

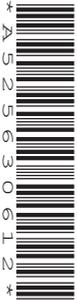
**To be opened on receipt
Monday 30 January – Friday 1 June 2012**

GCSE DRAMA

A583/01 From Concept to Creation

Duration: 10 hours
Plus 1 hour to complete working record

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.

- **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.

[60 Marks]

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.

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:

- Between 8-12 sides of A4.
- Between 3-5 minutes of CD or DVD commentary.
- About 700-1400 words of continuous prose.
- 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

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	}	HIS SONS
Donalbain		
Macbeth		A GENERAL IN THE KING'S ARMY, LATER KING
Banquo		A GENERAL
Macduff	}	NOBLEMEN OF SCOTLAND
Lennox		
Ross		
Angus		
Mentieth		
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		

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
<i>The WITCHES vanish.</i>		
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?	
<i>Enter ROSS and ANGUS</i>		
ROSS	The king hath happily received, Macbeth, The news of thy success ⁷ . He bade me, from him, call thee thane of Cawdor.	80
BANQUO	<i>(Aside)</i> 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	<i>(Aside)</i> 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. ⁸	90

Exeunt

⁷ King Duncan has heard of Macbeth's victory against the King of Norway amongst other fighting successes.

⁸ 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 7		160
Same.		
<i>Enter MACBETH</i>		
MACBETH	If it were done when 'tis done, then 'twere well It were done quickly. ¹⁶ <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.	165
	<i>Enter LADY MACBETH</i> How now! what news?	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, Have plucked my nipple from his boneless gums, And dashed the brains out, had I so sworn as you Have done to this.	180 185
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 ¹⁷ officers, who shall bear the guilt Of our great quell?	190 195

¹⁶ It'll be better to get Duncan's murder over and done with.

¹⁷ They plan to frame his drunken guards for the murder

LADY MACBETH	What do you mean?	
MACBETH	'...Glamis ¹⁹ 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.	
	<i>She exits. Knocking within.</i>	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 ²⁰ , Making the green one red.	250
	<i>LADY MACBETH returns</i>	
LADY MACBETH	My hands are of your colour ²¹ ; 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!	
	<i>Exeunt</i>	
	Scene 10	260
	Same.	
	<i>Knocking within. Enter a PORTER</i>	
PORTER	Anon, anon! I pray you, remember the porter.	
	<i>(Opens the gate)</i>	
	<i>Enter MACDUFF and LENNOX</i>	265

¹⁹ Pronounced Glarms.

²⁰ Turn red

²¹ 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 MACDUFF into the king's chamber.
He backs out at speed.*
- MACDUFF O horror! horror! horror!
- MACBETH,
LENNOX What's the matter? 280
- MACBETH What is't you say?
- LENNOX Mean you his majesty?
- MACDUFF Approach the chamber.
MACBETH and LENNOX enter the chamber
Awake! Awake! 285
Ring the alarum bell! Murder and treason!
Banquo and Donalbain! Malcolm! awake!
- Bell rings.*
- LENNOX returns.
Enter LADY MACBETH* 290
- LADY MACBETH What's the business? speak, speak!
- MACDUFF O, gentle lady,
Tis not for you to hear what I can speak.
Enter BANQUO
O Banquo! Banquo! 295
Our royal master's murdered!
- LADY MACBETH Woe, alas!
What, in our house?

MACBETH, as King, LADY MACBETH, as Queen, LENNOX, ROSS, LORDS, LADIES and ATTENDANTS approach 330

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. 345
Exit BANQUO

(to *LORDS*) Let every man be master of his time
Till seven at night; God be with you!
All depart but MACBETH and a SERVANT
Sirrah, a word with you: attend those men 350
Our pleasure? Bring them before us.
The SERVANT goes.

To be thus is nothing,
But to be safely thus: our fears in Banquo
Stick deep. 355

The Sisters hailed him father to a line of kings.
If't be so,
For Banquo's issue have I filed²⁶ my mind,
For them the gracious Duncan have I murdered,
To make them kings, the seed of Banquo kings! 360
Who's there?

Enter TWO MURDERERS to whom MACBETH hands over money.

2ND MURDERER We shall, my lord,
Perform what you command us.

MACBETH *Exit MURDERERS* 365
It is concluded: Banquo, thy soul's flight,
If it find heaven, must find it out to-night.

Exit

²⁶ corrupted

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 content²⁷:
'Tis safer to be that which we destroy 380
Than by destruction dwell in doubtful joy.

Enter MACBETH

MACBETH We have scotched the snake, not killed it.

LADY MACBETH Come on;
Gentle my lord, sleek o'er your rugged looks. 385
Be bright and jovial among your guests tonight.

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, seeling²⁸ night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand 395
Cancel and tear to pieces that great bond
Which keeps me paled!

Scene 13

Some way from the palace at Forres.

Enter THREE MURDERERS 400

1ST MURDERER (to 3RD MURDERER) But who bid thee join us?

²⁷ The anxiety she feels about Banquo is ruining their happiness

²⁸ Night that closes up eyes. A term from falconry, when a hawk's eyes are sewn shut.

3RD MURDERER Macbeth.

Enter BANQUO and FLEANCE with a torch

BANQUO It will be rain tonight.

1ST MURDERER Let it come down. 405

They set upon BANQUO

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 MURDERER appears at the door

MACBETH There's blood upon thy face.

1ST MURDERER 'Tis Banquo's then.

MACBETH Is he dispatched²⁹?

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

²⁹ killed

- LADY MACBETH My royal lord, you do not give the cheer. 430
- The ghost of BANQUO 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: (*aside*) 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 vanishes* 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, 450
And to our dear friend Banquo, whom we miss;
Would he were here!
- MACBETH (*seeing the GHOST*) Avaunt! and quit my sight!
- The GHOST goes*
- LADY MACBETH Stand not upon the order of your going, 455
But go at once.
- LENNOX Good night, and better health
Attend his majesty!
- LADY MACBETH A kind good night to all!
- They leave* 460

- MACBETH How now, you secret, black, and midnight hags!
What is't you do?
- WITCHES A deed without a name. 505
Speak.
Demand.
We'll answer.
Say if thou'dst rather hear it from our mouths,
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. 515
Come, high or low;
Thyself and office deftly show!
- Thunder. First Apparition: 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 Apparition: A Bloody Child*
- 2ND APPARITION Macbeth! 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*

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
<i>Exeunt</i>		
Scene 17		575
England. Before the King's palace.		
MALCOLM and MACDUFF		
<i>Enter ROSS</i>		
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 ³⁵ 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.	

³⁵ Edward king of England

MACBETH	The time has been, my senses would have cooled To hear a night-shriek. <i>Re-enter SETON</i> Wherefore was that cry?	660
SETON	The queen, my lord, is dead.	
MACBETH	Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage, And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing.	665
	<i>Enter a Messenger</i>	670
MESSENGER	As I did stand my watch upon the hill, I looked toward Birnam, and anon, methought The wood began to move.	
MACBETH	I begin To doubt th'equivocation of the fiend That lies like truth ⁴⁰ : ' <i>Fear not, till Birnam wood Do come to Dunsinane</i> '; and now a wood Comes towards Dunsinane. Blow, wind! come, wrack ⁴¹ ! At least we'll die with harness on our back ⁴² .	675
	<i>Exeunt</i>	680
Scene 23		
Same.		
MACBETH, hot from fighting.		
<i>Enter MACDUFF</i>		
MACDUFF	Turn hell-hound, turn!	685
MACBETH	Of all men else I have avoided thee: My soul is too charged with blood of thine already. ⁴³	
MACDUFF	Thou bloodier villain Than terms can give thee out!	
	<i>They fight and MACBETH appears to be winning.</i>	690

⁴⁰ He realises that the apparitions have given him ambiguous information

⁴¹ Wrack and ruin.

⁴² At least we'll die fighting

⁴³ 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 ⁴⁴ , Macduff, And damned be him that first cries 'Hold, enough'.	
<i>Exeunt, fighting</i>		
<i>Enter MALCOLM and SIWARD</i>		
<i>Re-enter MACDUFF with MACBETH's head</i>		
		700
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. So thanks to all at once, and to each one, Whom we invite to see us crowned at Scone ⁴⁵ .	705
		710

⁴⁴ Fight on

⁴⁵ Malcolm, heir to Duncan, will be the next King.

STIMULUS MATERIAL

WHAT DOES THE FUTURE HOLD?

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 destinations quicker.

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.

I think we will be overrun with disaster-mongers. We will be so used to this we won't be able to function unless we feel we are facing imminent destruction.

Crewe will win the Premier League at least twice.

A simple loaf of bread will cost £5.00.

People will travel less in the future – too expensive. Tales will be told about people who flew in planes.

There will be no major religions – we will all be members of minor cults

Cashless society. Credit chips will be implanted into the palm of hands and will also act as bio-metric DNA-based ID card.

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.

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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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