weaknesses that have very much made themselves known at this point.

2. Now consider what someone else might argue. Why might they disagree with your reasoning and what would they say instead?

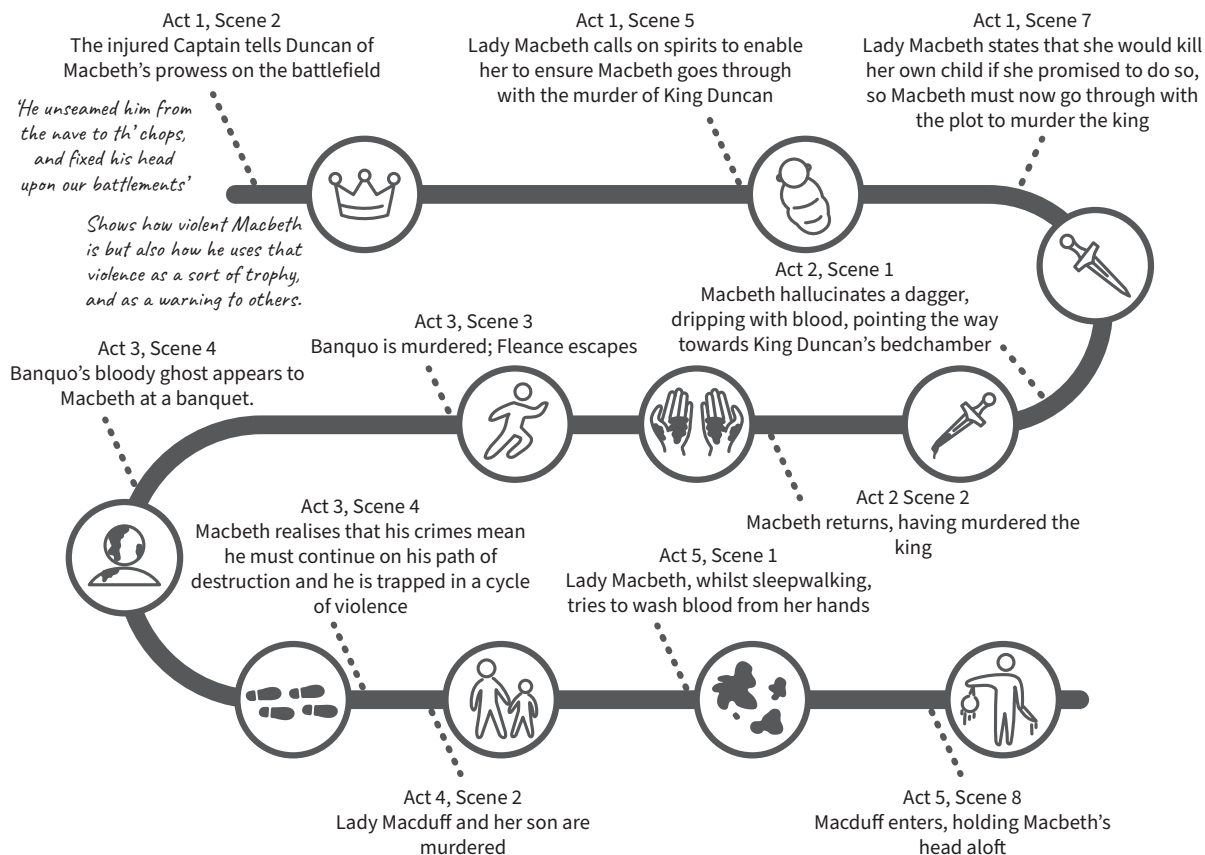
Another person might argue interpretation A as being the idea they agree with the most. Duncan's character, in some ways, acts as Macbeth's opposite. At the beginning, audiences are presented with a figure of virtuosity so that they realise the extent of Macbeth's depravity when he comes to murder the King. Shakespeare could also be amplifying these particular qualities in Duncan to highlight to audiences that no good can exist in this harsh and brutal world he is creating. All aspects of good will be wiped out, particularly under the oppressive and savage regime of the Macbeths.

Task 2

<p>1. In Act 1, Scene 3, Duncan says of the previous Thane of Cawdor that he was 'a gentleman on whom [he] built an absolute trust.' This foreshadows Duncan's ineffectiveness; one would think he would demonstrate caution because of this betrayal, but he will soon fall foul of this trust once more when Macbeth utilises it in order to murder him.</p>	<p>2. In Act 1, Scene 6, Duncan claims that Macbeth's castle 'hath a pleasant seat'. He blindly walks into danger, blissfully unaware of the evil that awaits him. Once again, his lack of caution allows him to be easily manipulated.</p>	<p>3. In Act 1, Scene 7, Macbeth says of Duncan that 'his virtues/ Will plead like angels...'. In Act 4, Scene 3, Macduff tells Malcolm, 'Thy royal father/ Was a most sainted king.' This goodness and virtue is not something audiences witness in the play, at least not to the extent that it is described here, and as such, we cannot relate to Duncan as this kind of character, having only been made privy to his weaknesses.</p>
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DAY 7

Task 1



Scene	Quotation	Significance
Act 1, Scene 5	<i>'Lady Macbeth: Fill me, from the crown to the toe top-full/ of direst cruelty.'</i>	<i>'Direst'</i> is a superlative; she wants to be the cruellest person around. This is a significant moment, as she is asking to be transformed to promote violence.
Act 1, Scene 7	<i>'I would, while it was smiling in my face,/ have pluck'd my nipple from his boneless gums,/ and dash'd the brains out, had I so sworn as you/ have done to this.'</i>	Lady Macbeth compares Macbeth's promise to kill the King to herself, committing infanticide. That she is willing to go to such lengths in the pursuit of the crown demonstrates her deep-rooted, violent tendencies.

Act 2, Scene 1	<i>'And on thy blade and dudgeon gouts of blood, which was not so before.'</i>	<i>The dagger is now covered in blood, evoking the state it will be in, post-regicide. That the dagger is covered with blood is indicative of the brutality of King Duncan's murder.</i>
Act 2, Scene 2	<i>'These hangman's hands'</i>	<i>Macbeth compares his hands to those of a 'hangman' – in other words, a person employed to carry out executions. This is a powerful image, perhaps hinting at the further murders that will occur at his hands later in the play.</i>
Act 3, Scene 3	<i>'Dies. Fleance escapes.'</i>	<i>This brief stage direction is shocking to the audience: Macbeth has had Banquo murdered, who had previously been a close ally. Were it not for the botched efforts of the murderers, Fleance – an innocent child – would, too, be dead, demonstrating that Macbeth will mete out violence indefinitely it seems, if it means he can secure his crown.</i>
Act 3, Scene 4 (1)	<i>'Never shake thy gory locks at me.'</i>	<i>Banquo's hair is matted with blood which makes them gory. This is suggestive of the brutality and violence of Banquo's murder – indeed, we know that his body is now in a ditch, with 'twenty trenched gashes on his head'.</i>
Act 3, Scene 4 (2)	<i>'I am in blood/ stepp'd in so far that, should I wade no more,/ returning were as tedious as go o'er.'</i>	<i>Here, Shakespeare explores the sheer volume of Macbeth's violence – he has killed so many people that, now, there is no turning back and he is resigned to continue his campaign of murder.</i>
Act 4, Scene 2	<i>'He has killed me, mother.'</i>	<i>Arguably the most upsetting moments of violence in the play, here, Young Macduff ('Son' in some editions) is brutally slain. This is his first and last appearance – he really is removed from the action of the play and his death is unnecessarily violent, demonstrating just how far Macbeth is willing to go in his panic to retain his crown.</i>
Act 5, Scene 1	<i>'Out, damned spot! out, I say!'</i>	<i>Lady Macbeth sleepwalks, imagining the night of King Duncan's murder. Just as Macbeth was worried he would be unable to wash the blood from his hands, now the same fate befalls his wife. The blood here represents the metaphorical guilt she carries from her part in the violence of the play.</i>
Act 5, Scene 8	<i>'Re-enter Macduff, with Macbeth's head'</i>	<i>The violence in the play comes full circle at this moment. Macbeth, at the play's opening, 'fixed [the] head' of a traitor on the castle walls as a warning to anyone else who dared to challenge the Scottish throne. Here, Macbeth is treated in the same way by Macduff – a villain and a traitor to be made an example of.</i>

DAY 8

Task 1

In Act 3, Macbeth has Banquo murdered. We are told that Banquo has 'twenty trenched gashes on his head'. The murderer has Banquo's blood on his face. Blood here mirrors the extent Macbeth will go to to maintain his grip on power; anyone is a threat, even former allies.

Blood appears on the manifestation of the dagger that leads Macbeth to Duncan's chambers. As he follows this vision, Macbeth says 'on thy blade and dudgeon, gouts of blood,/ Which was not so before' suggesting blood here is indicative of the heinous act of regicide he is about to commit.

When Macbeth murders Duncan, blood represents guilt. Lady Macbeth says, 'A little water clears us of this deed'. She disregards guilt as something that can easily be washed away.

The motif of blood in Macbeth

'Blood will have blood' – Macbeth's words suggest that once blood is spilled, a never-ending cycle of violence will commence. Brutality leads to further brutality. Perhaps blood represents an inability to escape savagery once one is consumed by it.

In Act 5, Scene 1, Lady Macbeth becomes incredibly distressed at a spot of blood on her hand. The blood is not there but is instead a manifestation of the guilt that plagues her. Her inability to scrub it off ('Out, damned spot!') mirrors her inability to escape the consequences of her actions.

Task 2



ACT ONE
5 times

ACT TWO
14 times

ACT THREE
10 times

ACT FOUR
10 times

ACT FIVE
7 times

1. What do you notice about the frequency of these words as the play progresses?

The frequency of words begins to increase as the play progresses. Act II is perhaps the act where violence dominates the most. Acts II, III and IV is when most violence takes place. Acts I and V are similar in terms of how many times blood is mentioned or referred to.

2. What might the frequency of these words tell us about ideas of blood and violence in the play?

Act II is clearly a bloody act with the murder of Duncan. Although these words decrease slightly in Act III and IV, we can tell that this is where the majority of Macbeth's violence takes place. Act V's use of these words decreases significantly, mirroring how Macbeth is finally challenged by those with the power to stop him. Macbeth commits the ultimate act of violence in Act II to seize the crown. Once he has become king, his rule is dominated by bloodshed.

Task 3

ACT 1: 'We but teach/ Bloody instructions'

At Lady Macbeth's insistence, Macbeth plans to kill Duncan. It is this moment which 'sets the stage for all future acts of violence.'

ACT 2: 'This most bloody piece of work'

Act 2 is where Macbeth translates his plan to commit regicide into action. The murder of Duncan is unnatural. He is a good man; he should not be a victim of such horrific violence. Blood is mentioned many times in this act, indicating the savagery that takes place in Macbeth's castle. Not only is Duncan killed but the 'surfeited grooms,' too.

ACT 3: 'Blood will have blood'

Duncan's death alone is not enough to secure Macbeth's kingship. Macbeth is in charge of his own actions by this point and commands for Banquo, his former ally, and Banquo's son Fleance to be killed. Although Fleance escapes from the attempt on his life, Banquo is killed and Macbeth realises that the incessant and continuous spilling of blood is the only way to consolidate his power. Macbeth's constant lust for blood foreshadows his own end.

ACT 4: 'Bleed, bleed poor country'

By this act, Macbeth has established an authoritarian regime and anyone who questions it or challenges Macbeth is killed. Scotland is a country in turmoil and chaos. There is so much bloodshed that it is like the country itself is bleeding, such is the suffering that she endures. There is a sense of hopelessness and despair under Macbeth's rule.

DAY 9

Task 1

<p><i>Shakespeare's father was possibly a recusant Catholic, who may have known some of the men involved in the Gunpowder Plot. However, this is not a decisive fact. Despite this, it is apparent that Shakespeare was trying to distance himself from the plot, and curry favour with King James as a result.</i></p>	<p><i>Holinshed's Chronicles does write about the historic figure of Macbeth, but it was not published until the 1570s/1580s. This means that its veracity historically is not certain. Shakespeare also changed a great deal of content of the stories told by Holinshed.</i></p>	<p><i>King James VI/I did write often on the consolidation of power and the importance of the continued joining of the crowns of England and Scotland. Shakespeare alludes to it several times, including with the reference to 'twofold balls and treble sceptres' carried by the fourth apparition generated by the witches.</i></p>
<p><i>Historically, it is thought that Banquo was more heavily involved with the murder of King Duncan and wasn't the innocent and unknowing bystander he is presented as in the play. However, arguably Shakespeare's kinder presentation of Banquo is because it was believed that King James VI/I was a direct descendent of his.</i></p>		<p><i>Shakespeare was heavily influenced already by the reign of King James VI/I; there is a lot of evidence throughout the play of King James' beliefs and writings.</i></p>
<p><i>Whilst the witches do entertain/terrify the masses, they also encapsulate many contemporary beliefs about witchcraft, including those held by King James VI/I.</i></p>	<p><i>We do not know what Shakespeare's views on Edward the Confessor were, explicitly. However, King James VI/I was also thought to have the 'King's Touch'. The holiness and piety of Edward is reflected in King James VI/I.</i></p>	<p><i>Whilst it is believed King Christian did attend the first, private performance of the show for King James VI/I in 1606, in fact the Scottish battle with the Norwegians is historically accurate – although this did occur after the historical period in which Macbeth lived. The war between Scotland and Norway lasted for four years, from 1262–1266.</i></p>

Task 2

Your answers may include some of the following ideas:

1. What argument is put forward about the importance of Shakespeare? Summarise the key ideas.

The main argument is that in watching, reading or studying Shakespeare, we better understand ourselves because we see ourselves reflected in what we see or read, and this is why Shakespeare is still relevant today.

2. How far do you agree with this argument about *Macbeth*? Why?

Agree with the argument: So many stories are beloved because they help us understand ourselves and our fellow humans. In turn, many Shakespeare plays have inspired other texts (such as 'Hamlet' inspiring 'The Lion King'), and to that end if we can see ourselves in stories like that, Shakespeare's stories must still be relevant today. It doesn't matter how old the play is, there is a universality to human experience.

Disagree with the argument: Regardless, it is 400 years old. Shakespeare could not even imagine what society would be like today, so could not have written the play with us specifically in mind.

DAY 10

Task 1

There is no right answer to this opinion-based question. However, you may have considered some of the following ideas:

- 1. In one colour, highlight what you think is the most important line in Lady Macbeth's speech and explain your choice in the space below.**

I think 'unsex me here' is the most important line in this extract. It shows the extent of Lady Macbeth's ambition because it shows her desire to rid herself of her femininity which she believes is an obstacle to achieving her desires. If she is stripping herself of these feminine qualities and instincts, it means she associates masculinity with strength, ruthlessness and decisiveness. Perhaps Lady Macbeth is aware of societal limitations around women, reflecting the patriarchal society of which they are a part of.

- 2. In another colour, highlight what you think is the least important line in Lady Macbeth's speech. Explain your choice in the space below.**

I think 'come to my woman's breasts,/ and take my milk for gall' is the least important line. We already know that Lady Macbeth has asked to be filled with cruelty. If anything, this line has just been added for emphasis, playing on imagery of maternal characteristics. Cruelty is not something we would associate with mothers and replacing 'milk for gall' is also an inversion of maternal instinct.

Task 2

Lady Macbeth uses an imperative, revealing how demanding she is. Perhaps it shows an element of desperation too. She needs the aid of the supernatural to get what she wants. Like Macbeth, she is associated with the supernatural in her first appearance on stage. The audience, therefore, are distrusting of her.

LADY MACBETH: Come, you spirits/ That tend on mortal thoughts, unsex me here

Lady Macbeth asks spirits to make her murderous, resilient and free from guilt or pity. She is aware of her own limitations and so has to call for assistance from a higher power in order to aid her in getting what she wants.

A reflection of the patriarchal society that Lady Macbeth lives in. Commanding the spirits to 'unsex' her shows she is willing to be stripped of her femininity in order to become the strong, devious figure she needs to be to go through with the murder of Duncan.

Another imperative showing Lady Macbeth's commanding nature.

LADY MACBETH: ...take my milk for gall, you murd'ring ministers

Milk is associated with innocence and purity. It is a symbol of nourishment and sustenance. The fact Lady Macbeth would remove this from herself completely in exchange for 'gall', a bitter liquid-like bile, shows she cannot nourish and sustain. Instead of giving life, she is preparing to take it away.

Audiences see Lady Macbeth call for darkness as Macbeth does in Act 1, Scene 4. Lady Macbeth asks for darkness, wrapped in the dark smokes of hell, so that no one can witness the deeds she is about to commit.

LADY MACBETH: Come, thick night,/ And pall thee in the dunnest smoke of hell/ That my keen knife see not the wound it makes,/ Nor heaven peep through the blanket of the dark

Perhaps Lady Macbeth wishes for the knife itself to not see the wound it makes, but could this also be read as Lady Macbeth herself not wanting to see what she's doing? If she does not see herself committing these actions, she can maintain her innocence (and ignorance) having not seen these evil deeds actually carried out.

Lady Macbeth does not want heaven to see what she is planning or doing. This might imply that there is still some sort of morality lingering within Lady Macbeth, for she is still concerned with God's judgement of her.

DAY 11

Task 1

TASK THREE: DEBATE IT

'Regicide is the worst crime a person can commit'. To what extent do you agree? Answer in full sentences.
Extension: Would your answer be different if you lived in Jacobean society? Why?

I disagree with this statement, because I believe that the killing of a king is no more serious or severe than the killing of any other person. It is a terrible crime because somebody dies, but I would argue that all murders are equal. However, I think my answer would be different if I lived in Jacobean society, because the belief system at that time put the king at the very pinnacle of the Great Chain of Being: society taught, and believed, that the king was God's representative on earth and thus killing the king was the worst thing a person could possibly do.

TASK FOUR: USE IT

Can you use the following words in a sentence?
regicide
regicidal

- 1. When the king was murdered, it was ruled to be regicide.*
- 2. The man who wanted to kill the king was regicidal.*

TASK FIVE: LINK IT

Explain in full sentences how the noun 'regicide' links to *Macbeth*. Discuss characters and events in your explanation.

Much of 'Macbeth' links to regicide. Macbeth commits regicide to take the crown for himself, and in doing so his actions lead to his later downfall. Indeed, Macbeth is murdered too, by Macduff, in what is arguably also a regicide. This reflects the long and bloody history of the deaths of Scottish kings at the hands of those who wished to usurp them.

Task 2

2. How do the witches' prophecies contribute to Macbeth's willingness to commit regicide? How does his ambition drive him to fulfil the witches' prophecies?

Macbeth is initially shocked by the witches' prophecies – he first questions how he could be Thane of Cawdor, before subsequently being awarded this title by Ross on behalf of the king. In turn, this gives an ambitious Macbeth thoughts of regicide when he ponders killing the king to fulfil his final prophecy. Arguably, without the influence of the witches, Macbeth may never have considered committing regicide.

3. How does the act of regicide transform Macbeth's character throughout the play? How does it affect his relationship to others, and how does it affect how he feels about himself?

Macbeth's act of regicide transforms him into a paranoid character. He quickly begins not to trust his friend, Banquo. He calls for the brutal murder of many innocent characters, including Duncan's guards, Banquo, Banquo's son Fleance (though Fleance escapes), and Lady Macduff and her son, all to secure his crown. He is not satisfied as king whilst his crown is not securely his, and he fears that regicide will be committed upon him in turn.

4. How is Lady Macbeth involved in influencing Macbeth's decision to commit regicide? How does she manipulate him to go through with the murder?

Lady Macbeth is highly ambitious both for herself and for Macbeth. She influences and manipulates Macbeth by calling into question his bravery and masculinity, and decides the plan for the regicide in order to encourage Macbeth to see the task as 'easy' despite its magnitude and ramifications.

5. How does the act of regicide mark the beginning of Macbeth's downfall? How do his guilt and paranoia following the crime lead to his ultimate demise?

Macbeth grows steadily more distant from others following the regicide. He immediately acts out after killing Duncan, and murders Duncan's guards to try and cover his tracks – a clear marker of his emerging guilt. This is the start of steadily escalating crimes, driven on by his paranoia, and culminating in the murder of the innocent family of Macduff.

DAY 12

Task 1

2. *Each new morn/ New widows howl,/ New orphans cry’ – Death is commonplace under Macbeth’s tyrannical rule and murder is an everyday occurrence. Each morning, children are left without parents, wives without their husbands. In an attempt to maintain power, Macbeth has shunned all sense of value for human life and kills without remorse.*
3. *‘This tyrant, whose sole name blisters our tongues’ – This gives the impression that Macbeth has become so foul through his authoritarian leadership that to even mention his name causes pain and suffering.*
4. *He hath not touch’d you yet’ – The inclusion of the word ‘yet’ would imply here that under tyrannical leadership, everyone is affected. It is an inevitability that Macduff will be made to suffer at some point; it is not a question of ‘if’, it is a question of ‘when’. Of course, Macduff does not know at this point that his family have already been slaughtered under Macbeth’s instruction.*

Task 2

1. *‘Look like the innocent flower,/ But be the serpent under’t’*

This moment is perhaps one of the first where we see that Macbeth could be capable of becoming a tyrant. In taking instructions from his wife, Lady Macbeth, we see Macbeth ‘trained’ in the ways of duplicity and corruption. His fakery remains throughout much of the remainder of the play and allows him to commit further murder under the guise of a loyal and strong king.

2. *‘Our fears in Banquo/ Stick deep’*

This moment contributes to Macbeth’s fall to tyranny because it reveals his paranoia and belief that no one can be trusted, not even former friends and allies. It also exposes Macbeth’s greed, for he is not willing for the crown to pass to anyone who is not of his lineage. Banquo does not pose a real threat to Macbeth at this point and yet Macbeth completely fears him. It is this fear that drives his bloody actions throughout the rest of the play.

4. *‘It will have blood, they say, blood will have blood.’*

Macbeth muses on the idea that now blood has been spilled, the only way to maintain power is to spill even more. Violence is a never-ending cycle once it begins. The fact Macbeth has come to realise this suggests that he is willing to commit further acts of bloodshed now that he is part of such a cycle.

3. *‘The castle of Macduff I will surprise;/ Seize upon Fife; give to th’ edge o’ th’ sword/ His wife, his babes, and all unfortunate souls/ That trace him in his line.’*

Macbeth is already displaying tyrannical tendencies by this point, though this moment, arguably, is the point where his status as an authoritarian ruler is fully consolidated. Macbeth is willing to commit pedicide (the killing of children) in order to maintain his grip on power. Although he ordered Fleance’s death, this is the first time he will be successful in such an act. The fact he targets others who ‘trace [Macduff] in his line’ is also disturbing. People have become targets because of their associations, which means no one is safe in Macbeth’s Scotland.

DAY 13**Task 1**

1. *In this scene, three witches meet on a heath (an area of uncultivated land). They discuss their impending meeting with Macbeth and know when this will be. This indicates their prophetic abilities.*
2. *The adverb 'again' suggests that they will see one another again shortly; this is only the start of their time and activities together. It sets a tone for the play: one in which the supernatural underpins the events.*
3. *The mood is created by the weather which is unsettled: the 'thunder and lightning' suggests a storm – and the witches will brew a metaphorical storm throughout the play. In addition to this, the fact there are witches on the stage at all would have been darkly alarming to a contemporary audience, who viewed witchcraft with suspicion and punished those accused of witchcraft heavily.*
4. *Graymalkin and Paddock are known as familiars, spirit animals of the witches. Shakespeare includes these to show how the supernatural permeates through Scotland. Graymalkin is a cat and Paddock is a toad.*
5. *A contemporary audience would most likely be frightened by these witches. Belief in witchcraft was very much alive at this time. From the beginning, audiences know that these are characters who are not to be trusted; they should be feared. Their abilities render them dangerous and as agents of the Devil, they are very much entrenched in wickedness and despair.*
6. *The paradoxical, rhyming couplets make the witches' words sound incantatory. They are written as they are by Shakespeare so that audiences know they are different to the other characters they are about to meet. They could be casting a spell, and the riddle-like quality of their words act as a warning that one should take care around trusting what they are saying.*

Task 2

You may have identified the verbs:

Meet

Done

Set

Meet

Come

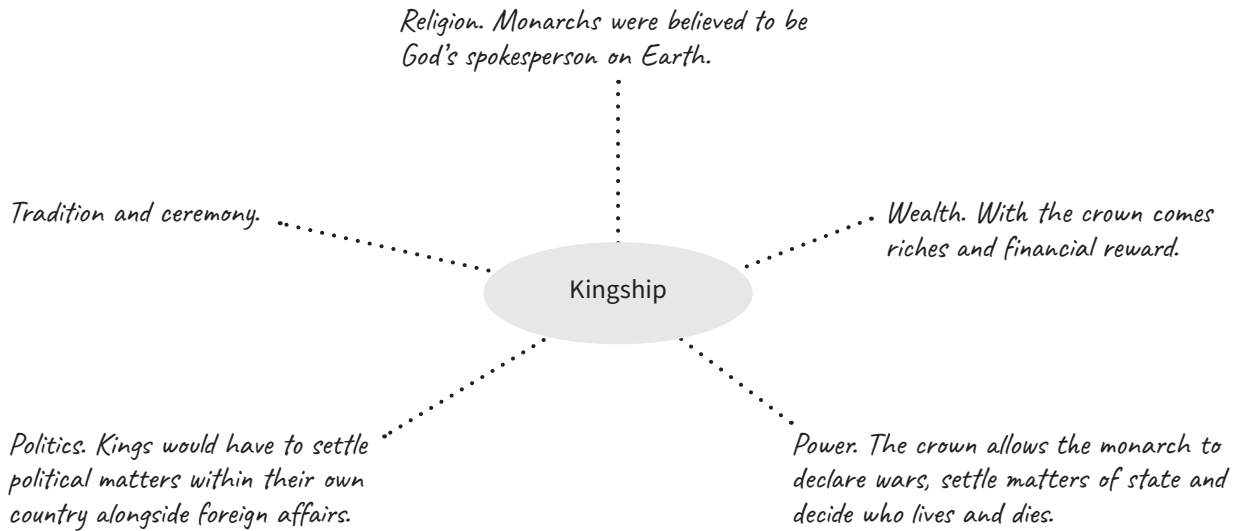
Calls

Hover

From these verbs, we see a determination in the witches' actions. There is nothing that suggests happenstance or a casual approach to their actions: they will meet again. There is also a sense of finality to the verbs Shakespeare chooses: at the start of the play Macbeth's fate is already sealed through use of verbs such as 'done'.

DAY 14

Task 1



Task 2

'His silver skin...'

- This quotation connects to King Duncan.*
- Based on the evidence, Duncan is a good king. His royal nature is emphasised by his 'silver skin' and 'golden blood'.*
- His death is so shocking and brutal that his stab wounds look like a 'breach in nature'. It goes beyond everything and anything that is normal.*

'There are a crew of wretched souls...'

- This quotation is about Edward the Confessor.*
- Edward is a holy king; he sees the need to protect his people. Where Macbeth's hands destroy, Edward's hands heal. Edward seeks to end all suffering.*
- If one dedicates themselves to God, one will have a strong and prosperous rule.*

'Each new morn...'

- This quotation is about Macbeth.*
- Macbeth is a brutal king, one who kills without remorse, someone who does not see the basic value of human life and will destroy all those who threaten his kingship or his ability to pass the crown on to his progeny.*
- Shakespeare uses Macbeth's character to show that greed and ambition can be destructive. He warns his audiences that those who seek power will fail if they try to gain it through illicit means.*

Task 3

Through Edward the Confessor's character, kingship is presented as something that has the power to heal.

Edward does not appear in the play but is mentioned. His ability to heal his people through a simple touch is

a demonstration of a holy power that channels itself through him, unlike Macbeth, who only has the power to

destroy. Edward is an ideal of kingship and his character is held up by Shakespeare as someone that all kings


should aspire to be like. Ultimately, Shakespeare uses Macbeth to challenge the idea of kingship and to reveal how

easy it is to give in to the inner tyrant within us all, yet Edward's character is present to show how kingship can


be a force for good if its power is wielded properly.

DAY 15

Task 1

<p>Definition <i>The sudden change in circumstances or reversal in fortune in a fictional narrative (and especially drama).</i></p>	<p>Visual representation</p> 
<p>peripeteia</p>	
<p><i>The escape of Fleance, because this means Macbeth's plan – which he thinks is watertight – cannot now come to pass.</i></p> <p>Links to <i>Macbeth</i> – what is the moment of peripeteia in the play?</p>	<p><i>When Katniss becomes the face of the rebellion in 'The Hunger Games'.</i></p> <p>Examples from fiction</p>

Task 2

<p>Definition <i>The moment when a character recognises or discovers either the true nature of another character, or the true nature of their own circumstances.</i></p>	<p>Visual representation</p> 
<p>anagnorisis</p>	
<p><i>Either the moment after he kills the king and realises the magnitude of his actions, or when he discovers the forest is moving and thus he can be defeated, according to the witches.</i></p> <p>Links to <i>Macbeth</i> – what is Macbeth's moment(s) of anagnorisis?</p>	<p><i>When Luke Skywalker discovered his father is Darth Vader in 'Star Wars'.</i></p> <p>Examples from fiction</p>

Task 3



MACBETH

This is a sorry sight.
[Looking on his hands.]

How could this moment be considered a type of anagnorisis?

Macbeth realises the magnitude of his actions. He realises that he has not just committed another murder, but that he has committed regicide (a crime surpassed by no other in its severity at the time).



MACBETH

I... begin/ To doubt th' equivocation of the fiend/
That lies like truth: 'Fear not, till Birnam wood/
Do come to Dunsinane:' and now a wood/ Comes
toward Dunsinane. Arm, arm, and out!

How could this moment be considered a type of anagnorisis?

Macbeth has held on for some time to the final set of prophecies delivered by the apparitions conjured by the witches. He has long been adamant that he cannot be defeated because it is impossible for Birnam Wood to move. However, this moment shows his overconfidence has been desperately misplaced, as he sees, from the castle, that the wood appears to move.

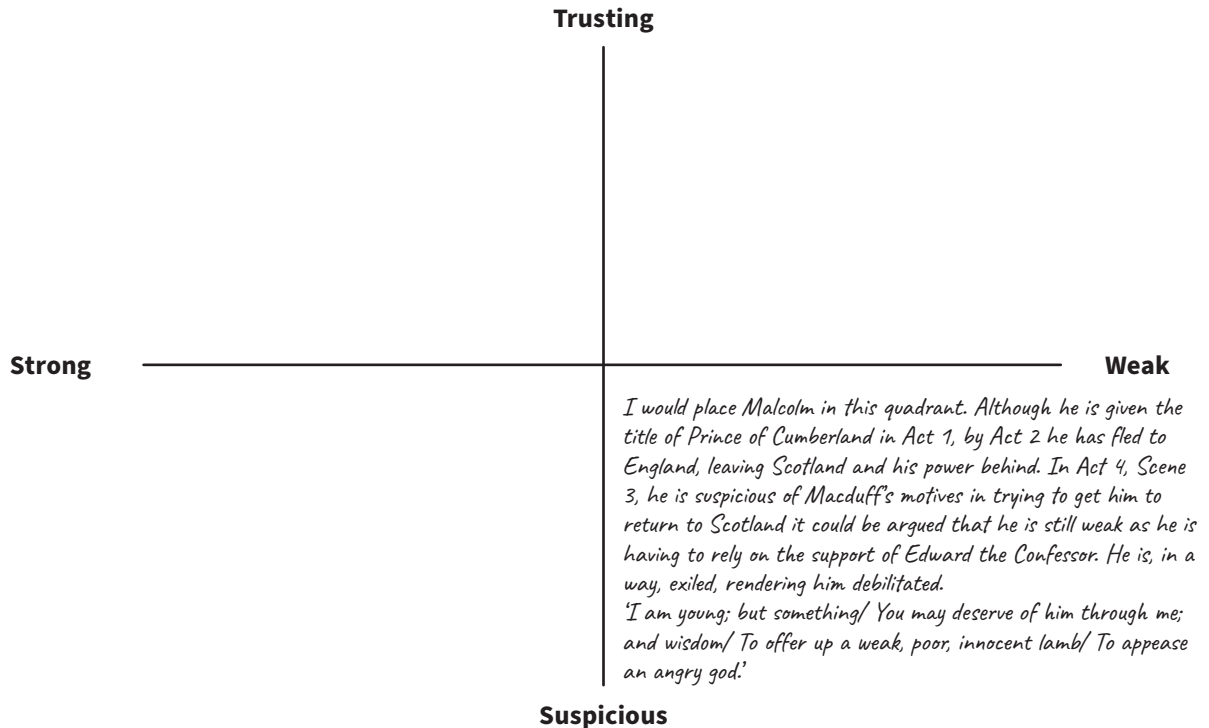
I think that the moment when the trees begin to move is more compellingly Macbeth's anagnorisis, because, despite feeling as if nothing could stop him ('Till Birnam Wood remove to Dunsinane / I cannot taint with fear'), his realisation that the forest is moving is a pivotal moment in his understanding of his impending death. This is more compellingly a moment of anagnorisis than the other example, because the first moment essentially doesn't stop Macbeth at all: he commits many more crimes after this moment, and whilst he might realise himself as a murderer here, it does nothing to stop other characters from dying.

DAY 16

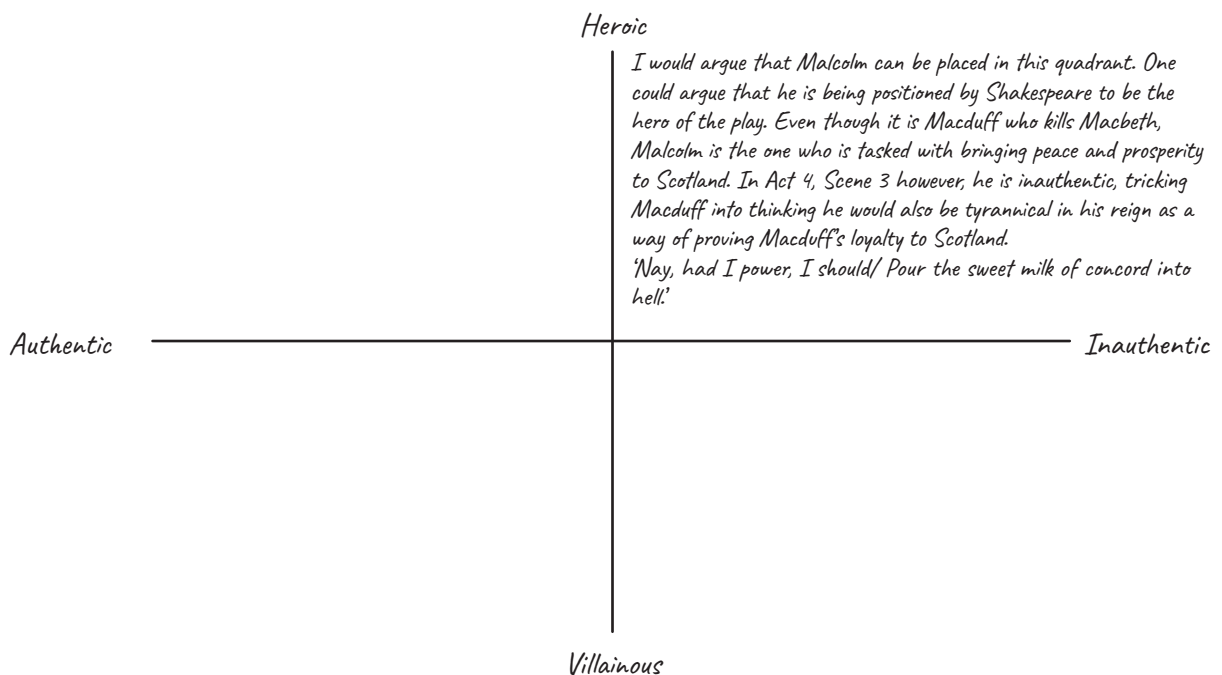
Task 1

<p>MALCOLM (To Macduff): This tyrant, whose sole name blisters our tongues,/ Was once thought honest: you have loved him well;/ He hath not touch'd you yet. I am young; but something/ You may deserve of him through me; and wisdom/ To offer up a weak, poor, innocent lamb/ To appease an angry god.</p>	<p>MALCOLM (To Macduff): With this there grows/ In my most ill-compos'd affection such/ A staunchless avarice, that, were I king,/ should cut off the nobles for their lands;/ Desire his jewels, and this other's house:</p>	<p>MALCOLM (To Macduff): Nay, had I power, I should/ Pour the sweet milk of concord into hell,/ Uproar the universal peace, confound/ All unity on earth.</p>	<p>MALCOLM (To Macduff): Macduff, this noble passion,/ Child of integrity, hath from my soul/ Wiped the black scruples, reconcil'd my thoughts/ To thy good truth and honour. Devilish Macbeth/ By many of these trains hath sought to win me/ Into his power, and modest wisdom plucks me/ From over-credulous haste: but God above/ Deal between thee and me!</p>
<p><i>This suggests that Malcolm is suspicious of Macduff. Macduff is an honest character, but as Malcolm observes, the same was once thought of Macbeth. Perhaps Malcolm is feeling particularly vulnerable here. He wonders whether Macduff could betray him and offer him to Macbeth like an 'innocent lamb'.</i></p>	<p><i>This would imply that Malcolm is an extremely greedy character; there is no satisfying his want for more. He displays the same characteristics as Macbeth here, suggesting that there is an inner tyrant lying dormant within him.</i></p>	<p><i>Macduff expresses a wish to destroy all peace and unity on Earth. If he had power, he would unleash chaos upon everyone and everything. This suggests that Malcolm is a dangerous man, someone who cannot possibly be allowed to rule. 'Milk' is associated with innocence, new life and purity. Malcolm would condemn this peace to hell if he had the chance.</i></p>	<p><i>This would insinuate that Malcolm is actually a character of honour and goodness; he has been lying to Macduff about what he is really like to see if he needs to protect himself. Malcolm is clearly a force for good but his duplicity (deceit) is perhaps a hint that he is capable of becoming another Macbeth.</i></p>

Task 2



Task 3



DAY 17

Task 1

Stage	What?	When?
Exposition	The story begins with the introduction of characters, the setting, and the initial conflict or problem. This stage sets the foundation for the narrative by providing essential background information.	<i>Act 1: The main characters are introduced, the witches give their prophecies and Macbeth and Lady Macbeth begin to have murderous thoughts.</i>
Rising action	As the story progresses, conflicts and obstacles arise. Tension builds as characters confront challenges, make choices, and face complications. This stage develops the central conflict and engages the audience's interest.	<i>Act 2: Macbeth continually changes his mind about murdering the king. Lady Macbeth takes control and King Duncan is ultimately murdered by Macbeth.</i>
Climax	The climax is the story's highest point of tension and the moment of greatest uncertainty. It is where the central conflict reaches a critical juncture, and the main characters make critical decisions or take decisive actions that significantly impact the outcome.	<i>Act 3: Macbeth becomes king. Banquo is murdered, and Fleance escapes which heightens Macbeth's sense of dread. Banquo's ghost appears to Macbeth, with Macbeth's behaviour making his state of mind apparent to all those around him. Macduff flees to England in order to try and raise an army.</i>
Falling action	Following the climax, the story enters the falling action stage. Here, the tension gradually diminishes as the consequences of the climax unfold. Loose ends are tied up, and the audience gains insight into how the conflict will be resolved.	<i>Macbeth returns to the witches to discover his fate. He commands for Macduff's family to be slaughtered in cold blood, which spurs Macduff on further to avenge their deaths and protect Scotland. Malcolm and Macduff agree to return to Scotland with an army and depose the tyrant.</i>
Catastrophe and conclusion	In the final stage, the story reaches its conclusion. The remaining questions and conflicts are resolved, and the narrative comes to a satisfying or meaningful ending. This stage provides closure for the audience and wraps up the story's major plotlines. The protagonist is defeated by the antagonist and events return to a state of normality.	<i>Malcolm, Macduff and the army invade, fighting Macbeth's diminishing troops. Lady Macbeth dies, and Macbeth is murdered by Macduff. Malcolm is crowned as the rightful king of Scotland.</i>

Task 2

*'Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.'*

*We'll have thee, as our rarer monsters are,
Painted on a pole, and underwrit,
'Here may you see the tyrant.'*

OR

Re-enter MACDUFF, with MACBETH's head

Shakespeare's use of a cyclical structure in 'Macbeth', featuring the gruesome parallel between the opening execution of a traitor and Macbeth's eventual beheading, serves as a poignant warning to his audience about the perennial dangers of political ambition, unchecked power, and the cyclical nature of violence in a society marked by a history of regicide. By framing the play in this cyclical manner, Shakespeare exemplifies the idea that history repeats itself. He cautions against the unrestrained pursuit of power, highlighting how individuals like Macbeth, driven by ambition and a disregard for moral boundaries, can plunge a nation into chaos and suffering. The cyclical structure serves as a grim reminder of the consequences of political instability, where rulership obtained through treachery leads to inevitable downfall, mirroring the fate of those kings who had seized power through similar means in Scotland's history. Ultimately, Shakespeare's warning lies in the enduring and destructive consequences of ambition and the need for a society to break free from this cyclical pattern to ensure peace and stability.

DAY 18

Task 1

Lady Macbeth

Summarise Lady Macbeth's character.
Overall, what is she like?

Lady Macbeth is overly ambitious and manipulative. She convinces her husband to go through with the murder of King Duncan, using him in her bid to gain more power. By the end of the play she is destroyed by her own guilt and dies.

What is the relationship like between Lady Macbeth and her husband?

At the beginning of the play, Lady Macbeth is an extremely influential figure in her husband's life. She convinces him to commit regicide to fulfil the witches' prophecies. As the play continues, however, their relationship begins to collapse; Macbeth does not confide in his wife as he used to. They grow so distant that Lady Macbeth must send a messenger to Macbeth to talk to him. Lady Macbeth's death does not surprise Macbeth, implying their partnership has been completely eradicated.

How does Lady Macbeth act around other people who are not privy to her plans?

Lady Macbeth acts the dutiful wife and loyal servant, particularly to Duncan in Act 1, Scene 6. Externally, she would seem to conform to the stereotypical role of women because that's what people expect of her. For example, she appears to faint after Duncan's murder to feign her own innocence and play the part of the vulnerable woman.

What is Lady Macbeth's view of children?

In telling Macbeth, 'I would while [the babe] was smiling in my face,/ Have plucked the nipple from his boneless gums,/ And dashed the brains out,' audiences understand Lady Macbeth will do anything to get what she wants, even if that means destroying innocence.

Lady Macduff

Summarise Lady Macduff's character.
Overall, what is she like?

Lady Macduff is positioned in the play by Shakespeare as a foil to Lady Macbeth's character. Where Lady Macbeth is irrational, Lady Macduff is rational. Where Lady Macbeth is dishonest, Lady Macduff is honest. Where Lady Macbeth is unforgiving, Lady Macduff is forgiving. She is a character of loyalty and her death and that of her family is unrelentingly brutal, and a way for Shakespeare to create pathos for his audience.

What is the relationship like between Lady Macduff and her husband?

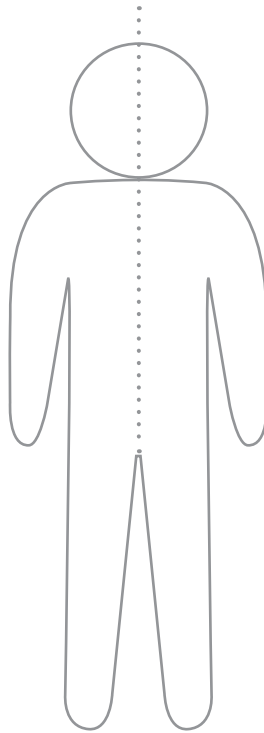
Although she initially criticised Macduff for leaving his family behind while he ventures to England, Lady Macduff comes to staunchly defend him, particularly when the murderers that Macbeth has sent arrive at the Macduff castle to kill her. When asked where her husband is, she replies 'I hope in no place so unsanctified/ Where such as thou mayst find him', suggesting she believes he will never sink to similar levels of depravity as the murderers and Macbeth.

How does Lady Macduff act around other people who are not privy to her plans?

It could be argued that Lady Macduff is transparent in her interactions with other people. In speaking with Ross and her son, audiences can see that there is nothing that can be distinguished between her internal and external selves, unlike Lady Macbeth.

What is Lady Macduff's view of children?

Lady Macduff loves her children; she conforms to the gender role assigned to her by Shakespeare. The maternal role she plays is in stark contrast to Lady Macbeth's bitter and twisted internal self.



Task 2

1. What do you think this means?

It could mean that her only purpose in the play is to be introduced and then brutally vanish a few lines later.

It shows how brutal Macbeth is – a woman who has had nothing to do with the plot, and has done nothing to Macbeth, is brutally slain.

2. To what extent do you agree with this statement?

I agree with this statement because it is the only time we see her, and it is one of the shortest scenes in the play. Her purpose is to appear and be murdered to reveal the absolute brutality and uncontrolled violence of Macbeth at this point in the play.

3. Are there any other characters in Shakespeare's *Macbeth* that exist to disappear? If so, who and why?

Lady Macduff's son, who faces the same fate as his mother and for the same reasons. Perhaps Donalbain, although this is in a different way - he appears fleetingly at the play's opening and then disappears to Ireland, never to return. He represents the nobility (and in his case, royalty) of Scotland whom Malcolm mentions in Act 5 Scene 9, when he wishes to call 'home our exiled friends abroad.'

DAY 19

Task 1

The true statements are: 1, 2, 4, 5, 8, 10.

The false statements are incorrect for the following reasons:

3. *Society at large believed in witchcraft. The King himself wrote a book on witchcraft and the supernatural, demonstrating that the higher and educated classes also believed in witches.*
6. *Jacobean society were fearful of witches and believed they were very powerful, using black magic to harm others.*
7. *King James VI/I's laws were harsh, but the first set of particularly harsh laws was passed in 1542 which made the practising of witchcraft punishable by death.*
9. *Whilst some people may have been sceptical around the subject of witches, there was a general sense of fear and panic amongst society.*

The true statements are correct for the following reasons:

1. *It is clear in Macbeth that some ideas from Daemonologie permeated the play. For example, the belief that witches could cause shipwrecks is present in both texts.*
2. *In Macbeth, the witches discuss causing a shipwreck to punish a woman unwilling to give up her chestnuts.*
4. *Many defenceless women were accused of witchcraft – often widows, or those with additional needs and disabilities. The witches in Macbeth are clearly treated as social outcasts – Banquo refers to them as 'wither'd and wild', for example.*
5. *The fear conjured by Shakespeare in Macbeth doesn't explicitly reference the laws, but does capture the zeitgeist (the defining mood or spirit of a particular period of history) of the day.*
8. *During Act 1, Scene 1, the witches are called away by their familiars – a cat named Graymalkin, and a toad named Paddock.*
10. *Banquo exclaims: 'what, can the devil speak true?' in response to the first of the witches' prophecies coming true. This shows an intrinsic link between witchcraft and the Devil.*

Task 2

Your bullet point summary might contain some of the following ideas:

- *Society was suspicious of witchcraft because they felt it posed a real threat to them.*
- *Witches were believed to be able to cause shipwrecks and storms, force harvests to fail and kill babies – most things that went wrong in society was blamed on witches.*
- *Women who were accused of witchcraft were believed to have made a pact with the Devil.*
- *The Witchcraft Act made being a witch a crime, and people believed they were everywhere.*
- *There were already widespread beliefs about witchcraft even before King James VI/I came to the throne.*

DAY 20

Task 1

Macbeth and deceit

When Banquo asks who is approaching him, Macbeth responds 'a friend'. It is an act of deceit, for Macbeth does not divulge his plans to usurp the throne; he is lying to someone who was a friend and ally. The audience know Macbeth is not telling the truth here. This dramatic irony only heightens Macbeth's deceit.

Macbeth and doubt

The idea of doubt is not explicitly present in this scene and yet one could argue that Macbeth's earlier sense of doubt at murdering Duncan and Lady Macbeth's chastisement of her husband has crafted him into who he is in this scene. Macbeth appears calm and confident at this point as if his mind is made up as to the course of action he must take.

Macbeth and betrayal

In lying to his friend, Macbeth is not only betraying Banquo but his own sense of self. At the beginning of the play, Macbeth and Banquo are established as allies, fighting together for the good of Duncan and Scotland. By distancing himself from a character representing morality and goodness, Macbeth is shunning these qualities.

Macbeth and the supernatural

Macbeth lies and says he has not thought of the three witches and yet in reality, he has been completely consumed by them. This shows how Macbeth is now irrevocably linked with the forces of darkness. The witches' words dominate his thoughts and he is led by them in his desire to achieve his ambitions.

Macbeth and friendship

Macbeth is willing to sacrifice friendship in order to get what he wants. In doing this, it reveals to audiences that no force for good can stand in the way of the crown and himself.

Task 2

At this point in the play, Macbeth is a very different character to how he was initially presented by Shakespeare, although he still attempts to maintain the façade of someone who is duty bound and honourable. Whereas in the beginning Macbeth was fighting for the protection of Duncan's Scotland, here he is fighting (although not in a physical sense) for his own gain. Shakespeare changes his character through dramatic irony. Audiences have been afforded a glimpse into Macbeth's innermost thoughts and feelings and so when he presents differently in an external sense, we know that he cannot be trusted, that he is playing a part in order to avoid suspicion of what he is about to do. In this scene, Macbeth lies to Banquo, which is significant because it shows that not even friendship has value in this new life that Macbeth wishes to craft for himself. Shakespeare is showing audiences how quickly one can change depending on what is 'offered'; goodness and morality are easy to cast aside if it means getting what one wants.

DAY 21

Task 1

<p>Definition (highlight the key points) From the Latin root ‘duplic-’ meaning ‘twofold’. Deceitful or two-faced; a person who deliberately misleads people for their own gain.</p>	<p style="text-align: right;">Characteristics</p> <p><i>Lies or tells half truths.</i> <i>Presents themselves in one way to the world, but behaves or thinks very differently in private.</i> <i>Considers themselves good at hiding their true emotions or beliefs from others.</i> <i>Perhaps considers themselves cunning or scheming.</i></p>
<p>duplicitous</p>	
<p><i>Lady Macbeth tells Macbeth to ‘look like the innocent flower, but be the serpent under’t’.</i> <i>Lady Macbeth pretends to faint when she hears of the murder of Duncan.</i> <i>Macbeth murders the king’s guards as a cover for his regicide.</i> <i>Macbeth tells Banquo he wishes to speak to him further about the witches’ prophecies, and yet seems to deliberately ignore having this conversation.</i></p> <p>Examples of duplicitous behaviour in Macbeth</p>	<p><i>Banquo expresses a wish - more than once - to talk openly with Macbeth about the witches’ prophecies.</i> <i>Macduff’s openness and honesty about the state of Scotland when he meets Malcolm.</i> <i>King Duncan is open about his feelings towards Macbeth and Banquo; his respect for them is obvious.</i></p> <p>Non-examples of duplicitous behaviour in Macbeth</p>

Task 2

Quotation	Explanation
<p>‘Stars, hide your fires, let not light see my black and deep desires.’ (Act 1, Scene 4)</p>	<p><i>This quotation reveals Macbeth’s inner conflict and his desire to conceal his true intentions. The use of the metaphor of stars hiding their fires suggests that Macbeth wants to hide his dark ambitions and prevent others from seeing his true nature. He acknowledges that his desires are ‘black and deep’, implying that they are morally questionable, and he does not want others to know about them. This quotation highlights Macbeth’s duplicity and his willingness to deceive others to achieve his goals.</i></p>

<p>‘Look like the innocent flower, but be the serpent under’t.’ (Act 1, Scene 5)</p>	<p><i>Lady Macbeth urges Macbeth to adopt a false appearance of innocence and virtue while plotting Duncan’s murder. This quotation highlights her duplicity and manipulative nature, as she encourages her husband to deceive others to achieve their goals.</i></p>
<p>‘All our service, / In every point twice done and then done double, / Were poor and single business to contend / Against those honours deep and broad wherewith / Your majesty loads our house.’ (Act 1, Scene 6)</p>	<p><i>Lady Macbeth flatters Duncan and pretends to be a loyal and gracious hostess, even as she plans his murder behind his back. This quotation highlights her duplicity and hypocrisy, as she is willing to deceive Duncan to gain his trust and then betray him for her own ends.</i></p>
<p>‘False face must hide what the false heart doth know.’ (Act 1, Scene 7)</p>	<p><i>Lady Macbeth acknowledges the need for deceit and duplicity in order to achieve their goals. She asks him to cover over his true self and true feelings to trick those around them.</i></p>
<p>‘There’s daggers in men’s smiles.’ (Act 2, Scene 3)</p>	<p><i>Donalbain expresses his suspicion and fear that those who appear friendly may in fact have ulterior motives - including, he fears, to harm or kill him and his brother, Malcolm.</i></p>

Task 3

Your answer may include some of the following ideas:

- *Macbeth becomes quickly wrapped up in his own lies and deceit, hiding things even from his own wife (he calls her ‘dearest chuck’ yet hides from her his murderous intent).*
- *Macbeth’s lies about killing the guards threatens to reveal the truth about their plans and is a moment of tension and pressure for Macbeth and his wife.*
- *Macbeth’s false persona is one which has actually been constructed by Lady Macbeth. Therefore, he finds it hard to maintain this façade.*

DAY 22

Task 1

At this point in the play, Macbeth has just heard the news that Malcolm, Duncan's son, is to be Prince of Cumberland. In recognising that this is another obstacle which he must overcome, Macbeth calls for darkness to hide his thoughts so that his plans and desires are not exposed to the world.

Macbeth's wicked, immoral and depraved thoughts are so ingrained within him that they cannot be eradicated. He knows that he must engage in duplicity in order to get what he wants.

MACBETH: Stars, hide your fires,/ Let not light see my black and deep desires. (1.4)

Darkness is called upon by the characters to hide their thoughts and desires. Darkness, then, could be associated with fear in that it is called upon because the characters are frightened and apprehensive that they will be caught if they do not have something to hide them. By inviting darkness into their lives, the Macbeths infect themselves with corruption and impurity.

At this point in the play, Lady Macbeth has received news of the prophecies bestowed upon Macbeth by the three witches. She is immediately certain of what course of action to take and calls upon darkness to aid in her duplicity.

Lady Macbeth associates herself with hell and the supernatural, which places her firmly away from God and holiness. She is, in a sense, already irredeemable for she willingly invites dishonour and corruption to guide her.

LADY MACBETH: Come thick night,/ And pall thee in the dunnest smoke of hell,/ That my keen knife see not the wound it makes,/ Nor heaven peep through the blanket of the dark/ To cry, 'Hold, hold.' (1.5)

Shakespeare has Lady Macbeth call upon darkness here for two reasons. Firstly, by inviting darkness to cover her, she is blinding heaven and God to her actions. This, then, suggests she is not completely willing to relinquish any holiness that might exist in her life. She is still aware that one day she will be judged by God if she is to enter heaven. Secondly, she blinds herself to her actions by calling for darkness. If she cannot see what she is doing, she symbolically allows herself to maintain ignorance of such actions, and by extension, innocence.

At this point in the play, Ross is speaking with an Old Man, discussing the odd and inexplicable events that have happened in the days since Duncan's murder. Although it is daytime, it is dark.

This moment could connect to the Great Chain of Being. As a consequence of Duncan's murder, chaos ensues. Ross and the Old Man are simply observers of the events that are occurring as a result of Macbeth's secret actions.

ROSS: By th' clock 'tis day,/ And yet dark night strangles the travelling lamp. (2.4)

Darkness is associated with confusion and uncertainty. In the wake of Duncan's murder, all good has been extinguished, thus ridding the day of its light. The idea of the dark 'strangl[ing]' the 'travelling lamp' also connects darkness with murder. Shakespeare uses light and darkness here to demonstrate how the world has been thrown into a chaos that cannot be controlled; he even associates the darkness with a series of implausible events such as Duncan's horses fleeing their stalls to 'make war with mankind' before eating each other.

A doctor and gentlewoman are watching Lady Macbeth seemingly sleepwalk. They listen to truths that have thus far remained hidden.

Lady Macbeth is unrecognisable at this moment in the play. Having called for darkness, she now demands that a light is always by her side. If light can be symbolic of God and holiness, this moment shows how Lady Macbeth is beyond saving, no matter how much she tries to liberate herself from her duplicitous actions.

GENTLEWOMAN: She has light by her continually; 'tis her command. (5.1)

Whereas before light could be indicative of purity and goodness, it is now associated more with redemption. Unable to carry the weight of the guilt she bears, Lady Macbeth attempts to save herself from the overwhelming power of evil. The fact a candle can only offer a singular flame demonstrates how overwhelming the darkness has become. A singular flame is vulnerable and easy to extinguish yet it is all she has to safeguard herself. Here, then, light and darkness battle against one another for salvation.

DAY 23

Task 1

MACDUFF

O horror, horror, horror!
Tongue nor heart cannot conceive nor name thee!

MACDUFF

Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' th' building.

MACDUFF

Approach the chamber, and destroy your sight
With a new Gorgon. Do not bid me speak.
See, and then speak yourselves.
Awake, awake!—
Ring the alarum bell.—Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! Up, up, and see
The great doom's image. Malcolm! Banquo!
As from your graves rise up, and walk like sprites
To countenance this horror!

MACDUFF

O gentle lady,
'Tis not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell.
O Banquo, Banquo!
Our royal master's murder'd!

Exclamatives

The sheer number of exclamatives demonstrate Macduff's shock and horror at what he has seen. They run for a long time through his speech, showing this is not a shock he can easily overcome. This is not a crime he would ever have anticipated taking place.

Repetition

Macduff's repetition of 'horror' demonstrates his disbelief at what he has seen: he has no other words to describe the terrible sight of King Duncan's body. He also repeats 'murder', again showing his mind's entire preoccupation with what he has seen – he is struggling to process it, perhaps. Finally, he repeats 'awake'. He is attempting to rouse everyone in the castle, but there is also a suggestion here that he wishes for Duncan to also 'awake' – denial, perhaps of what has really happened.

Comparison of Duncan's body to a temple

By suggesting Duncan's body is church-like, Macduff alludes to the sacred status of a king, as God's chosen representative on earth. In murdering Duncan, the murderer has desecrated a holy site.

Task 2

Your answer may include some of the following ideas:

- *Macduff is shocked by what he has seen – it is entirely outside of his frame of reference or understanding; he cannot reconcile himself with what has happened.*
- *His reaction, contextually, is very understandable: regicide was considered the worst possible crime a person could commit, and thus his shock echoes an anticipated reaction.*
- *Macduff in particular shows care for Lady Macbeth, an innocent woman (as far as he knows) who would likely die at the shock of the news. This shows just how awful the news is.*
- *Macduff believes the sight of Duncan's body would destroy all sight; the image of the slain king is so awful that it is like looking into the eyes of a Gorgon – a creature from Greek mythology that would turn those that looked at it to stone.*

DAY 24

Task 1

Bible passage	How could <i>Macbeth</i> connect to this? Include a quotation in your answer.
1.	<p><i>This moment could connect to Lady Macbeth's lines in Act 1, Scene 5: 'Hie thee hither,/ That I may pour my spirits in thine ear,/ And chastise with the valour of my tongue/ All that impedes thee from the golden round'.</i></p> <p><i>Shakespeare alludes to Lady Macbeth as an Eve-like figure in that both women tempt men into something that will eventually lead to their downfall. Perhaps Shakespeare connects Lady Macbeth to Eve as a form of foreshadowing; as Eve brought about the downfall of Adam and herself, Lady Macbeth will bring about her downfall alongside that of her husband. Eve goes against the will of God as does Lady Macbeth. Both are tempted by darkness and sin in order to gain something for themselves.</i></p>
2.	<p><i>This moment could connect to Macbeth's line in Act 1, Scene 7. When he is conflicted as to whether he should murder Duncan, he says 'If it were done when 'tis done, then 'twere well/ It were done quickly.'</i></p> <p><i>Macbeth recognises the need to go through with his plans quickly in order to get the murder over and done with. This would make Macbeth a Judas figure, the man who betrayed Christ. Macbeth himself is betraying a holy figure: King Duncan. Shakespeare might link Macbeth to Judas to show how Macbeth is so desperate for power that even someone associated with God is a target; he warns audiences of the hold ambition and greed can have over a person.</i></p>
3.	<p><i>This moment might connect to Lady Macbeth's lines in Act 2, Scene 2: 'A little water clears us of this deed'.</i></p> <p><i>Lady Macbeth's lines are evocative of Pontius Pilate in that both wash their hands as a way of ridding themselves of any responsibility and guilt to do with a death. In Lady Macbeth's case, she has literal blood on her hand whereas Pilate's washing is more of a symbolic act. Pilate's legacy is one of brutality and bloodshed; he is remembered for the condemnation of Christ just as Lady Macbeth is remembered for the condemnation of goodness and purity. In connecting Lady Macbeth with Pontius Pilate's actions, Shakespeare is warning audiences that guilt and responsibility cannot be purged from oneself as easily as it first may seem. One must face up to their responsibilities if they are to change for the better. Both Lady Macbeth and Pilate ignore this.</i></p>
4.	<p><i>This moment could connect to 'Some say the earth/ Was feverous, and did shake.' This is said by Lennox in Act 2, Scene 3 and describes the events of the night that Duncan is killed.</i></p> <p><i>It is very similar to what is being described in the Book of Matthew. Upon Jesus' death, we are told there is an earthquake. Shakespeare is not saying Duncan is Jesus but if we consider the belief that a monarch was God's spokesperson on Earth, then we can understand why there are similar consequences for the death of two holy men. A crime against royalty is a crime against God and Shakespeare teaches audiences this by invoking the Book of Matthew in this scene.</i></p>

Task 2

Shakespeare may include religious imagery and biblical allusion in 'Macbeth' to help him present his messages and ideas to an audience. Audiences in Jacobean England would be familiar with the Bible, even those who could not read, and so it was likely that they would pick up on these references that Shakespeare subtly includes in his play. Including allusions relating to wickedness, goodness and redemption allows Shakespeare to expose the dangers of ambition and greed and how it can corrupt the soul. For example, in the Book of Matthew, Pontius Pilate symbolically washes his hands and proclaims his innocence over the condemnation of Christ. This is keenly felt when Lady Macbeth tries to hide her guilt and that of her husband after the murder of Duncan and she observes that 'a little water clears us of this deed'. By alluding to Pilate's own actions here, Shakespeare highlights how the Macbeths are doomed to a legacy where they are deemed brutal and unforgiving rather than the just and good rulers they would want to be remembered as. The action of hand washing is inconsequential for them, just as Pilate's actions were for him. He is still remembered as the man who condemned Christ, even though he absolves himself of any guilt. Shakespeare, then, uses an allusion to the Bible here to comment on the idea that accepting one's responsibility for wrongdoing is extremely important.

DAY 25

Task 1

Act 1, Scene 5

In reality, this castle is a dark and foreboding place that will soon be filled with death. Ravens (symbolic of prophecy) welcome Duncan to his death. The castle is sinister; Lady Macbeth has called for darkness to descend so that no one can see the crimes she and her husband are about to commit.

Act 1, Scene 6

Ironically, Duncan and Banquo do not see the true nature of the castle. They comment on how pleasant it is, how nature makes the castle its home and that the air smells sweet and pleasant. This is at odds with the reality of the situation.

Task 2

‘The raven himself is hoarse’

Ravens have negative connotations and are often associated with loss and death. They are also associated with prophecy. The use of birds here links to the negative, truthful portrayal of the castle, not only to the prophecies of the witches but also to the evil deeds of Macbeth and Lady Macbeth.

‘temple-haunting martlet’

He has no legitimate claim to the throne; no real ‘foot’ in the leadership of the country.

Task 3

Moment (Act 1, Scene 6)	What does this moment suggest about Lady Macbeth’s appearance?	What is the reality of Lady Macbeth’s behaviour (elsewhere in the play)?
‘Your Majesty loads our house’	<i>Lady Macbeth suggests that the king ‘loads’ their house with good, not only through his generosity but just by his very presence in their home.</i>	<i>The only ‘load’ Lady Macbeth desires is the king’s crown – she states in Act 1, Scene 5 that Macbeth will get ‘the golden round,/ Which fate and metaphysical aid doth seem/ To have thee crown’d withal.’</i>
‘We rest your hermits’	<i>In this context, ‘we rest your hermits’ means ‘we welcome you as our guests,’ or ‘we provide a place of rest for you.’ ‘Hermits’ were people who lived in seclusion from society, often for religious reasons, and Lady Macbeth is using the term to express a sense of hospitality and sanctuary. She is assuring the king that he is safe and welcome in their home and urging him to rest and not worry about any issues that may be troubling him.</i>	<i>In contrast, Lady Macbeth is not providing a place for the king to rest soundly. Whereas in a place of sanctuary a person cannot be harmed, here she is determined that he will die under their roof. She remarks in Act 1, Scene 5 that: ‘The raven himself is hoarse/ that croaks the fatal entrance of Duncan under my battlements.’</i>

<p>'Your servants ever'</p>	<p><i>Lady Macbeth suggests here that she and her husband are committed to serving King Duncan in every possible way, now and in the future. They are loyal and devoted subjects who are willing to do whatever it takes to earn the king's favour and trust. Lady Macbeth is emphasising the depth of their commitment to the king and reassuring him that he can rely on their support and obedience. The phrase 'servants ever' also implies a sense of humility and subservience, indicating that Lady Macbeth and Macbeth see themselves as inferior to the king, and are eager to serve him in any way possible.</i></p>	<p><i>Despite this, the only people Lady Macbeth sets out to serve are herself and her husband. She has already decided that Macbeth should be the king and considers herself and Macbeth more worthy of the throne than King Duncan, despite what she says here. In Act 1, Scene 5, she welcomes Macbeth with the words: 'Great Glamis, worthy Cawdor! Greater than both, by the all-hail hereafter!' This means she thinks exceptionally highly of her husband and where she is determined he will end up (i.e., on the throne).</i></p>
<p>'Your highness' pleasure, still to return your own'</p>	<p><i>This phrase emphasises Lady Macbeth's desire to repay the king's generosity and kindness by making sure that he is comfortable and well-cared for while he is in their home. She is indicating that they see the king's visit as an opportunity to demonstrate their loyalty and devotion and to strengthen their position in his eyes.</i></p>	<p><i>Lady Macbeth has no intention of demonstrating – in reality – any loyalty or devotion to the king. 'He that's coming/ must be provided for; and you shall put/ this night's great business into my dispatch.' Here, in Act 1 Scene 5, Lady Macbeth alludes here, through her use of the words 'provided for', to King Duncan's murder – in other words, they both must be prepared for the crime that is to come.</i></p>

DAY 26

Task 1

1. *Macbeth, in saying 'So foul and fair a day I have not seen', is unwittingly echoing the words of the witches in Act 1, Scene 1 ('Fair is foul, and foul is fair'). The audience knows that, as a result, he cannot be trusted. Banquo's line, a simple question, is far more innocent – he does not unknowingly associate himself with the dark forces that are about to deliver a set of prophecies that will in turn dictate a destructive course of action for the rest of the play.*
4. *In this moment, audiences realise that Banquo is curious; he hears Macbeth's prophecies, calling them 'great prediction' and asks the witches to look into his own future. This could be because he is eager to hear 'great prediction' placed upon him – could it be argued that there is an element of greed here on behalf of Banquo? At this moment, he certainly displays similar traits to Macbeth, although as audiences will come to see, these traits do not flourish in him as they do in Macbeth. Banquo seems to be able to control his reaction around what he is told, whereas Macbeth runs away with fantastical imaginings that culminate in the death of King Duncan.*

Task 2

I do not agree with this statement. I think Banquo is a moral character. Shakespeare has to construct Banquo in the same way at the beginning of the play so audiences can then see how far Macbeth has fallen as events progress. Banquo stays on the path of the righteous whereas Macbeth does not.

Banquo asks the witches to look into his future and make a set of predictions for him as they did for Macbeth. Although he may be wary of them because of their associations with the supernatural, he is still curious enough to engage with them.

Both Macbeth and Banquo are curious about the prophecies. Both are exalted by the witches who 'hail' them. Both are similarly confused by what they have experienced.

Banquo refers to the witches and their attire as 'wither'd' and 'wild', revealing they have 'choppy finger[s]' and 'skinny lips'. Their beards also confuse Banquo. They are clearly unlike anything he has seen.

Banquo observes that Macbeth 'start[s]', suggesting Macbeth is surprised at what he has heard. He is 'rapt withal', insinuating the witches' words dominate Macbeth's thoughts.

- 1. 'Lesser than Macbeth, and greater.'*
- 2. 'Not so happy, yet much happier.'*
- 3. 'Thou shalt get kings, though thou be none.'*

Banquo is Macbeth's friend and ally at the beginning of the play. Both fight for Duncan against those who would seek to betray him.

Banquo has fought well alongside Macbeth in battle. Both are commended by King Duncan for the role they have played in Scotland's victory.

A thane was a man or chief of a clan who held land granted by the king. In the play, Banquo is Thane of Lochaber.

Banquo's son is Fleance.

DAY 27

Task 1

Shakespeare uses alcohol here to emphasise that excessive alcohol can cause a weakness – as it has done for the guards. Though this is subverted for Lady Macbeth, where alcohol makes her ‘bold’.

Lady Macbeth drugs the possets (a drink made with ale or wine and milk) of Duncan’s guards.

‘The surfeited grooms do mock their charge with snores: I have drugged their possets.’

Shakespeare makes it clear that alcohol has undesirable effects, invoking sleep at inappropriate times, just like the guards who have been drugged.

‘Drink, sir, is a great provoker of three things... nose-painting, sleep, and urine.’

The Porter speaks to Macduff about the effects that alcohol can have on someone.



Macbeth having seen the ghost of Banquo, commands wine to be poured for him, and demands ‘Give some some wine; fill full.’

Lady Macbeth reflects on the relative effect of alcohol.

‘That which hath made them drunk hath made me bold.’

Shakespeare is perhaps suggesting here that Lady Macbeth’s call on the ‘spirits’ has imbued her with an ability where alcohol bestows strength and courage.

Shakespeare is perhaps suggesting here that Lady Macbeth’s call on the ‘spirits’ has imbued her with an ability where alcohol bestows strength and courage.

Task 2

This is a negative idea. Just as Duncan's guards drink and so fail in their duty to protect the king, Macbeth is also deemed a failure in the eyes of his wife during his momentary lapse of refusal to kill the king.

In the same way, the Porter is late to open the gate because he has been drunk and is now hungover.

LADY MACBETH

Was the hope **drunk**
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so **green and pale**
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire?

The Porter has been drunk and is now hungover – mirroring the sorry image Lady Macbeth paints of her husband.

Lady Macbeth sarcastically questions whether alcohol spurred Macbeth to commit the murder, only for him to take back his word now he is no longer under its influence. This is mirrored in the Porter's speech, where Shakespeare has him proceed to lament that drink 'provokes the desire... but... takes away the performance.'

I agree that there are many similarities between Lady Macbeth's description of Macbeth, and the Porter's description of the affect alcohol has had on him. Both have been 'bold' and confident at the time (the time of drinking, for the Porter; the time of deciding to commit regicide, for Macbeth), but have since lost this drive and ambition. Both men are delayed in doing what they had intended to do: the Porter is late to open the gates and Macbeth dallies before killing the king.

DAY 28

Task 1

Apparition	What the apparition tells Macbeth	Who or what could it be/represent?
'An armed head'	<i>'Macbeth! Macbeth! Macbeth! Beware Macduff;/ Beware the Thane of Fife.'</i>	<i>This could represent Macbeth as a warrior. Most likely it represents Macduff who has gone to raise an army in England.</i>
'A bloody child'	<i>'Be bloody, bold, and resolute. Laugh to scorn/ The power of man, for none of woman born/ Shall harm Macbeth.'</i>	<i>This could represent the child Lady Macbeth referred to when she said she would 'dash the brains out' of a baby. It might even symbolise what Macbeth wishes had happened to Fleance. The most likely explanation is that the child is Macduff, 'from his mother's womb/ Untimely ripp'd.'</i>
'A child, crowned, with a tree in his hand'	<i>Macbeth shall never vanquish'd be, until/ Great Birnam wood to high Dunsinane hill/ Shall come against him.'</i>	<i>This could represent Malcolm, the child of Scotland, or Fleance/ one of Banquo's lineage becoming king. The tree could represent 'new shoots' of a new lineage (not Macbeth's). There is also a clear mirror image of someone holding the bough of a tree, which is how this final prophecy comes true at the end of the play.</i>

Task 2

Macbeth asks this question because he cannot face having committed his crimes in the name of another's children. He is haunted by the fact he has no heir to whom he can pass on his crown. He has gained power through his kingship, but he now needs to make it last. It is likely that Macbeth already knows the answer to this question, especially considering the other prophecies have come true. Perhaps Macbeth is worried that he will be usurped in a similar manner to Duncan. Perhaps we are meant to feel Macbeth's frustration; he has done everything he can to stop Banquo's issue from reigning, and yet is failing in this endeavour. After everything he has faced, he cannot comprehend that children – so innocent and pure – are his greatest threat.

Task 3

1. *Macbeth is saying that the children look like Banquo. They resemble him in appearance.*
2. *The word 'sear' means to burn the surface of something with an intense heat. Macbeth is saying that the sight of these children who look like Banquo cause him pain and suffering; it is as if his eyes are being scorched. He cannot bear to see Banquo's lineage take his crown.*
3. *Macbeth calls the witches 'filthy hags' as if trying to insult them for showing him an image he finds difficult to understand.*
4. *Macbeth questions whether this line of Banquo's descendants will 'stretch out to th' crack of doom'. He is mortified that Banquo's lineage would rule until the end of time.*
5. *The eighth apparition is holding a mirror.*
6. *Banquo smiles upon the eight kings in front of him before pointing at them, identifying them as his. He is 'not so happy, yet much happier', dead, but with the knowledge that his descendants will be royal.*
7. *Perhaps Shakespeare has apparitions deliver Macbeth's second set of prophecies because he wants their appearances to act as symbols for Macbeth's downfall. Their appearance foreshadows his fate. It is also worth noting that apparitions are like ghosts; the primary function of a ghost is to haunt, perhaps showing to audiences how Macbeth is haunted by his future and the prospect that he, or one of his lineage, will not keep the crown.*


DAY 29

Task 1


Macbeth is a single ruler who quickly has unlimited power over the people of Scotland. For anyone who questions him or poses a threat to his crown – even an abstract one – they are killed or punished, such as in the death of Banquo and the murder of the Macduff family. Whilst Macbeth has always been a bloody soldier, resolute in his murder of countless men, his actions grow steadily more unfair and cruel as the play progresses.

Task 2


Ambition and ruthlessness

	<p><i>Macbeth's unchecked ambition drives him to commit regicide and seize the throne of Scotland. His willingness to murder King Duncan and later Banquo demonstrates his ruthless pursuit of power.</i></p> <p><i>'Glamis, and Thane of Cawdor! The greatest is behind.'</i></p>	<p><i>Macbeth's ambition is the catalyst for his descent into tyranny. Shakespeare is warning his audience about the devastating consequences of unchecked ambition.</i></p>
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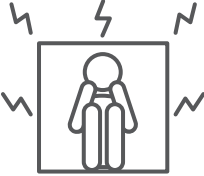
Abuse of power

	<p><i>Once Macbeth becomes king, he abuses his newfound power. He orders the murders of innocent individuals, such as Macduff's family, to eliminate potential threats to his reign. He also imposes a reign of terror to maintain control over his subjects. In Act 4, Scene 3, we hear that Scotland 'weeps, it bleeds; and each new day a gash/ Is added to her wounds.'</i></p>	<p><i>Perhaps Shakespeare is demonstrating to his audience the widespread impact and devastation caused by tyrannical leadership, warning those who may pursue this type of leadership of the dire consequences for their people.</i></p>
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Manipulation and deception

	<p><i>Macbeth uses manipulation and deception to further his tyrannical rule. He deceives others, including his wife, into believing that his actions are necessary for their benefit. This manipulation is a tool he uses to consolidate power.</i></p> <p><i>For example, when he decides to have Banquo and Fleance murdered, he deceives his wife, telling her to 'be innocent of the knowledge, dearest chuck.'</i></p>	<p><i>Macbeth's manipulation and deception of others does not pay off for him. Perhaps Shakespeare is warning that acting alone, subversively, and without support, can only lead to destruction and devastation.</i></p>
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Isolation

	<p><i>Macbeth's tyranny leads to his isolation. He becomes increasingly paranoid and distrustful, cutting himself off from those who were once close to him. This isolation further contributes to his descent into madness and tyranny. In Act 5, Macbeth directly alludes to his isolation from others, saying that: 'And that which should accompany old age,/ As honour, love, obedience, troops of friends,/ I must not look to have'. In other words, his actions have led to his isolation from others.</i></p>	<p><i>Shakespeare is warning his audience that behaviour like Macbeth's will lead to isolation and being outcast by those who may have once respected, liked or even loved you.</i></p>
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Loss of morality

	<p><i>Macbeth's tyrannical rule is marked by a loss of morality and a disregard for ethical principles. He becomes consumed by his lust for power, leading him to commit heinous acts without remorse. The most shocking of these is the murder of Lady Macduff and her family, who are entirely innocent bystanders. Their innocence is emphasised in Macduff's reaction to their deaths, where he compares them to innocent, fragile and undefended chickens: 'What, all my pretty chickens and their dam/ At one fell swoop?'</i></p>	<p><i>The death of the Macduff family is appalling to an audience. Shakespeare is teaching his audience of the terrible consequences of unchecked ambition and tyrannical leadership, and the importance of maintaining one's moral standards when in a position of power.</i></p>
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Rebellion and resistance

	<p>As Macbeth's tyranny intensifies, it sparks rebellion and resistance among the Scottish nobility. This opposition ultimately leads to his downfall as forces gather against him. This is most clearly seen in the amalgamation of English and Scottish forces under the leadership of Malcolm in Act 5 of the play. Siward directly refers to Macbeth's tyrannical leadership in Act 5, Scene 4: 'We learn no other but the confident tyrant/ Keeps still in Dunsinane, and will endure/ Our setting down before 't.' The forces will march, and will rebel against the tyrant, Macbeth.</p>	<p>Here, Shakespeare appears to be commenting on the power of people to rise up against oppressive leadership. It warns those who seek autocratic power, like Macbeth, that there is recourse for retribution.</p>
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Tragic consequences

	<p>Shakespeare underscores the tragic consequences of tyranny in Macbeth. Macbeth's rule is marked by chaos, bloodshed, and his own mental deterioration. His eventual demise serves as a warning about the destructive nature of tyranny. For example, Macbeth comments that his time has run out: 'They have tied me to a stake; I cannot fly,/ But, bear-like, I must fight the course.' He has lost his wife and he is about to lose both his crown and his head: his tyrannical leadership has not covered himself in glory as his downfall is now imminent.</p>	<p>The play, arguably, can only end in one way and that is in Macbeth's death. It acts as a warning to others who may seek to emulate the same behaviours.</p>
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DAY 30

Task 1

Paragraph title

Summarise in 2-3 bullet points

Lady Macbeth's weakness

At the beginning of Act 2, Scene 2, Lady Macbeth encounters an obstacle, one which changes an audience's perception of her and makes us believe she is not as strong as she thinks she is. She says, 'Had he not resembled/ My father as he slept, I had done't', implying Duncan bears some sort of physical parallel to her father. Audiences have become accustomed to a cold and calculating Lady Macbeth, but here they see a rare moment of compassion from her, a compassion she attempted to purge herself of in Act 1, Scene 5. This moment reveals an inability to always be able to translate her thoughts and ideas into action.

- Lady Macbeth is not as strong as she thinks she is.
- Duncan resembles her father while he is sleeping, which means she cannot go through with the murder herself.
- This shows that she cannot always turn her ideas into reality. She must rely on her husband to do something she cannot, even though she has previously chastised him for his own weaknesses and doubt.

A change in character

This change of character is made all the more evident from Lady Macbeth's previous claims that she would dash the brains of her child out if she had sworn to Macbeth to do so, and yet parricide (the killing of a parent) is one taboo she cannot break. Before, we would assume there is nothing Lady Macbeth would not do to seize power, yet finally we have an answer as to what can hinder her.

- Lady Macbeth previously claimed she would kill a child if she had sworn to do so.
- She is able to do most things but the killing of a parent is the one thing that hinders her.

Resemblance

Duncan must bear a striking similarity to her father if his appearance is enough to impede her murderous desires. However, 'there may be more here than the coincidental resemblance of one old man to another. Recognizing Duncan as her father, Lady Macbeth evokes the interlinked political and family structures of her society, the order the murder will violate.'

- Duncan bears a striking similarity to Lady Macbeth's father.
- In seeing Duncan as a father figure in his sleep, Lady Macbeth is reminded of the patriarchal society in which she lives and that her ideas are intending to destroy.

Nervous and terrified

When Macbeth returns from murdering Duncan, he tries, along with his wife to make sense of their situation and the irreversible act they have both played a part in. They are restless and apprehensive, jumpy and nervous, terrified perhaps by the possibility of discovery. Upon asking his wife whether she heard a noise, Lady Macbeth replies she ‘heard the owl scream and the crickets cry’. If Lady Macbeth is aware that an owl is an omen of death, she hides its significance from Macbeth, just like she keeps her previous solicitations with the spirits (in Act 1, Scene 5) from him: the supernatural is never far away.

- Lady Macbeth and Macbeth are nervous upon Macbeth’s return from killing Duncan.
- They are worried about the possibility of discovery.
- Lady Macbeth tells Macbeth she heard the ‘owl scream’, echoing her solicitations with the supernatural.

Task 2

MACBETH

This is a sorry sight.
[Looking on his hands.]

LADY MACBETH

A foolish thought, to say a sorry sight.

MACBETH

There’s one did laugh in’s sleep, and one cried, “Murder!”
That they did wake each other: I stood and heard them.
But they did say their prayers, and address’d them
Again to sleep.

LADY MACBETH

There are two lodg’d together.

MACBETH

One cried, “God bless us!” and, “Amen,” the other,
As they had seen me with these hangman’s hands.
List’ning their fear, I could not say “Amen,”
When they did say, “God bless us.”

LADY MACBETH

Consider it not so deeply.

MACBETH

But wherefore could not I pronounce “Amen”?
I had most need of blessing, and “Amen”
Stuck in my throat.

LADY MACBETH

These deeds must not be thought
After these ways; so, it will make us mad.

Lady Macbeth’s lines are short and ‘clipped’ in this scene. She is trying to gain control of the situation and is not indulging Macbeth’s distressed concerns. It is reminiscent of a mother talking to a child. She gives Macbeth clear but brief instructions in the hope he will follow them.

In saying ‘I could not say “Amen,”/ When they did say, “God bless us.”’ and ‘But wherefore could I not pronounce “Amen”?! I had most need of blessing, and “Amen”/ Stuck in my throat.’ Macbeth renders both himself and Lady Macbeth vulnerable at this point. In repeating his memory of events as they transpired and not addressing the consequences of his actions, Macbeth risks being discovered. Lady Macbeth, understanding this, does not engage with him in a supportive way. Instead she tells him not to think about it for it will be his undoing.

The words ‘it will make us mad’ foreshadow Lady Macbeth’s fate. In trying to shun her guilt here, she finds it completely consumes her by the play’s end.

DAY 31

Task 1

TASK THREE: DEBATE IT

‘Macbeth’s hamartia is his ambition – it is what ultimately destroys him. If he had been less ambitious, he may have eventually become king, and been a successful monarch’. To what extent do you agree? Answer in full sentences.

Extension: To what extent is Shakespeare’s presentation of Macbeth’s hamartia reliant upon contemporary understanding of the Great Chain of Being?

Macbeth’s desire to gain the crown, quickly, is arguably what leads to his downfall. He seizes the crown by brutal means, from a man who he knew thought highly of him, and does so in a relatively public way: the murder takes place in his castle, a place Macbeth himself says he should be using to guard King Duncan, not kill him. It is possible that Macbeth may well have become the monarch with time, but his race to gain the crown is demonstrative of his excessive ambition and it is this speed and greed that causes his later downfall.

TASK FOUR: USE IT

Can you use the following word in a sentence?
hamartia

- Hamartia is a personality trait that leads to the downfall of that person.*

TASK FIVE: LINK IT

Explain in full sentences how the noun ‘hamartia’ links to Macbeth. Discuss characters and events in your explanation.

Macbeth’s actions in the play are rooted in his ambition, first to seize the crown and then to keep it. His murders of King Duncan, his guards, Banquo and the Macduff family all stem from either wanting the crown or wanting to maintain his hold on the crown: it is his raison d’être (the most important purpose for someone’s existence) and his ambition is all he cares about. In acting so impetuously to further his ambition, Macbeth is likely to be ultimately destroyed by it.

DAY 32

Task 1

Lady Macbeth feels a sense of guilt which is evidence in her final scene (Act 5, Scene 1). She confesses, unwittingly, all of the crimes she has committed alongside her husband, maybe to try and absolve herself of the guilt she feels.

Macduff feels a sense of guilt for leaving his family unprotected. He knows he must travel to England to convince Malcolm to return to Scotland but he does this at the expense of his family's safety. As such, they are brutally murdered.

Macbeth feels a sense of guilt over the murder of Duncan. Not only does this stem from the fact that he has killed his king but because of the recognition this murder has only taken place because of his ambition. A crime against Duncan is a crime against God.

Guilt

The murder of Macduff's family should cause Macbeth to feel guilt. By this point in the play, Macbeth has fully recognised that he is so deeply entrenched in violent acts that all he can do is continue committing them. His willingness to commit horrific crimes such as the killing of children shows how lost he has become.

The murder of Banquo and the attempted murder of Fleance causes Macbeth to feel guilt. This guilt manifests itself as Banquo's ghost, which returns to haunt Macbeth in Act 3, Scene 4. Macbeth knows what he is doing is wrong, and yet he feels it is necessary if he is to maintain his grip on power.

Task 2

I think this quotation best represents guilt because:

Macbeth is questioning how he can rid himself of the evidence that this crime has been committed.

Macbeth is talking about how his bloody hands would stain the seas red.

MACBETH: Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine. (2.2)

He fully acknowledges that nothing can wash away evidence of murder from his hand, which by extension would suggest the act will always linger in his soul.

Not even the power of a God (Neptune – Roman God of the sea) can save him or absolve him of his crimes.

Task 3

Shakespeare makes it clear that guilt cannot be avoided. Nothing can stop guilt and to try and ignore it will cause it to fester and corrupt. Shakespeare uses the characters of Macbeth and Lady Macbeth as an example of what guilt can do to us if it is left to linger. By the end of the play, Macbeth and Lady Macbeth are hollow versions of themselves. Any sense of self they may have had has been completely stripped away because of the guilt they feel. In her final scene, Lady Macbeth laments, 'Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!' suggesting guilt will take over all senses until it is the only thing that dominates the mind. She utters sounds of pain ('Oh, oh, oh!'), suggesting that guilt causes suffering; there is a sense that there is a physical pain that accompanies guilt alongside the mental anguish it can also cause. Ultimately, the message is clear. One must come clean if they have sinned. They must face responsibility or be doomed to a life of eternal damnation.

DAY 33

Task 1



Task 2

1. What is the witch saying she did in this line and why did she do it?

In this line, the witch is saying that she wanted a woman to give her the chestnuts she was eating. The woman refused to do so, and in response the witch has decided to chase after the woman's husband, who is the captain of a ship, and cause a shipwreck which will ultimately lead to his drowning. This is her response, and she views it as a just punishment for the actions of the woman.

2. What is Shakespeare alluding to in this moment?

In this moment, Shakespeare is alluding to James VI/I's voyage with his wife, Anne of Denmark, in 1590, where they were nearly shipwrecked. The king blamed this on witchcraft.

3. Why might Shakespeare allude to contemporary events in this way?

Shakespeare may have wanted a contemporary audience to see their own life and times reflected in the plays they saw. He may also have wished to flatter the king, by showing him – and others, watching – that he believed the same thing the king did. King James VI/I would have seen his opinions and beliefs validated in Shakespeare's work, and thus make Shakespeare's work more appealing to the monarch.

4. What was Shakespeare hoping to teach, criticise or celebrate (delete as appropriate!) in doing this?

In this moment, Shakespeare may have been celebrating the 'truths' told by the king about witchcraft. He may also have been criticising witches and warning those who may have been attracted to witchcraft to stay away from evil forces that tempt.

DAY 34

Task 1

1. Define the term 'cruelty':

Cruelty is the idea of freely causing pain (either physical or emotional) to other people whilst feeling no concern about it.

2. Transform the word 'cruelty' into an image to help you remember what it means:



3. Think of other words that could be connected to the term 'cruelty'. One has been done for you.

- | | |
|-----------------------|----------------------|
| 1. <i>brutality</i> | 4. <i>inhumanity</i> |
| 2. <i>savagery</i> | 5. <i>barbarism</i> |
| 3. <i>viciousness</i> | 6. <i>wickedness</i> |

Task 2

1. Cruelty is something to be celebrated at the beginning of the play.

AGREE

Cruelty is celebrated at the beginning of the play because it is Macbeth's violent actions that help Duncan emerge victorious against the invading forces that would seek to oust him from power. Fixing Macdownwald's head upon the battlements not only mark Macbeth's cruel actions as a symbol of victory but also as a warning against anyone else who would challenge the king's authority.

2. Macbeth appears to be courageous at the beginning of the play, but his cruelty exposes his cowardice.

AGREE

I agree with this statement. Whilst Macbeth is presented as heroic before we even meet him ourselves as an audience, his perpetually cruel actions lead him to commit his sin in secret; he is spurred on by his wife's words and his own ambition and cannot seem to act of his own accord. His acts of violence against other people causes his mental health to erode and he hides behind others to do his work for him.

3. Macbeth's exhibition of cruelty at the beginning of the play shows his reluctance to murder Duncan later is not due to his incapability of committing extreme acts of violence.

AGREE

Macbeth's reluctance to murder Duncan is not because of the violence involved. Instead, he wrestles with the idea because of the moral stakes at play. Macbeth has committed extreme acts of cruelty and so he could easily inflict further pain and suffering on someone else. The reason for his internal conflict here is because of who Duncan is, what he represents and the relationship between the two, a relationship thus far built on loyalty and respect.

4. Macbeth loses sight of what cruelty is because of how his violent acts are encouraged at the beginning of the play.

DISAGREE

I disagree with this statement. I think Macbeth knows his actions are cruel because he says, 'It will have blood, they say, blood will have blood'. One cruel deed will lead to another. Macbeth knows his actions are violent and cause suffering, but I think he deems those actions necessary in order to maintain power. It shows how depraved Macbeth really is; he knows he is being cruel but he believes his cruelty is needed if he is to achieve his ambitions and goals.

DAY 35

Task 1

Malcolm

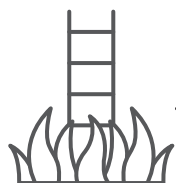
He is untrusting of Macduff, and thus appears to be quite untrustworthy himself, even if this was an 'act'. He fled Scotland at the start of the play, which may not demonstrate the 'kingly qualities' later expected of him.

Ross

Whilst he is a passive observer/bystander for most of the play, arguably there is more Ross could have done to save Lady Macduff and her family. His inaction contributes to their untimely deaths.

Lady Macbeth

Her actions mimic Eve's in the biblical story. Her persuasion of Macbeth is the catalyst for a range of horrific crimes to be committed.



chthonic

Macbeth

He commits regicide, and calls for the murder of many innocent people, including children, in order to achieve his dream of having the crown, and then to try and maintain his grip on the throne. Macbeth has committed all the sins mentioned by the Porter.

Edward the Confessor,

whilst he does not appear in the text directly, is mentioned as being the ideal monarch – so much so that he can lay his hands on people and cure them of illness. This was believed to be a God-given skill.



olympic

King Duncan

King Duncan held many god-given qualities and had been very kind to those around him. However, he has not been on the battlefield himself which would have been expected of a king. Therefore, he is not as 'olympic' as Edward the Confessor.

Banquo

He has been a fearsome warrior in battle, matching Macbeth in brutality and skill on the battlefield. Whilst this is his job, arguably his actions are chthonic.

Task 2

1. *Macbeth is speaking to himself upon hearing a tolling bell. The bell is literally a signal from Lady Macbeth to inform him everything is ready for the murder, but to Macbeth, the bell symbolises the impending death of King Duncan. The quotation links thematically to heaven and hell – Macbeth acknowledges that the outcome of the regicide could be that Duncan either ascends to heaven, or otherwise is condemned to hell. This moment emphasises Macbeth’s understanding of morality, and the consequences of immoral actions and behaviours. CHALLENGE: Macbeth’s realisation here – that actions have consequences, particularly when one considers the afterlife – highlights the theme of guilt and the ongoing conflict in the play between good and evil. It teaches a contemporary audience about the profound impact of one’s actions on their conscience, and the moral reckoning that will follow in the eyes of God.*
2. *Macbeth delivers this line when discussing the appearance of the ghost of Banquo with his wife. The quotation links thematically to hell – Macbeth states that what he has witnessed is so terrifying that it could even frighten the Devil. Banquo’s ghost is arguably a manifestation of Macbeth’s guilt, and the torment he feels – he is entering almost a personal hell because of what he has done. CHALLENGE: Shakespeare may be illuminating here Macbeth’s deteriorating mental state and the weight of his guilt. It acts as a stark warning of the consequences of behaving the way Macbeth has chosen to behave.*
3. *This line is spoken by Malcolm, who is expressing his desire for power and his willingness to create chaos. He says this whilst he is trying to convince Macduff that he would be a terrible king. The quotation links thematically to Hell, as he talks about causing upheaval and chaos which are often associated with hellish imagery. CHALLENGE: Whilst Malcolm is pretending to hold these qualities, Shakespeare is critiquing the corrupting influence of power, and how easy it is for a monarch to disrupt peace to maintain it.*
4. *This line is spoken by Malcolm, at the end of the play. At this moment, Malcolm is expressing his gratitude to his lords, and stating his commitment to restoring order and justice to a Scotland now rid of the tyrant, Macbeth. The line has a thematic connection to the idea of divine or heavenly justice through the use of the word ‘Grace’. CHALLENGE: Shakespeare emphasises the importance of just and measured rule, in contrast to the preceding tyrannical and chaotic reign.*

Task 3

I partially agree with this statement. Macbeth is a complex character who is influenced by dark and supernatural forces. His interactions with the witches and his calls for darkness mean he has strong connections to the underworld and, thus, can be described as ‘chthonic.’ However, there are other characters with chthonic qualities. The witches, for example, are said to speak for and represent the Devil (Banquo comments ‘what? Can the devil speak true?’). They therefore have a direct link to the underworld, which is not characteristic of Macbeth himself. Similarly, Lady Macbeth calls directly on ‘spirits, that tend on mortal thoughts’. She willingly and openly embraces chthonic qualities to push her husband towards regicide.

DAY 36

Task 1

Macbeth is saying here that it is best Duncan's murder is 'done quickly'. This might imply he is feeling nervous about what he is planning to do, perhaps even uncertain that this is the right course of action. To go through with the murder quickly would ensure his intrusive thoughts that might lead him to rescind his plans cannot influence him any further.

Duncan, according to Macbeth, has been honest and free from corruptive forces. These honest qualities will make angels sing for him. Whilst it may be the case that he has not been driven by the greed and ambition that influences Macbeth, one cannot help but think of his ineffectual nature as king. Would angels really do this, or is Macbeth being hyperbolic?

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
 Could trammel up the consequence, and catch
 With his surcease success; that but this blow
 Might be the be-all and the end-all here,
 But here, upon this bank and shoal of time,
 We'd jump the life to come. But in these cases
 We still have judgment here; that we but teach
 Bloody instructions, which, being taught, return
 To plague the inventor: this even-handed justice
 Commends the ingredients of our poison'd chalice
 To our own lips. He's here in double trust;
 First, as I am his kinsman and his subject,
 Strong both against the deed; then, as his host,
 Who should against his murderer shut the door,
 Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
 The deep damnation of his taking-off;
 And pity, like a naked new-born babe,
 Striding the blast, or heaven's cherubim, horsed
 Upon the sightless couriers of the air,
 Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
 And falls on the other.

Macbeth identifies himself as Duncan's kinsman and subject. He knows he should be loyal and not act on his treasonous thoughts. He also comments on how he is Duncan's host: it is his duty to protect Duncan, not harm him.

Macbeth says that Duncan is a humble leader; he is not driven by pride, arrogance or ambition.

Duncan's subjects will shed tears when they hear news of his death, implying that he was loved by his people or that they cannot believe such a heinous crime could be committed.

The only thing that is driving Macbeth to do these things is his ambition.

Task 2

'Silver' could connect to Duncan's pale skin now that he is dead. His body has been drained of his 'golden' blood.

'Golden' implies something precious, something valuable, connecting, perhaps, to Duncan's kingship.

It also has connotations of royalty and wealth. If Duncan's blood is 'golden', it is not something that should be spilled.

What impression is Shakespeare creating of Duncan at this moment by having Macbeth describe his skin as 'silver'?

What are the connotations of 'golden'? What impression does 'golden' give us of Duncan?

'Silver' also has connotations of wealth and royalty.

Old gold was red in colour; this could be an indication that Macbeth is contrasting 'the white of Duncan's skin with the red of his blood'.

MACBETH: Here lay Duncan, / His silver skin laced with his golden blood, / And his gashed stabs looked like a breach in nature / For ruin's wasteful entrance.

How does this image contrast with what Macbeth has previously said about Duncan's 'silver skin' and 'golden blood'? What are audiences left to imagine about Duncan's body?

What would 'breach in nature' suggest about Duncan's body? What would it suggest about the situation as a whole?

A 'breach in nature' suggests something against the norm. It is not natural that Duncan's body looks like this. It implies the natural order has changed. Nothing will be the same now that Duncan has been killed. Duncan's death is a wound to nature itself.

'Gashed stabs' imply ruination of Duncan's body. Shakespeare uses violent imagery here to convey the brutal and sadistic crime that Macbeth has committed against Duncan. 'Gashed' implies open wounds that have been created with some force. Audiences are left to imagine the horrific image of Duncan's body drenched in blood.

DAY 37

Task 1

<p style="text-align: center;">‘Cheat and lie’</p> <p><i>When Banquo mentions he has been thinking about the witches, Macbeth states that he hasn't thought about them. This is a lie, intended to send Banquo off the scent of Macbeth's plan.</i></p> <p><i>Macbeth lies about his motives for killing King Duncan's guards.</i></p>	<p style="text-align: center;">‘Manipulate others in order to accomplish their own goals’</p> <p><i>Macbeth persuades two murderers to murder Banquo by convincing them that Banquo is their enemy - even though he is not.</i></p> <p><i>Macbeth tries to convince the Lords at the banquet that he is fine, despite the fact he is demonstrably not okay at the sight of the ghost of Banquo. He is trying to manipulate others to retain trust in his leadership.</i></p> <p><i>Macbeth decides not to tell Lady Macbeth of his plans, instead just telling her ‘prithee, go with me.’</i></p>
<p style="text-align: center;">‘Have little trust in people and in turn, tend not to be trusted by others’</p> <p><i>When considering Banquo, Macbeth states that his ‘fears in Banquo stick deep’, suggesting his worry about Banquo is overwhelming him: he doesn't trust him at all.</i></p> <p><i>Having sent two murderers to kill Banquo, Macbeth reportedly then does not trust them to complete the deed, and sends a third murderer to ensure the job is completed.</i></p>	<p style="text-align: center;">‘Disregard standards of morality... [exhibits] behaviours that benefit the self at the expense of others.’</p> <p><i>Having been told to ‘Beware the Thane of Fife’, Macbeth decides to murder Macduff's innocent family. This completely disregards any standards of morality, and regardless of his previous crimes this one is non pareil (having no match or equal; unrivalled).</i></p> <p><i>Virtually all of Macbeth's actions, from the murder of King Duncan onwards, are intended to benefit himself (and to an extent, his wife). There is nothing he explicitly does which could be considered selfless, or not damaging to others in some way.</i></p>

Task 2

Characters who do not exhibit Machiavellian qualities might include:

- *Fleance – he is an innocent participant in an albeit unknown feud between his father and Macbeth.*
- *Lady Macduff and her son - these are two truly innocent characters. Lady Macduff even declares ‘I have done no wrong.’*
- *King Duncan - He is open and honest about his feelings towards others - sometimes to his own detriment.*

DAY 38

Task 1

Macbeth blames his imaginings of a dagger on a fever. This is one example of illness and infection imagery. Macbeth muses on the idea of the dagger manifesting itself in his mind because he is ill, connecting to the bigger idea of Scotland falling foul of infection and 'illness' caused by Macbeth's brutal and tyrannical rule.

An instrument is something to be used. It suggests the murder of Duncan has been carefully planned and prepared for. Macbeth does not necessarily see the dagger as a weapon but more as a tool which can be used to help him get what he wants.

A dagger has the capability of drawing blood. Blood will become a motif in itself of guilt and corruption. The fact the dagger becomes bloody as Macbeth gazes at it could show there is no chance of redemption for him; there is no turning back. He is looking at something which will come to define his reign: murder and bloodshed.

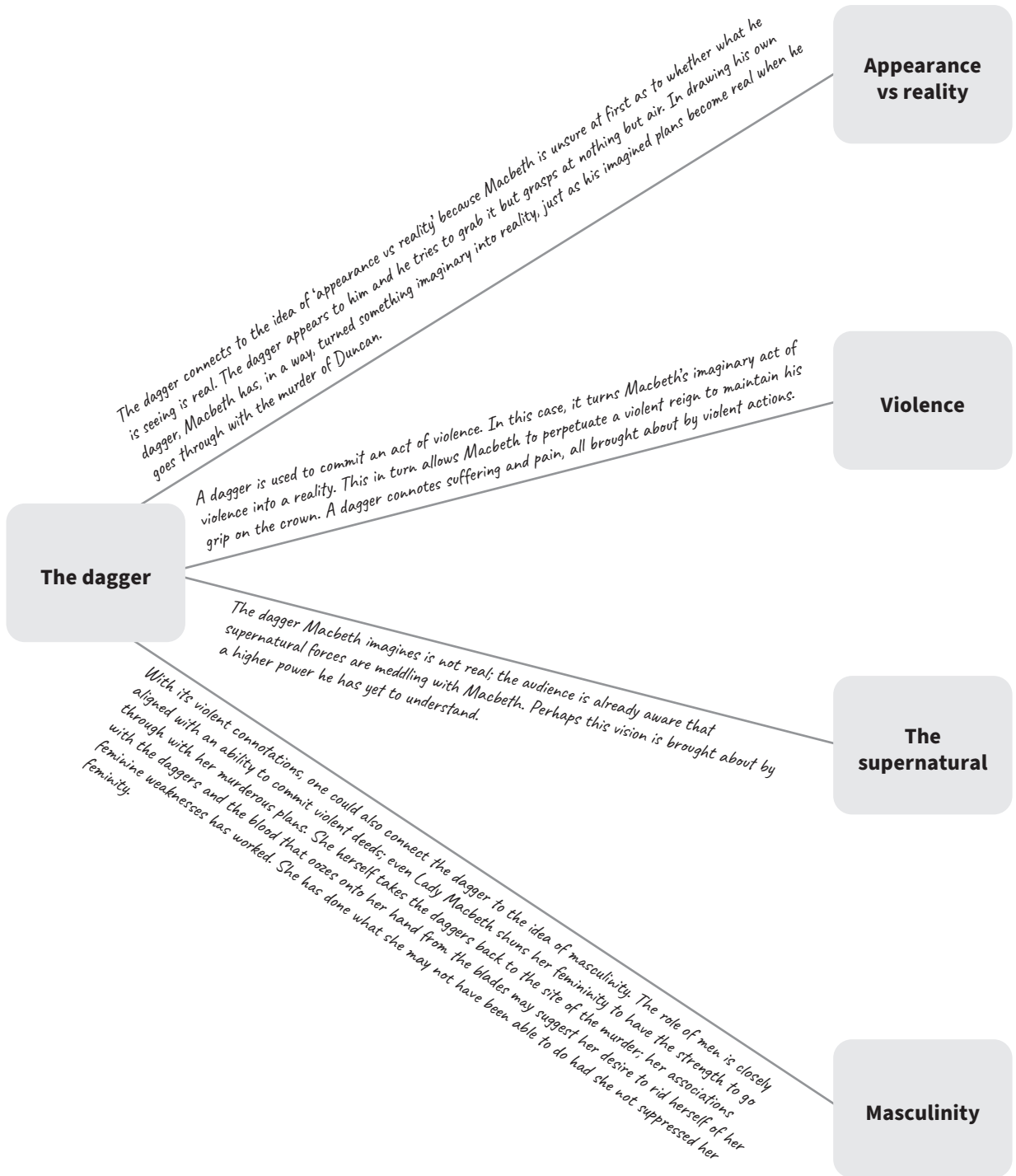
dagger
 clutch
 see
 fatal
 sight
 false
 heat-oppressed
 palpable
 draw
 marshall'st
 instrument
 fools
 worth
 blood
 before
 bloody
 eyes

Macbeth's desire to 'clutch' the dagger means he is desperate to hold it tightly. He is accustomed to having a weapon in his hand. It feels familiar to him. The fact he will 'clutch' the dagger is perhaps a sign that once he is holding the weapon, there is no turning back. Duncan's life will end, and Macbeth will only let go of the dagger once the king has taken his last breath.

Macbeth talks about 'fatal vision' at this moment in his speech. 'Fatal', of course, links with the idea of death, something the dagger can and will cause in just a few moments. Perhaps Macbeth is making the connection between the weapon he sees and the consequences of using it.

To 'marshall' means to direct. The dagger directs Macbeth to Duncan's chambers. This suggests Macbeth has completely succumbed to the ideas of violence and bloodshed that dominate his mind. He follows the dagger as it marshalls him because he allows himself to be directed by savage violence and bloodshed rather than rational thought.

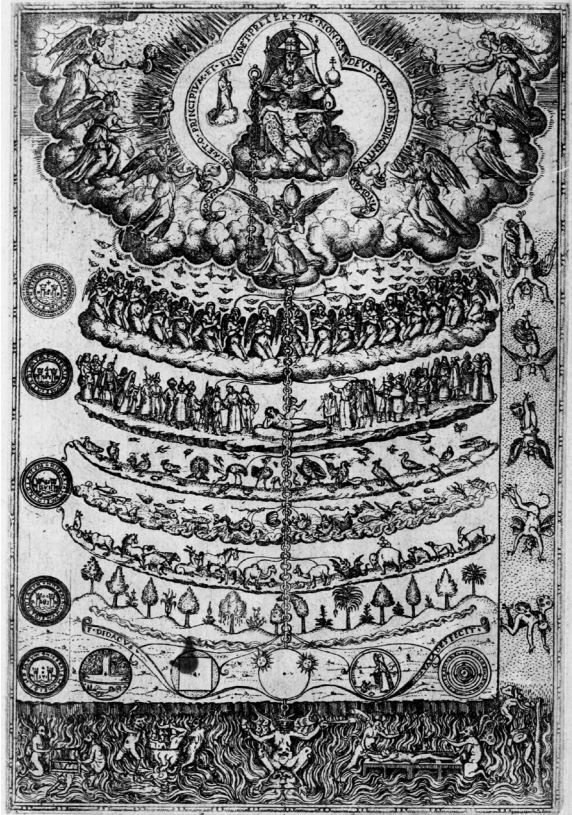
Task 2



DAY 39

Task 1

- The Great Chain of Being was a concept developed during the Middle Ages and Renaissance period.
- It was a hierarchical structure that ranked all living and non-living things in the universe.
- The concept was based on the belief that everything in the world had a specific place in the divine order.
- At the top of the chain was God or the divine, who was considered perfect and immutable (unable to be changed).
- Below God were angels and other celestial beings, who were considered closer to perfection than humans.
- Humans were placed in the middle of the chain, between the celestial beings and the natural world.
- Within the human category, there were further distinctions based on social status, such as kings, nobles, clergy, and commoners.
- Below humans were animals, which were seen as lesser beings possessing lower intelligence and souls.
- Plants occupied the next position in the chain, followed by minerals and inanimate objects at the bottom.
- The Great Chain of Being emphasised the interconnectedness and harmony of all elements in the universe.
- It served to reinforce social and political hierarchies and justify the existing order of society.
- The concept gradually declined with the rise of scientific reasoning and the Enlightenment, as people started questioning and challenging traditional beliefs.



1. How do Macbeth's actions subvert the Great Chain of Being?

In committing regicide, Macbeth has acted at odds with the Great Chain of Being in supplanting the king in his rightful place. According to the Great Chain, whilst Macbeth's role as a nobleman is relatively high, this is as far as his role is destined to go: he is not the king. In murdering Duncan, Macbeth's actions have introduced sin and evil into a chain believed to be designed by God. As a result, he is punished.

2. How is Macbeth punished as a result?

Macbeth's downfall, his breakdown, the loss of his wife and ultimately his own murder at the hands of Macduff are all aspects of the punishment he receives because of his act of regicide.

3. What is Shakespeare criticising through Macbeth's actions?

Shakespeare is criticising those who seek to subvert the Great Chain of Being through, for example, overthrowing the monarchy. Written and first performed shortly after the foiled Gunpowder Plot, it is this event he alludes to in the play on several occasions.

Task 2

Some of the key moments/events you may have included on your timeline are:

'Where we lay, our chimneys were blown down.' Lennox reflects on the 'unruly night' which has occurred – the very night that King Duncan has been murdered.

'On Tuesday last, a falcon, towering in her pride of place, was by a mousing owl hawk'd at and kill'd.' A bird of prey has been killed by a small owl, according to this comment from the Old Man. This comment acts as a metaphor for the king (the 'falcon') and Macbeth (the 'mousing owl') – the less powerful or significant has become the more powerful or significant, in both situations.

'Dark night strangles the travelling lamp.' Ross, the day after the murder, remarks to an Old Man that the sun appears not to have risen.

'Tis said they eat each other.' King Duncan's horses have cannibalised one another, out of the normal action of nature.

DAY 40

Task 1

<i>Brave, loyal, fearless</i>	<i>Macbeth cannot sleep, which is indicative of his guilt and deteriorating mental state.</i>	<i>The belief that life is meaningless/ futile. The soliloquy reflects this idea – Macbeth reflects on the fact that he feels life is pointless and his actions have not amounted to anything.</i>	<i>Dagger/handle</i>
<i>The brevity and insignificance of life, in light of the news his wife has died.</i>	<i>Blood/stepped/tedious</i>	<i>Thane of Cawdor</i>	<i>His innate ambition, his wife, the witches' prophecies, the manipulation by his wife, his murders (king, guards, Banquo, the Macduffs)</i>
<i>It shows how his guilty conscience is tormenting him, with the 'scorpions' symbolising the painful, poisonous thoughts he has about the deeds he has committed.</i>	<i>By having him see, and interact with, the Ghost of Banquo despite being in front of the Lord of Scotland.</i>	<i>Hamartia/ambition</i>	<i>That he will be Thane of Glamis, Thane of Cawdor and king.</i>
<i>He seems quite desensitised ('she should have died hereafter'), and also seems resigned to his own fate at the same time.</i>	<i>By calling into question his masculinity.</i>	<i>To gain reassurances and information about his future.</i>	<i>The actions of his wife and the prophecies of the witches ignite his ambition and serve as catalysts for his downfall.</i>

DAY 41

Task 1

In your own words, write a definition:

Lasting a very short time; a fleeting, short-lived moment.

Use the term correctly in a sentence:

The ephemeral nature of power means we should not take it for granted.

Create a question where the keyword is the answer:

If something lasts a short time, it is also known as what?

Keyword: ephemeral

What other words are connected to the keyword:

short, temporary, brief, fading

List words that are the opposite of the key word:

long-lived, permanence

Task 2

In this speech, Macbeth explores the futility of life but also the fact that life, and everything that comes with it, is ephemeral. This is expressed particularly in the line 'out, out, brief candle!' Shakespeare, through Macbeth, is exposing how fragile life is, how it can be snuffed out quickly. The line 'life's but a walking shadow' also exposes how ephemeral life is; Macbeth laments the fact that the chaos that comes with living is futile because our time on earth is so short.

DAY 42

Task 1

<p>1. <i>CAPTAIN: Disdaining Fortune, with his brandish'd steel,/ Which smok'd with bloody execution,/ Like Valour's minion, carv'd out his passage,/ Till he fac'd the slave; Which ne'er shook hands, nor bade farewell to him,/ Till he unseam'd him from the nave to the chops,/ And fix'd his head upon our battlements.</i></p>	<p><i>LADY MACBETH: I would, while it was smiling 2. in my face,/ Have pluck'd my nipple/ from his boneless gums/ And dash'd the brains out, had I so sworn as you/ Have done to this.</i></p>
<p>Violence</p>	
<p>4. <i>MACBETH: Will all great Neptune's ocean wash this blood/ Clean from my hand?</i></p>	<p>3. <i>MACDUFF: Hail, King, for so thou art. Behold, where stands/ Th' usurper's cursed head: the time is free.</i></p>

Task 2

At the beginning of the play, the Captain describes the brutal actions of Macbeth as he fights those that have invaded Scotland. We are told that 'his brandish'd steel... smok'd with bloody execution', showing how Macbeth is capable of extreme savagery and cruelty. However, violence here is almost something to be celebrated; Macbeth's prowess and actions on the battlefield are observed favourably because he uses this ability for extreme violence to protect Duncan's kingship. As the play progresses, however, audiences see how violence is used for darker means. For example, Lady Macbeth, when chiding Macbeth for momentarily refusing to continue with their murderous plans, says she would have 'dash'd the brains out' of the baby that she fed had she sworn to do it. Violence goes from being celebrated to something much more threatening here. Not only is it used to manipulate but is also indicative of the lengths people would go to in order to get what they want. Once Duncan is murdered, violence becomes associated with guilt. Macbeth, distressed, wonders whether 'all great Neptune's ocean [can] wash [Duncan's] blood' from his hand. Violence and guilt are inextricably linked and this guilt festers within Macbeth as the play progresses. By the end of Shakespeare's tragedy, and in a mirror image of the opening, violence is something to be celebrated again, for it is violence that has allowed Malcolm to usurp Macbeth's throne. Macduff beheads Macbeth, meaning Malcolm is free to take the throne and his reign is not tainted by bloodshed and violence.

DAY 43

Task 1

<p>Act 1, Scene 2</p> <p>LENNOX: What a haste looks through his eyes! So should he look / That seems to speak things strange.</p> <p><i>Here, Lennox comments on Ross' reports of Macbeth's heroic victory over the Scottish rebels.</i></p>	<p><i>Lennox comments here that Ross looks like he has an incredible story to tell and has seen incredible things. In this instance, it is Macbeth's heroism. This is the only line that Lennox speaks in this scene, showing perhaps that he listens to, and entirely accepts, Ross's reports on the battle. This demonstrates Lennox's loyalty both to the king, but also to his fellow thane, Macbeth.</i></p>
<p>Act 1, Scene 4</p> <p><i>Lennox is present but says nothing as Duncan asks if Cawdor is dead, as Duncan praises Macbeth and names Malcolm the Prince of Cumberland.</i></p>	<p><i>Lennox's silence shows he is complicit in what is going on around him. He does not defend the former Thane of Cawdor, nor criticise Macbeth or King Duncan, perhaps because his role is to be supportive of his superiors.</i></p>
<p>Act 1, Scene 6</p> <p>Hautboys and torches. Enter King Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants.</p> <p><i>Here, Lennox arrives as part of the King's procession at the Macbeths' castle. He does not speak.</i></p>	<p><i>Lennox arrives at the castle with the King, showing he is trusted by the King but also that he supports the work of the crown. Part of his role on this journey may have been to protect the king from any threats around him.</i></p>

<p>Act 2, Scene 3</p> <p>Enter Macduff and Lennox. <i>Lennox arrives back at the castle with Macduff. Macduff has agreed to come in, in order to wake the king.</i></p> <p>LENNOX: Lamentings [were] heard i' the air; strange screams of death... My young remembrance cannot parallel / A fellow to it. <i>Here, Lennox describes the weather to Macbeth, whilst Macduff goes to wake the king.</i></p> <p>LENNOX: Those of his chamber, as it seem'd, had done 't: / Their hands and faces were all badged with blood. <i>Lennox, having been to see the murder scene himself alongside Macbeth, states his belief that the king's guards murdered him.</i></p>	<p><i>Lennox's views of the surrounding natural disasters don't appear to have piqued much concern for him. Shakespeare reveals Lennox is quite a young man in this moment, which may help an audience understand Lennox's trust in others: he has not yet learned differently.</i></p> <p><i>Similarly, Lennox appears to believe in the fact that the guards had killed King Duncan. He has seen them, covered in blood. Lennox represents the best possible outcome in this moment for Macbeth and his wife. He may also have witnessed Macbeth kill them, and sees this as further evidence of their guilt.</i></p>
<p>Act 3, Scene 4</p> <p>LENNOX: Good night; and better health / Attend his majesty! <i>Lennox, having witnessed Macbeth's behaviour at the banquet, departs with this line to Lady Macbeth.</i></p>	<p><i>Lennox shows concern here for Macbeth's state of mind. However, by Scene 6 Lennox has started to grow suspicious of Macbeth and his actions. Could this moment be the catalyst for his growing suspicion?</i></p>
<p>Act 3, Scene 6</p> <p>LENNOX: The gracious Duncan / Was pitied of Macbeth: marry, he was dead. <i>Here, Lennox discusses recent events with another Lord.</i></p> <p>LENNOX: 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! <i>Lennox comments on what he hopes will happen once he learns that Macduff has gone to England to see Malcolm and the King of England, Edward the Confessor.</i></p>	<p><i>Shakespeare presents Lennox here as an almost sarcastic, sardonic joker. He begins to attribute a range of recent incidents and their proximity to Macbeth. It is the first real moment where Lennox criticises the new king. However, this becomes even more pointed next when he wishes for Scotland to be purged of its ruler.</i></p>

<p>Act 4, Scene 1 LENNOX: What's your grace's will? <i>Lennox asks Macbeth what his plans are. When Macbeth tells him he will have all in Macduff's castle murdered, Lennox does not reply.</i></p>	<p><i>Lennox is the character to tell Macbeth that Macduff has travelled to England. It is unclear what his motives are here: whether he is doing his job, whether he is wishing to find out more about Macbeth's reaction or whether he wishes to keep Macbeth close by plying him with information. Shakespeare does not give Lennox the opportunity to reply to Macbeth's brutal plan, which could show either his shock or his continued compliance.</i></p>
<p>Act 5, Scene 2 LENNOX: Or so much as it needs,/ To dew the sovereign flower and drown the weeds. Make we our march towards Birnham. <i>After Caithness pledges 'each drop of us' to cure Scotland's sickness – in other words, Macbeth himself – this is how Lennox responds.</i></p>	<p><i>Undeniably, Lennox is now loyal to Malcolm and is willing to fight alongside him to bring about the end of Macbeth's reign. This typifies all the named lords in the play and, as we know from Shakespeare's writing, many of Macbeth's own men, too.</i></p>

Task 2

Your graph may have an overall shape that suggests Lennox has a diminishing belief in Macbeth as his leader. Simultaneously, it is worth noting that Lennox's loyalty towards Malcolm increases over time.

Task 3

Shakespeare includes Lennox's diminishing trust in Macbeth **because...**

his views echo and mirror the Scottish nobility more broadly. He has no reason to distrust Macbeth at the play's start; it is Macbeth's own actions and behaviours that drive Lennox's suspicion in him.

Shakespeare includes Lennox's diminishing trust in Macbeth **but...**

others, especially Macduff, see their trust diminish more rapidly in the new king. To that end, it could be argued that Lennox is either slower than the others, or more trusting of Macbeth.

Shakespeare includes Lennox's diminishing trust in Macbeth **so...**

the audience understands how much Macbeth's behaviour has fragmented and destroyed how others view him as the play progresses.

DAY 44

Task 1

1. Rewrite the definition in your own words:

One's inner sense of what is right and wrong.

2. Transform the word into an image:



3. List other words that connect to the term 'morality':

*ethics
right
wrong
principles
decency
justice*

morality

Set standards that distinguish between what is right and wrong in terms of behaviour

4. Use the term in a sentence:

The morality of a person is judged by the way they treat others.

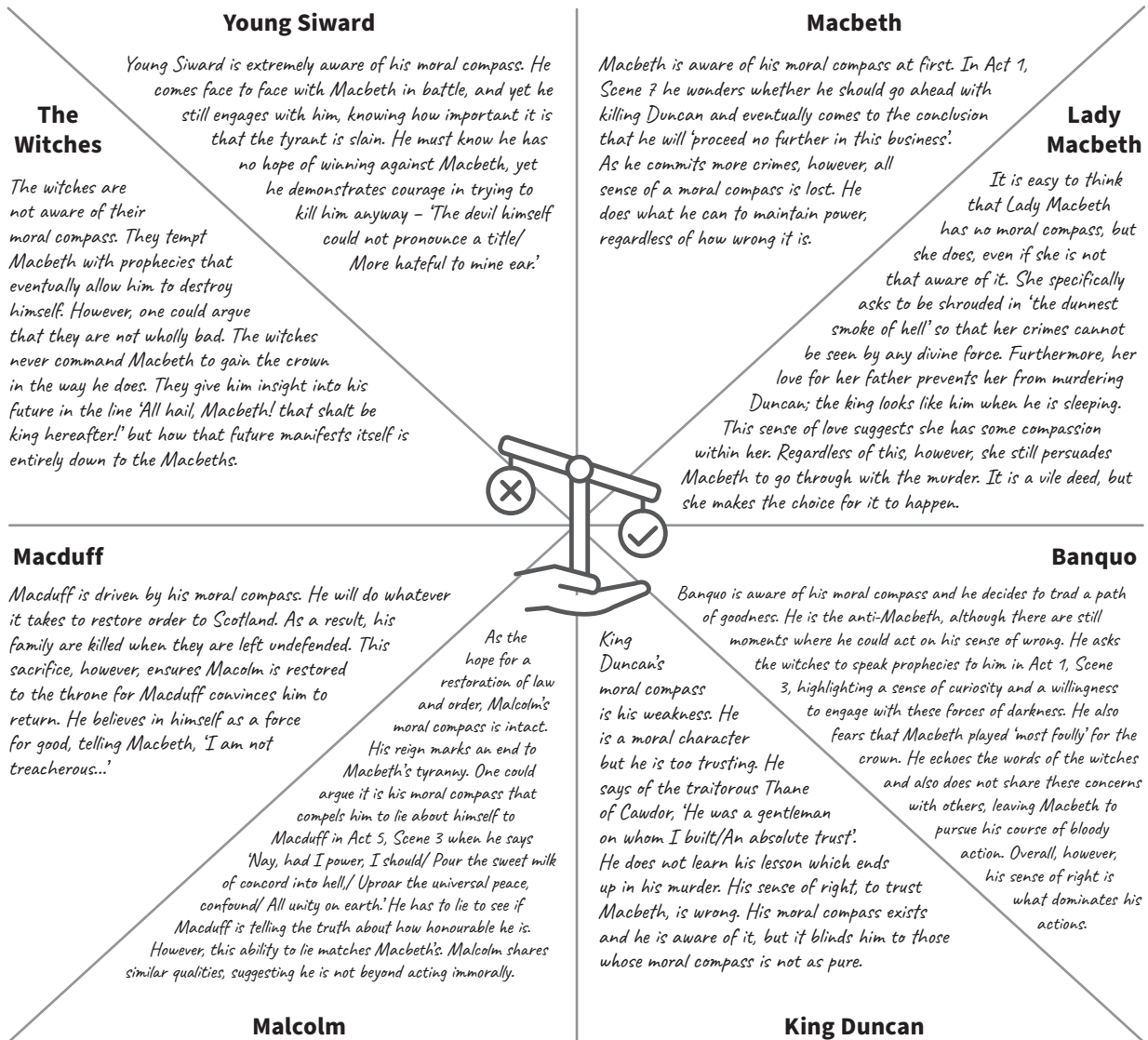
5. Explain how the term 'morality' connects to *Macbeth*:

Characters wrestle with their sense of morality. Some, like Macbeth, try to suppress their sense of right and wrong in order to commit their crimes.

6. How does the term 'morality' connect to other texts you have studied?

In 'An Inspector Calls,' the Inspector tries to reawaken the morality of the Birlings by forcing them to examine their treatment of Eva. Part of Scrooge's journey to redemption in 'A Christmas Carol' is about getting him to recognise why a sense of morality is important.

Task 2



DAY 45

Task 1

Some words that end in the suffix ‘-cide’ include:

- *Fungicide*
- *Genocide*
- *Germicide*
- *Infanticide*
- *Insecticide*
- *Parricide*
- *Regicide*
- *Suicide*
- *Tyrannicide*

We can infer, therefore, that the suffix *-cide* relates to death or killing. Specifically, the suffix has the following etymology:

The combining form *-cide* is used like a suffix meaning ‘killer’ or ‘act of killing’. It is often used in a variety of scientific and technical terms. The form *-cide* ultimately comes from Latin ‘*caedere*’, meaning ‘to kill, to strike down’.

Task 2

Infanticide	Parricide
<ul style="list-style-type: none"> • Act 1, Scene 7: Lady Macbeth references <i>infanticide</i> as a way to persuade Macbeth to go through with killing the king (<i>‘I would, ‘I have given suck, and know/ How tender ’tis to love the babe that milks me:/ I would, while it was smiling in my face,/ Have pluck’d my nipple from his boneless gums/ And dash’d the brains out’</i>). • Act 4, Scene 2: Lady Macduff and her children are brutally murdered on Macbeth’s orders by assassins. Although technically not <i>infanticide</i> because of the boy’s age (this would be more correctly referred to as <i>pedicide</i>), this is a moment worth reflecting on. 	<ul style="list-style-type: none"> • Act 2, Scene 2: Macbeth kills King Duncan, who could be seen as a father figure, especially to Lady Macbeth (<i>‘Had he not resembled/ My father as he slept, I had done’t’</i>). • Act 2, Scene 3: Malcolm and Donalbain are accused of having murdered their father (<i>‘Your royal father’s murder’d’</i>).

DAY 46

Task 1

1. Read Malcolm's speech, the final speech in the play, and highlight what you think is the most important word in each line. There are 16 lines which means you should have 16 words highlighted by the time you're finished. You should be able to justify your choices. One has been done for you.

MALCOLM

We shall not spend a large expense of **time**
 Before we reckon with your several **loves**,
 And make us even with you. My thanes and **kinsmen**,
 Henceforth be **earls**, the first that ever Scotland
 In such an **honour** nam'd. What's more to do,.....
 Which would be **planted** newly with the time,—
 As calling **home** our exil'd friends abroad,
 That fled the **snares** of watchful tyranny;
 Producing forth the **cruel** ministers
 Of this dead **butcher**, and his fiend-like queen,
 Who, as 'tis thought, by self and **violent** hands
 Took off her **life**;—this, and what needful else
 That calls upon us, by the grace of **Grace**,.....
 We will perform in measure, **time**, and place.
 So **thanks** to all at once, and to each one,
 Whom we invite to see us **crown'd** at Scone.....

2. Pick five words you have highlighted. In the space below, annotate these words, explaining why you highlighted them. What do they tell you about Malcolm's character and his plans for Scotland moving forward? What is Shakespeare's final message for his audiences, delivered through Malcolm's speech?

Referring to his fellow men as 'kinsmen' shows that Malcolm does not distance himself from his people; he does not allow his kingship to prevent him from being at one with his people like Macbeth. Malcolm binds them together; there is a sense of unity that has long been missing from Scotland.

This reveals Malcolm's generosity. Malcolm rewards those that deserve his gratitude whereas Macbeth rewards only himself.

The fact Macbeth is regarded solely as a 'butcher' would imply that Malcolm aims to avoid making the same mistakes as the former king. Macbeth's legacy is one of violence and bloodshed whereas Malcolm aims to craft a legacy for himself around peace and the idea of healing a country whose wounds will remain raw for a long time.

This shows that Malcolm is led by God whereas Macbeth was led by his own ambitions and desires, casting the will of God aside when committing the ultimate sin of regicide.


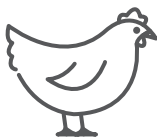



Malcolm invites all to see him crowned. The crowning of a new king at the end of the play is symbolic of hope. Shakespeare is telling audiences that a new dawn has arrived for Scotland, and with it, much needed change.

Task 2

Malcolm is presented as a figure of hope for Scotland at the end of the play. By referring to Macbeth and Lady Macbeth as a 'dead butcher' and a 'fiend-like queen', audiences come to understand that this is a new dawn for Scotland; Malcolm will bring change including peace and prosperity. This age of perpetual violence is over. This is further emphasised through Shakespeare's decision to have Macduff kill Macbeth instead of Malcolm; although he is a tyrant, he is still king and his murder is an act of regicide. The fact Malcolm is not the one to commit this act means that his kingship is not tainted at its beginning as Macbeth's was before him. Malcolm speaks of bringing home those who were exiled, he rewards his thanes and kinsmen with the title of earl; already in this final speech there is a sense of unity, of bringing together a divided Scotland and her people. With Malcolm's final speech, Shakespeare is telling audiences that tyranny cannot possibly prevail, that there will always be a force for good where evil exists. An alternative reading, however, could be that Malcolm cannot be fully trusted here. His duplicity towards Macduff remains unchallenged; he has the ability to deceive which could suggest, in a more pessimistic interpretation, that whilst things will improve in the short term, power will always corrupt and be used for nefarious purposes. Malcolm cannot fully be trusted.

DAY 47

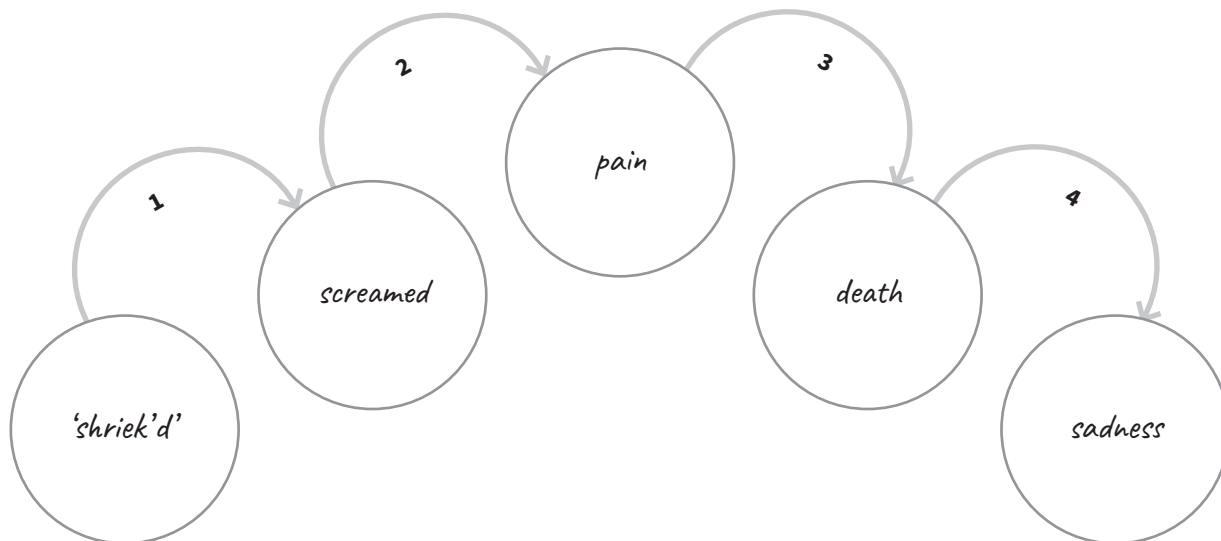
Task 1

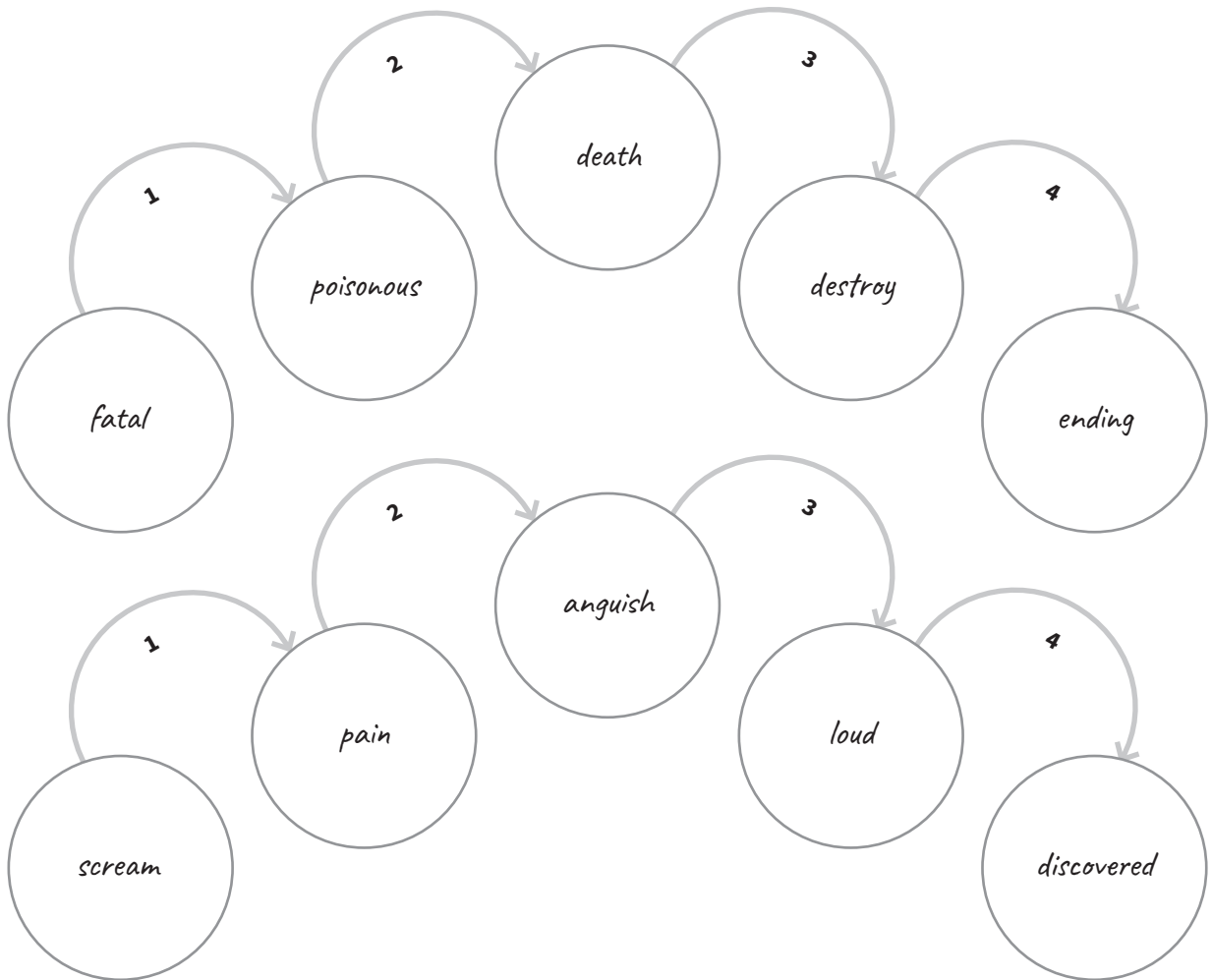
Bird	Quotation	In what context is the bird mentioned? Who or what does it symbolise?
Egg 	'You egg!'	<i>Just before Young Macduff is murdered, the murderer describes him as an 'egg'. This symbolises the fact that this boy is not yet a man; he is just an 'egg' – living like the youngest, most fragile, least self-sufficient part of the life cycle of birds: a chick, before it has hatched. An egg is entirely reliant upon its parent(s) to keep it safe from predators. Here, Young Macduff is struck down by a predator of his own.</i>
Chicken 	'All my pretty chickens?'	<i>Chickens are mentioned by Macduff when he learns his children and his wife ('their dam') have been murdered. Chickens are generally birds which are seen as prey, particularly for foxes. The comparison suggests the family's innocence who have been targeted without warrant by Macbeth – the 'fox'.</i>
Wren 	'The poor wren, the most diminutive of birds'	<i>Lady Macduff describes herself as the 'most diminutive of birds'. 'Diminutive' means 'small'. Despite her comparatively small level of importance compared to others, such as her husband, here Lady Macduff confirms she will fight against predators in order to protect her 'young' – her children; even if the predator is a far larger and more violent creature (such as Macbeth).</i>
Falcon 	'A falcon... was... hawk'd at and kill'd'	<i>Falcons have an association with victory and rulership, and thus the falcon here represents King Duncan. Falcons are mentioned after the death of Duncan, as the Old Man and Ross discuss the various ways in which nature is behaving in an odd and unnatural manner.</i>
Kite 	'O hell-kite!'	<i>The reference to a 'kite' is made when Macduff discovers the death of his family. Kites were seen as dangerous predators, and there were many more kites in Elizabethan England than there are today. There were beliefs that kites may attack babies (Shakespeare alludes to this in <i>The Winter's Tale</i>) and were therefore dangerous – much like Macbeth, who has murdered the children of Macduff.</i>

Task 2

<p>DUNCAN Dismay'd not this Our captains, Macbeth and Banquo?</p> <p>CAPTAIN Yes; As sparrows eagles...'</p>	<p>BANQUO This guest of summer, The temple-haunting martlet, does approve, By his loved mansionry, that the heaven's breath Smells wooingly here</p>	<p>MACDUFF O, hell-kite!</p>
<p><i>Here, the Captain tells King Duncan that Macbeth was not concerned or 'dismayed' by the Norwegian army in battle: he was unfazed, in the same way an eagle would not be fazed by a sparrow because the eagle is the dominant, predatory bird. In comparing Macbeth to an eagle, Shakespeare invokes ideas around strength, courage and power.</i></p>	<p><i>Banquo describes Macbeth's castle as pleasant, inhabited by a range of birds. A 'martlet' is a house-martin – a bird which makes its home in populated areas. Banquo here agrees with King Duncan's view of Macbeth's castle, both focusing on the positives (such as the martlets) and ignoring the 'fatal croak' of the raven that signifies Duncan's impending death.</i></p>	<p><i>On hearing Macbeth has had Macduff's entire family murdered, Macduff exclaims 'O, hell-kite!'. In this line, Shakespeare shows how opinions of Macbeth have fundamentally changed: he is no longer an 'eagle', but instead a ravenous 'kite' sent, in this case, from 'hell'.</i></p>

Task 3





Your written answer will include the connotations you have made. For example, if you use the word 'shriek'd', you should use the words 'screamed', 'pain', 'death' and 'sadness' in your response.

DAY 48

Task 1

- *Honest*
- *Brave*
- *Physically strong*
- *Diplomatic*
- *Moral and resilient*

Task 2

MALCOLM

But I have none: the king-becoming graces,
 As justice, verity, temp'rance, stableness,
 Bounty, perseverance, mercy, lowliness,
 Devotion, patience, courage, fortitude,
 I have no relish of them; but abound
 In the division of each several crime,
 Acting it many ways. Nay, had I power, I should
 Pour the sweet milk of concord into hell,
 Uproar the universal peace, confound
 All unity on earth.

*Justice, truthfulness, moderation,
 consistency, generosity, perseverance,
 mercy, humility, devotion, patience,
 courage and bravery*

Task 3

MALCOLM

I grant him bloody,
 Luxurious, avaricious, false, deceitful,
 Sudden, malicious, smacking of every sin
 That has a name...

*Violent, lecherous, greedy,
 deceitful, hot-tempered,
 malicious*

Task 4

Shakespeare uses the theme of kingship to warn audiences of what could happen if ambition goes unchecked.

Shakespeare warns his audiences that there is no way of knowing in advance whether a saint or a tyrant will be sitting upon the throne. Kingship is clearly reserved for those who have been chosen to be there; if one possesses a desire to usurp the throne, they will be severely punished. Shakespeare supports qualities of truthfulness, honesty and morality in relation to a monarch and believes greed, deceit and malice to be the downfall of many kings. It may be, then, that Shakespeare is inviting audiences to consider these qualities in themselves and to reflect on which of these drives their morality.

DAY 49

Task 1

iamb	<i>A pair of syllables, where the first syllable is stressed and the second syllable is unstressed.</i>
pent-	<i>This prefix means 'five'. It has its origins in Ancient Greece. Other words that use this prefix include pentagon (a five-sided shape) and pentathlon (an athletic competition involving five separate events).</i>
trochee	<i>A pair of syllables where the first syllable is unstressed and the second syllable is stressed.</i>
tetra-	<i>This prefix means 'four'. It has its origins in Ancient Greece.</i>

Task 2

1. So fair and foul a day I have not seen (Macbeth; iambic pentameter)
2. Thrice the brindled cat hath mew'd
3. Let every soldier hew him down a bough (Malcolm; iambic pentameter)
4. No more that Thane of Cawdor shall deceive (King Duncan; iambic pentameter)
5. Knock, knock, knock! Who's there, i' the name of Beelzebub

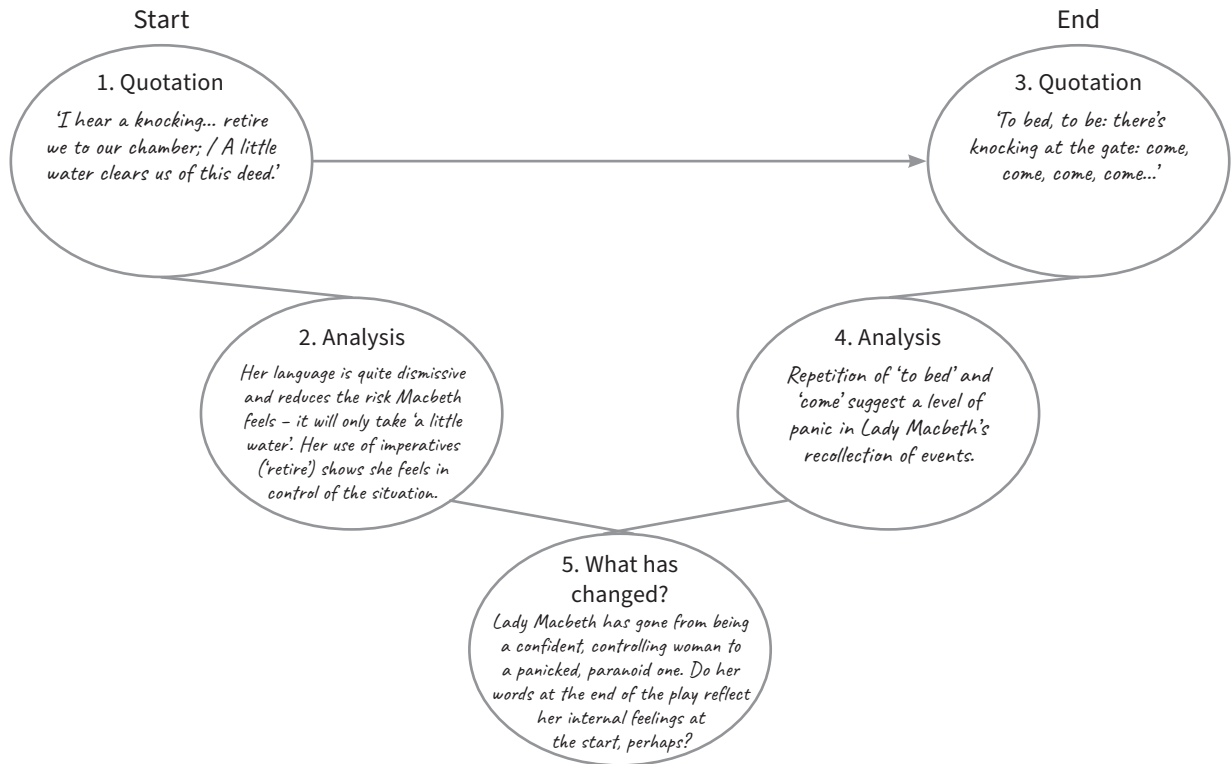
Parts of the speech are written in iambic pentameter, and parts are not. The lines which do tend to be written in iambic pentameter seem like the moments when he is presented either as feeling confident, or when he is presented as attempting to convince himself that all will be well. Shakespeare shows an unvoiced fear of Malcolm through his use of metre, as it is when Macbeth mentions Malcolm that his lines are no longer written in iambic pentameter. This shows his fear, and his gradual loss of mental stability. The speech returns to clear iambic pentameter at the end of the speech in the final rhyming couplet: Macbeth has a rallying cry, here, to battle. He is attempting to convince himself that he is not, and will not be, scared.

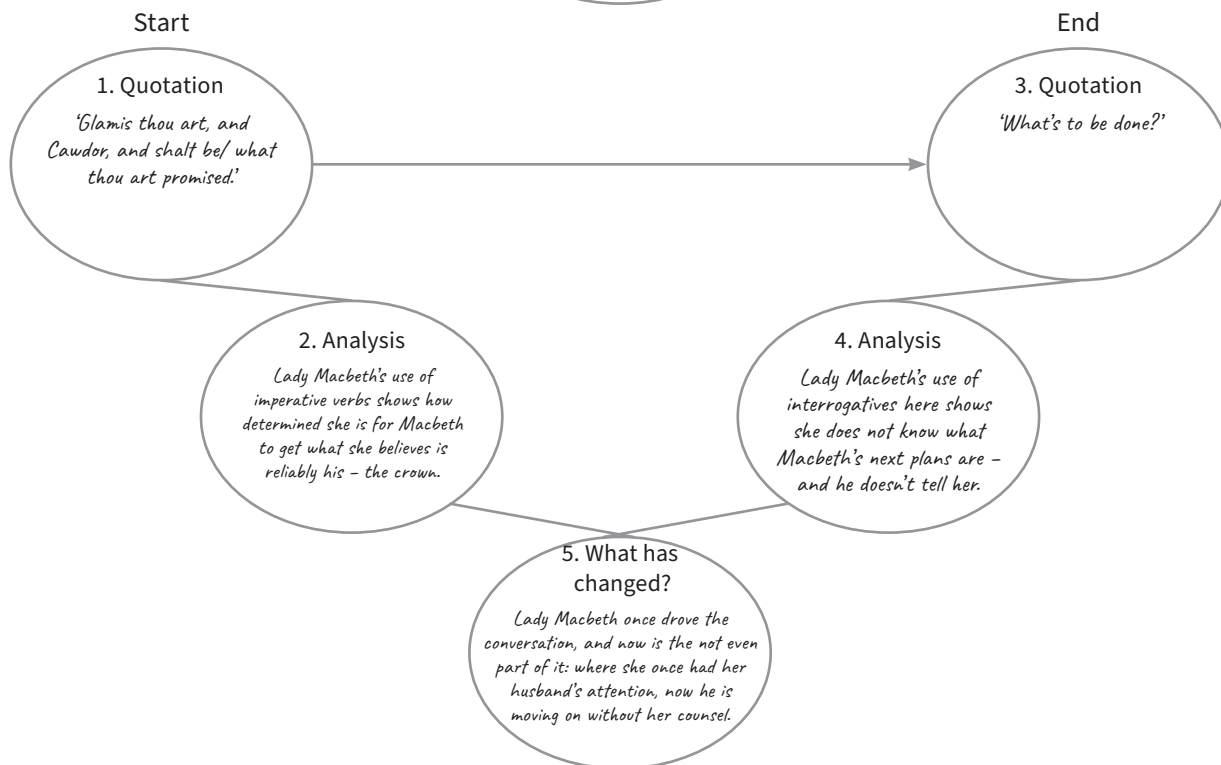
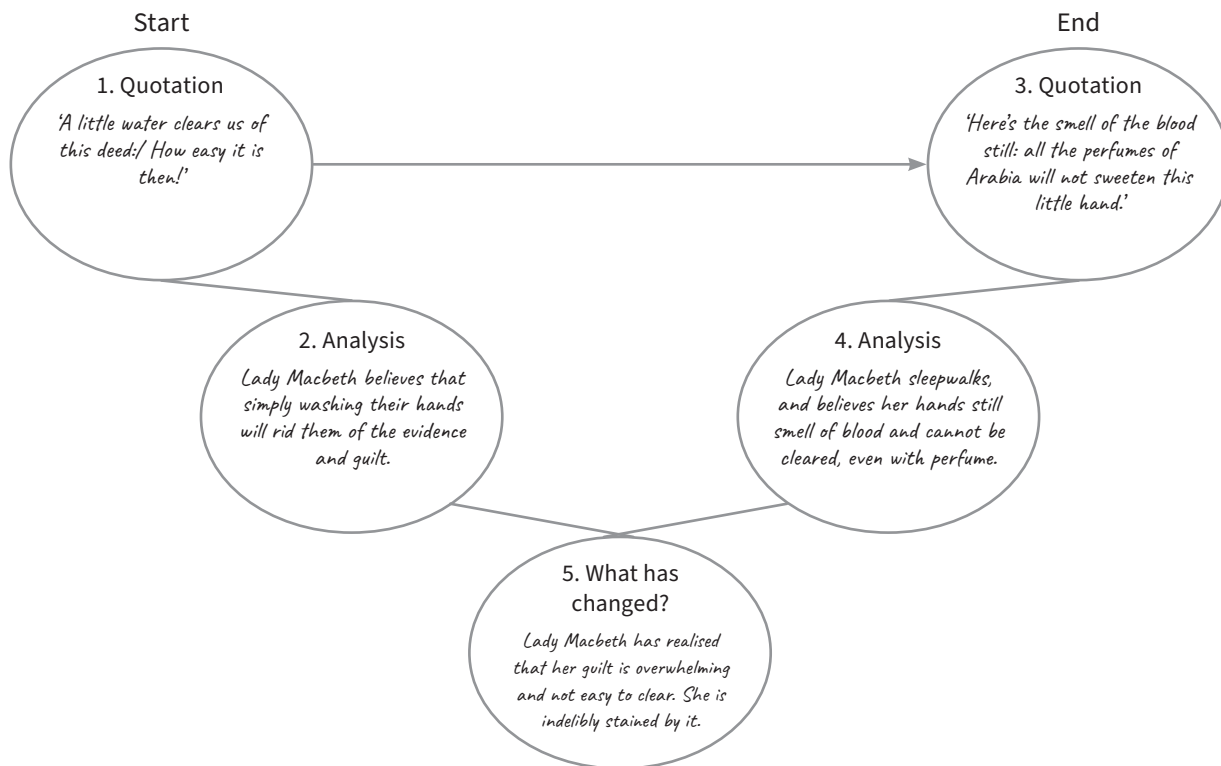
Task 3

Answers have not been provided for this task, as the information for your response is contained within the day's resources.

DAY 50

Task 1





Task 2

<p style="text-align: center;">Ambition and influence</p> <p><i>At the beginning of the play, Lady Macbeth is ambitious and power-hungry. Arguably, it is through her encouragement that Macbeth seriously pursues the throne, through any means necessary, including regicide. Her influence and manipulation play a crucial role in Macbeth's decisions and yet, quickly, she sees that his actions have consequences and almost immediately he begins to unravel. This is likely to leave her feeling, at least in some small way, culpable.</i></p>	<p style="text-align: center;">Guilt and remorse</p> <p><i>As the play progresses, Lady Macbeth's guilt steadily consumes her. Her involvement in Duncan's murder and the subsequent crimes committed by Macbeth lead to a decline in her mental stability. The burden of her guilt manifests itself in Act 5, Scene 1 – the infamous sleepwalking scene.</i></p>
<p style="text-align: center;">Lack of control</p> <p><i>Lady Macbeth's strength begins to crumble, revealing her vulnerability and inner turmoil. This is arguably caused by the weight of her actions, but also by Macbeth's growing isolation from her. He begins to act without her counsel, and thus for Lady Macbeth she feels a sense of loss of control.</i></p>	<p style="text-align: center;">Isolation</p> <p><i>Lady Macbeth becomes increasingly isolated as Macbeth becomes more obsessed with maintaining the crown and he slips further into tyrannical leadership. Her isolation exacerbates her inner struggles and, despite acting as a pair to complete the act of regicide, she is left with no one to confide in, no one to seek solace from.</i></p>


Task 3

Shakespeare's portrayal of Lady Macbeth's gradual decline is didactic in nature, emphasising the dangers of unchecked ambition and the ethical consequences of pursuing power at any costs. By showing her shift from a calculating, manipulative woman to a guilt-ridden, tormented individual, Shakespeare comments on the fragility of the human psyche and the destructive impact of disregarding moral boundaries. Shakespeare seems to be presenting his audience with a cautionary tale on the dangers of acting immorally.

DAY 51

Task 1

Synonyms or connections to other words:

<p>Write a definition of 'nihilism' in your own words</p> <p><i>The belief that life is meaningless. Everything is without purpose.</i></p>	<p><i>Pessimism</i></p>	<p>Picture</p> 
	<p><i>Cynicism</i></p>	
	<p><i>Rejection</i></p>	

Task 2

MACBETH

She should have died hereafter.
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

How does this speech connect to the idea of nihilism?

1. Macbeth compares life to 'a walking shadow', implying that life is short and fleeting and that nothing we actually do in it matters. Macbeth comments on the transience (meaning 'lasting a short time') of life. Shadows can disappear as will all people.
2. Macbeth's line that life is a 'poor player' who 'is heard no more' once their hour on the stage has concluded, implies that our actions are meaningless. They mean nothing. Any attempt to build a legacy for ourselves is futile for we will only be forgotten once we die.
3. Life is full of bombast. Whilst navigating the chaos of life seems like the most important thing at the time it is occurring, that chaos is pointless.

Task 3

In this speech, Macbeth ponders over the futility of life and the fact that death is an inevitability; no amount of power can halt everyone's common fate. He compares life to a 'walking shadow' and a 'poor player that struts and frets his hour upon the stage and then is heard no more'. This would insinuate that life itself holds no significance whatsoever in context of the greater universe; it is inconsequential and all human endeavour is ultimately carried out in vain. This, then, is where Macbeth manifests a sense of nihilism for he has strived to get what he wants and has completely failed, letting his ambition cloud his judgement, rendering him blind to all else.

DAY 52

Task 1

1. What happens in this scene? Provide a short summary.

In this scene, Young Siward faces Macbeth as English forces march on Scotland. Young Siward asks Macbeth to identify himself. Upon hearing that Macbeth is who he has been seeking, Young Siward fights him but is slain.

2. What impression are audiences given of Young Siward in this scene? What language has Shakespeare used to create this impression?

Young Siward is revealed to be a brave and courageous character through the way he confronts Macbeth. He does not speak to Macbeth as one would expect someone to speak to a king. By calling Macbeth an 'abhorred tyrant', Young Siward voices to Macbeth the perception others have of him. Although there is every chance he could be killed, Young Siward still attempts to destroy the evil that has corrupted Scotland.

3. Young Siward is slain. In a literal sense, this tells audiences that he is no match for Macbeth's prowess on the battlefield. What does it tell us in a symbolic sense?

In a symbolic sense, audiences understand that good has tried to prevail over evil. Perhaps Young Siward's actions remind us that evil will continue to thrive if good people do nothing. Although he is killed, Young Siward reminds audiences that tyranny can only exist if fear is allowed to flourish.

Task 2

ROSS

Your son, my lord, has paid a soldier's debt:
He only liv'd but till he was a man;
The which no sooner had his prowess confirm'd
In the unshrinking station where he fought,
But like a man he died.

SIWARD

Then he is dead?

FLEANCE

Ay, and brought off the field. Your cause of sorrow
Must not be measur'd by his worth, for then
It hath no end.

SIWARD

Had he his hurts before?

ROSS

Ay, on the front.

SIWARD

Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so his knell is knoll'd.

An odd sentiment. Siward would wish this death upon his other sons too. Siward finds solace in knowing his son died doing his duty with honour.

Siward questions how his son died. He cares that his son's wounds are on the front of his body because if they were on his back it would imply he had fled from Macbeth, which would connote cowardice.

Honour and duty can only be achieved through violent means.

As a duo, Siward and Young Siward represent a contrast to Macbeth's character. Where Macbeth represents brutality, malice and malevolence, Siward and Young Siward are characters of loyalty, honour and duty. Their actions manifest themselves out of a desire to do what is right for all, rather than Macbeth who is primarily self serving. Young Siward's death could be included to highlight the theme of the high cost of ambition and the devastating impact of war on families and individuals.

DAY 53

Task 1

BANQUO

Hold, take my sword. There's husbandry in heaven;
 Their candles are all out. Take thee that too.
 A heavy summons lies like lead upon me,
 And yet I would not sleep: merciful powers,
 Restrain in me the cursed thoughts that nature
 Gives way to in repose!

Enter MACBETH, and a Servant with a torch

Give me my sword.
 Who's there?

MACBETH

A friend.

BANQUO

What, sir, not yet at rest? The king's a-bed:
 He hath been in unusual pleasure, and
 Sent forth great largess to your offices.
 This diamond he greets your wife withal,
 By the name of most kind hostess; and shut up
 In measureless content.

MACBETH

Being unprepared,
 Our will became the servant to defect;
 Which else should free have wrought.

BANQUO

All's well.
 I dreamt last night of the three weird sisters:
 To you they have show'd some truth.

MACBETH

I think not of them:
 Yet, when we can entreat an hour to serve,
 We would spend it in some words upon that
 business,
 If you would grant the time.

Banquo suspects someone or something is being hidden from God and the heavens or that God cannot see what is truly going on.

Banquo desired sleep but cannot achieve it because he is having bad thoughts which he cannot stop thinking about in bed. These thoughts may be his suspicions about Macbeth.

Banquo is quick to ask for his sword to be returned to him. This shows his nervousness and anxiety in the castle – perhaps he fears that he will be attacked or worse, either because of his associations with Macbeth or because of his fears about Macbeth coming to fruition.

Banquo believes the king is being unusually generous. Could this be a warning to Macbeth that the king is kind and good and should not be challenged? Could it be a reminder to Macbeth that he is in favour, and any actions against the king would stand to jeopardise this?

Banquo has been dreaming about the witches and the truths they have shown to Macbeth. He might be preoccupied with this because they have not had a chance to discuss the witches or because of the seemingly conflicting prophecies about Macbeth and Banquo's sons being king.

BANQUO

At your kind'st leisure.

MACBETH

If you shall cleave to my consent, when 'tis,
It shall make honour for you.

BANQUO

So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counsel'd.

This line feels almost like a warning to Macbeth. Macbeth, in seeking more honour (as king), stands to lose all his honour if he rushes to the crown through the route of regicide. This line also emphasises Banquo's moral, upstanding character, and the fact that his own ambition is not his hamartia, unlike Macbeth.

Contextually Jacobeans believed King James VI/I was descended from Banquo. Therefore, in aiming to impress the king, it would have been important to Shakespeare to demonstrate that he comes from honest lineage.

Task 2

Banquo is in disbelief at the witches initially and does not accept them as real – he questions their appearance. This scepticism and fear was commonly held by Jacobeans. He even warns Macbeth about the dangers of listening to them.

Banquo is loyal to King Duncan. There is no evidence he has a desire to take the throne for his own sons, unlike Macbeth.

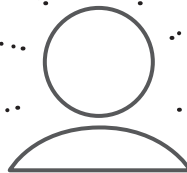
Banquo shows concern for Macbeth's quiet and odd behaviour after they receive the prophecies.

Banquo is a brave and honourable soldier, fighting for the king and for Scotland.

After the death of King Duncan, Banquo is keen to investigate the murder. He does not shy away from a desire for justice for the felled monarch.

King Duncan – amongst others – views Banquo as a moral and upstanding citizen. He describes Banquo as 'noble' and publicly embraces him in thanks.

Jacobeans generally believed that King James VI/I was descended from Banquo. To that end, Banquo is presented as a moral and good character.



Task 3

Your answers may include some of the following points:

- *Banquo might be scared for himself and his own family, and so doesn't wish to enrage Macbeth. This might seem selfish to Scotland at large but is understandable in the context of Banquo's own priorities.*
- *Macbeth, as the king, is God's representative on earth. In calling into question Macbeth's place as king, he is potentially laying himself open to divine retribution.*
- *Similarly, Banquo knows Macbeth's prowess on the battlefield. As king, Macbeth has more power and more weaponry in his arsenal, and thus Banquo knows he stands little chance against Macbeth.*
- *Whilst Banquo may not be able to be described as a particularly moral character for these reasons, his behaviour is very understandable in the context.*

DAY 54

Task 1

1. Why might ambition be ‘a major concern’ for political thinkers?

Politics can be synonymous with power. If one rises the ranks of politics, one can wield a large amount of power. It is what one does with that power that can be seen as a concern. It also depends on what kind of ambition someone has. If it is a personal ambition, one that will only benefit them, then one might harm others to get what they want. Serving in politics should be about servant leadership and working for the common good.

2. Why should those who ‘populate the ranks of government’ not have too much ambition?

If one has too much power, they may abuse their position to get what they want. Ambition is not a bad thing, but there may be instances where ambition breeds selfishness; if someone has too much ambition in government, others may wonder whether said person is in their position to help others in society or whether they are out for themselves.

3. How can this observation be read in relation to Shakespeare’s *Macbeth*?

Macbeth is a character who has too much ambition. Not only does he use his privileged position of being close to the king to get what he wants, but his ambition is replaced by another as soon as one is achieved. Gaining the crown is not enough. He then wants to maintain his kingship and ensure it's passed down his lineage. His ambitions drive him to commit violent actions. He is a case study as to why overly ambitious people are a concern for others; no one knows what one is capable of if they want something badly.

Task 2

Macbeth keeps information from his wife as he slowly begins to make decisions for himself.

Macbeth has Lady Macduff and her children slaughtered. Although he comes to believe Macduff is no threat, their deaths strike at the heart of his enemy.

Macbeth fights on until the very end, even though he has already mused on the pointlessness of life by this point.

'I'll fight till from my bones my flesh be hack'd'

'Be innocent of the knowledge, dearest chuck / Till thou applaud the deed'

'The castle of Macduff I will surprise / Seize upon Fife, give to the edge o' th' sword / His wife, his babes, and all unfortunate souls / That trace him in his line.'

'Our fears in Banquo / Stick deep'

Macbeth has Banquo killed to render the witches' prophecies about his former friend and ally redundant. He also tries to have Fleance killed but fails in this endeavour.

Macbeth wishes to be king after hearing the prophecies of the witches.

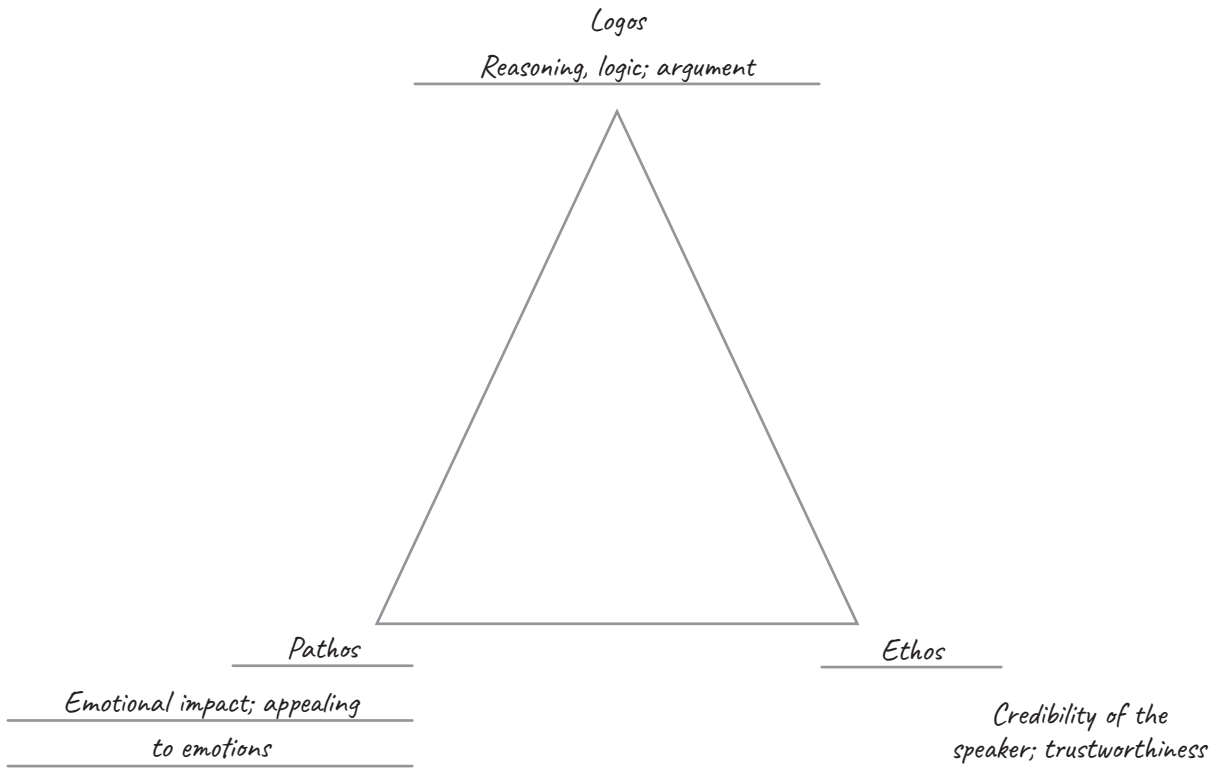
Macbeth wishes to maintain his grip on power and pass the crown to his progeny.

'I go, and it is done. The bell invites me. / Hear it not, Duncan, for it is a knell / That summons thee to heaven or to hell.'

Macbeth murders King Duncan, risking eternal condemnation from God. In order to secure power, he must first remove it from those who already possess it.

DAY 55

Task 1



An audience, upon hearing these ideas, would feel confident in the speaker; they would trust them, and agree with them, and want to do the thing the speaker was focusing on. They would feel reassured that they were following the right leader.

Task 2

Logos	Ethos	Pathos
<p><i>His use of a real-life comparison between the men and a list of dogs seems factual and reasonable. It seems logical for the men that this comparison is made.</i></p>	<p><i>Use of rhetorical questions - makes him seem reliable. They can't not agree with him (indeed, they are given no time to disagree).</i></p> <p><i>In the final speech, Macbeth uses long, flowing sentences which make him seem more credible.</i></p> <p><i>Macbeth does not speak in iambic pentameter here which makes him sound more relatable and familiar to the murderers. By bringing himself 'down' to their level, he increases his credibility.</i></p>	<p><i>'Enemy' - this is an emotive term, intended to stir strong feelings against Banquo in the hearts and minds of the murderers.</i></p> <p><i>Macbeth appeals to the 'love' the murderers have for him, thereby implicating them in the act. If they have a close relationship, this may seem like a reasonable course of action for them.</i></p>

DAY 56

Task 1

Macduff does not attend Macbeth's banquet, even though he must be aware that to do so would draw the king's attention to him.

Macduff is loyal to King Duncan. He does Duncan's bidding – 'He did command me to call timely on him.'

'I am not treacherous.'

Macduff mourns his family how they should be mourned. He defies traditional masculine stereotypes and allows his grief to reveal itself.

Unaware that she had played a part in these tragic events, Macduff tries to shield Lady Macbeth from the horrors of Duncan's murder.

Macduff leaves his wife and children in an attempt to convince Malcolm to return to England, even though he knows the risks of leaving them undefended. He is determined to restore honour to his country.

Task 2

List four things you learn from the extract about Macduff. One has been done for you:

1) *Macduff will do anything to restore order to Scotland, even if it means leaving his family.*

3) *Lady Macduff does not understand Macduff's motives in travelling to England.*

2) *Macbeth encourages Macduff to get revenge for his family's death. There is no reason for his family to be killed. They pose no threat. They are killed anyway and so Macbeth has forced Macduff's hand.*

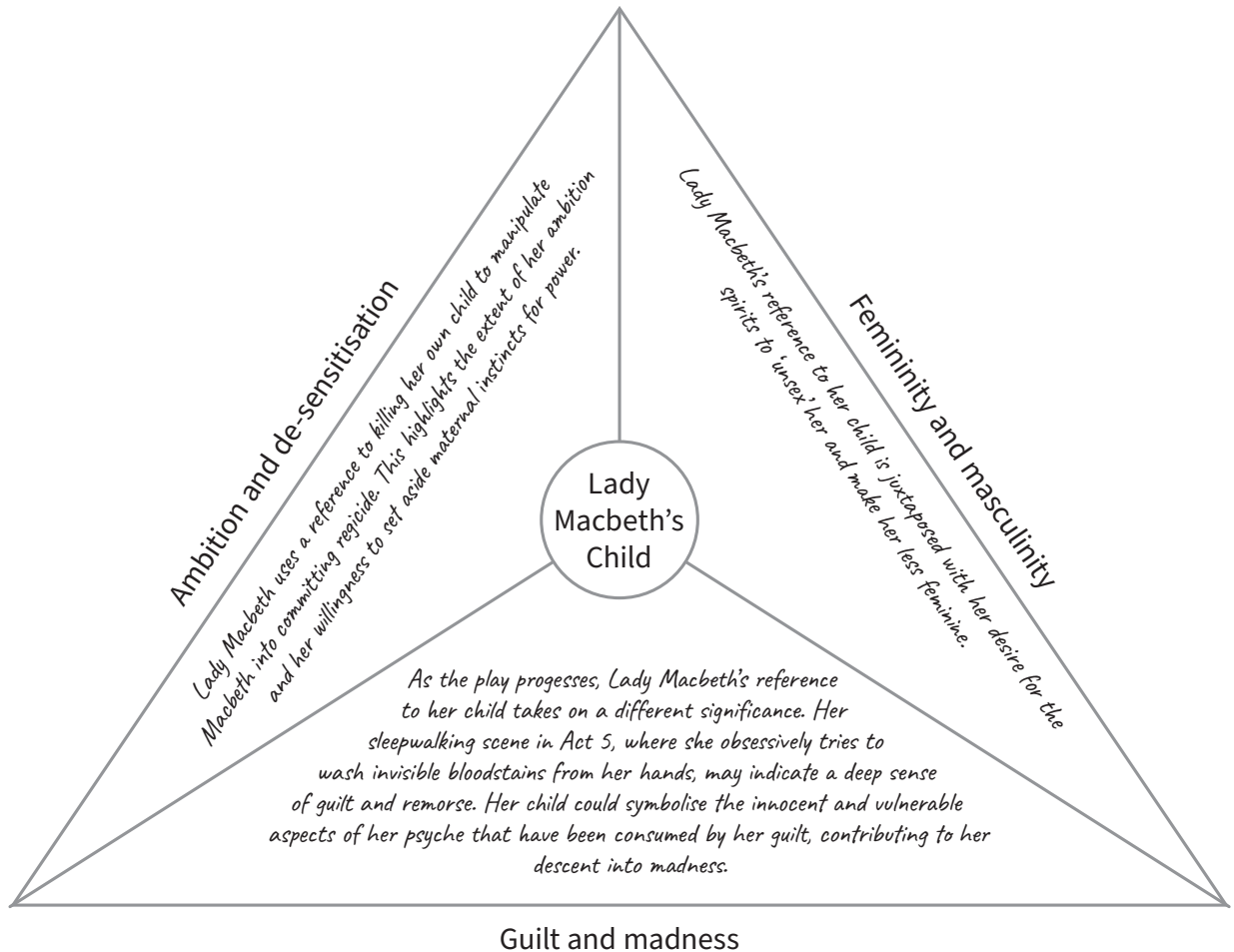
4) *Macduff is suited for the battlefield, just like audiences see from Macbeth at the beginning of the play.*

Task 3

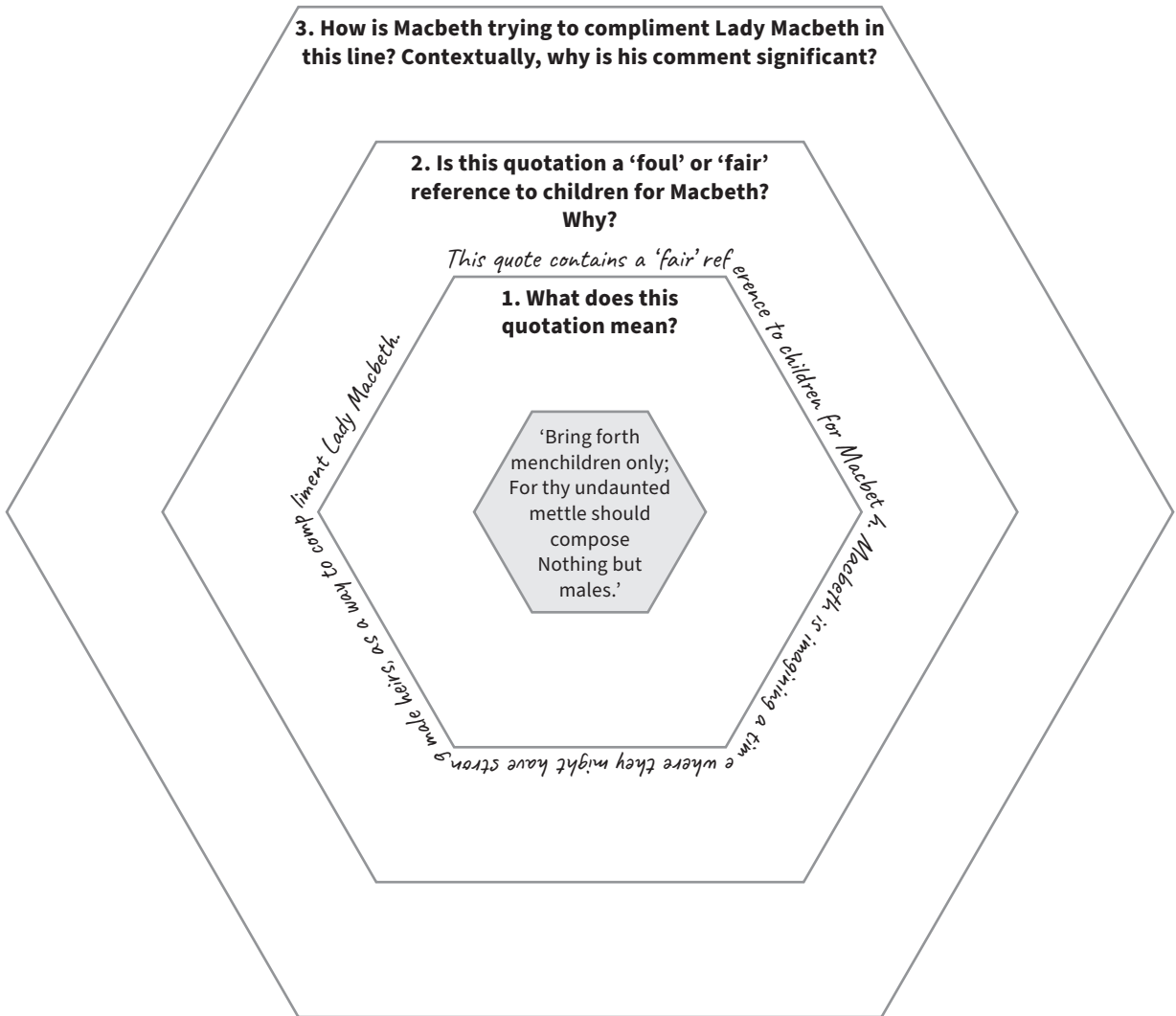
In killing Macduff's family, Macbeth has turned Macduff into a version of himself. By the end of the play, both Lady Macbeth and Lady Macduff are dead, they have no children, and both are equally determined to kill the other. Macbeth's brutality means Macduff faces a very similar situation. However, whereas Macbeth acts in this violent way to maintain power and to spread fear, Macduff acts to restore order to Scotland. Although Macduff is Macbeth's opposite in terms of morality, they share certain similarities too.

DAY 57

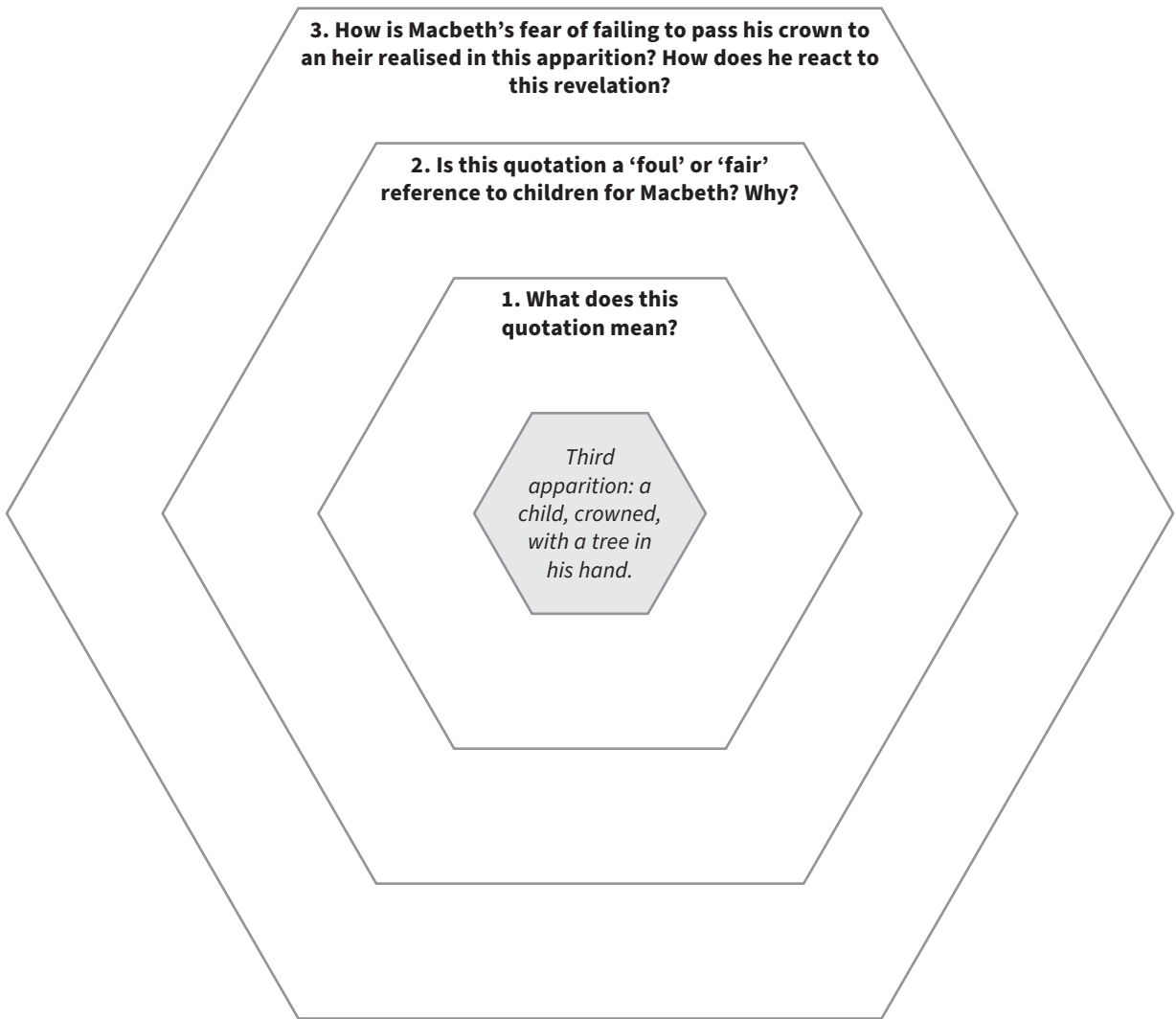
Task 1



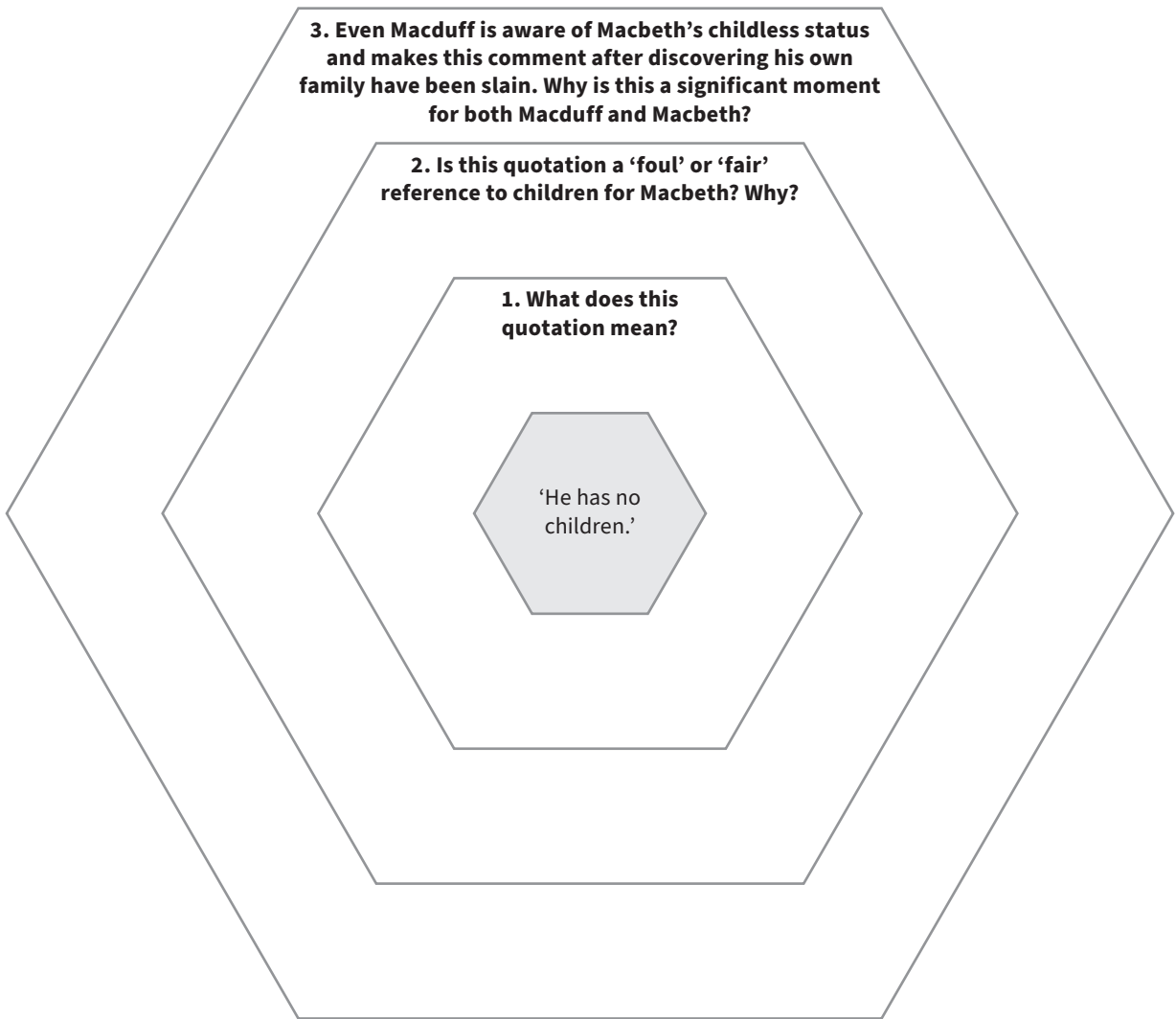
Task 2



1. Macbeth is saying that Lady Macbeth should only have male children, because of her strength and resilience (her 'mettle').
2. This quotation contains a 'fair' reference to children for Macbeth. Macbeth is imagining a time where they might have strong male heirs as a way to compliment Lady Macbeth.
3. Lady Macbeth had asked for the spirits to 'unsex' her and give her more masculine qualities. Therefore, being told that she is 'worthy' of having only male children is suggestive of the fact that Macbeth is complimenting her strength. It is contextually significant given that the crown could only be passed to a male heir: here, Macbeth is suggesting that there is hope for the continuation of their lineage.



- 1. The witches show Macbeth a series of apparitions, who share a second set of prophecies for the doomed king. Literally, the apparition is a child, wearing a crown, and holding aloft a tree branch.*
- 2. This quotation is a 'foul' reference to children for Macbeth, because it represents the idea of a new king taking the crown - which is the last thing he wants.*
- 3. Macbeth does not have children, so this cannot be his child, crowned. It is likely to conjure memories of Fleance and the fear Macbeth has of him usurping the throne. The apparition itself goes on to tell Macbeth that he has no need to fear until Birnam Wood moves towards Dunsinane. Macbeth's reaction is very blasé; he is confident that there is no way this can possibly happen and thus he believes that his reign is as secure as it can be, for now.*



- 1. Macduff, on learning about the slaughter of his own family, comments that Macbeth has no children.*
- 2. Whilst Macbeth is not present when these words are spoken, it is a 'foul' reference to children. His inability to pass his crown on to a child of his own is part of the reason why he descends into madness.*
- 3. Macduff realises that, regardless of what he does to avenge the death of his family, he can never harm Macbeth in the same way he himself has been harmed: Macbeth cannot feel the same sense of loss as Macduff, as Macduff has lost his children. For Macbeth, it is yet another reminder of his childless status; another reminder that regardless of what he attempts to do, the crown cannot remain in his lineage.*

DAY 58

Task 1

1. On the night Macbeth murders Duncan, Banquo says: A heavy summons lies like lead upon me,/ And yet I would not sleep. Merciful powers,/ Restrain in me the cursed thoughts that nature/ Gives way to in repose! (Act 2, Scene 1)



Banquo is tired at this point in the play, yet he cannot sleep. His mind is filled with thoughts that disturb him. To sleep now would be to render himself or others vulnerable if he is not there to protect them. Sleep entices Banquo and yet he must resist it, for he is the presence of morality in this scene and feels that something is amiss.

4. When Duncan's body is discovered and those in the castle alerted to the murder, Lady Macbeth says: What's the business,/ That such a hideous trumpet calls to parley/ The sleepers of the house? Speak, speak! (Act 2, Scene 2)



Lady Macbeth pretends she has been asleep when Duncan's body is discovered. Sleep, to Lady Macbeth, offers her an excuse, an alibi of sorts. She pretends she has been engaging in something peaceful, something innocent, far from the brutality that has taken place in the castle. Sleep is presented by Lady Macbeth as something that should not be interrupted.

Lady Macbeth enacts Macbeth's fear in this scene: 'Sleep no more!'. It is a paradox of sorts. Lady Macbeth is sleeping and yet gets no sleep. In this sense, the act of sleeping does not offer the respite sought by Macbeth and Lady Macbeth. Sleep is desired and yet it is not a way of escaping guilt. Only the innocent can sleep soundly.



2. After hallucinating a bloody dagger that leads him to Duncan's chambers, Macbeth says: Now o'er the one half-world / Nature seems dead, and wicked dreams abuse / The curtain'd sleep. (Act 2, Scene 1)



Macbeth imagines that those who are asleep are being hounded by nightmares. Macbeth comments on the similarities over the appearances of those who are asleep and those who are dead. Sleep is presented as something ominous here.

3. After murdering Duncan, Macbeth says: Methought I heard a voice cry, "Sleep no more!" (Act 2, Scene 2)



Macbeth is distressed at the concept of never being able to sleep again. For him, this is a torturous thought. Sleep will offer him a way to escape the harsh realities he himself is crafting and yet he believes a voice has told him that this is not possible. Sleep is something he wants that he cannot have.

5. Upon ordering Banquo's murder, Macbeth says: Better be with the dead,/ Whom we, to gain our peace, have sent to peace, / Than on the torture of the mind to lie In restless ecstasy. Duncan is in his grave;/ After life's fitful fever he sleeps well (Act 3, Scene 2)



Sleep is presented as something that can put an end to the chaos of life. Death is an eternal sleep and Macbeth begins to lament the idea that he cannot join Duncan in his own everlasting sleep. After all, Duncan is at peace now, blissfully unaware through death of the chaos that has come to define Macbeth's life.

6. Upon seeing Banquo's ghost, Macbeth is told by Lady Macbeth: You lack the season of all natures, sleep. (Act 3, Scene 4)



Lady Macbeth knows that sleep is vital here and lack of sleep is offered as an explanation for Macbeth's hallucinations. The idea of Macbeth 'murdering' sleep has come to fruition. It is desperately needed and yet it evades Macbeth. In this sense, sleep is presented as something medicinal; Lady Macbeth believes it would cure Macbeth of his erratic behaviour.

7. As Lady Macbeth becomes consumed by her guilt, the Gentlewoman describes the Queen's actions: Since his Majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep. (Act 5, Scene 1)

Task 2

Sleep puts an end to each day. It is what Macbeth desperately needs now: an end to the torment he has brought upon himself.

Macbeth says sleep can act as a way of escaping from fears and worries, offering respite and relief from the chaos of life.

Macbeth alludes to the medicinal nature of sleep. Sleep is a 'balm', suggesting it has soothing or reparative qualities for 'hurt minds', minds that are in distress. Perhaps this is why Macbeth is so tormented by the idea of not ever being able to sleep again.

MACBETH

Methought I heard a voice cry, "Sleep no more!
Macbeth does murder sleep,"—the innocent sleep;
Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

Macbeth says sleep is like a bath after a hard day's work. Sleep is the thing that is able to ease the physical aches felt as a result of what has happened during the day.

This metaphor shows how life cannot be sustained without sleep. It foreshadows Macbeth's descent into self-destruction. For one to be nourished, one must sleep. By facing the prospect of perpetual insomnia, Macbeth is staring into his own doom.

Task 3

At the beginning of the play, sleep is presented as something that represents innocence and peace although it also renders those who sleep as vulnerable. Sleep allows the Macbeths to commit their evil deeds, yet as the play progresses, Shakespeare uses the motif of sleep to expose the dangers of corruption and the consequences of guilt. Sleep is 'chief nourisher in life's feast' so, as Macbeth falls further from grace, his insomnia perpetuates his distress and fears.

DAY 59

Task 1

She is asking to have the 'weaknesses' associated with being female removed so that she is able to ensure Macbeth goes through with the plan. Whilst she is not asking to be 'turned into a man', she wishes to have characteristics of masculinity bestowed upon her.

As we have seen already in the play by this point, Macbeth's embodiment of masculinity has been through his prowess on the battlefield. In being ruthless and cruel she hopes to emulate some of these characteristics.

LADY MACBETH

Come you spirits that tend on mortal thoughts,
unsex me here, and fill me from the crown to the
toe, top-full of direst cruelty.

Gender conventions were rather fixed in the Jacobean period, and thus she couldn't behave like this of her own volition.

'Mortal thoughts' imbues an idea of witchcraft and 'otherworldliness'. It suggests she is in need of the supernatural to help her achieve her goals.

Banquo's ghost

She has encouraged him throughout to behave in a way she views as 'masculine' - they are the traits she believes he ought to be exhibiting. She is reminding him, here, of how she wishes for him to behave.

LADY MACBETH

Are you a man?

MACBETH

Ay, and a bold one, that dare look on that which
might appal the devil.

It is almost as if he is suggesting that men are not regularly appalled by challenging sights, which means he is asking her to infer that what he sees is particularly terrifying.

MALCOLM

Dispute it like a man.

MACDUFF

I shall do so, but I must also feel it as a man

The expectation was of men to be the defender of the home. It was a particularly bloody time in Scottish history in reality; a time when many men went into battle to defend their land or the crown. Here, Malcolm almost suggests that responding with violence is the default for men.

There is an inference here that Macduff thinks it is important to sit with his feelings and his grief. In a play dominated by cold masculinity, this tender masculinity is a signifier that masculinity can be subverted when compared with the behaviour of other men in the play.

Task 2

Your summary may include some of the following ideas:

- *Masculinity and violence are closely linked throughout the play.*
- *Masculinity means, in part, to be able to remove emotion and act in a cold/unfeeling way.*
- *Masculinity, violence and negative emotions are stereotypically what it means to be masculine within the world of the play.*
- *Malcolm believes masculinity lends itself to violence and disregards Macduff's emotions.*

DAY 60

Task 1

MACBETH

How now, you secret, black, and midnight hags!
What is't you do?

WITCHES

A deed without a name.

MACBETH

I conjure you, by that which you profess,
(Howe'er you come to know it) answer me:
Though you untie the winds, and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd, and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together,
Even till destruction sicken, answer me
To what I ask you.

1. 'Secret', 'black' and 'midnight' connects the witches to darkness, wickedness and immorality. 'Secret' emphasises the witches' ability to work in the background to plot and scheme. 'Hags' gives audiences another indication of their appearance; they are old and ugly, their evil rendered in their physical appearance.

2. If the witches are performing a 'deed without a name', it would suggest that their actions are so wicked that it cannot possibly be named or explained. This does not bother Macbeth. He still wishes to engage with them, perhaps because he himself has also performed deeds that are too terrible to mention.

3. Macbeth speaks in commands. This could imply he believes he can control these forces of the supernatural. If this is the case, he has almost become delusional in his belief of what he is capable of. He still thinks he is in control and yet it is quite evident that he is not.

4. Macbeth acknowledges that witches can create storms and cause mighty structures to collapse. He is aware of their power and still approaches them. Could this be signifying that Macbeth, in a way, wants the power they have, or at the very least wants his power to be equal in measure?

5. One could interpret Macbeth in this scene as being desperate, but he is far from the raving man that he was upon seeing Banquo's ghost in Act 3, Scene 4. He seems calmer as he is set on what he needs to do.

Task 2

1. Shakespeare has Macbeth use imperative verbs in both scenes. Macbeth commands the witches to stay and speak to him. It would imply that in both scenes, Macbeth believes he can control the witches and the apparitions they conjure.

2. Perhaps the reasons for why Macbeth commands the witches to stay has changed between scenes. In Act 1, Scene 3, Macbeth commands the witches to stay because he is curious to know more of what they have to say. In Act 4, Scene 1, he is still curious, but it seems he believes in his power that the crown affords him. Perhaps he is under the impression that he can control the witches and their prophecies.

3. Macbeth is a weak character at this point. He cannot wield the power he has appropriately, and the fact he needs to seek out the witches to learn more about himself and his future suggests that he is blind to his own personal situation and the political situation of Scotland. In a sense, by visiting the witches, he is surrendering himself to them. He is fully acknowledging that he cannot rule without them.

Task 3

Macbeth is a character who has succumbed to temptation between Act 1, Scene 3 and Act 4, Scene 1. This temptation has led him down a path of bloodshed and violence, an immoral path that leads both Lady Macbeth and him away from God and heaven. Macbeth has taken small pieces of information and pursued a course of action without knowing any real context which is why he feels he needs to seek the witches out in Act 4, Scene 1. Macbeth may be king, but he has put himself in the hands of the witches; he has surrendered himself to an external party, a far cry from the independent and 'brave' warrior he was introduced to audiences as at the beginning of Act 1.

DAY 61

Task 1

**In your own words,
write a definition:**

Someone's mood changing quickly, suddenly, often.

**Use the term correctly
in a sentence:**

Macbeth's nature becomes increasingly mercurial as his desperation to maintain power consumes him.

**Create a question
where the keyword is
the answer:**

What is a word that means someone's mood is unpredictable and unstable?

mercurial

**What other words
are connected to the
keyword:**

*volatile
temperamental
unpredictable
fickle*

**List words that are the
opposite of the key
word:**

*stable
steady
constant*

Task 2

1.

This line is significant because it demonstrates the mercurial nature of Macbeth's character. Throughout the play, Macbeth's personality undergoes significant changes, as he transforms from a loyal and valiant soldier into a power-hungry and paranoid tyrant. Macbeth's behaviour in this scene highlights the extent to which his mental state has deteriorated; he is unable to control his emotions and acts impulsively, asking for his armour in Act 5, Scene 3 and then asking for it to be removed only a few lines later.

2.

Macbeth is given a set of prophecies from the three witches. One of these prophecies promises Macbeth ultimate power: that he will be king.

Macbeth murders Duncan and the guilt he feels overwhelms him.

Macbeth is given a second set of prophecies. He is told no one born of woman can stop him and yet he is also told to beware Macduff. These conflicting prophecies lead Macbeth to believe he is protected and yet he still decides to commit picide.



Lady Macbeth coerces Macbeth into committing regicide, tempting him with the unrivalled power that the crown would give them both.

Macbeth betrays those who were previously loyal to him, like Banquo. His decisions perpetuate a violent cycle of bloodshed that dictates Macbeth's actions.

The challenge to Macbeth's power, manifested through the approaching English army, causes him to spiral into distress. Macbeth still believes he cannot be defeated and yet his uncertainty is revealed through his indecision regarding whether he needs his armour.

DAY 62

Task 1

<p><i>Human ambition, fate and morality</i></p>	<p>The theme of the supernatural in <i>Macbeth</i> is fascinating. Through it, Shakespeare explores the complexity of human ambition, the role of fate and how what we think might be morally correct can in fact be far more ambiguous. Through the inclusion of the supernatural, Shakespeare reveals ethical dilemmas faced by his characters – especially when we consider contemporary beliefs about the supernatural.</p>	<ul style="list-style-type: none"> - Through using the supernatural, Shakespeare explores human nature. - The use of the supernatural reveals ethical dilemmas.
<p><i>17th century beliefs about witchcraft</i></p>	<p>Writing in the early 17th century, Shakespeare lived in a society coloured by beliefs in the supernatural. There was real fear of the supernatural, rooted in a prevailing concern about the mystical and unknown. Such was contemporary panic that the king, James I, wrote a book on witchcraft (<i>Daemonologie</i>), which paved the way for society's brutal laws against witches.</p>	<ul style="list-style-type: none"> - People were genuinely afraid of witches because they feared the unknown. - Even the king believed in them and wrote a book about them which shaped society's view.
<p><i>Witches as harbingers of fate</i></p>	<p>There are a range of references to the supernatural in <i>Macbeth</i>. However, the ones which may spring to mind most readily are the witches. The witches are harbingers of Macbeth's fate – here, Shakespeare invokes the collective contemporary fear of external influences altering one's destiny, and the fear of witches' abilities to manipulate the natural world.</p>	<ul style="list-style-type: none"> - The witches are harbingers of Macbeth's fate. - People feared external influences on altering destiny and therefore feared witchcraft.
<p><i>The impact of supernatural influences</i></p>	<p>The theme of the supernatural also allows Shakespeare to explore the motives of his characters. Macbeth and Lady Macbeth, for example, are lured into a tragic spiral of unchecked ambition, spurred on by the witches' prophecies. Not only this, but the influence of the supernatural heightens the psychological torment experienced by Macbeth, as he grapples with the conflict between his aspirations and his duty. Finally, the ghostly apparitions further push Macbeth to the brink of madness, showcasing the psychological toll of his actions.</p>	<ul style="list-style-type: none"> - Macbeth's psychological torment is worse because of the witches who cloud his understanding of his aspirations and his duty.

<p><i>Macbeth's audience's interpretations</i></p>	<p>For a modern audience, the theme of the supernatural remains relevant due to how it enables Shakespeare to explore the human psyche and the consequences of unchecked ambition. The witches' influence on Macbeth, and his subsequent downfall, serve as a cautionary tale about the dangers of yielding to external pressures.</p>	<p>- Even to a contemporary audience, we understand more about humans through the play's dealings with the supernatural.</p> <p>- The play is a cautionary tale.</p>
<p><i>Conclusion – the purpose of including the supernatural</i></p>	<p>In conclusion, the theme of the supernatural in Macbeth not only shapes the characters' destinies, but also invites audiences – both contemporary and modern – to reflect on the complexities of human nature, and the enduring allure of the mysterious.</p>	<p>- The supernatural encourages us to reflect on human nature and why mysterious things can be so intriguing.</p>

Your answer will draw upon the right-hand column. Moments in the play you might write about include:

- The appearance of the witches in Act 1, Scene 1.
- Audience and character reactions to the witches in Act 1, Scene 3, including their prophecies.
- Shakespeare's use of Banquo's ghost to haunt Macbeth in Act 3, Scene 4.
- Macbeth returning to the witches in Act 4, Scene 1, to discover his fate.

Task 2

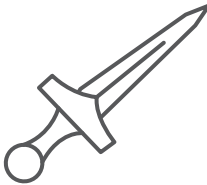
<p>The supernatural as a mirror to ourselves</p> <p><i>Lady Macbeth calls on the supernatural for her natural, feminine characteristics to be removed in order to encourage her husband to murder the king. In this moment in Act 1, Scene 5, she rejects her 'natural' self.</i></p>	<p>The supernatural as a reminder of human limitations</p> <p><i>Banquo's ghost is a timely reminder for Macbeth that he is mortal, and cannot hope to combat not only the supernatural but, ultimately, the judgement of God.</i></p>	<p>The supernatural as a warning against believing one thing with too much certainty</p> <p><i>In Act 5, Scene 7, it is the supernatural apparitions from earlier in the play which make Macbeth falsely confident in his own ability to protect his crown. In this respect, just before Macduff enters, Macbeth rejects his mortal limitations when Shakespeare writes: 'Thou wast born of woman/ But swords I smile at, weapons laugh to scorn,/ Brandish'd by man that's of a woman born.'</i></p>
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DAY 63

Task 1

<p><i>Murdering Macbeth himself is the only way Macduff believes he can avenge his family's death and heal the grief he feels. He demands: 'Bring thou this fiend of Scotland and myself; Within my sword's length set him,' setting the path for their final battle and Macbeth's inevitable slaughter.</i></p>	<p><i>The death of Macbeth is technically regicide. For Malcolm, if he murdered Macbeth, he would be no better than him. Macduff murdering the tyrant allows Malcolm to begin his reign unblemished by crime.</i></p>
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Task 2

<p>What does this quotation mean? <i>This quotation means that Macduff was not born naturally; he was born by caesarean section. This was an unusual way to be born when Shakespeare was writing and was often used as a last resort to save the life of the baby if both the baby and mother were likely to die.</i></p>	<p>Draw an image to represent the meaning of this quotation.</p> 
<p>'Despair thy charm; And let the angel whom thou still hast served Tell thee, Macduff was from his mother's womb Untimely ripp'd.'</p>	
<p><i>The witches warned Macbeth that 'none of woman born' shall harm him. However, they also warned him: 'Beware, Macduff'. The nature of Macduff's birth means he is someone Macbeth should fear.</i></p> <p>How does this line illuminate the witches' final set of prophecies?</p>	<p><i>It is absolutely inevitable. Shakespeare is warning people not to behave like Macbeth. Those who do will be punished. To that end, the witches' prophecies coming to fruition help drive the plot forward which teaches that lesson.</i></p> <p>How inevitable is it that this prophecy would come true? Why? Consider what Shakespeare is commenting on.</p>

DAY 64

Task 1

Macbeth

Macbeth's purpose in the play is to show how easy it is for humanity to succumb to temptation. Macbeth is used to show how power can corrupt us all.



Macbeth's function is to show audiences that humanity cannot withstand corruption and guilt. In a sense, Macbeth is a case study of what happens to a human when they are completely broken by their actions. He is used to teach audiences that no one can steal power and hope to abuse it. Deceit is always revealed and harsh punishment meted as a result. This is seen towards the end of the play when Macbeth begins to lose all sense of control over himself and events occurring around him.

Lady Macbeth

'Lady Macbeth's... function is to second Macbeth in the moral choice which is his alone, to mitigate [(weaken)]... forces within him which are in opposition to evil.'



Lady Macbeth's function is to be a presence of immorality in the play. Shakespeare includes her in the play because he needs someone to take away the last remnants of Macbeth's goodness. We see this when Lady Macbeth encourages her husband to 'Look like the innocent flower,/ But be the serpent under't.'

Banquo

'Banquo... stands opposed to Macbeth as a kind of morality figure.'



Banquo is the anti-Macbeth. Where Macbeth is an immoral character who falls to darkness in the play, Banquo is in the play to act as his opposite. Shakespeare includes Banquo to show audiences the path that those who do not succumb to darkness lead. We see this in the play when Banquo begins to question Macbeth's actions, stating in secret, 'I fear,/ Thou play'st most foully for't.'

The witches

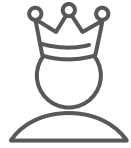
'The witches have been constructed to present audiences with the idea that 'evil works through deception, by posing as the friend of man.'



The witches are included in the play as figures of evil. Shakespeare uses them to show audiences that evil is not always outwardly evil. Their characters remind us that appearances can be deceiving. This is best shown in Act 1, Scene 1 where they say, 'Fair is foul, and foul is fair.'

Malcolm

'Malcolm... is Shakespeare's portrait of the ideal king, and his function chiefly is to represent a restitution [(restoring something that is lost)] of order in the state.'



Malcolm is included by Shakespeare in the play to show audiences that hope is always present, even in the darkest of times. He is used to reveal to audiences what an ideal king should be like. This is shown in Act 4, Scene 3 when Malcolm reveals what qualities a strong king should possess. At the end of the play when he is pronounced king, he represents the restoration of law and order, showing audiences that corruption cannot and will not survive.

Task 2

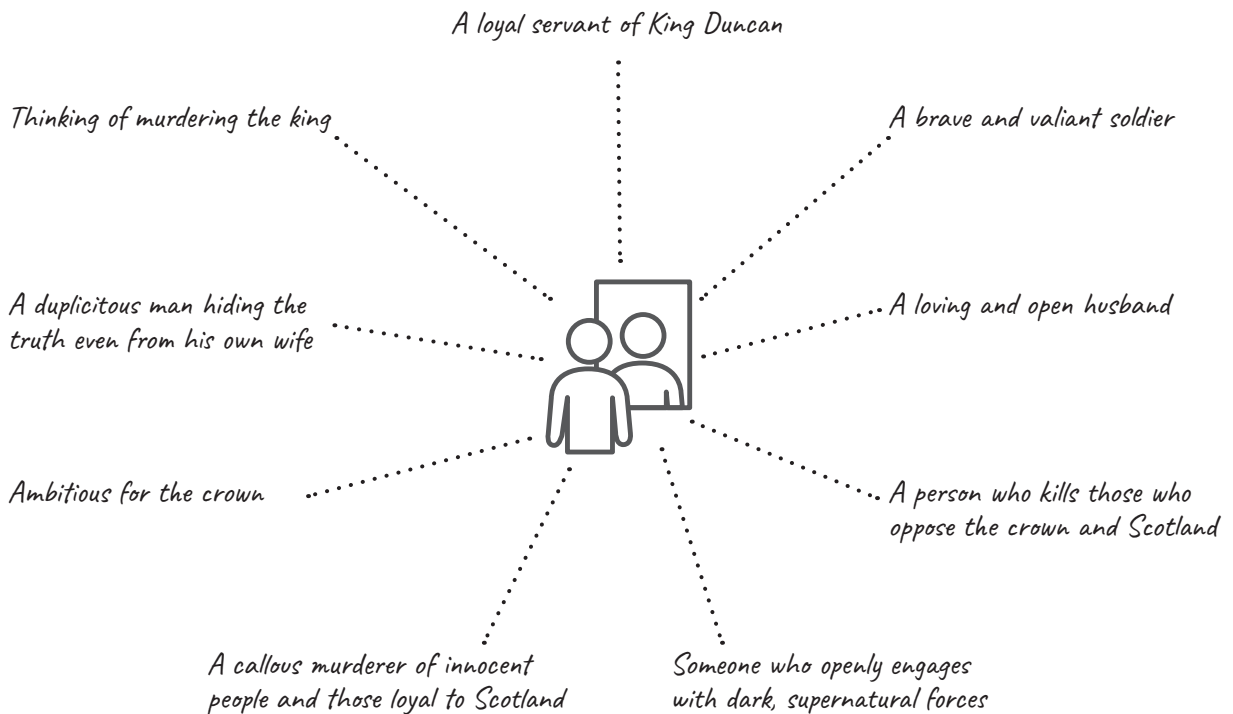
There are multiple characters you could use for this activity. For the purpose of the 'Answers and Guidance' section, we have used the character of King Duncan.

Perhaps Shakespeare uses the character of King Duncan :

- to warn audiences of the dangers of being too trusting. Duncan himself recognises that he was too trusting of the traitorous Thane of Cawdor at the beginning of the play. His trust in people, however, is not a quality he changes. He is too trusting of Macbeth, which ultimately leads to Duncan's downfall.
- to criticise the consequences of being a weak ruler. One could argue that Duncan is a weak king because of the invasion his country suffers at the beginning of the play. He does not lead his men in battle, nor does he know the state of affairs, having to rely on a soldier in the fight to update him on how his men are faring.
- to expose the sanctity of the Divine Right of Kings. Duncan's death is not only a crime against man but a crime against God. Macbeth's actions lead to his corruption, downfall and condemnation to death because he has no divine right.
- to celebrate the qualities that make a good man. Whilst Duncan is not necessarily the strongest king, he embodies values that others should embody themselves.

DAY 65

Task 1



Task 2

Prophecies	Macbeth
<p><i>Whilst Macbeth hopes to read his own truth into his prophecies, the reality is less clear. The witches' prophecies are obfusatory and at times misleading. The theme of appearance and reality here, however, is more a comment on Macbeth's perspective: he hears what he wishes to hear, rather than taking a more measured, balanced view of what he is told.</i></p>	<p><i>Macbeth appears to be a well thought of warrior at the start of the play. He is celebrated for his strength and courage in battle. However, in reality, he is less certain about his actions, particularly when it comes to committing reigicide. He later appears to be appalled by the murder of the king, whilst duplicitously planning the murder of others to secure his crown.</i></p>

<p style="text-align: center;">Lady Macbeth</p> <p><i>Lady Macbeth is very deliberate about curating her appearance. She presents a kind and welcoming personality whilst in reality she is manipulative and highly ambitious for the crown.</i></p>	<p style="text-align: center;">Banquo's ghost</p> <p><i>During the banquet scene, to Macbeth and to the other guests, appearance and reality are two different things. To the guests, Macbeth appears to be very unwell: he is talking to empty chairs and behaving irrationally. For Macbeth, the reality is that he is faced with his worst fear and so to him his behaviour perhaps feels more rational.</i></p> <p><i>There are moments in the scene when Macbeth attempts to behave in the way he feels he is expected to behave, but in reality is still panicked about the ghostly figure of his former friend and his involvement in his murder being uncovered.</i></p>
<p style="text-align: center;">Duncan's murder</p> <p><i>In reality, the audience is very clear as to what happened with Duncan's murder. However, to the other characters, Macbeth and Lady Macbeth seem just as shocked and appalled by the crime – Lady Macbeth faints; Macbeth murders the guards who seemingly were to blame. This manipulation, of course, does not work in the long term, but for a while at least, the appearance of the murder masks the darkest reality.</i></p>	<p style="text-align: center;">The Porter's speech</p> <p><i>The Porter's speech appears to be funny; a bit of light relief in a dark moment of the play. It even appears at a moment that is convenient for the rest of the action, allowing the actors playing Macbeth and Lady Macbeth to change their costumes and wash the blood from their hands. However, in reality, this is a really important moment in the play, revealing much about the religious beliefs of the time, emphasising the fact that Macbeth's crimes will lead him, according to contemporary beliefs, to hell. Suddenly, in understanding this, the light relief the speech appears to be, masks a much darker reality.</i></p>

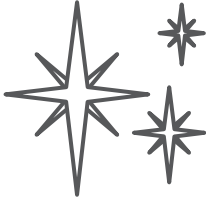
Task 3

Your answer may include some of the following ideas:

- Macbeth's prophecies are unclear and obfuscatory, allowing him to reach his own conclusions.
- Whilst Macbeth wants to see his own truth in the witches' words, they are deliberately less clear in order to mislead him. There is a tension here between what he hopes to be true, and the cloudier statements he has been given.
- Macbeth hears what he wishes to hear from his own prophecies and discounts the more measured, balanced view presented by Banquo – those placing him and his friend into direct tension with one another.

DAY 66

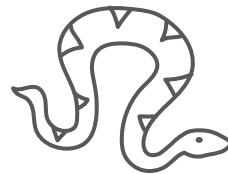
Task 1



**MACBETH: Stars, hide your fires!
Let not light see my black and deep
desires. (1.4)**

How does Shakespeare connect the natural world to Macbeth's unnatural thoughts here?

Macbeth asks for the stars to hide themselves. If this were to happen, the world would be plunged into darkness, meaning his unnatural thoughts of regicide would not be seen. One could argue that Macbeth believes he can, to an extent, control nature in an attempt to get what he wants. It is one example of the Macbeth's manipulating nature in order to hide their evil deeds.



**LADY MACBETH: Look like the
innocent flower,/ But be the serpent
under't. (1.5)**

How is natural imagery connected to Lady Macbeth's deception?

Shakespeare has Lady Macbeth use the natural imagery of a flower and a serpent to show how looks can be deceiving. She tells Macbeth to look like an 'innocent flower', precious and beautiful. In reality, she instructs him to be a 'serpent', evil, sly, and in some cases, deadly. Like human nature, looks can be deceiving in the natural world.

Task 2

LADY MACBETH

The raven himself is hoarse
 That croaks the fatal entrance of Duncan
 Under my battlements. Come, you spirits
 That tend on mortal thoughts, unsex me here,
 And fill me, from the crown to the toe, top-full
 Of direst cruelty! make thick my blood,
 Stop up th' access and passage to remorse,
 That no compunctious visitings of nature
 Shake my fell purpose, nor keep peace between
 Th' effect and it! Come to my woman's breasts,
 And take my milk for gall, your murd'ring ministers,
 Wherever in your sightless substances
 You wait on nature's mischief! Come, thick night,
 And pall thee in the dunnest smoke of hell
 That my keen knife see not the wound it makes,
 Nor heaven peep through the blanket of the dark
 To cry, "Hold, hold!"

'Unsex me here' suggests Lady Macbeth wants to rid herself of her femininity. She needs strength to follow through with her murderous intentions. In knowing the boundaries placed on her as a woman, Lady Macbeth is attempting to challenge the natural order of things by adopting qualities society at the time would not expect her to possess. As such, she is asking the spirits to change her human nature.

Lady Macbeth asks to be filled with cruelty, going against typical stereotypes of the kindly, maternal woman. Instead of kindness, she asks to be filled with evil.

It is human nature to have a conscience; to feel guilt after doing something wrong. Here, Lady Macbeth asks spirits to take away her ability to feel regret and her sense of morality so that she can go through with her plans. She is twisting herself into nothing but a shell, ridding herself not just of her femininity but her very soul, the thing that makes her human.

Lady Macbeth even asks for bodily functions to change. Instead of producing milk, she wishes to produce gall, a bitter substance which comes from excess yellow bile.

Whilst not necessarily about human nature, these lines reveal Lady Macbeth is asking for darkness to cover her so that her plans are not exposed. She knows she is at risk of exposure by changing her human nature. The very fact her murderous plans are to be kept secret shows that they are unnatural.

Task 3

OLD MAN

Threescore and ten I can remember well,
 Within the volume of which time I have seen
 Hours dreadful and things strange, but this sore night
 Hath trifled former knowings.

ROSS

Ha, good father,
 Thou seest the heavens, as troubled with man's act,
 Threatens his bloody stage: by the clock 'tis day,
 And yet dark night strangles the travelling lamp.
 Is't night's predominance, or the day's shame,
 That darkness does the face of earth entomb,
 When living light should kiss it?

Duncan's murder has caused the light to disappear. Darkness enshrouds all of Scotland. Perhaps the Macbeths' call for darkness earlier in the play has worked. This 'dark night' is the first sign that Scotland has fallen to corruption and deceit.

OLD MAN

'Tis unnatural,
 Even like the deed that's done. On Tuesday last,
 A falcon, towering in her pride of place,
 Was by a mousing owl hawk'd at and kill'd.

A falcon has reportedly been killed by an owl when the expectation is that this would be the other way around. The murder of a superior creature by one that is inferior perhaps mirrors Macbeth's inferior status to Duncan when Duncan was murdered. The upset of the natural order of political life has also upset the order of the natural world.

ROSS

And Duncan's horses (a thing most strange and certain)

Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

OLD MAN

'Tis said they eat each other.

Duncan's horses turn wild in nature. They cannot be controlled. These creatures of beauty act as if they are at war with mankind. It is even reported that they have eaten each other. This turmoil reflects the turmoil that engulfs the political state of Scotland now that Duncan has been murdered. The king, God's spokesperson on earth, is dead, murdered by one he trusted. Man killing man is mirrored in animal killing animal.

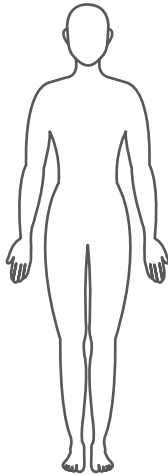
DAY 67

Task 1

11th century

Whilst women were expected to run their homes or castles, including managing food, resources and any staff, they lived in a patriarchy and thus the man of the house (whether this was the woman's father, brother or husband) was ultimately in charge.

Despite their limited opportunities, some women in Jacobean England were able to achieve notable success and influence. Women from wealthy and noble families could exercise power through their social connections, and some women even managed to become successful businesswomen.



Women were most frequently accused of witchcraft - widows or unmarried women were particularly vulnerable and viewed with suspicion.

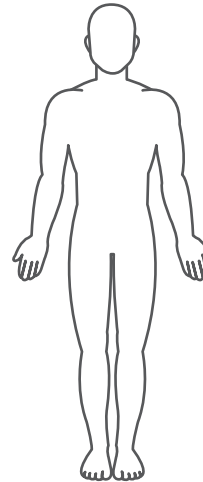
Women in Jacobean England had limited rights and freedoms compared to men. They were generally seen as inferior and were excluded from many areas of public life, such as education, politics, and the professions.

Women's clothing and appearance were subject to strict social conventions, and they were expected to dress modestly and wear elaborate hairstyles and accessories. Women who violated these norms could face censure and ridicule.

17th century

Men in Jacobean England held the majority of political power and were seen as the primary decision-makers in society. They had access to education, careers, and public life in a way that women did not.

Men's participation in the arts and literature was highly valued during the Jacobean period. Men were active in the theatre as playwrights and performers.



Marriage was also a crucial aspect of men's social and economic lives. Men were expected to marry and have children to continue their family line, maintain their social status, and secure their wealth and property.

Men, as well as women, were accused of witchcraft in both the 11th and 17th centuries.

Patriarchy was a dominant cultural norm, and men were expected to assert their authority and dominance over women and other men in their social and professional circles.

Men's clothing and appearance were also subject to strict social conventions, with fashion and style often reflecting one's social status and occupation. Men were expected to dress formally and conservatively, and elaborate hairstyles and accessories were generally discouraged.

Task 2

- *Lady Macbeth acts at odds with the gender expectations for the 17th century. Whilst she is, in terms of the plot of the play, an 11th century woman, she would have been viewed through the lens of a 17th century audience.*
- *Lady Macbeth seemingly cannot inherit the throne without her husband: her only route to being queen is through him.*
- *Lady Macduff is a more stereotypical 17th century woman. She appears once, confined to the domestic sphere and clearly responsible for raising the children yet not party to her husband's plans to flee Scotland for England.*

DAY 68

Task 1

I have chosen interpretation B because:

Macbeth and Lady Macbeth's lack of sleep contributes to their distress. Macbeth refers to sleep as 'balm of hurt minds' and 'chief nourisher in life's feast.' Shakespeare positions both characters so that they are not allowed to ease their 'hurt minds'. Their reluctance to face up to their crimes must be punished. They are refused entry into 'life's feast' by Shakespeare because he, as a writer, is holding them to account, delivering a message to audiences that our actions have consequences and that one cannot hope to escape the bad deeds they have done. Whilst blood can be washed away (although not in a symbolic sense), a lack of sleep condemns the Macbeths to constantly think about what they have done; there is no relief.

Task 2

Himself	The witches	Lady Macbeth	Societal expectations of men	Something or someone else
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Macbeth is to blame for his own guilt. He allows himself to be tempted by the witches and manipulated by Lady Macbeth. Whilst these two external forces play a large part in the guilt Macbeth feels, it is ultimately him that makes the final decision to go through with the murder, setting off a chain of events that leads to his extreme distress.

DAY 69

Task 1

Thunder and lightning



The play opens with the stage direction: 'Thunder and lightning. Enter three witches.'

Fog



*The witches 'hover through the fog and filthy air'.
Hecate describes that her 'little spirit... sits in a foggy cloud'.*

Wind



*After the murder of Duncan, Lennox states that where they stayed, their 'chimneys were blown down.'
The wind sounds like 'strange screams of death'.*

Rain



*The witches question when they will meet again – 'in thunder, lightning, or in rain?'
On the night of Banquo's murder, he senses that there will 'be rain tonight'.*

Throughout the play, storms, gusty winds, and other forms of turbulent weather are often mentioned in association with significant events. These weather patterns mirror the turmoil and chaos unfolding in Scotland due to Macbeth's ascent to power and his tyrannical rule.

Task 2

Ambition and disorder

As Macbeth's ambition grows and he descends into tyranny, the weather reflects this disorder. Scotland experiences unnatural occurrences like storms and darkened skies, signalling the disruption of the natural order due to Macbeth's unchecked ambition and the resulting chaos.

Duality

Weather motifs also underscore the duality of human nature. Calm, serene weather represents peace and order, while turbulent, violent weather symbolises upheaval and destruction. This mirrors Macbeth's inner conflict between his initial nobility and his subsequent descent into evil.

Sickness, disease and pollution

When Lennox states that 'some say the earth/ Was feverous and did shake', Shakespeare is indicating that the earth is actually unwell – it is 'feverous' (has a temperature) and 'shake[s]' (perhaps indicative of an earthquake). These natural occurrences – perhaps not strictly weather related, but certainly adjacent to the weather – reflect the sickness Scotland feels under Macbeth's rule.

DAY 70

Task 1

Panic/confusion

Anger

Disgust/shame

Disappointment

MACBETH.
Which of you have done this?

LORDS.
What, my good lord?

MACBETH.
Thou canst not say I did it. Never shake
Thy gory locks at me.

ROSS.
Gentlemen, rise; his Highness is not well.

LADY MACBETH.
Sit, worthy friends. My lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well. If much you note him,
You shall offend him, and extend his passion.
Feed, and regard him not.—Are you a man?

MACBETH.
Ay, and a bold one, that dare look on that
Which might appal the devil.

LADY MACBETH.
O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which you said,
Led you to Duncan. O, these flaws, and starts
(Impostors to true fear), would well become
A woman's story at a winter's fire,
Authoris'd by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

MACBETH.
Pr'ythee, see there!
Behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too.—
If charnel houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites.
[Ghost disappears.]

LADY MACBETH.
What, quite unmann'd in folly?

MACBETH.
If I stand here, I saw him.

LADY MACBETH.
Fie, for shame!

MACBETH.
Blood hath been shed ere now, i' th' olden time,
Ere humane statute purg'd the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear: the time has been,
That, when the brains were out, the man would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools. This is more strange
Than such a murder is.

LADY MACBETH.
My worthy lord,
Your noble friends do lack you.

Why might Lady Macbeth be feeling panicked when Macbeth starts to rant and rave in front of the nobles?

Lady Macbeth might be feeling panicked when she sees how Macbeth is behaving because his distress is public. Ross believes Macbeth to be unwell. Illness can be a vulnerability; questions may be raised about Macbeth's capability to rule. She may also be panicked because he has become unpredictable. Audiences are left to wonder whether he will expose the Macbeths' role in the events of the previous acts. Shakespeare possibly positions Lady Macbeth to feel the same thing.

'Are you a man?' – What is Lady Macbeth trying to do to her husband here? What does this tell audiences about her character?

Lady Macbeth challenges her husband's masculinity here. It shows audiences that she is trying to gain control of the situation alongside manipulating her husband's behaviour so that he acts in a way that is deemed more in line with societal norms. She is still exhibiting similar character traits revealed in her early scenes, telling audiences that even though her close relationship with her husband is waning, she is still not giving up hope that this will change.

'Shame itself!' – How is the correspondence between Macbeth and Lady Macbeth similar to their correspondence throughout Act 1? How is it different?

In Act 1, Lady Macbeth is more of a motherly figure to her husband. She coaches and guides him so that he is able to go through with their schemes. Lady Macbeth refers to Macbeth as 'Great Glamis, worthy Cawdor!' in Act 1, Scene 5. Here, she chastises (tells him off) him for his cowardice and fear. He is losing her respect. Perhaps a similarity is the idea that this conversation (although not an 'aside') is happening away from the others. Even in distress, the Macbeths continue to correspond in secret.

'What, quite unmann'd in folly?' – How does Shakespeare continue to connect Lady Macbeth with the concept of masculinity?

Lady Macbeth has always been associated with the concept of masculinity. Aware of the limitations imposed on her as a woman, she asks spirits to shed her of her femininity in Act 1, Scene 5. Here, she questions whether foolishness has destroyed Macbeth's manhood. She has a clear perception as to what masculinity is and how one should demonstrate it. Macbeth is failing in this respect. Lady Macbeth criticises him for his fear; her husband, at this moment, is not being what society expects a man to be. By sneering at him for this, Lady Macbeth is perhaps attempting to rebuild him into what she thinks he should be.

Why might Lady Macbeth's lines become clipped as the scene progresses? What is Shakespeare trying to convey to audiences through the short length of her lines?

Lady Macbeth is clearly becoming more frustrated with her husband who is clearly refusing to listen to him. She becomes cold, almost disgusted, someone who cannot understand her husband's distress.

To what extent is Lady Macbeth false in this scene? How much of what she says is an act? How much is real?

Lady Macbeth is constantly having to switch between a public and private persona in this scene. Whilst speaking to the thanes and lords, Lady Macbeth is exhibiting a false persona, pretending everything is normal to extinguish any suspicion. To Macbeth, however, she is very real, scolding him for his fear and the attention he has brought upon himself. Mostly, the audience is seeing Lady Macbeth's real character, but in moments of fakery, we are afforded a look at her duplicity and how easy it is for her to switch between the roles of a dutiful queen and manipulative wife.

Task 2

How does Shakespeare construct Lady Macbeth differently in this scene compared to what has come before?

At the beginning of the play, Lady Macbeth is constructed by Shakespeare to be a dominant and controlling character, someone who can easily manipulate her husband into fulfilling her wishes and desires with calm control. However, in this scene, Lady Macbeth is crafted differently. She is both frustrated and angry because of her husband's seemingly erratic behaviour. Shakespeare clearly constructs Lady Macbeth as a character who is losing her influence in this scene. When persuading her husband to murder King Duncan in Act 1, Lady Macbeth attacks Macbeth's masculinity, saying 'When you durst do it, then you were a man.' She associates manliness with the ability to commit violence, to go through with what one has promised. At this point in the play, she is successful in her endeavours. Here, however, she fails in getting what she wants: for Macbeth to calm down and adopt behaviours fit for a king. She attacks his masculinity once more, but it does not work, such is Macbeth's fear. Perhaps Shakespeare has Lady Macbeth use the same tactics so audiences can see that this will no longer work for her. As their relationship drifts apart, her ability to control her husband wanes.

DAY 71

Task 1

1. In your own words, write a definition:

Using unclear language to try and deliberately confuse someone.

2. Use the term correctly in a sentence:

He used equivocal language in order to convince them he was right.

3. Create a question where the keyword is the answer:

What do the witches use in their speech when speaking to Macbeth?

4. What other words are connected to the keyword?

Confusing, twisting.

Keyword: equivocation

5. List words that are the opposite of the key word:

Truthfulness, clarity.

Task 2

1. Act 1, Scene 3: The witches' prophecy

When the witches first appear to Macbeth and Banquo, they deliver a prophecy that is deliberately equivocal: 'that shalt be king hereafter'. They tell Macbeth that he will become Thane of Cawdor and then king, but they do not specify how these things will happen or what actions Macbeth must take to bring them about. This ambiguity leaves room for interpretation and encourages Macbeth to believe that he can manipulate events to his advantage.

2. Act 1, Scene 7: Lady Macbeth's manipulation

When Lady Macbeth urges Macbeth to murder King Duncan, she uses equivocation to convince him that it is the right thing to do. She tells him that he can have the crown without fear of retribution, and that he will be able to wash the blood from his hands. However, she also implies that he is weak and unmanly if he does not go through with the murder, appealing to his sense of honour and masculinity.

3. Act 2, Scene 3: Macbeth's deception

After he has killed King Duncan, Macbeth uses equivocation to cover up his crime. When he is asked about the king's death, he claims to be overwhelmed with grief and anger, and suggests that he killed the king's supposed murderers out of a sense of righteous indignation. This equivocation allows Macbeth to avoid suspicion and deflect attention away from himself.

4. Act 5, Scene 5: Macbeth's delusion

In the final act of the play, Macbeth's delusions become increasingly pronounced. He sees apparitions that tell him he cannot be harmed by any man born of woman, and that he will not be defeated until Birnam Wood comes to Dunsinane. These prophecies are both true, but they are also equivocal, as they rely on Macbeth's misinterpretation of their meaning. Macbeth believes that he is invincible, and this leads to his downfall.

One of the key messages that Shakespeare seems to be conveying about equivocation is that it can have disastrous consequences. By manipulating language to deceive others, characters in the play ultimately bring about their own downfall. For example, Macbeth's reliance on equivocation leads him to believe that he is invincible and that he cannot be defeated, which ultimately leads to his defeat and death. Lady Macbeth's use of equivocation to convince her husband to commit murder ultimately drives her to madness and death by suicide.

Moreover, Shakespeare suggests that equivocation is often a tool of the powerful, who use language to manipulate and control others. The witches, for example, use equivocation to plant ideas in Macbeth's mind and to lure him into committing murder. Similarly, Lady Macbeth uses equivocation to undermine her husband's sense of self and to convince him to do her bidding. In each case, the powerful characters use language to achieve their own ends at the expense of others.

Overall, Shakespeare seems to be warning his audience about the dangers of equivocation and the power of language to deceive and manipulate. Through the characters of Macbeth and Lady Macbeth, he shows how equivocation can lead to destruction and tragedy and encourages his audience to be wary of those who use language to deceive and mislead.

DAY 72

Task 1

1. What does Banquo say about the birds in Act 1, Scene 6? What are they doing and what, in Banquo's words, does this prove about where Macbeth's castle is located?

Banquo is saying that this summer bird building a nest in this location proves how the air is sweet here. This, in a sense, lulls Duncan into a false sense of security. There is no perceived threat here. Nesting is associated with ideas of new life and new beginnings, a safe haven for the vulnerable. This is at odds with Duncan's murder, which brings about a brutal end and danger for many of the characters.

2. What season is referenced in Banquo's speech? What are the connotations of this season? What could its symbolic significance be?

Banquo references summer, suggesting peace, warmth and joy. This reference to the summer season could imply that all is settled in Scotland at present, a calm before the chaos that is about to ensue.

3. How does Shakespeare use natural imagery in Macbeth's lines from Act 3, Scene 1? Why is natural imagery used in a less positive sense here?

Macbeth believes his crown to be 'fruitless' and his sceptre 'barren'. These words are associated with withering and death. The crown and sceptre cannot produce Macbeth an heir, just as a fruitless tree or barren landscape cannot grow anything. They are of no use to him if he has no descendants to pass them to. Natural imagery is used here in a less positive sense to highlight the unnaturalness of Macbeth's reign and Duncan's usurpation.

4. Consider Macbeth's lines from Act 5, Scene 3. Where does Macbeth say his life is leading him?

Macbeth says his life is leading him towards withering and death, much like a leaf withers from a tree and falls. He recognises that his fate is now inevitable.

5. What season would we associate with a 'yellow leaf'? What are the connotations of this season? What could its symbolic significance be?

One would associate a 'yellow leaf' with autumn. Autumn can be seen as a season of decline and decay; trees lose their leaves and nothing grows, mirroring the state of Macbeth's Scotland. Nature does not flourish in autumn, similar to how Macbeth's life has not flourished into what he thought it would be.

Task 2

Nature is important in Macbeth because it mirrors the state of the characters in the play and the political situation in which Scotland finds itself. Whilst nature flourishes at the beginning of the play, it is soon presented in a negative sense as Macbeth and Lady Macbeth's actions become increasingly brutal. Shakespeare uses the physical natural world to comment on the unnaturalness of human action. Unnatural happenings occur to show the natural order has been disturbed. For example, Ross questions 'Is't night's predominance, or the day's shame,/ That darkness does the face of earth entomb,/ When living light should kiss it?' after Duncan is killed. Day turning into night is just one example of how unnatural things have become. Shakespeare uses nature to warn audiences that if one seeks to upset the great chain of being, there will be consequences. The natural world is influenced by human behaviour in the play; one must be careful not to upset this order.

DAY 73**Task 1****Human ingredients**

Shakespeare uses human ingredients in the witches' potion to underscore the disturbing and unnatural nature of their powers, emphasising their connection to dark and malevolent forces, and highlighting the theme of moral corruption in *Macbeth*.

Animal ingredients

Shakespeare includes animal ingredients in the witches' potion to further enhance the potion's eerie and unsettling qualities, emphasising the witches' connection to the supernatural and their ability to manipulate nature itself. These ingredients symbolise the disruption of the natural order and foreshadow the chaos and destruction that will unfold in the play.



Shakespeare incorporates mythical creatures and elements, such as 'scale of dragon', in the witches' potion to heighten the sense of the supernatural and fantastical in *Macbeth*. These ingredients underscore the witches' otherworldly powers, adding to the atmosphere of dark magic and mystery.

Mythical ingredients

The use of human ingredients in the witches' potion may symbolise the witches' transgression of societal norms and their connection to dark forces. It serves to emphasise the unnatural and immoral nature of their actions, aligning with the broader themes of ambition, moral decay, and the consequences of one's choices. It is another indicator to a contemporary audience of the fear they should hold for the witches and the horrifying crimes they have committed. The witches, who acted as a catalyst for *Macbeth's* murder of the king, are shown once more – to the watching James VI/I – to be heretical and capable of leading men into dire circumstances. Shakespeare reminds a contemporary audience here, once again, that no good can come of dealing with witchcraft, just as the audience see with regards to *Macbeth's* encroaching demise.

Task 2

The use of rhyming couplets gives the witches' speech a rhythmic and incantatory quality, making it sound like a mystical chant or spell. This enhances the perception that they possess supernatural powers and are engaged in rituals.

The repetition of 'double' adds a rhythmic and incantatory quality to the witches' chant. The repetition places extra emphasis on the word 'double', drawing attention to it. This can suggest that the concept of duality or duplication is important in the context of the witches' message. In the play, this can be linked to the themes of appearance vs reality, the duality of human nature, and the consequences of one's actions.

'Double, double, toil and trouble
Fire burn and cauldron bubble.'

The metaphor of the cauldron bubbling and fires burning can be seen as a reflection of the inner turmoil and psychological chaos within Macbeth. His thoughts are in a constant state of agitation, much like the boiling cauldron.

The word 'toil' adds a sinister direction to the witches' activities. It implies that their work is not only strenuous but possibly malicious or morally questionable.

Task 3

1. In folklore and superstition, 'pricking' sensations were sometimes believed to be a sign of something supernatural or eerie about to happen. Why is it significant that the witch feels 'pricking' in her thumbs?

The sensation of 'pricking' in the thumbs suggests that the witch has a supernatural awareness or sensitivity to the events around her. It reinforces the idea that the witches have a connection to the supernatural and possess knowledge beyond human comprehension. The sensation in the witch's thumbs serves as a form of foreshadowing. It hints that something ominous and significant is about to happen – the arrival of Macbeth. The fact that the witch feels this sensation specifically when Macbeth is approaching highlights his descent into darkness and the consequences of his actions.

2. The witch describes Macbeth as 'wicked'. Why is this significant, given what we know about the witches? What has changed since how they addressed him the first time they met?

The witches describing Macbeth as 'wicked' in Act 4, Scene 1 is significant because it reflects a shift in their perception of him since their first meeting. Initially, they addressed him as 'worthy' and praised his potential for greatness. However, as the play progresses and Macbeth becomes increasingly ruthless and tyrannical, the witches now view him as 'wicked.' This change underscores Macbeth's moral descent and the corrupting influence of power, aligning with the play's theme of ambition's destructive consequences.

3. 'Open locks' suggests whoever is coming is welcome – they are waiting for him. How does this add to a sense of foreboding?

'Open locks' suggests a welcoming anticipation, but it adds to foreboding because it implies that what's approaching is dangerous, aligning with the witches' ominous prophecy. The seeming welcome for Macbeth contrasts with the impending tragedy, creating suspense and tension.

DAY 74

Task 1

This is the ultimate sin. A crime against Duncan is a crime against God. The moment Macbeth commits regicide, he has condemned himself to hell and has surrendered any sense of morality he has to evil.

Listening to the prophecies of the three witches

The murder of King Duncan

Ordering the murder of Banquo and Fleance

Ordering the murder of Macduff's family

Killing Young Siward in battle

This moment shows that Macbeth has shunned all goodness within him. He is willing to do whatever it takes to maintain his grip on power, even if that means betraying further allies and friends. It is also the first moment where we see he has no issues with the concept of pedicide (the killing of children). Although the murderers fail to end Fleance's life, the fact Macbeth orders his death shows the depths he will plumb to get what he wants.

Task 2

Shakespeare alludes to hell and connects Macbeth and the Devil throughout the play to show just how far Macbeth has fallen from grace. When discussing Macbeth with Malcolm, Macduff says 'Not in the legions/ of horrid hell can come a devil more damn'd/ in evils to top Macbeth,' suggesting Macbeth is even worse than the Devil. Considering a contemporary audience's beliefs about sin and the Devil, this is an astonishing condemnation; if Macbeth is worse than the Devil, he is further away from God than anyone has ever been. Shakespeare uses these connections then to emphasise that Macbeth's character is irredeemable. There is no chance for him to save himself because of the sins he has committed.

Task 3

According to the Old Testament, Satan (or Lucifer, as he was called when he was an angel) was one of God's creations. Two Old Testament passages (Isaiah 14:12-15 and Ezekiel 28:11-19) allude to the angel Lucifer's original position as a very exalted being, and likely the highest ranking of all the angels. Ezekiel 28:12-15 also states that, in addition to being powerful, it's likely that Lucifer was the most beautiful of all of God's creations.

But Lucifer was not satisfied with his lot in heaven as "God's favorite angel." Instead, Lucifer wanted to become God himself and planned what could essentially be called a military coup to overthrow God and take over as leader of the universe. In essence, Satan rebelled against God because he wasn't happy as an assistant to God but instead wanted to have God's job.

According to the Old Testament, upon learning of Lucifer's plan, God removed him from his dignified position and cast him out of Heaven (Isaiah 14:15; Ezekiel 28:16-17). This is often described as Satan's "fall from Heaven," although it's probably more accurate to say that he was exiled from Heaven.¹

1 Cliff's Notes, *Why does Satan rebel against God?*, <https://www.cliffsnotes.com/cliffsnotes/subjects/literature/whydoes-satan-rebel-against-god/>.

Like Lucifer, Macbeth begins the play in an exalted position. He is a respected fighter, renowned for his skill on the battlefield and his bravery. Duncan holds him in high esteem.

'Angels are bright still, though the brightest fell:

Though all things foul would wear the brows of grace,

Yet grace must still look so.'

Malcolm (4.3)

Upon hearing the witches' prophecies, Macbeth wants to become king himself. He plans Duncan's murder in an attempt to usurp the throne and take over as leader of Scotland.

Malcolm speaks about how Lucifer fell from God's grace. Originally Lucifer was the highest ranking of all angels, the most beautiful of all angels, before being cast out of heaven for treachery and betrayal. This connects to Macbeth, the most respected of soldiers, who falls from God's grace because of the murder of Duncan. Malcolm says 'angels are bright still, though the brightest fell'. Although appearing good, Lucifer still falls from grace. All 'foul' things may look graceful, yet this is just a ruse, a trick. Like Lucifer, how Macbeth appears to the world is not his true self early in the play. Malcolm comments on how challenging it is to tell real 'grace' from artificial 'grace'. Shakespeare alludes to Lucifer through Macbeth's character to show how irredeemable he is.

DAY 75

Task 1

While being a traitor may not inherently make one cruel, Macduff's actions, in this context, can be viewed as cruel due to their consequences. Macduff's decision to leave his family behind in Scotland, vulnerable to Macbeth's tyranny, is seen as an act of cruelty by Lady Macduff. She believes that a loving husband and father would have protected his family, and his absence in their time of need is perceived as a betrayal and a form of cruelty, as it places his family in grave danger.

Task 2

Lady Macbeth could be considered a traitor, as she lies openly to King Duncan. To his face she is almost obsequious in her praise of him, and yet secretly she has plans to have him murdered.

Malcolm and Donalbain could be considered traitors as, following the murder of their father, they flee. They have, in a sense, betrayed Scotland. Others also perceive them as traitors as they are suspected of killing their father and they are believed to have fled because of their guilt – even though this isn't true.

The previous Thane of Cawdor can be considered a traitor, as he opposes King Duncan at the beginning of the play. For this, he is executed.

The murderers, hired to kill Banquo, could be considered traitors as they have betrayed their former ally, having been convinced to do so by Macbeth.

Macbeth reveals he has spies in every castle – and particularly Macduff's. These servants are traitors to their masters as they report back on them to Macbeth.

Arguably, the biggest traitor in the play is Macbeth, who firstly is adamant he will not kill the king, and then does so. He murders quite a few innocent people and lies about his involvement or knowledge of them. He lies about Banquo in order to persuade the murderers to kill him. Almost all of Macbeth's actions in the play mark him out as a traitor.



1. What does Macduff's son mean in his final line in the extract? What is he saying the traitors have the capacity to do?

In the line, 'Then the liars and swearers are fools, for there are liars and swearers enow to beat the honest men and hang up them,' Macduff's son expresses a sense of disillusionment with the current state of Scotland under Macbeth's rule. He suggests that individuals who are truthful and upright (referred to as 'honest men') are disadvantaged in this corrupt society. The traitors, who are adept at deceit and false oaths (referred to as 'liars and swearers'), have the potential to outmanoeuvre and even harm the honest ones. Macduff's son implies that there are so many deceitful people willing to betray others that they can overpower and even punish the honest individuals. Essentially, he's lamenting the prevalence of dishonesty and betrayal in their society and the disadvantages faced by those who uphold principles of honesty and integrity. This line highlights the moral decay and the sense of hopelessness prevalent in Scotland under Macbeth's tyrannical rule.

2. How have we seen this concept borne out in *Macbeth*? Bear in mind what is about to happen to Macduff's son and Lady Macduff.

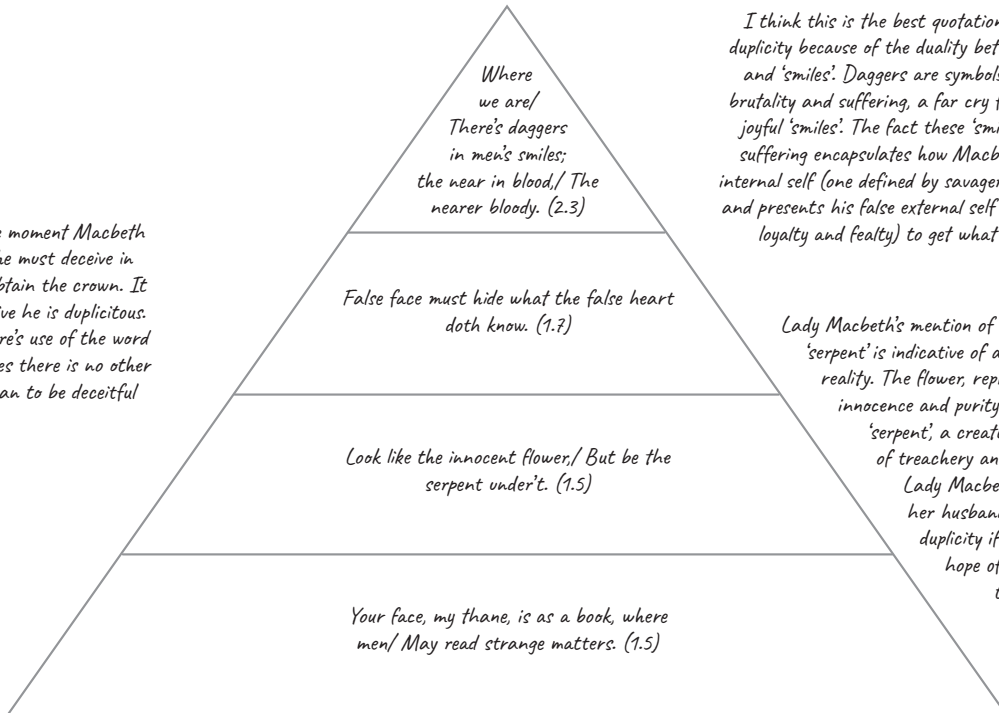
Perhaps the most direct example of this concept in the play comes in the same scene as Macduff's son speaks these words: 'Then the liars and swearers are fools, / for there are liars and swearers enow to beat / the honest men and hang up them.' The murderers sent by Macbeth to kill Lady Macduff and her son exemplify the idea that liars and traitors are willing to harm the innocent, as Macduff's family is brutally murdered.

DAY 76

Task 1

There is no right answer for this activity. As long as you have justified the reason for your rankings on either side of the triangle, you can place the quotations in any order you like.

This is the moment Macbeth realises he must deceive in order to obtain the crown. It is imperative he is duplicitous. Shakespeare's use of the word 'must' implies there is no other option than to be deceitful



I think this is the best quotation at showing duplicity because of the duality between 'daggers' and 'smiles'. Daggers are symbols of violence, brutality and suffering, a far cry from the more joyful 'smiles'. The fact these 'smiles' hide this suffering encapsulates how Macbeth hides his internal self (one defined by savagery and ferocity) and presents his false external self (one mimicking loyalty and fealty) to get what he wants.

Lady Macbeth's mention of a 'flower' and 'serpent' is indicative of appearance vs reality. The flower, representative of innocence and purity conceals the 'serpent', a creature symbolic of treachery and biblical sin. Lady Macbeth instructs her husband to engage in duplicity if they have any hope of getting what they want.

I have placed this as the quotation that conveys duplicity the least. Lady Macbeth is commenting here how Macbeth is failing to be duplicitous. His thoughts are easy to decipher. He still has to learn how to deceive.

Task 2

Another way these quotations connect is through who says them. Children are 'fair' to Macbeth; he needs them to pass his crown through his lineage. They are, however, also 'foul'; other peoples' children threaten to steal the kingship from Macbeth. Donalbain, as a child of Duncan, is a threat and needs to be eradicated. The threat of 'daggers in men's smiles' alludes to the very dagger Macbeth used to kill Duncan and so positions Donalbain in a place of vulnerability.

DAY 77**Task 1**

Sentence	Correct or incorrect?
Macbeth progressively loses his sense of agency throughout the play, and this contributes to his declining mental health.	✓
Agency is the fatal flaw which leads to Macbeth's downfall.	✗
Lady Macduff and her son discuss agency; the idea of one person betraying another for their own gain.	✗
The last vestiges of Macbeth's agency vanish when Macduff declares himself as being 'from his mother's womb untimely rip'd' – this is because it fulfils one of the witches' apparitions, over which Macbeth has no control.	✓

Task 2

The witches' prophecies

When the witches first prophesy that Macbeth will become king, it plants the seed of ambition in his mind. He becomes fixated on the idea of becoming king, which gradually erodes his sense of agency as he becomes increasingly obsessed with fulfilling the prophecy.

Lady Macbeth's manipulation

Lady Macbeth plays a significant role in pushing Macbeth toward regicide. She questions his masculinity and manipulates him into believing that murder is the only way to achieve their ambitions. Her psychological influence weakens Macbeth's agency, leading him to commit the murder of King Duncan.

Banquo's ghost

The appearance of Banquo's ghost at the banquet scene unnerves Macbeth. He loses control over his own emotions and becomes increasingly paranoid, believing that Banquo's ghost is a manifestation of his guilt.

The aftermath of Duncan's murder

After the murder of King Duncan, Macbeth's sense of agency further deteriorates. He feels trapped by the consequences of his actions and the need to cover up his crime, which leads to a cascade of further atrocities.

The apparitions

Macbeth encounters supernatural elements, including the witches' prophecies and apparitions. These supernatural forces undermine his agency by manipulating his actions and decisions.

Macbeth's sense of agency

Morality

At the start of the play, Macbeth exhibits some clear positive moral stances. He fights against the enemies of Scotland, including those who are traitors against her. He is disturbed by his initial thought to usurp the throne. However, as Macbeth continues down a path of murder and treachery, his moral compass erodes. He becomes desensitised to violence and increasingly driven by a sense of inevitability, further diminishing his agency. He commits, or encourages others to commit, heinous crimes, including the senseless murders of Lady Macduff and her son.

Isolation

At the start of the play, Macbeth clearly has key relationships with others. He has a wife, friends in characters such as Banquo, and is highly regarded by King Duncan. However, Macbeth's actions and paranoia lead to his isolation from others. He becomes alienated from friends and allies, leaving him with fewer sources of support and guidance. He recognises this himself, when he remarks that 'honour, love, obedience, troops of friends, / I must not look to have.' He has lost his wife, had a range of his allies murdered, and alienated all those who were supportive of him.

DAY 78

Task 1

MACBETH

I did so; and went further, which is now
 Our point of second meeting. Do you find
 Your patience so predominant in your nature,
 That you can let this go? Are you so gospell'd,
 To pray for this good man and for his issue,
 Whose heavy hand hath bow'd you to the grave,
 And beggar'd yours forever?

FIRST MURDERER

We are men, my liege.

MACBETH

Ay, in the catalogue ye go for men;
 As hounds, and greyhounds, mongrels, spaniels, curs,
 Shoughs, water-rugs, and demi-wolves are cleft
 All by the name of dogs: the valu'd file
 Distinguishes the swift, the slow, the subtle,
 The housekeeper, the hunter, every one
 According to the gift which bounteous nature
 Hath in him clos'd; whereby he does receive
 Particular addition, from the bill
 That writes them all alike: and so of men.
 Now, if you have a station in the file,
 Not i' th' worst rank of manhood, say't;
 And I will put that business in your bosoms,
 Whose execution takes your enemy off,
 Grapples you to the heart and love of us,
 Who wear our health but sickly in his life,
 Which in his death were perfect.

This is not Macbeth's first meeting with the murderers, suggesting that Banquo's murder has been carefully planned and Macbeth has thought about what to do with his former friend and ally before Shakespeare exposes his thoughts to an audience.

Macbeth tries to persuade the murderers to kill Banquo by drawing attention to their financial situation. He places the blame on Banquo for being the person who has made their families poor. By doing this, Macbeth is appealing to their emotion, attempting to generate anger and frustration within them so that they go through with the deed.

Shakespeare has Macbeth use a rhetorical question in order to manipulate the murderers. This is reminiscent of how Lady Macbeth manipulates her husband earlier in the play ('Was the hope drunk/ Wherein you dressed yourself?'). Macbeth makes the murderers question whether their faith is misguided which is somewhat ironic considering they are about to commit murder. By referring to who they pray for, Macbeth is suggesting that Banquo needs no prayers because of the sins he has committed against them. Of course, this is a fabricated story.

Macbeth implies the label of 'men' is as useful as the label of 'dogs,' saying there are many different breeds of dog that each possess unique qualities, just as men have a range of characteristics that not everyone will have in common. These qualities create a natural hierarchy with some more desirable than others. He is forcing the murderers to reflect on their own qualities and perhaps thinking about who he can exploit and who he cannot.

Task 2

The presence of a third murderer suggests that Macbeth is becoming increasingly paranoid. He does not trust the two men he initially hired to be able to go through with the task set before them. The third murderer's arrival exposes Macbeth's anxiety that the job will not get done and in his authoritarian way, he is unwilling to relinquish complete control. Everyone must be watched and scrutinised. The murderers question one another, revealing different versions of the plan to kill Banquo and showing audiences that Macbeth should never have sent someone else to join the original two. With Banquo's death and Fleance's escape, the murderers fail to enact all of Macbeth's commands, yet in the confusion generated by the third murderer, Macbeth is clearly to blame for this.

DAY 79

Task 1

Quotation	What is the character feeling or thinking at this moment?	How does this represent/ symbolise the threat of fate catching up with Macbeth/ Lady Macbeth?
<p>1. Macbeth: Why do I yield to that suggestion/ whose horrid image doth unfix my hair,/ and make my seated heart knock at my ribs,/ against the use of nature? (Act 1, Scene 3)</p>	<p><i>Macbeth is considering murdering the king, but realises this is a terrifying prospect.</i></p>	<p><i>Once he commits this act of treason, his fate will be sealed.</i></p>
<p>2. Porter: Knock, knock, knock. Who's there, i' th' name of Belzebub? (Act 2, Scene 3)</p>	<p><i>The Porter wonders who is knocking so repeatedly in the early morning; he does so whilst reflecting on hell, the Devil and the sins committed that would lead a person to hell.</i></p>	<p><i>The Porter is speaking in the name of the Devil – in a literal sense, given what Macbeth has just done. Macbeth's fate is already catching up with him – despite his determination to conduct his crime in absolute secrecy, it is clear here that already there is a sense he has been found out.</i></p>
<p>3. Macduff: Is thy master stirring? Our knocking has awak'd him; here he comes. (Act 2, Scene 3)</p>	<p><i>Macduff has arrived at the castle, ready to wake up King Duncan. Here, he is hoping Macbeth – the 'master' of the Porter – has woken up.</i></p>	<p><i>Macduff represents the arrival of Macbeth's fate – he is the man who will ultimately kill the tyrant, and his arrival at this crucial moment, not long after the regicide has taken place, galvanises his role here.</i></p>

<p>4. Second Witch: Open locks, whoever knocks! (Act 4, Scene 1)</p>	<p><i>As the witches prepare for the arrival of Macbeth, the second witch makes this comment at the precise moment Macbeth arrives.</i></p>	<p><i>Here, Macbeth has come to learn his fate – for better or for worse. The knocking is him inviting this understanding of his fate.</i></p>
<p>5. Lady Macbeth: To bed, to bed. There's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone. (Act 5, Scene 1).</p>	<p><i>As Lady Macbeth sleepwalks, she recalls the events of Act 2, Scene 2 and the hurried plan to go to bed whilst the knocking at the gate continues.</i></p>	<p><i>This is the ultimate moment of her fate catching up with her: she is overheard by the Doctor and the Gentlewoman, but also cannot be cured of her illness as described by the Doctor.</i></p>

Task 2

Your written answer will draw on the answers from the grid in Task 1.

DAY 80

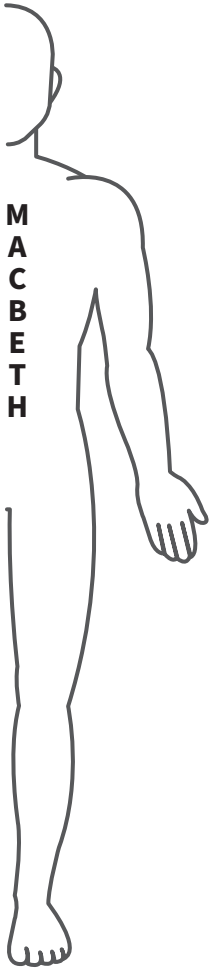
Task 1

There is no right answer to this opinion-based question. However, you may have considered some of the following ideas:

I think 'signifying nothing' is the most important part of Macbeth's speech because it really encapsulates the fact that he now understands life is empty and is futile. He has spent most of the play trying to find meaning in his kingship but has failed. It is with these two words that he accepts that failure and realises that the only thing life leads to is death.

I think 'she should have died hereafter' is the least important. The majority of the speech expands on the idea that all paths in life lead to the grave and this is better expressed when Macbeth says, 'And all our yesterdays have lighted fools/ The way to dusty death.'

Task 2



Physically:

Macbeth might be speaking slowly here, as if he is fully realising the extent to which pursuit of power is futile. Perhaps he is angry, realising he has wasted his time trying to claim something which is ephemeral.

I think his movements could convey a sense of sadness; Macbeth realises that his days will be filled with a sense of inescapable drudgery now that Lady Macbeth is dead. This is not the future he envisaged for himself.

Macbeth might remain still throughout the speech. It is a moment of quiet realisation for him. He realises he is doomed to perpetual suffering.

Emotionally:

Macbeth realises life means nothing and his pursuit of power has been completely futile. His realisation that his crimes have been for nothing makes him question whether any of what he has been through was worth it in the first place. Perhaps, then, he is feeling regretful.

Macbeth must be feeling disappointed by his failures. The fact he says that life 'is a tale/ Told by an idiot' would imply adoption of nihilistic views. Perhaps Macbeth is wondering whether he has had any agency at all.

Shakespeare uses language that evokes a sense of fatigue with life such as 'Tomorrow, and tomorrow, and tomorrow/ Creeps in this petty pace from day to day/ To the last syllable of recorded time.' Macbeth seems tired here. He has been fighting physically, emotionally and psychologically through the entire play and as his ambitions slip away from him, he has clearly given up.

Psychologically:

Could Shakespeare be trying to create some element of sympathy for Macbeth here? He has lost everything and yet is incapable of feeling emotion for the death of a loved one. He has lost even the most basic human instinct for companionship.

The events and ideas in the text have completely destroyed Macbeth; he has become a shell of the man he once was. He has lost all hope because he knows there is no hope for him. His death is inevitable.

Shakespeare is saying that Macbeth is completely lost. He is irredeemable.

DAY 81

Task 1

Key vocabulary check	
Revise the key vocabulary by completing the tasks.	
hubris (noun) is a term used to describe excessive pride, arrogance, or overconfidence, often resulting in one's downfall or defeat.	
TASK ONE: READ IT	TASK TWO: TRANSFORM IT
Read about the etymology (where a word originates from) of 'hubris'.	Transform the noun 'hubris' into an image to help you remember it.
1884, a back-formation from hubristic or else from Greek hybris 'wanton violence, insolence, outrage', originally 'presumption toward the gods'.	
TASK THREE: DEBATE IT	
'Demonstrating some hubristic tendencies can actually help a person succeed in life'. To what extent do you agree? Answer in full sentences.	
<i>While hubris can sometimes lead to overconfidence and reckless behaviour, it can also fuel ambition and drive individuals to strive for success. A healthy amount of self-confidence can motivate individuals to take risks, pursue their goals, and seize opportunities. However, excessive hubris can lead to a distorted sense of reality and a lack of humility, causing individuals to make poor decisions and suffer consequences. Therefore, it is important to strike a balance between confidence and humility. While some hubristic tendencies can help a person succeed in life, it is important to remain grounded and aware of one's limitations to avoid overreaching and potential failure.</i>	
TASK FOUR: USE IT	TASK FIVE: LINK IT
Can you use the following words in a sentence? hubris hubristic	Explain in full sentences how the noun 'hubris' links to Macbeth. Discuss characters and events in your explanation.
<ol style="list-style-type: none"> 1. His hubris ultimately led to his downfall, as he believed he was invincible and made reckless decisions. 2. Her hubristic tendencies caused her to take unnecessary risks and ignore the advice of others, leading to her eventual failure. 	<i>The noun 'hubris' is a key theme in Shakespeare's Macbeth and this is exemplified through the character of Macbeth himself. Macbeth's excessive pride and overconfidence in his abilities leads him to ignore the prophecies of the witches and commit horrendous acts to gain and maintain power. This hubristic behaviour ultimately leads to his downfall, as he becomes increasingly paranoid and isolated from those around him. The character of Lady Macbeth also displays hubris in her ambition to become queen and her belief that she can manipulate Macbeth into committing murder.</i>

Task 2

Type of hubris	Explanation	Supporting quotation
Excessive ambition	<i>At the start of the play, Macbeth is a loyal and respected general, but his desire for power and success ultimately leads him to commit regicide and seize the throne. His ambition blinds him to the moral implications of his actions and causes him to act recklessly.</i>	<i>'Stars, hide your fires!/ Let not light see my black and deep desires.' (Act 1, Scene 4)</i>
Arrogance	<i>As Macbeth's power grows, he becomes increasingly arrogant and overconfident. He believes that he is invincible and that no one can stop him. This leads him to make bold and risky decisions without considering the consequences.</i>	<i>'Then live, Macduff. What need I fear of thee?/ But yet I'll make assurance double sure,/ And take a bond of fate: thou shalt not live.' (Act 4, Scene 1)</i>
Disregard for the consequences	<i>Macbeth's hubris causes him to disregard the warnings of the witches and other characters who predict his downfall. He believes that he can control his fate and that nothing can stop him from achieving his goals.</i>	<i>'From this moment/ The very firstlings of my heart shall be/ The firstlings of my hand.' (Act 4, Scene 1)</i>
Delusions of grandeur	<i>Macbeth's hubris also leads him to develop delusions of grandeur. He begins to see himself as a god-like figure, above the law and beyond reproach. This leads him to commit increasingly violent and immoral acts, including the murder of innocent people.</i>	<i>'I will not be afraid of death and bane,/ Till Birnam forest come to Dunsinane.' (Act 5, Scene 3)</i>

DAY 82

Task 1

1. **Birth** *The act of being born. Could be a symbolic re-birth.*

2. **Growth** *The process of developing, whether this is physically, mentally or even spiritually.*

3. **Emotionality** *The state of being emotional; the state one is in which can influence observable behaviour.*

4. **Aspiration** *Goals, ambitions. Something one wants to be or achieve.*

5. **Conflict** *A serious disagreement or argument; a clash or an armed struggle.*

6. **Mortality** *Being subject to death.*

Task 2

What role does death play in Macbeth?

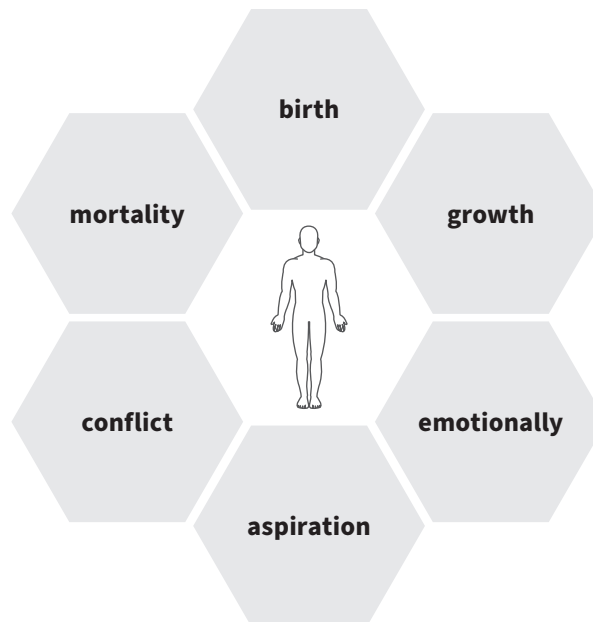
Death plays a major role in 'Macbeth'. It is the death of King Duncan that sparks a chain reaction of self destruction for Macbeth. In an ironic way, death is the marker of new beginnings in the play. The death of Duncan marks the beginning of the rule of a tyrant under Macbeth's kingship. The death of Macbeth marks the restoration of law and order in Scotland. Death is both celebrated and mourned in the play.

Where does conflict appear in the play? Why does it appear?

The play more or less opens with physical conflict. Scotland is at war, the country unsettled. This physical conflict, however, soon translates into internal and personal conflict. Macbeth is in turmoil for much of the play, presented with a series of difficult choices that challenge his morality and leave him in a conflicted state. By the end of the play, one could argue Macbeth is in conflict with Scotland itself, such as his desperation to keep hold of the crown. He will butcher his country if it means he gets to keep hold of what he has won through nefarious means.

Where do ideas of 'birth' appear in Macbeth?

This appears in 'Macbeth' in more of a metaphorical way. One could argue that Macbeth's rule gives birth to a more brutal Scotland. His savage leadership introduces tyrannical rule to those living under his kingship. Perhaps when Malcolm ascends the throne at the end, Scotland is reborn, faced with a brighter future. Lack of birth also appears in the play. Macbeth's need for children to inherit his crown thoroughly disturbs him. Macduff's revelation that he was 'From his mother's womb/ Untimely ripp'd' also shows how a 'lack' of birth ends in Macbeth's downfall.



Shakespeare highlights the threat aspirations can pose. Macbeth aspires to kill Duncan and usurp the throne once he has heard the witches' prophecies. Lady Macbeth aspires to be queen. Shakespeare warns audiences that aspirations can become dangerous once people start hurting others (or themselves) in order to make them become a reality.

Where does aspiration appear in the play? What is Shakespeare saying about our aspirations?

How is the process of growing up or growth explored in the play?

There is an inversion of growth in the play. Macbeth does not 'grow' as a character. Instead he hacks away at any potential to become a moral man and self-destructs because of the savage path he treads. Malcolm is a character who does show growth; through Act 4, Scene 3 he slowly comes to terms with the idea that he is the one who must become king if Scotland is to heal.

What role do emotions play in Macbeth? Is there any character who is particularly emotional? Why might this be?

Emotions play an important role in the text. Lady Macbeth criticises Macbeth for revealing too much of what he is feeling ('Your face, my thane, is as a book where men/ May read strange matters') and so, from the beginning, emotions are considered something to be hidden; they are a weakness, a threat. Lady Macbeth even asks spirits to 'Stop up th' access and passage to remorse', recognising the limitations emotions may place on her. Macduff is a character who reveals his emotions; his reaction to his family's death shows the power of emotion, the need to grieve. Macduff's emotion exposes to us all the importance of humanity – something the Macbeths have lost.

Task 3

Shakespeare uses the play to highlight the fragility of the human condition. Whilst many characters cling to their sense of morality, others completely sacrifice it to achieve their aspirations. The characters of Macbeth and Lady Macbeth are used by Shakespeare to highlight what happens when the human condition is exposed to forces of darkness, how one experiences a subversion of growth, an internal conflict that does not pass, emotions that must be hidden. Macbeth and Lady Macbeth abandon their humanity; they shun the human condition, possibly because they do not recognise its importance. Macbeth even mulls on the pointlessness of the chaos that life can bring ('it is a tale/ Told by an idiot, full of sound and fury,/ Signifying nothing'). Those characters who see the importance of the human condition, however, are those who emerge victorious. Macduff, for example, allows himself to feel his humanity when he hears of the death of his family ('What, all my pretty chickens and their dam/ At one fell swoop?') and as a result, forces of good are allowed to triumph over evil. If one takes Macbeth and Macduff as case studies, it is clear that the human condition must be felt and respected; to shun one's humanity is to shun all hope.

DAY 83

Task 1

You may have included some of the following ideas:

Key moment	How was Ross involved?
1. Macbeth finds out he is the Thane of Cawdor.	<i>Ross is asked by King Duncan to deliver this message to Macbeth and ask him to visit the king.</i>
2. King Duncan's murder is discovered and panic fills the castle.	<i>Ross is quiet at this moment but bears witness to the scene of devastation. Macduff is similarly quiet, and both grow to have suspicions of Macbeth.</i>
3. An Old Man reflects on the strange events in nature that have happened since the death of King Duncan. Macduff arrives, and together they discuss who killed the King.	<i>Ross is part of this conversation. He comments on the unnatural daytime darkness since the death of the king. This suspicion grows steadily throughout the play. Whilst Macduff decides to return to Fife, Ross goes to Scone to see Macbeth crowned king – perhaps to try and remain in the new king's favour.</i>
4. At a banquet, Macbeth sees Banquo's ghost.	<i>Ross witnesses Macbeth's breakdown. He recognises Macbeth's fragile state of mind, commanding the other lords to 'rise' as Macbeth is 'not well'. In doing this, he appears to be publicly trying to shield Macbeth from speculation.</i>
5. Lady Macduff is upset that her husband has fled to England.	<i>Ross delivers the news that Macduff has fled but attempts to convince Lady Macduff that his intentions were good ones and that he may have done so through 'wisdom' rather than 'fear'.</i>

<p>6. Macduff discovers that his family have been slaughtered.</p>	<p><i>Ross delivers this news to Macduff in England. He is fearful that Macduff will blame Ross for the news, but his words form part of the catalyst for Macduff to press on and destroy Macbeth.</i></p>
<p>7. Macbeth is defeated. Siward discovers that his son died in battle.</p>	<p><i>Ross delivers the news that Siward's son died, in their view, an honourable death in that his wounds were on his front – he did not die whilst fleeing.</i></p>

Task 2

<p><i>Ross reveals what it is like to live under a tyrant – one feels paranoid about one's own actions, and wonders whether one has sinned without knowing it.</i></p>	<p><i>Ross criticises situations where people are called traitors but do not know why, and when rumours spread about people without validity.</i></p>	<p><i>Ross talks about losing sight of one's own beliefs and priorities. For example, Macbeth has strayed so far from his principles that he is almost unrecognisable now.</i></p>
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I agree with the second statement the most. Scotland is so filled with suspicion that it seems that anyone could be called a traitor. For example, no one is certain about who killed King Duncan but suspicion, even early in the play, falls on the guards and then on Duncan's own sons – all characters who were innocent of the deed. Ross seems to comment here that people have become scared of everything, not only those who might be traitors but also fear being accused of traitorous behaviour themselves.

DAY 84

Task 1

Clothing and...	Quotation that connects these two ideas	Where in the play does this quotation appear? What's happening?	How do these ideas connect?
appearance vs reality	<p><i>MACBETH</i> <i>We will proceed no further in this business:/ He hath honour'd me of late; and I have bought/ Golden opinions from all sorts of people/ Which would be worn now in their newest gloss, Not cast aside so soon.</i></p>	<p><i>Macbeth explains to Lady Macbeth that they will not go through with their plans to commit regicide. He says this after spending time dealing with a spate of internal conflicts regarding the reasons why he should not kill his king.</i></p>	<p><i>Macbeth appears to be a loyal and faithful servant. He speaks of metaphorically 'wearing' the 'golden opinions' he has 'bought' because of his prowess in battle. This would imply that Macbeth wishes to present himself to the world as he is seen by others. He wishes to be the person that others believe him to be. Audiences, however, understand that these 'clothes' help characters appear to be one thing whereas in reality they are another. Macbeth will continue to appear to live up to these 'golden opinions' while in reality he will plot and scheme his way to the ultimate power: kingship.</i></p>
ambition and power	<p><i>LADY MACBETH</i> <i>Was the hope drunk/ Wherein you dress'd yourself?</i></p>	<p><i>Lady Macbeth says this in response to her husband stating that they will not kill King Duncan. Lady Macbeth's use of a rhetorical question highlights her disbelief as to her husband's decision. She is accusatory here to manipulate her husband into doing what she wants</i></p>	<p><i>Actually means 'were you drunk when earlier you were so hopeful'. From a modern perspective, the idea of 'dress'd yourself' could imply that one can pretend to be something or someone else to get what they want. Here, Lady Macbeth believes one must present themselves (or 'dress' themselves) in a certain way to fulfil their ambitions.</i></p>
fate and prophecy	<p><i>MACBETH</i> <i>The Thane of Cawdor lives: why do you dress me/ In borrow'd robes?</i></p>	<p><i>Macbeth says this once he has been told by Ross that Duncan has bestowed the title of Thane of Cawdor upon him. He does not know yet that the man who previously held the title has been sentenced to death for treason and betrayal.</i></p>	<p><i>Shakespeare has Macbeth use a clothing metaphor to show that Macbeth believes he has not earned the title of Thane of Cawdor. He believes the position belongs to someone else, yet this moment reveals to audiences that the witches' words have come true, and that their observations about Macbeth's fate, in an ironic sense, can be trusted, even though they are figures of duality and duplicity. Macbeth observes that these robes are 'borrow'd', prophetic of the idea that he will never truly hold the title of king once he has the crown, having earned it through duplicitous means.</i></p>

<p>a loss of innocence</p>	<p><i>MACBETH</i> I'll fight till from my bones my flesh be hack'd/ Give me my armour.</p>	<p><i>Macbeth commands Seyton to give him his armour as he prepares for 'ten thousand... soldiers' to lay siege to his battlements. His command reveals his increasingly frantic nature.</i></p>	<p><i>Macbeth's desire to be dressed in his armour shows that he is completely consumed by darkness. He has no choice but to fight to keep his crown, a crown won out of a loss of innocence and held onto through cruelty, fear and tyranny.</i></p>
<p>a loss of identity</p>	<p><i>ANGUS</i> Those he commands move only in command, Nothing in love: now does he feel his title/ Hang loose about him, like a giant's robe/ Upon a dwarfish thief.</p>	<p><i>This moment occurs towards the end of the play when Menteith asks for news as to Macbeth's actions. Angus reveals that Macbeth's tyrannical nature has forced his people to only do what he says because they fear him. They do their duty not out of love but out of terror.</i></p>	<p><i>Shakespeare's use of a simile, voiced by Angus, shows Macbeth has completely lost control of his kingship and the identity he wishes to present to the world. He is no longer the noble warrior he was at the beginning of the play and continues to pretend that he can rule supreme. Shakespeare, through Angus, is saying that one can use a title to present themselves in a particular way, yet deceit will always be exposed no matter how it is presented to the world.</i></p>

Task 2

Clothing is an appropriate metaphor to use when dealing with ideas of appearance, deception and one's status because it can tell us so much about who a person is (or certainly who they want to be). How one dresses is an indication of how they wish to present themselves to the world. Clothing can influence opinion, perspective and thoughts. This is why Shakespeare connects clothing with deception; what we wear can help us pretend to be someone we are not because clothing is one of the first things we may use to form a judgement about someone, particularly their status in life. Clothing allows us to become a character, it allows us to act in ways in which we might normally find difficult, it helps us to inhabit personas that do not come naturally to us. Shakespeare's use of a clothing motif connects to the duplicity within his characters and a warning that said duplicity will always be exposed.

DAY 85

Task 1

The differences between free will and predestination are vast. Free will states that individuals have the capacity to make independent choices and are responsible for their own actions. It emphasises the idea that one has control over one's destiny. Predestination is often rooted in religious beliefs and suggests that everything – including human choices – is predetermined by a higher power. This challenges the idea of individual free will and moral responsibility.

Task 2

Key event	Free will (F) or predestination (P)?	Why?
Act 1, Scene 3: Macbeth encounters the witches for the first time and is told that he will become Thane of Cawdor and eventually king.	P	<i>In Act 1, Scene 3 of Macbeth, the witches tell Macbeth that he will become Thane of Cawdor and eventually king. This is an example of predestination as the prophecy suggests that Macbeth's fate is already determined and that he has no control over his destiny. Furthermore, the witches' decision to meet with Macbeth in the first place was not Macbeth's choice, as they had already planned to do so in Act 1, Scene 1. As Macbeth himself notes in response to the prophecy: 'This supernatural soliciting/ Cannot be ill, cannot be good'. This implies that Macbeth's encounter with the witches was not a result of his own actions or choices but instead preordained by fate or a higher power. This sets the stage for the rest of the play, as Macbeth struggles to reconcile his own desires with the forces of destiny that seem to be working against him.</i>
Act 1, Scene 5: Lady Macbeth convinces Macbeth to kill King Duncan, despite his initial reluctance.	F	<i>This moment is an example of free will because Macbeth ultimately makes the choice to follow Lady Macbeth's urging and commit regicide. As Lady Macbeth says, 'What beast was't, then,/ that made you break this enterprise to me?/ When you durst do it, then you were a man' (Act 1, Scene 7). This shows that Macbeth has the agency to make the decision to carry out the murder.</i>
Act 2, Scene 1: Macbeth hallucinates a bloody dagger leading him to the murder of King Duncan.	P	<i>Macbeth hallucinates a bloody dagger leading him to the murder of King Duncan. This moment is an example of predestination because it suggests that Macbeth's fate is already determined and that he is powerless to resist it. As Macbeth says, 'Is this a dagger which I see before me,/ The handle toward my hand? Come, let me clutch thee!' Here, Macbeth is drawn toward the dagger, unable to resist its call, which suggests that his fate is already set and he has no control over his actions.</i>

<p>Act 3, Scene 1: Macbeth decides to have Banquo killed to prevent his descendants from becoming kings, even though Banquo is his friend.</p>	<p>F</p>	<p><i>This moment is an example of free will because Macbeth makes a conscious decision to have Banquo killed despite their friendship. He acknowledges that the act is morally wrong but chooses to prioritise his own power over his relationship with Banquo. As he says, 'It is concluded. Banquo, thy soul's flight, / If it find heaven, must find it out tonight.'</i></p>
<p>Act 3, Scene 4: Macbeth sees the ghost of Banquo at a banquet, revealing his guilty conscience and inner turmoil.</p>	<p>P</p>	<p><i>This moment is an example of predestination because Macbeth's guilt and inner turmoil, which the ghost of Banquo represents, are a direct result of his earlier actions, which were predestined by the witches' prophecies. As Macbeth says, 'Thou canst not say I did it: never shake / Thy gory locks at me.' Here, he acknowledges that he is not responsible for Banquo's death, but rather that it was predetermined by the witches' prophecy.</i></p>
<p>Act 4, Scene 1: Macbeth visits the witches again and is told to beware of Macduff, but also that 'none of woman born shall harm Macbeth.'</p>	<p>F</p>	<p><i>This moment is an example of free will because, despite the witches' prophecies, Macbeth still chooses to act in a way that he believes will secure his power. He decides to kill Macduff's family and later seeks out Macduff himself, despite the warning about him. 'I'll make assurance double sure, / and take a bond of fate.'</i></p>
<p>Act 4, Scene 2: Lady Macduff and her children are brutally murdered on Macbeth's orders.</p>	<p>F</p>	<p><i>This moment is an example of free will because Macbeth chooses to order the murder of Lady Macduff and her children, despite the fact that they pose no threat to him. As he says to the murderers, 'I am in blood / stepp'd in so far, that, should I wade no more, / returning were as tedious as go o'er,' indicating that he is fully committed to his violent course of action.</i></p>
<p>Act 5, Scene 3: Macbeth learns that Birnam Wood is moving towards Dunsinane, fulfilling the witches' prophecy that he cannot be defeated until this happens.</p>	<p>P</p>	<p><i>Act 5, Scene 3 shows Macbeth learning that Birnam Wood is moving towards Dunsinane, which fulfils the witches' prophecy that he cannot be defeated until this happens. As he exclaims, 'I 'gin to be aweary of the sun, / And wish the estate o' the world were now undone', Macbeth acknowledges that his fate has been sealed and that he is powerless to stop it. This moment is an example of predestination because the witches' prophecy has been fulfilled and Macbeth's downfall has been predetermined.</i></p>
<p>Act 5, Scene 5: Macbeth is told that Lady Macbeth has died, leading to his famous soliloquy about the meaninglessness of life.</p>	<p>F</p>	<p><i>Act 5, Scene 5 shows Macbeth learning about Lady Macbeth's death, which leads to his famous soliloquy about the meaninglessness of life. As he exclaims, 'Life's but a walking shadow, a poor player / That struts and frets his hour upon the stage'. Macbeth reflects on the fleeting nature of human existence and the lack of control that individuals have over their fate. This moment is an example of free will because Macbeth is reflecting on the choices he made that led to his downfall, and his contemplation of the meaning of life is a result of his own agency and self-reflection.</i></p>

Act 5, Scene 8: Macbeth is killed by Macduff, who reveals that he was 'from his mother's womb/ untimely ripp'd', thus fulfilling the witches' prophecy that none of woman born could harm him.	P	<i>This moment is an example of predestination because Macbeth's fate was predetermined by the witches' prophecy, and his death was inevitable, as foretold by the supernatural forces.</i>
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Task 3

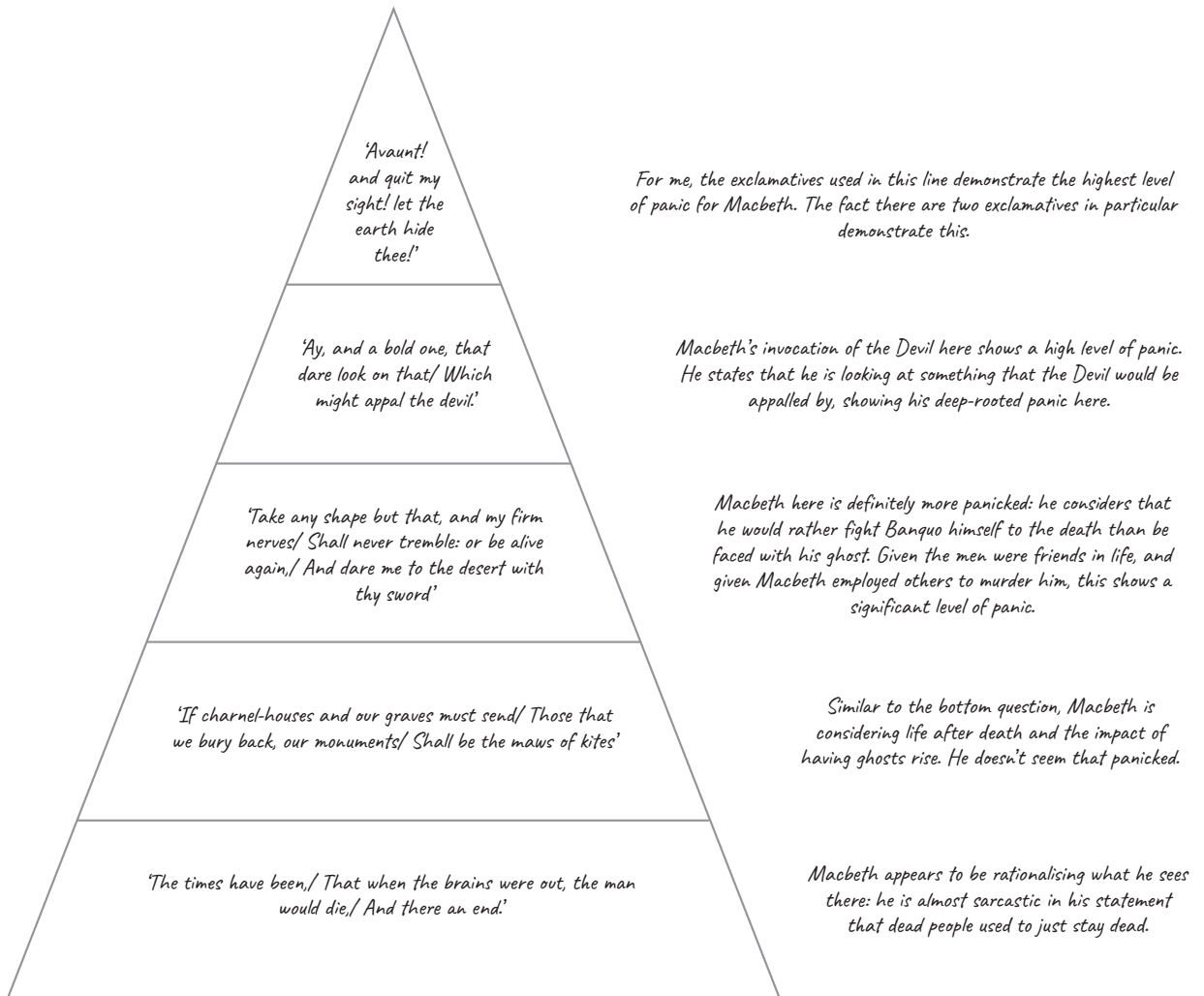
In my view, Shakespeare is exploring the complexity of free will vs predestination. Ultimately, however, Macbeth's actions are driven by his own choices, ambition and moral decline rather than purely by predestination. Whilst Macbeth's initial meeting with the witches and their prophecies plant the seeds of destiny, his descent into murder and tyrannical leadership is arguably a result of his own free will. Shakespeare presents the idea that individuals have the capacity for choice, and it is our own decisions which ultimately shape our fates.

DAY 86

Task 1

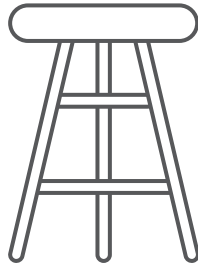
Quotation	Literal appearance or action of the ghost	What is Shakespeare exploring?
'Thou canst not say I did it: never shake/ Thy gory locks at me.'	<i>The ghost's hair is covered in blood. The ghost is shaking his head, perhaps expressing his sorrow at Macbeth's betrayal.</i>	<i>Shakespeare is exploring the very bloody nature of Banquo's murder, given the volume of blood. He is also exploring the guilt placed upon Macbeth due to his actions.</i>
'When all's done,/ You look but on a stool.'	<i>The ghost is sitting in Macbeth's seat at the table. However, Macbeth is the only character who can see this: Lady Macbeth declares that Macbeth seems to be terrified of an empty stool.</i>	<i>Shakespeare is exploring the idea of lineage in relation to the crown. Banquo's ghost sits in the seat of a king, indicative of the prophecy which named Banquo's issue as future kings.</i>
'Thy bones are marrowless, thy blood is cold;/ Thou hast no speculation in those eyes/ Which thou dost glare with!'	<i>Banquo's ghost is staring (or glaring) at Macbeth, scrutinising him. Macbeth tries to remind himself that the eyes do not exist and cannot really see him.</i>	<i>Shakespeare is exploring Macbeth's fear of being discovered. Banquo's ghost sees Macbeth, clearly, for what he is: a cold-blooded murderer. This reflects how others see him, later in the play.</i>

Task 2



Task 3

Macbeth's reaction to Banquo's ghost sat in his seat could very well lead to him losing the crown – he acts in a completely out-of-control manner, and thus the collected Lords might not think he is fit to rule Scotland.



The phrase 'push us from our stools' could also speak metaphorically about the thrones from which Macbeth fears he will be unseated by Banquo's sons and descendants.

Macbeth seems to realise that his murder of Banquo will not stop this from happening – Banquo's lineage will see it done.

DAY 87

Task 1

MALCOLM

Well; more anon.--Comes the king forth, I pray you?

DOCTOR

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.

Here, we learn that Edward is so holy that he has the ability to heal those who are sick. This is reminiscent of Christ and so Edward becomes a Christ-like figure in the play, far removed from the devilish Macbeth.

MALCOLM

I thank you, doctor.

Exit Doctor

MACDUFF

What's the disease he means?

Malcolm believes that Edward is capable of performing miracles. Again, Shakespeare alludes to Christ through this gift that Edward seems to possess.

MALCOLM

'Tis call'd the evil:

A most miraculous work in this good king;
Which often, since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows: but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers: and 'tis spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne,
That speak him full of grace.

Malcolm is unsure as to how Edward seems to communicate with heaven. It is not for other people to know.

Edward will pass his gifts of prophecy onto those who succeed him. His legacy is one of divinity whereas Macbeth's legacy will be one of hellish brutality.

Macbeth calls Edward's gift 'strange'. Perhaps it is because he has not seen this level of piety and holiness before, not even in his own father. It also shows how man is incapable of understanding that which seems supernatural.

Edward has the gift of prophecy. Interestingly, this is something he shares with the witches. Shakespeare might be commenting then that it is not the gift of prophecy that puts one in league with darkness, but how that prophecy is used.

Task 2

‘There is a definite New Testament feeling about the whole passage, and Edward’s shadowy miracle-working presence, never, directly visible, carries the connotation of the Saviour at his holy work amongst men. Edward in the play is grace itself, not quite incarnate; he presides over Malcolm as the witches preside over Macbeth. The good king’s power is spoken of entirely in terms of sanctity.’

‘Edward has a gift of prophecy; Macbeth is the victim of prophecies. Edward can pass the gift to his successors; Macbeth will have no successors. More powerful than Duncan, Edward represents an ideal of kingship. He remains off stage, suggesting that such ideas are at a remove from the reality the characters have to live in.’

Task 3

Edward the Confessor is present in the play to highlight just how depraved and corrupt Macbeth has become. In healing those who are sick with a simple touch, Edward’s piety and devotion to God cannot be overstated. Until this moment, audiences have only heard of Duncan’s goodness; Edward, it is clear, is even more pious than Scotland’s previous king. He is a manifestation of an idealised form of kingship, a leader all kings should aspire to be. The fact Edward is mentioned in Act 4, Scene 3, just before Macduff hears of how his family is slain, is again a reminder that there is an alternative to Scotland’s suffering. Through Edward, a series of polar opposites between Macbeth and himself are made apparent, with the most important of these being that whilst Edward aligns himself with God, Macbeth aligns himself with the Devil and corruption. There is nothing that can redeem him now.

DAY 88

Task 1

2.1 - half-world - wicked - Witchcraft - withered - sentinel - stealthy

3.2 - assailable - bat - summons - beetle - nights - dreadful

These words mostly carry negative connotations. 'Wicked' for example, reveals how supernatural forces are capable of horrific deeds. 'Stealthy' would imply that these deeds are not always recognisable or noticed; the supernatural can carry out its business in secret which makes it even more dangerous. There are also words here that one could connect with nature. For example, 'bat' and 'beetle' are all creatures but creatures that could be associated with evil and witchcraft. These words are evocative of a nightmare and death, revealing that the supernatural cannot be trusted.

Task 2

1. Why is Hecate angry with the witches at the beginning of this scene?

Hecate is angry with the witches because they have engaged with Macbeth by tricking him and giving him prophecies without including her. She refers to herself as the source of the witches' powers, the one who has created all things evil. She is disappointed they have done what they have done without consulting her.

2. What do we learn about the supernatural through Hecate's anger?

Hecate describes herself as 'the mistress of your charms' to the witches. We understand that there is a clear hierarchy within the supernatural world, just as there is hierarchy within the natural world. The witches are presented as minions of Hecate here. She issues them with orders to be fulfilled and is clearly angry when the witches act without her input.

3. How does Hecate describe Macbeth? What does this suggest about her feelings towards him?

Hecate describes Macbeth as a 'wayward son', someone who is 'spiteful' and 'wrathful'. He is unreliable, angry and cruel. She clearly dislikes him. It is interesting that a 'close contriver of all harms' would describe Macbeth as this. It implies Macbeth has fallen in grace even further than one could imagine him falling. Even agents of evil find him awful.

FIRST WITCH

Why, how now, Hecate? you look angerly.

HECATE

Have I not reason, beldams as you are,
Saucy and overbold? How did you dare

To trade and traffic with Macbeth
In riddles and affairs of death;

And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or show the glory of our art?

And, which is worse, all you have done

Hath been but for a wayward son,
Spiteful and wrathful; who, as others do,
Loves for his own ends, not for you.

But make amends now: get you gone,
And at the pit of Acheron

Meet me i' th' morning: thither he
Will come to know his destiny.

Your vessels and your spells provide,
Your charms, and everything beside.

I am for th' air; this night I'll spend
Unto a dismal and a fatal end.

Great business must be wrought ere noon.

Upon the corner of the moon

There hangs a vap'rous drop profound;

I'll catch it ere it come to ground:

And that, distill'd by magic sleights,

Shall raise such artificial sprites,

As, by the strength of their illusion,

Shall draw him on to his confusion.

He shall spurn fate, scorn death, and bear

His hopes 'bove wisdom, grace, and fear.

And you all know, security

Is mortals' chiefest enemy.

4. Hecate instructs the witches to meet her 'at the pit of Acheron' where Macbeth will also arrive to meet them.

Acheron is the name of one of the rivers of Hades that leads to the underworld. What does this tell us symbolically about where they will all meet?

The mention of Acheron reveals to audiences that in a symbolic sense, Macbeth will enter Hell itself to learn more of his destiny. Acheron is the 'river of woe' which foreshadows the fact that Macbeth's future will not be kind to him.

5. Hecate refers to her plans for Macbeth as 'great business'.

This echoes Lady Macbeth's instructions to Macbeth in Act 1: 'you shall put/ This night's great business into my dispatch.' What can be said about this connection?

Hecate mirrors Lady Macbeth's words of 'great business', which connects Lady Macbeth with the supernatural even further. Both Hecate and Lady Macbeth's schemes propel Macbeth further towards his downfall. 'Great business' is important business, but both times, these plots are out of Macbeth's control. He could be read, in a way, as a victim of the 'great business' Hecate and Lady Macbeth have in store for him.

6. '... Shall draw him on to his confusion' - To what extent is 'confusion' a key idea in the play?

Confusion is a key idea that is explored by Shakespeare in the play. Confusion is a consequence of the witches' prophecies; Macbeth's confusion leads him to actions that

will eventually cause his downfall. The witches are deliberately ambiguous with Macbeth, perhaps because they are figures of treachery and enjoy watching the chaos that ensues from prophecies they offer him. Their ambiguity allows them to distance themselves from Macbeth's actions; they say he will be king and yet they never specify how this will come about. Even though their deeds are dark, their creation of ambiguity and their use of equivocation means they can protest their innocence. It is Macbeth, in his confused state, that continues his brutal actions in the pursuit of stability and truth.

Task 3

The supernatural is used to propel the plot forward; it is the prophecies, uttered by forces of evil, that cause Macbeth to act in the way he does. Perhaps Shakespeare also includes the supernatural because he wishes to evoke an atmosphere of fear. The play opens with 'thunder and lightning' in which the three witches meet, in an attempt to make audiences feel unsettled. From the very first scene, we know that horrors will pervade the events that occur. Shakespeare also uses the supernatural to expose the darkness within us all, to expose how easy it is for man to be tempted by the promise of something greater than themselves. Macbeth turns his thoughts to murder very quickly after hearing what the witches have to say: 'My thought, whose murder yet is but fantastical,/ Shakes so my single state of man.' All it takes is one promise for the darkness within us all to be unleashed. The supernatural, then, is used as a warning by Shakespeare. Appearances can be deceptive; things that seem good are not necessarily always a product of light and virtue.

DAY 89

Task 1

Hands and guilt	Hands and power	Hands and the consequences of actions
<p><i>Macbeth looks incredulously at his own hands, covered in blood, after the murder of King Duncan. He does not believe that his hands will ever be clean again.</i></p> <p><i>Later in the play, Lady Macbeth has a similar reaction whilst sleepwalking. She queries whether all the 'perfumes of Arabia' would take the smell of blood from her hands. The blood in both cases is indicative of their deep-rooted guilt.</i></p>	<p><i>Edward the Confessor, mentioned in Act 4, Scene 3, can lay his hands on sick people and cure them of their ailment. This shows immense power, being used positively.</i></p> <p><i>On the other hand, Macbeth wields power in a different way: his hands are capable of extreme violence, such as is mentioned in Act 1, Scene 2: he 'carved out his passage' by hand, using his sword, to get to the enemy.</i></p>	<p><i>When Malcolm and Macduff discuss the sickness that infects Scotland (in other words, Macbeth's reign), Malcolm comments: 'he hath not touch'd you yet.'</i></p> <p><i>In this line, Malcolm suggests that Macbeth has not yet sought retribution for Macduff fleeing to England: his cruel hand is stayed, for now. Little do they both know that Macduff's family have already been slaughtered for what Macbeth sees as Macduff's treachery.</i></p>

Task 2

For the ten selected quotations below, indicate which idea the reference links to.

	Guilt	Power	Consequences
1. 'Which ne'er shook hands, nor bade farewell to him, Till he unseam'd him from the nave to the chaps, And fix'd his head upon our battlements.'		✓	
2. 'The eye wink at the hand; yet let that be, Which the eye fears, when it is done, to see.'	✓		✓
3. 'To beguile the time, Look like the time; bear welcome in your eye, Your hand, your tongue'		✓	
4. 'Give me your hand; Conduct me to mine host: we love him highly'		✓	✓
5. 'One cried 'God bless us!' and 'Amen' the other; As they had seen me with these hangman's hands.'	✓		✓

6. 'What hands are here? ha! they pluck out mine eyes. Will all great Neptune's ocean wash this blood Clean from my hand?'	✓		✓
7. 'Those of his chamber, as it seem'd, had done 't: Their hands and faces were an badged with blood'	✓	✓	
8. 'Their malady convinces The great assay of art; but at his touch– Such sanctity hath heaven given his hand– They presently amend.'		✓	
9. 'It is an accustomed action with her, to seem thus washing her hands'	✓		✓
10. 'Now does he feel His secret murders sticking on his hands'	✓		✓

Task 3

Quotation	What does the quotation reveal about Macbeth?	One-word summary of Macbeth based on the quotation
Act 1: 'CAPTAIN: Which ne'er shook hands, nor bade farewell to him,/ Till he unseam'd him from the nave to the chaps,/ And fix'd his head upon our battlements.'	<i>At the start of the play, Macbeth's hands are already capable of real violence – and skilful violence, at that. However, here, the violence at Macbeth's hands is celebrated by those around him. The motif of hands here foreshadows the violence Macbeth will be capable of committing later in the play: he is a character who uses his hands powerfully.</i>	<i>Powerful</i>
Act 2: 'MACBETH: What hands are here? ha! they pluck out mine eyes./ Will all great Neptune's ocean wash this blood/ Clean from my hand?'	<i>Macbeth is feeling a great sense of guilt now. He has used his hands to murder the king, but now those same hands, which have long been skilled in battle, do not feel like his own hands. This perhaps demonstrates how far the regicide feels out of Macbeth's usual modus operandi; he had not wanted to go through with the murder, and now his hands do not feel like they belong to him.</i>	<i>Overwhelmed</i>
Act 3: 'MACBETH: Upon my head they placed a fruitless crown,/ And put a barren sceptre in my gripe,/ Thence to be wrench'd with an unlineal hand'	<i>Macbeth's anger is evident here in his criticism of the witches. One of his greatest desires is to maintain his crown and pass it on to a son. However, this image shows his realisation that this will not happen: the ceremonial sceptre in his hand will not be passed on. Not only this, but a second hand is present in this quotation: that of Banquo's sons. Hands here, therefore, come to signify the theft of something Macbeth believes to be rightfully his.</i>	<i>Frustration</i>



<p>Act 4: ‘MACBETH: From this moment/ The very firstlings of my heart shall be /The firstlings of my hand.’</p>	<p><i>Hands here return to a violent purpose. However, the skill of Macbeth’s violent hands from the start of the play give way now to a frantic set of actions: the first thing Macbeth thinks to do, he will do.</i></p>	<p><i>Frantic</i></p>
<p>Act 5: ‘ANGUS: Now does he feel/ His secret murders sticking on his hands.’</p>	<p><i>Macbeth’s earlier fears that his hands would not be clean are reflected here by Angus. The murders Macbeth has committed are said to be ‘sticking on his hands’; the motif of hands here is used to represent not only Macbeth’s guilt but the realisation of other characters to his crimes.</i></p>	<p><i>Exposed</i></p>


Task 4

The motif of hands is a powerful and recurring symbol that provides insight into the characters and their moral decay. Shakespeare associates this motif with both Macbeth and Lady Macbeth, whose guilt metaphorically stains their hands. Lady Macbeth’s hands show her guilt-ridden obsession with trying to cleanse her soul, thus demonstrating the deteriorating state of her conscience. Macbeth’s bloody hands symbolise his increasing brutality and ruthlessness. Whilst hands can be used to be violent and murderous, they can also be the source of salvation - such as for the subjects of Edward the Confessor.

DAY 90

Task 1

<p><i>Enter LADY MACBETH with a taper.</i></p> <p>GENTLEWOMAN Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.</p> <p>DOCTOR How came she by that light?</p> <p>GENTLEWOMAN Why, it stood by her: she has light by her continually; 'tis her command.</p> <p>DOCTOR You see, her eyes are open.</p> <p>GENTLEWOMAN Ay, but their sense are shut.</p> <p>DOCTOR What is it she does now? Look how she rubs her hands.</p> <p>GENTLEWOMAN It is an accustomed action with her, to seem thus washing her hands. I have known her continue in this a quarter of an hour.</p> <p>LADY MACBETH Yet here's a spot.</p> <p>DOCTOR Hark, she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.</p> <p>LADY MACBETH Out, damned spot! out, I say! One; two. Why, then 'tis time to do't. Hell is murky! Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him?</p>	<p>THEME (LIGHT): What does light symbolise in the play? What does it represent?</p> <p><i>Light could be seen to represent hope and redemption in the play. It is something that is feared by Macbeth and Lady Macbeth to begin with as they worry it will expose their duplicitous and evil deeds. They are primarily concerned with God and Heaven playing witness to their crimes, yet they also call for darkness to hide their actions from themselves, in a futile attempt to feign innocence and ignorance to others. Light is goodness but is seen as a threat to the Macbeths.</i></p> <p>THEME (LIGHT): Lady Macbeth enters with a fragile light. How is this different to what she has previously asked for? Why the difference?</p> <p><i>Lady Macbeth, along with her husband, has previously asked for darkness to shroud her deeds from the world. Here, she enters with a light, perhaps indicating her need for redemption, an attempt to absolve herself of all of the things she has done wrong. The fact the light source is a taper shows how vulnerable and fragile the light is; it can be snuffed out in an instant, symbolising a point of no return for Lady Macbeth.</i></p> <p>MOTIF (HANDS): Previously, hands have come to represent duplicity and destruction. What do they represent here?</p> <p><i>Hands translate our thoughts into action. Here, Lady Macbeth needs to purge herself of her guilt and sin. The washing of her hands represents this. The 'blood' she believes she sees on them is representative of her corruption and so what she is doing with her hands here is an indication of what she has to do to her soul: wash and cleanse.</i></p>	<p>Draw an image to represent the theme of light:</p>  <p>Draw an image to represent the significance of hands in Act 5:</p> 
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<p>DOCTOR Do you mark that?</p> <p>LADY MACBETH The Thane of Fife had a wife. Where is she now?—What, will these hands ne'er be clean? No more o' that, my lord, no more o' that: you mar all with this starting.</p> <p>DOCTOR Go to, go to. You have known what you should not.</p> <p>GENTLEWOMAN She has spoke what she should not, I am sure of that: heaven knows what she has known.</p> <p>LADY MACBETH Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!</p>	<p>MOTIF (WASHING): Highlight a line where this motif is seen. What could the act of washing represent?</p> <p><i>Washing of the flesh is emblematic of the purging of sin in Christianity. The act of baptism is to purge the person of sin, and Lady Macbeth's repetitive and frantic washing suggests that she too is craving absolution.</i></p> <p>CHARACTER (LADY MACBETH): Highlight the imperatives used in this speech. What does this tell us about Lady Macbeth's character here?</p> <p><i>Lady Macbeth is vulnerable in this speech, yet she still believes she has the power to command, regardless of the fact that power is ephemeral (short lasting) and no one can maintain their grip on it. Perhaps it is her last attempt to try and gain control of a situation in which she is increasingly fragile.</i></p> <p>SYMBOL (BLOOD): What does blood represent in the play? How is its presence here different to what audiences have witnessed before?</p> <p><i>Blood in the play is a consequence of the extreme violent acts that are committed by Shakespeare's characters. Whilst blood is something the Macbeths, particularly Macbeth himself, become desensitised to, here, blood represents guilt, corruption and to an extent, fear. Lady Macbeth fears she will not be able to redeem herself and her failure to remove this 'blood' from her hands is indicative of this. Outward consequences of violence, such as removing blood from one's hands has thus far been easy. Now it is not.</i></p> <p>MOTIF (ILLNESS AND INFECTION): Highlight a line in the extract that relates to illness and infection and explain your choice.</p> <p><i>Guilt, manifested through the blood on Lady Macbeth's hand, is representative of corruption, the infection of her soul. Here, it dominates all aspects of her being, to the point audiences learn it even has olfactory (relating to one's sense of smell) qualities. The fact she wonders whether her hands will ever be 'clean' shows she wants to cure herself of this 'illness'.</i></p> <p>CHARACTER (LADY MACBETH): How does Shakespeare make Lady Macbeth vulnerable in this part of the scene?</p> <p><i>Shakespeare has Lady Macbeth describe her hand as 'little'. This would imply that her hand is delicate and fragile, almost childlike and innocent. Yet audiences know this is not the case. If something is 'little', it would imply that it poses little to no threat and yet through her influence, Lady Macbeth's hands have wrought so much devastation. Perhaps Shakespeare has Lady Macbeth describe her hand as 'little' because audiences are meant to think that she is fooling herself in a last, desperate attempt to feign ignorance of the events that have led up to this moment.</i></p>	<p>Describe Lady Macbeth in this scene in three words: <i>Incapacitated Exposed Powerless</i></p> <p>Draw an image depicting what blood represents in the play at this point:</p>  <p>Summarise this scene in four words: <i>Blood Hands Washing Irredeemable</i></p>
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Task 2

CORRECT:

1. *Lady Macbeth's vulnerability in Act 5, Scene 1 shows that this statement is correct. Whereas earlier in the play she is both self-sufficient and manipulative, here she is in dire need of saving. She is no longer in control of herself or others and so reverts to traditional gender stereotypes by becoming the weak and feeble character audiences of the time might have originally expected her to be.*

2. *Macbeth and Lady Macbeth's relationship becomes increasingly distant. This becomes apparent in Act 3, Scene 2, where Lady Macbeth relies on a servant to tell her news of Banquo's whereabouts and to fetch her husband so she may speak with him. This is not reminiscent of how their relationship has functioned before. As the two grow apart, Lady Macbeth is forced into a more submissive role, one that answers to her husband, whereas in Act 1 and 2, it could be argued that Macbeth answered to her.*



INCORRECT:

1. *Whilst Lady Macbeth may display signs of 'feminine helplessness', she does not call upon Macbeth to save her. She submits at the end of the play, but she does not submit to masculine power. Instead it is her guilt she submits to and she still tries to save herself.*

2. *Lady Macduff in Act 4, Scene 2 is a character who embodies 'feminine helplessness', who bemoans the absence of her husband and protector. Lady Macbeth does not do this. She does not call upon her husband to protect her in Act 5, Scene 1. If she needs protection from anyone or anything, it is God, yet this is not enough evidence to suggest "proper" gender roles' have been restored.*

DAY 91

Task 1

Key vocabulary check	
Revise the key vocabulary by completing the tasks.	
prophecy (noun) is a term used to describe excessive pride, arrogance, or overconfidence, often resulting in one's downfall or defeat.	
TASK ONE: READ IT	TASK TWO: TRANSFORM IT
Read about the etymology (where a word originates from) of 'prophecy'.	Transform the noun 'prophecy' into an image to help you remember it.
'Speak by divine inspiration, foretell future events," mid-14c., propecein, prophesein, from Old French profeciier, prophecier (13c.), from prophecie, 'the prediction of future events', from Greek prophēteia "gift of interpreting the will of the gods.'	
TASK THREE: DEBATE IT	
'The witches in <i>Macbeth</i> do not interpret the will of the gods. Instead, they share manipulative phrases designed to cajole Macbeth into destroying himself.' To what extent do you agree? Answer in full sentences.	
<i>The witches manipulate Macbeth's actions, using prophecies and ambiguous statements to goad him into self-destruction. While they act through the use of the supernatural, their intentions seem more focused on provoking chaos and exploiting Macbeth's ambition, rather than interpreting divine will. The witches' prophecies act as a catalyst for Macbeth's descent, and their treacherous words push him to pursue power in a tyrannical way. Their cryptic and manipulative language, such as the paradoxical predictions and equivocal phrases, doesn't reflect a genuine interpretation of divine will, but rather a strategic manipulation to tempt Macbeth into fulfilling their own malevolent agenda. Therefore, while their presence hints at a supernatural world, their influence primarily functions to tempt Macbeth into a destructive path of self-ruin, rather than reflecting any genuine divine intentions.</i>	
TASK FOUR: USE IT	TASK FIVE: LINK IT
Can you use the following words in a sentence? <i>prophecy</i> <i>prophetic</i>	Explain in full sentences how the noun 'prophecy' links to <i>Macbeth</i>. Discuss characters and events in your explanation.

<p>1. Banquo's second prophecy is that he will be 'not so happy, yet much happier' than Macbeth.</p> <p>2. The witches' words are prophetic; they reveal what will later happen to Macbeth.</p>	<p><i>In Macbeth, the noun 'prophecy' is central to the plot, as the witches' prophecies drive Macbeth's ambition and subsequent downfall. The foretelling of his rise to power and eventual demise serves as a catalyst, influencing Macbeth's decisions and actions, leading to his tragic transformation into a tyrannical ruler.</i></p>
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Task 2

Prophecy	What does this mean?	Does this prophecy later come true? How? When? Why?
'Hail to thee, Thane of Glamis'	<i>Macbeth is Thane of Glamis</i>	<i>Macbeth is already Thane of Glamis after his father Sinel's death.</i>
'Hail to thee, Thane of Cawdor'	<i>Macbeth is the Thane of Cawdor.</i>	<i>Macbeth becomes Thane of Cawdor as a reward from King Duncan following the execution of the former, traitorous Cawdor.</i>
'All hail Macbeth, that shalt be king hereafter.'	<i>Macbeth will be the king.</i>	<i>Macbeth commits regicide and, after Malcolm and Donalbain flee, takes the crown for himself.</i>

Apparition	Prophecy – what does the apparition tell Macbeth?	What does this mean?	How does Macbeth respond to this prophecy and/or how does it come true?
An armed head	'Beware Macduff; Beware the Thane of Fife.'	<i>Macbeth should beware of Macduff.</i>	<i>Macbeth decides to kill Macduff's family as a warning to Macduff. However, Macbeth should have been aware of Macduff, as it is the Thane of Fife who ultimately kills him.</i>
A bloody child	'None of woman born shall harm Macbeth.'	<i>No one born from a woman can harm Macbeth.</i>	<i>Macbeth's immediate assumption is that everyone must have been 'woman born', and thus he is essentially invincible. However, Macduff was born by caesarean section and thus didn't have what Macbeth might think of as a 'natural' birth. To this end, Macbeth realises Macduff can destroy him.</i>
A child, crowned, with a tree in his hand	'Macbeth shall never vanquish'd be until Great Birnam wood to high Dunsinane hill Shall come against him.'	<i>Macbeth cannot be removed from power until Birnam wood moves to 'high Dunsinane hill'.</i>	<i>Macbeth believes that the forest cannot move and thus his reign is secure. However, Malcolm commands the army to carry boughs of the trees in front of them to hide their numbers. To Macbeth, this looks like the trees are moving.</i>
A show of eight kings, the last with a glass in his hand; the ghost of Banquo following	-	<i>Banquo's descendants will be king.</i>	<i>Macbeth realises that his efforts were in vain: Banquo's sons will become king, and there is nothing he can do to stop it. Contemporary audiences believed that King James VI/I was descended directly from Banquo. Therefore, for them, this prophecy does come true.</i>

DAY 92

Task 1

<p>1) Masculinity is presented in <i>Macbeth</i> as a concept that ‘consists wholly [of]... rampant self-seeking aggression.’</p>	<p>2) Masculinity is presented in <i>Macbeth</i> as a concept that combines the idea of someone being a ‘valiant soldier, ready to perform “manly” deeds’, someone who is not ‘ashamed of “humane” feelings’ and someone who is not ‘unaware of his moral responsibilities.’</p>	<p>3) Masculinity is presented in <i>Macbeth</i> as a concept that is hugely desired. Lady Macbeth, for example, ‘deliberately forfeit[s] motherly qualities [and]... betray[s] her own sexuality by renouncing offspring...’</p>
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1. Find a quotation from the play that proves interpretation 1 correct:

MACBETH: The castle of Macduff I will surprise;/ Seize upon Fife; give to th' edge o' th' sword/ His wife, his babes, and all unfortunate souls/ That trace him in his line. (4.1)

2. Find a quotation from the play that proves interpretation 2 correct:

MACDUFF: He has no children.—All my pretty ones?/ Did you say all?—O hell-kite!—All?/ What, all my pretty chickens and their dam/ At one fell swoop? (4.3)

3. Find a quotation from the play that proves interpretation 3 correct:

LADY MACBETH: Come, you spirits/ That tend on mortal thoughts, unsex me here,/ And fill me, from the crown to the toe, top-full/ Of direst cruelty! (1.5)

Task 2

1. Highlight the interpretation that you agree with the most. Explain why you have made your choice in full sentences:

I think the character of Macduff demonstrates that this is the correct interpretation. Macduff is a noble soldier; we see at the very end of the play that he is capable of committing violence. He commits regicide by killing Macbeth to leave Malcolm's claim to the throne untainted and his kingship free of corruption. Yet whilst he performs this 'manly' action, he is also a character who stands out from Shakespeare's other male constructs by shunning societal and gender expectations to mourn the death of his wife and children in a humane way. He does not turn to brutality as a first resort. In a world steeped in violence, Macduff's display of vulnerability and tenderness in Act 4, Scene 3 stands out from the behaviour of other male characters, meaning Shakespeare clearly wants to use this moment to teach audiences that masculinity is so much more than brute savagery.

2. Now imagine someone disagrees with you and believes another interpretation is the correct one. Which interpretation would they pick and why might they argue for this? Write your response in full sentences:

Someone else might pick interpretation 3. Masculinity is desired in the play and we see this through Lady Macbeth, who calls on spirits to 'unsex' her. She wishes to rid herself of her femininity because masculinity is associated with brutality and savagery, qualities Lady Macbeth will need if she is to go through with her murderous plans to aid her husband in committing regicide. Masculine traits will ensure she not only gets what she wants but also that she can navigate herself through a world where men dominate and women play a more subservient role.

DAY 93

Task 1

Quotation	How does this relate to the motif of illness and infection? What does it suggest?
<p>WITCHES Hover through the fog and filthy air. (Act 1, Scene 1)</p>	<p><i>This imagery suggests pollution and infection that permeates all of Scotland. Even at this early moment there is already a lack of purity in the play; these words are suggestive of infestation and the dark deeds of the witches infecting the actions of other characters. The air that should be life-giving is tainted and corrupted with filth, implying it has been infected and changed for the worse.</i></p>
<p>MACBETH Will all great Neptune's ocean wash this blood Clean from my hand? No, this my hand will rather The multitudinous seas incarnadine, Making the green one red. (Act 2, Scene 2)</p>	<p><i>Macbeth's guilt infects the entire ocean. Shakespeare's hyperbolic imagery demonstrates the magnitude of Macbeth's guilt, suggesting that he is inconsolable following the regicide. Like the air, the water (something that should be able to sustain life) has been ruined as a result of the violence demonstrated by Macbeth. The blood of Duncan has corrupted it.</i></p>
<p>LENNOX Some say the earth Was feverous, and did shake. (Act 2, Scene 3)</p>	<p><i>Shakespeare here demonstrates that even the earth is infected and ill because of Macbeth's actions. This suggests that his deeds have spread the poison throughout society: it is no longer just the 'air' that is filthy, but the earth itself is ill and infected. This is reflected further in Act 2, Scene 4.</i></p>
<p>MACBETH O, full of scorpions is my mind, dear wife. (Act 3, Scene 2)</p>	<p><i>By this point in the play, Macbeth is deeply affected by what he has done. By suggesting his mind is 'full of scorpions', Shakespeare shows how Macbeth's mind is poisoned and pained. His guilty conscience is almost attacking itself, and the poison is spreading further not only through Macbeth's mind but also through his actions towards others.</i></p>
<p>MACBETH Infected be the air whereon they ride; And damn'd all those that trust them! (Act 4, Scene 1)</p>	<p><i>Once again in reference to the witches, Shakespeare refers to the pollution of the air. It is as if the witches pollute everything around them. Here, Macbeth wishes infection upon the air where they ride so now it is Macbeth using imagery of illness and infection against characters he had previously trusted. This suggests a change of heart for Macbeth who had previously believed what the witches told him.</i></p>

<p>DOCTOR Foul whisp'rings are abroad. Unnatural deeds Do breed unnatural troubles: infected minds To their deaf pillows will discharge their secrets. (Act 5, Scene 1)</p>	<p><i>During Lady Macbeth's episode of sleepwalking, the Doctor speaks of 'infected minds' in reference to the queen. This demonstrates that the pollution, illness and infection is affecting a multitude of characters, showing how deep rooted the issues are in society, caused by Macbeth and Lady Macbeth.</i></p>
<p>CAITHNESS Well, march we on, To give obedience where 'tis truly ow'd: Meet we the med'cine of the sickly weal; And with him pour we, in our country's purge, Each drop of us. (Act 5, Scene 2)</p>	<p><i>In this final quotation, Caithness explores the idea that Macbeth is the poison in the country and by defeating him, the country can be healed again.</i></p>

Task 2

Shakespeare includes imagery of illness and infection to symbolise the moral and social decay brought about by Macbeth's actions. The imagery serves as a metaphor for the contagion of evil and corruption that spreads across Scotland and stands to demonstrate how quickly these ideas can spread through a population, damaging a country and her people. Macbeth's regicide triggers a chain of dark deeds as he frantically tries to retain his position and, in parallel to this, Shakespeare intensifies his references to illness and infection, reflecting the moral deterioration of Macbeth, Lady Macbeth and, as a result, Scottish society. Macbeth's actions have infected the very fabric of society, plunging it into chaos and darkness. His moral sickness is a plague that corrupts the kingdom; a moral sickness of which Scotland must be cured.

DAY 94

Task 1

Morality	Immorality
<p>honesty bravery obedience affection loyalty love modesty</p>	<p>atrocities ambition temptation vengeance</p>

Task 2

Now think about characters we could link these qualities to. Pick four and explain how each quality links to a different character in the play. One has been done for you.

Quality	Character connection	Quality	Character connection
Affection	<p>Despite their evil ambitions, Macbeth and Lady Macbeth clearly love each other at the beginning of the play. He willingly accepts her counsel and acts upon her guidance and advice, consulting with her to ensure everything goes to plan. He shares his joys, his fears, his worries and his successes with her. Love is something positive. It could be argued, however, that the Macbeths commit immoral deeds because of their love for one another; they spur each other on and fall deeper into sin.</p>	Obedience	<p>Macbeth is an obedient, loyal servant to King Duncan at the beginning of the play. He fights to protect Scotland from invaders, ensuring King Duncan's rule is secure. This obedience shows Macbeth is moral because it is the right thing to do; however, it is this obedience which also makes him an immoral character. By listening to Lady Macbeth, Macbeth is manipulated into committing regicide; in a sense he is showing his lack of strength to stand up for himself. He is obedient, but he is obedient to the wrong person.</p>
Quality	Character connection	Quality	Character connection
Temptation	<p>Macbeth is tempted by the words of the witches. Temptation is a sign of immorality; it reveals Macbeth to be a weak character because he cannot fight against the promise of more power. The witches lure Macbeth away from his morality. Banquo, however, is not tempted by what the witches promise him. He recognises 'instruments of darkness' and is sceptical of the witches' words. He is not taken in by their promises.</p>	Atrocities	<p>Macbeth and Lady Macbeth commit unforgivable atrocities. Macbeth commits regicide and orders the murder of Macduff's children. His willingness to destroy children, symbols of innocence, is just one indication that his sense of morality is completely non-existent. He will do what he wants, even if that means suppressing his moral compass.</p>

Task 3

I partially agree with this statement. I think that power is a force that can corrupt but I do not believe that there is no morality where power is involved. The Macbeths show audiences that power can corrupt; the very promise of it causes them to murder Duncan. Once they have power, they will do anything to keep it. Their power causes further bloodshed and Scotland buckles under their tyranny. Yet it is also power that helps to restore law and order to Scotland, which is why I only partially agree with the statement. The power of good, in the forms of Macduff and Malcolm, helps them to usurp the throne, leaving light to replace darkness. It is their morality, their drive to aid Scotland back to its former glory, that helps them succeed therefore there is morality where power is involved.

DAY 95

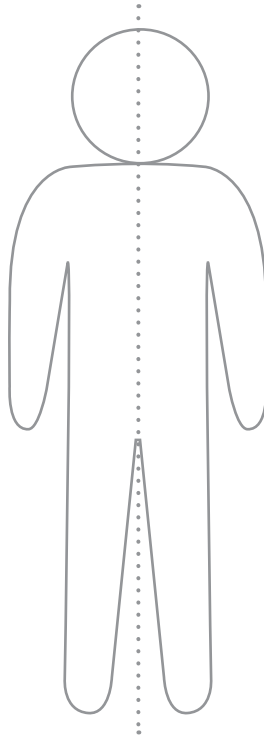
Task 1

Literal

Fleance is taught to swordfight by his father.

Fleance goes out riding with his father and is carrying a lamp/torch.

Fleance escapes and avoids being murdered.



Symbolic

This could represent Banquo's fears about Fleance's safety, based on Macbeth's suspected behaviour and the witches' prophecies.

The torch is extinguished just before Banquo is murdered, symbolising the death of Banquo.

In escaping, Fleance symbolises Macbeth's fears for the future and the fact he cannot achieve happiness as the monarch whilst the witches' prophecies might still come to pass. He represents hope for the future of a Scotland without the tyrannical Macbeth, particularly as contemporary beliefs would have perhaps believed King James VI/I who united the crowns of Scotland and England, to be descended from him.

Task 2

1. In stating that they must behave as 'serpents', what is Shakespeare suggesting Macbeth and Lady Macbeth's behaviour will be like?

Lady Macbeth is stating that their behaviour must be poisonous and damaging to those around them, even though they must appear outwardly as kind, sweet and generous hosts. The reference to serpents also conjures up the story of Adam and Eve from the Book of Genesis in the Bible, and the role of the serpent as manipulative, persuading Eve to sin and eat the fruit from the Tree of Knowledge. In conjuring this allusion, perhaps Shakespeare suggests that Macbeth and Lady Macbeth's behaviour is destined to be similarly poisonous to those around them.

2. Shakespeare uses serpentine imagery to describe both Macbeth and Lady Macbeth, but also for Macbeth to describe Banquo and his son. Why does he do this? What does this suggest about Fleance, and Macbeth's fears considering him?

Macbeth believes that Fleance poses a real threat to him and that Fleance is poisonous and will do him harm. The audience can see Fleance is a child and so Macbeth's paranoia is clear here.

DAY 96

Task 1

Malcolm and Donalbain – are a threat to Macbeth. Malcolm especially represents what Macbeth needs. Duncan announces his intention to pass the crown to Malcolm upon Duncan's death. This passing from father to son is what Macbeth craves.

Macduff's children – In Act 4, Scene 2 audiences are offered a small glimpse of Macduff's family life. Macduff's children represent family unity. They are also placed in the scene to make the events that occur there even more shocking. The fact Macbeth is willing to order their murder with no apparent regrets or hesitation shows how far he has morally fallen. With the death of Macduff's children also comes the complete death of innocence. Infanticide seems normal in this brutal Scotland that Macbeth is carving for himself.

Children in Macbeth

Apparitions of a bloody child and a child crowned with a tree in its hand – The 'bloody child' perhaps alludes to the attempted murder of Fleance or even Lady Macbeth's statement that she would have 'dashed the brains out' of her own child had she sworn to do so. It could also foreshadow the pedicide Macbeth will authorise in Act 4, Scene 2. It could also be an allusion to Macduff ripped from his mother's womb.

Fleance – of all children, it is probably Fleance who represents the biggest threat to Macbeth's kingship. Fleance has been positioned by Shakespeare to be an ominous, lingering presence in Macbeth's world. He is the character who can make the prophecy given to Banquo come true. Fleance's very existence causes Macbeth's anguish.

Malcolm is the direct fulfilment of the child crowned with a tree in its hand when he commands his soldiers to cut down the branches of trees in Birnam Wood and hold them in front of them.

Each apparition presented as a child here is indicative of threat and the ephemeral nature of power.

Task 2

- **to emphasise** qualities of innocence and purity and the fact these no longer exist in a Scotland infected with wickedness and immorality.
- **to explore** the ways in which morality and righteousness can struggle to survive if evil remains unchecked by those who have the power to do something about it.
- **to expose** Macbeth's corrupt and evil thoughts and the way in which he is ruthless when it comes to pursuing the crown.
- **to warn** audiences about the extent to which ambition can drive people to commit certain actions. Macbeth's willingness to commit pedicide is indicative of the way ambition has completely corrupted his mind; he does not see children as children, simply obstacles which he must overcome if he is to get what he wants.

DAY 97

Task 1

1. What are the connotations of ‘stars’? Consider Jacobean England’s beliefs in God in your answer.

Stars have connotations of God and heaven. Jacobeans believed that stars could control destiny so, here, it is as if Duncan is suggesting that the destiny of others is to be heralded for their good deeds.

2. What are the connotations of ‘shine’? What does Duncan believe God’s light will illuminate? What might it really show about Macbeth?

Duncan believes that God’s light will illuminate the good deeds of men like Macbeth in saving Scotland and defeating the enemy. However, it is likely to really reveal Macbeth’s duplicity and his desires to commit regicide – the worst of all crimes in Jacobean society.

‘Signs of nobleness, like stars, shall shine on all deservers.’

3. King Duncan is alluding to Macbeth here. Why does Duncan think Macbeth is ‘deserving’ of praise?

Macbeth in Act 1, Scene 2 is described as being a formidable soldier who has not only defeated the opposing army but also deposed those who commit treachery against their king.

4. What is the reality of Macbeth’s behaviour?

In reality, Macbeth is already considering regicide even though this makes his hair stand on end (Act 1, Scene 3). He is not the noble soldier Duncan believes him to be.

1. What is Macbeth considering doing when he utters these words? Why would this need to be hidden?

Macbeth is considering murdering the king. Regicide was an unforgivable crime. In order to protect his place in heaven, Macbeth desires for God not to see what he plans to do.

2. What are the connotations of ‘black’? How does this desire for darkness mirror Macbeth’s desired actions?

The word ‘black’ has connotations of evil, death and the supernatural. This mirrors Macbeth’s murderous intent.

‘Stars, hide your fires. Let not light see my black and deep desires.’

3. ‘Stars’ are associated with heaven, and with God. Why does Macbeth not want light to see his actions?

Macbeth is fearful that his place in heaven will be compromised and/or that he will be punished by God if the stars bear witness to his crimes.

4. What does his desire to be hidden convey about Macbeth’s understanding of his desired crime?

His desire to be hidden demonstrates implicitly that he knows his crimes are wrong – he is abandoning any morality he may have in order to pursue the crown he may have in order to pursue the crown.

Task 2

In 'Macbeth,' the references to 'stars' in two distinct contexts convey differing aspects of the characters' beliefs and desires. The first reference, 'Signs of nobleness, like stars, shall shine/ On all deservers,' occurs when Duncan praises the loyalty and nobility of Macbeth and Banquo. Here, stars symbolise qualities of honour and virtue. Duncan believes that deserving individuals, akin to stars in the night sky, will naturally radiate brightness. This reflects a belief in a just and orderly universe where goodness is rewarded, showcasing Duncan's trust in the innate nobility of human nature and his optimistic outlook. Conversely, the second reference, 'Stars, hide your fires!/ Let not light see my black and deep desires,' is uttered by Macbeth as he contemplates regicide. Here, stars symbolise moral order and cosmic justice. Macbeth implores the stars to conceal their light, implying a belief that celestial bodies bear witness to human actions and desires. This reflects Macbeth's inner turmoil, mounting ambition, and fear of cosmic retribution, highlighting his descent into darkness and his belief that his desires clash with the natural order.

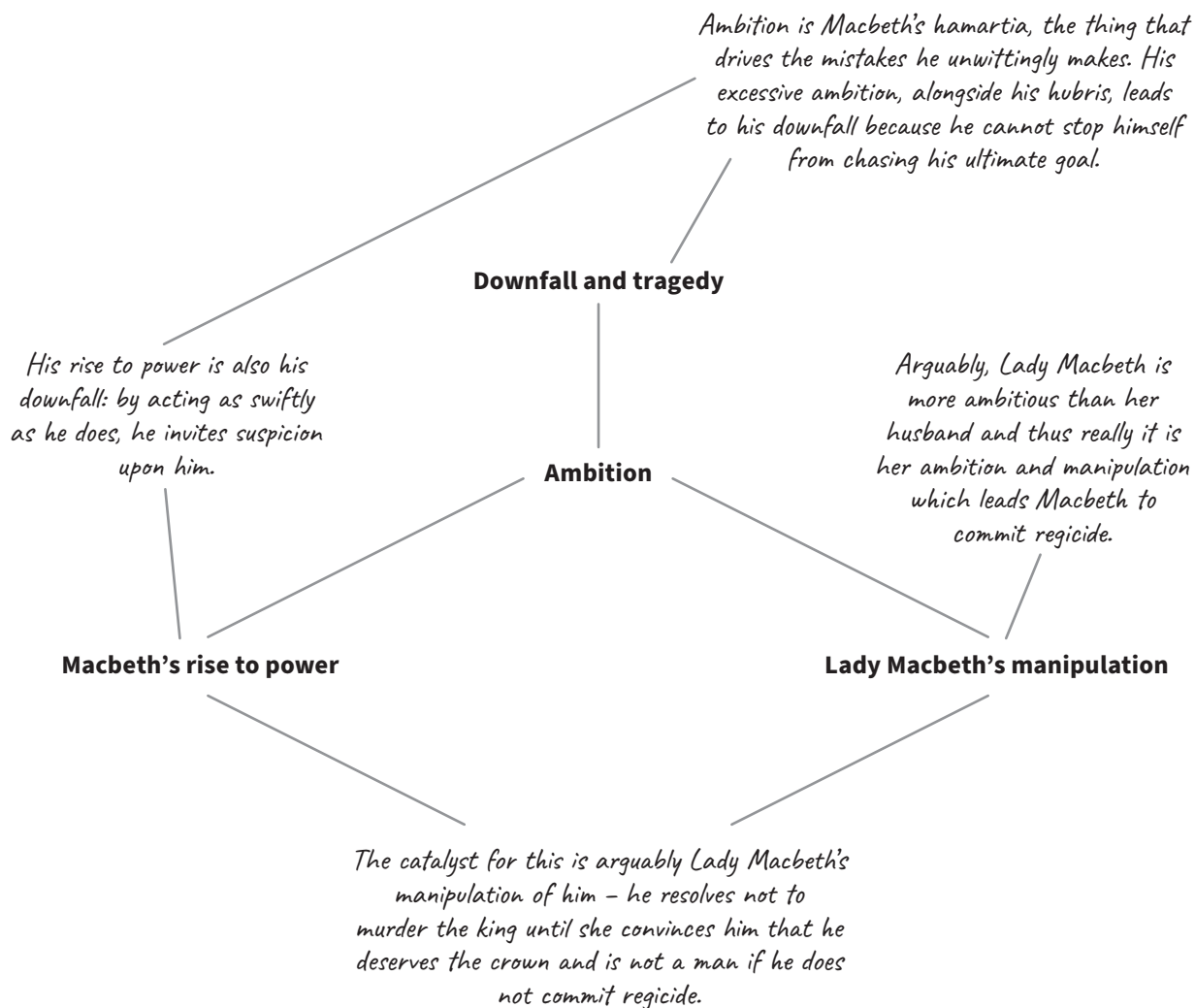
DAY 98

Task 2

<p>1. Who is the Porter? What is his purpose in the play?</p> <p><i>The Porter is a character who is seen as light relief for audiences, especially after they have just witnessed the aftermath of Duncan's murder and Macbeth and Lady Macbeth's further duplicity. Although he is there to make people laugh, he also carries a dark message with him. The Porter imagines three sinners that have committed sin. Each of these sins has sent them to hell and yet Macbeth has committed all three, implying that he is destined for the 'everlasting bonfire.'</i></p>	<p>2. What are the connotations of 'hell'? What do you imagine when you hear it? How has Macbeth's castle become a symbolic/metaphorical hell?</p> <p><i>Connotations of hell include nightmarish misery, affliction, suffering and torment. Hell creates some sort of Devilish imagery. Macbeth's castle has become a metaphorical Hell because of the sin that has been committed there. By committing regicide, Macbeth has become the ultimate sinner – he is positioned as far away from God and holiness as it is possible to be.</i></p>
<p>3. The Porter pretends he is welcoming an 'equivocator' to the castle. Why would an equivocator be sent to hell? What examples of equivocation have we seen in the play so far?</p> <p><i>An equivocator is someone who uses unclear and ambiguous (open to more than one interpretation) language to hide the truth. By hiding the truth and not being open and honest, an equivocator would tread the path to hell.</i></p> <p><i>In the play, we see examples of equivocation through the characters of Macbeth and Lady Macbeth. They use equivocal language to hide their plans regarding the murder of Duncan. The witches are intentionally unclear too. An example of this includes 'fair is foul, and foul is fair.' They make the audience question what is authentic, and they blur the boundary between reality and fantasy.</i></p>	<p>4. Pick three words from the information you have read that you can steal to use in your own responses. Find their definitions if you are unsure what they mean.</p> <p><i>ominous – menacing; giving an impression that something bad is going to happen.</i></p> <p><i>wicked – completely evil.</i></p> <p><i>equivocator – to use unclear language in order to mislead.</i></p>

DAY 99

Task 1



Task 2

Your annotations may include some of the following ideas:

1. *In this quotation, Macbeth reveals his inner turmoil regarding his ambition to become king. The metaphor of 'vaulting ambition' illustrates the unchecked and insatiable nature of his ambition, likening it to a horse that overleaps its intended target and falls on the other side. This quotation highlights the central theme of ambition in Macbeth by depicting Macbeth's ambition as a driving force that blinds him to moral and ethical considerations. It also foreshadows the tragic consequences that will result from his unrestrained ambition, as it will lead him down a destructive path of betrayal and murder. Despite having no 'spurs' to prompt himself forwards, he is still persuaded to follow his ambitious thoughts by Lady Macbeth.*
2. *Lady Macbeth speaks these words. She acknowledges that Macbeth possesses ambition but lacks the ruthlessness or 'illness' to act on it without hesitation. This quotation underscores the theme of ambition by emphasising that ambition, when unchecked and accompanied by a ruthless drive, can lead to extreme actions which ultimately lead to the downfall of the character. It also reveals Lady Macbeth's understanding of the corrupting nature of ambition, as she encourages Macbeth to embrace the darkness within himself to achieve their goals.*
3. *Macbeth utters these words upon hearing the witches' prophecies about his future. Here, he contemplates the possibility of becoming king without taking any deliberate action. This quotation reflects the theme of ambition by illustrating Macbeth's initial passivity, as he entertains the idea that fate might grant him kingship without his active pursuit. However, as the play progresses, Macbeth's ambition evolves from a passive contemplation of fate to a ruthless and active pursuit of power. This transformation demonstrates how ambition can be ignited and manipulated by external influences, ultimately driving individuals to take extreme measures to achieve their desires.*

Task 3

Because... *it leads characters like Macbeth and Lady Macbeth to commit horrifying acts, causing destruction and chaos in both their lives and the kingdom of Scotland.*

But... *also portrays how ambition can be a motivating force that drives individuals to achieve greatness and fulfil their desires, albeit at great personal costs.*

So... *that we may reflect on the consequences of allowing ambition to override our ethical and moral principles, serving as a cautionary tale about the corrupting nature of unchecked ambition.*

DAY 100

Task 1

'Fair'	'Foul'
<ul style="list-style-type: none"> • Macbeth is made Thane of Cawdor through honest means. • Macbeth and Banquo win the battle against the invaders of Scotland. • Fleance escapes his attempted murder. • Macduff avenges his family's murder by slaughtering Macbeth. • Macbeth is removed from the throne at the end of the play when Macduff kills him, leaving Malcolm to restore law and order. 	<ul style="list-style-type: none"> • Macbeth murders King Duncan in order to usurp the throne. • Macbeth murders King Duncan's guards. • Macbeth orders the murder of Banquo and Fleance. Banquo is brutally killed. • Macbeth is haunted by Banquo's ghost. • Macduff's family is slaughtered on Macbeth's command.

1. Macbeth's reward of becoming Thane of Cawdor could be 'foul' because one of the witches' prophecies have come true. From Macbeth's perspective, the witches can now be trusted, which causes him to believe that his greatest prophecy, his ascension to the throne, must also become reality. His impatience and his ambition drive him to commit regicide quickly, ending Duncan's life and throwing Scotland into turmoil.
2. Macbeth is haunted by Banquo's ghost, a 'foul' thing for him as a character because his mind has become corrupted with guilt. However, it could be read in a 'fair' sense; Macbeth's actions are not remaining unpunished. He is finally having to face up to the consequences of something he thought he could ignore.

Task 2

'When all is said and done, Shakespeare's use of antimetabole in the line 'Fair is foul, and foul is fair', shows that Macbeth is a play about good versus evil.' To what extent do you agree?

'Macbeth' is clearly a play about 'good versus evil', although I do not think that is all the play is about. It is also about the dangers of ambition, the corruption of the soul, natural order, fate and destiny and the inability of the human mind to cope with unending guilt. Shakespeare uses the play to comment on how easy it is for humanity to be taken in by evil and darkness; Macbeth and Lady Macbeth are both tempted by the witches' words and succumb to this temptation quickly. Audiences see them destroy themselves in the name of ambition and they become living embodiments of evil. Yet at the same time, Shakespeare is clear that hope survives. Using the characters of Banquo, Macduff and Malcolm, Shakespeare conveys to audiences that good can always win if there are people willing to fight for and defend it. Good ultimately wins but audiences are left with the knowledge of the power of evil and the fact that it can appear in many guises. Evil things can appear as good.