

# To be opened on receipt Monday 30 January – Friday 1 June 2012

## GCSE DRAMA

A583/01 From Concept to Creation

Plus 1 hour to complete working record

Duration: 10 hours

This paper may be issued to teachers upon receipt and given to candidates up to ten weeks before the start of their examination.

Candidate forename	Candidate surname	
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Centre number	Candidate number			
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### INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.
- You must consider **both** the script extract and the stimulus item on pages 7–31.
- You must submit a Working Record.
- To prepare for the examination you must work on **both** the script extract and stimulus item with your teacher for up to 20 hours (approximately 10 weeks) before the examination.

### **INFORMATION FOR CANDIDATES**

- The total number of marks for this paper is **80**.
- This booklet contains a script extract from 'Macbeth', and a stimulus item puzzle.
- You may take with you into the examination any preparation material.
- This document consists of **32** pages. Any blank pages are indicated.

#### **READ THIS INFORMATION FIRST**

- You may work as an **individual** or in a group of between **two** and **six** for your Examination.
- Your work must be clearly identifiable.
- You must produce your own Working Record.
- When creating work that is to be marked, in the ten hour examination, you will be supervised by one of your teachers.
- For your Working Record you will have up to one hour, after completing the ten hours, to evaluate and reflect upon your response to your chosen brief.

### Preparation and Exploration

There is a preparation and exploration period of a maximum of 20 hours (approx. 10 weeks) before the examination. During this period you should consider both the script extract and the stimulus item with your teacher.

This period allows you to research, investigate available resources, take part in workshops and develop your working groups if appropriate.

By the end of this period you will have selected **one** of four briefs described below and recorded this for your Working Record.

#### The 10 hour Examination

The four briefs available to choose from are:

#### • The Performer (devised) Brief

You must devise and perform a drama which relates to either the script extract and/or the stimulus item. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

### [60 Marks]

#### • The Performer (text extract) Brief

You must perform a section of the text extract. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

[60 Marks]

### The Deviser Brief. You must choose from one of the following two options:

### • Either Option A – Text Extract:

The director has asked for a new scene to be written. In this scene servants and members of the household discuss Macbeth's strange behaviour at the banquet Scene 14 page 21. Write this scene.

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#### • Or Option B – Stimulus Item:

Write a scene which explores predictions.

Both scripts must show the conventions of script writing and contain stage directions and any relevant staging notes. Your script must show how your scene will end. It should be a full scene between 6 and 12 sides of A4. You must write a Working Record explaining the context of your script using the following headings:

- Period it is set in
- Genre
- Suggested performance style
- Any social, cultural and historical connection.

You will make a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating your script ideas. This might include: link to the stimulus, overall intention, intended audience, use of performance space and type.

The **Presentation** is marked out of 60. This constitutes the script created. The two-three minute 'talk'/presentation to the examiner is part of the presentation, but essentially the candidate is marked on the script created.

#### [60 Marks]

### • The Designer Brief

You must prepare designs for the text extract. Your designs should cover any **three** of: set, costume, lighting, stage properties and personal properties, make-up, or sound. You must write a Working Record explaining your overall design concept for the extract using the headings:

- Performance Space
- Period it is set in
- Performance Style
- Colour Scheme
- Any social, cultural and historical connection.

You must produce a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating your design ideas. This might include: overall intention, designs you think will work well and ideas of how the designs might be developed further.

The **Presentation** is marked out of 60. This constitutes the designs created for the three areas. The two-three minute talk/presentation to the examiner is part of the presentation, but essentially the candidate is marked on the designs created.

#### Performance or Presentation

The visiting examiner will visit the centre shortly after the completion of the 10 hour examination to mark your prepared Performances and Presentations. In addition they will collect your completed Working Record which must be available to take away.

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### Working Record

You must hand in your **individual** Working Record at the end of the supervised examination. **Group Working Records are unacceptable.** Your Working Record must include:

intention of the drama/design/script with any relevant background information from the period of
preparation and exploration. This will be done before the 10 hours begins, with up to 1 hour being
allowed for this task.

Your Working Record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate.

Examples of format might be:

- (a) Between 8-12 sides of A4.
- (b) Between 3-5 minutes of CD or DVD commentary.
- (c) About 700-1400 words of continuous prose.
- (d) A mixture of elements from the above.

[20 Marks]

Your Working Record will be completed:

- in controlled conditions after the 10 hours
- following a final dress rehearsal of your performance/presentation
- before the examiner sees the final performance/presentation
- with up to one hour allowed for this task.

#### Performer Brief

Evidence of:

- subject specific vocabulary. Spelling, punctuation and grammar will be taken into account.
- how relevant areas of study have been applied in relation to your chosen context deviser, designer, director or performer
- individual contribution to the chosen brief
- a reflection and evaluation of your response to the chosen brief
- your role, that of any others and audience response must be included.

### **Deviser Brief**

The Working Record covers the **Context** and **Evaluation** and is marked out of 20.

The **Context** is defined as:

- Period it is set in
- Genre
- Suggested performance style
- Any social, cultural and historical connection.

The **Evaluation** reflects on how effective the candidate thinks the final script is. It is important that the points above are covered fully as this constitutes 25% of the total mark.

#### **Designer Brief**

The Working Record covers the **Design Concept** and **Evaluation** and is marked out of 20.

The **Design Concept** is defined as:

- Period it is set in
- Performance style
- Colour scheme
- Any social, cultural and historical connection.

The **Evaluation** reflects on how effective the candidate thinks the designs are in serving the requirements of the text. It is important that the points above are covered fully as this constitutes 25% of the total mark.

#### INTRODUCTION

The Schools Shakespeare Festival has been running since 2000. It uses abridged versions of Shakespeare plays to enthuse and engage students with the works of William Shakespeare. The plays are distilled to a 30 minute piece capturing the main ingredients of the stories. The plays are then performed in a variety of regional theatres to a paying audience. Usually four plays are performed by schools at each venue on each evening of the run – one performance opportunity for each school is all that is available.

*Macbeth* was originally written in 1606 and reflected William Shakespeare's relationship with King James who was a patron of Shakespeare's acting company. King Duncan is clearly the 'good' king and this is seen in contrast with the corrupt and 'bad' reign of Macbeth.

Themes of superstition and witchcraft are central to the play and would have appealed to the audience of the day – many of whom believed in witches. King James wrote a book entitled *Daemonologie* which referred to the prophecy of the dead, calling it a *'black and unlawful science'*. Witches were considered to possess powers enabling them to shape shift – transform themselves into animals – and create storms. It was believed that witches and soothsayers could predict the future. Witches were strongly linked to evil, disorder in nature and the disruption of the divine right of the king. Women suspected of being witches were shunned and sometimes killed.

Relationships, honour, ambition/power and suppression of feelings – give the play modern links. How far will someone go to achieve their ambition and at what cost? As a host it is one's duty to provide guests with everything they need to be happy and safe – to attack your own guests is to break the socially accepted code which is unthinkable. Lady Macbeth seems able to value power over honour but is later overcome with guilt. Macbeth agonises over his decisions and examines the possible consequences of his actions. The appearance of the ghost of Banquo at the feast indicates that Macbeth too suffers for his actions.

Throughout the play Macbeth receives messages and warnings – prophecies from the witches and information from his servants and messengers. The prophecies of the witches give him confidence whilst the factual messages often tell of danger.

Macbeth's journey through the course of the play takes him from hero to power-crazed butcher. A central question is 'why does this happen?' Can the desire for power corrupt to this extent?

#### Stimulus Item

Every year in a variety of publications predictions are made about the coming year from both personal and global perspectives. It is often fun to think about how our personal lives will develop – make plans and strive to reach personal and professional targets. On a wider scale to think about how the world will change can also bring into sharp focus advances in Science, Technology and perhaps the advancement of problems – global warming, over-population etc.

There are many examples through literature of personal views of the development of the world and society e.g. *1984*, *Brave New World*, *Z for Zachariah*.

The song 20th Century by the group Alabama looks at all the advances made in the 20th Century.





## Macbeth

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by

## William Shakespeare

## Abridged for the Shakespeare Schools Festival

by

Martin Lamb & Penelope Middelboe

## 30 MINUTE VERSION

## © Shakespeare Schools Festival (SSF)

"We are such stuff as dreams are made on."

Since 2000 SSF has used the genius of Shakespeare to empower 75,000 young people. As a charity we raise £500 towards each school's participation.

Donations from individuals and local businesses are invaluable.

To help more young people achieve their dreams visit www.ssf.uk.com/support

## LIST OF ROLES

Duncan	KING OF SCOTLAND			
Malcolm Donalbain	HIS SONS			
Macbeth	A GENERAL IN THE KING'S ARMY, LATER KING			
Banquo	A GENERAL			
Macduff Lennox Ross Angus Mentieth	NOBLEMEN OF SCOTLAND			
Fleance	BANQUO'S SON			
Siward	EARL OF NORTHUMBERLAND, AN ENGLISHMAN			
A Porter				
Seton	MACBETH'S MANSERVANT			
Three Murderers				
Lady Macbeth				
Three Witches				
Apparitions				
Lords, Gentlemen, Officers, Soldiers, Attendants and Messengers				

#### MACBETH

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### Scene 1

A deserted place<sup>1</sup>. Thunder and lightning.

Three WITCHES

1ST WITCH	When shall we three meet again In thunder, lightning, or in rain?	5
2ND WITCH	When the hurlyburly's done, When the battle's lost and won.	
3RD WITCH	That will be ere the set of sun.	
1ST WITCH	Where the place?	
2ND WITCH	Upon the heath.	10
3RD WITCH	There to meet with Macbeth	
ALL	Fair is foul, and foul is fair: Hover through the fog and filthy air.	

#### They vanish

#### Scene 2

A camp near the Royal Palace at Forres<sup>2</sup>. A trumpet sounds.

### KING DUNCAN, MALCOLM, DONALBAIN and LENNOX

Enter ROSS, fresh from fighting

ROSS	God save King Duncan!	
DUNCAN	Whence cam'st thou, worthy thane?	20
ROSS	From Fife <sup>3</sup> , great king, Where that most disloyal traitor The thane <sup>4</sup> of Cawdor, began a dismal conflict, Till brave Macbeth – well he deserves that name – Confronted him with brandished steel, <sup>5</sup> Point against point, rebellious arm 'gainst arm, Curbing his lavish spirit: and, to conclude, The victory fell on us.	25

<sup>&</sup>lt;sup>1</sup> In Scotland

Macbeth's castle at Dunsinane and Macduff's castle are traditionally a bit further south.

<sup>4</sup> Thane is a Scottish term for Earl

<sup>&</sup>lt;sup>2</sup> Unless otherwise indicated, all locations are in Scotland. Forres is not a great distance east from Inverness.

<sup>&</sup>lt;sup>3</sup> A bit further east

<sup>&</sup>lt;sup>5</sup> Macbeth brought the King of Norway to his knees in hand to hand fighting and forced his surrender.

Interesting to note that he did not kill him.

DUNCAN	Great happiness! No more that thane of Cawdor shall deceive Our bosom interest: go pronounce his present death, And with his former title greet Macbeth.	30	
ROSS	I'll see it done.		
DUNCAN	What he hath lost, noble Macbeth hath won.		
Exeunt		35	
Scene 3			
A heath. Thunder.			
Three WITCHES			
Drum within			
3RD WITCH	A drum, a drum! Macbeth doth come.	40	
Enter MACBETH an	d BANQUO		
MACBETH	So foul and fair a day I have not seen.		
BANQUO	What are these, So withered, and so wild in their attire, That look not like th'inhabitants o'the earth, And yet are on't? Live you? Or are you aught That man may question?	45	
MACBETH	Speak, if you can: what are you?		
1ST WITCH	All hail, Macbeth! Hail to thee, thane of Glamis! <sup>6</sup>	50	
2ND WITCH	All hail, Macbeth! Hail to thee, thane of Cawdor!		
3RD WITCH	All hail, Macbeth! That shalt be king hereafter.		
MACBETH stands a	part to consider his good fortune.		
BANQUO	<i>(aside to the WITCHES)</i> If you can look into the seeds of time, And say which grain will grow and which will not, Speak then to me, who neither beg nor fear Your favours nor your hate.	55	
As the WITCHES speak, MACBETH returns to listen.			
1ST WITCH	Hail!	60	
2ND WITCH	Hail!		

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<sup>&</sup>lt;sup>6</sup> This is Macbeth's current title.

3RD WITCH	Hail!	
1ST WITCH	Lesser than Macbeth, and greater.	
2ND WITCH	Not so happy yet much happier.	
3RD WITCH	Thou shalt get kings, though thou be none: So all hail Macbeth and Banquo!	65
MACBETH	I know I am thane of Glamis; But how of Cawdor? The thane of Cawdor lives; And to be king Stands not within the prospect belief, No more than Cawdor. Speak I charge you	70
The WITCHES vanish	'n.	
BANQUO	Whither are they vanished?	
MACBETH	Your children shall be kings.	75
BANQUO	You shall be king.	
MACBETH	And thane of Cawdor too: went it not so?	
Enter ROSS and ANC	GUS	
ROSS	The king hath happily received, Macbeth, The news of thy success <sup>7</sup> . He bade me, from him, call thee thane of Cawdor.	80
BANQUO	(Aside) What, can the devil speak true?	
MACBETH	The thane of Cawdor lives: why do you dress me In borrowed robes?	
ANGUS	Treasons capital, confessed, and proved; Have overthrown him.	85
MACBETH	(Aside) Glamis, and thane of Cawdor: The greatest is behind.	
BANQUO	( <i>To MACBETH</i> ) Oftentimes, to win us to our harm, The instruments of darkness tell us truths, Win us with honest trifles, to betray's In deepest consequence. <sup>8</sup>	90
Frount		

Exeunt

 <sup>&</sup>lt;sup>7</sup> King Duncan has heard of Macbeth's victory against the King of Norway amongst other fighting successes.
 <sup>8</sup> Banquo warns Macbeth that the devil lulls people into a false sense of security. This is what happens to Macbeth who ultimately believes he is invincible but discovers he's been tricked (in Act 5)

#### Scene 4

Forres. The Palace. 95 KING DUNCAN, MALCOLM, DONALBAIN, LENNOX and ATTENDANTS. Enter MACBETH, BANQUO, ROSS, and ANGUS **DUNCAN** O worthiest cousin! Noble Banquo! We will establish our estate<sup>9</sup> upon Our eldest, Malcolm, whom we name hereafter 100 The prince of Cumberland. (to MACBETH) My worthy Cawdor<sup>10</sup>! From hence to Inverness.<sup>11</sup> MACBETH I'll make joyful the hearing of my wife with your approach; so humbly take my leave. 105 (Aside) The Prince of Cumberland!<sup>12</sup> That is a step MACBETH On which I must fall down, or else o'er-leap, For in my way it lies. Stars, hide your fires! Let not light see my black and deep desires. Exeunt 110 Scene 5 Macbeth's castle, Dunsinane. Enter LADY MACBETH, reading a letter LADY MACBETH 'This have I thought good to deliver thee, my dearest partner of greatness. Lay it to thy heart, and farewell.' 115 Glamis thou art, and Cawdor; and shalt be What thou art promised: yet do I fear thy nature; It is too full o'th' milk of human kindness To catch the nearest way<sup>13</sup>: thou wouldst be great; Art not without ambition, but without 120 The illness should attend it. Enter a MESSENGER What is your tiding? **MESSENGER** The king comes here to-night.

<sup>&</sup>lt;sup>9</sup> His son Malcolm is to be his successor.

<sup>&</sup>lt;sup>10</sup> Duncan is using Macbeth's new title.

<sup>&</sup>lt;sup>11</sup> Shakespeare staged the murder of Duncan at Macbeth's castle of Dunsinane, which is not at Inverness.

Nonetheless, by tradition, Duncan was murdered at Inverness. (*See Macbeth – man and myth* by Nick Aitchison, Sutton Publishing)

<sup>&</sup>lt;sup>12</sup> Macbeth has begun to believe he might succeed Duncan as King when Duncan dies, but realises he can't wait for the young son Malcolm to die as well.

<sup>&</sup>lt;sup>13</sup> Too tender-hearted to make things happen

LADY MACBETH	The raven <sup>14</sup> himself is hoarse That croaks the fatal entrance of Duncan Under my battlements. Come, you spirits That tend on mortal thoughts, unsex me here,	125
	And fill me from the crown to the toe top-full Of direst cruelty! Come to my woman's breasts, And take my milk for gall, you murdering ministers. Come, thick night, And pall thee in the dunnest smoke of hell,	130
	That my keen knife see not the wound it makes, Nor heaven peep through the blanket of the dark, To cry 'Hold, hold!' <i>Enter MACBETH</i> Great Glamis! worthy Cawdor! Greater than both, by the all-hail hereafter! <sup>15</sup>	135
MACBETH	My dearest love,	140
	Duncan comes here to-night.	
LADY MACBETH	And when goes hence?	
MACBETH	To-morrow, as he purposes.	
LADY MACBETH	O, never Shall sun that morrow see! Look like the innocent flower, But be the serpent under't.	145
Exeunt		
Scene 6		
Same.		150
	ALCOLM, DONALBAIN, BANQUO, LENNOX, ANGUS, and ATTENDANTS	
DUNCAN	This castle hath a pleasant seat; the air Nimbly and sweetly recommends itself Unto our gentle senses. <i>Enter LADY MACBETH who curtseys</i> Conduct me to mine host; we love him highly, And shall continue our graces towards him.	155
Exeunt		

<sup>&</sup>lt;sup>14</sup> Lady Macbeth does not plan to let the king leave her castle alive. The raven is the traditional messenger of death.<sup>15</sup> According to the weird sisters

## Scene 7

Same.

Enter MACBETH

MACBETH	If it were done when 'tis done, then 'twere well It were done quickly. <sup>16</sup> ( <i>Pausing to doubt</i> ) 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. <i>Enter LADY MACBETH</i> How now! what news?	165 170
LADY MACBETH	He has almost supped: why have you left the chamber?	
MACBETH	We will proceed no further in this business.	
LADY MACBETH	Art thou afeard To be the same in thine own act and valour As thou art in desire?	175
MACBETH	I dare do all that may become a man; Who dares do more is none.	
LADY MACBETH	When you durst do it, then you were a man; And, to be more than what you were, you would Be so much more the man. I have given suck, and know How tender' tis to love the babe that milks me- I would, while it was smiling in my face,	180
	Have plucked my nipple from his boneless gums, And dashed the brains out, had I so sworn as you Have done to this.	185
MACBETH	If we should fail?	
LADY MACBETH	We fail? But screw your courage to the sticking place, And we'll not fail. What cannot you and I perform upon Th'unguarded Duncan? what not put upon His spongy <sup>17</sup> officers, who shall bear the guilt	190
	Of our great quell?	195

<sup>&</sup>lt;sup>16</sup> It'll be better to get Duncan's murder over and done with. <sup>17</sup> They plan to frame his drunken guards for the murder

MACBETH	Bring forth men-children only! For thy undaunted mettle should compose Nothing but males. Away, and mock the time with fairest show: False face must hide what the false heart doth know	200
Exeunt		
Scene 8		
Same, a few hours la	ter.	
MACBETH	Is this a dagger which I see before me, The handle toward my hand? or art thou but A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain? (becoming excited) Thou marshall'st me the way that I was going,	205
	And such an instrument I was to use! ( <i>he closes his eyes and opens them again</i> ) I see thee still; It is the bloody business which informs Thus to mine eyes.	210
	A bell rings I go, and it is done: the bell invites me. Hear it not, Duncan, for it is a knell That summons thee to heaven, or to hell.	215
EXIT		
Scene 9		220
Enter LADY MACBE	TH with goblet	
LADY MACBETH	( <i>pauses to listen</i> ) Hark! Peace! It was the owl that shrieked. He is about it <sup>18</sup> :	
MACBETH	(O.S.) Who's there? what, ho!	
LADY MACBETH	Alack! I am afraid they have awaked, And 'tis not done. <i>Enter MACBETH</i> My husband!	225
MACBETH	I have done the deed. Didst thou not hear a noise?	
LADY MACBETH	I heard the owl scream.	230
MACBETH	Methought I heard a voice cry 'Sleep no more!'	

<sup>&</sup>lt;sup>18</sup> She refers to Macbeth committing the murder

LADY MACBETH	What do you mean?	
MACBETH	'Glamis <sup>19</sup> hath murdered sleep, and therefore Cawdor Shall sleep no more: Macbeth shall sleep no more!'	
LADY MACBETH	<i>(noticing the daggers)</i> Why did you bring these daggers from the place? They must lie there: go carry them, and smear The sleepy grooms with blood.	235
MACBETH	I'll go no more: I am afraid to think what I have done.	240
LADY MACBETH	Infirm of purpose! Give me the daggers. If he do bleed, I'll gild the faces of the grooms withal, For it must seem their guilt.	
She exits. Knocking	within.	245
MACBETH	<i>(startled)</i> Whence is that knocking? How is't with me, when every noise appals me? Will all great Neptune's ocean wash this blood Clean from my hand? No; this my hand will rather The multitudinous seas incarnadine <sup>20</sup> , Making the green one red.	250
LADY MACBETH re	eturns	
LADY MACBETH	My hands are of your colour <sup>21</sup> ; but I shame To wear a heart so white. <i>Knocking</i> . A little water clears us of this deed. <i>Knocking</i> .	255
MACBETH	Wake Duncan with thy knocking! I would thou couldst!	
Exeunt		
Scene 10		260
Same.		
Knocking within. En	ter a PORTER	
PORTER	Anon, anon! I pray you, remember the porter.	
(Opens the gate)		
Enter MACDUFF an	nd LENNOX	265

<sup>19</sup> Pronounced Glarms.
<sup>20</sup> Turn red
<sup>21</sup> Her hands are covered in blood

MACDUFF	Is thy master stirring? Enter MACBETH Our knocking has awaked him; here he comes.	
LENNOX	Good-morrow, noble sir.	
MACBETH	Good-morrow, both.	270
MACDUFF	Is the king stirring, worthy thane?	
MACBETH	Not yet.	
MACDUFF	He did command me to call timely on him; I have almost slipped the hour.	
MACBETH	I'll bring you to him.	275
MACBETH shows M He backs out at spee	ACDUFF into the king's chamber. d.	
MACDUFF	O horror! horror!	
MACBETH, LENNOX	What's the matter?	280
MACBETH	What is't you say?	
LENNOX	Mean you his majesty?	
MACDUFF	Approach the chamber. <i>MACBETH and LENNOX enter the chamber</i> Awake! Awake! Ring the alarum bell! Murder and treason! Banquo and Donalbain! Malcolm! awake!	285
Bell rings.		
LENNOX returns. Enter LADY MACBE	CTH	290
LADY MACBETH	What's the business? speak, speak!	
MACDUFF	O, gentle lady, Tis not for you to hear what I can speak. <i>Enter BANQUO</i> O Banquo! Banquo! Our royal master's murdered!	295
LADY MACBETH	Woe, alas! What, in our house?	

MACBETH returns Enter MALCOLM	
DONALBAIN	What is amiss?
MACDUFF	Your royal father's murd

MACDUFF	Your royal father's murdered.	
MALCOLM	O, by whom?	
LENNOX	Those of his chamber, as it seemed, had done't.	
MACBETH	O, yet I do repent me of my fury, <sup>22</sup> That I did kill them.	305
MACDUFF	Wherefore did you so? <sup>23</sup>	
MACBETH	Who could refrain, That had a heart to love, and in that heart Courage to make's love known?	310
LADY MACBETH	<i>(Seeming to faint)</i> <sup>24</sup> Help me hence, ho!	
MACDUFF	Look to the lady.	
Exuent all but MALC	OLM and DONALBAIN	
MALCOLM	I'll to England.	315
DONALBAIN	To Ireland, I. Where we are There's daggers in men's smiles: the near in blood The nearer bloody.	
Exeunt.		
Scene 11		320
The royal palace at Forres.		
MACBETH and LADY MACBETH wear crowns.		
Enter BANQUO, observing from a distance.		
BANQUO	Thou has it now, King, Cawdor, Glamis, all, As the weird women promised, and I fear Thou play'dst most foully for't: yet it was said It should not stand in thy posterity <sup>25</sup> , But that myself should be the root and father Of many kings. But hush no more.	325

 <sup>&</sup>lt;sup>22</sup> When Macbeth entered Duncan's chamber with Lennox he killed the drugged grooms so that they couldn't protest their innocence
 <sup>23</sup> This is news to everyone and they are all shocked by Macbeth's unilateral action.
 <sup>24</sup> Lady Macbeth conveniently distracts attention from Macbeth's actions
 <sup>25</sup> The Weird Sisters said Macbeth's children would not be kings, but Banquo's

MACBETH, as King, LADY MACBETH, as Queen, LENNOX, ROSS, LORDS,	
LADIES and ATTENDANTS approach	

MACBETH	(to BANQUO) Here's our chief guest. To-night we hold a solemn supper, sir, And I'll request your presence.	
BANQUO	Let you highness command upon me.	335
MACBETH	Ride you this afternoon?	
BANQUO	Ay, my good lord.	
MACBETH	Is't far you ride?	
BANQUO	As far, my lord, as will fill up the time 'Twixt this and supper.	340
MACBETH	Fail not our feast.	
BANQUO	My lord, I will not.	
MACBETH	Goes Fleance with you?	
BANQUO	Ay, my good lord.	
MACBETH	I wish your horses swift and sure of foot. Farewell. <i>Exit BANQUO</i> (to LORDS) Let every man be master of his time Till seven at night; God be with you! <i>All depart but MACBETH and a SERVANT</i> Sirrah, a word with you: attend those men Our pleasure? Bring them before us. <i>The SERVANT goes</i> . To be thus is nothing, But to be safely thus: our fears in Banquo Stick deep. The Sisters hailed him father to a line of kings. If't be so, For Banquo's issue have I filed <sup>26</sup> my mind, Every factor of the standard of the server because the se	345 350 355
	For them the gracious Duncan have I murdered, To make them kings, the seed of Banquo kings! Who's there?	360
Enter TWO MURDERERS to whom MACBETH hands over money.		
2ND MURDERER	We shall, my lord, Perform what you command us.	
MACBETH	<i>Exit MURDERERS</i> It is concluded: Banquo, thy soul's flight, If it find heaven, must find it out to-night.	365
Enit		

Exit

## Scene 12

Same.		370
Enter LADY MACBETH and a SERVANT		
LADY MACBETH	Is Banquo gone from court?	
SERVANT	Ay, madam, but returns again to-night.	
LADY MACBETH	Say to the king, I would attend his leisure For a few words.	375
SERVANT	Madam, I will.	
He goes		
LADY MACBETH	Nought's had, all's spent, Where our desire is got without content <sup>27</sup> : 'Tis safer to be that which we destroy Than by destruction dwell in doubtful joy.	380
Enter MACBETH		
MACBETH	We have scotched the snake, not killed it.	
LADY MACBETH	Come on; Gentle my lord, sleek o'er your rugged looks. Be bright and jovial among your guests tonight.	385
MACBETH	So shall I, love, and so I pray be you. Let your remembrance apply to Banquo. Ere the bat hath flown his cloistered flight, There shall be done a deed of dreadful note.	390
LADY MACBETH	What's to be done?	
MACBETH	Be innocent of the knowledge, dearest chuck, Till thou applaud the deed. Come, seeling <sup>28</sup> night, Scarf up the tender eye of pitiful day, And with thy bloody and invisible hand Cancel and tear to pieces that great bond Which keeps me paled!	395
Scene 13		
Some way from the palace at Forres.		
Enter THREE MURI	DERERS	400
1ST MURDERER	(to 3RD MURDERER) But who bid thee join us?	

 <sup>&</sup>lt;sup>27</sup> The anxiety she feels about Banquo is ruining their happiness
 <sup>28</sup> Night that closes up eyes. A term from falconry, when a hawk's eyes are sewn shut.

	21	
3RD MURDERER	Macbeth.	
Enter BANQUO and	l FLEANCE with a torch	
BANQUO	It will be rain tonight.	
1ST MURDERER	Let it come down.	405
They set upon BANQ	QUO	
BANQUO	O, treachery! Fly, good Fleance, fly, fly, fly!	
He dies; FLEANCE	escapes	
Exeunt		
Scene 14		410
The palace at Forres	. A banquet prepared.	
MACBETH, LADY	MACBETH, ROSS, LENNOX, LORDS, and ATTENDANTS	
MACBETH	You know your own degrees, sit down: at first And last the hearty welcome.	
LORDS	Thanks to your majesty.	415
The 1ST MURDERE	CR appears at the door	
MACBETH	There's blood upon thy face.	
1ST MURDERER	'Tis Banquo's then.	
MACBETH	Is he dispatched <sup>29</sup> ?	
1ST MURDERER	My lord, his throat is cut; that I did for him.	420
MACBETH	Thou art the best o'th' cut-throats. Yet he's good That did the like for Fleance.	
1ST MURDERER	Most royal sir, Fleance is 'scaped.	
MACBETH	Then comes my fit again: I had else been perfect. But Banquo's safe?	425
1ST MURDERER	Ay, my good lord: safe in a ditch he bides, With twenty trenched gashes on his head.	
MACBETH	Get thee gone; to-morrow we'll hear ourselves again.	
Exit MURDERER		

LADY MACBETH	My royal lord, you do not give the cheer.	430
The ghost of BANQU	O enters and sits in MACBETH's place.	
LENNOX	May't please your highness sit?	
MACBETH	(pointing at the GHOST) Which of you have done this?	
LORDS	What, my good lord?	
MACBETH	(to the GHOST) Thou canst not say I did it: never shake thy gory locks at me	435
ROSS	Gentlemen, rise, his highness is not well.	
LADY MACBETH	Pray you, keep seat, The fit is momentary; upon a thought He will again be well: <i>(aside)</i> Are you a man?	440
MACBETH	Ay, and a bold one, that dare look on that Which might appal the devil.	
LADY MACBETH	Why do you make such faces? When all's done, You look but on a stool.	
The GHOST vanishe	S	445
MACBETH	If I stand here, I saw him.	
LADY MACBETH	Fie, for shame!	
MACBETH	(summoning courage) Give me some wine, fill full.	
The GHOST returns		
MACBETH	I drink to th'general joy o'th'whole table, And to our dear friend Banquo, whom we miss; Would he were here!	450
MACBETH	(seeing the GHOST) Avaunt! and quit my sight!	
The GHOST goes		
LADY MACBETH	Stand not upon the order of your going, But go at once.	455
LENNOX	Good night, and better health Attend his majesty!	
LADY MACBETH	A kind good night to all!	
They leave		460

MACBETH	It will have blood; they say, blood will have blood. I will to-morrow, to the Weird Sisters: More shall they speak; for now I am bent to know, By the worst means, the worst. I am in blood Stepped in so far that, should I wade no more, Returning were as tedious as go o'er.	465
Exeunt		
Scene 15		
The Palace at Forres		
A LORD reports to I	LENNOX	470
LORD	The son of Duncan lives in the English court. Thither Macduff is gone to pray the holy king, That by the help of him, We may again sleep to our nights.	
Exeunt		475
Scene 16		
A cavern. In the midd	dle, a boiling cauldron.	
Thunder. Enter the th	aree Witches	
WITCHES	Thrice the brinded cat hath mew'd. Thrice and once the hedge-pig whined. Harpier cries 'Tis time, 'tis time. Round about the cauldron go; In the poison'd entrails throw.	480
	Double, double toil and trouble; Fire burn, and cauldron bubble. Fillet of a fenny snake, In the cauldron boil and bake; Eye of newt and toe of frog, Wool of bet and tongue of dog	485
	Wool of bat and tongue of dog, Adder's fork and blind-worm's sting, Lizard's leg and owlet's wing, For a charm of powerful trouble, Like a hell-broth boil and bubble.	490
	Double, double toil and trouble; Fire burn and cauldron bubble. Cool it with a baboon's blood, Then the charm is firm and good. By the pricking of my thumbs,	495
	Something wicked this way comes. Open, locks, Whoever knocks!	500

Enter MACBETH

MACBETH	How now, you secret, black, and midnight hags! What is't you do?	
WITCHES	A deed without a name. Speak. Demand. We'll answer. Say if thou'dst rather hear it from our mouths,	505
	Or from our masters?	510
MACBETH	Call 'em; let me see 'em!	
WITCHES	Pour in sow's blood, that hath eaten Her nine farrow; grease that's sweaten From the murderer's gibbet throw Into the flame. Come, high or low; Thyself and office deftly show!	515
Thunder. First Appar	ition: an armed Head	
1ST APPARITION	Macbeth! Macbeth! Macbeth! beware Macduff Beware the thane of Fife. Dismiss me. Enough.	520
Descends		
WITCHES	Here's another, More potent than the first.	
Thunder. Second App	parition: A Bloody Child	
2ND APPARITION	Macbeth! Macbeth!	525
MACBETH	Had I three ears, I'd hear thee,	
2ND APPARITION	Be bloody, bold, and resolute; laugh to scorn The power of man, for none of woman born Shall harm Macbeth.	
Descends		530
MACBETH	Then live, Macduff: what need I fear of thee?	
Thunder. Third Apparition: a Child crowned, with a tree in his hand		
3RD APPARITION	Macbeth shall never vanquished be until Great Birnam wood to high Dunsinane hill Shall come against him.	535
Descends		

Descends

MACBETH	That will never be Who can impress the forest, bid the tree Unfix his earth-bound root. Can tell so much: shall Banquo's issue ever Reign in this kingdom?	540
WITCHES	Seek to know no more.	
MACBETH	I will be satisfied: deny me this, And an eternal curse fall on you! Let me know.	
Hautboys		545
WITCHES	Show!	
A show of Eight Kin following	ngs, the last with a glass in his hand; GHOST OF BANQUO	
MACBETH	Thou art too like the spirit of Banquo: down! Thy crown does sear mine eye-balls. Filthy hags!	550
Apparitions vanish	Why do you show me this?	
Music. The witches a	lance and then vanish.	
MACBETH	Where are they? Gone?	
MACBETH	(calls) Come in, without there!	555
Enter LENNOX		
LENNOX	What's your grace's will?	
MACBETH	Saw you the weird sisters?	
LENNOX	No, my lord.	
MACBETH	Came they not by you?	560
LENNOX	No, indeed, my lord.	
MACBETH	Infected be the air whereon they ride; And damn'd all those that trust them! I did hear The galloping of horse: who was't came by?	
LENNOX	'Tis two or three, my lord, that bring you word Macduff is fled to England.	565
MACBETH	Fled to England!	

	20	
LENNOX	Ay, my good lord.	
MACBETH	<i>(to himself)</i> Time, thou anticipat'st my dread exploits. The castle of Macduff I will surprise, Seize upon Fife, give to the edge o'th'sword His wife, his babes, and all unfortunate souls That trace him in his line.	570
Exeunt		
Scene 17		575
England. Before the	King's palace.	
MALCOLM and MA	ACDUFF	
Enter ROSS		
MACDUFF	My ever-gentle cousin, welcome hither.	
ROSS	Sir, amen.	580
MACDUFF	Stands Scotland where it did?	
ROSS	Alas, poor country, Almost afraid to know itself. It cannot Be called our mother, but our grave.	
MALCOLM	Be't their comfort We are coming thither: gracious England <sup>35</sup> hath Lent us good Siward and ten thousand men.	585
ROSS	Would I could answer This comfort with the like! But I have words That would be howled out in the desert air.	590
MACDUFF	What concern they?	
ROSS	Your castle is surprised; your wife and babes Savagely slaughtered.	
MALCOLM	Merciful heaven!	
MACDUFF	My children too?	595
ROSS	Wife, children, servants, all That could be found.	
MACDUFF	My wife killed too?	
ROSS	I have said.	

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<sup>&</sup>lt;sup>35</sup> Edward king of England

MACDUFF	All my pretty ones? Did you say all? O, hell-kite <sup>36</sup> ! All? What, all my pretty chickens and their dam At one fell swoop? Sinful Macduff, they were all struck for thee!	600
MALCOLM	Be this the whetstone of your sword: let grief Convert to anger.	605
MACDUFF	Gentle heavens, front to front Bring thou this fiend of Scotland and myself <sup>37</sup> ; Within my sword's length set him.	
MALCOLM	Macbeth is ripe for shaking.	610
Exeunt		
Scene 18		
Macbeth's castle at I	Dunsinane.	
Enter LADY MACBE	ETH with a candle.	
LADY MACBETH	Out, damned spot! <i>(smelling her hand)</i> Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh! oh! Oh. <i>(reassuring Macbeth)</i> Wash your hands <sup>38</sup> , look not so pale: I tell you yet again, Banquo's buried; he cannot come out on's grave. Give me your hand: what's done cannot be undone. To bed, to bed, to bed.	615 620
She exits		
Scene 19		
Countryside near Macbeth's castle at Dunsinane. Distant drumming.		
MENTIETH, ANGUS, LENNOX, and SOLDIERS <sup>39</sup>		
MENTIETH	The English power is near, led on by Malcolm, His uncle Siward and the good Macduff.	625
ANGUS	Near Birnam wood Shall we meet them, and that way are they coming.	

Exeunt, marching

<sup>&</sup>lt;sup>36</sup> The Kite is traditionally thought of as a bird of prey even if it takes only dead animals.
<sup>37</sup> He prays to God to let him fight Macbeth
<sup>38</sup> She imagines she's speaking to Macbeth first, after Duncan's murder, and second when he sees Banquo's ghost <sup>39</sup> Some of Macbeth's nobles are defecting to the approaching English

Scene 20		630
Dunsinane.		
MACBETH, SETO	N and ATTENDANTS	
MACBETH	<ul> <li>Bring me no more reports, let them fly all:</li> <li>Till Birnam wood remove to Dunsinane</li> <li>I cannot taint with fear. What's the boy Malcolm?</li> <li>Was he not born of woman.</li> <li>(to SETON)</li> <li>Come, put mine armour on; give me my staff;</li> <li>I will not be afraid of death and bane</li> <li>Till Birnam forest come to Dunsinane.</li> </ul>	635 640
Exeunt		
Scene 21		
Near Birnam Wood	. Drumming.	
MALCOLM, SIWA SOLDIERS	RD, MACDUFF, MENTIETH, ANGUS, LENNOX, ROSS, and	645
SIWARD	What wood is this before us?	
MENTIETH	The wood of Birnam.	
MALCOLM	Let every soldier hew him down a bough, And bear't before him.	
Exeunt, marching.		650
Scene 22		
Dunsinane.		
MACBETH, SETO	N, and SOLDIERS	
MACBETH	Hang out our banners on the outward walls! A cry of women within (calmly) What is that noise?	655
SETON	It is the cry of women, my good lord.	
Exit		

They fight and MACBETH appears to be winning.

Turn over

 $<sup>^{\</sup>rm 40}$  He realises that the apparitions have given him ambiguous information

<sup>&</sup>lt;sup>41</sup> Wrack and ruin.

<sup>&</sup>lt;sup>42</sup> At least we'll die fighting

<sup>&</sup>lt;sup>43</sup> He refers to the murder of Macduff's wife and children

MACBETH	I bear a charmed life, which must not yield To one of woman born.			
MACDUFF	Despair thy charm, Macduff was from his mother's womb Untimely ripped.	695		
MACBETH	Lay on <sup>44</sup> , Macduff, And damned be him that first cries 'Hold, enough'.			
Exeunt, fighting Enter MALCOLM and SIWARD				
Re-enter MACDUFF with MACBETH's head				
MACDUFF	Hail, king! for so thou art. Behold where stands Th'usurper's cursed head. Hail, king of Scotland!			
ALL	Hail, king of Scotland!			
MALCOLM	Let us call home our exiled friends abroad That fled the snares Of this dead butcher and his fiend-like queen. Who, as 'tis thought, by self and violent hands Took off her life.	705		
	So thanks to all at once, and to each one, Whom we invite to see us crowned at Scone <sup>45</sup> .	710		

 <sup>&</sup>lt;sup>44</sup> Fight on
 <sup>45</sup> Malcolm, heir to Duncan, will be the next King.

## STIMULUS MATERIAL

WHAT DOI FUTURE H		Bar codes on everyone's forehead. When you leave home a camera will flash you and it will know if you ever go too fast.	Longevity and genetics will bring about some of the biggest challenges to our lives. Imagine living to 150, 300 or longer. Dying will only be through accidental death.
Intelligent homes can report fire and break- ins to the appropriate emergency service and a train service to cross the Atlantic or maybe a road.		We will all be issued with magnetic boots. All pavements will have giant electro- magnets fitted. We will be able to glide along at high speed – reaching our	One of the major problems in the future will be water. Wars will be fought over this commodity. Regulation must be in place before it's too late.
UK will win the most medals at the Olympics.		destinations quicker.	I think we will be overrun with disaster-mongers. We will be so
Crewe will win the Premier League	A simple loaf bread will cos £5.00.	of the future – too	we will be so used to this we won't be able to function unless we feel we are facing imminent destruction.
at least twice.	There will be major religion – we will all b members of minor cults	ns Cashlasa aasiatu	There will be no disease, no wars, no religious intolerance and a non- existent economy. There will be no classes of society, money does not exist – people work equally
			to better themselves and their planet.
	?	We will no longer eat food – all our daily needs will be in one tablet.	Populations will spiral out of control – governments will need new control measures.



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