


SHAKESPEARE MACBETH



**MACBETH:
THE CORRUPTING POWER OF UNCHECKED AMBITION**

SHAKESPEAREAN DRAMA UNIT

CURRICULUM OBJECTIVES

STUDENTS WILL BE ABLE TO DEMONSTRATE:

1. The ability to read aloud parts of the script.
2. The ability to interpret and to paraphrase Elizabethan language.
3. The skill of memorizing ten significant lines from the play.
4. The capacity to analyze the play in terms of: motivation, character development, plot development, the nature of the tragedy, symbols, irony, imagery, tone, diction, dramatic and poetic element.
5. The ability to embed quotations in your own text.
6. The ability to understand theme.
7. The understanding of some of Shakespeare's philosophical thinking with an attempt to relate it to modern life.
8. The understanding and appreciation of important and critical aspects of the play.

TABLE OF CONTENTS:

• Introduction to <u>Macbeth</u> _____	3
• Key Quotations _____	4
a. Act I _____	4
b. Act II _____	9
c. Act III _____	14
d. Act IV _____	18
e. Act V _____	23

MACBETH

THE CORRUPTING POWER OF UNCHECKED AMBITION

I. INTRODUCTION TO THE PLAY

Suppose you were asked to write a story or play about evil. Would you fill your work with terrifying and unusual sights and sounds—blood-curdling screams, gruesome acts, fearsome ghosts? Or would you show a seemingly peaceful, sunny neighborhood somewhere, where evil hides behind common choices and surfaces?

At first glance, Macbeth seems to have everything in common with the first option and nothing with the second. Shakespeare's play features witches' Sabbaths, bloody violence, and a ghost. Dominated by dark and gloomy settings, it describes a natural world where predators and chaos reign, while innocence and order shrink in fear. Everything about this world seems extraordinary—and in the worst way.

The main figure in this world is Macbeth, a usurping king from Scottish history. At first glance, he too is no ordinary figure. Macbeth is a prominent member of what seems like a rather exotic society: a warrior culture of the distant past. Shakespeare surrounds him with chilling forces—from the witches' prophecies to his ruthless wife. And yet Macbeth is not *simply* a monster. He is not just the oversized villain of a swift, bloody tale. Macbeth's struggles to overcome his feelings of temptation, despair, and guilt are portrayed just as vividly as his evil acts, and this makes him a very human villain.



Watching and hearing the torment of Macbeth and his wife, Shakespeare's audiences remember their own struggles with weakness and temptation. We recall how our own choices may have trapped us in destructive paths. In this way, Macbeth is *almost* like someone we might know. He is *almost* sympathetic, *almost* just like us. Terrifyingly, he is also almost what we might become—especially if we lived in the strange, dramatic world of the stage.

This combination of the recognizable and the unfamiliar makes Macbeth one of Shakespeare's greatest works of tragic art. If audiences did not see some of their everyday selves in Macbeth and Lady Macbeth, the play would not be nearly so moving—or so frightening. Shakespeare shows us some horrible results of what we know to be very common evils: emotions like ambition, envy, anger, greed, and fear.

—from *Simply Shakespeare's Macbeth* © 2002

KEY QUOTATIONS

*THE UTTERANCE HERE THAT WE DO QUOTE,
WHILST THOU READETH WILL BEAR IN MIND TO NOTE!*

INTRODUCTION

In the spaces provided below each quotation, write the name of the character(s) speaking and the character(s) being spoken to, and give a brief description of how the quote contributes to the development of the play. Indicate beside each quotation, using the correct formula, the line number(s) of its location in the play (#1 has been done for you).

I. ACT I

1. *When shall we three meet again?* (I. i. 11. 1.)

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

2. *When the hurly-burly's done,
When the battle's lost and won.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

3. *No more that Thane of Cawdor shall deceive
Our bosom interest. Go pronounce his present death,
And with his former title greet Macbeth.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

4. ***So foul and fair a day I have not seen.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

5. ***My noble partner You greet
With present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal. To me you speak not.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

6. ***Thou shalt get kings, though thou be none.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

7. ***Why do you dress me in borrow'd robes?***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

8. ***There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

9. ***We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

10. ***The Prince of Cumberland! That is a step
On which I must fall down, or else o'erleap,
For in my way it lies.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

11. ***Yet do I fear thy nature.
It is too full o' the milk of human kindness.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

12. ***Come, you spirits
On mortal thoughts, unsex me here
And fill me from the crown to the toe top-full
Of direst cruelty!***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

13. ***O, never
Shall sun that morrow see!***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

14. ***Look like the innocent flower,
But be the serpent under it.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

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

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

16. *Fair and noble hostess,
We are your guest tonight.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

17. *I have no spur
To prick the sides of my intent, but only
Vaulting ambition.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

18. *We will proceed no further in this business.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

19. *What beast wast then
That made you break this enterprise to me?
When you durst do it, then you were a man.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

20. *What cannot you and I perform upon
The unguarded Duncan? What not put upon
His spongy officers, who shall bear the guilt
Of our great quell?*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

II. ACT II

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

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

22. *If you shall cleave to my consent, when 'tis,
It shall make honor for you.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

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

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

24. *Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

25. *Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

26. *Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

27. *I have drugg'd their possets
That death and nature do contend about them,
Whether they live or die.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

28. *Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

29. *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.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

30. *I heard a voice cry, "Sleep no more!
Macbeth does murder sleep" —the innocent sleep.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

31. *Why did you bring these daggers from the place?
They must lie there. Go carry them, and smear
The sleepy grooms with blood.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

32. *A little water clears us of this deed.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

33. *What three things does drink especially provoke?*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

34. *Is the King stirring, worthy Thane?*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

35. *Most sacrilegious murder hath broke ope
The Lord's anointed temple and stole thence
The life o' the building.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

36. *O, yet I do repent me of my fury,
That I did kill them.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

37. ***What will you do? Let's not consort with them.
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

38. ***They were suborn'd:
Malcolm and Donalbain, the King's two sons,
Are stol'n away and fled, which puts upon them
Suspicion of the deed.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

39. ***He is already named, and gone to Scone
To be invested.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

40. ***No, cousin, I'll to Fife.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

III. ACT III

41. *Thou hast it now: King, Cawdor, Glamis, all,
As the weird women promised, and I fear
Thou play'st most foully for't.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

42. *Tonight we hold a solemn supper, sir,
And I'll request your presence.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

43. *As far, my lord, as will fill up the time
'Twi'x't this and supper. Go not my horse the better,
I must become a borrower of the night.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

44. *Hie you to horse; adieu,
Till you return at night. Goes Fleance with you?*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

45. ***Both of you
Know Banquo was your enemy.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

46. ***Fleance, his son, that keeps him company,
Whose absence is no less material to me.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

47. ***It is concluded: Banquo, thy soul's flight,
If it find heaven, must find it out tonight.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

48. ***'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

49. ***Duncan is in his grave;
After life's fitful fever he sleeps well.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

50. ***Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests tonight.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

51. ***Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

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

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

53. ***Thou art the best o' the cut-throats! Yet he's good
That did the like for Fleance.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

54. ***But now I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears —But Banquo's safe?***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

55. ***The table's full.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

56. ***Thou canst not say I did it; never shake
Thy gory locks at me.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

57. ***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.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

58. ***I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss.
Would he were here!***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

59. *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.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

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

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

IV. ACT IV

61. *Macbeth! Macbeth! Macbeth! Beware Macduff,
Beware the Thane of Fife. Dismiss me. Enough.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

62. *Be bloody, bold, and resolute: laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

63. ***Then live, Macduff. What need I fear of thee?***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

64. ***Macbeth shall never vanquish'd be until
Great Birnam Wood to high Dunsinane Hill.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

65. ***That will never be.
Who can impress the forest, bid the tree
Unfix his earth-bound root?***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

66. ***Why do you show me this? A fourth! Start, eyes!
What, will the line stretch out to the crack of doom?
Another yet! A seventh! I'll see no more!
And yet the eighth appears, who bears a glass
Which shows me many more.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

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

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

68. *His flight was madness. When our actions do not,
Our fears do make us traitors.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

69. *Do I put up that womanly defense,
To say I have done no harm —What are these faces?*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

70. *Let us seek out some desolate shade and there
Weep our sad bosoms empty.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

71. ***Let us rather***

***Hold fast the mortal sword, and like good men
Bestride our downfall'n birthdom.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

72. ***What you have spoke, it may be so perchance.***

***This tyrant, whose sole name blisters our tongues,
Was once thought honest. You have loved him well.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

73. ***I am not treacherous.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

74. ***That which you are, my thoughts cannot transpose.***

***Angels are bright still, though the brightest fell.
Though all things foul would wear the brows of grace,
Yet grace must still look so.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

75. ***Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking?***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

76. ***I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp
And the rich East to boot.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

77. ***Whither indeed, before thy here-approach,
Old Siward, with ten thousand warlike men
Already at a point, was setting forth.
Now we'll together, and the chance of goodness
Be like our warranted quarrel! Why are you silent?***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

78. ***Did you say all? O hell-kite! All?
What, all my pretty chickens and their dam
At one fell swoop?***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

79. ***Be this the whetstone of your sword. Let grief
Convert to anger; blunt not the heart, enrage it.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

80. ***Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

V. **ACT V**

81. ***Out, damned spot! Out, I say!***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

82. ***The Thane of Fife had a wife; where is she now?***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

83. ***Here's the smell of the blood still.
All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

84. *To bed, to bed; there's knocking at the gate. Come,
Come, come, come, give me your hand. What's done cannot be undone.
To bed, to bed, to bed.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

85. *Bring me no more reports; let them fly all!
Till Birnam Wood remove to Dunsinane
I cannot taint with fear.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

86. *I have lived long enough. My way of life
Is fall'n into the sear, the yellow leaf,
And that which should accompany old age,
As honor, love, obedience, troops of friends,
I must not look to have.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

87. *Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

88. *Let every soldier hew him down a bough,
And bear't before him; thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

89. *Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all out 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.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

90. *If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

91. *Now near enough; your leavy screens throw down,
And show like those you are.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

92. *They have tied me to a stake; I cannot fly,
But bear-like I must fight the course. What's he
That was not born of woman? Such a one
Am I to fear, or none.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

93. *Thou wast born of woman.
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that's of a woman born.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

94. *If thou best slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

95. ***Why should I play the Roman fool and die
On mine own sword? Whiles I see lives, the gashes
Do better upon them.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

96. ***But get thee back, my soul is too much charged
With blood of thine already.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

97. ***I have no words.
My voice is in my sword, thou bloodier villain
Than terms can give thee out!***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

98. ***I bear a charmed life, which must not yield
To one of woman born.***

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

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

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

100. *I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.*

Said by: _____ Said to: _____

Significance to Plot / Theme Development: _____

*I dare do all that may become a man.
Who dares do more is none.*

