

**GREAT
LAKES
THEATER**

TEACHER PREPARATION GUIDE



MACBETH

By WILLIAM SHAKESPEARE

Directed By CHARLES FEE

TABLE OF CONTENTS

Dear Educator	3
A Note to Students: What to Expect at the Theater.....	4
GLT: Our History, Our Future.....	5
Director’s Note	6
Summary	7
Dramatis Personae	7
Playnotes	8
From Inspiration to Design	11
Costume Design.....	12
Scenic Design.....	16
If You Only Have One Day to Prepare	17
If You Have More Time to Spend	22
Comprehension Quiz	28
Vocabulary	30
Writing Prompts	31
How to Write a Review	33
A Sample Review Written by a Student	34
Questions for Discussion, After Attending the Performance	35
A Brief Glossary of Theater Terms	36
Great Lakes Theater’s 2018-2019 Season	38
Generous Support	39
About Great Lakes Theater	40



Cleveland's Classic Company
at Playhouse Square

1501 EUCLID AVENUE, SUITE 300
CLEVELAND, OH 44115-2108
p 216 241 5490 f 216 241 6315
W GREAT LAKES THEATER.ORG

Charles Fee
PRODUCING ARTISTIC DIRECTOR

Bob Taylor
EXECUTIVE DIRECTOR

BOARD OF TRUSTEES

Thomas G. Stafford, CHAIR
Timothy J. Downing, PRESIDENT
Kim Bixenstine, SECRETARY
Walter Avdey, TREASURER

MICHELLE ARENDT
DALIA BAKER
GARY D. BENZ
DAVID BIALOSKY
MITCHELL G. BLAIR
TODD M. BURGER
WILLIAM CASTER
BEVERLY J. COEN
GAIL L. CUDAK
CAROLYN DICKSON
LESLIE DICKSON
BARRY DOGGETT
CAROL DOLAN
DR. HOWARD G. EPSTEIN
NATALIE EPSTEIN
DIANNE V. FOLEY
RUDOLPH GARFIELD
STEPHEN H. GARIEPY
ELIZABETH A. GROVE
SAMUEL HARTWELL
MARY ELIZABETH HUBER
DIANE KATHLEEN HUPP
WILLIAM W. JACOBS
JOHN E. KATZENMEYER
DENISE HORSTMAN KEEN
KATHLEEN KENNEDY
FAISAL KHAN
JOHN W. LEBOLD
WILLIAM MACDONALD III
MARY J. MAYER
ELLEN STIRN MAVEC
JOHN E. MCGRATH
LESLIE H. MOELLER
DANIELLE MORRIS
JANET E. NEARY
ROBERT D. NEARY
PAMELA G. NOBLE
MICHAEL J. PETERMAN
TIMOTHY K. PISTELL
DAVID P. PORTER
GEORGIANNA T. ROBERTS
ANA G. RODRIGUEZ
JOHN D. SCHUBERT
PETER SHIMRAK
LAURA SIEGEL
SALLY J. STALEY
DIANA W. STROMBERG
GERALD F. UNGER
THOMAS D. WARREN
NANCY WELLENER
KEVIN M. WHITE
JULIE SABROFF WILLOUGHBY
PATRICK ZOHN
REBECCA A. ZUTI

Spring 2018

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production *Macbeth* by William Shakespeare in the beautiful Hanna Theatre at Playhouse Square from March 30th through April 15th.

In a maelstrom of politics and magic, Shakespeare's towering tragedy melds unforgettable characters and incomparable language in a fascinating drama of corruption and heroism. We invite you to join us for an eerie experience of dazzling darkness, where specters and riddles foretell the futures of kings. But beware: "something wicked this way comes."

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *Macbeth*. We offer special thanks to retired Chardon High School teacher Madelon Horvath for her outstanding contribution to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
Director of Educational Services

Kflorian@greatlakestheater.org

David Hansen
Education Outreach Associate

dhansen@greatlakestheater.org

The mission of Great Lakes Theater, through its mainstage productions and its educational programming, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the

theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the Hanna Theatre, you should know that

often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare Festival presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square its home. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

DIRECTOR'S NOTE

BY CHARLES FEE

“

From the moment we began rehearsals on stage for *Hamlet*, we knew that we wanted to continue to explore this idea with another play – *Macbeth*.

”



Great Lakes Theater audiences familiar with our work may be surprised to see the physical space of the Hanna stage returned to the same configuration that we created last season for our production of *Hamlet*. Our intention to experiment with a fixed stage, reminiscent of Elizabethan playhouses and the Globe Theatre resulted in the stripping away of some of the trappings of contemporary scenic design – focusing instead on the language, characters and storytelling techniques inherent in Shakespeare’s texts. From the moment we began rehearsals on stage for *Hamlet*, we knew that we wanted to continue to explore this idea with another play – *Macbeth*. Fortunately, the audience was as enthusiastic about the idea as we were.

As with *Hamlet*, we are taking a somewhat historical approach to costume design in our production of *Macbeth*, a medieval Scottish world – serving the source material for Shakespeare’s play while affording audiences the opportunity to discover its own connections to contemporary life rather than transposing the play, through costumes, scenery and properties, into another time and setting. This is not to argue that more highly conceptualized productions of Shakespeare’s plays are not valid, or that we will not continue to explore “simile” and “metaphoric” approaches (as we have in most of our Shakespeare outings). But with both *Hamlet* and *Macbeth*, at least, we have taken a pause from contemporary references: no cell phones, video screens or contemporary music.

We hope you are enjoying this radical idea.

SUMMARY

Macbeth, set primarily in Scotland, mixes witchcraft, prophecy, and murder. Three “Weird Sisters” appear to Macbeth and his comrade Banquo after a battle and prophesy that Macbeth will be king and that the descendants of Banquo will also reign. When Macbeth arrives at his castle, he and Lady Macbeth plot to assassinate King Duncan, soon to be their guest, so that Macbeth can become King.

After Macbeth murders Duncan, the king’s two sons flee, and Macbeth is crowned. Fearing that Banquo’s descendants will, according to the Weird Sisters’ predictions, take over the kingdom, Macbeth has Banquo killed. At a royal banquet that evening, Macbeth sees Banquo’s ghost appear covered in blood. Macbeth determines to consult with the Weird Sisters again. They comfort him with ambiguous promises.

Another nobleman, Macduff, rides to England to join Duncan’s older son, Malcolm. Macbeth has Macduff’s wife and children murdered. Malcolm and Macduff lead an army against Macbeth, as Lady Macbeth goes mad and commits suicide.

Macbeth confronts Malcolm’s army, trusting in the Weird Sisters’ comforting promises. He learns that the promises are tricks but continues to fight.

- Folger Shakespeare Library

Dramatis Personae

Three Witches	Laura Welsh Berg*, Jodi Dominick*, Meredith Lark*
Duncan, <i>king of Scotland</i>	David Anthony Smith*
Malcolm, <i>Duncan’s elder son</i>	Jeb Burris*
Donalbain, <i>Duncan’s younger son</i>	Peter Ribar
Macbeth, <i>thane of Glamis</i>	Lynn Robert Berg*
Lady Macbeth	Erin Partin*
Seyton, <i>attendant to Macbeth</i>	Aled Davies*
Gentlewoman, <i>attendant to Lady Macbeth</i>	Laura Welsh Berg*
Banquo, <i>commander, with Macbeth, of Duncan’s army</i>	Jonathan Dyrud*†
Fleance, <i>his son</i>	Jake Spencer
Macduff, <i>a Scottish noble</i>	Nick Steen*
Lady Macduff	Jodi Dominick*
Macduff’s son	Niko Ustin
Lennox	Andrew May*
Ross	Dougfred Miller*
Old Siward, <i>commander of the English forces</i>	David Anthony Smith*
Young Siward, <i>Old Siward’s son</i>	Daniel Telford
Two murderers in Macbeth’s service	Pedar Benson Bate*, M.A. Taylor*
A sergeant in Duncan’s army	Pedar Benson Bate*
Ensemble	Pedar Benson Bate*, Remell Bowens Jr., Andrew Pope, Peter Ribar, M.A. Taylor*, Daniel Telford

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

† Fight Captain

PLAYNOTES BY MARGARET LYNCH

“ England and Scotland were independent and rival countries only united in the person of James, with the more dominant England often striving to subjugate its northern neighbor. What if James’ ascension turned the tables on England? ”

Macbeth is bold and intensely focused. With taut concision, it forcefully wields vivid language and violent action. It’s one of Shakespeare’s shortest plays. Written in 1606, it’s the mature work of a man who may have been world-weary but was confident in his power as a master writer and successful theater shareowner.

William Shakespeare came up in the London theater world in the 1580s and the 1590s. He joined the Lord Chamberlain’s Men, a theater company that prospered during the waning years of the reign of Queen Elizabeth I. By 1599, the company had the means to build a public playhouse, the Globe Theatre. When Elizabeth’s successor was crowned James I of England on July 25, 1603, the new king soon announced that the Lord Chamberlain’s Men would henceforth enjoy royal preferment as the King’s Men.

When James ascended to the English throne, Shakespeare witnessed a momentous shift—the peaceful transfer of power from one dynasty to another, from the Tudor to the Stuart. The Tudors had taken advantage of the dynastic struggle of the War of the Roses to fight and marry their way to kingship in 1485. Elizabeth I, the last Tudor monarch, had reigned for almost half a century, from 1558 to 1603. Since the unmarried Elizabeth had no children, and all other rivals had died of some mischance or other, the throne passed to James Stuart. James was already King of Scotland, heir to the dynasty that had ruled Scotland since the late 14th century but also descended in a direct line from Elizabeth’s Tudor aunt.

Again and again throughout his career, Shakespeare returned to questions of governance and the nature and transfer of power. In 1587, when he was just breaking into theater, a book was published—the 2nd edition of the *Chronicles of England, Scotland and Ireland*, compiled by Raphael Holinshed—that he would continue to ransack for compelling examples of kingship in English history and “pre-history.” He would turn to Roman exemplars as well. In the early 1590s, he tackled the Tudor consolidation of power in the three parts of *Henry VI* and *Richard III*. The Plantagenet kings who preceded the Tudors provided material for other English history plays. But in 1605 and 1606 he looked through the lens of more distant times—ancient Britain and Scotland for *King Lear* and *Macbeth*, and ancient Rome for *Antony and Cleopatra*, which shared with *Macbeth* a “power couple” at its center.

The question of English succession might have seemed settled with James’ coronation in 1603. But civic unease was not quickly dispelled. England and Scotland were independent and rival countries only united in the person of James, with the more dominant England often striving to subjugate its northern neighbor. What if James’ ascension turned the tables on England? In 1605, a group of freelance theater writers, including Ben Jonson, who wrote sometimes for Shakespeare’s company, were thrown into prison for penning *Eastward Ho!*, a city comedy that satirized the Scottish nobles who were flooding London in those days.



Title page of the First Quarto edition, 1600.

Suspected witches kneeling before King James, from *Daemonologie* (1597).



A contemporary engraving of some of the Gunpowder Plot conspirators.



1605 also marked a graver threat to James. Although Queen Elizabeth had many times reaffirmed the split that her father, Henry VIII, made from the Roman Catholic Church, English Catholics had never tired of agitating for a reversal. They hoped for more tolerance from James, whose mother, Mary Queen of Scots, had been a Catholic. But James, eager to win the support of the English Protestant majority, immediately promulgated several anti-Catholic policies instead. Catholic plotting against James swirled, culminating in the so-called Gunpowder Plot to blow up the king in the House of Lords, which was thwarted on November 5, 1605.

1606 might thus have been a dangerous moment for a Scottish play. But Shakespeare carried it off. He flattered James. In Holinshed's *Chronicles*, Banquo, James' supposed ancestor, was a co-conspirator of Macbeth's; in Shakespeare's play Banquo shuns Macbeth's treachery but is promised "Thou shalt get kings" including those "That two-fold balls and treble scepters carry"—the symbols of James' amalgamated power. The play's prophetic witches were already part of Holinshed's story, but Shakespeare heightened their sinister role, perhaps to play to James' interests. A woman had confessed to trying to assassinate James through witchcraft at the North Berwick witch trials of 1590, and James had written about witchcraft in a 1597 treatise titled *Daemonologie*.

There are references in Shakespeare's play to the Gunpowder Plot. A drunken porter babbles about a farmer, an equivocator, and a tailor: two of the plotters used the aliases of Farmer and Taylor, and one of the accused, the Jesuit priest Henry Garnett, famously

declared that equivocation, or not telling the entire truth, was acceptable in defense of the Catholic faith. Shakespeare's play transcends a political moment, however. As king, his Macbeth is a polar opposite to the scholarly James. Macbeth is established as a charismatic warrior in the opening moments of the play. His "bloody execution" is celebrated, his ability to "unseam" an enemy "from the nave to the chaps." However, as he kills to gain and secure power, he violates societal norms. He becomes "in blood/ Stepp'd in so far" that he cannot, as a Scottish lord observes, "buckle his distemper'd cause/ Within the belt of rule." By the end of the play, the warrior has been deemed a "hell-hound" and "dead butcher."

The question of how manhood relates to physical valor threads through the play: "I dare do all that may become a man." "When you durst do it, then you were a man." "What, quite unmann'd in folly?" "What man dare, I dare." "Dispute it like a man." "But like a man he died." Manhood is contrasted with the "womanly" defense of tears. Lady Macbeth summons courage for bloody deeds by crying, "unsex me here." Macbeth fears "no man that's born of woman" until he hears that "Macduff was from his mother's womb/ Untimely ripp'd." The play represents a dark meditation on the nature of humanity that is still unsettling.



Lady Macbeth's admonition to her husband to "Look like the innocent flower, but be the serpent under't" may allude to a 1605 medal commemorating the exposure of the Gunpowder Plot, which depicted a serpent hiding among lilies and roses.



"Macbeth and Banquo encountering the witches," from the 1st edition of Holinshed's Chronicles.

FROM INSPIRATION TO DESIGN

BY MARGARET LYNCH

A year ago, for Great Lakes Theater’s 2017 production of *Hamlet*, producing artistic director Charles Fee and scenic designer Russell Metheny decided to create a wooden structure on the Hanna Theatre stage that would evoke the structure of Shakespeare’s Globe Theatre and would be surrounded, as the Globe Theatre stage was, by galleries for audience seating. “We are inviting the audience onstage to create an active sense of participation,” Fee explained at the time. “For those sitting in the traditional seating in front of the stage, the audience onstage will appear to be in the play – like a jury in a court room judging the events as they unfold.”

The audience’s marked enthusiasm for the immediacy of the *Hamlet* staging prompted Fee to revisit the same Elizabethan playhouse environment for this year’s production of *Macbeth*. *Hamlet* and *Macbeth* differ greatly in tone: Hamlet is a character of learning and reflection, Macbeth a man of feverish action who inhabits a pre-literate society. But both plays use soliloquies extensively to create an intimacy between performer and audience, a sense of communication that is amplified by the onstage seating and the playhouse setting. Macbeth’s soliloquies, observes Fee, reveal him as a character “plagued by an inability to stop



This year’s production of *Macbeth* will be presented within the physical structure of the Elizabethan playhouse set developed for last year’s *Hamlet*.

himself from thinking forward. He is constantly projecting himself through his imagination into a future that is dangerous and problematic. The language is focused, like a knife blade in its sharpness.”

In *Macbeth*, says Fee, “we encounter a world of war—a place governed by ‘warlords’ through broad swords and pikes. As the play progresses, we see the beginning of the formation of a state that is governed by a system of justice.” The “look” of the physical production, in props and costumes, reflects this rough and rugged place.

Within this world, the witches operate in their own supernatural realm. A central platform, that can be raised and lowered by hydraulic lifts, creates a charged and charmed space for their conjuring. It’s important to Fee that the witches remain enigmatic, separate, and mysterious, their motivation and agency unknown. “They speak things that *may* be true, forecast a possible future. But they do not actively interfere. Shakespeare is interested in the question of free will. Do we live in a deterministic world?” In creating the physical environment of this production, big and broad questions like this one propelled the exploration of *Macbeth* undertaken by Director Fee and his design team and acting company.



Using leather and chain mail, costume designer Kim Krumm Sorenson strove to create military attire that did not come across as a uniform. Explained Sorenson, “These are groups of tribal warlords who come together in shifting alliances. There is no standing state army.”



Contemporary fashion images provided exemplars for the layers of boiled wool, hanging pieces, and dreadlocks that set the witches apart.

COSTUME DESIGN

BY KIM KRUMM SORENSON



MacBeth I.3



MacBeth III.4



Lady MacBeth V.1



Witches x3



Lady MacBeth III.1







Soldiers I.2 + V.4



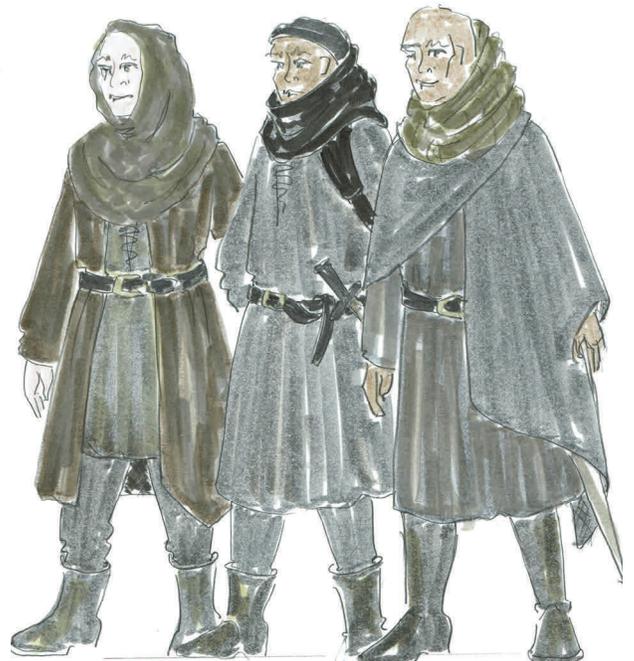
Gentlewoman V.1



Seward V.3



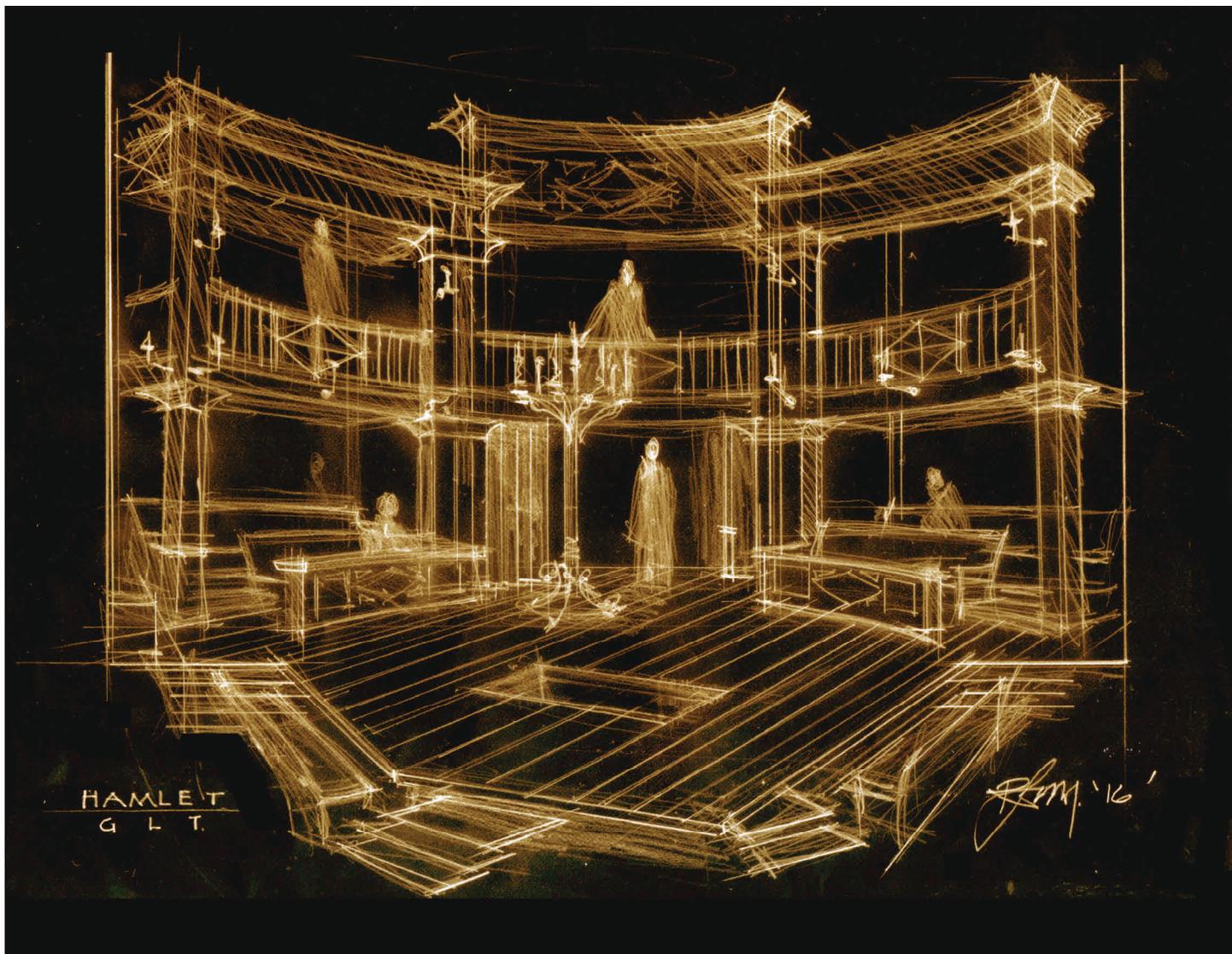
Seyton



Murderers III.1

SCENIC DESIGN

BY RUSSELL METHENY



Scenic design rendering by Russell Metheny.

IF YOU ONLY HAVE ONE DAY TO PREPARE

Introductory activity:

Have students take the “Bardbook” style personality quiz on page 19. It’s fun and will give them some food for thought as they watch the play.

If you have not read the play:

It is essential to read or hand out a synopsis if students haven’t read the play. Go over the short list of characters (below) and point out some of the famous quotes in the play.

Characters (short list)

Macbeth – protagonist of the play. A captain in Duncan’s army, later the Thane (nobleman/Lord) of Glamis and Cawdor

Lady Macbeth – his ambitious wife

Banquo – fellow captain whose prophecy is that his children will succeed to the throne of Scotland

Duncan – popular King of Scotland – murdered in his sleep by Macbeth

Fleance – Banquo’s son, escapes Macbeth’s plot on his life

Donalbain and Malcolm – sons of Duncan who flee after their father is murdered (Malcolm is the oldest and heir to the throne)

Macduff - Thane of Fife who discovers the murdered King Duncan and suspects Macbeth. His family is murdered by Macbeth

The Witches – 3 agents of Fate who reveal parts of the truth to Macbeth and Banquo

Whether you’ve read the play or not:

1. Discuss Aristotle’s definition of tragedy as an entry to the play. What might you expect to see knowing this play is a classic “tragedy?”

In Aristotle’s definition of tragedy, a great person must suffer a reversal of fortune, caused by the hero’s tragic flaw or hubris (arrogance), which causes him to make a mistake/error in judgment. This error will cause his downfall and usually his death. Aristotle believed that in seeing this great person make such a mistake, the audience would have a catharsis, which would benefit them.

2. Exposition is one of most challenging parts of any play and Shakespeare is a master of it. Take a look at the opening lines of the play which set up the action and themes so exquisitely:

(Thunder and lightning. Enter three witches.)

Witch 1 – “When shall we three meet again/ In thunder, lighting or in rain?”

Witch 2 – “When the hurly-burly’s done,/ When the battle’s lost and won”

and ends with:

All — “Fair is foul and foul is fair./Hover through the fog and filthy air.”

The duality of this play is set up immediately with this imagery, the fearful scene, and the concept of

battles being both “lost and won.” G. B. Harrison says, “*Macbeth* is a tragedy of fate to a greater extent than all of the other tragedies. . . . Macbeth from the beginning is a plaything of that evil power which uses the witches as his ministers.” -- G.B. Harrison, introduction to *Macbeth* in *Shakespeare the Complete Works*. Harcourt, Brace & World. 1948.

THEMES

This play considers many important ideas/themes. Choose one or two themes below. Students could work in groups and present their thoughts, or you could hold Socratic discussions.

Theme of Appearance vs Reality: “Fair is foul and foul is fair.”

1. Find other examples of contradictory language or imagery.
2. How do Macbeth and Banquo react to the witches’ prophecy? Does it seem real to them?
3. Is the dagger real or imagined?
4. Does Lady Macbeth really see blood on her hands?
5. Does Banquo’s ghost really appear?

Theme of Fortune / fate / free will: “All hail, Macbeth, that shalt be King hereafter!”

1. Does Macbeth have any control over his fate?
2. Do the witches represent a destiny that can’t be avoided (like *Oedipus Rex*), or do they simply provide an opportunity for Macbeth to reveal his character and create his own fate?
3. Is Macbeth out of his depth? How can one tell good from evil? Friends from enemies?
4. Are the witches evil or good – or do they simply represent Fate?
5. Does Macbeth freely choose to kill his King? Does the play answer this question or leave it up to the audience?

Theme of Kingship / natural order: Shakespeare’s audience believed in the Divine Right of Kings – that Kings were appointed/determined by God.

1. It seems Duncan is a good king. Macbeth murders his king, a guest in his house. Can we blame this action on Lady Macbeth, or does Macbeth himself need to take the responsibility for this decision?
2. What should determine who is a rightful king? The “line of succession” or the king’s children? Someone who seizes power?
3. Must a king be virtuous or simply powerful?
4. How do we determine the quality and abilities of our leaders?

Theme of Ambition / the nature of evil: “I have no spur /To prick the sides of my intent, but only / Vaulting ambition, which o’erleaps itself/And falls on the other.” I,vii

1. Is evil a supernatural force that infects people or is it part of human nature?
2. What happens to Macbeth once he commits himself to evil actions? What happens to the world around him?

RL.11-12.2 Analyze literary text development.

- a. Determine two or more themes of a text and analyze their development over the course of the text, including how they interact and build on one another.
- b. Produce a thorough analysis of the text.

BARDBOOK QUIZ: WHO ARE YOU IN *MACBETH*?

1. If you had to pick one word to describe yourself, which would it be?
a. devoted b. ambitious c. playful d. courageous e. smart
2. How do you react when facing a difficult decision?
 - a. I choose whatever makes me feel best about myself
 - b. I pick a path and forge ahead
 - c. I do whatever is necessary and don't look back
 - d. I try to do the "right" thing
 - e. I try to figure out what is in my best interest
3. You have two free hours. How do you spend them?
 - a. coffee with a friend
 - b. touch football with a few tackles thrown in if I can.
 - c. alone – planning things
 - d. movie and popcorn with my family
 - e. games, Snapchat, anything that's not boring
4. If you were an animal, which would you be?
a. dog b. tiger c. goat d. ox e. fox
5. You got caught cheating on a test. How do you react?
 - a. apologize, take the F
 - b. swear I wasn't cheating, no matter what the evidence shows
 - c. I never get caught
 - d. make a plausible excuse and hope to get a minimal punishment
 - e. act very cool, but later feel very guilty
6. If you could have any superpower what would it be?
 - a. the power to heal
 - b. immortality
 - c. the power to know the future
 - d. the power to travel in time
 - e. the power of making people do anything I say
7. What's your favorite time of day?
a. morning b. sunset c. midnight d. afternoon e. dinner time
8. What do you look for in a mate?
 - a. Someone who loves me
 - b. intelligence and courage
 - c. curiosity and strength
 - d. someone who likes to do nice things for me
 - e. bravery and determination

Answers on page 20.

FAMOUS QUOTES

“Fair is foul and foul is fair.” I,i

“Nothing in his life became him like the leaving it; he died as one that had been studied in his death to throw away the dearest thing he owed, as’t were a careless trifle.” I,iv

“Yet do I fear thy nature; It is too full o’ the milk of human kindness.” I,v

“Look like the innocent flower, but be the serpent under ‘t.” I,v

“Screw your courage to the sticking-place.” I,vii

“Is this a dagger which I see before me, The handle toward my hand?” II,i

“There’s daggers in men’s smiles.” II,iii

“What’s done is done.” III,ii

“Double, double toil and trouble; Fire burn, and cauldron bubble” IV,i

“By the pricking of my thumbs, Something wicked this way comes.” IV,i

“Out, damned spot, I say!” V,i

“She should have died hereafter, / There would have been time for such a word.
Tomorrow, and tomorrow, and tomorrow / Creeps in this petty pace from day to day, /
To the last syllable of recorded time, / And all our yesterdays have lighted fools /
The way to dusty death. 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.” V, vii

“I bear a charmed life.” V,viii

One of the most famous speeches in this play full of famous lines and speeches is Macbeth’s soliloquy in Act V, vii that begins “She should have died hereafter. . .” (see above). These lines express Macbeth’s utter hopelessness near the tragedy’s end about not only his life, but life in general. How does this soliloquy make us have sympathy for Macbeth? Or does it?

Facebook Quiz: Who Are You In *Macbeth*?

Answers:

If you answered mostly:

- | | | |
|--------------------|-------------------------|--------------------|
| a. You are Banquo | b. You are Macbeth | c. You are a witch |
| d. You are Macduff | e. You are Lady Macbeth | |

DISCUSSION QUESTIONS

1. Consider the Elizabethan view of witches. Elizabethans were living at about the same time English people were beginning to come to America and they all believed in witches and their power to do evil (*Macbeth* was written around 1606 and the Jamestown Colony founded in 1607). The three witches in this play are called the “weird” sisters. “Weird” comes from the Anglo-Saxon word “*wyrd*” and means *fate or destiny*. This, along with the mindset of the Elizabethan audience, sets up the possibility that these witches have real power over Macbeth’s fate – as the “Fates” (also three sisters in Greek mythology) were thought to have real power over people. Why do you think people believed in witches?

Quote to look for:

“Double, double, toil and trouble, Fire burn and cauldron bubble.”

Who has heard these lines before? Who says them in the play? The witches are very famous, iconic characters in this play. Look at how they are portrayed and think about how you might do it differently if you were directing the play.

2. Consider the concept of Fate. How much faith do we put into “prophecies” today? For fun have students look up their horoscopes for the day. How many think they are “real”? What about other omens of the future or fortune-tellers?

REVIEW ACTIVITY: “60 SECOND RECAP”

Put students in groups of 5 – 8 and have each group prepare a 60-second version of the play. They can use each other to create “stage pictures” of the events (limit to no more than 5-6 “pictures”). Allow about 15 minutes for them to prepare. With each “picture” they must use a quote or read a one or two sentence recap of the action. All presentations must be finished within a 60 second time frame (or you can adjust to a longer version if you have time).

SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data

IF YOU HAVE MORE TIME TO SPEND

STATUS GAME

Time needed: 15-25 minutes (depending on discussion time). This activity is quick and easy, and gets students involved physically for a few minutes.

Materials needed: a regular deck of playing cards – sorted to use only one set of “face” cards.

1. Hand one card face-down to each student and have him/her (without looking at it) hold it up on forehead so that others can see it.
2. Instruct students not to talk during this exercise. Just use body language (no touching) to react to each other.
3. Next have students walk around and react to others’ cards. Kings will receive fawning praise, aces (the lowest) will be treated scornfully. As students get feedback to their own card, they should take on the body language that is being presented to them.
4. After they have done this long enough to begin to know where they are, have them line up (still without talking) with kings at one end and aces at the other.
5. Once the lineup is complete and everyone is in their places, reveal the cards and discuss the exercise.

Questions for discussion

1. What did it feel like to be the Kings/Queens - the 2’s /Aces?
2. How might Macbeth feel when he’s told by the witches that he will soon be King of Scotland? Can power be corrupting? Why?
3. How can being the lowliest (or the highest) people affect decision-making for the better? The worst? Consider the quote from the play:

“[Life] is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.”

Macbeth makes this statement from the battlefield, where he is fighting for his throne. He’s just heard that his wife is dead. Paraphrase the quote. Why do you think Macbeth says this? Some critics say that Macbeth has an imagination which allows him to see not only the possibilities, but also the essential meaning of things. How is this idea borne out in the above quote?

CHARACTER COMPARISONS – COULD BE AN EXTENSION OF THE “STATUS GAME”

Time Needed: 15 minutes

Materials needed: Character names written on a large piece of paper that can be pinned to the student’s shirt, or if you have time, on Burger King crowns (or other fun headwear) with names taped on them.

1. Hand out the following names on a piece of paper to each of 12 students.

Macbeth	King Duncan	Fleance	Assassins
Lady Macbeth	Malcolm	Macduff	Guards
Witches	Banquo	Lady Macduff	Thanes

2. Have students arrange themselves in order (as they see fit)

From youngest to oldest

Who knows the most about what’s going on to who knows the least

Highest status to lowest status

Most honest to least honest

Most loyal to least loyal

3. Encourage discussion. Does class agree with the placement. Why / why not?

RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range, building background knowledge and activating prior knowledge in order to make personal, societal, and ethical connections that deepen understanding of complex text.

By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently, building background knowledge and activating prior knowledge in order to make personal, societal, and ethical connections that deepen understanding of complex text.

SHAKESPEARE INSULT KIT

Give students this list of Shakespeare’s words in columns, stand and form a circle in the room. Let each give Shakespearean insults a try, using their most insulting voice to another person in the circle. Or have them in pairs, “dueling” insults back and forth at each other. It’s great fun and will get them more familiar with the language. To create an Shakespearean insult, combine one word from each of the three columns below, prefaced with “Thou”:

Column 1

Artless
Bawdy
Beslubbering
Bootless
Churlish
Cocked
Clouted
Craven
Currish
Dankish
Dissembling
Droning
Errant
Fawning
Fobbing
Forward
Frothy
Gleeking
Goatish
Gorbellied
Impertinent
Infectious
Jarring
Loggerheaded
Lumpish
Mammering
Mangled
Mewling
Paunchy
pribbling
Puking
Puny
Qualling
Rank
Reeky
Roguish
Ruttish
Saucy
Spleeny
Spongy
Surlly
Tottering
Unmuzzled
Vain
Venomed
Villainous
Warped
Wayward
Weedy
Yeasty

Column 2

Base-court
Bat-fowling
Beef-witted
Beetle-headed
Boil-brained
Clapper-clawed
clay-brained
Common-kissing
Crook-pated
Dismal-dreaming
Dizzy-eyed
Doghearted
Dread-bolted
Earth-vexing
Elf-skinned
Fat-kidneyed
Fen-sucked
Flap-mouthed
Fly-bitten
Folly-fallen
Fool-born
Full-gorged
Guts-gripping
Half-faced
Hasty-witted
Hedge-born
Hell-hated
Idle-headed
Ill-breeding
Ill-nurtured
Knotty-pated
Mil-livered
Motley-minded
Onion-eyed
Plume-plucked
Pottle-deep
Pox-marked
Reeling-ripe
Rough-hewn
Rude-growing
Rump-fed
Shard-borne
Sheep-biting
Spur-galled
Swag-bellied
Tardy-gaited
Tickle-brained
Toad-spotted
Unchin-snouted
Weather-bitten

Column 3

Apple-john
Baggage
Barnacle
Bladder
Boar-pig
Bugbear
Bum-bailey
Canker-blossom
Clack-dish
Clotpole
Coxcomb
Codpiece
Death-token
Dewberry
Flap-dragon
Flax-wench
Flirt-gill
Foot-licker
Fustilarian
Giglet
Gudgeon
Haggard
Harpy
Hedge-pic
Horn-beast
Hugger-mugger
Joithead
Lewdster
Lout
Maggot-pie
Malt-worm
Mammet
Measle
Minnow
Miscreant
Moldwarp
Mumble-news
Nut-hook
Pidgeon-egg
Pignut
Puttock
Pumpion
Ratsbane
Scut
Skainsmate
Strumpet
Varlot
Vassal
Whey-face
Wagt

LADIES AND GENTLEMEN OF THE JURY

Statements of Agreement / Disagreement & Persuasion

Materials needed: On a whiteboard or a piece of paper write “agree” on one side of the room and “disagree” on the other.

Time needed: two – three class periods

Have students move to one side of the room or to the middle of the room based on their agreement / disagreement with the statements below.

1. Lady Macbeth made Macbeth murder King Duncan and set him down a path of crime and destruction. She is as much to blame as Macbeth.
2. The witches are responsible for Macbeth’s actions. They used their supernatural powers to make him do it. Macbeth is not an evil man; he is a good man who let his ambition get the best of him. He made a terrible mistake that any one of us could make. Macbeth is a victim of fate who was simply following his prescribed destiny when he committed the crimes.
3. Arrange the two sides into groups of four to discuss their reasons for their choices.

In their groups, think as a lawyer might in order to convince a jury. Compile arguments with support from the play and present to the rest of the class who will act as a jury. Have the students use “court” language: “Ladies and gentlemen of the jury”, etc. Students should use learned persuasive strategies: emotional, logical, and ethical appeals.

Opening Statement tasks (divide the work amongst the group):

- A. State your main argument in one strong sentence.
- B. Set the scene
 - a. Provide a brief overview of what happened.
 - b. Describe Macbeth’s relationship to the other character(s) implicated in the argument
- C. Outline the facts
 - a. List at least three pieces of factual evidence that support the main argument.
 - b. Provide lines from the text that correspond to each piece of factual evidence

Closing Statement Tasks:

- A. Recap the evidence
- B. Provide persuasive arguments that support the defense’s theory.

Ending Discussion: Actors and directors have to make a decision about what motivates Macbeth’s actions. Why do you think it’s such an essential decision to make when doing this play?

SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)

SL.11-12.3 Evaluate a speaker’s perspective, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

PICTURES (a longer version of “60 Second Recap”)

Materials needed: A short synopsis of each act of the play, dividing Act I into two parts since it is lengthy. OR you may have the students create their own synopsis if they have read the play.

Time needed: One class period to create the pictures and sentences, one to present them to the others.

1. Give each group a synopsis of one act (divide Act I into two parts)
2. Tell groups to condense the action of the act into 6 sentences with a quote illustrating each.
3. Create a tableau for each sentence they’ve written, using students as the characters.
4. Choose narrator(s) to state the sentence and the quote using their best acting skills.
5. Present the narrated tableaux to the other groups, in order of the acts.
6. After the presentations, discuss any new ideas gained from the work.

Extension: Ask students to write a paragraph or a one-page response to the activity considering questions like: What did you learn about the action of the play from this activity? What did you learn about the characters from this activity? Discuss your experience as you worked to condense the act into 6 sentences / pictures.

SOLILOQUY STUDY

Materials needed: Macbeth’s 4 soliloquies from the play. You can find them in the following acts, scenes: Act I, scene 7, Act II, scene 1, Act III, scene 1, Act V, scene 7. You may wish to shorten these.

Time needed: Part of a class period for reading aloud. The rest could be done as homework. This will be noisy, but it’s fun!

Macbeth has almost as many important soliloquies as Hamlet does, yet Hamlet is considered to be a thoughtful character, while Macbeth is thought to be more a man of action. Hamlet reflects learning, philosophy; Macbeth is more pre-renaissance, more active. Learning is not so important to him.

1. Read the soliloquy aloud and walk as you read. Physically pause at each comma. Stop completely and turn at each period. Read the soliloquy aloud at least 3 times until the words start to make sense to you.
2. Shout the lines. Whisper the lines. Say the lines as if you were telling a secret, a curse, a question, a pronouncement.
3. Use the above discoveries to find a meaningful way to express the lines vocally.
4. Now, your intellectual work begins. Circle words you don’t understand and make sure you know what they mean.
5. Choose 3 – 5 lines/sentences that interest you or that you can relate to or understand. What is the character trying to work out? What has happened just before / just after the scenes. Circle lines you don’t understand.
6. Use this work as a Shakespeare scholar might to draw conclusions about Macbeth’s character. Does he have any admirable qualities? Use the lines as a jumping off point for your conclusions.
7. Complete one of the options below:

Option A: Present the lines you’ve studied to the class orally in your best acting style, so that the audience will understand what you think Macbeth really means. Extra points for memorization.

Option B: Write a paragraph of no more than 500 words that explains conclusions you’ve come to about the meanings of the lines you’ve been working with.

Option C: Work with a partner, with one being the actor, the other the director. The director will assist the

actor and help to choose the best vocal and physical choices. They will practice together outside of class and perform for the class. The actor will memorize the lines and the director will write 250-500 words explaining the team’s reasoning for the acting choices they made.

CAST THE PLAY

Materials needed: A list of the characters you would like the students to use for this work (you can use the short list provided above or the complete list of actors in the play).

1. Cast the play with either celebrities or members of your class.
2. Explain each choice in a sentence using as much evidence from the play or from what you know about your casting choice as you can.

This could be used as an extension or as an optional assessment. If used as an assessment, the explanation is crucial to the grade. Students will need to show clearly how the casting fits the character. They might find quotes in the text or actions seen in the performances to help make their case.

IDEAS FOR RESEARCH:

Holinshead’s Chronicles tells the historic version of Macbeth as King of Scotland and Shakespeare was inspired to write *Macbeth* from this history. Shakespeare brings a humanity to Macbeth’s character and dramatizes his story. Research the real Macbeth in history. You can begin with Holinshead’s information.

Use research to answer “What makes Shakespeare’s play so famous?”

W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

COMPREHENSION QUIZ

1. What does the setting indicate as the play begins?
 - a. The atmosphere is intense, possibly scary, thunder and lightning portend bad things coming.
 - b. The witches suggest a great scary story
 - c. The bloody soldier suggests war and terror
 - d. All of the above
2. Who says the following: “All hail Macbeth, Hail to thee, Thane of Glamis.”
 - a. Cawdor
 - b. The Witches
 - c. Lady Macbeth
 - d. Hecate
3. What has happened in the battle described by the “bloody man”?
 - a. King Duncan has been killed in battle
 - b. Macbeth has been fearless in battle
 - c. A disloyal traitor has been overthrown by Duncan’s forces
 - d. b & c above
4. What do the weird sisters promise to Macbeth?
 - a. A large family
 - b. Everlasting life
 - c. The kingdom of Scotland
 - d. Victory in battle
5. Who is Banquo?
 - a. Macbeth’s friend
 - b. A “begetter of kings”
 - c. Another Thane in Scotland
 - d. all of the above
6. When we first see Lady Macbeth, she is reading a letter from:
 - a. Macbeth
 - b. Duncan
 - c. Banquo
 - d. none of the above
7. What do Lady Macbeth and her husband plan for their guest, King Duncan?
 - a. To flatter him so that he will make Macbeth his heir
 - b. To kill him
 - c. To honor him as a guest in their house
 - d. To pretend they are not at home, so that he will not stay there.
8. Who says the following: “Come you spirits that tend on mortal thoughts, unsex me here.”
 - a. Fleance
 - b. Hecate
 - c. Lady Macbeth
 - d. Lady Macduff

-
9. What does Lady Macbeth accuse her husband of being?
- a. a bad father
 - b. a bad king
 - c. a coward
 - d. a weak soldier
10. Who says the following: “Here lay Duncan, his silver skin lac’d with his golden blood.”
- a. Lady Macbeth
 - b. Macbeth
 - c. Macduff
 - d. Malcolm
11. Why do Malcolm and Donalbain flee?
- a. They are afraid they’ll be accused of murdering their father.
 - b. They fear the weird sisters.
 - c. They think that Macbeth will kill them next.
 - d. They want to join the English army.
12. How does Lady Macbeth explain Macbeth’s strange behavior at the banquet?
- a. He has become obsessed with his new power.
 - b. He has eaten the insane root.
 - c. He is suffering from an illness.
 - d. He is intoxicated
13. How does Macduff receive the news of his family’s murder?
- a. He blames himself and vows to take revenge upon Macbeth.
 - b. He commits suicide.
 - c. He gets hives.
 - d. He seeks out Lady Macbeth for consolation.
14. How does Malcolm attempt to win Macduff’s support?
- a. He claims he will be a better king than Macbeth.
 - b. He tells Macduff about the slaughter of his family.
 - c. gives Macduff a feast to feed his family.
 - d. He reveals that he has lied about his lack of kingly virtues.
15. On returning to the Witches, what is the last apparition that Macbeth sees?
- a. A blood-covered child
 - b. A ghost from his past
 - c. A procession of kings
 - d. A procession of trees

Answer Key for Comprehension Quiz							
1 – D	2-B	3-D	4-C	5-D	6-A	7-B	
8-C	9-C	10-B	11-A	12-C	13-A	14-B	15-C

RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range, building background knowledge and activating prior knowledge in order to make personal, societal, and ethical connections that deepen understanding of complex text.

VOCABULARY

1. Augur: a religious official who interpreted omens to guide policy. “Augurs and understood relations have/
By maggot-pies and choughs and rooks brought forth/ The secret’st man of blood.”
2. Beshrew: to curse
3. Carouse: engage in boisterous, drunken merrymaking. “Faith sir, we were carousing till the second cock.”
4. Cauldron: a very large pot that is used for boiling. “Round about the cauldron go;/ In the poison’d entrails
throw.”
5. Combustion: a state of violent disturbance and excitement. “prophesying with accents terrible/Of dire
combustion and confused events / New hatch’d to the woeful time. . . “
6. Corporal – of or relating to the body. Corporal punishment is outlawed in many states.
7. Dire: causing fear or dread or terror. “Come, you spirits . . and fill me from the crown to the toe top-full /
Of direst cruelty!”
8. Equivocate: be deliberately ambiguous or unclear. “Faith, here’s an equivocator . . . who committed
treason enough for God’s sake, yet could not equivocate to heaven. . . “
9. Foul: ugly, arousing aversion or disgust. “Fair is foul and foul is fair.”
10. Gentle: of the noble classes (gentleman / gentlewoman). “My ever-gentle cousin, welcome hither.”
11. Harbinger: something indicating the approach of something or someone. “I’ll be myself the harbinger and
make joyful/The hearing of my wife with your approach.”
12. Jocund: full of or showing high-spirited merriment. “There’s comfort yet; they are assailable;/Then be
thou jocund.”
13. Knell: the sound of a bell rung slowly to announce a death. “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.”
14. Minion – a submissive follower or dependent; slave. “For brave Macbeth. . . Like valour’s minion carved
out his passage Till he faced the slave.”
15. Palpable: capable of being perceived/touched. “I see thee yet, in form as palpable ?As this which now I
draw.”
16. Peerless: eminent beyond or above comparison. “Let’s after him, Whose care is gone before to bid us
welcome;/ It is a peerless kinsman.”
17. Prate: speak about unimportant matters rapidly and incessantly. “Thy very stones prate of my
whereabout, /And take the present horror from the time . . .”
18. Suborn: incite to commit a crime or an evil deed. “They were suborn’d: Malcolm and Donalbain, the
king’s two sons . . .”
19. Tarry: leave slowly and hesitantly “If this which he avouches does appear,/There is nor flying hence nor
tarrying here.”
20. Weird – suggesting the operation of supernatural influences (important meaning of this word in this play).
“All-hailed me ‘Thane of Cawdor,’ by which title, before, these weird sisters saluted me. . . .”

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning, mood, and tone (e.g., how the language evokes a sense of time and place or an emotion; how it sets a formal or informal tone)

RL.11-12.4 Determine the connotative, denotative, and figurative meaning of words and phrases as they are used in the text; analyze the impact of author’s diction, including multiple-meaning words or language that is particularly evocative to the tone and mood of the text.

WRITING PROMPTS

1. (Narrative essay) Fate is an important element in this play. Do you believe events in your own life have been guided by fate or chance? Why/why not? Use specific examples from your experience.
2. (Compare/Contrast) Banquo and Macbeth both get exciting prophecies from the witches, but they react in very different ways. How do their reactions reflect their different personalities and ambitions? How do they act toward each other after the prophecies?
3. (Argumentative Essay) How do values of manhood differ in modern times? What do you think it takes to be a good man? Explain how your views are like or unlike those in the play. Use examples from the text.
4. (Argumentative Essay) Based on the text, what do you think was Shakespeare's attitude toward fate? Did Macbeth have any choice in his actions or was everything predetermined? Use examples from the text.
5. (Argumentative Essay) What is Shakespeare suggesting about leadership? Who do you think the best leader in the play was? What qualities make that character a successful leader? Use examples from the text.
6. (Argumentative Essay) Pick three quotes from the play (you may use the list in this guide). List who said it, to whom, under what circumstances and why it's important. Now consider which one you find the most powerful or most important to the play (e.g., helps the plot, creates mood, develops character). Write a paragraph defending your position. If you can, incorporate other parts or quotations from the play in your defense. Present your choice to the class.

W.11-12.2 Write **informative/explanatory** texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- a. Establish a clear and thorough thesis to present information.
- b. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting b. (e.g., headings), graphics (e.g., figures, tables), and multimedia to aid in comprehension, if needed.
- c. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information c. and examples appropriate to the audience's knowledge of the topic.
- d. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d.
- e. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
- f. Establish and maintain a formal style and objective tone while e. attending to the norms and conventions of the discipline in which they are writing.

W.11-12.1 Write **arguments** to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- a. Establish a clear and thorough thesis to present a complex argument. b. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- c. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- d. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the argument presented.

W.11-12.3 Write **narratives** to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

NEWSPAPER PROJECT: THE SHAKESPEARE GAZETTE

Question to consider: Most people would agree that the arts: painting, literature, and music reflect society. What was going on in the world when Shakespeare wrote *Macbeth*? How might the local politics and daily life affect that work?

Students could be divided into groups for this project. If you prefer for them to work individually, they could do a front page only.

Create a newspaper, video or blog. Give it a name. Create headlines and news stories, pictures, cartoons, a “Dear Abby” advice column, a sports report, talk show, commercials or classified ads using any of the following events that were happening in Shakespeare’s lifetime. Here is a list to choose from – or you may find something in your research that you would want to add. Connect it in some way to Shakespeare himself or the play.

- The coronation of Queen Elizabeth I
- The defeat of the Spanish Armada
- The Globe is
- King James I succeeds Queen Elizabeth I
- Shakespeare’s *Macbeth* premieres
- Sir Francis Drake circumnavigates the world
- Theaters are shut down by Puritans and acting is banned
- Sir Walter Raleigh goes to Roanoke
- The Gunpowder Plot
- Christopher Marlowe’s *Dr. Faustus* premieres
- The plague hits London, closing the theaters
- The founding of Jamestown, Virginia
- The King James Bible is published
- The Globe is destroyed by fire
- The north Berwick Witch Hunt occurs

SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

QUESTIONS FOR DISCUSSION:

AFTER ATTENDING THE PERFORMANCE

1. Shakespeare uses lots of supernatural elements in this play: the witches (or “weird” sisters), the dagger, the ghost of Banquo, the apparitions. How do these work to increase suspense? How do they work to create conflict?
2. Macbeth murders Duncan, his King. This was the most heinous act an Elizabethan citizen could think of. Yet, Shakespeare presents him as a human being with some good qualities. Shakespeare stresses what the murderer is going through psychologically, not just the action of the murder. Creating characters with this kind of depth is something that makes Shakespeare famous. Why?
3. Macbeth continues to make choices that test the boundaries of his individual morality and integrity. What are some of these? What are other options that Macbeth does not choose? Is he totally to blame for these choices or does Fate or other characters play a part in them? What are some examples of difficult choices you have made? How did you decide?
4. Does Shakespeare give us any reason to admire Macbeth? Is he to blame for his crimes or is it fate (symbolized by the witches). How does Shakespeare make us care about what happens to him? Is he more admirable or more despicable?
5. This play was performed for King James of England, who was responsible for the persecution of many (perhaps hundreds) of witches. Do these facts change your interpretation of the characters of the witches in the play? How powerful do you think the witches actually are? Are they evil? Do their powers lessen Macbeth’s responsibility in the tragedies that unfold.
6. How would you describe the relationship between Macbeth and Lady Macbeth? Do they love each other? How do these characters change over the course of the play? Who do you have more sympathy for? How much does the fact that they have no living children play a part in their actions?
7. Aristotle says that audiences go through a “catharsis” or “cleansing” when they see a great tragedy, thus learning how to be better human beings. What do we learn from *Macbeth*?

SL.11-12.1 Comprehension and Collaboration Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

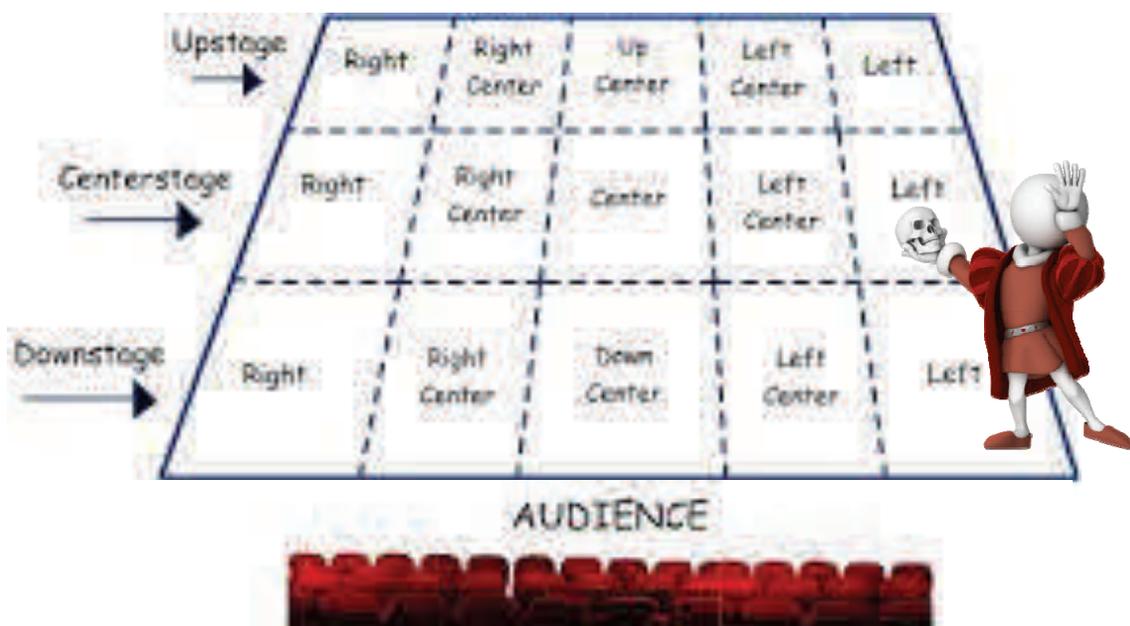
RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).

Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).
Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS



GREAT LAKES THEATER'S 2018-2019 SEASON!

Student matinee tickets for Great Lakes Theater's **2018 – 2019 Season** in the **Hanna Theatre** at Playhouse Square in Cleveland, Ohio are now on sale! Secure your tickets today by visiting us at <http://www.greatlakestheater.org/tickets/student-matinees>. We'll see you at the theatre for a field trip your students will never forget!

PRIDE AND PREJUDICE, Based on the novel by Jane Austen, Adapted by Joseph Hanreddy & J.R. Sullivan
Matinee dates: Oct. 9, 10, 18, 23, 24 and 30, 2018 - 10:00 am, Hanna Theatre

While everyone around her is pressuring marriage, the outspoken Elizabeth Bennet is barely interested – until she meets the handsome, enigmatic Mr. Darcy, that is. Despite finding themselves unwittingly and unwillingly attracted to one another, will Mr. Darcy's pride and Elizabeth's prejudice undo the fledgling romance before the relationship blossoms? Fearless, funny and utterly irresistible, Jane Austen's classic is sure to steal your heart!

MAMA MIA! Music and lyrics by Andersson, Ulvaeus & S. Anderson, Book by Catherine Johnson

Matinee dates: Oct. 16, Nov. 1, 6 and 7, 2018 – 10:00 am, Hanna Theatre

On a tiny Greek island, Sophie is making final preparations for her wedding day in paradise. Little does her mother Donna know that Sophie's last minute preparations include sleuthing out who her father may be among three possible candidates that she's secretly invited. The story-telling magic of ABBA's classic, pop-hit songs propels this enchanting tale of love, laughter, family and friendship...which concludes with a trip down the aisle that you'll never forget!

A CHRISTMAS CAROL, by Charles Dickens

Matinee dates: Nov. 28, 30, Dec. 4, 5, 6, 11, 12, 13 and 18, 2018 - 11:00 am, Ohio Theatre

Open your heart to Charles Dickens' classic tale of one man's ultimate redemption. One of northeast Ohio's favorite holiday traditions, *A Christmas Carol* is a perfect way to introduce your students to a wonderful piece of classic literature. November 28th is a sensory-friendly performance for students and adults on the autism spectrum and other desiring a friendly audience environment.

WITNESS FOR THE PROSECUTION, by Agatha Christie

Matinee dates: Feb. 19, 21, 26 and Mar. 5, 2019 – 10:00 am, Hanna Theatre

You are hereby summoned for jury duty. The stakes are high as Leonard Vole is accused of murdering a widow to inherit her wealth. Can this defendant convince the jury, and you, of his innocence and escape the hangman's noose despite shocking courtroom testimony and impassioned gallery outbursts? Witness as Leonard and his lawyers struggle to untangle the truth in a whodunit suspense-thriller that will keep you guessing until the gavel's last echo... and beyond.

THE TAMING OF THE SHREW, by William Shakespeare

Matinee dates: Mar. 27, 28, Apr. 2, 3, 4, 9, 10 and 11, 2019 – 10:00 am, Hanna Theatre

The only thing that stands between Bianca and a bevy of eligible suitors is her quick-tempered, elder sister Katherina. That is until fortune-hunting Petruchio takes up the challenge to "tame" Kate and make her his wife. A madcap marriage and much mayhem ensues in a beguiling battle of wits and wills between the sexes which ultimately reveals an unlikely romance. Can love tame a shrewish heart and surprise an unbridled bachelor?

MILLION DOLLAR QUARTET, Book by Colin Escott & Floyd Mutrux

Matinee date: May 7, 2019 – 10:00 am, Hanna Theatre

On December 4, 1956, Johnny Cash, Jerry Lee Lewis, Carl Perkins and Elvis Presley fatefully found themselves together in a Memphis recording studio. The historic rock 'n' roll jam session that resulted was electrifying. Step back in time to experience this irresistible tale of broken promises, secrets and celebrations – which boasts powerhouse performances and an incredible score of rock 'n' roll, R&B and country hits, including "Blue Suede Shoes," "Fever," "Walk the Line," "Great Balls of Fire," "Folsom Prison Blues," "Hound Dog" and more.

GENEROUS SUPPORT FOR OUR STUDENT MATINEE PROGRAM IS PROVIDED BY THE FOLLOWING FUNDERS



Paul M. Angell Family Foundation

The Community Foundation of Lorain County

The Harry K. and Emma R. Fox Charitable Foundation

The GAR Foundation

The Gries Family Foundation

The George Gund Foundation

Leonard Krieger Fund of The Cleveland Foundation

The Victor C. Laughlin, M.D. Memorial Foundation Trust

The Lubrizol Foundation

Nordson Corporation Foundation

The Shubert Foundation

The Kelvin & Eleanor Smith Foundation

The George E. and Marjorie E. Springer Memorial Fund

— *And more than 500 generous individual contributors
including Matinee Idols and Raise Your Paddle donors*

ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

1501 Euclid Avenue, Suite 300 • Cleveland, Ohio 44115 • Tel. (216) 241-5490

greatlakes theater.org