



MACBETH

**a study
guide**

**compiled and arranged by
the Education Department of
The Shakespeare Theatre of New Jersey**

The
SHAKESPEARE
Theatre of
New Jersey



The Shakespeare Theatre of New Jersey's

Shakespeare LIVE!

2009 educational touring production

Macbeth
a study guide

a support packet for studying the play
and attending The Shakespeare Theatre of New Jersey’s ***Shakespeare LIVE!*** touring production

General Information

- p3- Using This Study Guide
- p18- Sources for this Study Guide

William Shakespeare

- p4- Shakespeare: Helpful Tips for Exploring & Seeing His Works
- p5- The Life of William Shakespeare
- p5- Shakespeare’s London
- p6- Are You SURE This Is English?
- p7- Shakespeare’s Verse

About The Play & This Production

- p8- *Macbeth*: An Introduction
- p9- *Macbeth*: A Brief Synopsis
- p10- Sources and History of the Play
- p11- Aspects of *Macbeth*
- p13- Commentary and Criticism
- p14- *Macbeth*: Food For Thought

Studying Shakespeare’s *Macbeth*

- p15- Shakespeare’s Common Tongue
- p15- Terms and Phrases found in *Macbeth*
- p16- Additional Topics for Discussion

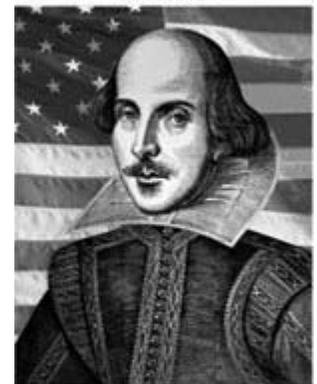
Classroom Applications

- p16- Follow-Up Activities
- p17- What Did He Say?
- p17- Who Said That?
- p18- “Who Said That?” Answer Key
- p19- Meeting The Core Curriculum Standards

About the Shakespeare Theatre of New Jersey

- p20- About The Shakespeare Theatre of New Jersey
- p20- Other Opportunities for Students...and Teachers

NATIONAL ENDOWMENT FOR THE ARTS
PRESENTS



SHAKESPEARE
IN AMERICAN COMMUNITIES

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CLASSROOM



FOR TEACHERS AND STUDENTS

What we hear most from educators is that there is a great deal of anxiety when it comes to Shakespeare; seeing it, reading it and especially teaching it. One of the principal goals of the Shakespeare Theatre of New Jersey’s Education Programs is to demystify Shakespeare, take him “off the shelf” and re-energize his work for students and teachers alike. Towards these goals, this Study Guide provides educators with tools to both allay their own concerns and to expand the *Shakespeare LIVE!* experience for their students beyond the hour spent watching the production.

The information included in the study guide and activity book will help you expand your students’ understanding of Shakespeare in performance, as well as help you meet many of the newly adopted New Jersey Core Curriculum Content Standards. We encourage you to impart as much of the information included in this study guide to your students as is possible. The following are some suggestions from teachers on how you can utilize elements of the study guide given limited classroom time.

Many teachers have found that distributing or reading the one-page “BRIEF SYNOPSIS” has greatly increased students’ understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.

When more class time is available prior to seeing the play, we recommend incorporating the background information on William Shakespeare and the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in the study guide. Using a copy of the corresponding study-guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period. I am told that the reading of Old English and Middle English texts was “quite entertaining and very informative.”

Using the questions found in the “TOPICS FOR DISCUSSION,” many teachers will opt to take a class period after the presentation to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.

One school spent two days working through performance-based activities (a few of which are suggested in the “FOLLOW-UP ACTIVITIES” section) with a particularly “difficult and rowdy” class. They were astounded with the results. Their students took the opportunity to “ham it up,” and discovered a great joy and understanding from performing Shakespeare.

ACTIVITIES

“What’s My Line?” Promoting Active Listening

Teacher-tested, student-approved! Try this exercise with your students:

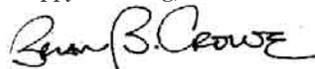
Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what Shakespeare meant by the line. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?

Several schools have brought members of the *Shakespeare LIVE!* company and the Theatre’s education staff into their classrooms to run workshops, either on school time or after school. Workshop topics include Shakespeare in Performance and Stage Combat, but we are also happy to design a workshop to meet your needs.

To learn more about these and many other suggestions for engaging your students, I encourage you to join us this summer for our acclaimed summer professional development institute for teachers, *ShakeFest*. Again, we hope you will incorporate as many portions of this study guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the study guide, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

Happy Teaching,



Brian B. Crowe, Director of Education

Shakespeare: Helpful Tips For Exploring & Seeing His Works

“Just plunge right in

(to Shakespeare). See a play, read it aloud, rent a video, listen to a tape. It’s up to you. When you look at Shakespeare close up, he’s not as intimidating as when he’s seen from afar.”

Norrie Epstein
The Friendly Shakespeare

Tragedy can have humor, and great comedy always has elements of the tragic.

Eighteenth-century critics complained that Shakespeare’s tragedies weren’t consistently serious enough. According to the classic rules, tragedy should be uniformly somber. Shakespeare’s use of humor in his tragedies prevents us from becoming washed away in a dense fog of emotion. Rather, it forces us out of the “tragic” long enough to appreciate the level to which the play’s passions have taken us.

“Some of the plays have taken on mythic proportions. By myths, I mean we grow up knowing certain things about [Shakespeare’s] characters but we don’t know how we know them.

There are lots of
SHAKESPEAREAN MICROCHIPS
lodged in our brains.”

Charles Marowitz, director

“It was Olivier’s *Henry V* that made me realize that

Shakespeare is
about real
people

and that his language
wasn’t simply beautiful
poetry.”

Robert Brustein, director



“My advice to anyone seeing Shakespeare:

Don’t worry so much!

Just make sure your ears are clean and your eyes are sharp. Listen and look and watch. Look at the distance people stand from each other; look at the relationships being developed.

Stay with it.

Don’t negate the move that Shakespeare will make toward your gut, toward your soul-- because he will touch you there, if you allow yourself to be touched.”

David Suchet, actor

“There are some parts of the plays you’ll never understand. But excuse me, I thought that’s what great art was supposed to be about.

DON’T FREAK OUT OVER IT!”

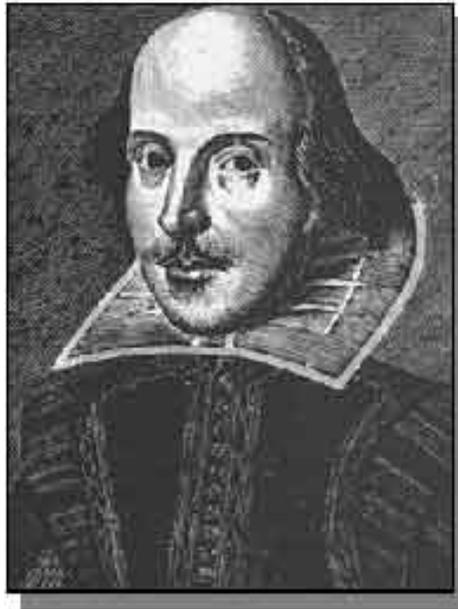
Peter Sellars,
Director

Don’t be afraid to
LISTEN, WATCH AND REACT;
laugh, cry, and be moved.
Shakespeare wrote for
a live and active audience.
Both audience and actor
must be involved to create
a truly winning performance.

The Life of William Shakespeare

William Shakespeare, recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-on-Avon in Warwickshire, England. Shakespeare's father was a prominent local merchant, and Shakespeare's childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582 he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-on-Avon and went to London around 1588. By 1592 he was a successful actor and playwright. He wrote 38 plays, two epic poems, and over 150 sonnets. His work



was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While they were well-liked, Shakespeare's plays were not considered by his educated contemporaries to be exceptional. By 1608 Shakespeare's involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare's plays found their first major publication in 1623, seven years after Shakespeare's death, when two of his fellow actors put the plays together in the First Folio. Other early printings of Shakespeare's plays were called quartos, a printer's term referring to the format in which the publication was laid out. These quartos and the First Folio texts are the sources of all modern printings of Shakespeare's plays.

Shakespeare's London

London, in the late 16th and early 17th centuries, was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes. The rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare's plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare's day.

The Globe Theatre, the resident playhouse for Shakespeare's company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their social popularity, actors maintained a relatively low status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy's desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare's acting company was originally named "Lord Chamberlain's Men" after their patron, Henry Carey, Lord Chamberlain. Later,

under the patronage of King James I, they were known as "The King's Men," an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theatres, shops, and the government were all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London.



The Sonnets

You might have thought that Shakespeare wrote the sonnets earlier in his career, as a type of "stepping stone" to his plays. However, Shakespeare actually penned most of his sonnets during the various outbreaks of the plague in London, when the theatres were closed.

Are You SURE This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English [“thee” and “thou” instead of “you”] and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle and Modern English.

Old English (500 - 1150 CE)

When Julius Caesar invaded Britain in BC 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales) and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

selection from *Beowulf* author unknown, ca 800 CE

Oft Scyld Scefing sceaðena prëstum,
monegum mægðum meodo-setla oftëah,
egsode eorlas. Syððan ærert wearð
fëasceaft funden, hë hæc frofre gebåd,
wëox under wolcnum, weorð-myndum þah,
oð-þæt him aeghwylc ymb-sittendra
ofer hron-råde hýran scolde,
gomban gyldan. þæt wæs god cyning!

Middle English (1150 - 1500 CE)

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

selection from *The Canterbury Tales* by Geoffrey Chaucer, ca 1390 CE

But natheless / while I haue tyme and space
Er that I ferther / in this tale pace
Me thynketh it acordant to resoun
To telle yow / al the condiciun
Of eeche of hem / so as it seemed to me
And whiche they weere / and of what degree
And eek in what array / that they were inne
And at a knyght thanne wol I first bigynne.

Modern English (1450 - present day)

With the invention of the printing press in the 15th century, the English language began to develop and mutate at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French and Portuguese were being translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The English of Shakespeare and his contemporaries has been referred to as “English in its adolescence”: daring, experimental, innovative and irreverent.

selection from *Romeo and Juliet* by William Shakespeare, ca 1595 CE

Well, you have made a simple choice; you know not how to choose a man: Romeo! No, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare...

What did Shakespeare sound like?

While we may associate Shakespeare with the “refined” British accent of an Ian McKellen or Judi Dench, linguistic scholars say that the closest approximation to the London accent of Shakespeare’s day is the English spoken by “hill-billies” in the Appalachian Mountains of the United States.

IN MODERN ENGLISH TRANSLATION:

*Oft Scyld the Scefing from squadroned foes,
from many a tribe, the mead-bench tore,
awing the earls. Since first he lay
friendless, a foundling, fate repaid him:
for he waxed under welkin, in wealth he throve,
till before him the folk, both far and near,
who lived by the whale-path, heard his mandate,
gave him gift: a good king he!*

IN MODERN ENGLISH TRANSLATION:

*But nonetheless, while I have time and space
Before I continue in this story
I think it appropriate to speak of,
To tell you, the condition
Of each of them, as it seemed to me.
And who was who, and of what degree,
And in what fashion each was dressed.
And with a knight then I will begin.*

Shakespeare's Verse

Shakespeare's plays are written predominantly in "blank verse," a poetic form preferred by English dramatists in the 16th and early 17th centuries. It is a very flexible medium, which, like the human speech pattern, is capable of a wide range of tones and inflections. The lines, which are usually unrhymed, are divided into five "feet," each of which is a two-syllable unit known as an "iamb." Each iamb is made up of an unstressed syllable followed by a stressed syllable. Blank verse is technically defined as unrhymed iambic pentameter.

Here is a selection of blank verse from *A Midsummer Night's Dream*, with the stressed syllables in bold type:

Theseus: To **you**, your **father should** be **as a god**;
 One **that compos'd** your **beauties, yea**, and **one**
 To **whom** you **are** but **as a form** in **wax**
 By **him** imprinted, **and** within his **pow'r**
 To **leave** the **figure, or** disfigure **it**.
 Demetrius **is** a **worthy gentleman**.

Hermia: **So** is **Lysander**.

Theseus: **In himself** he **is**;
 But **in this kind**, wanting your **father's voice**,
 The **other must** be **held** the **worthier**.

In this short selection, you can see a variety of speech tones indicated by the verse. The regularity of the rhythmic pattern and the use of full lines to complete his thoughts give Theseus a sense of calm and authority. Hermia's brief response, which breaks the iambic pattern, is only a fraction of a line, suggesting that she is impassioned and saying only a portion of what she is thinking. Theseus, however, completes her line and restores the iambic pattern, indicating his authority and the fact that he is, at this point in the play, literally overbearing her will.

Notice that while the blank verse pattern is generally iambic, even in this short passage there are instances where the pattern of stress is broken. The play would quickly become monotonous if the characters truly spoke in nothing but perfect iambic pentameter—fortunately for audiences, Shakespeare's rhythms often become jagged and jarring to reflect the tension and conflict among his characters. Trying to determine where the rhythm of a line is regular or irregular provides important clues for the actor trying to understand what the character is thinking or feeling. As in real life, choosing to change the stress-bearing syllable may radically alter the meaning of what is being said.

Other clues are provided by word order and punctuation. There were few established rules for either in Shakespeare's time, so he was free to experiment with unusual syntax. As in our daily speech, the sentence structure (as indicated by both word order and punctuation) helps the reader or listener understand both the literal meaning of the sentence and the emphasis. A comma may indicate a new portion of the same idea, while a dash breaks into the sentence to insert a new idea, and a period suggests the completion of one idea and the start of another. Editors of Shakespeare over the years have quarreled bitterly about what punctuation the Bard "meant" to use or "should" have used. As an actor or reader of Shakespeare, it is up to *you* to decide if a comma, dash, or period makes the meaning of the line most clear.

Hearing a Play

The Elizabethans were an audience of listeners. They would say, "I'm going to *hear* a play," not "I'm going to *see* a play." The Elizabethan audience would pick up on words and their various meanings that we wouldn't.

Marjorie Garber

Speaking in rhyme is not natural to us, but it was to the Elizabethans, so we have to understand what language meant to them, and what language does not mean to us today. If I were an Elizabethan and I wanted to impress you as a lover, I wouldn't send you flowers. I would come and woo you at your feet and recite to you a sonnet I had written just for you— no matter how bad it was. Elizabethan England was a world where people sang, talked and breathed language.



The Heart of the Poetry

The alternating unstressed-stressed pattern of blank verse has often been compared to the rhythm of the human heartbeat. When a character in Shakespeare is agitated, confused or upset, the rhythm of their verse often alters, much in the same way a heartbeat alters under similar conditions.

Macbeth: An Introduction

Like all of Shakespeare's tragedies, *Macbeth* is a character-driven play. Unlike the others, however, *Macbeth* contains no sub-plots, little comic relief, and no extravagant detail. This places a constant, searing focus upon the title character and his motivations. The play, narrating Macbeth's swift rise and fall from power in Scotland, can be simultaneously viewed as a fictionalized history play, a tale of a man trapped by fate, and a cautionary tale of the consequences of unchecked ambition.

As with *King Lear*, Shakespeare looked to early medieval European history for his plot when penning *Macbeth*. He chose the career of a Scottish king recounted in Holinshed's *Chronicles of England, Scotland, and Ireland*, a storehouse of plots to which Shakespeare and his contemporaries often turned. The historical Macbeth was a contemporary of Edward the Confessor, king of England from 1042 to 1066 CE.

One can interpret *Macbeth* as a play that depicts the demise of a man who chooses "evil as his good." The witches promise Macbeth that he will be king, yet he, driven by his power-hungry wife, believes that his *only* path to the crown is through the murder of King Duncan. With Duncan dead, Macbeth is crowned king and the prophesy is fulfilled. Once enthroned, however, Macbeth continues on a path of murder fueled by his paranoia and determination to hold on to the throne.

Macbeth murders Banquo in an attempt to prevent the prophesy that Banquo will be the "root and father of many kings" from coming true. He incorrectly interprets the prophesy to mean that Banquo's young son Fleance will be the immediate instrument of his downfall. Fearful of traitors within the Scottish nobility, Macbeth also places spies in the homes of the thanes. When he hears that Macduff has fled to England to gain forces to overthrow him, Macbeth has Macduff's castle destroyed and

his family slaughtered. A warrior by training, Macbeth seems well suited for the bloody path on which he has embarked. Lady Macbeth, on the other hand, believes that the murder of Duncan is a singular sacrifice, which usher them into a life of royal ease and splendor. Macbeth understands that the bloody path on which they have embarked is only the beginning of a long road on which "blood will have blood."

Despite his violent deeds, Shakespeare does not paint Macbeth as a simple villain. When we are introduced to the protagonist, he is a valiant and honorable general returning from a war in which he has nobly defended his country and his king from both foreign invasion and treachery. After the visitation from the three witches he resolves that "If chance will have (him) King... chance may crown (him) without (his) stir" despite his "black and deep desires." It is Lady Macbeth that insists that they must murder Duncan to gain the crown. Macbeth struggles with this option, but finally decides that his will be a bloody path to the crown, and once he embarks, Macbeth does not turn back. Even at Macbeth's darkest, however, Shakespeare gives us a glimpse of the man he once was. When a messenger announces that the queen, his wife, is dead, he ponders the futility of his life with insight and eloquence in the famous "Tomorrow, and tomorrow, and tomorrow" speech.

Regardless of the various possible interpretations of *Macbeth*, the themes of ambition, corruption, destiny, sex and power presented in the play are quite tangible even today. Modern audiences can relate to the feelings of lust, power and ambition that drive Macbeth and Lady Macbeth. Though we may not match the extreme lengths to which they go, the desires that drive them are, on a basic level, all too human. This may be one of the many reasons why *Macbeth* has remained one of Shakespeare's most popular tragedies for nearly four centuries.



Macbeth: A Short Synopsis

At the opening of the play, King Duncan's forces are attempting to defend Scotland from Norwegian invaders and trying to suppress a treasonous attack from one of their own, the Thane of Cawdor. Duncan receives word that Scotland has won the battles, in large part due to the skill and command of Macbeth. Duncan orders the execution of the existing Thane of Cawdor, and sends men to present Macbeth with the title. Meanwhile, returning from the battlefield, Macbeth and Banquo encounter three witches who greet Macbeth with Thane of Glamis (his present title), Thane of Cawdor, and "King that shall be." When challenged, they add that Banquo, though he will not be a king, will be the father of future kings, and then they vanish. Neither of the men are sure what to make of their encounter until they are greeted by the King's messenger, who tells Macbeth that he has been given the title of Thane of Cawdor. Macbeth's hopes are raised that the witches might be truthful in their prediction that he will be King. When they arrive at the King's camp, however, Duncan names his eldest son, Malcolm, heir to the Scottish throne, and Macbeth sees this as an obstacle in his way to the crown.

In the Macbeth household, Lady Macbeth receives word from her husband regarding the witches' prophetic greetings. When Macbeth returns and announces that King Duncan will be their guest for the evening, Lady Macbeth suggests to her husband that they murder the visiting monarch. Though Macbeth is reluctant at first, he eventually agrees to her plan; Lady Macbeth will get the King's guards drunk and Macbeth will murder him. That evening, as he awaits his wife's signal, Macbeth encounters a mysterious spectral dagger which points him in the direction of the murder. Once the murder is accomplished, the Macbeths rush off to bed, so as not to raise suspicion. Upon the discovery of the assassination, Macbeth kills Duncan's guards for their supposed guilt, and Duncan's son, Malcolm, fearing for his life, flees to England. With Duncan and Malcolm both "out of the way," Macbeth is crowned King of Scotland.

On the afternoon of Macbeth's coronation, the new King plots the death of his dear friend, Banquo, in hopes of nullifying the witches' prophesy that Banquo's children will be kings. He sends murderers to kill Banquo and his son, Fleance. At the coronation banquet, Macbeth is overcome with fear at the sight of Banquo's ghost. None of his guests can see the spirit, and Lady Macbeth attempts to pass the new King's peculiar behavior off as the effects of an illness. After the guests leave, Macbeth vows to seek out the witches to discover more about his future.

In the witches' lair, Macbeth is given what seems to be contradictory information about his future. He is told to beware Macduff, but that he himself can not be harmed by anyone born of woman. He is also told that he will never be defeated until the woods

of Birnam advance on his castle. As the witches vanish, Macbeth is brought word from one of his soldiers that Macduff has fled to England. At this news, Macbeth orders the death of Macduff's family and servants, and the destruction of his home.

In England, Macduff lobbies Malcolm to take Scotland back from Macbeth. Malcolm, unsure if he can trust Macduff, tests his loyalty. When satisfied that Macduff is not a spy for Macbeth, Malcolm announces that he has already gained the support of the English army, and is preparing to advance on Scotland.

Meanwhile, back in Dunsinane castle, Lady Macbeth is observed sleepwalking and re-enacting the murder of Duncan. Macbeth finds himself more and more alone as those around him defect and ally themselves with Malcolm. As Malcolm's forces arrive at Birnam Wood, the young prince orders them to cut down limbs from the trees. They will then carry the limbs before them as they march on Macbeth's castle. Malcolm hopes this will disguise the size of their army. It will also make the woods appear to march toward Dunsinane castle, just as the witches predicted.

On the eve of the great battle, Macbeth is told that Lady Macbeth has died. Alone, he ponders the meaning of his existence. A messenger brings him word that Birnam Wood has begun to move toward Dunsinane. Determined to beat the fate the witches said awaited him, he goes to battle. On the battlefield, he encounters Macduff. As Macbeth gloats that "none of woman born" can harm him, Macduff tells him that he was not "born of woman," but rather had been delivered via caesarian-section. They fight and Macbeth is killed. Malcolm is crowned the new and rightful King of Scotland.



Sources & History of the Play

Shakespeare's primary source for *Macbeth* was the 1587 second edition of Raphael Holinshed's voluminous and massively popular *Chronicles of England, Scotland and Ireland*. This collection of oral history and popular legend was one of the best-selling books of Shakespeare's day, and a source for many playwrights and poets.

Holinshed's account of the 11th-century Scottish history depicts Duncan as a weak king, whose murder by Macbeth was a popular coup carried out with the support of Banquo and many other Scottish chieftains. Shakespeare departed from this account, not only because his new king was a descendant of Banquo, but also to create a taut tragedy in which the lines between good and evil are more clearly drawn. The prophecy of three witches features in Holinshed, who solemnly assures his readers that "everything came to pass as they had spoken." Another tale in the Scottish section of Holinshed, that of the murder of King Duff, was used by Shakespeare in creating the character of Lady Macbeth, who urges her husband to murder a guest in their home.

It is assumed because of the subject matter that the play was performed at court for King James, who had himself authored a book on witches, around 1606. The play was certainly performed again at the Globe in 1611, but was not printed until 1623 as part of the First Folio. There are many questions about this text—the fact that *Macbeth* is so much shorter than any other Shakespearean tragedy has caused some to speculate that sections are missing from the Folio text, while other passages, such as the Hecate scene, seem almost certainly to have been added at some point by another writer.

In the 1660s, when the public theatres reopened, *Macbeth* was revised by Sir William Davenant as a baroque opera, complete with singing, dancing witches. This version remained popular through the mid-18th century when David Garrick, and later J.P. Kemble, returned to Shakespeare's text and the psychological journey of its main characters.

Since the middle of the 20th century, *Macbeth* has been perhaps the most widely-read and widely-adapted of Shakespeare's tragedies. One remarkable production was staged in 1936 by Harlem's Negro Theater Project, directed by a then-20-year-old unknown named Orson Welles. The production set the play in 19th-century Haiti, complete with all the trappings of voodoo. Known to this day as "The Voodoo Macbeth," the production was accompanied by unprecedented publicity. On opening night, more than 10,000 people stood in line on Seventh Avenue hoping to get scalped tickets and dis-

rupting traffic for ten blocks.

Another director who made his name in the world of film, Ingmar Bergman, directed a 1948 production whose principal scenic element was a huge tree in whose branches the witches cavorted and from which human corpses and cattle carcasses swung. The eerie, violent world of *Macbeth* seems to cast a particular spell over filmmakers. In 1957, Akira Kurosawa adapted the play in his film *Throne of Blood*, transporting the story to medieval Japan, with the principal characters depicted as Samurai warriors. Roman Polanski's 1971 film retained the medieval Scottish setting, but amped up the violence and sexuality of the play.

Other film adaptations have included *Men of Respect* (1991), in which Macbeth is a Mafia hitman, Mike Battaglia (played by John Turturro), and *Scotland, PA* (2001) in which Macbeth is a disgruntled employee at a small-town diner, Duncan's Cafe, pursued by cop Lieutenant McDuff (played by Christopher Walken) after he murders his boss and takes ownership of the restaurant. *Macbeth* continues to be a staple of theatres around the world, and the roles of Macbeth and Lady Macbeth remain among the most prestigious and coveted for actors.



Aspects of *Macbeth*

Whose Fault Is It, Anyway?:

This is probably the biggest question every reader, actor and director of *Macbeth* must face. Who's to blame? There are various possible answers to this question. Most commonly, however, one of four sources is the subject of the finger-pointing; the witches, Fate, Lady Macbeth, and, of course, Macbeth himself.

THE WITCHES: It is the witches who plant the idea of royalty in Macbeth's head. They also give him a false sense of his future as king when they tell him that no one "born of woman" can harm Macbeth. Several other questions must be asked, however, when considering the witches as the source of the downfall of Macbeth. Are they malicious? Do they intend to do Macbeth and/or Scotland harm? Do they know more than they say, or are they only given bits of information to pass on to Macbeth? For that matter, are they even magical at all? What if they are merely ugly old women who plant an idea in Macbeth's brain just to see what will happen? Declaring the witches the villains of the play makes Macbeth their victim. Are we meant to pity his plight?

FATE: There are many allusions to fate in *Macbeth*. Are the destinies of Shakespeare's characters pre-determined? Would the results remain the same even without the intervention of the witches or Lady Macbeth? Are the witches the earthly servants of Fate? If you say it's all a matter of Fate, then Macbeth is merely a puppet in this world, with no control over his destiny. In this case, is anyone really to blame? Does the outcome even matter?

LADY MACBETH: "Lady M" has long been a popular favorite of finger-pointers. She's the one who not only develops the plan to kill Duncan, but also convinces her noble husband to commit the actual assassination. She certainly carries some sway over her husband, and she uses it with brutal force in the first half of the play. Is Lady Macbeth the only *truly* evil character in the play? Is she merely looking out for her husband's best interest? Is she driven by personal ambition or love of her husband?

MACBETH: Then of course there's the man himself. He decides to tell his wife about the witches' prophesies, he eventually decides to kill Duncan... and Banquo... and the Macduffs. Shouldn't he take some responsibility? If Macbeth is the one you choose, the play is very much the story of a once noble man who becomes evil.

Whichever choice you make when selecting who is to blame, you must consider how it affects your interpretation of the play as a whole. Is *Macbeth* a play about Man's entrapment by Fate? Is it an exploration of the evil that lurks within each of us? Does it present the human race as the puppets of the supernatural world? All of these answers are correct and supportable in the play. The choice is up to you!

Witches and Ghosts:

The supernatural plays a vital role in Shakespeare's *Macbeth*. From the opening moments of the play, we see a world just outside the realms of our own, as three mysterious witches gather on a

deserted heath. The world Shakespeare establishes for *Macbeth* is one in which witches, ghosts and spectral weapons abound. With them comes a sense of unease and uncertainty about the evidence of one's own senses. As he is accosted by supernatural solicitations, Macbeth finds himself in a nearly constant state of uncertainty.

Upon first encountering the weird sisters, Banquo asks:

*What are these,
So withered and so wild in their attire,
That look not like th' inhabitants o' th' earth
And yet are on't? Live you, or are you aught
That man may question?*

Later, as Macbeth prepares to murder King Duncan, he encounters the vision of an ethereal floating dagger. Unable to grasp the spectral blade, he watches as it transforms before his eyes from an untarnished symbol of strength to the blood-drenched weapon of an assassin. Like the weird sisters, the reality of this vision is questioned:

*Art thou not, fatal vision, sensible
To feeling as to sight? Or art thou but
A dagger of the mind, a false creation
Proceeding from the heat-oppressed brain?*

After ordering the murder of Banquo and his young son, Fleance, Macbeth is visited by Banquo's ghost. The other guests and Lady Macbeth, all unaware of the murder of Banquo, are unable to see the paranormal visitor. Nonetheless, Macbeth is so shaken by the vision that he upsets the banquet. Lady Macbeth insists that it is nothing more than a projection of his conscience.

*This is the very painting of your fear,
This is the air-drawn dagger which you said
Led you to Duncan.*

Are any of these visions real? One might argue that the witches have some corporal existence in the world, for they are also seen by Banquo. However, Macbeth and Banquo are the *only* people who see them, and the witches are able to vanish into thin air. Certainly a double hallucination would seem far-fetched, but not outside the realm of possibility.

On the subject of the dagger and Banquo's ghost, however, the debate is up for grabs. Is there actually a dagger? Does the ghost exist? Or are both merely projections of Macbeth's own troubled psyche. Productions have been staged in which there is no image of a dagger seen by the audience, and no actor playing Banquo's ghost. In these productions, Macbeth creates his own horror. Is this a more correct choice for the play? No one can say.

This of course leads one to the next, and possibly more important question: "If the dagger and the ghost are not projections of Macbeth's mind, where do they come from?" Are they the work of the witches? Is it heaven or hell attempting to guide Macbeth, or punish him, or madden him?

The answers to these question all come down to one's interpretation of Shakespeare's central character. Does he exist in a world in which magical events happen? Or is he so tormented by guilt and dread that his mind projects these images? The question of supernatural intervention versus guilt-inspired madness is one of the great mysteries of *Macbeth*, and

one of the elements that allows it to be such a mutable play from production to production. It also is one of the reasons the play has remained so popular for nearly 400 years.

“Why do you dress me in borrowed robes?”:

One way to analyze the play is through Shakespeare’s use of imagery. A recurring image is that of clothing and how well it fits (or doesn’t fit) the title character. When greeted as the new Thane of Cawdor, Macbeth replies: “Why do you dress me in borrowed robes?” A few moments later, when Macbeth is rapt in ambitious thoughts, Banquo observes that:

*New honors come upon him
Like our strange garments cleave not to their mold
But with the aid of use.*

Macbeth initially refuses to murder Duncan, telling his wife:

*I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.*

These images continue throughout the play, nearly always presenting the image of Macbeth dressed in ill-fitting garments. As Malcolm’s forces approach, Macbeth is described with the following passage:

*...now does he feel his title
Hang loose about him, like a giant’s robe
Upon a dwarfish thief.*

All these images seem to direct the reader to view Macbeth as a small man dressed in clothing that is too large for him. Although some productions have gone so far as to interpret this as a direct costume note from the Bard, more likely Shakespeare intended these images in a less literal manner. He presents Macbeth as a man who has forced himself into a position of power for which he is not suited. Some theorists argue that Shakespeare is trying to show the Scottish king as a man too emotionally “small” for the great task of kingly leadership.

Hero or Anti-Hero?:

The story of a bad man who commits a crime is not a tragedy, but rather, a straightforward tale of evil. *Macbeth*, however, is the story of a good man who *becomes* evil. This is his tragedy. When we are first introduced to Macbeth, he is a valiant hero in a war defending his country and his king. When stopped by the weird sisters who inform him of future honors, Macbeth, though tempted by these prophecies, resolves to leave his path to the throne in the hands of Fate.

Lady Macbeth urges her husband to murder Duncan, so that he may gain the throne immediately. Though he considers her suggestions, he acknowledges that what she is suggesting is wrong; a crime against the laws of man, nature, and divinity. He also states that the bloody acts that she would have him do will eventually return on them.

*But in these cases
We still have judgment here, that we but teach
Bloody instructions, which being taught, return
To plague th’ inventor.*

When Lady Macbeth presses him further, Macbeth’s resolve is weakened, and he agrees to “bend up each corporal agent to this terrible feat.” Once he kills Duncan, Macbeth is a changed man. This one act transforms him, irrevocably, from a valiant hero to a cold-blooded assassin; a stranger to himself. Macbeth, however, soon becomes accustomed to his new identity. He has killed to get the throne, and his reign becomes a bloodbath in a futile attempt to retain the crown. It is this complete transformation from hero to antihero, not Macbeth’s specific deeds, that is the source of real terror in Shakespeare’s play. Shakespeare has combined both criminal and hero in his title character, and in doing so explores the potential for evil within each of us.

At the end of the play, numb to feeling, Macbeth distantly remembers the man he once was:

*I have almost forgot the taste of fears.
The time has been my senses would have cooled
To hear a night shriek...
...I have supped full of horrors:
Direness, familiar to my slaughterous thoughts,
Cannot once start me.*

It is his capacity for self-scrutiny that makes Macbeth a worthy tragic subject. He never lies to himself about the nature of his deeds, and never attempts to rationalize or justify his actions. Aware that he is doomed, he pursues his damnation headlong to his own destruction:

*Though Birnam Wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try to the last.*

It is only in these last moments of his life that Macbeth defies the prophecies that have guided his choices throughout the play. In this final futile attempt to regain control of his destiny, Macbeth, now a soldier in a battle for his soul, can once again be viewed as a hero in this great tragedy.

Boy, Oh Boy

In Shakespeare’s England, it was against the law for women to perform on the public stage. For this reason, the female roles in plays were always performed by males, usually teenage boys who were of slighter build than the other actors, had higher voices and no facial hair. In *Macbeth*, however, the unique appearance of the witches (“you should be women, yet your beards forbid me to interpret that you are so”) probably indicates that they, at least, were played by adult actors in the company.

Commentary & Criticism

“*Macbeth* is a tale told by a genius, full of soundness and fury, and signifying many things.”

James Thurber

“In the world of *Macbeth* there is no margin left for love, or friendship; not even for desire... Lust, too, has been poisoned with the thought of murder.”

Jan Kott

Shakespeare Our Contemporary

“*Macbeth* is a play about the eclipse of evil; when it ends, virtue and justice are restored, the time is free, the ‘weal’ once more made gentle.”

Frank Kermode

“It is certainly indicative that there are only two plays in which the word ‘love’ occurs so seldom as in *Macbeth*, and no play in which ‘fear’ occurs so often; indeed, it occurs twice or thrice as often as in most other plays”

Caroline Spurgeon
Shakespeare’s Imagery

A Simple Play?

Macbeth is distinguished by its simplicity... Its plot is quite plain. It has very little intermixture of humor. It has little pathos except of the sternest kind. The style... has not much variety.

A.C. Bradley

Shakespearean Tragedy

“‘Fair is foul, and foul is fair,’ say the witches. In their world, nonhuman and antihuman, everything is equivocal— literally double-voiced... The word ‘double,’ too, is a sign of equivocation, of the fatal split in *Macbeth*, appearing again and again throughout the play, eleven times in all, always in negative connotations.”

Marjorie Garber

Shakespeare After All

“The play is less about legitimacy and usurpation than about the divided self... The drama of *Macbeth* is really a matter between *Macbeth* and his ambition, *Macbeth* and the witches and his wife and his hallucinations and his own tortured soul, the drama of prophecies and riddles, and how he understands them, and what he decides to do about them, and how they, in themselves, constitute retribution.”

Stephen Orgel

Introduction to the Pelican edition of *Macbeth*



Macbeth: Food For Thought

A Little Too Topical?

Royal assassination was on English minds at the time in which Shakespeare wrote *Macbeth*. Around the time Shakespeare began writing the play, England was rocked by the discovery of the Gunpowder Plot, a plan orchestrated by a group of extreme Catholics intent on ridding England of its Protestant king and his sympathizers. They planned to blow up the Houses of Parliament on the opening day of the legislative session in November 1605.

Had the group succeeded, it would have been a political catastrophe for England, and would have almost certainly led to the collapse of the nation. The explosion would have killed not only the King, his heirs and practically every government official. In our time, this would be equivalent to the simultaneous deaths of the President, his entire cabinet, and every member of Congress and the Supreme Court.

The plan was thwarted, however, when Guy Fawkes, the man appointed to ignite the explosives, was caught on the eve of the parliamentary session waiting beneath the House of Lords with a lantern in his hand and several slow-burning matches in his pocket. After Fawkes' arrest, the other conspirators were eventually captured, charged with treason, convicted and hanged. Guy Fawkes Day is still celebrated in Britain every November 5th as a commemoration of the day in 1605 when his plan was foiled and the English government and royal family were saved. If you have seen the movie *V for Vendetta*, or read the graphic novel on which it is based, you will be familiar with some of the many references to Guy Fawkes Day in British popular culture, including the rhyme that begins "Remember, remember, the 5th of November..."

When watching *Macbeth*, audiences in Shakespeare's day would have no doubt keenly understood the national turmoil that ensues from Duncan's murder.

Dude, That's Wyrd!

The "weird sisters" in Shakespeare's play can represent many things. Some believe that they represent the classical Fates. In fact, the Old English word "wyrd" (pronounced "weird") meant "fate" or "destiny." The Elizabethan audience had little connection to the classical image of the Fates. They did, however, hold a strong belief in witches and the power that witches possessed. Shakespeare may have used a familiar word to indicate that his witches are somehow instruments or enablers of Fate.

It is also likely that Shakespeare's play is substantially responsible for the contemporary meaning of weird: eerie or strange. *Macbeth* is its first recorded appearance with that spelling and meaning.

The Best of the Bard

The following phrases and sayings have their origin in *Macbeth*:

"Fair is foul, and foul is fair"

"the milk of human kindness"

"blood will have blood"

"double, double, toil and trouble"

"By the pricking of my thumbs, something wicked this way comes"

"one fell swoop"

"what's done is done"

"what's done cannot be undone"

Nighttime in Shakespeare's Time

The Elizabethans believed that night was the time of spirits and demons. Though many contemporary thinkers would scoff at such a notion, one must consider what nighttime was like for the Elizabethans. In pre-modern times, the night lacked the artificial glow that chases away complete darkness today. Only the moon, stars and scattered lanterns and candles illuminated the Elizabethan night.

In the dim flicker of these limited light sources, it is easy to imagine supernatural encounters. A dead tree jostled in a breeze can be transformed into a hideous monster, a darting bird can become a fleeing spirit. Because these sights were never seen in the bright daytime, Elizabethans believed that ghosts held domain over the night, and the first signs of the dawn (such as the crowing rooster) chased evil spirits away.

The Curse of "the Scottish Play"

Many actors to this day are very superstitious about saying "Macbeth" or quoting from the play in a theatre. Supposedly, this is a guarantee of bad luck (or even deadly mishap).

One popular legend about the origins of the "curse" holds that Shakespeare based his depiction of the witches on actual black magic rituals that he had spied on, even quoting directly from their incantations. While this seems pretty absurd, it is true that theatre lore is replete with tales of disasters large and small that have occurred during or around performances of *Macbeth*.

-In 1849, a bitter rivalry between the American actor Edwin Forrest and the British actor John Macready boiled over into a riot outside the theatre where Macready was appearing in *Macbeth*. Thirty-one people were killed.

-In 1934, a production at London's Old Vic went through four different lead actors in a week: one caught laryngitis, another the flu, and a third was fired.

-The next production at the Old Vic, in 1937, starring Laurence Olivier, had its director nearly die in a taxi accident, its star narrowly dodge a falling sandbag, and its opening night delayed when set could not be made to fit on the stage. Shortly thereafter, the founder of the theatre, Lillian Bayliss, died suddenly.

-Eighteen years later, the Old Vic was holding opening night for yet another *Macbeth* when the portrait of Bayliss in the lobby fell from the wall and shattered.

-The curse could cross oceans as well: a 1938 production at Canada's Stratford Festival saw an old man run over by his own car in the parking lot, Lady Macbeth's car crashing through a storefront, and Macduff falling off a horse.

While these spooky stories have a certain mystique, more practical-minded persons might argue that many of the injuries and illnesses associated with the "curse" could have a more prosaic explanation. The leading role is a grueling one, in a play that builds with headlong momentum toward a climactic swordfight. Most productions since Shakespeare's time have been dimly lit to create an eerie atmosphere, and often employ fog, fire, and other potential hazards. With this in mind, it's a bit easier to understand why *Macbeth* may have more than its share of onstage and backstage accidents.

Shakespeare's Common Tongue

alack- expression of dismay or shock
anon- soon, right away
ere- before
hath- has
hence- away (from here)
henceforth- from now on
hither- here
lest- or else
naught- nothing
oft- often
perchance- by chance, perhaps, maybe
sirrah- "hey, you" as said to a servant or someone of lower status
thee- you
thence- away, over there
thine- yours
thither- there
thou- you
thy- your
whence- where
wherefore- why
whither- where

... and the "thys" have it

Often Shakespeare will alternate his usage of "thou" for "you", or "thy" for "your", or "thine" for "yours". Though the words are synonymous, there is a great deal of information that can be obtained by looking closely at these choices.

The different use of these pronouns have to do with status, relationship, degrees of intimacy and shifting attitudes. "You" is used in formal situations and conveys respect from the speaker. It is used when addressing royalty and parents. "Thou," used in more informal settings, also can suggest contempt or aggression from the speaker. The use of "thou" places the speaker above the status of the person to whom s/he is speaking. Children are addressed using "thou," "thee" or "thy." In a conversation between two people of equal status, the use of "you" suggests that everything is going along smoothly, whereas "thou" would suggest that there is some kind of upset or unrest in the relationship.

These general guidelines can be used to give a vast insight into the emotional and social navigation of a character.

Terms & Phrases found in *Macbeth*

ACT I

thrice- three times
hurlyburly- battle, chaos
unseamed him from the knave to the chops- cut him open from his navel to his jaw
corporal- of or relating to the body
insane root- a root that, when eaten, can produce intense hallucinations
compunctious- anxiety arising from guilt
dunniest- darkest
trammel- confine in a net
surcease- completion; in this case, Duncan's death
shoal- shallow

ACT II

knell- a stroke of a bell for a death or disaster
incarnadine- redden, to make red
anointed- made sacred by the application of holy oil

ACT III

indissoluble- cannot be dissolved or undone
sundry- several, diverse, various
gory locks- blood and gore soaked hair
augur- predictions
beldams- hags
Pit of Acheron- a river in Hell in classic mythology

ACT IV

brinded- strictly 'tawny with bars of another color' as describing a striped cat
harpier- possibly a harpy, a mythical bird-woman who symbolized vengeance
entrails- intestines
fenny snake- snake which inhabits fens or marshlands
howlet- owl or small owl
farrow- a litter of pigs
gibbet- a wooden frame with two posts from which people are hung
harp'd- struck the right note; guessed
pernicious- very destructive; deadly

ACT V

mated- overcome, bewildered
Seyton- Macbeth's armorer; also a possible pun on "Satan"
skirr- run rapidly over, scour
physic- medicine
bane- violent death, destruction
hew- to cut or fell with blows
ague- a fever with recurrent chills and sweating
cow'd- made to feel fear
painted upon a pole- likeness painted on a pole as an advertisement, as in a sideshow.

A Man of Many Words

Shakespeare used over **20,000 different words** in his plays and poems. Of these, 8.5% (1700 words) had never been seen in print before Shakespeare used them. To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.

Additional Topics for Discussion

About the Play

1. Is Macbeth forced to do what he does by fate and destiny, or is he driven by his own ambition? Does Macbeth have a choice to say “no” to the witches’ prophecies? Do both fate *and* ambition play a factor in his decisions? How? What role does Lady Macbeth play in Macbeth’s decision to speed his destiny? How do your answers affect the overall interpretation of the play?
2. Does Macbeth have any honest remorse or regret for what he has done? If so, what lines in Shakespeare’s play present this side of the protagonist? Does Macbeth ever defy his destiny? When? What does this say about him?
3. Compare the contrasting character progressions of Macbeth and Lady Macbeth. Do they grow stronger by their actions or weaker? How do the dynamics of their relationship change through the course of the play?
4. Is Macbeth inherently evil or does he become evil as the play progresses? What lines in the play support your answer? What does this say about Shakespeare’s view of the potential for evil and corruption in mankind?
5. The witches announce many predictions, but never say how or when they will come true. Is there any other way that these predictions could have come to pass? For example, does the prediction that Macbeth will become king necessitate his murder of Duncan? In your opinion, are the witches passive observers of events, or do they deliberately manipulate and bring about the actions of Macbeth and others?

About this Production

1. In this production, eight actors play about two dozen different roles. How do the actors and the director manage to differentiate between these different characters? How did the costumes help you identify specific characters? Identify some of the strategies you saw used, and discuss whether they were effective.
2. Discuss the use of sound in this production. How does the aural landscape of the play assist in the story-telling? How would the play be different if the sound were of a different style?
3. Stephen Fried, the director of this production, has stated that, in his opinion, “the supernatural elements of the play serve only to report on or predict the outcome of acts caused by human decisions. Therefore... true terror lies inside the human soul.” Do you agree with his assessment? How did this production illustrate his opinion that the supernatural elements of the play (such as the witches) are simply reflections of the darker side of human nature?

Follow-up Activities

1. Write a review of this production of *Macbeth*. Be sure to include specific information and your own reactions to both the acting and the design elements (like set and costumes). Explain what you liked about the production and what you disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey’s Education Department, or see if it can be published in your school newspaper.
 2. **“Alert the media!”** Big events are afoot in the course of *Macbeth*: one foreign invasion is defeated, another succeeds, a king is murdered, his sons flee the country under suspicion of the deed— not to mention the cannibalistic horses and other spooky signs. Assign the big events of the play to members of the class and create appropriate television or newspaper coverage.
 3. **“I learn by this letter...”** Write a letter or diary entry from the point of view of one of the characters, discussing an event or situation in the play. For example, the (unheard) first half of the letter which Macbeth sends to Lady Macbeth after encountering the witches, a letter from Macduff to his wife on his way to England, a letter from Banquo to Fleance after encountering the witches, or Lady Macbeth’s diary entries before and after becoming queen.
 4. Divide into five groups, and have each group take one act of the play. Your task is to create a three-minute version of your act, using only Shakespeare’s words. Choose carefully the lines from your act that carry the most important information and advance the story. When each group is done, you will have a 15-minute version of *Macbeth* which you can perform for one another. Afterwards, discuss both the process of adaptation and how your “abridgement” compared to the slightly longer version by *Shakespeare LIVE!*
 5. Choose one of the scenes from the play that has both male and female characters and act it out in class three times: once with an all-male cast, once with an all-female cast, and once with the roles assigned according to gender. How does it affect the scene? Discuss this in light of the fact that, in Shakespeare’s time, Lady Macbeth and Lady Macduff (as well as the witches) would have been played by boys or men.
 6. **Play/Pause/Rewind.** Available versions of *Macbeth* on video include the 1960 Hallmark Hall of Fame film, the 1971 Roman Polanski film, the 1978 RSC production starring Ian McKellen and Judi Dench, and Michael Bogdanov’s 1998 British television version. Choose two versions of the same scene, such as Macbeth and Banquo’s encounter with the witches, and show each to the students, asking them to observe how the actors in each production speak, interpret and move to the language. Make liberal use of the pause button to stop and ask specific questions, then rewind and let them watch the entire scene through uninterrupted.
- Teachers:*
Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to info@ShakespeareNJ.org, and we will share them with other teachers, or maybe even include them in future study guides.

What Did He Say?

This is an opportunity to test your comprehension of Shakespeare’s language. Below you will find passages from *Macbeth*. Answer the questions for each passage as specifically as possible.

LADY MACBETH

Your face, my Thane, is as a book, where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like th’innocent flower,
But be the serpent under’t. He that’s coming
Must be provided for; and you shall put
This night’s great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

1. To whom is Lady Macbeth speaking?
2. At what point in the play does this speech occur?
3. What does she mean by the metaphor of being the serpent under the flower?
4. Who is coming that “must be provided for”?
5. What is “this night’s great business”?
6. What does she mean by the final two lines? Does she believe that their actions will lead to success or failure?

MACBETH

If it were done, when ‘tis done, then ‘twere well
It were done quickly: if th’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 the 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 th’inventor.

1. To whom is Macbeth speaking?
2. What does he hope is “done quickly”?
3. Define “trammel up” and “surcease.”
4. In the first half of this speech, do you believe that Macbeth will perform the action he is discussing? Why or why not?
5. What is the “judgment” of which Macbeth speaks?
6. What does he mean by “bloody instructions,” and how will they “return to plague th’inventor”?

Who Said That?

Match the spoken line to the character who speaks it. Three characters have two quotes each. Seven characters have none of the quotes listed below.

- | | |
|--|--------------|
| A. “Out damned spot. Out I say.” | BANQUO |
| B. “If it were done, when ‘tis done, then ‘twere well
It were done quickly.” | DONALBAIN |
| C. “The raven himself is hoarse,
That croaks the fatal entrance of Duncan
Under my battlements.” | DUNCAN |
| D. “Thou hast it now, King, Cawdor, Glamis, all,
As the Weird Women promis’d; and I fear,
Thou play’dst most foully for ‘t.” | FLEANCE |
| E. “I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o’erleaps itself
And falls on t’other.” | LADY MACBETH |
| F. “Let us rather
Hold fast the mortal sword, and like good men
Bestride our downfall birthdom.” | LADY MACDUFF |
| G. “Cousins, I hope the days are near at hand,
That chambers will be safe.” | LENNOX |
| H. “We’ll have thee as our rarer monsters are,
Painted upon a pole, and underwrit,
‘Here may you see the tyrant.’ “ | MACBETH |
| I. “He was a gentleman on whom I built
An absolute trust.” | MACDUFF |
| | MALCOLM |
| | MURDERER |
| | ROSS |
| | THE WITCHES |

Artwork Credits:

- p5: Engraving of William Shakespeare by Droeshout from the First Folio, 1623.
- p7: Illustration from Charles and Mary Lamb’s *Tales From Shakespeare*, 1901, depicting Macbeth’s reaction to the apparition of Banquo’s ghost.
- p8: *The Three Witches*, by Henry Fuseli (1783) from the collection of the RSC Museum, Stratford-Upon-Avon.
- p9: Nathan Kaufman and Tristan Colton in the 2005 *Shakespeare LIVE!* touring production of *Macbeth*.
- p10: Illustration from Charles and Mary Lamb’s *Tales From Shakespeare*, 1901, depicting Lady Macbeth taking the bloody daggers from Macbeth.
- p13: David Foubert and Erin Partin in the 2002 *Shakespeare LIVE!* touring production of *Macbeth*.
- p18: Engraving of Birnam Wood from *Scenery and Manners of Scotland*, an 1800 travel guide by John Stoddard.
- p19: Photo of the F.M. Kirby Shakespeare Theatre, the Main Stage venue of The Shakespeare Theatre of New Jersey, 1998.

Sources for this study guide:

- THE ANNOTATED SHAKESPEARE, Introductions, Notes, and Bibliography by A.L Rowe
- THE ARDEN SHAKESPEARE: MACBETH, edited by Kenneth Muir
- ASIMOV’S GUIDE TO SHAKESPEARE by Isaac Asimov
- THE COMPLETE IDIOT’S GUIDE TO SHAKESPEARE, by Laurie Rozakis
- FREEING SHAKESPEARE’S VOICE by Kristin Linklater
- THE FRIENDLY SHAKESPEARE by Norrie Epstein
- THE MIRACLE OF LANGUAGE by Richard Lederer
- THE NEW CAMBRIDGE SHAKESPEARE: MACBETH, edited by A.R. Braunnmuller
- THE PELICAN SHAKESPEARE: MACBETH, edited by Stephen Orgel
- SHAKESPEARE A TO Z by Charles Boyce
- SHAKESPEARE AFTER ALL, by Marjorie Garber
- SHAKESPEARE FOR BEGINNERS by Brandon Toropov
- SHAKESPEARE FOR DUMMIES by Doyle, Lischner, and Dench
- SHAKESPEARE’S IMAGERY by Caroline Spurgeon
- SHAKESPEARE IN PERFORMANCE, Consultant Editors Keith Parsons and Pamela Mason
- SHAKESPEARE: THE INVENTION OF THE HUMAN by Harold Bloom
- SHAKESPEARE OUR CONTEMPORARY by Jan Kott
- THEATRE: A WAY OF SEEING, Third Edition by Milly S. Barranger
- THE ESSENTIAL SHAKESPEARE HANDBOOK, by Leslie Dunton-Downer and Alan Riding
- SHAKESPEARE SET FREE, edited by Peggy O’Brien
- SHAKING HANDS WITH SHAKESPEARE, by Alison Wedell Schumacher

Who Said That? Answer Key

- A. Lady Macbeth G. Malcolm
- B. Macbeth H. Macduff
- C. Lady Macbeth I. Duncan
- D. Banquo
- E. Macbeth
- F. Macduff



Meeting Core Curriculum Standards

In 1996, the New Jersey State Board of Education adopted Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of his/her schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to standards-based teaching and learning. Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world’s greatest literature, and the relationship between the written text and performance. Our philosophy and practice follow the four underlying assumptions of the Language Arts Literacy CCCS: that “language is an *active process* for constructing meaning,” that “language develops in a *social context*,” that language ability increases as learners “engage in texts that are *rich in ideas and increasingly complex in language*,” and that learners achieve mastery not by practicing isolated skills but by “*using and exploring language* in its many dimensions.” In the practice of theatre, we merge all areas of the language arts, as the standards suggest, “in an integrated act of rehearsal, reflection, and learning.” Using the visual and performing arts to motivate and enhance language arts learning is explicitly recommended by the CCCS, citing extensive research.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 3.1: All students will apply the knowledge of sounds, letters and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension.
Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary (3.1.C/F); demonstrate understanding by performing a scene from the play (3.1.G); compare and contrast literary elements in the play with another text being studied (3.1.H)

STANDARD 3.2: All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.
Write a new ending for the play in blank verse or in modern prose (3.2.D), write a critique of the play which will be workshopped and published in a classroom setting (3.2.A/B/D)

STANDARD 3.3: All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.
Participate in a post-show discussion (3.3.A/B), memorize and perform a monologue or scene from the play (3.3.D)

STANDARD 3.4: All students will listen actively to information from a variety of sources in a variety of situations.
Select one speech or line from the play and

compare how it was performed in the stage and film version (3.4.A/B)

STANDARD 3.5: All students will access, view, evaluate and respond to print, nonprint, and electronic texts and resources.
Discuss how the play expresses cultural values of the playwright’s time (3.5.A); compare and contrast the printed text with its staged version (3.5.B)

VISUAL AND PERFORMING ARTS STANDARDS

According to both No Child Left Behind and the New Jersey CCCS, the arts (including theatre) are a core subject and “experience with and knowledge of the arts is a vital part of a complete education.” In the area of performing arts, performances, workshops and study guide exercises developed by The Shakespeare Theatre address all five state standards.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 1.1: All students will use aesthetic knowledge in the creation of and in response to dance, music, theatre and visual art.
Discuss the use of metaphor in both the text and the design of the production; discuss how the play expresses cultural values of its period and/or of today

STANDARD 1.2: All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theatre and visual art.
Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre

STANDARD 1.3: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.
Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between playtext and production design

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.
Write a review of the production using domain-appropriate terminology; develop a class rubric for effective theatrical presentations; compare and contrast the play with work by other artists

STANDARD 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.
Discuss the representation of social issues (class, political leadership, etc.) in the play; research how the historical period affected the writer’s work; compare the play to work from other historical periods

About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey is one of the leading Shakespeare theatres in the nation. Serving nearly 100,000 adults and children annually, it is New Jersey's only professional theatre company dedicated to Shakespeare's canon and other classic masterworks. Through its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the east coast, The Shakespeare Theatre of New Jersey marks its 47th season in 2009.

In addition to producing and presenting classic theatre, the Theatre's mission places an equal focus on education—both for young artists and audiences of all ages. The Theatre nurtures emerging new talent for the American stage and cultivates future audiences by providing extensive student outreach opportunities. Through our work, we endeavor to promote literacy, civilization, community, cultural awareness, the theatrical tradition, and a more enlightened view of the world in which we live and the people with whom we share it.

The Shakespeare Theatre of New Jersey is one of 20 professional theatres in the state of New Jersey. The company's dedication to the classics and commitment to excellence sets critical standards for the field. Nationwide, the Theatre has emerged as one of the most exciting "new" theatres under the leadership of Artistic Director, Bonnie J. Monte since 1990. It is one of only a handful of Shakespeare Theatres on the east coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate, 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association of America, Theatre Communications Group, and is a founding member of the New Jersey Theatre Alliance.

Other Opportunities for Students... and Teachers

STUDENT MATINEE SERIES

Student Matinee performances of the productions in our Main Stage season provide students and teachers with an opportunity to view theatre classics brought to life by some of the nation's most skilled professional actors in the intimate setting of the F.M. Kirby Shakespeare Theatre. Each includes a comprehensive study guide and a lively talkback with the cast.

JUNIOR AND SENIOR CORPS

Young actors are given the opportunity to participate in the excitement of the Theatre's summer season through this program, which offers classes, a final presentation, as well as behind-the-scenes and front-of-house experience. Geared for students in grades 6 through 12, admission to this program is through audition and/or interview.

SUMMER PROFESSIONAL TRAINING PROGRAM

For graduating high school seniors and for university students, the intensive Summer Professional Training Program offers acting apprenticeships and professional internships, providing academic training and hands-on experience in acting, technical, artistic and arts management areas. For a full brochure of the opportunities available, please contact the Education Department.

SHAKEFEST: SUMMER SHAKESPEARE INSTITUTE FOR TEACHERS

Designed for elementary and secondary teachers of Shakespeare, *ShakeFest* is a weeklong intensive filled with myriad practical ways to conquer "ShakesFear" and excite students about the Bard. In hands-on sessions, experienced teaching artists model active and exciting performance-oriented techniques to get students on their feet and "speaking the speech."

SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL

This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school classes the opportunity to spend a day at the Theatre experiencing Shakespeare together as both actors and audience. The *Shakespeare: NJ* Festival celebrates the power of performance as a teaching tool on a statewide scale.



For more information about these
and other educational programs
at The Shakespeare Theatre of New Jersey,
log onto our website,
www.ShakespeareNJ.org
or call **(973) 408-3980**