

Kentucky Shakespeare Presents

Macbeth - Spring Tour

Study Guide

Grades 6th - 12th

first Witch:
When Shall
We Three
Meet Again?
In Thunder,
Lightning,
Or In Rain?
When The
Hurley's
Hurley's
Done, When The Battle's Lost And Won.
Third Witch: That Will Be Ere The Set Of
Sun. first Witch: Where The Place? Second
Witch: Upon
The Heath.
Third Witch:
There To
Meet With
MACBETH.
first Witch:
I Come,
Graymalkin!
Second Witch:
Paddock Calls.
Third Witch:
Anon! ALL:
fair is foul,
And foul is
fair: Hover
Through the
fog and
filthy
air.

Hear it. See it. Do it!



Kentucky Shakespeare
323 West Broadway, Suite 401
Louisville, KY 40202
Office 502-574-9900
Fax 502-566-9200
education@kyshakespeare.com
www.kyshakespeare.com

Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with Art Education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on the Bard and his life, his written works, pre/post performance activities, and a list of applicable Common Core Standards that are met with this performance.

While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives. We hope that you and your students enjoy this 90 minute performance

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

Kyle Ware
Director of Education

Hannah Pruitt
Education Programs
Manager

Table of Contents

•Synopsis.....	Page 3
•William Shakespeare.....	Page 4
•Shakespeare's Plays.....	Page 5
•Theatre Vocabulary.....	Page 6
•Plot.....	Page 7
•Director's Questions.....	Page 8
•About <i>Macbeth</i>	Page 9
•Characters.....	Page 10
•Play Vocabulary.....	Page 11
•Themes.....	Page 12
•Activities for Exploration.....	Page 13
•Links.....	Page 18

Academic Standards

TH:RE7.1.6-8, TH:RE8.1.6-8, TH:RE9.1.6-8,
TH:CN10.1.6-8, TH:CN11.1.6-8,
TH:CN11.2.6-8, TH:RE7.1.I-III, TH:RE8.1.I-III,
TH:RE9.1.I-III, CN10.1.I-III, TH:CN11.1.I-III

RL.6.3, RI.6.4, SL.6.1B, RL.6.7, RL.7.3, RL.7.4,
RL.7.5, SL.7.1C, RL.8.3, RL.8.4, RL.9-10.3,
SL.9-10.1C, SL.9-10.1D, RL.9-10.4, RL.9-10.6,
RL.9-10.1, RL.11-12.3, RL.11-12.4, RL.11-12.7



Spring Tour Synopsis

In this 90-minute production of Shakespeare's *Macbeth*, our professional actors are able to create a rapport with your students in order to keep Shakespeare relevant and accessible. It is a wonderful opportunity for Shakespeare-lovers and those not as well acquainted to experience the Bard's language and see a live performance of his words. This tour emphasizes conflict resolution, interpersonal relationships, and Shakespeare's universal themes.

How can we both make this be the most efficient and successful performance?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform and seating students on bleachers or to where they can easily see the performance.
- For your use, we have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult school staff members present in the room** throughout the workshop. Students tend to have less distractions and are more encouraged to engage in the performance with familiar adult presences in the room.

William Shakespeare

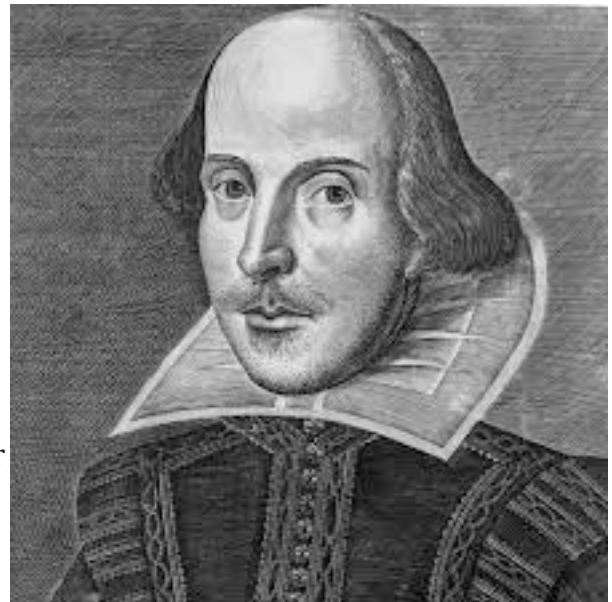
(April 23, 1564 – April 23, 1616)

His Life

- Born and raised in Stratford-upon-Avon
- Attended grammar school in central Stratford where he learned Latin, grammar, and literature
- Married Anne Hathaway at the age of 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

His Works

- An English poet and playwright widely regarded as the greatest writer in the English language and the world's preeminent dramatist
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- Plays have been translated into every major living language and are performed more than those of any other playwright
- Few records of his private life survive and there has been considerable speculation about his religious beliefs and whether the works attributed to him were written by others
- Produced most of his known work between 1590 and 1613
- Early plays were comedies and histories, genres he raised to the peak of style and artistry
- Next, he wrote primarily tragedies until about 1608, including *Hamlet* and *Macbeth*
- Lastly, he wrote tragicomedies also known as romances and collaborated with other playwrights
- In 1623, two of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century



William Shakespeare



The Original Globe Theatre circa 1612

Shakespeare's Three Styles of Plays

Tragedy



Shakespearean tragedies were formulaic in style and used traditional conventions. These tenets included:

- A hero(ine) who seeks to avenge a crime committed against a family member or a personal injustice
- A tragic character whose own flaw leads to their downfall
- An end that contains a revelation of self-knowledge by the tragic hero about how his own frailty brought on his and others' downfall

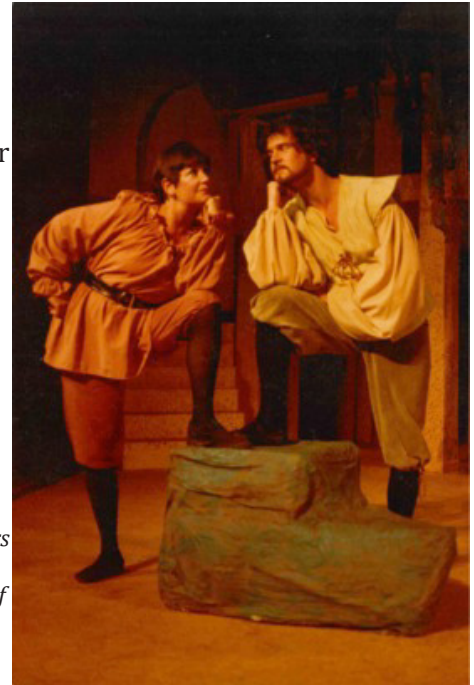
Antony and Cleopatra, Coriolanus, Hamlet, Julius Caesar, King Lear, Macbeth, Othello, Romeo & Juliet, Timon of Athens, Titus Andronicus

Comedy

“Comedy” in its Elizabethan usage had a very different meaning from modern comedy. A Shakespearean comedy is one that has a happy ending, usually involving marriage for all the unmarried characters, and a tone and style that is more lighthearted than Shakespeare's other plays. Shakespearean comedies tend to have:

- A struggle of young lovers to overcome difficulty that is often presented by elders
- Separation and unification
- Mistaken identities
- A clever servant
- Heightened tensions, often within a family
- Multiple, intertwining plots
- Frequent use of puns

All's Well That Ends Well, As You Like It, The Comedy of Errors, Cymbeline, Love's Labour's Lost, Measure for Measure, The Merry Wives of Windsor, The Merchant of Venice, A Midsummer Night's Dream, Much Ado About Nothing, Pericles- Prince of Tyre, Taming of the Shrew, The Tempest, Troilus and Cressida, Twelfth Night, Two Gentleman of Verona, Winter's Tale



History



Shakespeare's “history” plays are those plays based on the lives of English kings and brought massive audiences to the theatre. It is important to keep in mind that these plays are based only loosely on historical figures rather than actual events in history. The 10 plays that are categorized as histories cover English history from the twelfth to the sixteenth century particularly 1399-1485. The histories usually include elements of comedy and tragedy.

King John, Richard II, Henry IV Parts I and II, Henry V, Henry VI Parts I, II and III, Richard III, Henry VIII

BASIC THEATRE VOCABULARY

Actor- Individual who pretends to be a character in a play; who represents a character in a play.

Blocking- The pattern of movement the actors follow while on stage.

Characters- The personalities or parts actors become in a play; roles played by actors in a play.

Climax- The point of highest dramatic tension or a major turning point in the action of a play.

Conflict- The opposition of persons, forces, or ideas that gives rise to the dramatic action.

Costumes- The clothing worn by the actors to play the characters.

Dialogue- The words spoken by the actors during a play.

Empathy- The capacity to relate to the feelings of another.

Exposition- The part of a play that introduces the theme, main characters and circumstances.

Falling Action- The action after the climax of the plot.

Interpretation- To explain or tell the meaning of something; to present in understandable terms.

Monologue- A speech made by a single character; often when a character is “thinking out loud.”

Motivation- An incentive or an inducement for further action for a character.

Playwright- The individual who writes a play.

Plot- What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

Resolution- The solution to the problem after the climax in a play.

Rising Action- The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

Role- Part/ character/ person written by a playwright.

Setting- Where a play takes place in time, space, or location

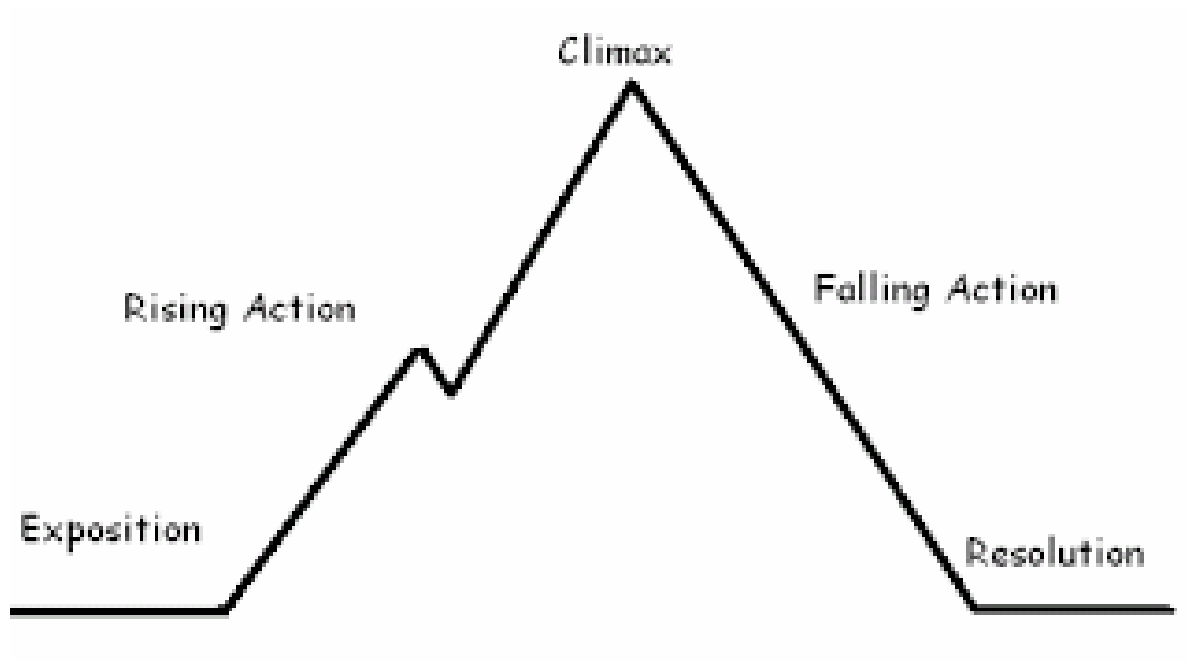
Script- The play in written form.

Stage- The area where the actors perform the play.

Theme- What the play means as opposed to what happens; the main idea or message within the play.

Turning Point- The moment in a play when events can go either way; the moment of decision; the crisis.

Dramatic Structure of a Play's Plot

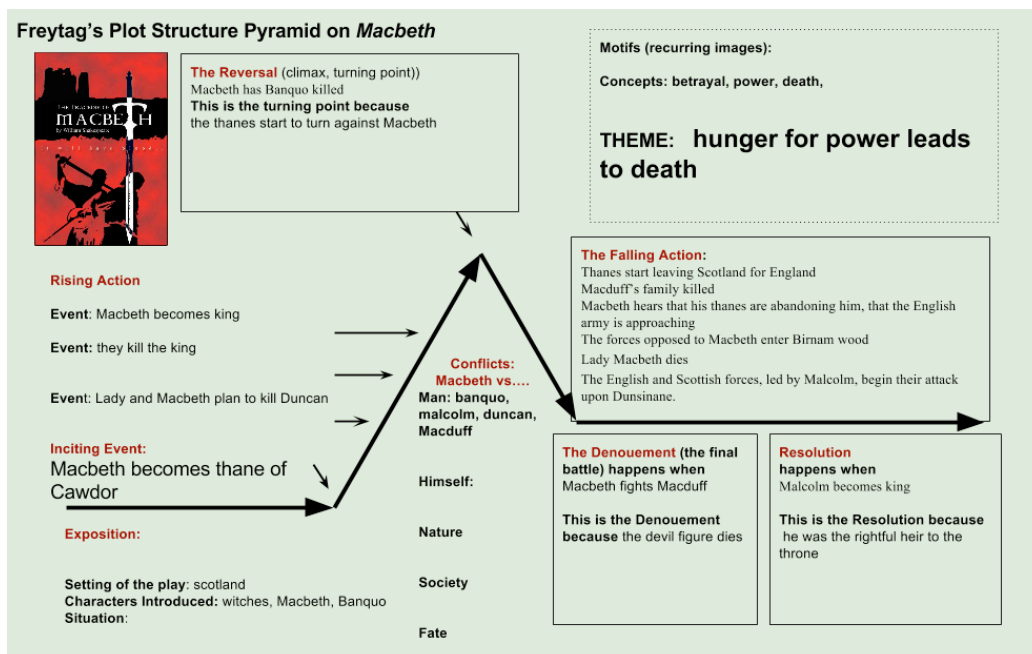


Freytag's Pyramid

Freytag's Pyramid illustrates the five parts of the classic dramatic plot: exposition, rising action, climax, falling action, and resolution. This pattern was suggested by Gustav Freytag in 1863 as means to explain the plot of many works such Shakespeare's collection.

Please use the vocabulary from the previous page for your students to fill out their own Plot Diagram for *Macbeth*.

An example is provided below:



Director's Questions

Shakespeare used very few stage directions, which are clues in the script for the actors and director to follow during productions. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

Choose a scene from *Macbeth*, read it aloud, and use the Director's Questions below to explore the possibilities of the text. Based on your discoveries from the Director's Questions, make decisions about what the set, scenery, and costumes might look like.

DIRECTOR'S QUESTIONS

1. WHO AM I?

How old am I? Am I rich or poor?

What is my job? Am I in school?

What is my family like? Where am I from (country, state, etc.)?

Am I nice? Funny? Smart? Mean? What is my personality?

2. WHERE AM I?

County - State - City - Neighborhood - Building - Room

What does the place look like? Do I like it or not?

3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?

People mentioned in the scene?

The place where they are?

The objects around them?

5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? A CONFLICT?

6. WHAT DO THE CHARACTERS WANT IN THIS SCENE? WHY CAN'T THEY HAVE IT?

7. WHAT DO THE CHARACTERS NEED TO DO TO GET WHAT I WANT?



About MACBETH

MACBETH is one of Shakespeare's greatest plays and is the shortest tragedy. It is believed to have been written between 1603-1606 in the reign of King James - known today for the King James version of The Bible. MACBETH has been adapted for opera, film, books, and for the stage. Drawn loosely from the historical account of the real King Macbeth of Scotland, many superstitions surround this play and have left it labeled as "cursed." Many actors will not mention the name aloud especially in a theatre and will only call it, "The Scottish Play."

The tale of MACBETH begins in Scotland where three witches plot against the warrior Macbeth, who has just won a great battle for his king, Duncan. The witches meet Macbeth and his friend, Banquo, and predict that Macbeth will become the Thane of Cawdor and "king hereafter" as well as that Banquo will be the father of kings. Excited by this prophecy, Macbeth writes a letter to his wife with the news and upon his return home, he becomes the Thane of Cawdor. Together, they plan to murder King Duncan when he next visits their castle in order to fulfill the next part of the prophesy.

After Macbeth kills Duncan, the King's son flees, and Macbeth becomes king. Despite the success of fulfilling the prophecies, he is plagued with nightmares and fears that Banquo will somehow take his throne. Spurred on by the witches, he has Banquo killed and further sends murderers to kill the family of another popular Thane, Macduff. The guilt affects Lady Macbeth as well until the point that she kills herself. Meanwhile, in England, the King's son, Malcolm, has raised an army to reclaim Scotland. Macduff proves the only one able to defeat Macbeth and he kills him in combat. Malcolm is crowned king and the nation sets to right itself after such horrific events and poor leadership.

Who's Who in *MACBETH*

The Major Players

Macbeth - He is a nobleman of Scotland, the Thane of Glamis. After defeating the previous Thane of Cawdor in battle, he soon is bestowed with that title and honor. Macbeth is a brave and loyal man, but he succumbs to his desires and ambitions by murdering King Duncan in order to gain the throne. This evil deeds begets other murders and eventually, his own death.

Lady Macbeth - The ambitious wife of Macbeth. She convinces Macbeth to murder and even aids him in the task. In the end, she discovers her conscience and cannot cope with the consequences of their actions.



Macbeth & The Three Witches

Duncan - King of Scotland. Regarded as a good ruler by his subjects.

Ross - A nobleman of Scotland. Knows of Macduff's plan to seek out Malcolm. He aids in the battle against Macbeth.

Banquo - A nobleman of Scotland and friend of Macbeth. Witnesses the prophesy that the The Weird Sisters tell Macbeth. He suspects Macbeth for the murder of King Duncan which consequently results in his demise.

Malcolm - Son of King Duncan. He is blamed for the death of his father, but he eventually regains his family's throne.

Macduff - A nobleman of Scotland. He leaves Scotland to find Malcolm so he can convince him that he is needed in Scotland. It is his history and foil to Macbeth that ends in Macbeth's demise.



Macbeth fighting Macduff

Lady Macduff - The wife of Macduff. She, along with her children, is killed by murderers sent by Macbeth.

Three Witches - Known as The Weird Sisters who tell Macbeth the prophesy that he will be king. They set the wheels into motion that eventually destroy Macbeth. They are alike to the The Fates.

Vocabulary

Below are selected words or titles from MACBETH that will assist in the comprehension and background knowledge for the production.

Epicure - stems from a school of thought that pleasure is the highest good; describes a person who is devoted to sensual pleasures and the enjoyment of good food and drink.

Fee-grief - a particular sorrow; a grief that has a single owner; private grief.

Knell - a stroke or sound of a bell that often indicates something ominous such as a death, funeral, or disaster.

Marshall - to array, as for battle; to usher or lead ceremoniously.

Prate - to talk excessively; babble or chatter.

Redress - to set right; remedy or repair (wrongs, injuries, etc.); to adjust evenly again, as a balance.

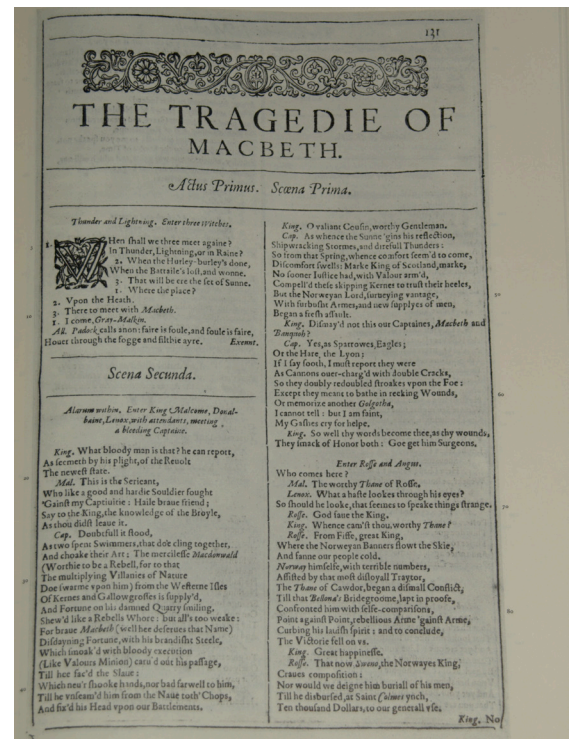
Rent - to separate into parts with force or violence; to disturb (the air) sharply with loud noise.

Surcease - to cease from some action; to come to an end.

Thane - a member of an aristocratic class ranked between earls and ordinary freemen that were granted lands by the king or by lords for military service; the chief of a clan.

Usurp - to seize a position, office, power, etc. by force or without legal right; to use without authority or right.

Weird - developed from the Middle English use of weird sisters for the three fates in Germanic mythology who were the goddesses who controlled human destiny; involving or suggesting the supernatural; unearthly or uncanny; concerned with or controlling fate or destiny.



Themes

We have included some of the major themes from MACBETH as well as some discussion questions to get your students immersed in the world of the play.

Ambition

What may be the greatest theme of MACBETH revolves around the fine line between ambition and unchecked ambition. In the world of the play and, indeed, society as a whole, those who display acts of bravery, a sense of drive, and passion to further their lot in life are praised as being ambitious. However, the problem that the play presents to the audience is how that ambition can be twisted into something corrupt and unstoppable. Macbeth begins the play as a character who has done great deeds and has earned all of his accolades. When the promise of more is offered to him, his thirst for power and reckless ambition leads him to violence, murder, and pure evil.

Questions: What is Macbeth's point of no return? When does his ambition become too great a burden?

Guilt

This theme reflects the response or consequence of the actions taken by unstoppable ambition. It manifests itself in different ways with Macbeth and Lady Macbeth. The first denies the grieving process for his former self and continues down his path of destruction. His lady, however, is tortured by her guilt and is eventually destroyed by it.

Questions: How does Macbeth's guilt spur on his actions in the second half of the play? Was Lady Macbeth's suicide an act of bravery or cowardice?



Leadership vs. Tyranny

As we compare the leadership of the characters of power- King Duncan, Malcolm, Macbeth, and Macduff, we experience a wide variety of styles and effectiveness. Among these, we have a beloved King, a faithful supporter, a leader turned tyrant, and an overly cautious rightful ruler. While there are the two obvious foils - Duncan and Macbeth, Malcolm and even Macduff fall somewhere inbetween and end up the victors.

Questions: What makes a good leader? Is that different from a successful leader? How? Who would be modern counterparts for these characters in our society?

Fate vs. Free-Will

The Three Witches spark the debate of whether Macbeth has a choice as to his future or not. He seeks them on several occasions for their dark prophecies, but he alone chooses to stay on the path to make them come true. All of the signs and symbols mentioned in the play such as a man not born of woman, the woods, etc. seem to be too convenient for just chance. All the while, the audience watches each character make the choices that forever alter their own lives.

Questions: Does Fate or Free-Will lead the characters of the play? What details from the text can you pull to support your choice?

Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after the performance.

Before the Performance

1. Familiarize your students with MACBETH and discuss with your class the parts of this play- characters, themes, plot, etc. What are their expectations of experiencing this performance?
2. Examine the major themes of MACBETH. For each theme, have the students list examples from their own lives and from the modern world around them. Prepare the students to look for these themes in the workshop and discuss how they relate or do not relate to their own lives.
3. Macbeth bases his actions on prophesies of the future. Why or why not is this a good plan of action for a leader? What makes a good leader? Would Macbeth make a good king? Who would be a modern equivalent for a person in power who bases their decisions on prophesies, fortune telling, etc?
4. What types of technical theatre are needed for the performance including sets, props, costumes, sound, and lighting? Find specifics from the script and add some of your own to the list. How do these elements add to the experience? What do you expect from our Spring Tour of this show that has to adapt to many different locations?

After the Performance

5. Discuss how Lady Macbeth is able to convince Macbeth to commit murder. What tactics does she use? What kind of relationship do these two have? How were you able to figure out this relationship from the actors' performance?
6. If Shakespeare were to write a play about your life, then what would it be? A comedy, a tragedy, a history, or some combination? Explain your choice and try writing the plot outline with Freytag's Pyramid for your life thus far.
7. Many theatre artists believe in the superstition that saying "Macbeth" outside of the performance of it could lead to being cursed. Are there any supersitions that you believe in that alter your life? How are these traditions or superstitions important? Why are they passed down from generation to generation?
8. Compare the physical choices the actors made in the play to what their characters were saying in the scenes. Give three examples of how their physical choices- space, pace, levels, etc. enhanced the impact of their performance. Is there a choice that you would've made differently? What would it have been and why?

Macbeth
ACT I SCENE VII. Macbeth's castle.

MACBETH

How now! what news?

LADY MACBETH

He has almost supp'd: why have you left the chamber?

MACBETH

Hath he ask'd for me?

LADY MACBETH

Know you not he has?

MACBETH

We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH

Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

MACBETH

Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know

How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

MACBETH

If we should fail?

LADY MACBETH

We fail!
But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep--
Whereto the rather shall his day's hard journey
Soundly invite him--his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

MACBETH

Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done't?

LADY MACBETH

Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

MACBETH

I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

Exeunt

Textual Activity

One of the ways to look at the text of a Shakespeare scene is to examine the kinds of sentences that the characters speak. We can discover important information about the meaning of a scene from the structure of the characters' language. In this activity, focus on Shakespeare's use of questions.

In the scene provided on the previous page, Lady Macbeth and Macbeth ask several questions. On the lines provided, write out each character's questions in order:

Macbeth

Lady Macbeth

Response to the Textual Activity

Now examine the questions that you recorded on the worksheet and respond to the following:

1. What does the length of Macbeth's questions compared to the length of Lady Macbeth's questions suggest to you about the differences in their characters? What about the difference in amount of questions?
2. Select three or four of the most vivid words that Lady Macbeth uses and explain the images that they create in your mind.
3. What do you think is happening in the mind of Macbeth on his third question?
4. How does Macbeth's fourth question reveal a change in his character from the beginning of the scene?
5. Why do you think Shakespeare would have these two characters ask each other so many questions in this scene?

Answer Key for Textual Activity

Macbeth

How now what news?

Hath he asked for me?

If we should fail?

Will it not be received when we have
marked with blood those sleepy two
of his own chamber and used their
very daggers that they have done it?

Lady Macbeth

Why have you left the chamber?

Know you not he has?

Was the hope drunk wherein you dressed
yourself?

Hath is slept since?

And wakes it now to look so green and pale
at what it did so freely?

Art thou afeard to be the same in thine own
act and valour as thou art in desire?

Wouldst thou have that which thou esteemst
the ornament of life and live a coward in
thine own esteem, letting 'I dare not' wait
upon 'I would' like the poor cat in the adage?

What beast was't then, that made you break
this enterprise to me?

What cannot you and I perform upon the
unguarded Duncan?

What not put upon his spongy officers who
shall bear the guilt of our great quell?

Who dares receive it other, as we may make
our griefs and clamour roar upon his death?

Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library. We also recommend watching the theatrical versions of some of the scenes they will experience in the MACBETH SPRING TOUR for comparison and chance to open up discussion about their comprehension of the choices made.

www.absoluteshakespeare.com
Comprehensive Resource of Works

www.folger.edu/template.cfm?cid=618
The Folger Shakespeare Library

www.penguin.com/static/pdf/teachersguides/
The Penguin & Signet Classic's Teacher Guide

<https://www.youtube.com/watch?v=bIkL-2UQkXo>
Theatrical version of Macbeth scene between Macbeth & Lady Macbeth



Classroom Challenge:

Write a letter to the Kentucky Shakespeare Professional Actors who performed in the MACBETH SPRING TOUR performance. Describe what you liked about the performance and how it helped to see Shakespeare be performed rather than just reading it. Describe what you did, saw, and heard.

What was your favorite part?

Mail to:
Kentucky Shakespeare
323 West Broadway, Suite 401
Louisville, KY 40202