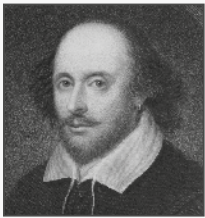




Playwright



William Shakespeare

## Tool Kit

First-Read Guide and  
Model Annotation

## STANDARDS

Reading Literature  
**12.RL.RRTC.10** Read and comprehend a variety of literature throughout the grades 11-12 text complexity band proficiently, with a gradual release of scaffolding at the higher end as needed.

# The Tragedy of Macbeth, Act V

## Concept Vocabulary

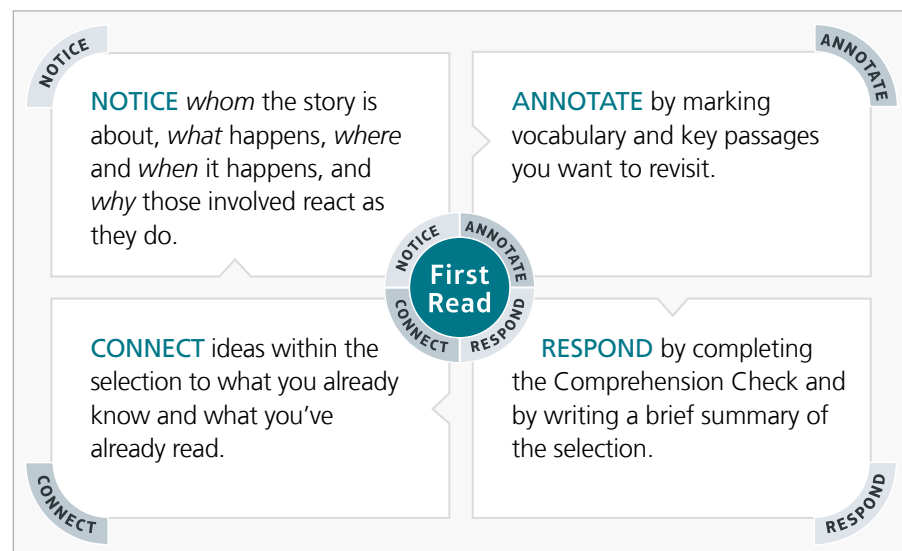
You will encounter the following words as you read Act V of *The Tragedy of Macbeth*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
perturbation	
agitation	
purge	
antidote	
pristine	
usurper	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.





# The Tragedy of Macbeth Act V

William Shakespeare

## REVIEW AND ANTICIPATE

In Act IV, Macbeth learns from the witches that he must “Beware Macduff!” but that he need not fear any man “of woman born.” He also learns he will never be vanquished until Birnam Wood comes to Dunsinane. However, he sees a vision indicating that Banquo will indeed father a long line of kings.

Armed with his new knowledge, Macbeth orders the murder of Macduff’s wife and son. Macduff himself is in forces with Malcolm and is overcome when he hears the news. Nevertheless, he and Malcolm will lead an army against Macbeth.

Act V will determine the outcome as Macbeth, grown reckless in evil, battles Malcolm and his men.

Scene i • *Dunsinane. In the castle.*

[Enter a Doctor of Physic and a Waiting-Gentlewoman.]

**Doctor.** I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

**Gentlewoman.** Since his Majesty went into the field.<sup>1</sup> I have seen her rise from her bed, throw her nightgown upon her,  
5 unlock her closet,<sup>2</sup> 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.

## NOTES

1. **field** battlefield.

2. **closet** chest.

## NOTES

**perturbation** (puhr tuhr BAY shuhn)  
n. disturbance

3. **effects of watching**, deeds of one awake.

**agitation** (aj uh TAY shuhn) n. state of nervous anxiety

4. **meet** suitable.

5. **guise** custom.

6. **close** hidden.

7. **sense** power of sight.

8. **satisfy** support.

9. **to accopt** into account.

## CLOSE READ

**ANNOTATE:** In lines 29–59, mark details that relate to being soiled or unclean. Mark other details that relate to fear.

**QUESTION:** With what emotions does Lady Macbeth seem to be struggling in her sleep?

**CONCLUDE:** How does this scene add to the readers' understanding of Lady Macbeth's character?

**Doctor.** A great **perturbation** in nature, to receive at once the benefit of sleep and do the effects of watching!<sup>3</sup>

10 In this slumb'ry **agitation**, besides her walking, and other actual performances, what, at any time, have you heard her say?

**Gentlewoman.** That, sir, which I will not report after her.

**Doctor.** You may to me, and 'tis most meet<sup>4</sup> you should.

15 **Gentlewoman.** Neither to you nor anyone, having no witness to confirm my speech.

[Enter Lady Macbeth, with a taper.]

Lo you, here she comes! This is her very guise,<sup>5</sup> and, upon my life, fast asleep! Observe her; stand close.<sup>6</sup>

**Doctor.** How came she by that light?

20 **Gentlewoman.** Why, it stood by her. She has light by her continually. 'Tis her command.

**Doctor.** You see, her eyes are open.

**Gentlewoman.** Ay, but their sense<sup>7</sup> are shut.

25 **Doctor.** What is it she does now? Look, how she rubs her hands.

**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.

**Lady Macbeth.** Yet here's a spot.

30 **Doctor.** Hark! She speaks. I will set down what comes from her, to satisfy<sup>8</sup> my remembrance the more strongly.

**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

35 who knows it, when none can call our pow'r to accopt?<sup>9</sup> Yet who would have thought the old man to have had so much blood in him?

**Doctor.** Do you mark that?

40 **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.

**Doctor.** Go to, go to! You have known what you should not.

45 **Gentlewoman.** She has spoke what she should not, I am sure of that. Heaven knows what she has known.

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

**Doctor.** What a sigh is there! The heart is sorely charged.<sup>10</sup>

50 **Gentlewoman.** I would not have such a heart in my bosom for the dignity<sup>11</sup> of the whole body.

**Doctor.** Well, well, well—

**Gentlewoman.** Pray God it be, sir.

**Doctor.** This disease is beyond my practice. Yet I have  
55 known those which have walked in their sleep who have died holily in their beds.

**Lady Macbeth.** Wash your hands; put on your nightgown; look not so pale! I tell you yet again, Banquo's buried. He cannot come out on 's<sup>12</sup> grave.

60 **Doctor.** Even so?

**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. To bed, to bed, to bed!

[Exit Lady Macbeth.]

**Doctor.** Will she go now to bed?

65 **Gentlewoman.** Directly.

**Doctor.** Foul whisp'rings are abroad. Unnatural deeds Do breed unnatural troubles. Infected minds To their deaf pillows will discharge their secrets. More needs she the divine than the physician.

70 God, God forgive us all! Look after her; Remove from her the means of all annoyance,<sup>13</sup> And still keep eyes upon her. So good night. My mind she has mated<sup>14</sup> and amazed my sight: I think, but dare not speak.

**Gentlewoman.** Good night, good doctor.  
[Exit.]



Scene ii • *The country near Dunsinane.*

[Drum and colors. Enter Menteith, Caithness, Angus, Lennox, Soldiers.]

**Menteith.** The English pow'r<sup>1</sup> is near, led on by Malcolm. His uncle Siward and the good Macduff. Revenges burn in them; for their dear causes Would to the bleeding and the grim alarm  
5 Excite the mortified man.<sup>2</sup>

**Angus.** Near Birnam Wood  
Shall we well meet them; that way are they coming.

## NOTES

10. **charged** burdened.

11. **dignity** worth.

12. **on 's** of his.

13. **annoyance** injury.

14. **mated** baffled.

1. **pow'r** army.

2. **Would . . . man** would incite a dead man to join the bloody, grim call to arms.

## NOTES

3. **file** list.
4. **unrough** beardless.
5. **Protest** assert.
6. **rule** self-control.
7. **minutely . . . faith-breach** every minute revolts rebuke his disloyalty.
8. **pestered** tormented.
9. **med'cine . . . weal** Malcolm and his supporters are "the medicine" that will heal "the sickly" commonwealth.
- purge** (purj) *n.* ousting; removal
10. **Each . . . us** every last drop of our blood.
11. **dew . . . weeds** water the royal flower (Malcolm) and drown the weeds (Macbeth).

1. **let . . . all** let them all desert me!
2. **taint** become infected.
3. **mortal consequences** future human events.
4. **epicures** gluttons.
5. **sway** move.

**Caithness.** Who knows if Donalbain be with his brother?

**Lennox.** For certain, sir, he is not. I have a file<sup>3</sup>

Of all the gentry: there is Siward's son,

- 10 And many unrough<sup>4</sup> youths that even now  
Protest<sup>5</sup> their first of manhood.

**Menteith.** What does the tyrant?

**Caithness.** Great Dunsinane he strongly fortifies.

Some say he's mad; others, that lesser hate him,

Do call it valiant fury: but, for certain,

- 15 He cannot buckle his distempered cause  
Within the belt of rule.<sup>6</sup>

**Angus.** Now does he feel

His secret murders sticking on his hands;

Now minutely revolts upbraid his faith-breach.<sup>7</sup>

Those he commands move only in command,

- 20 Nothing in love. Now does he feel his title  
Hang loose about him, like a giant's robe  
Upon a dwarfish thief.

**Menteith.** Who then shall blame

His pestered<sup>8</sup> senses to recoil and start,

When all that is within him does condemn

- 25 Itself for being there?

**Caithness.** Well, march we on,

To give obedience where 'tis truly owed.

Meet we the med'cine of the sickly weal,<sup>9</sup>

And with him pour we, in our country's **purge**,

Each drop of us.<sup>10</sup>

**Lennox.** Or so much as it needs

- 30 To dew the sovereign flower and drown the weeds.<sup>11</sup>

Make we our march towards Birnam.

[Exit, marching.]



Scene iii • *Dunsinane. In the castle.*

[Enter Macbeth, Doctor, and Attendants.]

**Macbeth.** Bring me no more reports; let them fly all!<sup>1</sup>

Till Birnam Wood remove to Dunsinane

I cannot taint<sup>2</sup> with fear. What's the boy Malcolm?

Was he not born of woman? The spirits that know

- 5 All mortal consequences<sup>3</sup> have pronounced me thus:

"Fear not, Macbeth; no man that's born of woman

Shall e'er have power upon thee." Then fly, false thanes,

And mingle with the English epicures.<sup>4</sup>

The mind I sway<sup>5</sup> by and the heart I bear

- 10 Shall never sag with doubt nor shake with fear.

[Enter Servant.]

The devil damn thee black, thou cream-faced loon.<sup>6</sup>  
Where got'st thou that goose look?

**Servant.** There is ten thousand—

**Macbeth.** Geese, villain?

**Servant.** Soldiers, sir.

**Macbeth.** Go prick thy face and over-red thy fear.

- 15 Thou lily-livered boy. What soldiers, patch?<sup>7</sup>  
Death of thy soul! Those linen<sup>8</sup> cheeks of thine  
Are counselors to fear. What soldiers, whey-face?

**Servant.** The English force, so please you.

**Macbeth.** Take thy face hence. [Exit Servant.]

Seyton!—I am sick at heart.

- 20 When I behold—Seyton, I say!—This push<sup>9</sup>  
Will cheer me ever, or disseat<sup>10</sup> me now.  
I have lived long enough. My way of life  
Is fall'n into the sear,<sup>11</sup> the yellow leaf,  
And that which should accompany old age,  
25 As honor, love, obedience, troops of friends,  
I must not look to have; but, in their stead,  
Curses not loud but deep, mouth-honor, breath,  
Which the poor heart would fain deny, and dare not.  
Seyton!

[Enter Seyton.]

- 30 **Seyton.** What's your gracious pleasure?

**Macbeth.** What news more?

**Seyton.** All is confirmed, my lord, which was reported.

**Macbeth.** I'll fight, till from my bones my flesh be hacked.  
Give me my armor.

**Seyton.** 'Tis not needed yet.

**Macbeth.** I'll put it on.

- 35 Send out moe<sup>12</sup> horses, skirr<sup>13</sup> the country round.  
Hang those that talk of fear. Give me mine armor.  
How does your patient, doctor?

**Doctor.** Not so sick, my lord,  
As she is troubled with thick-coming fancies  
That keep her from her rest.

**Macbeth.** Cure her of that.

- 40 Canst thou not minister to a mind diseased,  
Pluck from the memory a rooted sorrow,  
Raze out<sup>14</sup> the written troubles of the brain,  
And with some sweet oblivious **antidote**

## NOTES

6. **loon** fool.

7. **patch** fool.

8. **linen** pale as linen.

9. **push** effort.

10. **disseat** dethrone.

11. **the sear** withered state.

12. **moe** more.

13. **skirr** scour.

14. **Raze out** erase.

**antidote** (AN tuh doht) *n.* remedy



15. **physic** medicine.

16. **cast the water** diagnose the illness.

**pristine** (prihs TEEN) *adj.* original; unspoiled

17. **Pull 't off** Pull off a piece of armor, which has been put on incorrectly in Macbeth's haste.

18. **it** his armor.

19. **bane** destruction.

1. **That . . . safe** that people will be safe in their own homes.

2. **shadow** conceal.

3. **discovery** those who see us.

4. **setting down before 't** laying siege to it.

45 Cleanse the stuffed bosom of that perilous stuff  
Which weighs upon the heart?

**Doctor.** Therein the patient  
Must minister to himself.

**Macbeth.** Throw physic<sup>15</sup> to the dogs. I'll none of it.  
Come, put mine armor on. Give me my staff.  
Seyton, send out.—Doctor, the thanes fly from me.—  
50 Come, sir, dispatch. If thou couldst, doctor, cast  
The water<sup>16</sup> of my land, find her disease  
And purge it to a sound and **pristine** health,  
I would applaud thee to the very echo,  
That should applaud again.—Pull 't off,<sup>17</sup> I say.—  
55 What rhubarb, senna, or what purgative drug,  
Would scour these English hence? Hear'st thou of them?

**Doctor.** Ay, my good lord; your royal preparation  
Makes us hear something.

**Macbeth.** Bring it<sup>18</sup> after me.  
I will not be afraid of death and bane<sup>19</sup>  
60 Till Birnam Forest come to Dunsinane.

**Doctor.** [*Aside*] Were I from Dunsinane away and clear,  
Profit again should hardly draw me here. [Exit.]

❧ ❧ ❧

### Scene iv • Country near Birnam Wood.

[*Drum and colors. Enter Malcolm, Siward, Macduff, Siward's Son, Menteith, Caithness, Angus, and Soldiers, marching.*]

**Malcolm.** Cousins, I hope the days are near at hand  
That chambers will be safe.<sup>1</sup>

**Menteith.** We doubt it nothing.

**Siward.** What wood is this before us?

**Menteith.** The Wood of Birnam.

**Malcolm.** Let every soldier hew him down a bough  
5 And bear't before him. Thereby shall we shadow<sup>2</sup>  
The numbers of our host. and make discovery<sup>3</sup>  
Err in report of us.

**Soldiers.** It shall be done.

**Siward.** We learn no other but the confident tyrant  
Keeps still in Dunsinane, and will endure  
10 Our setting down before 't.<sup>4</sup>

**Malcolm.** 'Tis his main hope,

For where there is advantage to be given  
Both more and less<sup>5</sup> have given him the revolt,  
And none serve with him but constrained things  
Whose hearts are absent too.

**Macduff.** Let our just censures

15 Attend the true event,<sup>6</sup> and put we on  
Industrious soldiership.

**Siward.** The time approaches,  
That will with due decision make us know  
What we shall say we have and what we owe.<sup>7</sup>  
Thoughts speculative their unsure hopes relate,

20 But certain issue strokes must arbitrate;<sup>8</sup>  
Towards which advance the war.<sup>9</sup> [Exit, marching.]



Scene v • *Dunsinane. Within the castle.*

[Enter Macbeth, Seyton, and Soldiers, with drum and colors.]

**Macbeth.** Hang out our banners on the outward walls.  
The cry is still "They come!" Our castle's strength  
Will laugh a siege to scorn. Here let them lie  
Till famine and the ague<sup>1</sup> eat them up.  
5 Were they not forced<sup>2</sup> with those that should be ours,  
We might have met them dareful,<sup>3</sup> beard to beard,  
And beat them backward home.

[A cry within of women.]

What is that noise?

**Seyton.** It is the cry of women, my good lord. [Exit.]

**Macbeth.** I have almost forgot the taste of fears:  
10 The time has been, my senses would have cooled  
To hear a night-shriek, and my fell<sup>4</sup> of hair  
Would at a dismal treatise<sup>5</sup> rouse and stir  
As life were in 't. I have supped full with horrors.  
Direness, familiar to my slaughterous thoughts,  
15 Cannot once start<sup>6</sup> me.

[Enter Seyton.]

Wherefore was that cry?

**Seyton.** The queen, my lord, is dead.

**Macbeth.** She should<sup>7</sup> have died hereafter;  
There would have been a time for such a word.<sup>8</sup>  
Tomorrow, and tomorrow, and tomorrow  
20 Creeps in this petty pace from day to day,  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools

## NOTES

5. **more and less** people of high and low rank.

6. **our . . . event** true judgment await the actual outcome.

7. **owe** own.

8. **strokes . . . arbitrate** fighting must decide.

9. **war** army.

1. **ague** fever.

2. **forced** reinforced.

3. **dareful** boldly.

4. **fell** scalp.

5. **treatise** story.

6. **start** startle.

7. **should** inevitably would.

8. **word** message.



## NOTES

### CLOSE READ

**ANNOTATE:** In lines 17–28, mark details that relate to the ideas of foolishness or futility.

**QUESTION:** Why does Macbeth pause to make this statement?

**CONCLUDE:** What does this speech suggest about Macbeth's view of what he has done—and, perhaps, what he will do?

9. **cling** wither.

10. **sooth** truth.

11. **avouches** asserts.

12. **harness** armor.

1. **leavy** leafy.

The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player  
25 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.

[Enter a Messenger.]

Thou com'st to use thy tongue: thy story quickly!

30 **Messenger.** Gracious my lord,  
I should report that which I say I saw,  
But know not how to do 't.

**Macbeth.** Well, say, sir.

**Messenger.** As I did stand my watch upon the hill,  
I looked toward Birnam, and anon, methought,

35 The wood began to move.

**Macbeth.** Liar and slave!

**Messenger.** Let me endure your wrath, if 't be not so.  
Within this three mile may you see it coming;  
I say a moving grove.

**Macbeth.** If thou speak'st false,  
Upon the next tree shalt thou hang alive,

40 Till famine cling<sup>9</sup> thee. If thy speech be sooth,<sup>10</sup>  
I care not if thou dost for me as much.

I pull in resolution, and begin  
To doubt th' equivocation of the fiend  
That lies like truth: "Fear not, till Birnam Wood

45 Do come to Dunsinane!" And now a wood  
Comes toward Dunsinane. Arm, arm, and out!  
If this which he avouches<sup>11</sup> does appear,  
There is nor flying hence nor tarrying here.

I 'gin to be aweary of the sun,

50 And wish th' estate o' th' world were now undone.  
Ring the alarum bell! Blow wind, come wrack!  
At least we'll die with harness<sup>12</sup> on our back.

[Exit.]



Scene vi • *Dunsinane. Before the castle.*

[Drum and colors. Enter Malcolm, Siward, Macduff, and their  
Army, with boughs.]

**Malcolm.** Now near enough. Your leavy<sup>1</sup> screens throw down,  
And show like those you are. You, worthy uncle,  
Shall, with my cousin, your right noble son,

Lead our first battle.<sup>2</sup> Worthy Macduff and we  
5 Shall take upon 's what else remains to do,  
According to our order.<sup>3</sup>

**Siward.** Fare you well.  
Do we find the tyrant's power<sup>4</sup> tonight.  
Let us be beaten, if we cannot fight.

**Macduff.** Make all our trumpets speak; give them all breath  
10 Those clamorous harbingers of blood and death.

[*Exit. Alarums continued.*]



Scene vii • *Another part of the field.*

[*Enter Macbeth.*]

**Macbeth.** They have tied me to a stake; I cannot fly,  
But bearlike I must fight the course.<sup>1</sup> What's he  
That was not born of woman? Such a one  
Am I to fear, or none.

[*Enter Young Siward.*]

**Young Siward.** What is thy name?

5 **Macbeth.** Thou'lt be afraid to hear it.

**Young Siward.** No: though thou call'st thyself a hotter name  
Than any is in hell.

**Macbeth.** My name's Macbeth.

**Young Siward.** The devil himself could not pronounce a title  
More hateful to mine ear.

**Macbeth.** No, nor more fearful.

10 **Young Siward.** Thou liest, abhorred tyrant; with my sword  
I'll prove the lie thou speak'st.

[*Fight, and Young Siward slain.*]

**Macbeth.** Thou wast born of woman.  
But swords I smile at, weapons laugh to scorn.  
Brandished by man that's of a woman born. [Exit.]  
[*Alarums. Enter Macduff.*]

**Macduff.** That way the noise is. Tyrant, show thy face!  
15 If thou be'st slain and with no stroke of mine,  
My wife and children's ghosts will haunt me still.  
I cannot strike at wretched kerns, whose arms  
Are hired to bear their staves.<sup>2</sup> Either thou, Macbeth,  
Or else my sword, with an unbattered edge,  
20 I sheathe again undeeded.<sup>3</sup> There thou shouldst be;  
By this great clatter, one of greatest note

NOTES

2. **battle** battalion.

3. **order** plan.

4. **power** forces.

1. **bearlike . . . course** like a bear  
chained to a stake being  
attacked by dogs, I must fight  
until the end.

2. **staves** spears.

3. **undeeded** unused.



## NOTES

4. **bruted** reported.
5. **gently rend'red** easily surrendered.
6. **strike . . . us** deliberately miss us.
1. **play . . . sword** die like Brutus and Cassius, who killed themselves with their own swords in the moment of defeat.
2. **Whiles . . . lives** so long as I see living men.

^ Macduff and Macbeth battle each other.

Seems bruted.<sup>4</sup> Let me find him, Fortune!  
And more I beg not.

[Exit. Alarums.]

[Enter Malcolm and Siward.]

**Siward.** This way, my lord. The castle's gently rend'red:<sup>5</sup>

- 25 The tyrant's people on both sides do fight;  
The noble thanes do bravely in the war;  
The day almost itself professes yours,  
And little is to do.

**Malcolm.** We have met with foes  
That strike beside us.<sup>6</sup>

- 30 **Siward.** Enter, sir, the castle. [Exit. Alarum.]

❧ ❧ ❧

Scene viii • *Another part of the field.*

[Enter Macbeth.]

**Macbeth.** Why should I play the Roman fool, and die  
On mine own sword?<sup>1</sup> Whiles I see lives,<sup>2</sup> the gashes  
Do better upon them.

[Enter Macduff.]

**Macduff.** Turn, hell-hound, turn!

**Macbeth.** Of all men else I have avoided thee.

5 But get thee back! My soul is too much charged  
With blood of thine already.

**Macduff.** I have no words:  
My voice is in my sword, thou bloodier villain  
Than terms can give thee out!<sup>3</sup>

[Fight. Alarum.]

**Macbeth.** Thou lovest labor:  
As easy mayst thou the intrenchant<sup>4</sup> air  
10 With thy keen sword impress<sup>5</sup> as make me bleed:  
Let fall thy blade on vulnerable crests;  
I bear a charmed life, which must not yield  
To one of woman born.

**Macduff.** Despair thy charm,  
And let the angel<sup>6</sup> whom thou still hast served  
15 Tell thee, Macduff was from his mother's womb  
Untimely ripped.<sup>7</sup>

**Macbeth.** Accursèd be that tongue that tells me so,  
For it hath cowed my better part of man!<sup>8</sup>  
And be these juggling fiends no more believed,  
20 That palter<sup>9</sup> with us in a double sense;  
That keep the word of promise to our ear,  
And break it to our hope. I'll not fight with thee.

**Macduff.** Then yield thee, coward,  
And live to be the show and gaze o' th' time!<sup>10</sup>  
25 We'll have thee, as our rarer monsters<sup>11</sup> are,  
Painted upon a pole,<sup>12</sup> and underwrit,  
"Here may you see the tyrant."

**Macbeth.** I will not yield,  
To kiss the ground before young Malcolm's feet.  
And to be baited with the rabble's curse.  
30 Though Birnam Wood be come to Dunsinane,  
And thou opposed, being of no woman born,  
Yet I will try the last. Before my body  
I throw my warlike shield. Lay on, Macduff;  
And damned be him that first cries "Hold, enough!"

[Exit, fighting. Alarums.]

[Re-enter fighting, and Macbeth slain. Exit Macduff, with Macbeth.  
Retreat and flourish.<sup>13</sup> Enter, with drum and colors,  
Malcolm, Siward, Ross, Thanes, and Soldiers.]

35 **Malcolm.** I would the friends we miss were safe arrived.

## NOTES

3. **terms . . . out** words can describe you.

4. **intrenchant** incapable of being cut.

5. **impress** make a dent in.

6. **angel** fallen angel; fiend.

7. **his . . . ripped** Macduff's mother died before giving birth to him.

8. **better . . . man** courage.

9. **palter** juggle.

10. **gaze o' th' time** spectacle of the age.

11. **monsters** freaks.

12. **Painted . . . pole** pictured on a banner stuck on a pole by a showman's booth.

## CLOSE READ

**ANNOTATE:** In lines 8–22, mark details that relate to the witches' prophecies.

**QUESTION:** What do these details show about Macbeth's sense of certainty up until this point in the play?

**CONCLUDE:** Does the knowledge that Macbeth has been tricked change how the reader sees him?

13. **Retreat and flourish** trumpet call to withdraw and fanfare.



## NOTES

14. **go off** die.

15. **unshrinking station** place where he stood firmly.

**usurper** (yoo SURP uhr) *n.* person who takes control without the proper authority

16. **The . . . free** Our country is liberated.

17. **compassed . . . pearl** surrounded by the noblest people in the kingdom.

18. **reckon . . . loves** reward each of you for your devotion.

19. **make . . . you** pay what we owe you.

20. **What's . . . time** what remains to be done at the beginning of this new age.

**Siward.** Some must go off;<sup>14</sup> and yet, by these I see,  
So great a day as this is cheaply bought.

**Malcolm.** Macduff is missing, and your noble son.

**Ross.** Your son, my lord, has paid a soldier's debt:

40 He only lived but till he was a man;  
The which no sooner had his prowess confirmed  
In the unshrinking station<sup>15</sup> where he fought,  
But like a man he died.

**Siward.** Then he is dead?

**Ross.** Ay, and brought off the field. Your cause of sorrow

45 Must not be measured 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 knolled.

50 **Malcolm.** He's worth more sorrow,  
And that I'll spend for him.

**Siward.** He's worth no more:  
They say he parted well and paid his score:  
And so God be with him! Here comes newer comfort.

[Enter Macduff, with Macbeth's head.]

**Macduff.** Hail, King! for so thou art: behold, where stands

55 Th' **usurper's** cursèd head. The time is free.<sup>16</sup>  
I see thee compassed with thy kingdom's pearl,<sup>17</sup>  
That speak my salutation in their minds,  
Whose voices I desire aloud with mine:  
Hail, King of Scotland!

**All.** Hail, King of Scotland!

[Flourish.]

60 **Malcolm.** We shall not spend a large expense of time  
Before we reckon with your several loves,<sup>18</sup>  
And make us even with you.<sup>19</sup> My thanes and kinsmen,  
Henceforth be earls, the first that ever Scotland  
In such an honor named. What's more to do,

65 Which would be planted newly with the time<sup>20</sup>—  
As calling home our exiled friends abroad  
That fled the snares of watchful tyranny,  
Producing forth the cruel ministers  
Of this dead butcher and his fiendlike queen,  
70 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:<sup>21</sup>  
So thanks to all at once and to each one,  
75 Whom we invite to see us crowned at Scone.

[*Flourish. Exit all.*]


#### NOTES

**21. in measure . . . place** fittingly at the appropriate time and place.

#### MEDIA CONNECTION




The Darkness in *Macbeth*'s  
Human Characters

 **Discuss It** How does viewing this video add to your understanding of *The Tragedy of Macbeth*?

Write your response before sharing your ideas.

## Comprehension Check

Complete the following items after you finish your first read.

1. What does Lady Macbeth reveal to the Gentlewoman and Doctor during her sleepwalking?
2. Why is Macbeth at first unafraid when he finally meets Macduff on the battlefield?
3.  **Notebook** Confirm your understanding of the text by writing a summary of Act V.

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?

**Research to Explore** Choose something from the text that interested you, and formulate a research question. Write your question here.





THE TRAGEDY OF MACBETH,  
ACT V

## Close Read the Text

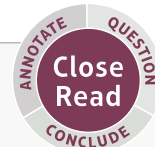
1. This model, from Act V, Scene v, lines 19–25, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

**ANNOTATE:** Macbeth repeats two particular words.

**QUESTION:** What effect does this repetition have?

**CONCLUDE:** The repetition serves to reinforce Macbeth's message—that time marches on relentlessly.

**Macbeth.** Tomorrow, and tomorrow, and tomorrow. / Creeps in this petty pace from day to day, / To the last syllable of recorded time. . . / 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.



**ANNOTATE:** Using metaphor, Macbeth equates life to three distinct ideas.

**QUESTION:** How are the ideas similar?

**CONCLUDE:** Each idea expresses that life is a meaningless waste of time.

2. For more practice, go back into the play, and complete the close-read notes.
3. Closely reread a section of the text you found important during your first read. **Annotate** what you notice. Ask yourself **questions** such as “Why did the playwright make this choice?” What can you **conclude**?

## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Respond to these questions.

1. (a) **Interpret** To whom is Lady Macbeth referring when she says, “The Thane of Fife had a wife. Where is she now?” in Act V, Scene i, lines 39–40? (b) **Connect** How is this relevant to Lady Macbeth's state of mind in her sleepwalking scene?
2. **Evaluate** What character trait does Macbeth reveal as he meets his fate? Explain your position, citing evidence from the text.
3. **Historical Perspectives** Write a question related to Scottish history, arising from the text, that you would like to answer.
4. **Essential Question:** *How do our attitudes toward the past and future shape our actions?* How does the play shed light on our relationship with time?

### STANDARDS

#### Reading Literature

**11-12.RL.KID.1** Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.

**11-12.RL.KID.3** Analyze how an author's choices regarding the development and interaction of characters, events, and ideas over the course of a text impact meaning.

**11-12.RL.CS.5** Analyze how an author's choices concerning the structure of specific parts of a text contribute to its overall structure, meaning, and aesthetic impact.

## Analyze Craft and Structure

**Shakespearean Tragedy** Shakespeare's tragedies usually contain these elements:

- A **tragic character**—a central character who is of high rank and possesses great personal qualities, yet who also has a **tragic flaw**, or weakness.
- Causally related events that lead this character to disaster, at least partly through his or her flaw.
- Dialogue and events that provoke a mixture of reactions from the audience, including pity, fear, and awe.
- Powerful action that creates a spectacle, and the use of comic scenes to offset the mood of sadness.

Consider how Shakespeare introduces Macbeth as a war hero. The playwright then develops Macbeth's character, adding complexity and depth through his words and actions, ultimately revealing a tragic flaw. Note, too, how Shakespeare includes plot events that lead to Macbeth's downfall and that make his tragic flaw evident. Shakespeare builds interest in Macbeth's actions by employing dramatic irony. **Dramatic irony** is present when audiences know more about a character's situation than the character does. For example, in Act III, Scene i, the audience knows that Macbeth murdered Duncan. Banquo comes to the same conclusion:

*Thou hast it now: King, Cawdor, Glamis, all,  
As the weird women promised, and I fear  
Thou play'st most foully for't. . . .* (lines 1–3)

However, Banquo does not know that Macbeth plans to have him killed. The audience knows more about Banquo's peril than he does.


### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

1. Review the notes in your Evidence Log that relate to Macbeth's character and motivations. Then, answer the questions in the chart to explore this aspect of his character.

What are Macbeth's tragic flaw(s)?

Which actions reveal Macbeth's tragic flaw(s)?

2.  **Notebook** In Act V, Scene iii, Macbeth rails against the reports of Malcolm's upcoming attack. Reread this scene, and analyze the elements of dramatic irony that it contains.

THE TRAGEDY OF MACBETH,  
ACT V

## Concept Vocabulary

perturbation

agitation

purge

antidote

pristine

usurper

**Why These Words?** These concept words help reveal the mood of Act V. The words are related to the existence or establishment of disorder and the return to order. For example, the Doctor learns that Lady Macbeth has been in a state of *agitation*, sleepwalking and talking aloud. He says that it is a great *perturbation* of nature to be in her condition.

1. How does the concept vocabulary express the idea of the existence or establishment of disorder and the return to order?
2. What other words in the text connect to this concept?

### Practice



**Notebook** The concept vocabulary words appear in Act V of *Macbeth*.

1. Use each concept word in a sentence that demonstrates your understanding of the word's meaning.
2. Challenge yourself to replace the concept words with one or two synonyms. How does the word change affect the meaning of the sentence? For example, does one synonym have a more positive meaning than the other?

## Word Study

**Latin Root: -turb-** In Act V of *Macbeth*, the Doctor refers to Lady Macbeth's sleepwalking as a "great perturbation in nature." The word *perturbation* contains the Latin root *-turb-*, which tends to carry a meaning related to confusion or turmoil. Shakespeare could just as easily have used the word *disturbance* instead—a synonym for *perturbation* that also contains the root *-turb-*.

Based on your understanding of the root *-turb-*, write your best guesses as to the definitions of the adjective *turbid* and the noun *turbulence*. Then, look up each word in a thesaurus. Use the synonyms and antonyms you find to draw conclusions about the words' meanings. Revise your original definitions as needed.



### WORD NETWORK

Add interesting words related to time from the text to your Word Network.



### STANDARDS

#### Language

**11-12.L.CSE.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing; when reading and writing, use knowledge of punctuation to enhance sentence style to support the content of the sentence; write and edit work so that it conforms to a style guide appropriate for the discipline and writing type.

**11-12.L.VAU.4** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on 11th -12th grade-level text by choosing flexibly from a range of strategies.

- d. Use etymological patterns in spelling as clues to the meaning of a word or phrase.

## Conventions and Style

**Hyphenation of Compound Adjectives** A **compound adjective** is a single adjective that is made up of two or more words. When a compound adjective precedes the noun or pronoun it modifies, the two words that make up the adjective are joined by a **hyphen (-)**. When a compound adjective follows the word it modifies, a hyphen is usually not necessary. The exception to this rule occurs when a compound adjective is listed with a hyphen in a reliable dictionary, in which case the adjective will always be hyphenated.

This table gives examples of the many ways compound adjectives can be formed.

PATTERN	EXAMPLES OF COMPOUND ADJECTIVES
Noun + Adjective	duck-like (walk)      computer-literate (professor)
Noun + Verb (past or present participle)	profit-driven (company)      button-pushing (assistant)
Adjective + Noun	high-speed (chase)      middle-class (neighborhood)
Adjective + Verb (past or present participle)	bare-faced (lie)      half-baked (story)
Adverb + Adjective	ever-gentle (nurse)      forever-memorable (singer)
Adverb + Verb (past or present participle)	highest-ranking (officer)      much-loved (woman)
Varied	never-to-be-remembered (lyrics)      soon-to-be-forgotten (speech)


When the adverbial ending *-ly* is used in a compound adjective, a hyphen is not used.

**Example:** A beautifully sewn tapestry hung on the wall.


Writers may use compound adjectives to pack vivid descriptions into a compact amount of space. Shakespeare, in particular, uses them to invent colorful insults—for example, “rump-fed ronyon” (Act I) and “shag-eared villain” (Act IV). These descriptions create for the audience clear, colorful, amusing mental pictures of the people being described.

### Read It

Reread Act V, Scene iii, of *The Tragedy of Macbeth*. Mark two hyphenated compound adjectives that Shakespeare uses as insults.

 **Notebook** (a) Explain the meaning of each of the compound adjectives you found. (b) **Connect to Style** What effect do these compound adjectives have on your impression of the person being insulted?

### Write It

 **Notebook** Choose three patterns from the chart, and write a compound adjective for each. Use each compound in a sentence.

THE TRAGEDY OF MACBETH,  
ACT V

## Writing to Sources

One way to delve deeply into a play is to analyze one of its characters. By examining not only what that character does but also what he or she thinks and feels, the reader can more fully appreciate both the play and its writer's intentions.

Write a **character profile** in which you examine Macbeth's character and decision making, with a focus on killing Duncan. In your profile, make sure you state a clear position about your view of Macbeth. Then, defend your position using evidence from the text. As you plan your profile, consider the following:

- Macbeth's actions
- his perspectives on other characters
- his motivations

As part of your defense, think of differing opinions, called counterclaims, that another reader might make about Macbeth. Address each of the counterclaims you raise, showing why your analysis is stronger.

**Vocabulary and Conventions Connection** In your character profile, consider including several of the concept vocabulary words. Also, consider using compound adjectives to add variety to your sentences.

perturbation	agitation	purge
antidote	pristine	usurper

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## Reflect on Your Writing

After you have written your character profile, answer the following questions.

1. How do you think including counterclaims helped you develop a thorough profile?
2. What other character from *The Tragedy of Macbeth* would you like to profile? Why?
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you specifically choose to add power to your character profile?

### STANDARDS

#### Writing

**11-12.W.TTP.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning supported by relevant and sufficient evidence.

## Speaking and Listening

### Assignment

Imagine that you are a war correspondent reporting on the battle described in *Macbeth* for television or for a digital streaming service. Write a **news report**, in which you do the following:

- Describe what the battlefield looks like.
- Explain the causes for the conflict.
- Interview several surviving participants in the battle.
- Discuss the consequences of the battle.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from Act V of *The Tragedy of Macbeth*.

1. **Plan Your News Report** Use this chart to help you plan your news report.

From which location am I reporting? (Look at the stage directions for this information.)	
What is the cause of the conflict?	
Whom can I interview? (Choose key characters in the battle.)	
What might be the consequences of the battle?	

2. **Prepare Your News Report** Perform the following tasks:

- Write a script explaining where you are and what you can see. You might wish to give your audience some background on the conflict.
- Prepare the interviews. Write the dialogue between yourself and the characters you are interviewing. You might ask some classmates to read the script as the various characters you are “interviewing.”

Record your report, including interviews, and post it for others to view.

3. **Evaluate News Reports** Watch several classmates’ news reports. Use an evaluation guide like the one shown to analyze each report.

#### EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

- ☐ The speaker thoroughly explained the background of the battle.
- ☐ The speaker communicated clearly and expressively.
- ☐ The speaker asked relevant questions to key battle figures.
- ☐ The speaker summed up the battle effectively.

### STANDARDS

#### Writing

**11-12.W.PDW.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products, utilizing ongoing feedback, including new arguments and information.

#### Speaking and Listening

**11-12.SL.CC.1** Initiate and participate effectively with varied partners in a range of collaborative discussions on appropriate 11th - 12th grade topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**11-12.SL.PKI.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.





THE TRAGEDY OF  
MACBETH, ACT V, SCENE I

## Comparing Text to Media

You will now listen to audio recordings of two different performances of Act V, Scene i, of *The Tragedy of Macbeth*. As you listen, compare and contrast the performances, and evaluate how each of them interprets Shakespeare's drama.



THE TRAGEDY OF  
MACBETH, ACT V, SCENE I

### About the Performers

**L.A. Theatre Works** was founded in 1974 as a not-for-profit media organization with the primary goal of producing and distributing classic and contemporary plays. The productions are full-length and performed by experienced actors. To date, the theatrical organization has aired more than 400 dramas, all of which are available online.

**LibriVox** was founded in 2005 with the goal of creating free audio books of texts that are in the public domain. Volunteers, most of whom have no professional acting or performing experience, create the audio files at home. The files are then catalogued and posted free online. To date, LibriVox has posted more than 8,000 recordings.

### STANDARDS

#### Reading Literature

**11-12.RL.IK1.7** Evaluate the topic, subject, and/or theme in multiple diverse formats and media, including how the version interprets the source text.

#### Language

**11-12.L.VAU.6** Acquire and accurately use general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the post-secondary and workforce readiness level; demonstrate independence in building vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## The Tragedy of Macbeth, Act V, Scene i

### Media Vocabulary

These words or concepts will be useful to you as you analyze, discuss, and write about audio recordings.

<b>sound effects:</b> recorded sounds that are neither speech nor music	<ul style="list-style-type: none"> <li>Sound effects may add a sense of reality to a performance by creating the illusion that something is actually happening.</li> <li>They may also help set a mood—for instance, one that is joyful or ominous.</li> </ul>
<b>editing:</b> process of selecting, correcting, and sequencing the elements of a media production	<ul style="list-style-type: none"> <li>Editors may choose to condense or expand a particular segment of a work.</li> <li>Good editing results in a seamless production and ensures the clarity of the flow of ideas and events.</li> </ul>
<b>pacing:</b> overall speed at which a theatrical production takes place	<ul style="list-style-type: none"> <li>Pacing may be slow or quick.</li> <li>The pacing of specific segments may vary to reflect characters' actions and emotions.</li> </ul>

### First Review MEDIA: AUDIO

Apply these strategies as you conduct your first review. As you listen, record your observations and questions, making sure to note time codes for later reference. You will have an opportunity to complete a close review after your first review.

