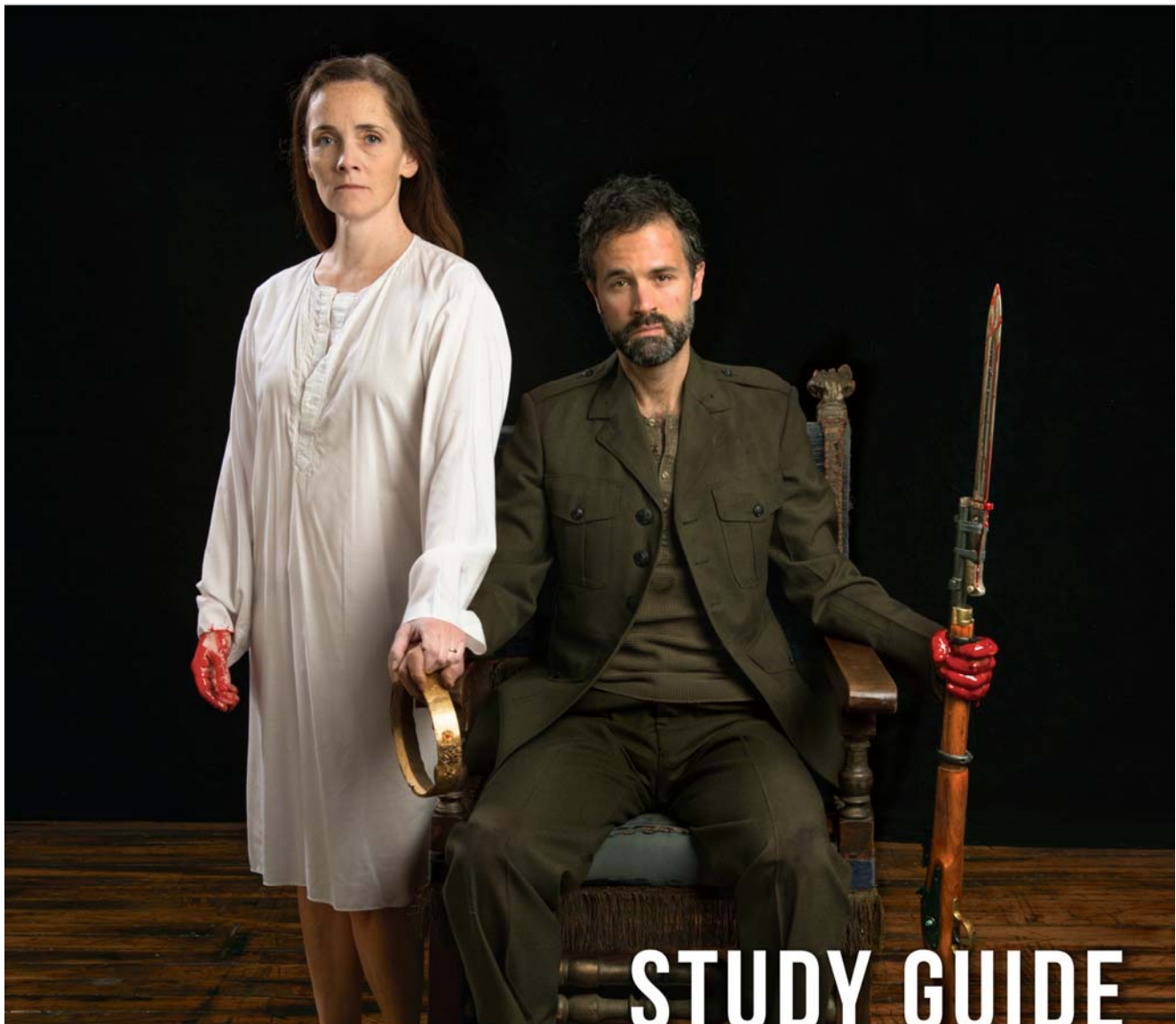


THE SANDRA FEINSTEIN-GAMM THEATRE

MACBETH

BY
WILLIAM SHAKESPEARE

DIRECTED BY
FRED SULLIVAN, JR.



STUDY GUIDE

GAMM
EDUCATION 

sandra feinstein-
GAM
theatre

SEASON
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2014

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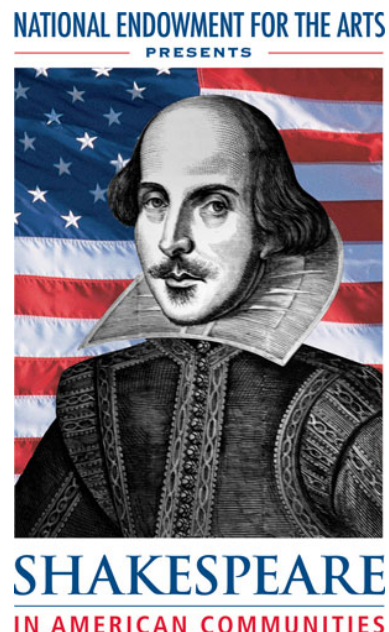
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PAWTUCKET, RI

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How to learn more through The Gamm

The Gamm's production is part of *Shakespeare for a New Generation*, a national program of the National Endowment for the Arts in partnership with Arts Midwest.

This study guide was prepared by Tracy Morreo, Susie Schutt and Steve Kidd



Prologue

Dear Educator,

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to share with your students designed to prepare them for our production of *Macbeth* by William Shakespeare.

This Study Guide is broken into five acts. In the first act, you will find a few more reminders for you and your students about the nature of performance and what is expected of all audience members attending the theatre. In the second act, you will find a biography of Shakespeare, the history of the plays, and a breakdown of the characters. In act three, Director Fred Sullivan Jr. articulates his vision and ideas behind our production and Resident Scholar Jennifer Madden looks in depth at the history of *Macbeth*. Act four offers examines the dominant themes in the play and offers questions for discussion or personal writing, as well as an exciting activity for your classroom. Finally, we will close our Study Guide with act five, which provides links to supporting materials. At the end of our study guide, you will be able to find information on how to learn more about The Gamm's Educational offerings.

As part of our Core Prep program, I would like to offer a workshop with your classroom/school before your visit and help prepare your students for the play. In these workshops, I will not only discuss the play and our production concept(s), but we will also get students out of their seats and up on their feet engaging in the themes, motifs and the language of the play. This type of kinesthetic engagement with language and literature ensures students deep comprehension and the sort of text-to-self connection that encourages students to invest in reading and literacy-learning.

Much of this work was discovered, developed and inspired by the ArtsLiteracy Project at Brown University. I had the good fortune to work with "ArtsLit" and the strategies and models for learning developed by the organization continue to serve as a foundational pedagogical tool for all Gamm Education programming.

Some benefits of ArtsLiteracy learning include:

- **Community Building in Your Classroom** (Applied Learning New Standards: A1; A2; A5)
- **Inspiration and Background on the Artist** (English Language Arts New Standards: E1; E2; E3; E5; E6; Applied Learning New Standards: A2; A3; A5)

- **Entering and Comprehending Text** (English Language Arts Standards: E1; E2; E3; E5)
- **Creating Text for Performance** (English Language Arts Standards: E1; E2; E3; E5)
- **Performing in Your Class** (Applied Learning Standards: A1; A2; A3; A4; A5)
- **Reflecting on Your Performance** (E2; E3; A1; A2; A5)

Moreover, the New England Common Assessment Program (NECAP) has developed GSE's (Grade Span Expectations) and GLE's (Grade Level Expectations) to help "capture the "big ideas" of reading that can be assessed."

We believe that all of our Literacy through Performance work helps to develop the following literacy skills.

WRITING

- W-2: Writing in Response to Literary Text (showing understanding of ideas in a text). A "text" covers not only books and plays, but film and other kinds of media.
- W-3: Making Analytical judgments about text (how good was it? What stuck out?)
- W-4: Creating a Storyline
- W-5: Applying Narrative Strategies (how did they tell the story?)
- W-14: Reflective Essay

ORAL COMMUNICATION

- OC-1: Interactive Listening (how well students listen; how much information they pick up hearing something once – asking a student to write a comprehensive account of a play certainly works)
- OC-2: Making Presentations (each senior in Rhode Island will be asked to put on a senior exhibition, capstone project or portfolio that includes a public demonstration on a particular subject. Learning about public performance is an obvious tie-in).

READING

- R-4: Initial Understanding of Literary Texts (where is the climax in a story? How would you set this play in contemporary society?)
- R-5: Analysis and Interpretation of Literary Text/Citing Evidence
- R-11: Reading Fluency and Accuracy (part of the benefits of reading a script out over and over in rehearsal is an increase in reading fluency and accuracy)

Furthermore, attending a production addresses several Common Core Standards in Reading: Literature Standards, Speaking and Listening Standards, and, of course, Theatre Arts Standards in Aesthetic Judgment, Cultural Contexts, and Communication.

Please see more exercise and strategies for ArtsLiteracy learning at www.artslit.org. We would love to hear from you about your experiences using this study guide. It is a great help to us as we build on our education program from year to year.

Steve Kidd
Resident Actor/Education Director
The Sandra Feinstein-Gamm Theatre

A Look at the Gamm's 29th Season:

"Past, present and future collide in our 2013-14 season," says Artistic Director Tony Estrella. "Taking our cue from our centerpiece Shakespeare production, *Macbeth*, we offer five plays that examine time as defined by the Scottish king himself: "all our yesterdays" to "this petty pace from day to day," then looking forward to "tomorrow, and tomorrow, and tomorrow." I am incredibly excited to return to Shakespeare after the hiatus that followed last season's hit production of *Hamlet*, and also to present the Rhode Island premiere of four varied and powerful contemporary works that have already excited audiences the world over.

The pairing of Caryl Churchill one-acts, *A NUMBER* and *FAR AWAY*, ushered in the new season and put a provocative science-fiction slant on a not-so-distant future. Season 29 continued with *GOOD PEOPLE*, South Boston native David Lindsay-Abaire's Tony Award-nominated play illuminating the gap between rich and poor in today's America. Dan LeFranc's innovative 2012 off-Broadway hit *THE BIG MEAL* followed, tracing five generations of a typical American family as they live their lives—from first kiss to final goodbye—without ever leaving the dinner table! Now, The Gamm reunites with its signature playwright for what promises to be a gripping production of William Shakespeare's timeless *MACBETH*. The season concludes with David Harrower's controversial *BLACKBIRD*, a darling of the Edinburgh International Fringe Festival, as well as a West End and Off-Broadway hit, about the fallout from an illicit affair between a girl and a much older man.

ACT I: Theatre Audience Etiquette

What is so exciting about attending the theatre - especially in a smaller space such as the Gamm - is that it is live! Live theatre is different from other forms of entertainment; unlike film and television you are encouraged to pay close attention and actively engage your imagination.

You are mere feet (and sometimes inches!) away from the actors. Thus, you the audience, play an active role in the experience. The actors can see and hear you and any distracting behavior (talking, text messaging, unwrapping candy, the ringing of cell phones, etc) can affect the actor's concentration, disrupt the performance, and ruin the experience for other audience members. So we ask that you refrain from talking or making any noise during a performance. Thank you!

The Nature of Performance

Controversial British playwright Sarah Kane once observed: "There's always going to be a relationship between the material and that audience that you don't really get with a film... People can walk out or change channels or whatever; it doesn't make any difference to the performance... It's a completely reciprocal relationship between the play and the audience."

The performance you see will never be precisely the same, for it will never have the same audience; every performance is unique. Theatre scholar Robert Cohen observed the essential paradox of live performance:

- It is unique to the moment, yet it is repeatable.
- It is spontaneous, yet it is rehearsed.
- It is participatory, yet it is presented.
- It is real, yet it is simulated.
- The actors are themselves, yet they are characters.
- The audience is involved, yet it remains apart.

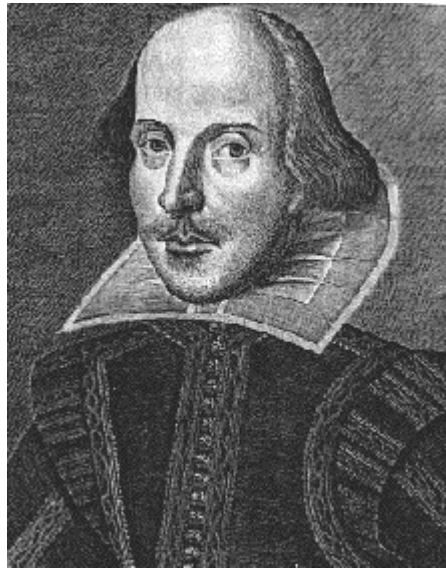
"Theatre is not just another genre, one among many. It is the only genre in which, today and every day, now and always, living human beings address and speak to other human beings... It is a place for human encounter, a space for authentic human existence..."

-Vaclav Havel, President of the Czech Republic and
Playwright

(From Robert Cohen's *Theatre: Brief Version*)

Discuss with your students the particular demands and benefits of attending a live performance. Perhaps have them brainstorm how theatre is different from film, television and sporting events.

ACT II: Shakespeare and *Macbeth*



About Shakespeare:

William Shakespeare is the most influential writer in the English Language. His peer and rival, Ben Johnson, wrote "He was not of an age, but for all time."

He is often called England's national poet and the "Bard of Avon". His surviving works, including some collaborations, consist of 38 plays, 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.

He was born in Stratford-upon-Avon, England in April, 1564 to John Shakespeare and Mary Arden and was one of eight children. He attended the King's New School as a child and did not attend college. At age 18 he married Anne Hathaway and had three children, Susanna and twins Hamnet, and Judith. Few records of Shakespeare's private life survive and there has been considerable speculation about matters such

as physical appearance and whether works attributed to him were written by others.

Shakespeare produced most of his known work between 1589 and 1613. In 1592, he began a successful career in London as an actor, writer, and part owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. Shakespeare's early plays were mostly comedies and histories, however, he mainly wrote tragedies until about 1608, including *Hamlet*, *King Lear*, and *Macbeth*. In his last phase he wrote romances also known as tragicomedies. He appears to have retired to Stratford around 1613, where he died three years later at the age of 52.

Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the nineteenth century. In the twentieth century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed and reinterpreted in diverse cultural and political contexts throughout the world.

About *Macbeth*:

Synopsis: As they return to serve Duncan, King of Scotland, generals Macbeth and Banquo are visited by three witches. The witches prophesy that Macbeth will first become Thane of Cawdor and eventually King of Scotland. Banquo is told he will be the father of kings to come. The prophecy seems true when Macbeth is rewarded for his service in war by King Duncan and named Thane of Cawdor. Greedy Lady Macbeth is thrilled with this development and persuades her ambitious husband to accelerate the prophesy by killing Duncan and assuming the throne of Scotland. Lady Macbeth choreographs an evening that will see Duncan die and his servants blamed for the King's death, and despite Macbeth's misgivings he follows through with the plan. Duncan's sons, the true heirs to Scotland's throne, must flee for their own safety. But their flight arouses suspicions of their own guilt.

To ensure that Banquo's portion of the prophesy does not come to pass, Macbeth also murders his friend. Banquo's ghost later visits Macbeth at a feast and torments the miserable King.

A distraught Macbeth again sees the witches. This prophesy warns Macbeth to watch out for Macduff, another Scottish noble who has fled

to England. The witches also inform Macbeth that he will not be harmed by any man born of a woman.

In England, Macduff and Duncan's son, Malcolm, raise an army against Macbeth. With confidence based on the witch's prophesy that he cannot die at the hand of a man born of a woman, Macbeth believes he is invincible. Despite many of his lords abandoning him and receiving news of his wife's death, Macbeth proceeds in battle. No one is able to kill him, until he and Macduff at last face each other in battle. Macduff's dramatic birth clarifies the witch's prophesy; he kills Macbeth, and Malcolm assumes the throne of Scotland.

- *provided by Shakespeare in American Communities*

Characters and Setting

Macbeth takes place in Scotland and England.

Duncan, King of Scotland

Malcolm, Duncan's elder son

Donalbain, Duncan's younger son

Macbeth, a general in the army of King Duncan;

originally Thane of Glamis, then Thane of Cawdor, and later King of Scotland

Lady Macbeth, Macbeth's wife and later Queen of Scotland

Banquo, Macbeth's friend and a general in the army of King Duncan

Fleance, Banquo's son

Macduff, Thane of Fife

Lady Macduff, Macduff's wife

Macduff's son

Ross, Scottish Thane

Lennox, Scottish Thane

Angus, Scottish Thane

Menteith, Scottish Thane

Caithness, Scottish Thane

Siward, General of the English forces

Young Siward, Siward's son

Seyton, Macbeth's servant and attendant

Hecate, Queen of the witches

Three Witches, make the prediction of Macbeth becoming a King and Banquo's descendants being kings

Three Murderers

Porter, gatekeeper at Macbeth's home

Doctor, Lady Macbeth's doctor

Gentlewoman, Lady Macbeth's caretaker

ACT III: Our Production

Who Made It Happen:

On Stage:

Duncan, King of Scotland/Old Siward, **Richard Donnelly**

Malcolm, **Jordan Ahnquist**

Donalbain/Murderer 2, **Mike Commendatore**

Macbeth, **Tony Estrella**

Thanes of Scotland:

Banquo, **Michael Walker**

Macduff, **Steve Kidd**

Lennox, **Richard Noble**

Ross, **Normand Beauregard**

Angus/Doctor, **Ralph Stokes**

Fleance, Banquo's son/Young Siward, **Elliot Peters**

Seyton/Murderer 1, **CT Larsen**

Son of Macduff, **Bedros Kevorkian**

Lady Macbeth, **Jeanine Kane**

Witch 1/Old Man/Lady McDuff, **Wendy Overly**

Witch 2/Sargeant/Messenger/Porter/Servant/Murderer 3, **Alec Thibodeau**

Witch 3/Servant/Gentlewoman, **Rachel Dulude**

Behind The Scenes:

Directed by Fred Sullivan Jr.

Set Design by Patrick Lynch

Costume Design by Marilyn Salvatore

Lighting Design by David Roy

Stage Management by Jamie Hansen

-

Production Manager: Jessica Hill

Assistant Stage Manager: JonPaul Rainville

Production Assistant/Wardrobe Assistant: Erin Fusco

Production Notes:

Directors' Notes:

By Fred Sullivan Jr., *Director of Macbeth*

If you walk through the woods and meet sociopathic chaos-causing devil-worshipping anarchists who tell you that you deserve to be greater than you are- that you deserve to have power, money, fame, glory beyond all measure - what does that do to your identity, to your imagination? And should you tell your wife?

Who doesn't want to believe they are a meeting, a phone call or a lottery ticket away from a dream life, stardom and Easy Street? And once the human heart desires something passionately, why can it so quickly become prone to devouring obsession? We shape our fate in its compulsive, mind-fixed pursuit. And what rationalizations, delusions and lies would we encounter to justify our ends?

Everyone in my family works too hard and cares too deeply. Most people I know are theater people and are the strangest marriage of narcissism and insecurity possible. The Macbeths don't seem inhuman to me at all.

Like Duncan's heir Malcom, I can be secure in saying I have never harbored truly evil thoughts or the desire to murder, never taken the opportunity to punish severely or steal what I most desire; but if I were given freedom from penalty by law or responsibility, effect and circumstances from my actions, what kind of monster would I become? This play asks that question very seriously. And in our own way, don't we human beings engage in tiny acts of all of the above daily?

Thinking beings engage daggers of the mind and scorpions of the brain with immeasurable frequency. Navigating our life and values amongst other flawed needy competitive humans is fraught with peril, cruelty, frustration, fear, pain & LOSS; and *Macbeth* presents us with it all in a terribly dark, disturbing and thrilling way. Shakespeare is great enough to show us remorse, pity, compassion, bravery, honor, connection and love alongside the black void all in the same play.

Macbeth is a fearsome and much feared play. My professional colleagues are famously superstitious about even speaking the title while in a theater. Speaking its name supposedly calls forth dark energy and bad luck. Isn't that just incredible? That we hold onto our fear and

institutionalize it with pride and sentimentality? That we seem always to be not that far evolved from dark caves and witch trials?

Working on this author and this play in particular has been a relentless and joyful adventure. We feel challenged and engaged and steeped in awe and wonder at its brilliance hourly. Since 1996, I have been a lucky director of Shakespeare at The Gamm. Two productions of *Hamlet* and *Much Ado About Nothing* each, *The Tempest* and *King Lear*. So my "Lucky" seventh Gamm Shakespeare is *Macbeth*, and it is my good fortune to work with long-trusted and beloved collaborators, artists and designers and welcome a great many new friends.

We keep digging in rehearsals to connect, to unearth enlightenment and to not be shallowly in denial of its raw meat and dark heart. I could not have been more proud of the Gamm Shakespeares of the past and am thrilled of our work in this present. Welcome to *Macbeth*.

Dramaturgical Notes:

By Jennifer Madden, *Gamm Theatre Resident Scholar*

Remember, remember! The fifth of November, the Gunpowder treason and plot; I know of no reason/ Why the Gunpowder treason/Should ever be forgot! – English folk verse

MACBETH IN CONTEXT

The human anguish, supernatural thrills, and bold theatricality of the "Scottish play" are timeless in their appeal; but art is not created in a vacuum. Rather, artists respond to specific political, social, and cultural circumstances of their day. The passage of time has adjudged *Macbeth* a universal masterpiece but what were the circumstances that inspired its writing back in 1606?

After decades of religious discord and persecution of both Protestants and Catholics, England enjoyed relative stability during the reign of Elizabeth I. But because she died leaving no direct heir, the crown passed to Elizabeth's closest living relative, her distant cousin James Stuart, King of Scotland, and son of Mary, Queen of Scots. In 1587 Elizabeth ordered Mary's execution for treason due to her supposed role in a Catholic assassination plot. Despite this, it was hoped that Mary's Protestant son James would maintain England's hard-won religious stability. In July 1603, James I of England entered London to the cheers of thousands of optimistic new subjects. That same year, Shakespeare's troupe, the Lord Chamberlain's Men, officially became the King's Men.

Surviving records suggest that the newly minted troupe may have even been officially included in the royal coronation.

Unfortunately, the optimism surrounding the king's coronation quickly dissipated. As a foreign Scot, James was viewed with suspicion and a mutual antipathy quickly developed between the monarch and his people. Though somewhat more tolerant of religious matters than the previous Tudor monarchs, James still disappointed a persecuted Catholic minority hoping for greater religious freedom.

This disappointment led to the infamous Gunpowder Plot of 1605. A small group of conspirators led by Guy Fawkes planted 36 barrels of gunpowder under the House of Lords, planning to blow up Parliament, thereby assassinating King James and the whole of the English government. Though the plotters were ultimately foiled, captured, and executed, the failed terrorist attack unsettled the nation and further fueled anti-papist sentiment.

It might seem a dubious proposition to present a play about the regicide of a Scottish king to a Scottish king so soon after an aborted but spectacular attempt on his life. Yet that's exactly what Shakespeare did. He circumvented the strict censorship of the day and addressed the current political climate by placing the action in a remote Scottish past, using (as he so often did) Raphael Holinshed's *Chronicles* as source material.

As a play *Macbeth* flatters James while speaking to his specific interests: his Scottish lineage, witchcraft (a subject he considered himself an expert on, having published his famous treatise *Daemonologie* in 1597) and, perhaps most importantly, the divine right of kings. As depicted so powerfully in *Macbeth*, regicide is not only a legal crime but a crime against God and nature. Finally, James could supposedly trace his line to one of Macbeth's victims, Banquo. Banquo, as described in Holinshed's *Chronicles* was an accomplice to the murder of Duncan, however. Shakespeare altered the character making him nobler yet still recognizably human—a courageous forebear to a line of kings, up to and including James himself.

From "Breaking Bad's" Walter White to disgraced former governor Eliot Spitzer, pundits enjoy comparing those whose ambition heralds their downfall to the tragic Thane of Glamis. The play's universality is now a given and it is considered one of the four unsurpassable works of tragic literature along with *Hamlet*, *Lear*, and *Othello*. Though the exact circumstances it sprung from may have faded, the play itself continues to fit itself to the times, proving as ever that Shakespeare's insight into the human character remains boundless, unparalleled and transcends circumstance no matter how extraordinary.

ACT IV: Themes and Questions for Discussion

1. How did the set design aid in the telling of the story? How would you have changed it?
2. What sort of atmosphere was created with the lighting and sound design?
3. What does the Gamm poster (also the cover of this study guide) tell you about the play? What sort of poster would you design for this play and why?

World War I

2014 marks the Centenary of the outbreak of WWI. Noting the primitive brutality of Shakespeare's Scotland and the intricate examination of ambition and power, director Fred Sullivan Jr. hopes to use visual cues from the Great War as context to frame the production. Hand-to-hand or bayonet-to-bayonet combat was still prevalent; in many ways this war, the first of the 20th century, serves as a bridge between the modern and the primitive. Horse battalions mingled with Armor and the first use of airplanes, while the gruesome reality of mustard gas and trench warfare stood next to long-range shelling and the rise of automatic weaponry. It was also a time when the supernatural held far more truck with the average citizen. In any production of Macbeth, the Witches pose interpretive difficulty next to the rational intricacy of its politics. Sullivan sees the Witches as "engines of the future," prophets from another time pointing to the horrors of an even greater evil to come as World War II and genocide loom only a generation away; an inexorable march of brutality, though more technologically efficient, will make the grim reality of the trench almost romantic. That march continues to this day, as unchecked ambition and the lust for power, despite a break here and there to catch its breath, has moved from the cities of mid-century Europe to the killing fields of southeast Asia, back to Europe and the deserts of the Middle East.

Compare the speech the Sergeant makes in Act 1 Scene 2, recounting his experiences on the front line to King Duncan with the World War I poem *Dulce et Decorum Est* by Wilfred Owen, below.

Sergeant:

Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald--
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him--from the western isles
Of kerns and gallow glasses is supplied;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak:
For brave Macbeth--well he deserves that name--
Disdaining fortune, with his brandish'd steel,
Which smoked with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.
As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, king of Scotland, mark:
No sooner justice had with valour arm'd
Compell'd these skipping kerns to trust their heels,
But the Norwegian lord surveying vantage,
With furbish'd arms and new supplies of men
Began a fresh assault.

Dulce et Decorum Est

by Wilfred Owen

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.

Gas! Gas! Quick, boys!—An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime...

Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

(latin for "it is sweet and fitting to die for one's country")

Other World War I poems to consider:

In Flanders Fields by John McCrae

Lights Out by Edward Thomas

Mental Cases by Wilfred Owen

Asleep by Wilfred Owen

The Next War by Wilfred Owen

The Soldier by Rupert Brooke

Questions for Discussion

- *How are these experiences similar? How are they different?*
- *How would you stage the Wilfred Owen poem?*
- *What are universal experiences of war? How do these experiences compare with those you have heard of in the news?*
- *How does the Sergeants speech set the tone for the entire play?*
- *What knowledge do you gain about Macbeth from his speech?*

Free Will v. Predestination

Free will is the power to create your own fate or destiny, whereas predestination is the idea that our destiny has already been determined despite any actions that we take. At the start of the play Macbeth and Banquo hear the witches' prophecy which tells of their fate to become king and father to kings, respectively. These fates are ultimately realized; however, it is unclear whether they were destined to happen or if

Macbeth's actions ensured they happened. The play itself brings up the question to what degree do we have governance over our own lives.

Questions for Discussion

- *Do the witches represent a destiny that can't be avoided, or do they simply provide an opportunity for Macbeth to reveal his true nature and create his own fate?*
- *Are the witches trustworthy?*
- *If you were told that you were destined to be the President of the United States of America, would you continue living the way you have been or would you start working towards becoming president? Why? How is your choice similar or different from Macbeth's actions in the play?*

Ambition

Ambition is a strong desire to do or achieve something, typically requiring determination and hard work.

In Act 1 Scene 5, Lady Macbeth says about Macbeth:

*...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.*

In Act 1 Scene 7, Macbeth says about his own ambition:

*I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.*

Questions for discussion

- *What is the illness Lady Macbeth speaks of in the above quote?*
- *Is Macbeth inherently ambitious? Why or why not? What lines from the text support this? What does he mean by "vaulting ambition"?*
- *When is ambition useful? How can it become detrimental? How is it helpful or detrimental to Macbeth?*
- *How does ambition and guilt affect Macbeth and Lady Macbeth differently?*
- *How does Macbeth maintain his crown and power after he has committed the murder?*

Public v. Private Self

In Act 1, Scene 5, Lady Macbeth says to Macbeth : *Look like innocent flower, but be the serpent under't.*

Questions for discussion

- *Why are people motivated to create an appearance that hides their true selves?*
- *How does Macbeth maintain his public appearance throughout the play? How does it shift? How does it differ from his private self?*

Gender

The play asks repeatedly, what is a "real man"? And in a more limited way, what is a woman's nature, function, and sphere? In Act 1, Scene 5, Lady Macbeth calls to the spirits to be unsexed, and to have weakness and kindness removed from her in order to proceed with her plan. Two scenes later, in Act 1, Scene 7, Lady Macbeth urges Macbeth to act, calling his manhood into question.

Questions for discussion

- *What does it mean to Lady Macbeth for Macbeth to be a man?*
- *Why does Lady Macbeth ask to be "unsexed"?*
- *What are the perceptions or attributes of the genders in Macbeth? How do they differ from your present day understanding of gender and gender roles?*

Blood

Macbeth is Shakespeare's bloodiest play, the word appears more than in any of his other plays. It takes on many meanings including kinship and strength, as well as guilt. For example,

In Act 1, Scene 5, when conjuring the strength to plot Duncan's murder, Lady Macbeth says, "*Make thick my blood.*"

In Act 1, Scene 5, after hearing his father has been murdered, Donalbain says, "*the near in blood, the nearer bloody.*"

In Act 3, Scene 4, after Macbeth has seen the ghost of Banquo he says, "*It will have blood; they say, blood will have blood.*"

Questions for discussion

- *How is the word blood used in the above quotes?*
- *What other meanings of blood do you notice in Macbeth?*

Activity for the Classroom

Join the Project: InstaMacbeth

Description:

As part of the the Gamm's Macbeth Project we are creating a video montage of lines of text from the play using Instagram. Students and patrons from across Rhode Island will submit 15 second clips of themselves reciting a piece of text and submit it to the Gamm via Instagram hashtag.

Instagram Lingo:

Instagram is an online photo-sharing, video-sharing and social networking service that enables its users to take pictures and videos, apply digital filters to them, and share them on a variety of social networking services, such as Facebook and Twitter. Users are also able to record and share short videos lasting for up to 15 seconds.

A **hashtag** is a word or phrase preceded by a hash or pound sign (#) and used to identify messages on a specific topic. It acts as a way to catalogue images.

Preparation:

- Have your students select and memorize a line or paragraph of text to be filmed.
- Before filming have each student share the line with the class and have the other students offer feedback and direction. Questions you might consider: Is it clear what was being said? Was it said with emotion? What was the subtext?
- Once they have rehearsed their text, select a few students (those with Instagram accounts) to film the clips.
- The clips can be posted to Instagram with the hashtag #gammacbeth (with 2 m's) or tag the Gamm Theatre with @gammtheatre.
- We will post the final montage on our website in the spring.

ACT V: Supporting Materials

Text:

The full text of Macbeth:

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

Videos:

PBS 2009 film version:

<http://www.pbs.org/wnet/gperf/episodes/Macbeth/watch-the-full-program/1030/>

Shakespeare Uncovered, hosted by Ethan Hawke:

<http://www.pbs.org/wnet/shakespeare-uncovered/video/Macbeth-with-ethan-hawke/>

Teaching Tools:

Shakespeare in American Communities

<http://www.shakespeareinamericancommunities.org/educational-resources>

We thank the following individuals and organizations for their support of PLAY in our 29th Season:

Bank of America, the Carter Family Charitable Trust, a Community Development Block Grant from the City of Pawtucket, Rhode Island State Council on the Arts, the Rhode Island Foundation, the Otto H. York Foundation, Mabel T. Woolley Trust, Taco Inc. / The White Family Foundation and an anonymous family (as of February 1, 2014).

Epilogue

Thank you for joining us for *Macbeth* and for working with this Study Guide to ensure the best, most comprehensive theatrical and educational experience. All performances will be followed by a talkback with the cast. Additionally, please be in touch if you would like us to visit your classroom before or after you attend *Macbeth*. We hope you will join us for more student matinees at The Gamm next season!

Our education program also provides classes for students in elementary, junior high and high school and our Gamm Summer Intensive Shakespeare program is the thing to do for summer time theatre fun. Auditions are being scheduled now!

To learn more, find us on the web at www.gammtheatre.org or reach Steve Kidd at 401 723 4266 ext. 17.

ATTENTION TEENS!

GAMM SUMMER INTENSIVE
PRESENTS

**A MIDSUMMER
NIGHT'S DREAM**
WILLIAM
SHAKESPEARE'S

AND

THE TEMPEST

AUDITIONS
APRIL 26 & MAY 3, 2014, 11am - 2pm
GSI Program Runs: June 30 - July 27
Public Performances: July 24 - July 27

To schedule an audition, contact Susie Schutt at
susie@gammtheatre.org or 401-723-4266 ext. 21.

GSI
PROFESSIONAL
THEATER TRAINING
FOR TEENS

GAMM SUMMER
INTENSIVE (GSI)
is professional theater training for
Southern New England high school
students, honing their skills by way of
Shakespeare. This rich, dynamic four-
week immersion program was voted
"Best Shakespeare for Teens" by
Rhode Island Monthly.

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