2.5 Literature: Macbeth: 2-hour Pack

AQA 8702 · about 120 minutes

Total Marks

Name: _____ Date: ____ / ____ / _____

Answer ALL questions.

Macbeth, Act 1 Scene 7, lines 1 to 28 (Macbeth's soliloquy, alone on stage before the murder of Duncan)

William Shakespeare, Macbeth (first performed c.1606). Public domain, pre-1928 text. Question material written for Revision Library (original, copyright-free); no past-paper text reproduced.

If it were done when 'tis done, then 'twere well

It were done quickly. If th' assassination

Could trammel up the consequence, and catch

With his surcease success; that but this blow

Might be the be-all and the end-all here,

But here, upon this bank and shoal of time,

We'd jump the life to come. But in these cases

We still have judgment here, that we but teach

Bloody instructions, which being taught, return

To plague th' inventor. This even-handed justice

Commends th' ingredience of our poisoned chalice

To our own lips. He's here in double trust:

First, as I am his kinsman and his subject,

Strong both against the deed; then, as his host,

Who should against his murderer shut the door,

Not bear the knife myself. Besides, this Duncan

Hath borne his faculties so meek, hath been

So clear in his great office, that his virtues

Will plead like angels, trumpet-tongued against

The deep damnation of his taking-off;

And pity, like a naked new-born babe,

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Striding the blast, or heaven's cherubin, horsed

Upon the sightless couriers of the air,

Shall blow the horrid deed in every eye,

That tears shall drown the wind. I have no spur

To prick the sides of my intent, but only

Vaulting ambition, which o'erleaps itself

And falls on th' other.

1 Before Macbeth murders Duncan, Shakespeare shows the audience several sides of his character. State four things we learn about Macbeth's character or reputation in Act 1, before he commits any murder.

(Total for Question 1 is 4 marks)

2 Identify the speaker of each quotation below.

(a) Who speaks the line "Fair is foul, and foul is fair"? **(1)**

- ☐ A) Macbeth
- ☐ B) Banquo
- ☐ C) The Three Witches
- ☐ D) Lady Macbeth

(b) Who speaks the line "Is this a dagger which I see before me"? **(1)**

- ☐ A) Macbeth
- ☐ B) Duncan
- ☐ C) Macduff
- ☐ D) Banquo

(Total for Question 2 is 2 marks)

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3 Jacobean audiences held strong beliefs about kingship and social order. Give three things a Jacobean audience would have believed about kings and the natural order that would affect how they judged Macbeth's actions.

(Total for Question 3 is 3 marks)

4 Shakespeare wrote Macbeth in the reign of King James I, who had recently survived the Gunpowder Plot (1605) and had written a book about witchcraft called Daemonologie (1597). Explain three ways this context would affect a Jacobean audience's response to the play.

(Total for Question 4 is 3 marks)

5 Give one example of dramatic irony from Act 1 of the play and explain briefly why it is ironic.

(Total for Question 5 is 2 marks)

6 Read the extract from Act 1 Scene 7 (Macbeth's soliloquy) at the top of this worksheet. Explain four reasons Macbeth gives in the extract for not murdering Duncan.

(Total for Question 6 is 4 marks)

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7 Look again at lines 1 to 12 of the extract ("If it were done...to our own lips").

(Total for Question 7 is 4 marks)

8 Consider the extract from Act 1 Scene 7 in the context of its original Jacobean audience.

(Total for Question 8 is 5 marks)

9 Look at the final lines of the extract: "I have no spur / To prick the sides of my intent, but only / Vaulting ambition, which o'erleaps itself / And falls on th' other."

(Total for Question 9 is 6 marks)

10 Consider the whole extract from "If it were done" to "falls on th' other."

(Total for Question 10 is 6 marks)

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11 Later in Act 1 Scene 7, Lady Macbeth persuades Macbeth to go through with the murder, including the lines: "I have given suck, and know / How tender 'tis to love the babe that milks me...I would...have pluck'd my nipple from his boneless gums / And dash'd the brains out" and "screw your courage to the sticking place".

(Total for Question 11 is 8 marks)

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12 How is the theme of ambition presented across Macbeth as a whole? Refer to the extract and to at least one other part of the play in your answer.

(Total for Question 12 is 10 marks)

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13 How does Shakespeare present the corrupting effects of guilt in Macbeth? Refer to at least two moments in the play in your answer.

(Total for Question 13 is 10 marks)

14 Explain how the play reflects Jacobean ideas about the supernatural and evil.

(Total for Question 14 is 6 marks)

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15 Compare the presentation of Macbeth in the extract at the top of this worksheet (Act 1 Scene 7) with his presentation in his final soliloquy in Act 5 Scene 5 ("Tomorrow, and tomorrow, and tomorrow...it is a tale / Told by an idiot, full of sound and fury, / Signifying nothing").

(Total for Question 15 is 8 marks)

16 Explain how Shakespeare uses Banquo as a contrast (foil) to Macbeth.

(Total for Question 16 is 8 marks)

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17 Starting with this extract from Act 1 Scene 7, write about how Shakespeare presents Macbeth as a tragic hero in the play as a whole. Write about how Macbeth is presented in the extract and about how Macbeth is presented as a tragic hero in the play as a whole.

(a) Write your essay on how Shakespeare presents Macbeth as a tragic hero, using the extract and the play as a whole. **(30)**

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(b) The remaining marks for this question assess the accuracy of your spelling, punctuation and grammar, and your use of specialist literary terminology. **(4)**

(Total for Question 17 is 34 marks)

18 Write about the relationship between Macbeth and Lady Macbeth and how it changes across the play.

(Total for Question 18 is 20 marks)

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Mark scheme · 2.5 Literature: Macbeth: 2-hour Pack

Question 1

he is a brave and successful soldier/thane, praised by the captain and King Duncan (oe) **B1**

he is loyal to Duncan at the start of the play (oe) **B1**

he is ambitious/tempted by the witches' prophecy (oe) **B1**

he is hesitant/has a conscience about killing Duncan (oe) **B1**

Answer: Any four of: brave soldier praised by Duncan; loyal thane; ambitious after the witches' prophecy; troubled conscience/hesitant about murder.

Question 2

(a) C (the Three Witches), Act 1 Scene 1 cao **B1**

(a) Answer: C

(b) A (Macbeth), Act 2 Scene 1 cao **B1**

(b) Answer: A

Question 3

reference to the Divine Right of Kings (the belief that the monarch was chosen by God) (oe) **B1**

reference to the Great Chain of Being (a fixed, God-given order in the universe, from God down to the lowest creature) (oe) **B1**

reference to the idea that regicide (killing a king) was believed to bring disorder/chaos to nature and the state (oe) **B1**

Answer: Any three of: Divine Right of Kings; the Great Chain of Being; belief that killing a king causes disorder in nature and society.

Question 4

James I believed strongly in witchcraft/had written about it in Daemonologie, so a Jacobean audience would take the witches seriously as agents of evil (oe) **B1**

James I claimed descent from Banquo, so Shakespeare presents Banquo as noble/his heirs as future kings, flattering the King (oe) **B1**

the recent Gunpowder Plot made regicide/treason a topical and frightening subject for the original audience (oe) **B1**

Answer: Any three of: audience belief in witchcraft due to James I's Daemonologie; Banquo's line flatters James's claimed ancestry; the Gunpowder Plot made treason/regicide topical and shocking.

Question 5

identifies a valid example, e.g. Duncan praising Macbeth as a loyal soldier/naming him Thane of Cawdor shortly before Macbeth plots to kill him; or Duncan saying he trusted the former Thane of Cawdor absolutely, just before Macbeth (the new Cawdor) betrays him too (oe) **B1**

explains that the audience knows Macbeth is planning/capable of murder, while the character on stage (Duncan) does not (oe) **B1**

Answer: Example: Duncan trusts and rewards Macbeth as a loyal thane while the audience already knows (from the soliloquy and witches' prophecy) that Macbeth is contemplating killing him.

Question 6

identifies that Macbeth is Duncan's kinsman and subject, so has a double duty of loyalty (oe) **B1**

identifies that Macbeth is Duncan's host, so should protect him rather than murder him (oe) **B1**

identifies that Duncan has been a virtuous/meek king, which will make the murder seem worse (oe) **B1**

identifies that Macbeth fears consequences in this life (judgment/being taught bloody instructions that return on the inventor) rather than the afterlife (oe) **B1**

Answer: Any four of: kinsman and subject; host with a duty to protect Duncan; Duncan's virtue/meekness as king; fear of earthly judgment/consequences.

Question 7

identifies a technique, e.g. repetition of "done" / metaphor of the "poisoned chalice" / metaphor of "bank and shoal of time" **B1**

explains its effect, e.g. repetition of "done" shows Macbeth trying to convince himself/urgency; "poisoned chalice" shows the murder will harm Macbeth himself; "bank and shoal" suggests he is on the edge of something dangerous, ft from identified technique **B1**

identifies a second, different technique from the extract **B1**

explains its effect, ft from second identified technique **B1**

Answer: Two valid techniques (e.g. repetition of 'done', the 'poisoned chalice' metaphor, 'bank and shoal of time' metaphor) each with an explained effect.

Question 8

Level 1 General comment that the audience would disapprove of killing a king, with limited development. **1-2**

Level 2 Clear explanation linking specific ideas in the extract (kinsman, host, Duncan's virtue) to Jacobean beliefs about kingship and loyalty. **3-4**

Level 3 Exploratory, well-linked explanation showing how the extract would have deepened a Jacobean audience's horror at the planned regicide, referencing Divine Right and social order. **5**

Indicative content:

- a Jacobean audience believed kings ruled by Divine Right, so plotting against Duncan would be seen as a sin against God, not just a crime
- Macbeth's own words ("kinsman", "subject", "host") remind the audience of the several bonds of loyalty he is about to break, intensifying their disapproval
- Duncan being described as virtuous ("so clear in his great office") would make the murder seem even more shocking and unjustified to the original audience
- the audience, living so soon after the Gunpowder Plot, would have found the theme of a trusted subject plotting to kill his king especially frightening and topical

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Question 9

Level 1 Simple, general comments about the quotation; little or no reference to specific words or techniques. **1-2**

Level 2 Clear explanation of the horse-riding/spurring metaphor and what it suggests about Macbeth's motives; some relevant subject terminology used. **3-4**

Level 3 Exploratory analysis of the extended metaphor (spur, vaulting, o'erleaps, falls), showing how the image of an over-eager rider falling from a horse foreshadows Macbeth's downfall; precise use of subject terminology. **5-6**

Indicative content:

- the extended metaphor of riding/spurring a horse shows Macbeth admitting he has no real justification for the murder except his own ambition
- "vaulting" suggests ambition that leaps too far, out of control
- "o'erleaps itself / And falls" foreshadows Macbeth's eventual downfall, as ambition overreaches and causes him to fail
- the image contrasts with the measured, legalistic language earlier in the speech ("judgment", "justice"), showing Macbeth's rational arguments losing out to raw ambition
- structurally, this image ends the soliloquy, leaving ambition as the final, unchallenged motive before Lady Macbeth enters

Question 10

Level 1 General comment that the speech shows Macbeth thinking, with limited reference to structure. **1-2**

Level 2 Clear explanation of how the soliloquy moves through stages (weighing consequences, listing reasons against the murder, admitting only ambition drives him). **3-4**

Level 3 Exploratory analysis of how Shakespeare structures the soliloquy as an argument that collapses, building tension as Macbeth's reasoning fails and only ambition remains, mirroring his coming loss of control. **5-6**

Indicative content:

- the soliloquy opens with Macbeth trying to reason his way to a quick decision ("if it were done...then 'twere well it were done quickly")
- it moves through a structured, almost legal list of reasons against the murder (kinship, hosting duty, Duncan's virtue)
- the imagery escalates from calculation ("bank and shoal of time") to vivid, emotional images (the naked new-born babe, cherubins on the wind)
- the final short clause ("and falls on th' other") is structurally abrupt, cutting off the argument and signalling Macbeth has run out of reasons
- the soliloquy is interrupted by Lady Macbeth's entrance, so the structure builds tension about which side of Macbeth (conscience or ambition) will win

Question 11

Level 1 Simple, general points about Lady Macbeth persuading Macbeth, with little textual reference. **1-2**

Level 2 Clear reference to methods of persuasion (mocking his manhood, the baby image, practical planning) with some relevant quotation. **3-4**

Level 3 Clear explanation of how language and technique are used to manipulate Macbeth, supported by well-chosen quotation. **5-6**

Level 4 Exploratory, well-supported analysis of how Shakespeare presents Lady Macbeth's manipulation as ruthless and unnatural, linking method to effect on Macbeth and to the play's wider presentation of gender and ambition. **7-8**

Indicative content:

- Lady Macbeth questions Macbeth's manhood/courage, using masculinity as a challenge ("screw your courage to the sticking place")
- the shocking image of dashing out a baby's brains presents her as unnaturally ruthless, willing to break the most basic maternal bond to prove her resolve
- she uses this extreme example to shame Macbeth into matching her determination
- she also offers a practical plan (drugging the guards, blaming them), moving the argument from emotional pressure to logistics, which reassures Macbeth
- her persuasion works because it targets Macbeth's own insecurities about ambition and masculinity, seen earlier in his soliloquy
- this scene reverses expected Jacobean gender roles, presenting Lady Macbeth as the dominant, more ruthless partner at this point in the play

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Question 12

Level 1 Simple, general statements about ambition in the play, with limited or no textual reference. **1-2**

Level 2 Some relevant reference to the extract and/or one other part of the play, with straightforward comments about ambition. **3-4**

Level 3 Clear explanation of how ambition is presented in the extract and elsewhere, supported by relevant quotation and some subject terminology. **5-6**

Level 4 Detailed, well-supported analysis of ambition across the play, exploring how Shakespeare develops the theme through language, character and structure. **7-8**

Level 5 Sophisticated, critical exploration of ambition, showing a nuanced personal response to how Shakespeare presents its causes and consequences across the whole play, with sustained, precisely chosen textual support. **9-10**

Indicative content:

- in the extract, Macbeth's own "vaulting ambition" is presented as his only real motive, described as uncontrollable and self-defeating
- Lady Macbeth's ambition, shown through her "unsex me here" speech and her manipulation of Macbeth in Act 1 Scene 7, drives the plot forward and is presented as unnaturally ruthless
- Banquo represents a contrasting response to ambition; he hears the same prophecy but resists acting on it, highlighting Macbeth's choice
- as the play progresses, ambition leads Macbeth to order further murders (Banquo, Macduff's family) to secure his position, showing ambition escalating out of control
- by Act 5, ambition has left Macbeth isolated and his life meaningless ("tomorrow and tomorrow and tomorrow"), suggesting Shakespeare presents unchecked ambition as ultimately self-destructive
- the Jacobean context (Divine Right of Kings) frames ambition for the throne as not just personal failing but a crime against divine and natural order

Question 13

Level 1 Simple, general statements about guilt, with limited or no textual reference. **1-2**

Level 2 Some relevant reference to at least one moment showing guilt, with straightforward comment. **3-4**

Level 3 Clear explanation of guilt in at least two moments, supported by relevant quotation and some subject terminology. **5-6**

Level 4 Detailed, well-supported analysis of how guilt is presented and develops across the play, exploring language, character and structure. **7-8**

Level 5 Sophisticated, critical exploration of guilt as a corrupting force, with a nuanced personal response and sustained, precisely chosen textual support across the whole play. **9-10**

Indicative content:

- Macbeth's dagger soliloquy ("is this a dagger which I see before me") shows guilt/anxiety manifesting as a hallucination even before the murder is committed
- immediately after the murder, Macbeth's guilt is shown through his fear that "all great Neptune's ocean" cannot wash the blood from his hand, suggesting guilt as a permanent stain
- Macbeth describes his mind as "full of scorpions", presenting guilt as a physical, tormenting presence rather than a passing feeling
- Lady Macbeth's sleepwalking scene ("out, damned spot") shows guilt eventually overwhelming even the character who was initially most ruthless, contributing to her breakdown and death
- the corrosive effect of guilt is shown structurally: both Macbeths become more isolated and unstable as the play progresses, suggesting guilt corrupts relationships as well as individual sanity
- Shakespeare may be presenting guilt as a form of natural or divine justice reasserting itself against those who disrupt the natural order by regicide

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Question 14

Level 1 General comment that Jacobeans believed in witches/evil, with limited textual reference. **1-2**

Level 2 Clear explanation linking specific details in the play (witches, apparitions, Lady Macbeth's invocation) to Jacobean beliefs. **3-4**

Level 3 Exploratory, well-linked explanation of how the play's supernatural elements reflect and would have reinforced Jacobean beliefs about evil, fate and free will. **5-6**

Indicative content:

- King James I's own book Daemonologie (1597) reflected widespread belief in witches as real, dangerous agents of the devil, which the play's witches would have exploited to frighten and fascinate audiences
- the witches' prophecies raise the question of fate versus free will, a genuine theological debate in Jacobean England
- Lady Macbeth's invocation to spirits ("unsex me here") would have been seen as genuinely inviting demonic influence, not just a figure of speech, to a Jacobean audience
- supernatural disorder in nature (strange weather, Duncan's horses eating each other) reflects the Jacobean belief that unnatural human acts (regicide) disturb the natural and cosmic order
- the eventual defeat of Macbeth restores order, which would reassure a Jacobean audience that evil, though powerful, is ultimately punished

Question 15

Level 1 Simple, general comparison with limited textual reference. **1-2**

Level 2 Clear comparison of Macbeth's state of mind in the two extracts, with some relevant quotation. **3-4**

Level 3 Detailed comparison exploring how Shakespeare's language and tone shift between the two soliloquies, supported by well-chosen quotation. **5-6**

Level 4 Sophisticated, exploratory comparison showing a nuanced personal response to how Macbeth's journey from anxious ambition to nihilistic despair is presented across the play. **7-8**

Indicative content:

- in Act 1 Scene 7, Macbeth is anxious but still capable of moral reasoning, weighing consequences and searching for justification
- by Act 5 Scene 5, Macbeth has become numb and nihilistic, describing life as "a tale / told by an idiot...signifying nothing", suggesting he has lost any belief in meaning or consequence
- the earlier soliloquy contains vivid, active imagery (riding, vaulting, cherubins), while the later speech uses flat, repetitive language ("tomorrow, and tomorrow, and tomorrow") suggesting exhaustion and monotony
- in Act 1 Macbeth fears the consequences of his actions; by Act 5 he seems almost indifferent to his own death, showing the corrosive effect of years of guilt and violence
- both speeches use extended imagery to explore Macbeth's inner state, showing Shakespeare's consistent use of soliloquy to reveal character, even as that character's outlook has completely changed

Question 16

Level 1 Simple, general points about Banquo, with limited textual reference. **1-2**

Level 2 Clear reference to at least one contrast between Banquo and Macbeth, with some relevant quotation. **3-4**

Level 3 Clear explanation of Banquo's function as a foil, supported by well-chosen quotation and some subject terminology. **5-6**

Level 4 Exploratory, well-supported analysis of how Banquo's presentation highlights Macbeth's choices and moral decline across the play. **7-8**

Indicative content:

- Banquo hears the same prophecy as Macbeth but responds with caution, warning that "the instruments of darkness tell us truths...to betray's in deepest consequence", showing greater moral awareness
- unlike Macbeth, Banquo does not act on the witches' prophecy or plot any murder, highlighting Macbeth's choice to pursue the throne through violence
- Banquo's honesty and loyalty to Duncan and later to Macbeth (before his murder) contrast with Macbeth's deception and betrayal
- Macbeth's decision to have Banquo murdered, out of fear of the prophecy that Banquo's heirs will be kings, shows how far Macbeth's ambition and paranoia have corrupted him since Act 1
- Banquo's ghost appearing at the banquet externalises Macbeth's guilt, using the foil character to expose Macbeth's psychological unravelling to the other characters on stage

Question 17

(a) **L1** Simple awareness of Macbeth's character, with limited reference to the extract or wider play and little or no relevant context. **1-6**

(a) **L2** Some understanding of Macbeth as a tragic hero, with a few relevant references and straightforward comments on language and context. **7-12**

(a) **L3** Clear understanding of Macbeth's presentation, supported by relevant quotation from the extract and the wider play, with clear comment on Shakespeare's methods and relevant context. **13-18**

(a) **L4** Detailed, well-structured exploration of Macbeth as a tragic hero, analysing language, structure and form with well-integrated, relevant context. **19-24**

(a) **L5** Sophisticated, critical, sustained exploration of Macbeth as a tragic hero across the whole play, with a convincing personal response, precise analysis of Shakespeare's methods and skilfully integrated context. **25-30**

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(a) Indicative content:

- in the extract, Macbeth shows the classic tragic hero's internal conflict: a fundamentally noble, reasoning man (a valiant soldier, aware of Duncan's virtue and his own duty) undone by a single fatal flaw, "vaulting ambition"
- his soliloquy shows he understands the moral and practical consequences of murder before he acts, which increases the audience's sense of his responsibility and eventual downfall
- across the play, Macbeth's initial nobility (praised as "valiant" and loyal at the start) makes his later tyranny and moral collapse more tragic by contrast
- his hamartia (ambition, encouraged by the witches' prophecy and Lady Macbeth) leads to escalating violence: Duncan, Banquo, Macduff's family, showing a tragic hero destroyed by his own choices
- Macbeth's growing isolation and despair ("tomorrow and tomorrow and tomorrow", "life's...signifying nothing") reflect the tragic hero's recognition of the futility of his actions, a moment of anagnorisis
- his death restores order (Malcolm becomes king), a typical tragic structure in which the hero's fall allows the natural/political order to be repaired
- Jacobean context: Divine Right of Kings and the Great Chain of Being mean Macbeth's tragedy is also a moral and cosmic one, not simply personal, since his ambition disrupts the God-given order
- candidates may argue Macbeth remains sympathetic throughout (his conscience, his poetic self-awareness) or that he becomes wholly unsympathetic as a tyrant; either is creditable if well supported

(b) consistently high level of accuracy in spelling and punctuation; wide range of sentence structures used effectively; wide range of specialist terminology used accurately (e.g. soliloquy, hamartia, dramatic irony, tragic hero) **SPaG high (4)**

(b) considerable accuracy in spelling and punctuation; some variety of sentence structures; a good range of specialist terminology used, mostly accurately **SPaG mid (2-3)**

(b) reasonable accuracy in spelling and punctuation; simple sentence structures used with some success; some specialist terminology used **SPaG threshold (1)**

(b) Answer: Marked using the AQA-style SPaG band descriptors above; 0 marks if too little is written to assess accuracy.

Question 18

Level 1 Simple, general comments about the relationship, with limited textual reference. **1-4**

Level 2 Some understanding of how the relationship changes, with a few relevant references and straightforward comments on language. **5-8**

Level 3 Clear explanation of the relationship's development, supported by relevant, well-chosen quotation and clear comment on Shakespeare's methods. **9-13**

Level 4 Detailed, well-structured exploration of the changing relationship, analysing language and structure closely. **14-17**

Level 5 Sophisticated, sustained exploration of the relationship as a device for exploring ambition, guilt and gender, with a convincing personal response and precise, wide-ranging textual support. **18-20**

Indicative content:

- at the start of the play, Lady Macbeth is the dominant, more ruthless partner, mocking Macbeth's hesitation and driving the plan to murder Duncan
- in Act 1 Scene 7 she manipulates Macbeth by attacking his masculinity and offering practical reassurance, showing her control over him at this stage
- immediately after Duncan's murder, their roles begin to shift; Lady Macbeth stays relatively calm ("a little water clears us of this deed") while Macbeth is consumed by guilt and hallucination
- as the play progresses, Macbeth increasingly acts alone, planning Banquo's murder without telling his wife ("be innocent of the knowledge, dearest chuck"), showing the breakdown of their earlier partnership and honesty
- Lady Macbeth's decline into guilt-ridden sleepwalking ("out, damned spot") contrasts with Macbeth's numb, almost indifferent reaction to her death ("she should have died hereafter"), suggesting the relationship has become emotionally hollow
- Shakespeare may be presenting the corrosive effect of guilt and violence on intimacy, showing a partnership built on ambition that cannot survive the consequences of achieving it
- candidates might also discuss how the reversal of traditional Jacobean gender roles (Lady Macbeth's early dominance, later collapse) reflects contemporary anxieties about disorder in the natural/social order

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