



MACBETH

SCREW YOUR COURAGE TO THE
STICKING PLACE,
AND WE'LL NOT FAIL.



CHARACTERS

The Three Witches

Three supernatural beings who practice a kind of black magic. Their prophecies of Macbeth's rise to power set the events of the play in motion.

Duncan

The King of Scotland, later murdered by Macbeth.

Malcolm and Donalbain

Duncan's sons. Early in the play Malcolm is named as Duncan's heir – making him a suspect when Duncan is murdered.

Macbeth

An ambitious warrior, one of the leaders of Duncan's army. The Witches' prophecy leads him to murder Duncan so that he himself can be king.

Lady Macbeth

Macbeth's wife.

A Porter

A doorman at Macbeth's castle.

Banquo

Macbeth's friend, and cocommander in Duncan's army. He also hears the witches' prophecies, but resists their temptation.

Fleance

Banquo's son.

Macduff

A Scottish thane (nobleman) who comes to prominence after the murder of Duncan and leads the opposition to Macbeth.

Lady Macduff

His wife, later murdered on Macbeth's orders.

Siward

The Earl of Northumberland, commander of the English army. He supports Malcolm's return to the Scottish throne.

Also assorted noblemen, soldiers, apparitions, murderers, messengers and a doctor.

MAJOR EVENTS

WHAT YOU WILL SEE ON STAGE

Macbeth Triumphant

Macbeth and Banquo have defeated two invasions in two separate battles: the rebel Macdonald of Ireland, then later an invasion by Norway.

The Prophecy

Macbeth and Banquo encounter three witches; their prophecy says that Macbeth will become Thane of Cawdor, and later King of Scotland; Banquo will be father to a line of kings but not become one himself.

The Thane of Cawdor

Macbeth soon learns that he has indeed become the new Thane of Cawdor; the previous thane was condemned to death for treason by King Duncan.

The Murder of Duncan

When Lady Macbeth learns of Macbeth's encounter with the witches, she conspires with him to murder King Duncan. The deed is done and Duncan's guards are blamed. Macbeth assumes the throne with no resistance from Duncan's sons, Malcolm and Donalbain, who flee in fear for their lives.

The Murder of Banquo

Paranoid that Banquo's heirs will seize his crown, Macbeth hires henchmen to have Banquo and his son killed. They succeed in murdering Banquo, but his son escapes. Macbeth is then haunted by Banquo's ghost; his subsequent restlessness tests his relationship with his wife and prompts him to visit the witches for more information.

A Second Prophecy

Macduff joins Malcolm in exile in England. Macbeth visits the witches, and receives three more prophecies: he must beware of Macduff, he cannot be harmed by a man born of woman and he will be safe until Birnam Wood transports itself to his castle. Feeling secure, Macbeth seizes Macduff's holdings and orders the execution of his family.

Macduff's Revenge

Malcolm leads an army against Macbeth, using branches from Birnam Wood as camouflage. Overcome with guilt, Lady Macbeth commits suicide before the army arrives. A battle follows; Macduff confronts Macbeth and declares that he was "untimely ripped" from his mother's womb, and technically not born of a woman. The prophecies fulfilled, Macduff kills Macbeth on the battlefield.

Malcolm Restored

Upon Macbeth's death, Malcolm, the son of Duncan, is made King of Scotland. He calls home all those who fled from Macbeth, and invites one and all to witness his coronation, the beginning of a new and benevolent age.

INTERESTING FACTS

- Macbeth was probably written in 1606, three years after the coronation of King James I, Elizabeth's chosen successor. James was quick to assume the patronage of Shakespeare's company, and they became known as the King's Men.
- Macbeth is Shakespeare's shortest tragedy, with only about 2100 lines. The first known publication of the play was in the First Folio in 1623, some years after Shakespeare's death. Some suspect the brevity of that published version suggests that some scenes had been cut for performance (or lost) in the meantime, and not restored for publication.
- Shakespeare's chief source for Macbeth was Holinshed's Chronicles of England, Scotland and Ireland. He combined the story of the real life Macbeth with an account of a separate Scottish regicide, which provided the details of the murder. The real life Macbeth was apparently a reasonably competent and responsible king.
- Although Holinshed's real life Banquo was a coconspirator of Macbeth, Shakespeare idealized him for a good reason; James I was a descendant of Banquo. In a bid to flatter the king, Shakespeare has Macbeth witness a line of kings, all descended from Banquo, that will "stretch out to the crack of doom": James' descendants will rule for all time.
- Given James' Scottish ancestry, the writing of a play based in Scottish history was a natural fit. James also had a strong belief in the occult and considered himself an expert on the topic of witches. In 1597, he wrote *The Daemonologie*, a book about magic, sorcery, witchcraft and ghosts. (James was also one of the first antismoking activists; one of his other publications was titled *A Counterblaste to Tobacco*.)
- It is believed that Macbeth was first performed for the king and his guest, King Christian IV of Denmark, at Hampton Court on August 7, 1606. It may be that the play was initially written with the darker, claustrophobic atmosphere of an indoor performance in mind, and with an eye on the budget for special effects that a court performance could provide.
- Theatrical tradition dictates that Macbeth be referred to as "the Scottish Play" or "Mackers" within the confines of a theatre; superstition suggests that to speak the actual title is to invoke a curse. Presumed origins of the curse (and the stories of disasters and dire consequences that have befallen the careless) are many and varied.

Ask the CTP cast for a tale about the curse!

THEME:

TRUST & BETRAYAL

Curriculum Codes:

LSV.01, LSV.02, LSV.03, LAV.01, LAV.02, LS1.02, LS1.04, LS1.05, LA1.01, LS2.01, LS2.02, LA2.01, LA2.02, WR1.01, WR1.02, WR1.03

In the dog-eat-dog world of Macbeth's Scotland, it seems there is no one to be trusted. Doubt, confusion, paranoia and suspicion reign as ambition and the quest for power blur the line between friend and foe.

**"There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust."
- Duncan**

King Duncan reflects on the betrayal of the Thane of Cawdor, recently executed for treason.

DISCUSS, or WRITE:

What does Duncan mean by finding "the mind's construction in the face"? Can you think of another way of phrasing this thought?

Have you ever trusted someone that turned out to be undeserving of your trust? In retrospect, were there signs that your trust was misplaced?

Have you ever been guilty of saying one thing and then doing another? What were the consequences?

What can be the results of someone not keeping their word? In personal relationships? In politics? In society at large? What value should we place on duty, honour, reliability?

**"...where we are
There's daggers in men's smiles: the near in blood,
The nearer bloody."
- Donalbain**

In the aftermath of the murder of their father, not knowing who to trust or where to turn, Malcolm and Donalbain fear for their safety; they could be next.

DISCUSS:

Tell the story of a time when you were aware that someone's friendliness masked hostility. What did it feel like?

How did you respond?

The image of "daggers in men's smiles" is vivid and evocative. (Compare this to Macbeth's line "False face must hide what the false heart doth know.") Can you think of another vivid way of expressing the unease that comes from recognizing false friends? "Her eyes were filled with..." "His face was like..." etc.

Brainstorm a list of scenes in which the characters know that they're in the presence of someone who is not to be trusted. Consider books you've read, movies, TV shows and other plays. What are the different ways the characters respond to those moments? Which responses are effective? Why?

**"Cruel are the times, when we are traitors,
And do not know ourselves; when we hold rumour
From what we fear, yet know not what we fear."**

- Ross

As Scotland becomes an increasingly paranoid and fearful place, Ross laments the loss of certainty.

DISCUSS, or WRITE:

Is it possible to betray someone without even knowing it? Can you think of an example?

Have you ever been unjustly accused or treated badly by someone and had no idea why?

Ross speaks of cruel times. What would it be like to live in a place where no one trusted anyone else or where fear and rumours were rampant? Can you think of examples from our modern world that seems like the Scotland Ross describes here?

THEME:

HAUNTED BY CONSCIENCE: "FULL OF SCORPIONS IS MY MIND."

Prophecy and ambition lead Macbeth and his wife into a spiral of events that destroys their relationship and their peace of mind. The natural order of the world is disrupted by their actions; the characters find that courage, bravado and power are no shield against their feelings of guilt.

"To know my deed, 'twere best not know myself.

Wake Duncan with thy knocking! I would thou could'st!"

- Macbeth

Having murdered the king, Macbeth is instantly struck with remorse, wishing Duncan alive again.

DISCUSS, or WRITE:

What does Macbeth mean, "To know my deed, 'twere best not know myself"?

Have you ever done something, good or bad, that caused you to think differently of yourself? Or had a friend whose actions caused you to see them in a new light?

Have you ever done something that you wished you could undo? Lady Macbeth later says "What's done is done", urging Macbeth to forget about the past. Is there any use in crying over spilt milk, as the saying goes?

"The time has been

That when the brains were out the man would die

And there an end. But now they rise again..."

- Macbeth

After having Banquo killed, Macbeth is haunted by Banquo's ghost at a state banquet; as he confronts the ghost, he risks revealing that he is the murderer.

DISCUSS:

Do you believe in ghosts? Do you think Macbeth really sees one here?

What do you imagine the reaction of the other guests at the banquet will be?

In the scene, Lady Macbeth suggests that her husband's fearful behavior is unmanly. Would you agree? What does it mean to "be a man"? Do you think that's changed over time?

Have you ever done something that you just couldn't forget, that weighed on your conscience? What is a conscience? Where do you think that feeling of "conscience" comes from?

**“What need we fear who knows it, when none can call our power to account?
Yet who would have thought the old man to have had so much blood in him!”
- Lady Macbeth**

Lady Macbeth, sleepwalking, swings between defiance and horror as she contemplates the murders she has encouraged.

DISCUSS:

What does she mean, “none can call our power to account”?

Can you think of anyone who should be above the law? Consider law enforcement, heads of state, etc.

Have you ever known anyone who abused their power simply because they could?

How, do you imagine, will the actress playing Lady Macbeth make clear Lady Macbeth's thoughts?

How will she show the defiance through her tone or attitude or gestures? How will she show regret?



THEME:

BLACK AND DEEP DESIRES

The seed of temptation, once planted, becomes irresistible for some. Macbeth explores the slippery slope that leads to evil, the process by which a good person, making bad choices, can be the cause of their own destruction.

**“If chance will have me king, why chance may crown me
Without my stir.”
- Macbeth**

As the prophecies of the witches regarding his ascension appear to be coming true, Macbeth is initially horrified by the prospect of becoming king through treason. He will resist temptation and let nature take its course.

DISCUSS:

There are many sayings regarding fate: (“Good things come to those who wait.” “God helps those that help themselves.” Can you think of others?) Do you believe in destiny or fate? Do you think that destiny or action plays a stronger role in your life?

Have you ever been witness to an unlikely prediction that strangely came true? A horoscope? A fortune cookie?

**“What thou would'st highly,
That would'st thou holily; would'st not play false,
And yet would'st wrongly win.”
- Lady Macbeth**

As news arrives of her husband's early success, Lady Macbeth worries that he won't have the nerve to follow through on the prophecies. Perhaps his ambition isn't keen enough to drive him all the way.

WRITE:

Is something gained through honest means worth more than something gotten dishonestly? Or does it have the same value, no matter what?

How far would you be willing to go to get something that you want? Would you cheat to get a better grade? Steal something that you couldn't afford to buy? Where would you draw the line?

Is it worth it, sometimes, to achieve our goals by underhanded means? Do the ends justify the means?

**“I dare do all that may become a man;
Who dares do more is none.”
- Macbeth**

As Macbeth and his wife argue the merits of murdering the king, he defends his courage against her insinuations that he lacks resolve.

DISCUSS:

What does Macbeth mean when he says “I dare do all that may become a man”? Is there more than one shade of meaning to the line? The surface implication is that he is a strong, courageous male. But perhaps he also implies that in committing regicide, he will damage his humanity. It is not human to murder a trusting king.

Have you ever done something you knew was wrong because of pressure from someone else? How did you feel afterward? How did it affect your relationship with the other person?

Conversely, can you think of a time when you (or someone else) dared to stand up for what was right, even in the face of adversity or ridicule?

**“Merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose.”
- Banquo**

Banquo has been told by the witches that his family will one day ascend to the throne; he is honest and dutiful toward the king, but there are hints in the play that thoughts of that future are never far from his mind. Here, he prays for freedom from such thoughts as he sleeps.

DISCUSS:

Banquo prays for strength to resist temptation. Brainstorm a list of other ways we find encouragement to do the right thing. Family, being raised right, tradition, religion, peer pressure, fear of being caught, threat of punishment, sense of personal honour, pride, the law etc. Then rank these, for yourself, from most to least important. What inspires you to behave honourably? What keeps you from behaving badly?

ACTIVITIES

ROUND ABOUT THE CAULDRON GO! (LIV.01D, LIV.02D, LIV.03D)

The witches' incantation is one of the most famous scenes in Macbeth. Their chant, "Double, double, toil and trouble/Fire burn and cauldron bubble" is instantly recognizable, and has been referenced and parodied in cartoon, sitcom, film and song. The text of the incantation is relatively simple, yet uses a distinct rhythm and a rhyme scheme to create a sense of the otherworldly.

First, distribute the handout containing an excerpt of the witches' incantation. Explain if necessary that the witches are following a recipe, or casting a spell. Read through the text a couple of times all as a group, taking care to listen to one another, speaking exactly in time, as though with one voice. Then take a moment to clarify the meaning of any unfamiliar words. **(LI1.03D)**

Next, read the text around the group, with each person reading just until the next punctuation point. Some readers may get a single word, some may get a full line. This will draw attention to the rhythm of the text, and clarify the individual thoughts and ingredients. Repeat, if necessary, so that everyone has a chance to speak. Introduce the idea that in Shakespeare's theatre, the atmosphere was created largely through the use of language, rather than through sets or props. It is the responsibility of the speaker to discover the unique effects within the text, to bring it to life and create excitement for the audience. **(LI1.07D, LI1.08D, LI2.02D)**

Now focus on the individual lines of the text: the sounds of the words, the rhythm, and the rhyme. Encourage the group to try saying words and lines of interest out loud, and to mark, underline, or circle interesting features in their text.

- What kind of mood or atmosphere is created by the text?
- How does Shakespeare create that mood?
- What *kind* of a spell are the witches casting? What, exactly, is being doubled? How do the ingredients contribute to this "hellbroth"?
- Count the number of syllables in each line – is there a pattern? How does it compare to Shakespeare's typical 10-count iambic pentameter line? Why do you think it differs?
The short, 7 and 8 count lines give a different rhythm to the speech of these supernatural beings, marking them as other than human, creating a distinct and special rhythm for the moment of magic.
- Notice the centre section of the spell, which is all in single syllable words, bracketed by sections that contain longer, multisyllable words. How does it lend clarity to the list of ingredients, or help build the tempo of the spell?
Perhaps the single syllable words slow the lines they're in, for a precise count of the ingredients, while the multisyllable words speed up the lines that they're in, lending urgency as the witches build to the repeated refrain.

• Bring attention to the repeated sounds and rhymes within the lines. (Fillet of a **F**enny snake/ In the cauldron **B**oil and **B**ake.) Have a volunteer read those lines, exaggerating the repeated sounds and rhymes. What does this contribute to the meaning? *Perhaps the repeated sounds highlight important words or exciting ingredients. The regular rhyme highlights the rhythm, the singsong nature of the incantation.*

• Which words are most regularly repeated? (*Trouble, Bubble*.) How does the sound of those repeated words add to the atmosphere?

After investigating these ideas, repeat a choral reading of the text as review – again, taking care to speak as though with one voice, and exaggerating the effects you've explored. **(LI1.07D, LI1.08D, LI2.02D, LI3.01D, LI3.02D, LI1.03D)**

Now, using the witches' version as a guide, create your own recipe or spell. Will it be a love potion, an energy drink, a new hairspray? Write quickly, but precisely, using a list of ingredients that are appropriate for the task. Use what we've learned about Shakespeare's rhythm and rhyme, and the effects he uses within the text to highlight what's important in *your* recipe. When you've finished, take a moment to speak your new version out loud, deciding how loud or soft it should be spoken, what tone of voice you should use for your particular recipe, etc. Encourage play. **(WRV.01D, WR1.04D, WR2.01D, WR2.02D, WR2.03D, WR2.04D, WR5.02D)**

TO FINISH, share what you've prepared with the group. If time is short, you could have each person share with a partner so everyone has a chance to speak, and then look at just two or three versions individually. Which are most successful?

How did you use what you learned from Shakespeare's example to create an effective original piece? **(LGV.02D, LG1.03D, LG2.03D, LG2.04D)**



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MACBETH'S WITCHES

- ACT 4, SCENE 1

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 bat and tongue of dog,
Adder's fork and blindworm's sting,
Lizard's leg and owlet's wing,
For a charm of powerful trouble,
Like a hellbroth boil and bubble.

Double, double toil and trouble;
Fire burn and cauldron bubble.

ADVERTISING MACBETH:

DEFTLY SHOW!

The question of how to interpret Shakespeare what elements of the play to focus on and highlight—is the first step of any directorial process. Macbeth has been many things to many people since it was first written over 400 years ago: an historical epic, a love story, a supernatural thriller, a bloodsoaked horror show, a political cautionary tale. It has been performed innumerable times, in all types of theatres, in all manner of adaptations, and it has been adapted for the movies 20 times or more. Imagine that you are going to create a commercial to sell Macbeth. With the group, brainstorm a series of genres or styles that could apply to Macbeth. Products are frequently marketed in different ways to different segments of the audience to ensure maximum interest. Have you ever seen a movie trailer that seemed to sell an action movie, where the commercial for the same movie emphasized the love story? When you tune in or buy a product, do you always get what you are led to expect?

* Course Codes comply with Ontario Curriculum English 10 Academic Course Profile, 2000.

* Please visit <http://curriculum.org/profiles/grade10publicenglish> for sample Rubrics and Rating Scales

Time	Learning Expectations	Assessment	Lesson Organization
Day 1/2 180 minutes	LIV.01D LI1.02D LI1.04D LI2.02D WRV.02D WRV.04D WRV.05D WR2.02D WR2.03D WR3.03D WR4.04D LGV.02D LG1.03D LG1.04D MD1.02D MD1.03D MD1.04D	KU, TI, CO, AP Diagnostic Assessment of students' prior knowledge Teacher and Student-lead Groups Discussion Group work (Peer/group assessment) self- Brainstorming/Checklist of Strategies Group Written Work: Script (Rubric)	<ol style="list-style-type: none"> Link to Media: Determine students' prior knowledge of Media and Advertising by brainstorming types of media. Prepare clips for class deconstruction. Engage students in discussion using teacher and class-derived questions of different types of Advertising, how media, pop culture, target audience affects its message. BREAK into smaller groups, perhaps teams of 4. Taking the story and text of Macbeth as a starting point, each group should decide what aspect of Macbeth they will emphasize. What kind of Macbeth will you sell? A love story Macbeth or a ghost story Macbeth, for example? Brainstorm a list of ingredients – what elements are required? What kind of music, what kind of images, what kind of voiceover does your type of commercial typically include? Decide to whom you are trying to sell your version (target audience) and how you will appeal to that group (tools/strategies.) Scan the script for sample lines or a scene to include. Connection to the Community: <i>Why not request a CTP workshop in scriptwriting?</i> Keeping in mind that a commercial is typically 30-45 seconds long, write a script, including your narration, your chosen lines, a tag line or slogan perhaps.
Day 3		CO, AP	5. Then, create a storyboard for your commercial –

90 minutes	LG2.01 LG2.02	Group Work: Storyboarding (Rubric) Anecdotal Feedback	what images will support the story you are trying to tell? Where will the title appear? Sketch or use found images from a magazine or newspaper to organize your visual storytelling. This will be the blueprint for your rehearsal. Think of it as a series of scenes – how will one image, idea or scene flow into the next for maximum impact? 6. Select background music that will enhance your presentation and perhaps simple costume pieces that will be suitable.
Day 4 90 minutes	LG2.01 LG2.04D LG2.06D	CO, AP Rehearsal (Checklist)	7. Rehearse your commercial. Make sure each member of the group has a task: you may need a director, a narrator, actors, and even someone to be the technician, to play the sound or dim the lights in the room. Take the time to make sure you are comfortable with your role in the presentation, and that the presentation flows smoothly and effectively. Remember to have fun!
Day 5 90 minutes	MDV.01D MDV.02D MD2.01D MD2.02D MD2.03D	KU, TI, CO, AP Media:Performance Presentation (rubric) Anecdotal Feedback Communication Skills: Lg. Group Discussion Sm.Group Discussion (rating scale) Checklist for Oral Communication Skills	8. The final step will be to share your commercial with the full class. If you have access to audio-visual equipment, you might prepare a filmed version of the commercial. It will be equally valuable to perform the commercial live in the classroom. 9. To follow up, discuss the elements of each group's presentation. What aspect of the story did they choose to highlight? What segments of the population will find this presentation most appealing? What choices did they make to support their presentation? Were those choices committed and effective?

CTP would like to see the results! Record your performance with a quick introduction on your media study, your approach to your “Macbeth commercial.” Then upload your video to: www.facebook.com/classicaltheatreproject



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