

Macbeth
Discussion Points

Act I Scenes 1-2

1. The opening of the play
 - a. Three witches in a desert place during a storm
 - i. Elements of the supernatural
 - ii. Sets mood/atmosphere of play
 - iii. **Foreshadowing**
 - b. "When shall we three meet again?"
 - i. Ritual
 - ii. Continuing action
 - iii. Scheme/plot?
 - c. The witches clearly seem to know things (something?) we don't
 - i. How do we know this?
 - d. "Fair is foul, and foul is fair"
 - i. **Paradox**
 - ii. Appearance is not always reality, things are not always what they seem
 - iii. Will be a **theme** of the play

2. The battle reports
 - a. The play begins at the end of a rebellion within Scotland, 11th century
 - i. Scotland's side (real people from history)
 1. Duncan, sons, and lords
 2. Macbeth and Banquo
 - ii. Rebellion
 1. Macdonwald ("unseamed" by Macbeth)
 2. Thane of Cawdor (traitor, captured)
 - i. Thane = lord, nobleman, or earl
 3. The Norwegian army

- iii. Macbeth a major force in Duncan's victory, named Thane of Cawdor
 - 1. Already Thane of Glamis, so this is a promotion
 - 2. Described as almost superhuman, stronger than Fortune, indestructible
 - a. We must remember, however, that Macbeth is only human and so to think himself otherwise would be an act of *hubris*
 - b. Macbeth, while **characterized** as strong and brave and heroic, is also violent (look at what he does to Macdonwald)
- iv. Notice some of the language the Captain/Soldier uses
 - 1. "villanies of nature," "brave Macbeth," "blood execution
 - 2. Captain/Soldier likes to speak in **similes**
 - 3. "So from that spring whence comfort seemed to come / Discomfort swells"
 - a. Deceptiveness of appearances
 - b. "Discomfort swells. Mark, King of Scotland, mark:"
 - i. Almost as if the universe is warning Duncan that things are not what they seem

3. The witches reappear

- a. As they earlier said, the witches reappear at the conclusion of the battle.
- b. Witch's story about the sailor's wife
 - i. What does this indicate about them?
 - ii. "Sleep shall neither night nor day / Hang upon his penthouse lid. / He shall live a man forbid."
- c. As Macbeth approaches, they speak in unison (chorus)
 - i. The **meter** speeds up, indicating a build-up to something
 - ii. "Peace! The charm's wound up." Exclamation point (hard stop) halts the accelerating **meter** before the sinister warning: The situation is "wound up," ready to snap

- d. Meet with Macbeth and Banquo who are returning victoriously from the battlefield
- i. Macbeth's first words of the play (remember that we have not yet actually met him) are an ignorant echo of what the witches said in Scene One.
 - ii. Difference in reactions from Macbeth and Banquo
 - iii. Predictions for Macbeth
 1. Thane of Glamis (which he already is)
 2. Thane of Cawdor (how do they know?!)
 3. King of Scotland (interesting...)
 - iv. Predictions for Banquo
 1. "Lesser than Macbeth, and greater
Not so happy, yet much happier
Thou shalt get kings, though thou be none"
 - a. **Paradoxical** talk continues
 - b. Remember prophecies as play continues
 - v. What happens to Macbeth after predictions for him?
 1. He is visibly "rapt" (distressed, enraptured)
 - a. Imagine him frozen, staring off, pondering
 - b. "Good sir, why do you start and seem to fear / Things that do sound so fair?"
 - i. What is he afraid of?
 2. "Who do you dress me / In borrowed robes?"
 - a. **Metaphor**

Act I Scene 3 continued and Scene 4

1. Macbeth's first **soliloquy**
 - a. What stands out?
 - b. **Motifs**, repeated words...
 - c. What is Macbeth thinking?
2. Macbeth already contemplating what is needed to gain crown
 - i. "If chance will have me King, why, chance may crown me, without my stir."

Scene 4

3. Duncan in his palace at Forres
 - a. Duncan begins by checking on the state of the former Thane of Cawdor's execution
 - i. "There's no art to find the mind's construction in the face. He was a gentleman on whom I built an absolute trust."
 - ii. **Irony and characterization**
 1. "He [Macbeth] is full so valiant...a peerless kinsman."
 - b. Malcolm describes the execution and we see another example of acting/playing a role/pretending
 - i. "Nothing in his life / Became him like the leaving it. He died / As one that had been studied in his death"
 - c. Duncan establishes Malcolm as his successor (Prince of Cumberland)
 - i. Mostly a formality, since Malcolm is already king's oldest son, but structurally this allows the reader/viewer to notice Macbeth's reaction
 - ii. Macbeth's reaction
 1. "That is a step on which I must fall down, or o'erleap, for in my way it lies"
 2. "Stars, hide your fires, let not light see my black and deep desires"

3. Has he not previously realized that the king has sons who would take their father's place on the throne? Obviously he *knows* this, but does he *realize* it?

Act I Scenes 5-7

1. Macbeth's Castle (Inverness)

a. Macbeth's letter to Lady Macbeth

- i. Review action of play thus far
- ii. Macbeth refers to his wife as "my dearest partner in greatness"
- iii. Show Lady Macbeth's excitement/determination/concerns
 1. "It [Macbeth's nature] is too full o' th' milk of human kindness."
 2. "...unsex me here and fill me from the crown to the toe top-full of direst cruelty."
 3. "Come, thick night, / And pall thee in the dunnest smoke of hell"
 - a. Sounds a bit like Macbeth's "stars hide your fires"

b. Macbeth's arrival

i. Lady Macbeth takes charge, conflict with Macbeth

1. "Your face, my Thane, is as a book where men / May read strange matters."
 - a. Think about what Duncan said, re: the former Thane of Cawdor: "There's no art to find the mind's construction in the face..."
2. "Look like th' innocent flower, but be the serpent under 't."
3. "...put this night's great business into my dispatch."

2. Duncan's Arrival to Inverness

- i. "This castle hath a pleasant seat."
- ii. Last line before Lady Macbeth enters: "The air is delicate"
- iii. Lady Macbeth's gracious welcome of Duncan to Inverness

1. Dramatic irony

- a. The audience knows a truth of which the characters are unaware.
 - i. Lady Macbeth acting fair, is in fact foul.

3. The Decision and the Plan

- a. Scene opens with Macbeth alone while banquet for Duncan continues
 - i. **Soliloquy:** Macbeth considers what he wants to do versus what his wife is suggesting
 - 1. "If it were done when 'tis done, then 'twere well / it were done quickly."
 - 2. Macbeth afraid of the consequences of his actions, and also hesitant because Duncan does not deserve such foul treatment
 - a. "...double trust"
 - i. Kinsman, subject, host
 - ii. Duncan a good and just king
 - 1. "Duncan hath borne his faculties so meek"
 - 3. Concludes that it is only "vaulting ambition" that motivates him.
 - a. Contrast to Lady Macbeth
 - b. Lady Macbeth's entrance as she argues to proceed with the deed
 - i. How does she manipulate her husband? What does she challenge?
 - 1. Here, she is very serious. Knows her husband is close to not doing this.
 - 2. "Art thou afeard...and live a coward?"
 - 3. No interest in taking Macbeth's concerns into account
 - a. How does Macbeth react to his wife's tactic?
 - ii. Claims he owes her as he has promised
 - iii. The plan
- c. Interesting Note: Lady Macbeth essentially admits that she has had a child ("I have given suck"). Where is this child?

Act II Scenes 1-2

1. Middle of the night; Inverness; Banquo and son Fleance; enter Macbeth
 - a. Banquo can't sleep
 - i. "Their candles are all out": More reference to light & the heavens
 - ii. "A heavy summons lies like lead upon me"
 1. What is keeping Banquo up?
 - iii. "...the cursed thoughts that nature gives way to in repose!"
 1. Compare to Macbeth's coming "dagger soliloquy"
 - iv. Accidentally draws sword on Macbeth
 1. Irony
 - v. How does Macbeth introduce himself to Banquo?
 1. Why?
 - vi. "Being unprepared, / Our will became the servant to defect, / Which else should free have wrought."
 1. Perhaps more irony, as Macbeth admits (again) his unpreparedness and inability to do what's right/proper
 - vii. Macbeth lies to Banquo
 1. Some friend, right?
 2. And once again puts something off
 - a. Is Macbeth a procrastinator or is he in denial or what?
 - b. Macbeth alone
 - i. Bloody dagger hallucination
 1. "Is this a dagger which I see before me, the handle toward my hand?"
 2. "I have thee not, and yet I see thee still."
 - a. Again, that fantasy/reality barrier is slipping away for Macbeth
 - b. Can we both have something and not have it?
 - i. Difference between sensing and thinking, feeling and controlling, being and not...

3. "A dagger of the mind, a false creation, proceeding from the heat-oppressed brain"
 - a. Why is Macbeth's brain "heat-oppressed"?
 - b. "False creation": Much like...
4. Macbeth speaks in the second person (thee, thou, thy), converses with the dagger.
5. Is he confused? Afraid?
6. "Mine eyes are made the fools o' th' other senses,"
7. "There's no such thing."
8. "the bloody business"
9. "Nature seems dead"
10. "wicked dreams abuse / The curtained sleep."
11. Macbeth again pleads for the universe (nature) to not sense what he's about to do
 - a. "Hear not my steps"
 - b. "Hear it not, Duncan"
12. Fantasy/reality: "Whiles I threat, he lives."
13. How does this soliloquy compare to his previous one?

Act II Scene 2

2. Duncan's murder
 - a. Scene opens in midst of killing
 - i. Why might Shakespeare have chosen to do this?
 - b. Clearly troubled and nervous
 - i. "That which hath made them drunk hath made me bold. / What hath quenched them hath given me fire."
 1. Liquid courage: Lady Macbeth has been drinking?
 - ii. "Hark! Peace!"
 1. LM is on edge. Startled by a noise.
 - iii. "Had he not resembled / My father as he slept, I had done 't."

1. More depth to LM? Or is she just making up excuses/justifications?
- iv. Macbeth imagining hearing things and feels immense guilt
 1. “Methought I heard a voice cry ‘Sleep no more! Macbeth does murder sleep’”
 - a. Tormented by a lack of sleep. Where have we seen this before?
- c. Lady Macbeth replaces daggers after Macbeth refuses—blood on her hands both literally and figuratively
- d. Macbeth immediately feels regret/remorse while Lady Macbeth remains practical
 - i. “Wake Duncan with thy knocking! I would thou couldst!”
 - ii. “Will all great Neptune’s ocean wash this blood clean from my hand?”
 - iii. “A little water clears us of this deed. How easy is it then!”
 1. Remember this line
 2. Notice the diction. ‘Deed’ and not ‘blood’
- e. Almost get caught by the knocking of Macduff
 - i. Sent to pickup Duncan in the morning.
 - ii. It is important that it is Macduff’s knocking which torments Macbeth

Act II, Scene 3

3. Still at Inverness
 - a. The Porter
 - i. Not super-important
 1. Though his drunk rant does reinforce the irony of Macbeth’s castle having “a pleasant seat”
 - a. He envisions himself as the gate-keeper to hell, watching all sorts of bad people go in
 - i. He’s not entirely wrong
 - ii. Know why it is necessary for the action of the play
 1. Comic relief

2. Timing

- b. Macbeth and Lady Macbeth must pretend to be ignorant of what has occurred
 - i. “Is the King stirring, worthy Thane?” “Not yet.”
 - 1. Macbeth, of course, knowing Duncan never again will.
 - ii. Notice Macbeth’s responses to Duncan.
 - 1. Short; end of line
 - iii. “Goes the King hence today?” “He does. He did appoint so.”
 - iv. “’Twas a rough night.”
 - v. Dramatic irony: audience knows things the characters do not.
 - 1. “O gentle lady, ’tis not for you to hear what I can speak”
- c. “Had I but died an hour before this chance, I had lived a blessed time”
 - i. Macbeth’s double meaning
 - 1. Sadness
 - 2. Remorse/regret
- d. Guards are framed
 - i. “Those of his chamber, as it seemed, had done ’t”
- e. And killed by Macbeth
 - i. “Oh, yet I do repent me of my fury, that I did kill them”
 - ii. What reason does Macbeth give?
- f. The scene concludes with Malcolm and Donalbain fleeing Scotland
 - i. Why?
 - 1. “Where we are, there’s daggers in men’s smiles”
 - ii. Malcolm to England
 - iii. Donalbain to Ireland

Act II, Scene 4

4. The Aftermath

- a. Ross’s conversation with the Old Man
 - i. What do they discuss?
 - ii. Why is it significant?
- b. Macduff and Ross’s conversation is vital

- i. Guards believed to have been bribed by Malcolm and Donalbain
 - 1. Suspected because of their fleeing
- ii. Macbeth already being crowned at Scone
 - 1. "He [Macbeth] is already named, and gone to Scone to be invested"
 - 2. Macduff will not join
 - a. Why?
 - i. Shows his concerns about Macbeth as king

Act Three

Scene One

- 1. The palace at Forres
 - a. Banquo's concerns
 - i. "I fear, thou play'st most foully for 't"
 - ii. "May they not be my oracles as well,"
 - 1. What is Banquo's conflict?
 - b. Macbeth and Banquo's conversation
 - i. Banquo will go out riding until dinner
 - 1. Why?
 - ii. Notice how inquisitive is Macbeth
 - iii. Macbeth will remain isolated until dinner
 - 1. Why?
 - iv. Their friendship? Remember their friendship? Not so much.
 - c. Macbeth's soliloquy
 - i. "To be thus is nothing..."
 - 1. Wants not only crown, but safety and for his descendants to be kings.
 - ii. "If it be so, for Banquo's issue have I filed my mind, for them the gracious Duncan have I murdered"
 - 1. Afraid because he has no legacy, has essentially ruined his life to benefit Banquo and his bloodline

- a. Macbeth wants to change fate
- 2. Why is Macbeth like this? Is he insecure?
 - a. Where is baby Macbeth?
 - i. **Symbolism:** “fruitless crown” and “barren scepter”
- d. Entrance of Murderers
 - i. “Know that it was he in the times past which held you so under fortune”
 - ii. “We are men”
 - 1. Manipulates them the same way he was manipulated by his wife
 - 2. What has he become?

Scene Two

- a. Previous scene revealed Macbeth is not very comfortable as king. What does this scene reveal about how Lady Macbeth feels as queen?
 - a. Notice, again, her innermost thoughts are revealed while she’s alone
 - i. Does not share with her husband; must *appear* strong and controlled
- b. Lady Macbeth is again concerned that her husband is not doing a very good job of “keeping up appearances”; his absence is noted
- c. LM wants her husband to get over it and move on
 - a. “What’s done is done.”
- d. Why is Macbeth keeping to himself?
 - a. As we know from Scene One, he is worried about the stability of his throne
 - i. Strong **metaphor** for their incomplete plan: “We have scorched the snake, not killed it”
 - b. Notice Macbeth again uses the plural form
 - i. “we will eat our meal in fear”
 - ii. “That shake us nightly”
 - iii. “Better be with the dead, / Whom we, to gain our peace, have sent to peace,”

- c. Even more evidence of Macbeth's crumbling mental state
 - i. "both the worlds suffer"
 - ii. "...nothing / Can touch him further."
 - 1. Essentially claims that Duncan is better off dead
 - iii. "Oh, full of scorpions is my mind, dear wife!"
- d. Change of personalities
 - i. "You must leave this."
 - ii. "And make our faces vizards to our hearts / Disguising what they are."
 - iii. "Be innocent of the knowledge, dearest chuck / Till thou applaud the deed."
- e. Another imploration of the heavens/universe to hide its true nature/purpose
 - i. Macbeth remains defiant of nature ("the great bond")
 - 1. Thinks he can change it
 - a. hubris

Scene Three

- 1. Stables near the palace
 - a. Murder of Banquo
 - i. Arrival of third murderer, unexpected by the other two
 - 1. Thoughts?
 - ii. Fleance escapes
 - 1. Implications and significance of this

Scene Four

1. Hall in the palace. A banquet prepared.
 - a. Macbeth is informed of the murderers' progress
 - i. "I had else been perfect /...But now I am cabined, cribbed, and confined, bound in / To saucy doubts and fears"
 - ii. "There [in a ditch, dead] the grown serpent lies. The worm that's fled / Hath nature that in time will venom breed; / No teeth for the present"
 - b. Enter Ghost of Banquo
 - i. A hallucination or a true ghost, unknown
 - ii. "Thou canst not say I did it. Never shake / Thy gory locks at me"
 - c. Lady Macbeth's reaction
 - i. "Are you a man?"
 - ii. "My lord is often thus, / And hath been from his youth...If much you note him, / You shall offend him and extend his passion"
 - d. "Shame itself! / Why do you make such faces? When all's done, / You look but on a stool"
 - e. The return of the ghost
 - i. "Approach like the rugged Russian bear, / The armed rhinoceros, or the Hyrcan tiger. / Take any shape but that and my firm nerves / Shall never tremble"
 - f. Macbeth and Lady Macbeth
 - i. Macbeth notices Macduff's absence
 1. "How say'st thou that Macduff denies his person / At our great bidding?"
 - ii. Macbeth feels he must take action
 1. "It will have blood. They say blood will have blood"
 2. Macduff is concerning him
 3. He isn't sure where to turn, so he resolves to go to the witches
 - a. "I will tomorrow /...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 / Stepped in so far that should I wade no
more, / Returning were as tedious as go o'er"

Scene Five

1. This scene is unlikely to have been written by Shakespeare
 - a. How can we know that?

Scene Six

1. Lennox and some lord
 - a. What is Lennox's tone?
 - b. What can we guess about how others are starting to view the recent series of events?

Act Four

Scene One

1. A cavern. In the middle, a boiling cauldron. Thunder. Enter the Three Witches
 - i. Witches brew ingredients in cauldron
 1. Sets atmosphere for scene
 - ii. Skip lines 39-43
 1. Again, probably not Shakespeare
 - iii. Macbeth appears
 1. Told his wife he was going to them for answers
 2. Is demanding
 3. Images of doom
 - iv. Three apparitions (visions)
 1. Armored head
 - a. "Beware Macduff"
 - i. Macbeth's reaction
 2. Bloody child
 - a. "None of woman born shall harm Macbeth"
 - i. No need to fear Macduff
 - ii. Will kill him anyway ("take a bond of fate")

3. Child crowned with a tree in his hand
 - a. “Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill shall come against him”
 - i. Macbeth feels reassured
 - v. Macbeth’s interpretation of these things
 1. How should we take this new prophecy?
- b. Macbeth’s question and the line of kings
 - i. Banquo’s descendants
 - ii. Symbolism of the mirror
- c. Macduff’s movements
 - i. “Macduff is fled to England”
 1. Significance
- d. Macbeth’s decision and full transformation
 - i. “From this moment the very firstlings of my heart shall be / The firstlings of my hand”

Scene Two

1. Fife. Macduff’s castle. Enter Lady Macduff, her son, Ross.
 - a. The conversation between Lady Macduff, her son, and Ross indicates that Macduff has fled Scotland without warning and has left his castle unprotected
 - b. Shakespeare’s change to get philosophical about good and evil in the world
 - i. The smart argument comes from the son, but the unfortunate reality comes from the mother
 - c. Macbeth’s killers arrive and murder Lady Macduff and her son
 - i. The significance of this pointless act

Scene Three

1. England. Before the King's palace. Enter Macduff and Malcolm
 - a. The longest scene of the play, the first portion is Macduff convincing Malcolm to return to Scotland, overthrow Macbeth, and claim the throne.
 - i. In this conversation, notice the emphasis on the well-being of Scotland
 - ii. Malcolm is suspicious of Macduff
 1. "A good and virtuous nature may recoil / In an imperial charge."
 - iii. Malcolm says that even if he were to kill Macbeth and take the throne, Scotland would still suffer because he (Malcolm) is just as bad as Macbeth
 1. "yet my poor country / Shall have more vices than it had before, / More suffer, and more sundry ways than ever, / By him that shall succeed."
 2. All of this turns out to be just a test of Macduff's loyalties
 3. Malcolm admits he was planning to return the assistance of Siward, the English earl of Northumberland, a region on the border of England and Scotland
 - b. Enter Ross, messenger of bad news
 - i. Hesitant to share the disastrous news that Macduff's family slaughtered
 - c. Macduff's reaction
 - i. Truly devastated
 1. Significance
 - ii. "I must feel it as a man...sinful Macduff, they were all struck for thee!"
 - iii. "Front to front bring thou this fiend of Scotland and myself, within my sword's length set him"

Act V

Scene One

1. Dunsinane. Inside Castle. Enter a Doctor and a Waiting Gentlewoman
 - a. Lady Macbeth sleepwalking
 - i. A full confession and recounting of her deeds
 1. Overwhelming guilt
 - ii. “She has light by her continually; / ‘Tis her command.”
 1. **Symbolism** of light
 2. “Nightlight”
 - a. Bad things happen in the dark (Duncan, Banquo)
 - iii. “You see her eyes are open.” / “Ay, but their sense are shut.”
 - iv. Significance of blood as repeating image and symbol in play
 1. “Out, damned spot! Out, I say!”
 2. “Yet who / would have thought the old man to have had so much / blood in him.”
 3. “All the perfumes of / Arabia will not sweeten this little hand.”
 - v. “This disease is beyond my practice.”
 - vi. “More needs she the divine than the physician.”
 1. **Irony**
 - vii. **Motif** of sleeplessness
 1. The sailor, Macbeth, Banquo
 2. Refer to what Macbeth says about sleep in Act II, Scene 2
 - viii. Contrasting character arc to Macbeth
 1. Her now hallucinating, Macbeth clear of purpose

Scene Two

1. Scotland
 - a. Scottish thanes Menteith, Caithness, Angus turning on Macbeth
 - b. Reference Malcolm, Macduff, Siward who are leading an army to fight Macbeth
 - c. The Scottish thanes and the English power will meet at Birnam Wood to advance upon Macbeth who is at Dunsinane
 - i. Significance
 - d. “Now does he feel his title / Hang loose about him, like a giant’s robe / Upon a dwarfish thief.”
 - i. Another reference to wearing “borrowed robes”
 - e. Act V is a series of short scenes that alternate between inside the walls and out
 - i. Dramatic / Cinematic

Scene Three

1. Dunsinane. A room in the castle. Enter Macbeth, Doctor, and Attendants
 - a. Macbeth reacting to news he is losing allies
 - i. “Bring me no reports, let them fly all. / Till Birnam wood remove to Dunsinane / I cannot taint with fear”
 1. False confidence
 - b. ...but also showing deep depression and negativity towards life
 - i. “I have lived enough...”
 1. For once, he is honest with himself and aware of the (consequences of the) choices he has made
 - c. Unwilling to surrender
 - i. “I’ll fight till from my bones my flesh be hacked”
 - d. Doctor reports that Lady Macbeth is ill, which we have already witnessed
 - i. Macbeth shows little concern for her
 - ii. Macbeth wants the doctor just cure her; doctor says it is beyond his ability
 1. “Therein the patient / Must minister to himself”
 - a. Notice the masculine reflexive pronoun
 - i. Almost as if he is talking about Macbeth, not his wife
 2. Refer to King Edward’s healing of his subjects in Act IV, Scene 3

Scene Three

1. Country near Birnam Wood. Enter Malcolm, Siward and his son, Macduff, etc.
 - a. Birnam Wood moves
 - i. “Let every soldier hew him down a bough, / And bear ’t before him”
 - ii. Another example of Malcolm’s intelligence and leadership.

Scene Five

1. Dunsinane. Within the castle. Enter Macbeth, Seyton and Soldiers
 - a. Macbeth’s strategy
 - i. “Laugh a siege to scorn”
 - ii. Another of Macbeth’s ‘if’s’:
 1. If Scottish thanes hadn’t joined English army, Macbeth and his remaining soldiers would have fought them boldly and “beard to beard”
 - b. “I have almost forgot the taste of fears.”
 - i. Is Macbeth remorseful or accepting of how far he has fallen?
 - c. “The Queen, my lord, is dead.”
 - i. How does Macbeth react to his wife’s suicide?
 - d. The famous “Tomorrow” soliloquy
 - e. News of Birnam Wood
 - i. New strategy
 1. Motivations and fear
 - a. “At least we’ll die with harness on our back!”

Scene Six

1. Outside Dunsinane.
 - a. Malcolm commands Siward to lead attack

Scene Seven

1. Another part of the field. Alarms. Enter Macbeth
 - a. Unwilling to concede
 - i. “...bearlike I must fight the course”
 - b. Kills young Siward
 - i. Still confident in the prophecies
 1. “Thou wast born of woman”
 - c. Enter Macduff
 - i. Must find and kill Macbeth

Scene Eight

1. Another part of the field. Enter Macbeth.
 - a. Still refusing to back down
 - i. “Why should I play the Roman fool and die on mine own sword?”
 - b. Macduff reveals truth of birth
 - i. “Macduff was from his mother’s womb untimely ripped”
 - ii. Fight offstage
 - iii. “Lay on, Macduff”
 1. Macbeth finds that old fury, passion and courage
 - c. Macduff defeats Macbeth
 - i. “Behold where stands the usurper’s cursed head”
 - d. Play ends with Malcolm restoring order to Scotland
 - i. “...his fiendlike Queen, who as ’tis thought, by self and violent hands took off her life”
 - ii. Final scene has the natural order of world returned
 - e. How does Banquo’s prophecy come to truth?
 - i. Understand historical background of play.

Literary Terms, in addition to the obvious

- Soliloquy
- Aside
- Motif
 - Clothing
 - Nature
 - Blood
- Paradox
- Theme
- Subtext
- Denotation
- Connotation
- Stressed syllables