

NAME: _____

DATE: _____

Focusing Activities
for
Macbeth
Small Group Discussion Questions
Act V

Directions: Before reading the scenes in Act V, discuss the following questions in small groups. You may want to make notes about your discussion so you can share them with classmates or refer back to them after you've read each scene.

scene i. Now that Malcolm and Macduff are supported with English troops and have decided to depose Macbeth, how do you think the impending war and prospect of defeat might affect Lady Macbeth?

scene ii. If you were a playwright, how might you show that additional nobles supported Malcolm and Macduff's war against Macbeth?

scene iii. How do you think Macbeth might respond to the Doctor's diagnosis that Lady Macbeth is mentally rather than physically ill?

Macbeth: Act V Small Group Discussion Questions (continued)

scene iv. How might Malcolm make it seem that the forest is attacking the castle?

scene v. How do you think Macbeth will respond when he learns that the forest is approaching the castle?

scenes vi, vii, viii. Malcolm made the prophecy about Birnam Wood coming to Dunsinane come true. What "loopholes" might there be in the remaining prophecies that would allow them to come true as well?

HANDOUT 7

LADY MACBETH NOW AND THEN

Lady Macbeth said each of the paired lines below. Each pair contains a line from her sleepwalking scene and a line she said in an earlier scene. They have been paired because they refer to a common incident or situation, primarily the murders the Macbeths have committed. Some of them use an important common word.

1. Open your book to the line from the earlier scene, acquaint yourself with the situation in the play at that time, and write a summary paragraph of that situation and a summary paragraph of how the character feels as she delivers the line.
2. Look back to the line from Act 5 and write summary paragraphs of the situation and the character's feelings as she delivers the line.
3. Make any conclusions you see fit.
 - A. "Hell is murky." (5.1.38)

"Come, thick night,
And pall thee in the dunnest smoke of hell . . ." (1.5.57-58)
 - B. "Fie, my lord, fie, a soldier and afeard?" (5.1.38-39)

"What, quite unmanned in folly? . . . Fie, for shame!" (3.4.88, 90)
 - C. "Yet who would have thought the old man to have had so much blood in him?" (5.1.41-42)

"Give me the daggers. The sleeping and the dead
Are but as pictures. . . .
If he do bleed,
I'll gild the faces of the grooms withal . . ." (2.2.69-70, 71-72)
 - D. "The Thane of Fife had a wife. Where is she now?" (5.1.44-45)

"My hands are of your color, but I shame
To wear a heart so white." (2.2.82-83)
 - E. "What, will these hands ne'er be clean?" (5.1.45)

"A little water clears us of this deed.
How easy is it, then!" (2.2.86-87)
 - F. "Wash your hands. Put on your nightgown. Look not so pale." (5.1.65-66)

"Get on your nightgown, lest occasion call us
And show us to be watchers." (2.2.90-91)

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Postreading Activity
for
Macbeth
Language Exploration
Irony
Act V

Imagine that while you're in the school cafeteria, someone drops his tray. One of your friends begins applauding and yells out "Way to go, Grace!" More than likely, you'll probably begin to laugh because there's a discrepancy between what your friend said and what she meant. Dropping the tray is not a sign of graceful coordination. When we say one thing and mean another, it is an example of *verbal irony*. Verbal irony is often used in literature. Either the author or a character may say one thing and mean another. This is often the case in Shakespeare's plays.

For example, in *Macbeth*, Act I, scene iii, Banquo cautions Macbeth about the witches' prophecies:

~*~
*But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,*

In these lines, Banquo warns Macbeth about how truth can bring harm. It is true that Macbeth becomes King, but he must murder the rightful king to achieve the position.

Shakespeare also uses *situational irony*. Situational irony occurs when a discrepancy exists between what a character says and what a character does, or a discrepancy between what a character expects to happen and what does happen. For example, in Act I, scene iii, Macbeth learns that he is now Thane of Cawdor and wonders about the prophecy of his becoming king:

~*~
*If good, 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.*

The irony here is that while Macbeth is pleased with his good fortune to become Thane of Cawdor, he is uneasy about his possibly becoming king.

Directions: The following passages contain examples of verbal and situational irony. Working in pairs, small groups, or as your teacher directs, review each passage in the context of the play and determine the difference between what is said or done and what is expected.

1. Duncan describing Inverness when he arrives (Act I, scene vi):

~

*This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.*

~

2. Lady Macbeth welcoming Duncan (Act I, scene vi):

~

*All our service
In every point twice done, and then done double,
Were poor and single business, to contend
Against those honors deep and broad wherewith
Your majesty loads our house.*

~

3. Lady Macbeth commenting upon her drugging of the King's guards (Act II, scene ii):

~

*That which hath made them drunk has made me bold.
What hath quenched them hath given me fire.*

~

4. Lady Macbeth fearing that Macbeth might fail (Act II, scene ii):

Alack, I am afraid they have awaked,
And 'tis not done. Th' attempt, and not the deed,
Confounds us. Hark! I laid their daggers ready,
He could not miss 'em—Had he not resembled
My father as he slept, I had done 't.

5. Macbeth commenting on meeting the guards after he killed Duncan (Act II, scene ii):

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

6. Banquo to his son (Act III, scene iii):

O treachery! Fly good Fleance, fly, fly, fly!
Thou mayst revenge. O slave!

7. Second Witch (Act IV, scene i):

~

*By the pricking of my thumbs,
Something wicked this way comes.*

~

8. Second Apparition (Act IV, scene i):

~

*Be bloody, bold, and resolute; laugh to scorn
The power of man. For none of women born
Shall harm Macbeth.*

~

9. Third Apparition (Act IV, scene i):

~

*Macbeth shall never vanquished be until
Great Birnam wood to high Dunsinane Hill
Shall come against him.*

~

10. Macduff to Macbeth (Act V, scene vii):

~

*Despair thy charm,
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripped.*

~

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During-reading Activity
for
Macbeth
Guide to Character Development: Macbeth
Act V

Shakespeare reveals his characters in four ways:

- through what the characters say to other characters in dialogue;
- through what the characters reveal about their thoughts through long speeches to the audience called *soliloquies*;
- through what other characters say about them;
- through what they do, their actions.

As you read the play, examine the following scenes for what they reveal about Macbeth's character and fill in the chart briefly using your own words. If you need more room, use the back of the page.

Scene	What Macbeth says, does, or what others say about him	What this reveals about Macbeth's character
Act V, scene iii Macbeth learns that the English forces number 10,000		
Act V, scene iii Doctor informs Macbeth that Lady Macbeth's illness is in her mind		
Act V, scene v Lady Macbeth dies		

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Macbeth: Act V Guide to Character Development: Macbeth (Continued)

Act V, scene v Messenger reports that Birnam Wood is marching on the castle		
Act V, scene vii Macbeth kills young Siward		
Act V, scene viii Macbeth learns that Macduff is not "a man of woman born"		

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During-reading Activity
for
Macbeth
Guide to Character Development: Ross
Act V

Shakespeare reveals his characters in four ways:

- through what the characters say to other characters in dialogue;
- through what the characters reveal about their thoughts through long speeches to the audience called *soliloquies*;
- through what other characters say about them;
- through what they do, their actions.

As you read the play, examine the following scene for what it reveals about Ross's character and fill in the chart briefly using your own words. If you need more room, use the back of the page.

<i>Scene</i>	<i>What Ross says, does, or what others say about him</i>	<i>What this reveals about Ross's character</i>
Act V, scene ix Ross reveals that Macbeth killed young Siward		

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During-reading Activity
for
Macbeth
Guide to Character Development: Malcolm
Act V

Shakespeare reveals his characters in four ways:

- through what the characters say to other characters in dialogue;
- through what the characters reveal about their thoughts through long speeches to the audience called *soliloquies*;
- through what other characters say about them;
- through what they do, their actions.

As you read the play, examine the following scenes for what they reveal about Malcolm's character and fill in the chart briefly using your own words. If you need more room, use the back of the page.

<i>Scene</i>	<i>What Malcolm does, says, or what others say about him</i>	<i>What this reveals about Malcolm's character</i>
Act V, scene iv The Scottish and English armies join forces near Birnam Wood		
Act V, scene vi Malcolm plans the attack		
Act V, scene ix Malcolm thanks his nobles		

NAME: _____

DATE: _____

During-reading Activity
for
Macbeth
Guide to Character Development: Lady Macbeth
Act V

Shakespeare reveals his characters in four ways:

- through what the characters say to other characters in dialogue;
- through what the characters reveal about their thoughts through long speeches to the audience called *soliloquies*;
- through what other characters say about them;
- through what they do, their actions.

As you read the play, examine the following scenes for what they reveal about Lady Macbeth's character and fill in the chart briefly using your own words. If you need more room, use the back of the page.

<i>Scene</i>	<i>What Lady Macbeth says, does, or what others say about her</i>	<i>What this reveals about Lady Macbeth's character</i>
Act V, scene i The Scottish doctor and the gentlewoman observe Lady Macbeth's sleepwalking		
Act V, scene v Lady Macbeth dies		

NAME: _____

DATE: _____

During-reading Activity
for
Macbeth
Guide to Character Development: Macduff
Act V

Shakespeare reveals his characters in four ways:

- through what the characters say to other characters in dialogue;
- through what the characters reveal about their thoughts through long speeches to the audience called *soliloquies*;
- through what other characters say about them;
- through what they do, their actions.

As you read the play, examine the following scenes for what they reveal about Macduff's character and fill in the chart briefly using your own words. If you need more room, use the back of the page.

<i>Scene</i>	<i>What Macduff says, does, or what others say about him</i>	<i>What this reveals about Macduff's character</i>
Act V, scene iv The Scottish and English armies join forces near Birnam Wood		
Act V, scene vi Macduff sounds the attack against Macbeth		
Act V, scene viii Macbeth learns that Macduff is not "a man of woman born"		

Guide to Character Development—Conclusions Act 5

You have been tracking some of the characters in act 5 of *Macbeth* and drawing conclusions about what their characteristics are based on the three ways Shakespeare reveals his characters:

- Through what the characters say
- Through what the characters do
- Through what other characters say about them

Get into groups according to the characters you have been tracking and share your conclusions with the other members of the group. Come to a consensus as a group about your character(s) and be prepared to share your conclusions with the rest of the class. Be sure to use the text to support your conclusions as you report to the class as a whole.

	Conclusions about	Textual Evidence
Macbeth		
Lady Macbeth		
Macduff		
Malcom		
Ross		

NAME: _____

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**Prereading Activity
for
Macbeth
Vocabulary
Act V**

Directions: Shakespeare uses the following words in Act V. The section below provides a brief definition of each word and provides a sentence to illustrate its meaning. You may want to review the words for a particular scene immediately before reading it.

Definitions.

scene i

17. **perturbation:** (n.) a mental agitation.
Example: Embezzling funds from the charity became such a *perturbation* that the director turned herself in to the police.
18. **charge:** (v.) to suffuse with emotion.
Example: *Charged* with sorrow, the final scene of the movie caused many viewers to leave the theater in tears.
2. **mortify:** (adj.) dead to the world; deadened; destroyed.
Example: Driving a stake through the heart of the vampire *mortified* it.
4. **gentry:** (n.) rank according to birth; nobility, nobles.
Example: When the British monarchs attend the races at Ascot, they're often surrounded by the *gentry*.
19. **distempered:** (adj.) disordered; deranged; disturbed.
Example: The sudden killing spree seemed to be the work of a *distempered* mind.
6. **upbraid:** (v.) to bring forward as grounds or basis for censure.
Example: Vowing not to allow re-election, the angry voters *upbraided* the political candidate for not taking a definite stand on specific issues.
6. **skirr:** (v.) to fly, whir, scour.
Example: The small child *skirred* the house looking for the Christmas presents that his parents had hidden.

Macbeth: Act V Vocabulary (continued)

20 8. **raze:** (v.) to obliterate; destroy completely.
Example: The construction of the new dormitory *razed* seven historic homes that once stood on the block.

9 9. **pristine:** (adj.) having original purity; uncontaminated.
Example: With lots of care and hard work, the man was able to restore the old table to *pristine* condition.

scene v

7 10. **treatise:** (n.) tale; talk.
Example: When camping as children, my father and uncles enjoyed *treatises* about local ghosts.

HANDOUT 8

SCENES FOR FINAL PERFORMANCE

The following *Macbeth* scenes are recommended for a final acting performance by student acting companies. Look at them carefully and choose the best scene for your group. If you have more actors than parts, divide one or more of the parts. If you have fewer actors than parts, combine two or more parts. If your group wishes to perform a scene not listed here, clear this with your teacher.

Here are some issues to consider when choosing a scene:

- It's okay for more than one group to do the same scene.
- Memorizing lines is encouraged but not required.
- The group will make a shoe-box stage showing the set as students would like it to be.
- Actors will design costumes, make a script, and analyze the characters they are playing.
- Your performance will be graded on careful reading and rehearsal, understanding of characters, understanding of plot, understanding of language, ability to use language to portray character, well-planned movements, well-planned use of props and costumes, and anything extra you add to the production.

-
- 1.3 Soon after the three witches prophesy that Macbeth will be the thane of Cawdor, Ross and Angus arrive with the news of Macbeth's new title. Macbeth then contemplates the witches' other prophecies: that Banquo will be the father of kings, and that Macbeth will be king.
Lines: First Witch, 35; Second Witch, 12; Third Witch, 14; Macbeth, 50; Banquo, 42; Ross, 16; Angus, 12
- 1.5 Lady Macbeth reads the letter from Macbeth and plots murder.
Lines: Lady Macbeth, 77; Messenger, 5; Macbeth, 4
- 1.6–7 Duncan's visit to Macbeth's castle is followed by Macbeth's second thoughts about doing the deed.
Lines: Duncan, 19; Banquo, 9; Lady Macbeth, 54; Macbeth, 50
- 2.2 Macbeth murders Duncan.
Lines: Lady Macbeth, 52; Macbeth, 43
- 2.3 Macduff discovers Duncan's murder.
Lines: Porter, 38; Macduff, 41; Lennox, 20; Macbeth, 33; Lady Macbeth, 6; Banquo, 11; Donalbain, 8; Malcolm, 14

- 3.4 The banquet scene. Macbeth sees Banquo's bloody ghost while entertaining the court.
Lines: Macbeth, 111; Lords, 3; Lady Macbeth, 43; Murderer, 6; Lennox, 6; Ross, 7
- 4.1 The witches cook up a charmed pot of hell-broth. Macbeth consults with the three witches.
Lines: First Witch, 41; Second Witch, 28; Third Witch, 29; Hecate, 5; Macbeth, 81; First Apparition, 2; Second Apparition, 4; Third Apparition, 5; Lennox, 6
- 4.2 Macbeth's murderers kill Macduff's family.
Lines: Lady Macduff, 42; Ross, 20; Macduff's son, 22; Messenger, 10; Murderer, 4
- 5.1 Lady Macbeth sleepwalks.
Lines: Doctor, 37; Gentlewoman, 26; Lady Macbeth, 21
- 5.8 Macbeth meets Macduff. Certain he will win and wanting no more of Macduff's blood on him, Macbeth is reluctant to fight Macduff. But when Macduff tells Macbeth that he was early ripped from his mother's womb, Macbeth knows he is done for. Macduff brings Malcolm Macbeth's head, and all hail the new king of Scotland.
Lines: Macbeth, 26; Macduff, 20; Malcolm, 21; Siward, 13; Ross, 10
-

HANDOUT 9

DIRECTOR'S NOTEBOOK

In preparation for its performance, each group will keep a director's notebook in which it will record its insights about the delivery of lines, costuming, characterization, staging, music, and set and prop choices.

Required Contents of the Notebook

1. *Script*: Copy your scene and cut, trim, and paste each page onto a larger piece of plain paper. Cross out any lines you intend to cut. Make sure you have room in the margins to enter the following pieces of information to indicate how the scene will be played:
 - Vocal pauses, stresses, and inflections
 - Tone of voice
 - Gestures and facial expressions (those that are explicit in the script as well as those that are not)
 - Notes or diagrams of actions and movements
 - Definitions of words or phrases you do not understand
2. *Costumes*: Design two costumes: (1) the conceptual costume (the one you would wear if money were no object), and (2) the actual costume (the one you will improvise for this performance). You may draw these, construct them from magazine cuttings, or simply write out a detailed description explaining your choices (styles, materials, colors, etc.), but tell about both your conceptual and actual costumes. (In the director's notebook, there should be costume descriptions from each actor.)
3. *Character Analyses*: Write an analysis for each character who appears in the scene. As you prepare these analyses, question yourself about the characters' motivations in this passage or scene. Also consider what you know about the character up to this point in the play. The following questions should help to guide you:
 - What does each character want?
 - Do the characters' objectives change in this scene? If so, when and why? Do tactics change? If so, how and why? What obstacles stand in each character's way? What happens when objectives meet obstacles?
 - What is distinctive about the way the characters speak? (For example, who uses plain language? Elaborate language? Puns? Riddles? Sarcasm? Why does the character speak this way?)
4. *Staging*: Plan the staging. Draw the set. Then make a model of it using the shoe box or post-erboard. With script in hand, read the scene and move objects such as Legos, buttons, coins, or dolls to represent the characters. These actions will anticipate the movements the performers will make during your performance. Mark your scripts as you plan the movements.

5. *Set and Props*: Plan a simple set using classroom furniture for the most part. If you want to add special pieces, draw them or use magazine clippings to represent them. Keep props simple. Improvise them from objects at hand. In the director's notebook, include a drawing of the set (the director's responsibility) and a list of props. Briefly explain your choices.

6. *Music*: Select appropriate music to play as an introduction to your performance. If you like, let the music be heard during the performance as well. The characters, action, and mood of your scene should guide your choices.

PERFORMANCE EVALUATION

ACTING COMPANY NAME:

SCENE PERFORMED:

CHARACTER	PLAYED BY	COMMENTS

POINTS POSSIBLE	POINTS AWARDED	TO WHAT EXTENT DOES THE PERFORMANCE SHOW:
15		Careful Reading and Rehearsal
15		Understanding of Characters
15		Understanding of Plot
20		Understanding of Language
15		Ability to Use Language to Portray Character
10		Well Planned Movements
10		Well Planned Use of Props and Costumes
(BONUS)		Something Extra
100 TOTAL (+ BONUS)		

COMMENTS: