

NAME: _____

DATE: _____

Focusing Activities
for
Macbeth
Small Group Discussion Questions
Act III

Directions: Before reading the scenes in Act III, discuss the 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

1. Now that Macbeth has murdered Duncan, why do you think being king might change him? Why do you think it might change Lady Macbeth?

2. In Act I, the witches made three prophecies: Macbeth would become Thane of Cawdor, Macbeth would become king, and Banquo's descendants will become kings. If you were Banquo, how might you react to the first two coming true? What might you now think about the third prophecy that pertains to your descendants?

scene ii If you were Macbeth, why would or wouldn't you tell Lady Macbeth about the plot to murder Banquo and Fleance?

scene iii Why is it important to Macbeth that the murderers succeed in killing both Banquo and Fleance?

Macbeth: Act III Small Group Discussion Questions (continued)

scene iv How do you think Macbeth will respond to the news that the murderers have only partially succeeded?

scene v If you were the queen of all witches, how might you react to the king that Macbeth has become?

scene vi As one of the nobles of Macbeth's court, how would you react to the king that Macbeth has become?

NAME: _____

DATE: _____

Prereading Activity
for
Macbeth
Vocabulary
Act III

Directions: Shakespeare uses the following words in Act III. 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

1. **verity:** (n.) the truth; the real facts or circumstances.
Example: One of the *verities* of politics is that leaders cannot be all things to all people.
2. **indissoluble:** (adj.) firm, stable; perpetually binding or obligatory.
Example: In feudal times, the oaths of fealty of nobles to their kings were *indissoluble*.
3. **invention:** (n.) fabrication; fiction; plan.
Example: The student's explanation for not doing his homework was obviously an *invention*.
4. **unlineal:** (adj.) usurped; not of direct descent or succession.
Example: King James I became Queen Elizabeth I's *unlineal* successor, for he was a direct descendent of her grandfather Henry VII but was not her son.
5. **probation:** (n.) trial; proof.
Example: In American courts, defendants do not need to offer *probation* of their innocence, for the court presumes their innocence.

scene ii

6. **fancy:** (n.) idea or opinion with little foundation.
Example: Steve, my teenaged cousin, has advanced numerous *fancies* to solve his financial problems before he has thought them through.

Macbeth: Act III Vocabulary (continued)

7. **scotch:** (v.) to wound or render harmless for a time.
Example: Ralph only *scotched* the angry hornet with the newspaper rather than kill it.
8. **sleek:** (v.) to make smooth or sleek.
Example: Using extra fine sandpaper and steel wool, my grandfather *sleeked* the walnut table to a high gloss.
9. **seel:** (v.) to make blind; to close a person's eyes.
Example: In Greek mythology, Odysseus and his sailors *seeled* the Cyclops with a large pointed log.

scene iv

10. **vouch:** (v.) to allege, affirm, guarantee.
Example: When my father cosigned the loan for my first car, he *vouched* that I would make my payments.

HANDOUT 4
TAKING CARE OF BANQUO

This is an edited excerpt from *Macbeth* 3.1.

BANQUO Thou hast it now—King, Cawdor, Glamis, all
As the Weird Women promised, and I fear
Thou played'st most foully for 't.

Sennet sounded. Enter Macbeth.

MACBETH Here's our chief guest.
Tonight we hold a solemn supper, sir,
And I'll request your presence.

BANQUO Let your Highness
Command upon me, to the which my duties
Are with a most indissoluble tie
Forever knit.

MACBETH Ride you this afternoon?

BANQUO Ay, my good lord.

MACBETH Is 't far you ride?

BANQUO As far, my lord, as will fill up the time
'twixt this and supper.

MACBETH Fail not our feast.

BANQUO My lord, I will not.

MACBETH Goes Fleance with you?

BANQUO Ay, my good lord.

MACBETH Farewell.

Banquo exits.

MACBETH To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be feared.

Promptbook for *Macbeth* 3.4

As you remember from the promptbook for 2.2, a promptbook is the collection of notes about the choices for the set, props, lighting, sounds, movement, the tone or volume or pace in which lines of dialogue are to be delivered.

For homework this evening, write your notes about 3.4 on the script provided for you. Make production notes for the way you want the scene to be played. These notes should include the following information: pauses, tone of voice, gestures and facial expressions, notes about characters' actions and movements, lighting, sounds, any other elements that would enhance (but not distract) from the viewing experience.

There are no "right" answers; however, all choices should be supported by the dialogue and knowledge about the character, setting, plot, and theme. Use the questions provided to help guide your decisions.

3.4 Promptbook

As you prepare your promptbook, consider and answer the following questions:

- How should the lords at the feast react to Macbeth's side conversation with the murderers? What will the audience conclude from these reactions?
- How should Banquo's ghost be portrayed? Does the audience see it?
- How will these portrayals affect the mood of the performance and the emotions or sympathies of the audience?
- How should Lady Macbeth react to Macbeth's fit? What will the audience conclude from these reactions?
- How do the lords at the feast react to Macbeth's fit? What will the audience conclude from these reactions?

ACT III SCENE IV The same. Hall in the palace.

[A banquet prepared. Enter MACBETH, LADY MACBETH,
ROSS, LENNOX, Lords, and Attendants]

MACBETH You know your own degrees; sit down: at first
 And last the hearty welcome.

Lords Thanks to your majesty.

MACBETH Ourself will mingle with society,
 And play the humble host.
 Our hostess keeps her state, but in best time
 We will require her welcome.

LADY MACBETH Pronounce it for me, sir, to all our friends;
 For my heart speaks they are welcome.

[First Murderer appears at the door]

MACBETH See, they encounter thee with their hearts' thanks.
 Both sides are even: here I'll sit i' the midst:
 Be large in mirth; anon we'll drink a measure
 The table round.

[Approaching the door]

 There's blood on thy face.

First Murderer 'Tis Banquo's then.

MACBETH 'Tis better thee without than he within.
 Is he dispatch'd?

First Murderer My lord, his throat is cut; that I did for him.

MACBETH Thou art the best o' the cut-throats: yet he's good
 That did the like for Fleance: if thou didst it,
 Thou art the nonpareil.

First Murderer Most royal sir,
 Fleance is 'scaped.

MACBETH Then comes my fit again: I had else been perfect,
 Whole as the marble, founded as the rock,
 As broad and general as the casing air:
 But now I am cabin'd, cribb'd, confined, bound in
 To saucy doubts and fears. But Banquo's safe?

First Murderer Ay, my good lord: safe in a ditch he bides,
 With twenty trenched gashes on his head;
 The least a death to nature.

MACBETH Thanks for that:
There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for the present. Get thee gone: to-morrow
We'll hear, ourselves, again.

[Exit Murderer]

LADY MACBETH My royal lord,
You do not give the cheer: the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome: to feed were best at home;
From thence the sauce to meat is ceremony;
Meeting were bare without it.

MACBETH Sweet remembrancer!
Now, good digestion wait on appetite,
And health on both!

LENNOX May't please your highness sit.

[The GHOST OF BANQUO enters, and sits in
MACBETH's place]

MACBETH Here had we now our country's honour roof'd,
Were the graced person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance!

ROSS His absence, sir,
Lays blame upon his promise. Please't your highness
To grace us with your royal company.

MACBETH The table's full.

LENNOX Here is a place reserved, sir.

MACBETH Where?

LENNOX Here, my good lord. What is't that moves your highness?

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,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

MACBETH Prithee, 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 OF BANQUO vanishes]

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' the olden time,
Ere human statute purged the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear: the times have 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.

MACBETH I do forget.
Do not muse at me, my most worthy friends,
I have a strange infirmity, which is nothing

To those that know me. Come, love and health to all;
Then I'll sit down. Give me some wine; fill full.
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! to all, and him, we thirst,
And all to all.

Lords Our duties, and the pledge.

[Re-enter GHOST OF BANQUO]

MACBETH Avaunt! and quit my sight! let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!

LADY MACBETH Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.

MACBETH What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!

[GHOST OF BANQUO vanishes]

 Why, so: being gone,
I am a man again. Pray you, sit still.

LADY MACBETH You have displaced the mirth, broke the good meeting,
With most admired disorder.

MACBETH Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanched with fear.

ROSS What sights, my lord?

LADY MACBETH I pray you, speak not; he grows worse and worse;
Question enrages him. At once, good night:
Stand not upon the order of your going,

But go at once.

LENNOX Good night; and better health
Attend his majesty!

LADY MACBETH A kind good night to all!

[Exeunt all but MACBETH and LADY MACBETH]

MACBETH It will have blood; they say, blood will have blood:
Stones have been known to move and trees to speak;
Augurs and understood relations have
By magot-pies and choughs and rooks brought forth
The secret'st man of blood. What is the night?

LADY MACBETH Almost at odds with morning, which is which.

MACBETH How say'st thou, that Macduff denies his person
At our great bidding?

LADY MACBETH Did you send to him, sir?

MACBETH I hear it by the way; but I will send:
There's not a one of them but in his house
I keep a servant fee'd. I will to-morrow,
And betimes I will, to the weird sisters:
More shall they speak; for now I am bent to know,
By the worst means, the worst. For mine own good,
All causes shall give way: I am in blood
Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er:
Strange things I have in head, that will to hand;
Which must be acted ere they may be scann'd.

LADY MACBETH You lack the season of all natures, sleep.

MACBETH Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use:
We are yet but young in deed.

[Exeunt]

Rubric for Promptbook *Macbeth* 3.4

	Exceed Expectations	Meets Expectations	Below Expectations	Poor/ Unacceptable
Completeness	Accounts for all characters' actions and dialogue on stage. Accounts for all set requirements.	Accounts for major characters' actions on stage, and some set requirements.	Missing some major characters' actions, and/or some set requirements.	Missing major characters' actions and/or set requirements.
Interpretation	Interpretation reflects depth of understanding of plot, tone, symbols, poetry, characters, and theme of the scene. Interpretation is consistent throughout scene.	Interpretation is interesting and reflects understanding of 4-5 elements of the scene. Some inconsistencies present, but mostly consistent.	Interpretation is adequate and reflects understanding of 2-3 elements of the scene. Inconsistencies are present, but understanding is not affected.	Interpretation is basic or contradictory and reflects understanding of 0-1 element of the scene. Inconsistencies hinder understanding of scene.
Accuracy	Promptbook decisions are supported by the text.	Overall, the decisions are supported by the text although some decisions are not.	Many decisions are not supported by text.	The majority of the decisions made are not supported by text.
Creativity	Unique, original, interesting interpretation of the play. Use of sounds, lights, music, or other elements would enhance viewing.	Adds other elements inconsistently but attempts to create an environment that would enhance viewing.	Does bear minimum: focuses on main characters with no awareness of surrounding elements.	Makes no attempt to explore creative opportunities presented in the play.

NAME: _____

DATE: _____

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

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.

<i>Scene</i>	<i>What Macbeth says, does, or what others say about him</i>	<i>What this reveals about Macbeth's character</i>
Act III, scene i Macbeth invites Banquo to a banquet		
Act III, scene i Macbeth conspires to murder Banquo and Fleance		
Act III, scene ii Macbeth fears retribution for the murders		
Act III, scene ii Macbeth doesn't reveal his plans to murder Banquo and Fleance to Lady Macbeth		

© 1994 by The Center for Applied Research in Education
© 1994 by The Center for Applied Research in Education

Macbeth: Act III Guide to Character Development: Macbeth (continued)

Act III, scene iii Macbeth acts the jovial host at the banquet		
Act III, scene iii Macbeth learns that Fleance has escaped		
Act III, scene iv Macbeth sees Banquo's ghost		
Act III, scene vi Macduff refuses to come when Macbeth summons him		

NAME: _____

DATE: _____

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

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 III, scene i Macbeth invites Banquo to a banquet		
Act III, scene ii Macbeth fears retribution for the murders		
Act III, scene iii Macbeth acts the jovial host at the banquet		
Act III, scene iv Macbeth sees Banquo's ghost		

NAME: _____

DATE: _____

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

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 Banquo'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 Banquo says, does, or what others say about him</i>	<i>What this reveals about Banquo's character</i>
Act III, scene i Banquo's soliloquy		
Act III, scene ii Macbeth invites Banquo to a banquet		
Act III, scene iii Murderers attack Banquo and Fleance		
Act III, scene iv Banquo's ghost appears at the banquet		

NAME: _____

DATE: _____

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

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 III, scene iv Banquo's ghost appears at the banquet		

NAME: _____

DATE: _____

Postreading Activity
for
Macbeth
Language Exploration
Symbol
Act III

When we use a word, object, or image to represent another idea or concept, it becomes a *symbol*. For example, the American flag is a symbol of our country and its democratic form of government. Another example would be when people drive luxury automobiles or wear expensive watches as symbols to show that they have enough wealth to afford these items.

In literature, too, authors often use symbols. For example, in Act I, scene ii, note the animals that the captain uses before he describes how Macbeth and Banquo responded to the Norwegians' counter attack:

••

DUNCAN
Dismayed not this
Our captains, Macbeth and Banquo?

CAPTAIN
As sparrows eagles, or the hare the lion.

••

Here Macbeth and Banquo are compared to eagles and lions—symbols of power, courage, and nobility—while the Norwegians are compared to sparrows and hares—timid or weak animals.

Directions: The following lines contain symbols. Working in pairs, small groups, or as your teacher directs, review each passage in the context of the play and decide what each symbol suggests to the reader.

1. Ross speaking of Macbeth's bravery in battle (Act I, scene ii):

••

. . . Norway himself,
With terrible numbers,
Assisted by that most disloyal traitor,
The Thane of Cawdor, began a dismal conflict,
Till that Bellona's bridegroom, lapped in proof,

Macbeth: Act III Language Exploration (continued)

*Confronted him with self-comparisons,
Point against point, rebellious arm 'gainst arm,
Curbing his lavish spirit; and to conclude,
The victory fell on us.*

~

2. The witch explaining how she'll take revenge upon the sailor's wife by going to the sailor's ship (Act I, scene iii):

*But in a sieve I'll thither sail,
And like a rat without a tail,
I'll do, I'll do, I'll do.*

~

3. Macbeth's response to his new title (Act I, scene iii):

*The Thane of Cawdor lives. Why do you dress me
In borrowed robes?*

~

4. Lady Macbeth rousing her courage (Act I, scene v):

*. . . Come to my woman's breasts,
And take milk for gall, you murd'ring ministers,
Wherever in your sightless substances
You wait on nature's mischief.*

~

Macbeth: Act III Language Exploration (continued)

5. Macbeth responding to Lady Macbeth's plan to make sure the guards sleep through the murder (Act I, scene vii):

~

*Bring forth men-children only
For thy undaunted mettle should compose
Nothing but males.*

~

6. Macbeth addressing the vision of the dagger (Act II, scene i);

~

*Is this a dagger which I see before me,
The handle toward my hand? Come let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight?*

~

7. Macbeth responding to murdering the King (Act II, scene iii):

~

*Will all great Neptune's oceans wash this blood
Clean from my hand? No. This my hand will rather
The multitudinous seas incarnadine,
Making the green one red.*

~

Macbeth: Act III Language Exploration (continued)

8. Macbeth describing the dead body of Duncan (Act II, scene iii):

~

*. . . Here lay Duncan,
His silver skin laced with his golden blood,*

~

9. Ross describing the strange events of the day (Act II, scene iv):

~

*And Duncan's horses—a thing most strange and certain—
Beauteous, and swift, the minions of their race,
Turned wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would
Make war with mankind.*

~

10. Macbeth commenting on his seizure of power and possible opposition to it (Act III, scene ii):

~

*We have scotched the snake, not killed it.
She'll close, and be herself, whilst our malice
Remains in danger of her former tooth.*

~

Name _____

Macbeth
Activity #13: Author's Style
Use After Act III

Shakespeare used many **similes** and **metaphors** in his writing. A **simile** uses the words "like" or "as" to compare objects or ideas, while a **metaphor** is a more direct comparison of objects or ideas.

"...as two spent swimmers that do cling together and choke their art." (simile)
"That swiftest wing of recompense is slow to overtake thee." (metaphor)

Identify each quotation below as a metaphor or simile. Also indicate what is being compared. (Quotes are from the first three acts.)

QUOTATION	S=simile M=metaphor	What is Being Compared?
1. "New honors come upon him. Like our strange garments, cleave not to their mould but with the aid of use."		
2. "If you can look into the seeds of time and say which grain will grow and which will not..."		
3. "But signs of nobleness, like stars, shall shine on all deservers."		
4. "It was the owl that shrieked, the fatal bellman which gives the stern'st good-night."		
5. "Sleep that knits up the ravelled sleeve of care, the death of each day's life, sore labor's bath..."		
6. "Then comes my fit again. I had else been perfect; whole as the marble, rounded as the rock, as broad and general as the casing air."		