

Bell Shakespeare Online Resources

MACBETH: UNDONE – ONLINE LEARNING PACK

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ABOUT BELL SHAKESPEARE

2015 is a very exciting year for Bell Shakespeare – it’s our 25th anniversary!

Founded in 1990 and beginning life in a circus tent, Bell Shakespeare has grown into Australia’s national touring theatre company playing to over 80,000 school students every year in theatre complexes and school auditoria all over the country. Add to that another 75,000 online and you’ll see that our outreach is unrivalled.

So how are we celebrating our 25th birthday? With a stunning line-up of popular Shakespeare plays.

The year begins with the lyrical romantic comedy *As You Like It* directed by Peter Evans and featuring John Bell in the role of Jaques. This will play in Sydney, Melbourne and Canberra.

Hamlet is our big national tour of some thirty venues. It will be directed by Damien Ryan, whose *Henry V* in 2014 was such a resounding triumph. In the title role we have Josh McConville, one of the most dynamic performers of his generation.

The Tempest, one of Shakespeare’s last plays, will perform in Sydney. John Bell will direct this magical, mystical fable with a superlative cast of actors, headed by Brian Lipson as Prospero.

Our dedicated youth production in 2015 will be *Romeo And Juliet*, performed by our 2015 Players under the direction of James Evans, whose *Macbeth* in 2014 was such a success with school audiences. As with *Macbeth*, this will be a 90-minute, no-interval adaptation and will perform at Sydney Opera House and Arts Centre Melbourne. It is sure to sell out fast, so we urge you to book early!

The Players will also take to the road with their Actors At Work productions, touring the country with the dark depths of *Macbeth: Undone* and the hilarious heights of *Midsummer Madness*. Both shows are tried and true favourites with students.

We’re also excited to launch our new online resource with ABC Splash, *Shakespeare Unbound*. These 12 scenes from six of Shakespeare’s most famous plays are paired with commentaries from the director and cast, and will prove invaluable for students and teachers alike, allowing unfettered access to Shakespeare’s works performed by Australia’s best-known theatre actors.

Alongside these productions we’ll once again offer Student Masterclasses, Artist in Residence, the Regional Teacher Scholarship and teacher Professional Learning.

We wish you a happy and fulfilling year of Shakespeare in the year ahead.

John Bell AO and Peter Evans
Artistic Directors

Bell Shakespeare highly values its partnerships with all the organisations that support our education programmes including the Department of Education and Training; BHP Billiton; Foxtel; Australia Council for the Arts; Arts New South Wales; Arts South Australia; Bill & Patricia Ritchie Foundation, Collier Charitable Fund; Crown Resorts Foundation; E B Myer Charity Fund; Gandel Philanthropy; Ian Potter Foundation; James N Kirby Foundation; Limb Family Foundation; Packer Family Foundation; Playing Australia; Scully Fund; Vincent Fairfax Family Foundation; Weir Anderson Foundation; Wesfarmers Arts.

Bell Shakespeare Learning Initiatives 2012 to 2015 are supported by the Australian Government Department of Education and Training.

THE ACTORS AT WORK COMPANY

CAST

TEAM ARIEL

Alice

Anna

Cameron

Sam

TEAM CALIBAN

Amy

Jake

Lucy

Shiv

CREATIVES

SCRIPT (*Macbeth: Undone*)

Matthew Edgerton & Joanna Erskine

PROJECT DIRECTOR

James Evans

DIRECTOR (*Macbeth: Undone*)

Jo Turner

MOVEMENT DIRECTOR

Scott Witt

BANNER DESIGN

Nathanael van der Reyden

CREW

COMPANY STAGE MANAGER

Kelly Ukena

STAGE MANAGER

Chantelle Foster

STAGE MANAGER

Mel Dyer

SYNOPSIS OF SHAKESPEARE'S *MACBETH*

Three witches meet on a heath, and plan an encounter with Macbeth, Thane of Glamis. Macbeth and Banquo arrive together, returning from a tough and bloody war in which their courageous fighting achieved victory for King Duncan. The witches predict Macbeth will be promoted to Thane of Cawdor, and one day will become King. They also predict that Banquo will be the father of kings. Moments after the witches disappear, the lords Ross and Angus arrive to inform Macbeth that he has been granted the title Thane of Cawdor.

King Duncan greets Macbeth with praise and tells Macbeth that he plans to visit him. However, it is Duncan's son Malcolm who gets the highest honour, being named Prince of Cumberland – next in line to the throne. Macbeth writes a letter to his wife telling her what has happened and of the King's plans. Lady Macbeth reads the letter and seeing the opportunity, plots with her husband to kill King Duncan when he arrives. Macbeth is keen on the plan at first but once Duncan has arrived begins to have doubts. Lady Macbeth persuades him to carry out the murder. That night Macbeth kills Duncan and returns to his wife with the bloodied daggers. She replaces the daggers near Duncan's sleeping servants, framing them for the murder.

Lady Macbeth and Macbeth retire to bed and are disturbed by knocking at the castle gates. Macduff arrives, and has a brief exchange with the porter, whose job it is to watch the door. Macduff discovers that the King is dead, and wakes everyone in the castle. The King's sons, Malcolm and Donalbain, fear they will be blamed for their father's death and flee abroad. Soon after, Ross and Macduff reflect on what has happened, and Macduff reports that Macbeth has been named King.

Macbeth is concerned for his position and arranges the murder of his close friend Banquo and Banquo's son, Fleance. Banquo is killed but Fleance escapes. At dinner that night Macbeth is terrified by Banquo's ghost and decides to return to the Weird Sisters to learn more about his fate. They tell him he should fear Macduff, that no man of woman born can harm him, and that he will never be defeated until Birnam Wood comes to his castle at Dunsinane. They also show him a line of eight kings descended from Banquo's family.

Macbeth learns that Macduff has fled to England so he arranges the murder of Macduff's wife and children. Macduff meets Malcolm, and they agree to fight together, with English support. During the meeting, Ross brings news of the murder of Macduff's family. Back in Scotland, Lady Macbeth's attendant brings a doctor to observe her distracted sleepwalking. She has clearly become ill and deranged, imagining she cannot cleanse her hands of Duncan's blood and revealing information about the various murders.

The Scottish nobles gather. Malcolm orders his men to camouflage themselves with tree branches to disguise their numbers for the attack, giving the appearance of Birnam Wood marching on Dunsinane. Macbeth is told that his wife has died, but barely feels it. Despite the numbers turning against him, Macbeth continues to fight ferociously. He loses heart, however, when he discovers that Macduff 'was from his mother's womb / Untimely ripped' (Act 5, Scene 8), ie born by caesarean section. Macduff kills Macbeth and presents his severed head to Malcolm, who is proclaimed King.

BACKGROUND TO SHAKESPEARE'S *MACBETH*

Macbeth is Shakespeare's shortest tragedy. It was written early in the 17th century, not long after King James was crowned upon the death of Queen Elizabeth I. James soon gave Shakespeare's company the title of the 'King's Men' and commanded that they play regularly at court, where this play was almost certainly seen, around 1606. The earliest surviving definitive account of the play is from an audience member who attended a performance at the Globe theatre in 1611.

King James I had been King James VI of Scotland for 37 years before he succeeded to the English throne. He was a superstitious and paranoid king. He was convinced that a terrible storm that happened when he was on a ship sailing from Denmark back to Scotland was caused by witches trying to kill him. He was very insistent on the 'divine right of kings', that is, the belief that the King is appointed by God and that any act against him is not only treachery but the worst kind of mortal sin. *Macbeth* plays on the King's preoccupation with this world view.

When *Macbeth* was written, women all over Europe were still being executed as witches. The idea that someone might have the power that the Weird Sisters display was not considered, by much of the population, to be fantasy. Similarly, most people still believed in ghosts, so Banquo's appearance at the banquet table would have been assumed to be a genuine apparition, not just a sign of Macbeth's deteriorating mental state.

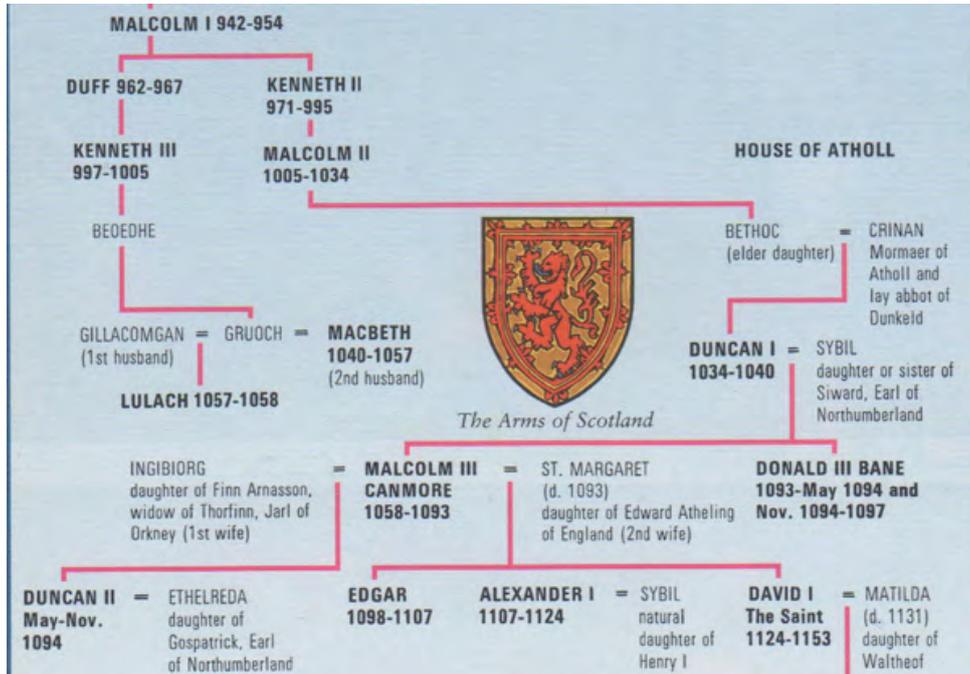
The Weird Sisters also form part of a series of references in the play to the Gunpowder Plot of 1605, in which Catholic dissidents planned to assassinate King James, his son and the entire government in one explosion at the Houses of Parliament. The plot was discovered and the plotters brought to trial, during which the king carefully organised the public's outrage, including inventing Guy Fawkes Day (Gunpowder Treason Day as it was then known). The dissidents' act was linked to witchcraft and several plays were written around 1606–7, referring to the conspiracy.

One of the ways the Sisters trick Macbeth is by encouraging him to fear being supplanted by the heirs of Banquo. In fact, the Sisters' prophesy is a reference to King James' family claim to have descended from the (possibly mythical) Banquo, Thane of Lochaber, a line which did not come into play for several generations after Malcolm replaced Macbeth. Basically, Macbeth would have gained nothing even if he had succeeded in having Fleance killed, and this makes his efforts as ironic as his dismissal of the seemingly impossible prophesies that then came to pass.

Macbeth, Duncan and Malcolm are real figures from Scottish history. Shakespeare sourced and adapted their stories from the historian Raphael Holinshed's *Chronicles*, specifically his 'Historie of Scotland'. At this time the law of tanistry governed the royal succession in Scotland: a king was succeeded not by his eldest son but by the most respected of his kinsmen.

THE HISTORIC RECORD

Shakespeare didn't care much for historic accuracy in his plays – history was just material for a good story. He had to be careful, though, about how the reigning monarch saw their own family history. For this reason, for example, Banquo has no involvement in the murder of Duncan in the play, although he is a co-conspirator in Holinshed's *Chronicles*, Shakespeare's source. In reality, Duncan was young and weak, not old and wise, and Macbeth ruled successfully for 17 years before being deposed and slain. The Scottish royal line of succession is still quite interesting, though. You can see from this chart that Macbeth's main claim to the throne was through his wife, Gruoch, who, like Duncan, was descended from Malcolm I. Oddly enough, you can see that Queen Gruoch had a son by her first husband, so perhaps her line that she knows 'how tender 'tis to love the babe that milks me' and Macduff's 'he has no children' are not such a puzzle after all.



From *The Royal Line of Succession* (Pitkin Guide, 2000)

THE SUPERSTITION

For a long time *Macbeth* was considered an unlucky play (despite being hugely popular), and stories circulated about terrible things that happened to actors and crew members working on it. For this reason many actors still won't say the word 'Macbeth', and refer to it instead as 'the Scottish Play'. If you say the name of the play in the theatre there are various acts to counteract the curse. Some actors will insist that you have to go outside and run three times around the theatre, but others think you can get by with just turning three times around on the spot, and spitting.

USEFUL WORDS TO KNOW

Foul – disgusting and smelly

Thane – a noble lord

Plight – dangerous or unfortunate situation

Friends – usually means family, kindred, not just people you like and hang out with

Unseamed – split open

Trifles – small, valueless things

Recompense – reward

Wassail – drinking and revelling

Posset – a hot, milky alcoholic drink

Avaunt – begone, get away

Fell – deadly

Mirth – good humour

Unbecoming – unattractive, it looks bad

Blanched – gone white

Charnel houses – tombs where bones were stored

Lamentations – sad cries and wailing

Fantastical – imaginary

Wherefore – why, for what reason

Glamis is pronounced 'Glahms'

Note: These can be the basis for a game of guess the definition. Students can make a 'cold' guess first, then look at the words in the play to see if they can tell from the context.

CHARACTERS

There are many more characters in Shakespeare's original play than we have room for in *Macbeth: Undone*. In fact, there are more than thirty speaking roles. Here is the full list.

Duncan, King of Scotland

Malcolm, son of Duncan

Donalbain, brother to Malcolm

Thanes (Noblemen) of Scotland:

Macbeth

Banquo

Macduff

Lennox

Ross

Menteith

Angus

Caithness

Fleance, son to Banquo

Siward, General of the English Forces

Young Siward, his son

Seyton, officer attending Macbeth

Son to Macduff

An English Doctor

A Scottish Doctor

A Porter

An Old Man

Three Murderers

Lady Macbeth

Lady Macduff

A Gentlewoman attending Lady Macbeth

Hecate, Queen of Witchcraft

Three witches

Three apparitions

Lords, officers, soldiers, attendants

KEY CHARACTERS

MACBETH

Stars, hide your fires / Let not light see my black and deep desires. (Act 1, Scene 4)

Macbeth starts the play as the Thane of Glamis, a lord of the Scottish Court. The first insight into his character is delivered by the wounded captain: 'For brave Macbeth – well he deserves that name.' (Act 1, Scene 2) The honourable, brave Macbeth first appears in Scene 3 accompanied by his friend Banquo. They are returning from battle when they encounter the Weird Sisters on the heath. The sisters present Macbeth with the prophecy that he will become Thane of Cawdor and later King of Scotland.

The Thane of Cawdor is subsequently named a traitor and another thane arrives to inform Macbeth that he will be promoted to that position. Macbeth writes a letter to his wife, informing her of both occurrences: prophecy and promotion. From his own private hand, Macbeth's ambition becomes evident. He discloses that he was not only 'rapt in the wonder of it' (Act 1, Scene 5) but also 'burned in desire.' (Act 1, Scene 5) On his arrival home he is greeted by his wife who presents him with the idea of murdering Duncan. When it comes time to kill Duncan, Macbeth has doubts. He decides not to go through with it, realising that 'vaulting ambition' is not a good enough motive for murder. Lady Macbeth subsequently persuades him to go ahead with the bloody act, and Macbeth kills Duncan that night. Just before the murder, Macbeth sees a vision of a bloody dagger suspended in the air.

Macbeth immediately regrets killing Duncan, but sets about covering his tracks. He retreats to his bedroom and washes his hands as Macduff arrives at the castle gate. The next morning, when Duncan's body is discovered, Macbeth kills Duncan's two servants, framing them for the murder. He is then crowned King as Duncan's sons flee the country.

Once crowned, Macbeth becomes paranoid and increasingly estranged from his wife. He has his friend Banquo murdered, hoping to disarm the prediction that Banquo's descendants will one day be kings. Later that evening, at a public banquet, Banquo's ghost appears to Macbeth, sending Macbeth into an attack of guilt and fear.

Macbeth's increasing anxiety is highlighted by his return visit to the Weird Sisters. On receiving further prophecies he moves fast to eradicate Macduff's family, and convinces himself that he is invincible. At the end of the play the audience again sees the brave Macbeth as he soldiers on to the end and faces the final battle. His strength at this point stems from his confidence in the Sisters' prophecies, and then that it is better to go down fighting than submit to your enemies.

Macbeth can be thought of as an anti-hero, or as a tragic hero whose demise is driven by personal moral weaknesses. Macbeth's fatal flaw is his ambition. Unlike Romeo, Othello or Brutus, Macbeth does not contemplate suicide when his situation is grim: 'Why should I play the Roman fool and die / On mine own sword?' (Act 5, Scene 10)

LADY MACBETH

What's done is done. (Act 3 Scene 2)

Lady Macbeth is one of Shakespeare's best-known and most complex female characters. She plots the murder of the king with her husband and pushes him to continue with the deed when he is having second thoughts. In this patriarchal society of medieval Scotland, she needs to attach her rise to that of her husband – there is no place for her to have ambitions of her own. After receiving Macbeth's news she is quick to action. She immediately aligns herself with dark 'spirits' and begs them to: 'Unsex me here.' (Act 1, Scene 4) She wishes to shed characteristics traditionally thought of as feminine.

Despite Lady Macbeth's initial bravado she does not manage to maintain her strength and composure. While Macbeth parlays his guilt into a string of brutal murders, Lady Macbeth's guilt drives her into depression and madness. She is devastated by her husband's cold distance from her: 'Nought's had, all's spent / Where our desire is got without content.' (Act 3, Scene 2) When we last see her she is sleepwalking through the castle, wiping invisible blood from her hands: 'Out, damned spot! Out, I say!' (Act 5, Scene 1) This moment is the climax

of her madness and her subsequent death is not seen on stage, but is reported to Macbeth by Seyton. Its absence from the text leaves the particulars of this to the imagination of the audience.

THE WEIRD SISTERS

Fair is foul, and foul is fair. (Act 1 Scene 1)

The Weird Sisters open the play, and their contrasting energy and language patterns plant a sense of mystique and intrigue. Although they refer to each other as 'Sister' and collectively call themselves the 'Weird Sisters' (Act 1, Scene 3), they are conventionally known as 'the Witches.' The Sisters are enormously powerful in their manipulation of Macbeth, yet they do not actually cast a spell on him, they only deliver predictions and conjure apparitions. The Sisters often speak in a different rhythm to other characters in the play. Instead of pentameter, they use tetrameter (Act four strong beats to a line) when chanting or casting spells, and it is trochaic rather than iambic (Act emphasis on the first syllable, rather than the second). Shakespeare often used this form for magical or supernatural characters throughout his work.

BANQUO

*Merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!* (Act 2 Scene 1)

Banquo is a Scottish general and close friend to Macbeth. They witness the Weird Sisters' initial prophecies together. At the beginning of the play, Banquo and Macbeth display a strong comradeship, and Banquo warns him not to pay too much attention to the 'instruments of darkness'. Macbeth acts on the Weird Sisters' prophecies, whereas Banquo does not, despite his seeming interest. He states, 'I dreamed last night of the three Weird Sisters; to you they have showed some truth.' (Act 2, Scene 1) According to the Sisters' prophecy, Banquo's children will inherit the Scottish throne. After Macbeth has him killed, Banquo's ghost haunts Macbeth at the royal banquet table.

KING DUNCAN

He was a gentleman on whom I built an absolute trust. (Act 1 Scene 4)

King Duncan is the epitome of a noble and virtuous leader, although he is naive and unaware of the true character of his followers. He has two sons, Malcolm, his anointed successor, and Donalbain. Duncan is murdered in his sleep by Macbeth while a guest at Macbeth and Lady Macbeth's castle. His death reflects the destruction of order in Scotland.

MACDUFF

Bleed, bleed, poor country. (Act 4 Scene 3)

Macbeth's nemesis, Macduff is another nobleman in the play. His title is the Thane of Fife. He is suspicious of Macbeth's rise to the throne from the beginning. He is not present at Macbeth's castle on the night of the murder, only arriving the following morning. By going to his home in Fife instead of to Scone for Macbeth's coronation he sends a signal that he does not support Macbeth's kingship. Macbeth orders the murder of Macduff's wife and children. Macduff later leads an army to unseat Macbeth and to place Malcolm on the throne. At the end of the play, he kills Macbeth in battle and decapitates him, presenting the tyrant's severed head to Malcolm.

MALCOLM

What I am truly

Is thine and my poor country's to command. (Act 4 Scene 3)

Malcolm is the elder son of King Duncan. He is anointed Prince of Cumberland, successor to the throne, by his father in Act One. After Duncan is murdered, Malcolm escapes to England, fearing he may be killed next. Later, Malcolm employs shrewd rhetoric to test Macduff's loyalty to the throne. Pleased with the outcome, he joins with Macduff and the English forces. Malcolm marches on Scotland to take the crown. After Macduff kills Macbeth at the end of the play, Malcolm assumes the throne, promising to get 'even' with both friends and enemies.

FLEANCE

Fleance is Banquo's young son. He escapes the murderers that Macbeth has sent to kill him. He has no further role in the play after this, yet the audience is left to assume that he or his children may come to rule Scotland one day, as in the Weird Sisters' prophecy.

THEMATIC CONCERNS OF MACBETH

LOYALTY AND TRUST

King Duncan believes that Macbeth is loyal to him, yet it is Macbeth who murders him. Banquo trusts his loyal friend Macbeth, yet is also murdered by him.

Macbeth is most commonly considered a work about driving ambition and a lust for power. However, trust and loyalty are also under scrutiny. What if Macbeth did not believe a word of the Sisters' prophecies? Macbeth trusts the Sisters' words, as these spur him on in his ambitious drive to be king. Macbeth trusts his wife, and she encourages him to murder King Duncan. By agreeing to the bloody course of action, Macbeth does not trust his own judgement, even after he has just talked himself out of the act in a lengthy soliloquy:

*He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself.* (Act 1 Scene 7)

Upon arriving at Lady Macbeth's home, King Duncan trusts his hostess. Her flattery, however loyal on the surface, hides a sinister purpose:

*All in our service,
In every point twice done and then done double,
Were poor and single business to contend
Against those honours deep and broad wherewith
Your majesty loads our house. For those of old,
And the late dignities heaped up to them,
We rest your hermits.* (Act 1 Scene 6)

Lady Macbeth is being polite in her comment, 'rest your hermits'. This means 'pray for you constantly', but this reference could be masking her intention to put Duncan closer to God, i.e. to kill him.

Knowing himself to have betrayed trust in this way, Macbeth becomes obsessed with the possibility that others might be intending to betray him. Even before the Witches warn him to beware of Macduff, he suspects he cannot rely on the Thane of Fife's support: 'How sayst thou that Macduff denies his person / At our great bidding?' (Act 3, Scene 4) He mistrusts the lords who appear to serve him, even to the point of having spies in his Thanes' households: 'There's not a one of them but in his house / I keep a servant fee'd.' (Act 3, Scene 4)

THE SUPERNATURAL

It is not only witches who appear in this play, but ghosts, conjured apparitions, ill omens and a mythologically derived goddess of magic, probably inserted into the play by Thomas Middleton. Then, as now, audiences delighted in being frightened. However, the crucial point about these figures in *Macbeth* is that they never enchant or compel anyone. Their power lies solely in revealing the truth to their listeners. This makes them a much more interesting narrative element than mere spell-casters would be.

BETRAYAL AND DECEPTION, APPEARANCE AND REALITY

The two most obvious betrayals are Macbeth's betrayal of King Duncan and of his comrade Banquo. However, the concept of betrayal runs much deeper: betrayal of office, betrayal of friendship, betrayal of trust, betrayal of rank, betrayal of truth and betrayal of justice. Lady Macbeth betrays her womanhood by calling on the spirits to 'unsex' her as she seeks masculine strength in order to fulfill the Weird Sisters' prophecy.

In *Macbeth*, characters believe that what they see may be fair or good but in most instances this is not the case. They are deceived by appearances. King Duncan has no sense of danger or foreboding when he arrives at Macbeth's castle. On the contrary, he finds it very agreeable:

*This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.* (Act 1, Scene 6)

The castle, of course, is where he will be murdered that same night.

Macbeth perceives the prophecies made by the 'armed head' and the 'bloody child' are good omens. He later discovers that these prophecies are deceptive wordplays that foretell his own downfall. The tactic of Malcolm is to use the trees of the forest as cover, and thus for Macbeth 'Birnam Wood does come to Dunsinane.' Macduff was, in fact, born of a caesarian section and therefore is 'not of woman born.'

Lady Macbeth believes her husband to be a bad actor, too transparent in his responses – 'Your face, my thane, is as a book where men may read strange matters.' (Act 1, Scene 5) She constantly urges her husband to conceal his true intentions: 'Look like the innocent flower but be the serpent under't.' (Act 1, Scene 5) He must 'look up clear' and not 'alter favour'. (Act 1, Scene 5) On being resolved to the murder, Macbeth echoes the sentiment 'False face must hide what the false heart doth know.' (Act 1, Scene 7) Despite their performances, others suspect their intentions: 'There's daggers in men's smiles' Donalbain tells his brother. (Act 2, Scene 3) Eventually Lady Macbeth can no longer conceal the truth. The secrets she has held in come bursting forth in her sleepwalking confessions.

Pictures are used by Lady Macbeth to describe insubstantial fears. Duncan's body is 'a painted devil' (Act 2, Scene 2), being unable to move or hurt her, although of course her participation in the murder does wound her deeply. Macbeth's vision of Banquo is similarly dismissed by his wife as 'the very painting of your fear.' (Act 3, Scene 4)

The idea that appearances are no reliable guide to reality is one that Shakespeare returns to over and over in many of his plays, including Hamlet, Othello, Measure for Measure, but also comedies like A Midsummer Night's Dream.

SLEEP

Sleep and the lack of it spurs on the angst, confusion and destruction in this play. When King Duncan comes to stay at Macbeth's home, he is killed in his sleep. During the murder Macbeth imagines hearing a voice cry, 'Sleep no more'. (Act 2, Scene 2) Some interpret this as a clue that Macbeth develops permanent insomnia, and in fact never sleeps again. Soon after the murder, in another part of the castle, Macbeth's Porter rants about his sleep being disturbed by a loud knocking at the gate: 'Here's a knocking indeed!' (Act 2, Scene 3)

When Lady Macbeth loses her grip on the world, this too manifests in disturbed sleep. When she sleepwalks she reveals truths to her audience both within the scene (the Doctor and Gentlewoman) and in the theatre. Her conclusion, 'What's done cannot be undone. To bed, to bed, to bed' (Act 5, Scene 1) suggests both an echo of her former self at the scene of Duncan's murder, and a longing for peace that is now denied her.

AMBITION

Lady Macbeth reads Macbeth's letter with delight: 'Glamis thou art, and Cawdor, and shalt be / What thou art promised.' (Act 1, Scene 5) On the basis of his letter she indicates to the audience that she wants him to be ambitious and follow the Weird Sisters' prophesy. Yet she also reveals she doubts he has the drive to fulfill this:

*Yet do I fear thy nature,
It is too full of the milk of human kindness
To catch the nearest way. Thou wouldst be great,
Art not without ambition, but without
The illness should attend it. (Act 1 Scene 5)*

Lady Macbeth cajoles her husband, playing on the ambition she knows he has:

*Great Glamis! Worthy Cawdor!
Greater than both, by the all-hail hereafter! (Act 1 Scene 5)*

Macbeth's soliloquy once King Duncan is ensconced in his home reveals that Macbeth recognises his own ambitious nature:

*I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th'other.* (Act 1, Scene 7)

Lady Macbeth enters at the end of Macbeth's soliloquy and he soon buries the moral arguments he has been toying with:

*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.* (Act 1, Scene 7)

Even Banquo is not immune to ambition. When he sees that Macbeth has become king he wonders whether this suggests he should take the Witches' prophesies seriously: 'May they not be my oracles as well / And set me up in hope?' (Act 3, Scene 1) However, crucially, he does nothing to try to hasten what he has been promised.

King James disliked anyone who attempted to forget their place in his strictly ranked court and nation, so ambition became a flaw when it caused someone to attempt to rise beyond their allotted position in society.

PROMINENT IMAGERY IN MACBETH

BLOOD

Mentions of blood, and the use of 'bloody' as a descriptor, are all through *Macbeth* (41 uses, to be precise). The play opens with a violent battle described by a wounded captain. At the appearance of the captain, Duncan says 'What bloody man is that?' The loss of blood and survival is synonymous with heroism in battle, to the point where Duncan says: 'Thy words become thee as thy wounds / They smack of honour both.' (Act 1, Scene 2) In fact blood is the main image in Macbeth's imagination, his primary obsession: 'It will have blood, they say: blood will have blood.' (Act 3, Scene 4) He even imagines himself wading through a river made of the substance: 'I am in blood / Stepped in so far that should I wade no more / Returning were as tedious as go o'er.' (Act 3, Scene 4) When Lady Macbeth plots to kill Duncan, she calls upon the spirits of murder to 'make thick my blood'. (Act 1, Scene 5) Blood was thought to be thickened by poison, hence Lady Macbeth wants to poison her own soul so that she is able to kill Duncan without remorse.

Once Macbeth and Lady Macbeth embark upon their murderous journey, blood comes to symbolise their guilt, and they begin to feel that their crimes have stained them in a way that cannot be washed clean. 'Will all great Neptune's ocean wash this blood / Clean from my hand?' Macbeth cries after he has killed Duncan, even as his wife scolds him and says that a little water will clear them of the deed. (Act 2, Scene 2) Later, though, she comes to share his horrified sense of being stained: 'Out, damned spot; out, I say... who would have thought the old man to have had so much blood in him?' she asks as she sleepwalks near the close of the play (Act 5, Scene 1, Lines 30–34). Blood symbolises the guilt that sits like a permanent stain on the consciences of both Macbeth and Lady Macbeth, one that hounds them to their graves.

CLOTHING

There are several references throughout *Macbeth* to a character's readiness or suitability for their social position based on clothing-related symbols. Macbeth himself often alludes to a discomfort he feels due to being prematurely adorned in a role he either did not expect, does not feel he deserves or one he has unlawfully usurped. In the first Act when he hears he has been promoted to the Thane of Cawdor, and thus the Weird Sisters' prophecy has come true, he states: 'The Thane of Cawdor lives; why do you dress me / In borrow'd robes?' (Act 1, Scene 3) Banquo also analyses Macbeth's uneasiness in adjusting to this new role through the use of clothing symbols when he states: 'New honours come upon him, / Like our strange garments, cleave not to their mould / But with the aid of use.' (Act 1, Scene 3)

When Macbeth's manhood is then challenged by Lady Macbeth he defends the importance of this position and Duncan's trust by stating: '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.' (Act 1, Scene 7) Macbeth is patient, wishes to *wear* this new position in all its new glory and will not reject the gifts that Duncan has bestowed upon him. Macbeth's apprehension and negative relationship with his robes or roles work to foreshadow his impending failure.

As the Scottish forces march to join the English army before Macbeth's castle, various Scotsmen comment on Macbeth's inadequacies and thus desperate situation. Angus says, 'Those he commands move only in command, / Nothing in love: now does he feel his title / Hang loose about him, like a giant's robe / Upon a dwarfish thief.' (Act 5, Scene 2)

BIRDS AND DISRUPTIONS IN NATURE

This text constantly utilises natural imagery in its darkest form or presents the idea that nature has been turned upside down. It was a common belief in the Jacobean era that the sovereign was intrinsically linked to the balance of the natural state. If a ruler lacked in ability, honour or moral fibre, the elements around him and his state would be affected, causing the natural order of things to invert or disintegrate. After Duncan's murder it is reported that his horses turn wild and eat each other, and a hunting falcon is killed by a bird that should be its prey:

*A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.* (Act 2, Scene 4)

Bird imagery is particularly prominent in this play. Shakespeare draws on well-known symbols of prey to emphasise the rise of the darker side of the natural world. When Lady Macbeth hears that Duncan will be visiting her castle she states: 'The raven himself is hoarse / That croaks the fatal entrance of Duncan / Under my battlements.' (Act 1, Scene 5) The raven is a bird of ill omen, and Lady Macbeth means that the raven is hoarse from saying again and again that King Duncan must die. When King Duncan does arrive at Macbeth's castle, he remarks how sweet the air is. Banquo agrees, adding:

*This guest of summer,
The temple-haunting martlet, does approve,
By his loved mansionry, that the heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendant bed and procreant cradle. (Act 1, Scene 6)*

A 'martlet' is a kind of swallow that is 'temple-haunting' because it likes to build its nests high on the walls of tall buildings. Banquo and the King's bright expectations of their visit not only reveal their moral stability but also work in contrast to Lady Macbeth's darker image or the raven and therefore foreshadow the unsuspecting visitor's fate. Just before Duncan's murder is discovered Lennox reports that 'the obscure bird / Clamour'd the livelong night.' (Act 2, Scene 3)

Macbeth then plots and kills his friend Banquo. When Banquo's ghost appears later that night at the feast Macbeth says 'If charnel-houses and our graves must send / Those that we bury back, our monuments / Shall be the maws of kites' (Act 3, Scene 4). 'Monuments,' like 'charnel-houses' and 'graves,' are the places where the dead belong. 'Kites' are hawks, and their 'maws' are their eating apparatuses, such as beaks, gullets and stomachs. If the dead are out of the ground, and the sanctity of their resting bodies is at the mercy of birds of prey, the bodies' only graves will be the stomachs of these birds.

Macbeth is then responsible for the murder of Macduff's family. When Ross tells Macduff of the slaughter Macduff cries out in grief: 'All my pretty ones? / Did you say all? O hell-kite! All? / What, all my pretty chickens and their dam / At one fell swoop?' (Act 4, Scene 3). The 'hell-kite' is Macbeth, who has killed all the 'pretty chickens' in one murderous dive ('fell swoop'). This extended metaphor denotes that Macbeth's actions have become those of the darker birds of prey.

SET DESIGN BY NATHANAEL VAN DER REYDEN

Our designer had an extra challenge this year, creating a backdrop banner that would work for both *Midsummer Madness* and *Macbeth: Undone*, two very different plays. However, both plays take place on the edges of civilisation, at a time that is somewhere between history and myth.



Janine (Director *Midsummer Madness*): It's beautiful and serves both of us really well. I'm letting the banners tell the story, in a sense. Once they get to the woods and they're in those asymmetrical positions where we're focusing on creating the illusion of depth, it's trees and moonlight, so they do a lot of work for us. Once they get to the woods they're staying in that position and it's the actors and their physical language that tells the rest of the story.

Jo (Director *Macbeth: Undone*): They're beautifully designed as objects but we're using them very much as screens that create all sorts of different shapes. We create mood and shape by putting them in various places. Sometimes those shapes are very specific to represent a very specific place or room, and those shapes get repeated so we know where we are, and sometimes they're more abstract spaces that are just about a mood. When they first see the image they'll go 'it's a play and it's in a forest, and there's a castle' but we don't use it as that. It's an incredibly multifunctional way to create lots of different spaces.

WRITER MATT EDGERTON ANSWERS SOME KEY QUESTIONS

Why do you think we are still performing this story?

Not out of any loyalty to Shakespeare! We put it on because it's an extraordinary piece of dramatic art. The strange and perhaps sad thing in many ways is that after 400 years we don't have plays which can rival Shakespeare at his best. Great plays provoke us – they defend the indefensible, they disturb us and confront us with our own contradictions and dark corners. And this play is one of the absolute giants of world theatre – a play which explores the decisions a compassionate and profoundly imaginative man makes to become a murderer. It ought to disturb us because we empathise with Macbeth and Lady Macbeth. It is a play written at the beginning of the modern age which asks us what it means to be human and explores the consequences of giving up our humanity.

What are some of the unique challenges and opportunities in staging this play?

More than two thirds of the scenes take place at night, so, as in Shakespeare's theatre, one of the big challenges is creating the sense of darkness on a brightly lit stage! The other great challenge is to have witches that mean something to a modern audience. The witches incantations are so well-known even to those who have never seen the play that the goal is to find a way of portraying them that doesn't fall into cliché and derivation. We've chosen to create a troupe of worn out vaudeville performer, leftover from a long forgotten circus who have just enough magic left in them to be dangerous. A ringmaster, a fortune-teller and a circus animal looking for an audience and a connection with something human.

Do you have a favourite moment in the play? Why does it appeal to you?

I actually heard Declan Donnellan, one of my great heroes, speak about this subject last week! He said his favourite play is the one he's doing now and his favourite moment is the one he's in. I think this is more than just a nice sound bite. His point, which I agree with, was that if you invest too much in a favourite moment you're in danger of becoming sentimental which stops you and the audience really looking at what's happening with all the perspectives that are on offer. It colours things too much.

INTERVIEW WITH DIRECTOR JO TURNER

A PLAY OF ACTION

Looking at *Macbeth* in this very short version you realise what a play of action it is. It moves forward at an incredibly fast pace. One thing we have to deal with in *Macbeth: Undone* is that we have about a million different banner moves that we have to construct because the play never stays in the one place for any length of time. Only once during the entire piece do we have the banners in their correct order in a line. It feels like you're constantly shape shifting, which really brings home in this play that nothing is stable and everything is moving, and there are daggers of the mind, and images are happening. There's this constant sense of being driven forward in action, and we never get to stay in any one place.

LAYERS OF CHARACTERS

It's quite an unusual process, we're going almost outside in, this is the shape and we'll fill it with your life later on. It's like learning a score, which you then interpret.

We're trying to create quite truthful characters, even though it's just represented with a hat and a pair of glasses. It is literally done with a small change of inflection, or a simple change of physicality, placing the voice in a different part of the body. We eventually pick things that feel like they're different enough but still truthful. They have to be extremely mobile because they have to go from witch to Banquo with a simple movement.

They're playing a character as a narrator as well. We've taken on a character for the actors, we give them a backstory and a relationship for those narrator characters as well, so that it doesn't feel like they're just actors coming out and filling the gaps, they're actually driving the story forward. It makes it more interesting to play. It keeps the stakes high, these characters serve a huge purpose in maintaining the stakes. It's basically a status structure, who's the boss. Actor 1 is clearly the company manager slash main actor, Actor 2 plays Lady Macbeth, she's the leading lady of the company, and Actor 3 is an aspiring leading man who keeps getting cast in the character roles, Actor 4 is young ingénue straight from drama school, very naive, adores theatre, adores the play and wants to play Lady Macbeth. One of the actors takes on Macbeth and gets freaked out, because he encounters Macbeth at a particularly fragile psychological moment, and he goes, 'Aargh! I don't want to do this.' It gives the actors something to work with, if some kids pick up on the vibe, then that's great.

ALL ABOUT CONSEQUENCES

It is somewhat of a morality play, and I think that comes across quite strongly here. What are you accountable for and what happens if you do something that steps outside the boundaries of morality, what will be the consequences? If you cross a certain boundary of morality what will happen to you. Will you change? Will you be changed by that? Will your circumstances change? That happens when we make decisions every day, every decision you make changes something around you and we have our own personal moral boundaries which were prepared to cross or not. I think the play really does examine that. In this version that seems to come across quite clearly, it's not at all a preachy version but there are several mentions that the characters did not realise this would happen to them. They didn't realise it would go this badly for them. We see very much the cause and effect that Macbeth gradually becomes this quite maniacal despot. 'The only way I can live with the decisions I've made is to do things without thought.'

In our script the witches are just givers of information, because that then raises that fascinating question of temptation. You get told something, what do you do with it? They're treated very non-traditionally – very neutral givers of information to Macbeth.

THE GOOD BITS VERSION

Macbeth: Undone picks all the good bits – *Macbeth*, the highlights reel. There's none of the major moments that are missed out, we have got all of them. There's a lot of comedy in there as well, at various moments it's pretty black comedy.

Beyond that there is a whole theatrical element. How can you create a gripping, interesting story with four banners and ten hats? And watching actors being so skilful with that is awesome. You get the joy of the theatrical experience, the joy of playing a role. It's designed to get kids interested in the process of theatre. Many of them will be doing drama so they will have studied the theatre making process, so we get to show them that as well.

The message is that ultimately the theatre is a great place for imagination, and what we've got with those design elements is we've got incredibly simple things creating really complex stories. And so really we're relying on you to be as creative and as imaginative as us to go on this journey.

Macbeth Screen Adaptations



Macbeth: Shakespeare Retold (2007)
Director: Mark Brozel
BBC Productions



Macbeth (2006)
Director: Geoffrey Wright
Arclight Films



Macbeth (1979)
Director: Trevor Nunn
The Royal Shakespeare Company



Macbeth (1971)
Director: Roman Polanski
Columbia Pictures



Throne of Blood (1957)
Director: Akira Kurosawa
Toho Films



Macbeth (1948)
Director: Orson Welles
Republic Pictures

PRE-PERFORMANCE ACTIVITY 1

'MY VOICE IS IN MY SWORD' (Act 5, Scene 8)

As director Jo Turner noted in the interview above, *Macbeth* is very much a play of action. This is not to say that it lacks great words and speeches, but the lines serve the plot and drive the narrative forward more than in most plays of this period. This makes *Macbeth* the perfect text to create a 'highlights' version.

- You will need at least one copy of the play per group to carry out this exercise.
- Form groups of 4, 5 or 6.
- Using the worksheet below, discuss the most important plot point that happens in each scene.
- Choose 2 lines per scene to express this narrative action. For example, for Act 4, Scene 3 you might choose: 'Your castle is surprised, your wife and babes savagely slaughtered' and 'Front to front bring thou this fiend of Scotland and myself.'
- It is important that you know which character says each line.
- Assign the lines to speakers. You will all have to play several characters.
- Perform your compressed 'Action: Macbeth' play – and do it fast.
- Discuss afterwards: Was there much variation in the lines chosen? Whose was quickest? Whose told the story most clearly? What did you miss seeing?

ACTION: MACBETH!

Act 1, Scene 1:

Act 1, Scene 2:

Act 1, Scene 3:

Act 1, Scene 4:

Act 1, Scene 5:

Act 1, Scene 6:

Act 1, Scene 7:

Act 2, Scene 1:

Act 2, Scene 2:

Act 2, Scene 3:

Act 2, Scene 4:

Act 3, Scene 1:

Act 3, Scene 2:

Act 3, Scene 3:

Act 3, Scene 4:

Act 3, Scene 5:

Act 3, Scene 6:

Act 4, Scene 1:

Act 4, Scene 2:

Act 4, Scene 3:

Act 5, Scene 1:

Act 5, Scene 2:

Act 5, Scene 3:

Act 5, Scene 4:

Act 5, Scene 5:

Act 5, Scene 6:

Act 5, Scene 7:

Act 5, Scene 8:

Act 5, Scene 9:

PRE-PERFORMANCE ACTIVITY 2

SOUND AND FURY

DRAMA AND ANALYSIS

The opening scene in *Macbeth* is highly atmospheric. Act 1 Scene 1 is set in a deserted, open space, according to the text. As with all plays from this period, there would have been no set or special effects, the actors set the scene with their words alone.

ACT 1, SCENE 1

First Witch: When shall we three meet again,
In thunder, lightning, or in rain?

Second Witch: When the hurlyburly'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.

Exeunt

First, answer the following questions:

1. What mood does this scene set for the audience?
2. Why do you think Shakespeare chooses this as the entry point to his story?
3. Why is it important to set the mood at the beginning of a story or play?
4. What type of language and what techniques does Shakespeare use to create this?

Setting the scene with sound

1. As a class, present the scene paying particular attention to mood. How can you use sound effects, rhythm, percussion and voice to present the scene? (Without even leaving desks if space is an issue!)
2. Once you have all your sound elements, play with layering them for different effects. How does the scene sound with one sound, two, three, four or all sounds?
3. Ask a few students to read the scene aloud over the soundscape or break up into groups and create their own individual way to present this scene.

PRE-PERFORMANCE ACTIVITY 3

'AND MAKE MY SEATED HEART KNOCK AT MY RIBS': THE LANGUAGE OF FEAR

ACT 2, SCENE 2

LADY My husband?
MACBETH I have done the deed. Didst thou not hear a noise?
LADY I heard the owl scream and the crickets cry.
Did not you speak?
MACBETH When?
LADY Now.
MACBETH As I descended?
LADY Ay.
MACBETH Hark!
Who lies i' the second chamber?
LADY Donalbain.
MACBETH This is a sorry sight.
Looking on his hands
LADY A foolish thought, to say a sorry sight.
MACBETH There's one did laugh in's sleep, and one cried 'Murder!'
That they did wake each other: I stood and heard them:
But they did say their prayers, and address'd them
Again to sleep.
LADY There are two lodged together.
MACBETH One cried 'God bless us!' and 'Amen' the other;
As they had seen me with these hangman's hands.
Listening their fear, I could not say 'Amen,'
When they did say 'God bless us!'
LADY Consider it not so deeply.
MACBETH But wherefore could not I pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat.
LADY These deeds must not be thought
After these ways so, it will make us mad.

1. Look at the way these two speakers complete each other's lines.
2. Look at how jagged and uneven the rhythms are (usually blank verse has 10 syllables each line). Underline each syllable you think should be emphasised.
3. Write in any actions that seem necessary.
4. Stage the scene in pairs. Try it as many different way as you can think of, and discuss what is most effective: fast/slow, whispered/full voice, close together/apart.
5. How upset are these two people? How well are they coping?

ENGLISH CURRICULUM (ACTIVITIES 1, 2 & 3)

Year	Strand	Codes	Explanation
7	Language	ACELA1531	Understand/explain how the text structures and language features of texts become more complex in informative and persuasive texts
		ACELA1764	Analyse how point of view is generated in visual texts by means of choices
	Literature	ACELT1620	Reflect on ideas and opinions about characters, settings and events in literature
		ACELT1622	Recognise/analyse the ways the characterisation, events and settings are combined in narratives
		ACELT1625	Create literary texts that adapt stylistic features encountered in other texts
	Literacy	ACELY1725	Plan, draft and publish imaginative, informative and persuasive texts
ACLEY1721		Analyse and explain the ways text structures and language features shape meaning and vary according to audience and purpose	
8	Literature	ACELT1627	Share, reflect on, clarify and evaluate opinions and arguments about aspects of literary texts
		ACELT1632	Create literary texts that draw upon text structures and language features of other texts for particular purposes and effects
	Literacy	ACELY1732	Analyse and evaluate the ways that text structures and language features vary according to the purpose of the text
		ACELY1810	Experiment with text structures and language features to refine and clarify ideas
9	Language	ACELA1552	Evaluation expresses through language devices
		ACELA1553	Understand author's innovations with text structures/language for specific purposes and effects
		ACELA1770	Compare/contrast use of cohesive devices in texts
	Literature	ACELT1771	Present argument on text based on impression and analysis
		ACELT1635	Explore/reflect personal understanding of the world
		ACELT1636	Analyse texts from familiar/unfamiliar contexts, discuss and evaluate
		ACELT1773	Create literary texts, including hybrid texts, that innovate on aspects of other texts
	Literacy	ACELY1739	Analyse construction/interpretation of texts
		ACELY1740	Listen to spoken texts constructed for different purposes
		ACELY1742	Interpret/analyse/evaluate different perspectives of issue, event.
ACELY1743		Apply expanding vocabulary to read complex text	
ACELY1744		Comprehensive strategies to interpret/analyse text	
ACELY1745		Explore/Explain the combinations of languages and visual choices	
ACELY1746		Create imaginative/informative/persuasive texts that present a point view	

10	Language	ACELA1565	Understand the influence of value systems on evaluation of texts
	Literature	ACELT1640	Reflect on/extend/endorse/refute interpretations/responses to literature
		ACELT1812	Evaluate social/moral/ethical positions represented in texts
		ACELT1643	Compare/evaluate 'voice' as literary device
		ACELT1644	Identify/analyse values/beliefs/assumptions in texts.
	Literacy	ACELY1749	Analyse/evaluate representation of people and cultures in texts
		ACELY1752	Identify/analyse values/beliefs/assumptions in texts

DRAMA CURRICULUM (ACTIVITIES 1, 2 & 3)

Year	Standard	Codes	Explanation
7-8	Making	8.1	Develop roles and characters consistent with situation and performance style to convey relationships and intentions
		8.2	Develop dramatic tension and focus the action by exploring and combining elements of drama
		8.3	Develop and perform scripted drama to explore and range of ideas, issues, situations and characters
		8.4	Interpret, rehearse and perform scripted drama to convey characters, intentions, relationships
		8.7	Plan, rehearse and perform drama
	Responding	8.8	Connect experiences of drama-making, performing and responding
		8.9	Identify and describe how the elements of drama have been combined to create scripted drama
9-10	Making	10.1	Develop roles and characters, conveying a subtext of social and psychological situations, relationships and status
		10.2	Create and perform complex devised and scripted drama and conventions to communicate dramatic meaning
		10.3	Shape and control dramatic tension and action in devised and scripted drama
		10.4	Interpret, rehearse and perform scripted drama to communicate characters
		10.5	Develop and refine expressive skills in voices and movement
	Responding	10.8	Connect and evaluate experiences of making, performing and responding

PRE-PERFORMANCE ACTIVITY 4

'BLACK AND MIDNIGHT HAGS'

The witches in *Macbeth* are not called witches, but 'Weird Sisters'. However, Macbeth calls them 'you secret, black, and midnight hags' and Banquo refers to their beards! An audience member watching the play in 1611 described them as 'fairies or nymphs', and their leader, Hecate, is drawn from Ancient Greek mythology. Clearly there is no single, stable way to think of these characters.

How do you see them? In black pointy hats? In rags? In battle armour? What would you have to do if you were costuming a modern dress production?



Should they look like this?



Or this?



Or more like one of these?

Draw a picture of how you see the witches. You can attach scraps of fabric or pictures from magazines to show what you would use if you were costuming a production.

DRAMA CURRICULUM (ACTIVITY 4)

Year	Strand	Codes	Explanation
1	Making	2.2	Explore feelings, ideas, facial expressions, gesture and movement
		2.3	Work with others to create imagined situations
		2.5	Share role play, co-operate and follow cues for moving in and out of the space
	Responding	2.9	Describe experiences of places or contexts in which drama happens
3-4	Making	4.1	Create roles and relationships, experimenting with facial expression
		4.2	Create dramatic action and place using body, movement, language and voice, varying movement and stillness
		4.4	Offer, accept and negotiate situations in spontaneous improvisation
	Responding	4.9	Identify features of drama from different times and places
5-6	Making	6.1	Imagine and create roles and relationships, convey character
		6.2	Create mood and atmosphere through the use of body, movement, language and voice
		6.3	Offer, accept and extend situations
	Responding	6.9	Identify and describe their drama in relation to different performance styles and contexts

VISUAL ARTS CURRICULUM (ACTIVITY 4)

Year	Strand	Code	Explanation
F-2	Making	2.1	Recognizing that drawing, painting, objects and spaces represent and express imagination and emotions. Playing with combining images, shapes, patterns and spaces.
		2.2	Using a range of traditional and digital media, materials and processes, exploring the elements of art, craft and design in an imaginative way.
		2.3	Talking about their own visual arts works describing subject matter and ideas and naming features Beginning to acknowledge their own intentions when taking on the role of artist to make arts works.
		2.4	Creating original art works and describing their subject matter, ideas and the features they use.
3-4	Making	4.1	Exploring images, objects, ideas and spaces representing themselves and other in a variety of situations.
		4.2	Combining the qualities of media and material to explore effects.
		4.3	Making choices about the forms and techniques used to best represent the qualities of their subject matter.
		4.5	Talking and writing about their visual art work focusing on the details, intention and the techniques used.
		4.6	Experimenting with available digital technologies to reconstruct visual arts works in relation to other Arts subjects.
	Responding	4.7	Comparing the use of art making techniques used in their own visual arts works. Identify how they have represented particular people, objects or experiences in their visual arts works. Reflecting on the use of visual and spatial elements in the visual art works.
5-6	Making	6.1	Exploring subject matter of personal and social interest from particular viewpoints including issues, activities and events in place, spaces, people, objects and the imaginary world.
		6.2	Using different artistic concept, for example colour, tone, light, scale and abstract, in the interpretation of subject matter.
		6.3	Investigating a range of art-making techniques to explore and develop skills, including traditional and digital technologies.
		6.4	Justifying and refining decision when responding to a creative challenge.
		6.5	Manipulating visual and spatial ideas for different audiences focusing on the details, intentions and techniques.

PRE-PERFORMANCE ACTIVITY 5

'DOUBLE, DOUBLE, TOIL AND TROUBLE' (Act 4, Scene 1)

LANGUAGE AND CREATIVE WRITING

A recurrent motif in the language and images of Macbeth is the idea of the double (as it is in most of Shakespeare's plays). Shakespeare uses many phrases and images to explore this idea. Remember, doubles can be pairs, reflections or opposites. They can even be puns (when a word has a double meaning), or hendiadys (when two words with the same meaning are used in quick succession).

1. Macbeth tells Lady Macbeth referring to King Duncan:

He's here in double trust (Act 1, Scene 7)

Where and when does this happen in the story? What does Macbeth mean by this; what are the two forms of trust he is referring to?

2. What are the other phrases or images Shakespeare uses in the play that reference the idea of the double? For each, explain the two meanings intended.

ENGLISH CURRICULUM (ACTIVITY 5)

Year	Strand	Codes	Explanation
1	Language	ACELA1452	Explore nouns, adjectives and details such as when, where and how
		ACELA1453	Explore images in narrative and informative texts
	Literature	ACELT1581	Discuss how authors create characters using language and images
		ACELT1582	Discuss characters and events in a range of literary texts
		ACELT1584	Discuss features of plot, character and setting
	Literacy	ACELY1656	Speaking clearly and with appropriate volume; interacting confidently and appropriately with peers, teachers, visitors and community members
		ACLEY1655	Respond to texts drawn from a range of experiences
		ACELY1788	Use interaction skills
		ACELY1657	Make short presentations
	2	Language	ACELA1468
ACELA1470			Interpreting new terminology drawing on prior knowledge
Literature		ACELT1589	Compare opinions about characters, events and settings
Literacy		ACELY1666	Listen for specific purposes and information
		ACELY1789	Use interaction skills
ACELY1667	Rehearse and deliver short presentations		
3	Language	ACELA1483	Learn extended and technical vocabulary
	Literature	ACELT1596	Draw connections between personal experiences and the worlds of texts
		ACELT1599	Discuss how language is used to describe settings in texts
	Literacy	ACELY1676	Participate in collaborative discussions
		ACELY1679	Reading aloud with fluency and intonation
		ACELY1792	Use interaction skills
		ACELY1677	Plan and deliver short presentations

4	Language	ACELA1498	Incorporate new vocabulary
	Literature	ACELT1602	Comment on how different authors have established setting and period
		ACELT1603	Discuss literary experiences with others
		ACELT1605	Discuss how authors make stories exciting, moving and absorbing
	Literacy	ACELY1686	Identify and explain language features of texts from previous times
		ACELY1692	Use comprehension strategies to build literal and inferred meaning
ACELY1689		Plan and deliver short presentations	
5	Language	ACELA1500	Understand that the pronunciation, spelling and meanings of words have histories and change over time
		ACELA1508	Observing how descriptive details can be built up around a noun or an adjective
	Literature	ACELT1608	Identify aspects of literary texts that convey details and information
	Literacy	ACELY1699	Clarify understanding of content as it unfolds
		ACELY1796	Use interaction skills
		ACELY1700	Plan, rehearse and deliver short presentations
		ACELY1702	Reading a wide range of imaginative texts
		ACELY1703	Use comprehension strategies to analyse information
6	Language	ACELA1523	Understand how ideas can be expanded and sharpened through careful choice of words
	Literature	ACELT1613	Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical contexts
	Literacy	ACELY1816	Use interaction skills, varying conventions of spoken interactions such as voice volume, tone, pitch and pace
		ACELY1710	Plan, rehearse and deliver presentations
		ACELY1709	Participate in and contribute to discussions
		ACELY1713	Use comprehension strategies to interpret and analyse information and ideas

POST-PERFORMANCE ACTIVITY 1

'I WOULD NOT HAVE SUCH A HEART' (Act 5, Scene 1)

CREATIVE WRITING

Lady Macbeth's Gentlewoman tells the Doctor:

'I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.' (Act 5, Scene 1)

What do you think Lady Macbeth is writing? A letter to Macbeth? A confession? A warning to Lady Macduff (too late)? The words of an old song, from when she was a young, innocent girl? A will?

Write Lady Macbeth's letter. Look closely at her lines in Act 5, Scene 1 to see what things are tormenting her.

POST-PERFORMANCE ACTIVITY 2

'FOR THY UNDAUNTED METTLE SHOULD COMPOSE / NOTHING BUT MALES.' (Act 1, Scene 7)

CREATIVE WRITING

If you examine the historic chart in the 'Background to Shakespeare's *Macbeth*' section, you can see that it is Lady Macbeth, whose real name was Gruoch, who has the strongest claim to the throne to rival Duncan's. She had a son, Lulach, so there were historic precedents for a woman taking the throne on behalf of her underage son, and Scotland had no law barring women from succession. Write a piece of fiction in which there is no Macbeth, and Gruoch challenges Malcolm for the throne herself.

POST-PERFORMANCE ACTIVITY 3

'METHOUGHT I HEARD A VOICE CRY 'SLEEP NO MORE'.' (Act 2, Scene 2)

RESEARCH PROJECT

Find out what you can about Post Traumatic Stress Disorder (PTSD), particularly in soldiers who have been in combat.

Can you identify any symptoms in Macbeth or Lady Macbeth that fit the profile for PTSD?

When we meet Macbeth he is already a soldier who has killed many people. Write a speculative analysis of what the difference might be between killing in a war and committing a murder. Does it make a difference that it is the king? Does the murder of Lady Macduff make a difference to Lady Macbeth?

ENGLISH NATIONAL CURRICULUM (ACTIVITIES 1, 2 & 3)

Year	Strand	Codes	Explanation
1	Language	ACELA1452	Explore nouns, adjectives and details such as when, where and how
		ACELA1453	Explore images in narrative and informative texts
	Literature	ACELT1581	Discuss how authors create characters using language and images
		ACELT1582	Discuss characters and events in a range of literary texts
		ACELT1584	Discuss features of plot, character and setting
	Literacy	ACELY1656	Speaking clearly and with appropriate volume; interacting confidently and appropriately with peers, teachers, visitors and community members
		ACELY1655	Respond to texts drawn from a range of experiences
		ACELY1788	Use interaction skills
		ACELY1657	Make short presentations
		ACELY1660	Use comprehension strategies to build literal and inferred meaning
2	Language	ACELA1468	Understand that nouns represent people, place, concrete objects
		ACELA1470	Interpreting new terminology drawing on prior knowledge
	Literature	ACELT1589	Compare opinions about characters, events and settings
	Literacy	ACELY1666	Listen for specific purposes and information
		ACELY1667	Rehearse and deliver short presentations
3	Language	ACELA1483	Learn extended and technical vocabulary
	Literature	ACELT1596	Draw connections between personal experiences and the worlds of texts
		ACELT1599	Discuss how language is used to describe settings in texts
	Literacy	ACELY1676	Participate in collaborative discussions
		ACELY1679	Reading aloud with fluency and intonation
		ACELY1792	Use interaction skills
		ACELY1677	Plan and deliver short presentations
4	Language	ACELA1498	Incorporate new vocabulary
	Literature	ACELT1602	Comment on how different authors have established setting and period
		ACELT1603	Discuss literary experiences with others
		ACELT1605	Discuss how authors make stories exciting, moving and absorbing
	Literacy	ACELY1686	Identify and explain language features of texts from previous times
		ACELY1692	Use comprehension strategies to build literal and inferred meaning
ACELY1689		Plan and deliver short presentations	

5	Language	ACELA1500	Understand that the pronunciation, spelling and meanings of words have histories and change over time
		ACELA1508	Observing how descriptive details can be built up around a noun or an adjective
	Literature	ACELT1608	Identify aspects of literary texts that convey details and information
	Literacy	ACELY1699	Clarify understanding of content as it unfolds
		ACELY1796	Use interaction skills
		ACELY1700	Plan, rehearse and deliver short presentations
		ACELY1702	Reading a wide range of imaginative texts
	ACELY1703	Use comprehension strategies to analyse information	
6	Language	ACELA1523	Understand how ideas can be expanded and sharpened through careful choice of words
	Literature	ACELT1613	Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical contexts
	Literacy	ACELY1816	Use interaction skills, varying conventions of spoken interactions such as voice volume, tone, pitch and pace
		ACELY1710	Plan, rehearse and deliver presentations
		ACELY1709	Participate in and contribute to discussions
		ACELY1713	Use comprehension strategies to interpret and analyse information and ideas

POST-PERFORMANCE ACTIVITY 4

'THOU WOULDST BE GREAT': THE LANGUAGE OF AMBITION

READING AND WRITING

Macbeth is often referred to as a play full of driving ambition. Macbeth himself is considered deeply flawed. Is it his ambition that is his character flaw or is it his weakness at the time of the murder of Duncan, or is it his gullibility? Lady Macbeth first hears of the Weird Sisters' prophecies in a letter from Macbeth. She then goes on to speak about his character in soliloquy.

ACT 1, SCENE 5

LADY MACBETH

'They met me in the day of success: and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all hailed me 'Thane of Cawdor;' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'

Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'ldst have, great Glamis,
That which cries 'Thus thou must do, if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

Lady Macbeth is enticed by the possibility of Macbeth becoming King. She urges him to fulfil the Sisters' prediction. Her monologue in Act 1 Scene 5 shows the audience the depth of her desire:

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! Make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it. Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief. Come, thick night,
And pall thee in the dunkest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

(Act 1, Scene 5)

Take the time to read the two monologues above. Look up the meanings of any unfamiliar words. Be sure you understand all the phrases. Then answer these questions:

1. What does Lady Macbeth want?
2. Is her ambition for herself or for her husband? How do you know?
3. What is her opinion of her husband? What does she say about his personality?
4. What ideas does she carry from Macbeth's letter into her following monologue?
5. List the requests she makes of the spirits. What is she asking them to do?
6. Why might she need this kind of supernatural aid?
7. What is she afraid of?
8. How would you describe the imagery she draws on?

These two speeches are also very rewarding dramatic monologues to work on. The important thing is to clear away any assumptions or preconceived ideas you might have, and speak the lines from Lady Macbeth's point of view. Remember, you are just a person who wants something very badly for someone you love. And yet, keep in mind how enormous an action this is you plan to undertake.

COMPARISON AND ANALYSIS

ACT 1, SCENE 7

MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

Next, read through Macbeth's monologue above, ensuring that you fully understand the meaning of all words and phrases. Then answer the questions below:

1. What type of images does Macbeth use? List some of the comparisons he makes.
2. How do they differ from the ones Lady Macbeth uses?
3. What arguments does he propose for and against Killing Duncan?
4. What things specifically does he fear?
5. In which moments does he display ambition and when does he show fear?
6. What does he understand about himself?
7. What is the conclusion he comes to at the end of the monologue?

If you want to try this as a dramatic monologue, remember that someone who is working through a series of ideas, coming up with them one at a time, is always more interesting than someone who already has it figured out.

POST-PERFORMANCE ACTIVITY 5

'SOMETHING WICKED THIS WAY COMES' (Act 4, Scene 1)

CRITICAL THINKING

In the very first scene of the play, Macbeth is a celebrated war hero with a great future ahead of him. He is greeted with a mysterious prophecy from the Weird Sisters, which then determines the course of the play.

We know the events of the play, but what is not clear is who steers the story to its tragic conclusion. Is it the Weird Sisters' fault for planting the idea in Macbeth's mind and igniting his imagination? Is it Lady Macbeth's fault for her ambitious insistence on Macbeth to become King prematurely? Or is Macbeth the only one to blame, as master of his own fate?

CLASSROOM DEBATE

1. Divide the class into four groups
2. Group 1 will present their case as to why Macbeth is to blame.
Group 2 will present their case as to why Lady Macbeth is to blame.
Group 3 will present their case as to why The Weird Sisters are to blame.
Group 4 will act as the jury, asking questions of each group, and deciding who has the most convincing case. The jury can also determine whether other groups are allowed to interrupt presentations to 'rebut' statements made.
3. Each group should work to form a strong case using evidence from the text in order to convince the jury of their character's blame.
4. Hold a debate in the classroom, with one member of Group 4 elected Judge to order proceedings. Each group will present their case, be questioned by the jury, then asked to finalise their statement. Encourage all members of the group to speak on the matter.
5. Group 4 will then weigh up all the arguments, summarising them, including the most convincing points. They will then present their findings to the class, and announce one character as 'guilty.'

DRAMA CURRICULUM (ACTIVITIES 4 & 5)

Year	Strand	Codes	Explanation
1	Making	2.2	Explore feelings, ideas, facial expressions, gesture and movement
		2.3	Work with others to create imagined situations
		2.5	Share role play, co-operate and follow cues for moving in and out of the space
	Responding	2.9	Describe experiences of places or contexts in which drama happens
3-4	Making	4.1	Create roles and relationships, experimenting with facial expression
		4.2	Create dramatic action and place using body, movement, language and voice, varying movement and stillness
		4.4	Offer, accept and negotiate situations in spontaneous improvisation
	Responding	4.9	Identify features of drama from different times and places
5-6	Making	6.1	Imagine and create roles and relationships, convey character
		6.2	Create mood and atmosphere through the use of body, movement, language and voice
		6.3	Offer, accept and extend situations
	Responding	6.9	Identify and describe their drama in relation to different performance styles and contexts

ENGLISH CURRICULUM (ACTIVITIES 4 & 5)

Year	Strand	Codes	Explanation
7	Language	ACELA1782	Understand how language is used to evaluate texts
	Literature	ACELT1619	Identify and explore ideas and viewpoints about events, issues and characters represented in texts
		ACELT1620	Reflect on ideas and opinions about characters, settings and events in literary texts
		ACELT1803	Discuss aspects of texts, for example their aesthetic and social value, using relevant and appropriate metalanguage
		ACELT1805	Experiment with text structures and language features and their effects in creating literary texts
Literacy	ACELY1723	Use comprehension strategies to interpret, analyse and synthesise ideas and information	
8	Literature	ACELT1806	Explore the interconnectedness of Country and Place, People, Identity and Culture in texts
		ACELT1627	Share, reflect on, clarify and evaluate opinions and arguments about aspects of literary texts
		ACELT1807	Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts
		ACELT1768	Experiment with particular language features drawn from different types of texts
	Literacy	ACELY1730	Interpret the stated and implied meanings in spoken texts
		ACLEY1734	Use comprehension strategies to interpret and evaluate texts
		ACLEY1810	Experiment with text structures and language features to refine and clarify ideas
		ACLEY1736	Create imaginative, informative and persuasive texts that raise issues, report events and advance opinions
9	Language	ACELA1552	Evaluation expresses through language devices
		ACELA1553	Understand author's innovations with text structures/language for specific purposes and effects
		ACELA1561	Identify vocabulary choices for specificity/abstraction and effectiveness
	Literature	ACELT1771	Present argument on text based on impression and analysis
		ACELT1637	Investigate/experiment with effect of metaphor, symbolism etc.
		ACELT1752	Identify/analyse values/beliefs/assumptions in texts
	Literacy	ACELY1743	Apply expanding vocabulary to read complex text
		ACELY1744	Comprehensive strategies to interpret/analyse text
		ACELY1745	Explore/explain the combinations of languages and visual choices
		ACELY1746	Create imaginative/informative/persuasive texts that present a point view
		ACELY1748	Use a range of software to publish imaginative texts

10	Language	ACELA1571	Refine vocab choices to discriminate between shades of meaning
	Literature	ACELT1640	Reflect on/extend/endorse/refute interpretations/responses to literature
		ACELT1642	Identify/explain/discuss narrative viewpoints.
		ACELT1644	Create imaginative texts with relevant thematic/intertextual connections with other texts
	Literacy	ACELY1754	Use comprehension strategies to compare/contrast information within/between texts
		ACELY1757	Review/edit/refine students texts for control of content towards purpose and effect

POST-PERFORMANCE ACTIVITY 6

‘THIS CASTLE HATH A PLEASANT SEAT.’ (Act 1, Scene 6)

How important is it that this play is set in ancient Scotland? It seems pretty fundamental to the story, but over the years there have been productions of Macbeth set in

- Japan
- 1950s gangster America
- modern Glasgow
- Space

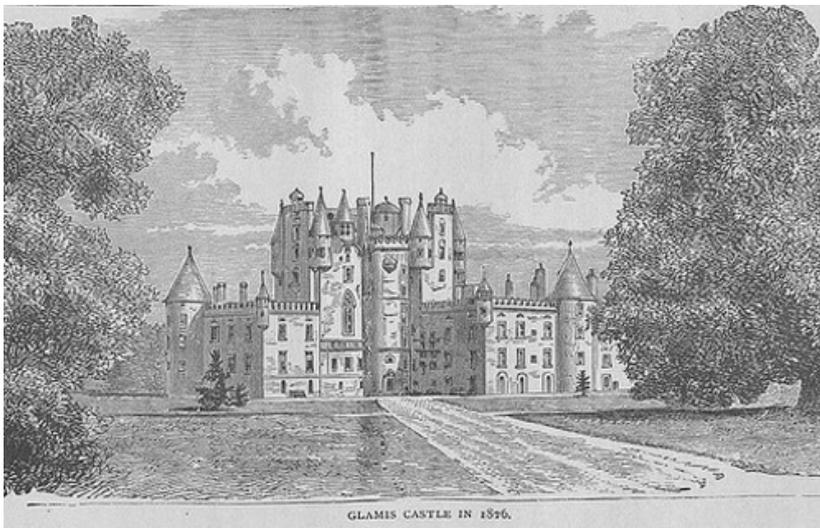
First: Pull out all the mentions you can find in the text of Scotland, or of things that seem particularly Scottish. How often does Scotland make itself felt in concrete references?

Next: The real Macbeth lived in the eleventh century. What can you find out about medieval Scotland? How would people have dressed? What did they eat? What armour did they use, and how did they fight? What was the landscape like? And the castles? Research anything you can think of that will help you get a feeling for what feudal Scotland would have been like.

Next: Can you think of somewhere completely different where you could set the play? What would that world look like? How would its people behave? Would anything in the story have to be changed? Think about what you are gaining and what you might lose.

Now: Decide whether to go with Scotland or your other idea. Make a poster advertising your production of Macbeth that shows where it will be set.

Then: Present your poster to you class, and make a case for why this is a great setting for the play. You could divide into those who decided it needed to be kept in Scotland, and those who want to experiment with putting it elsewhere, and have a debate about the strengths and weaknesses of each.



ENGLISH CURRICULUM (ACTIVITY 6)

Year	Strand	Codes	Explanation
7	Language	ACELA1529	Understand how accents, styles of speech and idioms express and create personal and social identities
	Literature	ACELT1620	Reflect on ideas and opinions about characters, settings and events in literary texts
		ACELT1621	Compare the ways that language and images are used to create character, and to influence emotions
		ACELT1622	Recognise/analyse the ways the characterisation, events and settings are combined in narratives
	Literacy	ACELY1723	Use comprehension strategies to interpret, analyse and synthesise ideas and information
		ACELY1724	Compare the text structures and language features of multimodal texts
8	Language	ACELA1542	Understand how rhetorical devices are used to persuade
		ACELA1543	Analyse how the text structures and language features of persuasive texts, including media texts, vary according to the medium and mode of communication
		ACELA1548	Investigate how visual and multimodal texts allude to or draw on other texts or images to enhance and layer meaning
	Literature	ACELT1630	Identify and evaluate devices that create tone
		ACELT1767	Interpret and analyse language choices, including sentence patterns, dialogue, imagery and other language features
	Literacy	ACELY1730	Interpret the stated and implied meanings in spoken texts
9	Language	ACELA1552	Evaluation expresses through language devices
		ACELA1553	Understand author's innovations with text structures/language for specific purposes and effects
		ACELA1770	Compare/contrast use of cohesive devices in texts
	Literature	ACELT1633	Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts
		ACELT1771	Present argument on text, based on impression and analysis
		ACELT1635	Explore/reflect personal understanding of the world
	Literacy	ACELY1742	Interpret/analyse/evaluate different perspectives of issue, event.
ACELY1743		Apply expanding vocabulary to read complex text.	

10	Language	ACELA1565	Understand the influence of value systems on evaluation of texts
		ACELA1566	Compare the purposes, text structures and language features of traditional and contemporary texts
		ACELA1572	Evaluate the impact on audiences of different choices in the representation of still and moving images
		ACELA1571	Refine vocabulary choices to discriminate between shades of meaning
	Literature	ACELT1639	Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts
	Literacy	ACELY1749	Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts
		ACELY1752	Identify and analyse implicit or explicit values, beliefs and assumptions in texts
ACELY1754		Use comprehension strategies to compare and contrast information within and between texts	

VISUAL ARTS CURRICULUM (ACTIVITY 6)

Year	Strand	Codes	Explanation
F-2	Making	2.1	Recognizing that drawing, painting, objects and spaces represent and express imagination and emotions. Playing with combining images, shapes, patterns and spaces.
		2.2	Using a range of traditional and digital media, materials and processes, exploring the elements of art, craft and design in an imaginative way.
		2.3	Talking about their own visual arts works describing subject matter and ideas and naming features Beginning to acknowledge their own intentions when taking on the role of artist to make arts works.
		2.4	Creating original art works and describing their subject matter, ideas and the features they use.
3-4	Making	4.1	Exploring images, objects, ideas and spaces representing themselves and other in a variety of situations.
		4.2	Combining the qualities of media and material to explore effects.
		4.3	Making choices about the forms and techniques used to best represent the qualities of their subject matter.
		4.5	Talking and writing about their visual art work focusing on the details, intention and the techniques used.
	4.6	Experimenting with available digital technologies to reconstruct visual arts works in relation to other Arts subjects.	
	Responding	4.7	Comparing the use of art making techniques used in their own visual arts works. Identify how they have represented particular people, objects or experiences in their visual arts works. Reflecting on the use of visual and spatial elements in the visual art works.
5-6	Making	6.1	Exploring subject matter of personal and social interest from particular viewpoints including issues, activities and events in place, spaces, people, objects and the imaginary world.
		6.2	Using different artistic concept, for example colour, tone, light, scale and abstract, in the interpretation of subject matter.
		6.3	Investigating a range of art-making techniques to explore and develop skills, including traditional and digital technologies.
		6.4	Justifying and refining decision when responding to a creative challenge.
		6.5	Manipulating visual and spatial ideas for different audiences focusing on the details, intentions and techniques.

ADDITIONAL RESOURCES

The best version of *Macbeth* for school students to use is the Cambridge School edition

Gibson, Rex. (Ed.), **Cambridge School Shakespeare *Macbeth*** (1993, Cambridge UP)

BOOKS WITH GOOD EXERCISES FOR TEACHERS TO USE TO INTRODUCE SHAKESPEARE:

Bayley, P., ***An A-B-C Of Shakespeare*** (1985, Longman Group)

Gibson, Rex, ***Stepping Into Shakespeare*** (2000, Cambridge University Press)

Gibson, Rex, ***Discovering Shakespeare's Language*** (1998, Cambridge University Press)

Winston, Joe and Miles Tandy, ***Beginning Shakespeare 4-11*** (2012, Routledge)

This is aimed at teachers of younger children, but the principles still apply in high school.

GENERAL INFORMATION:

Chubbuck, I, ***The Power Of The Actor*** (2005, Currency Press)

Crystal, David & Ben Crystal, ***Shakespeare's Words: A Glossary & Language Companion***, (2002, Penguin Books)

Dunton-Downer, Leslie & Alan Riding, ***Essential Shakespeare Handbook*** (2013, Dorling Kindersley)

Fantasia, Louis, ***Instant Shakespeare*** (2002, Ivan R. Dee)

Wells, Stanley, ***Is It True What They Say About Shakespeare?*** (2007, Long Barn Books)

WATCHABLE THINGS:

Next is a five minute animation showing the complete works of Shakespeare:

<https://www.youtube.com/watch?v=WGUyenMRkcl>

Slings and Arrows is a Canadian TV series about a company staging Shakespeare. Season 2 is about *Macbeth*,

and has some great, useable clips.

<https://www.youtube.com/watch?v=KwL99sDmO5U&list=PL073D32FF2E746AE5>

A new film version is due out this year, but there are many already available, including those directed by Polanski, Bogdanov, Nunn/Casson, and a 2006 Aussie take by Geoffrey Wright.

SOME WEBSITES (BESIDES OURS!) WITH GREAT RESOURCES:

The full text of the play (convenient for being searchable and copy/pasteable):

<http://shakespeare.mit.edu/macbeth/full.html>

On Duncan and Macbeth in British history:

<http://www.historic-uk.com/HistoryUK/HistoryofScotland/Duncan-MacBeth/>

Shakespeare's Globe in London, which has a very comprehensive Education section:

<http://www.shakespearesglobe.com/education/teachers/teaching-resources>

The Royal Shakespeare Company, which has plot summaries and production records:

<http://www.rsc.org.uk/education/>

The Shakespeare Birthplace Trust has some fun blogs and other bits and pieces:

<http://www.shakespeare.org.uk/explore-shakespeare/students-and-enthusiasts.html>

Shakespeare Online is a commercial site, but the information is reliable:

<http://www.shakespeare-online.com>

The Touchstone database is very UK-focused, but has some amazing images from a huge number of productions of all Shakespeare's plays:

<http://traffic.bham.ac.uk>