2.21 Literature: Macbeth - Themes in Depth: 10-minute Pack

AQA 8702 · about 10 minutes

Total Marks

Name: _____ Date: ____ / ____ / _____

Answer ALL questions.

1 Guilt affects Macbeth and Lady Macbeth differently, and at different points in the play.

(a) Identify three moments that trace guilt in the play: one showing Macbeth's guilt straight after Duncan's murder, one showing guilt becoming visible to others, and one showing guilt overwhelming Lady Macbeth. Give the act and scene and a short quotation or clear reference for each. **(3)**

(b) Explain how Shakespeare uses these moments to show guilt working differently on Macbeth and on Lady Macbeth. **(3)**

(Total for Question 1 is 6 marks)

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2 Ideas about masculinity and femininity are used and challenged throughout the play.

(a) Identify three moments that trace the theme of gender: one where Lady Macbeth rejects traditional femininity, one where masculinity is used as a challenge, and one where a character redefines what it means to be a man. Give the act and scene and a short quotation or clear reference for each. **(3)**

(b) Explain how Shakespeare uses the theme of gender to comment on ideas about masculinity and femininity in the play. **(3)**

(Total for Question 2 is 6 marks)

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Mark scheme · 2.21 Literature: Macbeth - Themes in Depth: 10-minute Pack

Question 1

(a) Act 2 Scene 2 (e.g. "Will all great Neptune's ocean wash this blood clean from my hand?" or "Macbeth does murder sleep") (oe) **B1**

(a) Act 3 Scene 4, Banquo's ghost appears at the banquet ("Never shake thy gory locks at me") (oe) **B1**

(a) Act 5 Scene 1, Lady Macbeth sleepwalking ("Out, damned spot! Out, I say!") (oe) **B1**

(a) Answer: Act 2 Scene 2 ("Will all great Neptune's ocean wash this blood clean from my hand?"); Act 3 Scene 4 (Banquo's ghost, "Never shake thy gory locks at me"); Act 5 Scene 1 ("Out, damned spot! Out, I say!").

(b) Macbeth's guilt is immediate and physical, expressed through hallucination and imagined voices (oe) **B1**

(b) Lady Macbeth's guilt is delayed and psychological, surfacing only once her conscious control fails, in sleep (oe) **B1**

(b) both are ultimately destroyed by guilt (Macbeth's growing numbness/isolation, Lady Macbeth's reported suicide, Act 5 Scene 5) (oe) **B1**

(b) Answer: Macbeth's guilt is instant, physical and vocal, shown through hallucinations straight after the murder, while Lady Macbeth appears controlled until her guilt resurfaces only in the unconscious sleepwalking scene; Shakespeare shows both are ultimately destroyed by it, since Lady Macbeth's death is reported soon after Act 5 Scene 1.

Question 2

(a) Act 1 Scene 5, Lady Macbeth asks spirits to "unsex me here" and fill her with cruelty (oe) **B1**

(a) Act 1 Scene 7, Lady Macbeth's "When you durst do it, then you were a man" and Macbeth's reply "I dare do all that may become a man" (oe) **B1**

(a) Act 4 Scene 3, Macduff insists he "must also feel it as a man" on hearing of his family's murder (oe) **B1**

(a) Answer: Act 1 Scene 5 ("unsex me here"); Act 1 Scene 7 ("When you durst do it, then you were a man" / "I dare do all that may become a man"); Act 4 Scene 3 (Macduff, "I must also feel it as a man").

(b) Lady Macbeth initially links masculinity to ruthlessness and femininity to weakness, which she wants to escape (oe) **B1**

(b) Macbeth is repeatedly goaded into violence by having his manhood questioned, suggesting pressure around masculinity drives the tragedy (oe) **B1**

(b) by the end, Lady Macbeth's collapse in Act 5 Scene 1 undermines her earlier rejection of femininity, while Macduff's grief offers an alternative model of manhood (oe) **B1**

(b) Answer: Shakespeare initially links masculinity to ruthless violence and femininity to weakness, shown by Lady Macbeth rejecting her own femininity and repeatedly challenging Macbeth's manhood to push him toward murder; by the end, her breakdown in the sleepwalking scene undermines this rejection, while Macduff's grief offers a more balanced model of masculinity that includes emotion.

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