

MACBETH



Stratford
FESTIVAL

2016 STUDY GUIDE



2016 STUDY GUIDE

EDUCATION PROGRAM PARTNER



MACBETH

MACBETH BY WILLIAM SHAKESPEARE
DIRECTOR ANTONI CIMOLINO

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THE STRATFORD STORY

That Stratford, Ontario, is the home of the largest classical repertory theatre in North America is ultimately attributable to the dream of one man, Stratford-born journalist Tom Patterson.



In the early 1950s, seeing the economy of his home town endangered by the withdrawal of the railway industry that had sustained it for nearly 80 years, Patterson conceived the idea of a theatre festival devoted to the works of William Shakespeare. His vision won the support not only of Stratford City Council and an enthusiastic committee of citizens, but also of the legendary British actor and director Tyrone Guthrie, who agreed to become the proposed festival's first Artistic Director. The Stratford Shakespearean Festival of Canada was incorporated as a legal entity on October 31, 1952. A giant canvas tent was ordered from a firm in Chicago, and in the parklands by Stratford's Avon River work began on a concrete amphitheatre at the centre of which was to be a revolutionary thrust stage created to Guthrie's specifications by internationally renowned theatrical designer Tanya Moiseiwitsch.

From the balcony of that stage, on the night of July 13, 1953, actor Alec Guinness spoke the opening lines of Richard III: "Now is the winter of our discontent/ Made glorious summer by this

sun of York." Those words marked the triumphant end to what had sometimes seemed a hopeless struggle against the odds to turn Patterson's dream into a reality – and the beginning of an astonishing new chapter in Canadian theatre history. The other production of that inaugural six-week season, a modern-dress version of *All's Well That Ends Well*, opened the following night, confirming the opinion of celebrated novelist Robertson Davies that the new Festival was an achievement "of historic importance not only in Canada, but wherever theatre is taken seriously – that is to say, in every civilized country in the world."

Time proved the truth of Davies' words, for the Festival's pillared, porticoed thrust stage revolutionized the performance of classical and contemporary theatre in the latter half of the 20th century and inspired the design of more than a dozen other major venues around the world, including the Guthrie Theatre in Minneapolis, the Beaumont Theatre at Lincoln Centre and, in England, the Chichester Festival Theatre, the Crucible Theatre in Sheffield and the Olivier Theatre at the Royal National Theatre in London. Over the years, the Festival has made some amendments to the original design of Moiseiwitsch's stage, without changing its essential format.



At the end of the 1956 season, the giant canvas tent that had housed the Festival's first four seasons was dismantled for the last time to make way for a new and permanent facility to be erected around

the existing stage. Designed by architect Robert Fairfield, the new building would be one of the most distinctive in the world of the performing arts: its circular floor plan and crenellated roof paying striking tribute to the Festival's origins under canvas.

In the years since its first season, the Stratford Festival has set benchmarks for the production not only of Shakespeare, Molière, the ancient Greeks and other great dramatists of the past, but also of such 20th-century masters as Samuel Beckett, Bertolt Brecht, Anton Chekhov, Henrik Ibsen, Eugene O'Neill and Tennessee Williams. In addition to acclaimed productions of the best in operetta and musical theatre, it has also showcased—and in many cases premièred—works by outstanding Canadian and other contemporary playwrights.

Its artists have included the finest actors, directors and designers in Canada, as well as many from abroad. Among the internationally renowned performers who have graced its stages are Alan Bates, Brian Bedford, Douglas Campbell, Len Cariou, Brent Carver, Hume Cronyn, Brian Dennehy, Colm Feore, Megan Follows, Lorne Greene, Paul Gross, Uta Hagen, Julie Harris, Martha Henry, William Hutt, James Mason, Eric McCormack, Loreena McKennitt, Richard Monette, John Neville, Nicholas Pennell, Christopher Plummer, Sarah Polley, Douglas Rain, Kate Reid, Jason Robards, Paul Scofield, William Shatner, Maggie Smith, Jessica Tandy, Peter Ustinov and Al Waxman.

Drawing audiences of more than 400,000 each year, the Festival season now runs from April to November, with productions being presented in four unique theatres. It offers an extensive program of educational and enrichment activities for students, teachers and other patrons, and operates its own in-house school of professional artist development: The

Birmingham Conservatory for Classical Theatre.

Stratford Festival performances take place in four distinct stages:

Festival Theatre



Avon Theatre



Tom Patterson Theatre

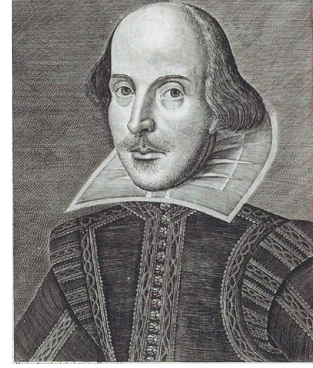


Studio Theatre



For interactive classroom activities related to the Stratford Festival, go to the CBC Digital Archives: <http://bit.ly/Yy7eK6>

THE PLAYWRIGHT: WILLIAM SHAKESPEARE



Born in Stratford-upon-Avon, a small Warwickshire town, in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but baptismal records point to it being the same as that of his death, April 23. He probably attended what is now the Edward VI Grammar School, where he would have studied Latin literature, and at 18, he married a farmer's daughter, Anne Hathaway, with whom he had three children: Susanna, born in 1583, and, two years later, the twins Hamnet (who died in childhood) and Judith.

Nothing further is known of his life until 1592, when his earliest known play, the first part of *Henry VI*, became a hit in London, where Shakespeare was now working as an actor. Soon afterwards, an outbreak of the plague forced the temporary closure of the theatres, and Shakespeare turned for a while to writing poetry. By 1594, however, he was back in the theatre, acting with the Lord Chamberlain's Men. He quickly established himself as one of London's most successful dramatists, with an

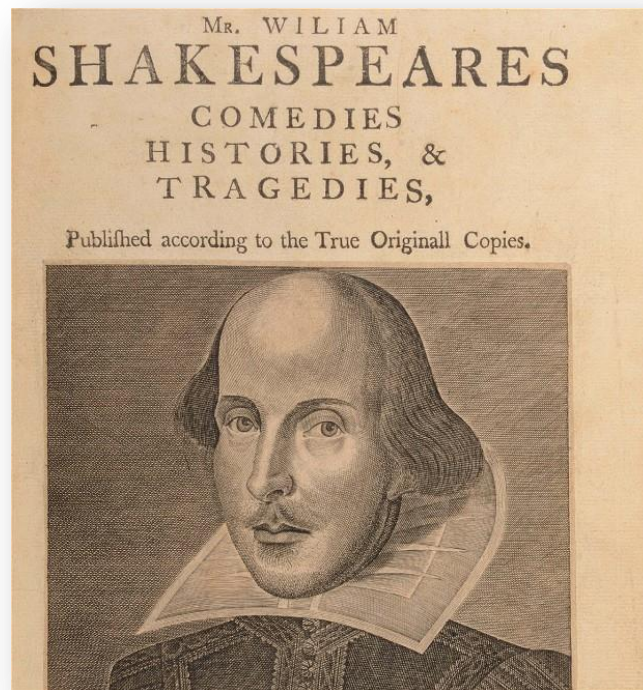
income that enabled him, in 1597, to buy a mansion back in Stratford. In 1599 he became a shareholder in London's newly built Globe Theatre.

In 1603, Shakespeare's company was awarded a royal patent, becoming known as the King's Men. Possibly as early as 1610, the playwright retired to his home in Stratford-upon-Avon, living there – and continuing to invest in real estate – until his death on April 23, 1616. He is buried in the town's Holy Trinity Church.


In the first collected edition of his works in 1623, fellow dramatist Ben Jonson called him a man “not of an age, but for all time”. Not only did Shakespeare write some of the most popular plays of all time, but he was a very prolific writer, writing 38 (canonically accepted) works in 23 years. His work covered many subjects and styles, including comedies, tragedies, histories and romances, all bearing his hallmark expansive plots, extraordinary language and humanist themes. Shakespeare enjoyed great popularity in his lifetime, and 400 years later, he is still the most produced playwright in the world.

ABOUT *Macbeth*

A SHAKESPEAREAN TIMELINE



- 1558 Elizabeth I crowned.
- 1564 William Shakespeare born.
- 1572 Actors not under the protection of a patron declared rogues and vagabonds.
- 1576 "The Theatre," the first public playhouse in London, opens.
- 1577 "The Curtain," London's second playhouse, opens.
- 1578 James VI (later James I of England) takes over government of Scotland.
- 1579 Publication of North's English translation of Plutarch's *Lives of the Noble Grecians and Romans*.
- 1580 Francis Drake returns in triumph from his voyage around the world; travelling players perform at Stratford.
- 1582 Shakespeare marries Anne Hathaway; Susanna is born six months later and the twins Hamnet and Judith in 1585.
- 1587 "The Rose" theatre opens in London. Mary Queen of Scots is executed.
- 1588 Spanish Armada defeated.
- 1589 Shakespeare finds work as an actor in London; he lives apart from his wife for 21 years.
- 1590-1591 *The Two Gentlemen of Verona*, *The Taming of the Shrew*.
- 1591 *2 Henry VI*, *3 Henry VI*.

- 1592 Thousands die of plague in London; theatres closed. *1 Henry VI, Titus Andronicus, Richard III.*
- 1593 *The Comedy of Errors.*
- 1594 Shakespeare becomes a shareholder of his theatre company, The Lord Chamberlain's Men.
- 1594 *Love's Labour's Lost.*
- 1595 *Richard II, Romeo and Juliet, A Midsummer Night's Dream.*
- 1596 Shakespeare's son, Hamnet, dies.
- 1596-1597 *King John, The Merchant of Venice, 1 Henry IV.*
- 1597-1598 *The Merry Wives of Windsor, 2 Henry IV, Much Ado About Nothing.*
- 1598 "The Globe" theatre built.
- 1598-1599 *Henry V, Julius Caesar.*
- 1599-1600 *As You Like It.*
- 1600-1601 *Hamlet, Twelfth Night.*
- 1601 Shakespeare's patron arrested for treason following the Essex rebellion; he is later pardoned.
- 1602 *Troilus and Cressida.*
- 1603 Queen Elizabeth dies and is succeeded by James I; Shakespeare's theatre company becomes the King's Men.
- 1603 *Measure for Measure, Othello.*
- 1604 Work begins on the King James bible.
- 1604-1605 *All's Well That Ends Well, Timon of Athens, King Lear (Q)*
-  **1606** *Macbeth, Antony and Cleopatra.*
- 1607 *Pericles, Prince of Tyre.*
- 1608 *Coriolanus.*
- 1609 *The Winter's Tale.*
- 1610 *King Lear (F), Cymbeline.*
- 1610 Shakespeare retires to Stratford-upon-Avon.
- 1611 *The Tempest.*
- 1611 King James version of the bible published.
- 1613 *Henry VIII (All is True), The Two Noble Kinsmen.*
- 1613 "The Globe" theatre burns down.
- 1616 Shakespeare dies in Stratford-upon-Avon.
- 1623 The first folio of Shakespeare's collected plays is published.

* some dates are approximate

ABOUT *Macbeth*

SYNOPSIS OF THE PLOT

Returning from victory on the battlefield where they have helped crush a rebellion against King Duncan of Scotland, the warriors Macbeth and Banquo are accosted by three mysterious women. These “weird sisters” greet Macbeth as Thane of Cawdor – a title belonging to one of the vanquished rebels – and predict he will subsequently become king. But his successors on the throne, they say, will be Banquo’s descendants, not his.

Part of this prophecy is fulfilled shortly afterwards, when Duncan rewards Macbeth by bestowing on him the newly executed Cawdor’s title; Macbeth’s prospect of becoming king, however, seems dimmed when Duncan names his son Malcolm as his successor.

Urged on by his wife, Macbeth decides to take matters into his own hands. He murders Duncan as he sleeps, while Lady Macbeth contrives to throw suspicion on the king’s own attendants. Fearing for their safety, Malcolm and his brother Donalbain flee, and Macbeth assumes the throne.

In an attempt to consolidate his power, he then orders the murder of Banquo and his son, Fleance – but that deed, far from bringing him peace, has consequences as terrifying as they are unexpected. Haunted by the spectre of his guilt, Macbeth consults the weird sisters, who assure him that he need fear no man born of woman and that his position will be secure until the nearby Birnam wood is seen to move.

Meanwhile, as Macbeth’s rule degenerates further into a reign of terror, the nobleman Macduff persuades Malcolm to return from his self-imposed exile in England in order to claim the throne. As Macbeth prepares to defend his crown, he discovers too late the fatal ambiguity of the weird sisters’ prophecies.



Connect with Stratford: For further exploration and interactive activities check out the following:

- The Forum**, a series of remarkable events to enrich the play-going experience:
www.stratfordfestival.ca/forum/ .
- Stratford Festival’s **YouTube channel** for behind-the-scenes videos, photos and interviews:
www.youtube.com/user/stratfordfestival

ABOUT *Macbeth*

SOURCES AND ORIGINS

Like many of Shakespeare's history plays, the plot of *Macbeth* was taken in part from the second edition of Holinshed's *Chronicles*, published in 1587.

A London printer, Reginald Wolfe, decided in 1548 to publish a "Universal Cosmography of the whole world, and there with also certain particular histories of every known nation." The work, to be published in English, proved to be too much for him to undertake on his own, so he recruited Raphael Holinshed and William Harrison to assist him.

The work, now limited to the British Isles, was published in 1577 and a second edition, which it is believed Shakespeare used as source material, was issued in 1587.

Following is an excerpt from Volume II of the *Chronicles: The History of Scotland*.

A peace was also concluded at the same time betwixt the Danes and Scottishmen, ratified (as some haue written) in this wise: A peace concluded betwixt Scots and Danes. That from thenceforth the Danes should neuer come into Scotland to make anie warres against the Scots by anie maner of meanes. And these were the warres that Duncane had with foren enimies, in the seuenth yeere of his reigne. Shortlie after happened a strange and vncouth woonder, which afterward was the cause of much trouble in the realme of Scotland, as ye shall after heare. It fortunied as Makbeth and Banquho iournied towards Fores, where the king then laie, they went sporting by the waie together without other companie, saue onelie themselues, passing through the woods and fields, when suddenlie in the middest of a laund, there met them three women in strange and wild apparell, resembling creatures of elder world, whome when they atteniulie beheld, woondering much at the sight, the first of them spake and said: The prophesie of three women supposing to be the weird sisters or feiries. All haile Makbeth, thane of Glamis (for he had latelie entered into that dignitie and office by the death of his father Sinell.) The second of them said: "Haile Mabeth thane of Cawder. But the third said; All haile Makbeth that heereafter "shalt be king of Scotland."

Then Banquho: What manner of women (saith he) are you, that seems so little favourable vnto me, whereas to my fellow here, besides high offices, ye assigne also the kingdome, appointing foorth nothing for me at all: Yes (saith the first of them) we promise greater benefits vnto thee than vnto him, for he shal reigne in deed, but with an vnluckie end: neither shall he leaue anie issue behind him to succeed in his place, where contrarily thou in deed shalt not reigne at all, but of thee those shall be borne which shall gouerne the Scottish kingdome by long order of continual descent. Herewith the foresaid women vanished immediatlie out of their sight. A thing to wonder at. This was reputed at the first but some vaine fantastical illusion by Mackbeth and Banquho, insomuch that Banquho would call Mackbeth in iest, king of Scotland; and Mackbeth againe would call him in sporte likewise, the father of manie kings. But afterwards the common opinion was, Banquho the father of manie kings, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromantical science, because euerie thing came to passe as

they had spoken. The thane of Cawder condemned of treason. Mackbeth made thane of Cawder. For shortlie after, the thane of Cawder of Cawder being condemned at Fores of treason against the king committed; his lands, liuings and offices were giuen of the kings liberalitie to Mackbeth.

That same night after, as supper, Banquho iested with him and said; Now Mackbeth thou hast obtained those things which the two former sisters prophesied, there remaineth onelie for thee to purchase that which the third said should come to passe. Whereupon Mackbeth deuiseeth how he might atteine the kingdome, reuoluing the thing in his mind, began euen then to deuise how he might atteine to the kingdome: but yet he thought with himselfe that he must tarie a time, which should aduance him thereto (by the diuine prouidence) as it had come to passe in his former preferment. The daughter of Siward earle of Northumberland, wife to king Duncane. But shortlie after it chanced that king Duncane, hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them called Malcolme prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his decease. Mackbeth sore troubled herewith, for that he saw by this means his hope sore hindered (where, by the old laws of the realme, the ordinance was, that if he that should succeed were not of able age to take the charge vpon himselfe, he that was next Mackbeth studieth which way he may take the kingdome by force of bloud vnto him should be admitted) he began to take counsel how he might vsurpe the kingdome by force, hauing a iust quarell so to doo (as he tooke the matter) for that Duncane did what in him lay to defraud him of all maner of title and claime, which he might in time to come, pretend vnto the crowne. Prophesies mooue men to unlawfull attempts.

The words of the three weird sisters also (of whom before he haue heard) greatlie encouraged him hereunto, but speciallie his wife lay sore vpon him to attempt the thing, Women desirous of high estate, as she that was verie ambitious, burning in a vnquencheable desire to beare the name of a queene. At length therefore, communicating his purposed intent with his trustie friends, amongst whome Banquho was the chiefest, Mackbeth sleaeth king Duncane. Upon confidence of their promised aid, he slue the king at Enverns, or (as some say) at Botgosuane, in the sixt yeare of this reigne. Then hauing a companie about him of such as he had made priuie to his enterprise, Mackbeth vsurpeth the crowne. He caused himselfe to be proclaimed king, and forthwith went vnto Scone, where (by common consent) he received the inuesture of the kingdome according to the accustomed maner. The bodie of Duncane was first conueied vnto Elgine, Duncanes burial. 1046. H.B. & there buried in kinglie wise; but afterwards it was remoued and conueied vnto Colmekill, and there laid in a sepulture amongst his predecessors, in the yeare after the birth of our Sauour, 1046.

Shakespeare may also have been influenced by George Buchanan's *Rerum Scotticarum Historia* (*History of Scotland*) which was published in 1582.

It is thought that the play was written during the reign of James I of England, who was also James VI of Scotland; it is the only Shakespearean play set in Scotland.

One significant change that Shakespeare made in his play compared to Holinshed's *Chronicle* is the elimination of complicity on the part of Banquo in the assassination of Duncan. At the time of the play's composition, it was believed that James VI was a

descendant of Banquo and it would not have been politically savvy to link the King with a murderous ancestor.

And then there is the question of the influence that the Gunpowder Plot may have had on the play.

In 1605, a small group of Catholic conspirators plotted to blow up the British House of Lords during the Opening of Parliament and so to kill King James who would be in attendance. Before his ascension to the English throne, it was hoped that James would be more tolerant of Catholicism than Elizabeth I had been, but in fact he did not fulfill the hopes of Catholics in England. Led by Robert Catesby, a group of conspirators smuggled gunpowder into the basement under the House of Lords, leaving Guy Fawkes in place to set it alight. A last-minute inspection by guards discovered Fawkes and the gunpowder, eliminating the threat.

Several references to details of the plot and the subsequent trials seem to be included in *Macbeth*, leading scholars to a dating for the play of 1606.

The play was published in the 1623 First Folio, which is the only version of the play known to exist. Scholars believe that it includes sections written by others, most notably Thomas Middleton. Two songs were included that came directly from Middleton's play *The Witch* and he may also have written a scene that includes the witches and Hecate. These three scenes are often excluded from productions of *Macbeth* due to questions of their authorship.



Stratford Festival 2016: Ian Lake as Macbeth. Photography by Don Dixon.

STAGE HISTORY

From its beginning, the play has been viewed with a level of superstition and most actors and theatre practitioners will not refer to it by name, believing that a curse is attached to the play's title when said aloud, especially in a theatre. Many call it "the Scottish play" or "Mackers" instead.

Some believe this is because Shakespeare used real witches' curses in the text, causing witches to curse the play!

In August 1606, a play titled *Macbeth* was presented at the Globe Theatre; Richard Burbage may have been the first actor to portray Macbeth.

In 1642, the Puritans closed all of the theatres in London and it was not until 1660 with the restoration of the monarchy that the King's Company and the Duke's Company were established. They divided much of the existing repertoire between them and Sir William Davenant, who founded the Duke's Company, adapted *Macbeth* in a version that would be played for much of the next century, expanding the role of the witches, adding new songs and enhancing the role of Lady Macduff.

The great diarist Samuel Pepys saw the play numerous times and was a great admirer.

Its first North American production was likely given by the Hallam Company which arrived in Virginia in 1752.

In 1744, David Garrick remounted the play in London with Hannah Pritchard in the role of Lady Macbeth. He, too, amended the play, adding a lengthy death speech. Thirty years later, John Kemble played Macbeth opposite his sister Sarah Siddons' Lady Macbeth in a renowned interpretation.

The play was produced many times throughout the nineteenth century with many well-known actors taking the lead role including Edmund Kean, his son Charles Kean, Henry Irving and William Charles Macready.

By the twentieth century, directors and designers were staging *Macbeth* in non-traditional locations. Orson Welles directed a version in Harlem that featured an all-black cast and was set in Haiti.

Many of the century's greatest actors have portrayed Macbeth, including Laurence Olivier (with Vivian Leigh as Lady Macbeth), Ian McKellan (with Judi Dench) and Antony Sher (with Harriet Walter).

Productions worldwide have included Yukio Ninagawa's version set in sixteenth-century Japan and an Indian version presented in Punjabi.

OTHER PERSPECTIVES

The play has had a long film history, beginning with a 1905 American short film titled *Death Scene from Macbeth*. D.W. Griffiths produced a 1916 film that has now been lost featuring Herbert Beerbohm Tree.

In 1948, Orson Welles filmed the play in only 23 days; he played Macbeth opposite Jeanette Nolan as Lady Macbeth. He retained some aspects from his play version, including the use of a voodoo doll which controlled Macbeth's actions.

In 1957, Akira Kurosawa filmed *Kumonosu-jo (Throne of Blood)* which incorporated elements of Noh Theatre (a dance-based performances integrating masks, costumes and props) and Kabuki Theatre (a stylized performance style featuring elaborate makeup). In this film, Macbeth is actually killed by his own men.

In 1971, Roman Polanski filmed a controversial version of the play featuring Jon Finch and Francesca Annis; the film was notorious for its violence.

A film was released in 1978 featuring Ian McKellen and Judi Dench following their stage version at the RSC Other Place.

There have been numerous other film adaptations of the play, but none has been regarded as fully successful. Recent film adaptations have been set in Mumbai, Pennsylvania, Melbourne, Madagascar, Venezuela and New Jersey.

This October, a film directed by Justin Kurzel and featuring Michael Fassbender and Marion Cotillard is scheduled for release.

In 2001, a televised version directed by Greg Doran was screened, featuring Antony Sher and Harriet Walter. Rupert Goold's production, first staged at the Chichester Festival and featuring Patrick Stewart and Kate Fleetwood, was televised in 2010.

Macbeth has served as the springboard for numerous adaptations including *Lady Macbeth of the Mtensek District*, which was written by Russian novelist Nikolay Leskov and tells the story from Lady Macbeth's point of view; it has in turned been filmed several times and served as the basis for the Shostakovich opera of the same name.

The great New Zealand crime writer, Ngaio Marsh, used the play in her last detective novel, *Light Thickens*. It was also used as the basis for a parody of detective fiction in James Thurber's *The Macbeth Murder Mystery*.

Other plays have been based on the story including Eugene Ionesco's *Macbett*; several authors have written political plays about their homelands using *Macbeth* as their foundation.

Incidental music for the play has been composed since its publication in the First Folio. Two versions of the song "Come Away Hecate," both written for the lute, were written in the early 1630s.

In Verdi's opera *Macbeth*, he included a witches' ballet around their cauldron. Richard Strauss wrote a symphonic poem, *Macbeth*, in 1890.

Duke Ellington and Billy Strayhorn issued the album *Such Sweet Thunder*, based on the plays of Shakespeare. The work was commissioned by the Stratford Festival and premiered in New York in 1957. Several of the songs can be heard in a recording made at the Ravinia Festival in 1957.

<http://www.openculture.com/2014/05/duke-ellington-billy-strayhorns-musical-tribute-to-shakespeare.html>

The play and its productions have inspired artists such as Joshua Reynolds, who painted Sarah Siddons as *The Muse of Tragedy* having seen her portrayal of Lady Macbeth.



Stratford Festival 2016: Ian Lake as Macbeth. Photography by Don Dixon.

STRATFORD FESTIVAL PRODUCTION HISTORY

1962: Festival Theatre. Directed by Peter Coe and designed by Brian Jackson. The production featured Christopher Plummer (Macbeth), Kate Reid (Lady Macbeth), Bruno Gerussi (Macduff), Martha Henry (Lady Macduff), Joseph Shaw (Duncan), Amelia Hall, Pat Galloway and Rita Howell (Witches), William Hutt (Banquo), Anthony Zerbe (Malcolm) and Eric Christmas (Porter). Louis Applebaum was the composer and Patrick Crean was the fight arranger.

In his director's notes for *Macbeth*, being produced for the first time at the Festival in what was its 10th anniversary season, Peter Coe wrote:

The greatest problem besetting the director and his actors when working on one of the great tragedies of Shakespeare is how to avoid the preconceived ideas surrounding it. Macbeth must suffer from more preconceptions than any other play. Blood, thunder, hectic passion, screeching witches all haunt the imagination and the rubble takes some clearing, but cleared it must be and the real danger lies in falling over rubble that is not easily discerned.

The trouble is, of course, that even if the artists succeed in removing all the debris of the past there is no guarantee that the audience will not deliver it all back when they enter the theatre and deposit it firmly in the auditorium where it will totally obscure the play.

1971: Festival Theatre. Directed by Peter Gill and designed by Deirdre Clancy. The production featured Ian Hogg (Macbeth), Pat Galloway (Lady Macbeth), Kenneth Welsh (Macduff), Karen Ludwig (Lady Macduff), Mervyn Blake (Duncan), Eric Donkin, Joyce Champion and Sheila Haney (Witches), Neil Dainard (Banquo), Stephen Markle (Malcolm) and Michael Liscinsky (Porter). Sound by Alan Laing; Gil Wechsler was the lighting designer and Patrick Crean was the fight arranger.

1978: Festival Theatre. Directed by Robin Phillips and Eric Steiner and designed by Daphne Dare. The production featured Douglas Rain (Macbeth), Maggie Smith (Lady Macbeth), Stephen Russell (Macduff), Domini Blythe (Lady Macduff), William Needles (Duncan), Richard Curnock, Karen Austin and Bernard Hopkins (Witches), Lewis Gordon (Banquo), Jack Wetherall (Malcolm) and Graeme Campbell (Porter). Music by Louis Applebaum. Patrick Crean was the fight arranger.

1983: Festival Theatre. Directed by Des McAnuff and designed by Susan Benson. The production featured Nicholas Pennell (Macbeth), Roberta Maxwell (Lady Macbeth), Andrew Gillies (Macduff), Mary Haney (Lady Macduff), Maurice E. Evans (Duncan), Paddy Campanaro, Elizabeth Leigh-Milne and Seana McKenna (Witches), Ned Schmidtke (Banquo), John Jarvis (Malcolm) and Mervyn Blake (Porter). Music by Harry Somers. Michael J. Whitfield was the lighting designer. Movement by John Broome. Neil Freeman was the text consultant and Robert Blacker was the researcher. Patrick Crean with the fight arranger.

1986: Third Stage (now the Tom Patterson Theatre). Directed by Tom Kerr and designed by Lesley Macaulay and William Schmuck. The production featured Jerry Etienne and Kim Coates (Macbeth), Marcia Kash (Lady Macbeth), Kim Coates and Jerry Etienne (Macduff), Peggy Coffey (Lady Macduff), Richard Gilbert-Hill (Duncan), Maurice Godin, Anne Wright and Sally Singal (Witches), David McKnight (Banquo), David Marr (Malcolm) and Maurice Godin (Porter). Music by Laura Burton. Louise Guinand was the lighting designer and Jean-Pierre Fournier was the fight arranger.

1986: Tour to Waterloo, Sault Ste. Marie, Sudbury, Chatham, Leamington, Petrolia, London, Kingston, Belleville, Brockville, St. Catharines, Guelph, Oakville, Oshawa, Barrie, Orillia, Ottawa, Peterborough, Hamilton, Markham, Northfield (MN), Thunder Bay, Dryden, Kenora, Atikokan, Nipigon, Manitouwadge, Espanola, Kirkland Lake, New Liskeard, Gravenhurst. Directed by Tom Kerr; restaged by Robert Beard. Designed by Lesley Macaulay and William Schmuck. The tour production featured Jerry Etienne (Macbeth), Marcia Kash (Lady Macbeth), Kim Coates (Macduff), Nancy Roberts (Lady Macduff), Robert Gilbert-Hill (Duncan), Maurice Godin, Lee MacDougall and Nancy Roberts (Witches), David McKnight (Banquo), David Marr (Malcolm) and Maurice Godin (Porter). Music by Laura Burton. Louise Guinand was the lighting designer, Paula Thomson was the choreographer and Jean-Pierre Fournier was the fight arranger.

1990: Festival Theatre. Directed by Robert Beard and David William; Debra Hansen was the designer. The production featured Brian Bedford (Macbeth), Goldie Semple (Lady Macbeth), Scott Wentworth (Macduff), Lucy Peacock (Lady Macduff), Edward Atienza (Duncan), Barbara Bryne, Michele Muzzi and Anne Wright (Witches), Nicholas Pennell (Banquo), Hume Baugh (Malcolm) and William Dunlop (Porter). Music by Louis Applebaum. Harry Frehner was the lighting designer, John Broome was the movement supervisor and John Stead was the fight arranger.

1995: Festival Theatre. Directed by Marti Maraden. Doug Paraschuk was the set designer and Martha Mann was the costume designer. The production featured Scott Wentworth (Macbeth), Seana McKenna (Lady Macbeth), Wayne Best (Macduff), Dixie Seattle (Lady Macduff), Richard Curnock (Duncan), Barbara Bryne, Rose Graham and Marion Day (Witches), Benedict Campbell (Banquo), Paul Essiembre (Malcolm) and Bernard Hopkins (Porter). Keith Thomas was the composer, Kevin Fraser was the lighting designer and John Stead was the fight arranger. Sound by Michael Farnsworth.

1999: Tom Patterson Theatre. Directed by Diana Leblanc; Richard Beaune was the assistant director. Astrid Janson was the set designer and John Pennoyer was the costume designer. The production featured Rod Beattie (Macbeth), Martha Henry (Lady Macbeth), Peter Hutt (Macduff), Sarah Dodd (Lady Macduff), Robert Benson (Duncan), Laurel Thomson, Xuan Fraser and Maggie Blake (Witches), Stephen Russell (Banquo), Nicolas Van Burek (Malcolm) and Richard McMillan (Porter). Louise Guinand was the lighting designer, Todd Charlton was the sound designer, Valerie Moore was the choreographer, James Binkley was the fight director and Christopher Wheeler was the electronics technologist.

2004: Festival Theatre. Directed by John Wood; Diane D'Aquila was the assistant director. John Ferguson was the designer. The production featured Graham Abbey (Macbeth), Lucy Peacock (Lady Macbeth), Michael McLachlan (Macduff), Sarah McVie (Lady Macduff), Walter Borden (Duncan), Joyce Campion (Hecate), Rita Howell, Sheena Larkin and Tanya Low (Weird Sisters), Sean Arbuckle (Banquo), Gareth Potter (Malcolm) and Robert

Persichini (Porter). Alan Laing was the composer, Gil Wechsler was the lighting designer, Wade Staples was the sound designer and John Stead was the fight director.

2009: Festival Theatre. Directed by Des McAnuff; Dean Gabourie was the assistant director. Robert Brill was the set designer and Paul Tazewell was the costume designer. The production featured Colm Feore (Macbeth), Yanna McIntosh (Lady Macbeth), Dion Johnstone (Macduff), Sophia Walker (Lady Macduff), Geraint Wyn Davies (Duncan), Karen Glave, Amanda Lisman and Cara Ricketts (Weird Sisters), Timothy D. Stickney (Banquo), Gareth Potter (Malcolm) and Tom Rooney (Porter). Michael Roth was the composer, Michael Walton was the lighting designer, Todd Charlton was the sound designer, Dustin O'Neill was the media designer, Steve Rankin was the fight arranger, Simon Fon was the stunt coordinator and Robert Blacker was the dramaturge. Movement by Lisa Shriver.



ABOUT *Macbeth*

THE HISTORICAL MACBETH

Macbeth (c.1005-1057) was king of Scotland from 1040 to 1057. His wife was Lady Gruoch, a granddaughter of Scottish king Kenneth III and formerly the wife of Gilcomgain, Thane of Moray. After Gilcomgain's death in battle, during a revolt against Duncan, Gruoch fled to the neighbouring county of Ross with her son, Lulach. Macbeth, Thane of Ross, became her protector and, in 1035, her second husband.

Although Shakespeare portrays Duncan as an elderly man, he was actually under 40 when he was killed – in battle, not in bed – by Macbeth. His sons Malcolm and Donald Bane were less than 10 years old at the time.

Macbeth, who reigned for 17 years, was by all reports a good king: under his rule, Scotland prospered and was relatively peaceful until a failed invasion by the Northumbrians in 1053. In 1057, Duncan's son Malcolm Canmore, now a grown man, returned to Scotland and killed Macbeth in a battle in Aberdeenshire – nowhere near Dunsinane or Birnam Wood. Assuming the throne as Malcolm III, he died in 1093.

Shakespeare would have seen no reason to question the traditional belief that Banquo's son, Fleance, fled to Wales, where he married a daughter of the Welsh king, and that their son returned to Scotland to become the founder of the Stuart royal line. There is no historical evidence however, that Banquo or Fleance actually existed.

If, as seems reasonable to suppose, Shakespeare wrote *Macbeth* in the hopes of pleasing James I (formerly James VI of Scotland) – who was a patron of Shakespeare's company and had doubled the fee they received for court performances – the attempt misfired. Perhaps upset by its depictions of the assassination of a Scottish king and of witches influencing human destiny, James banned *Macbeth* for five years. It was produced only once more during Shakespeare's lifetime: in 1611 at the Globe Theatre, which burned to the ground shortly afterwards, destroying all sets, props, costumes and manuscripts – which may be another origin of the play's reputation for ill luck.



ABOUT *Macbeth*

THE MACBETH CURSE

Macbeth has been considered unlucky since its very first production – perhaps because the text supposedly contains an actual witches’ incantation: the famous “Double, double, toil and trouble; / Fire burn, and cauldron bubble.” At any rate, the play is notorious for the superstitions surrounding it – so much so that director Des McAnuff began rehearsals for the 1983 Stratford Festival production with an exorcism! It is true that some productions of the play have been marred by fatal or near-fatal incidents. Laurence Olivier was nearly killed while playing Macbeth at the Old Vic in 1937, while in 1942, four people associated with John Gielgud’s production died – including two of the actresses playing witches. Most theatre people – even those who are not normally superstitious – observe the rituals that have arisen as a result of the play’s reputation. It is considered bad luck, for instance, to mention the title or quote from the play inside a theatre. Actors and staff call it “the Scottish play,” “that play” or “Mackers.” Macbeth and his wife are referred to as “the Scottish couple.” If you break these rules, you are supposed to leave the room, turn around three times, reenter and swear in order to placate the curse.



ABOUT *Macbeth*
2016 Stratford Festival Production

May 3 to October 23 – opens May 30

Director	Antoni Cimolino
Designer	Julie Fox
Lighting Designer	Michael Walton
Composer	Steven Page
Sound Designer	Thomas Ryder Payne
Fight Director	John Stead
Movement Director	Heidi Strauss

Cast

Sarah Afful	<i>Lady Macduff</i>
Rodrigo Beilfuss	<i>Young Siward</i>
Michael Blake	<i>Macduff</i>
Tim Campbell	<i>Angus</i>
David Collins	<i>Ross</i>
Ijeoma Emesowum	<i>Gentlewoman</i>
Deidre Gillard-Rowlings	<i>Witch</i>
Jessica B. Hill	<i>Lady Macbeth's Attendant</i>
John Kirkpatrick	<i>Doctor</i>
Ian Lake	<i>Macbeth</i>
Cyrus Lane	<i>Porter</i>
Jamie Mac	<i>Lennox</i>
Krystin Pellerin	<i>Lady Macbeth</i>
Lanise Antoine Shelley	<i>Witch</i>
E.B. Smith	<i>Seyton</i>
Sanjay Talwar	<i>Menteith</i>
Emilio Vieira	<i>Donaldbain</i>
Scott Wentworth	<i>Banquo</i>
Brigit Wilson	<i>Witch</i>
Antoine Yared	<i>Malcolm</i>
Joseph Ziegler	<i>Duncan</i>



Imaginative Ways to Approach the Text

**MACBETH - Rhythm and Rhyme that Sets the Tone: The Witches Entrance
(Act I, Scene 1)**

Overview

Students will explore the opening scene of the play which uses a trochaic tetrameter rhythm to create a strong dramatic effect.

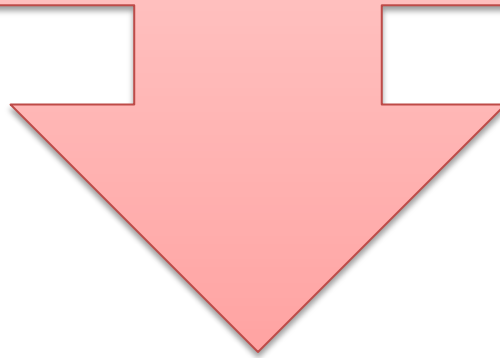
Grade Level	Subject Area	Curriculum Expectations and Learning Outcome	Time Needed	Space	Materials		
7-12	English, Drama	Analyse the text, focusing on the ways in which it communicates info, ideas, and themes and influences the listener's / viewer's response;	Analyse the text and explain how they help communicate meaning and enhance effectiveness;	Use a variety of conventions to develop character and shape the action in ensemble drama presentations	1-2 class Periods	Desks in groups, then open spaces for exploring the text	Attached handouts of Activities

Activity:

Shakespeare doesn't employ the usual iambic pentameter in the opening scene where the rhythm would be *de DUM de DUM de DUM de DUM de DUM* such as in Macbeth's opening line later on, "So foul and fair a day I have not seen." Instead, the witches use a trochaic tetrameter where the rhythm is *DUM de DUM de DUM de DUM* as in, "When shall we three meet again?" This short, rhythmic line is chant-like and evokes a strong dramatic effect for the beginning of the play that sets the tone for what is to come.

In groups of 3 experiment using a variety of ways in which to stage this. You may want to walk slowly around the room at first to feel the rhythm of the beat. Feel free to incorporate sound effects to enhance the mood.

Note: These witches are also referred to as the 'weird sisters' coming from the Anglo-Saxon mythological goddess 'Wyrð' or Fate. How might you portray these three characters, other than the stereotypical images of witches?



Act I, scene 1 – A desolate place

Thunder and lightning. Enter three Witches

First Witch

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

Second Witch

When the hurlyburly's done,
When the battle's lost and won.

fighting, commotion

Third Witch

That will be ere the set of sun.

before

First Witch

Where the place?

Second Witch
Upon the heath.

wilderness

Third Witch
There to meet with Macbeth.

First Witch
I come¹, Graymalkin²!

1. the witch is answering the cry of her 'familiar' spirit which usually took on the form of an animal 2. a grey cat

Second Witch
Paddock calls.

toad

Third Witch
Anon.

I'm coming straight away.

ALL
Fair is foul, and foul is fair:
Hover through the fog and filthy air.

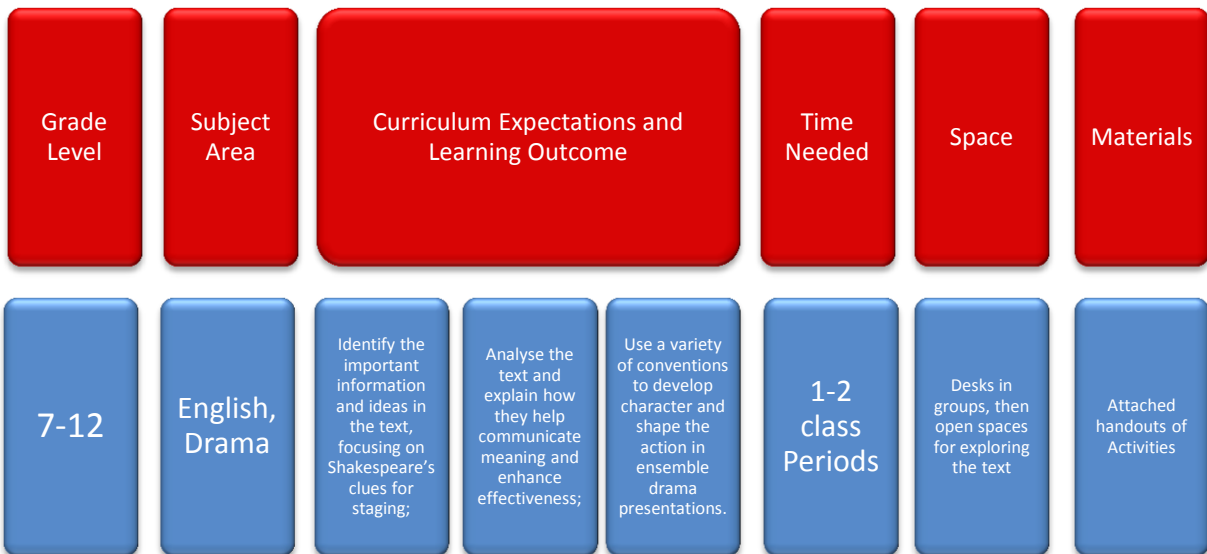
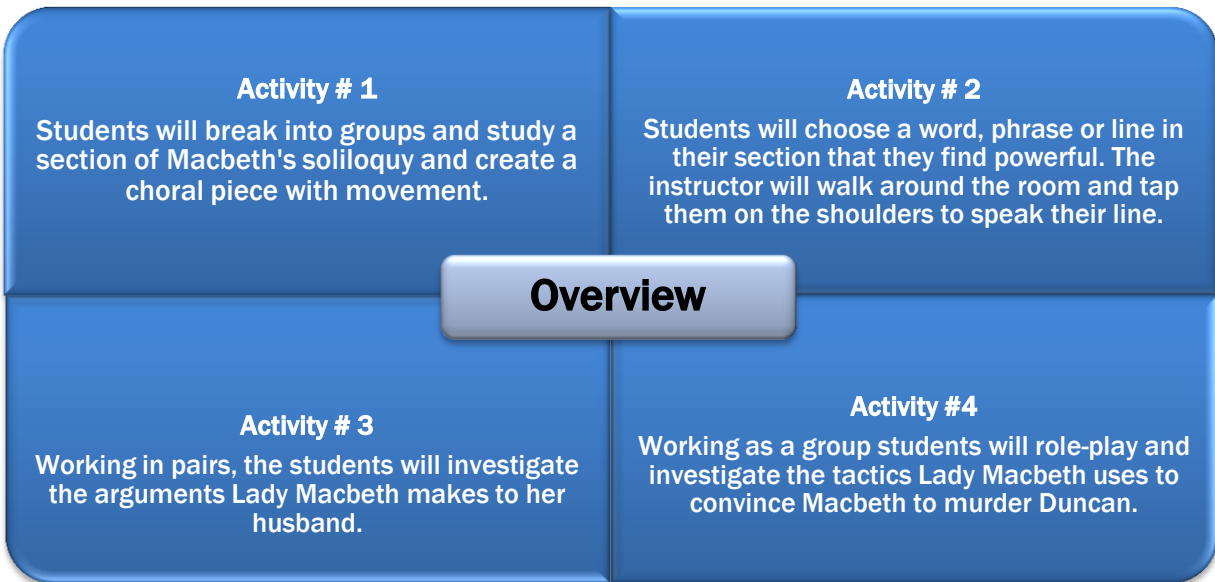
Exeunt

Things to Think About

1. Why do you think Shakespeare uses a different rhythm at the start of the play?
2. What effect does the mention of the witches' familiars have on the audience?
3. If these three characters represent fate to what extent do you think Macbeth will be able to have free control over his fate?

Imaginative Ways to Approach the Text

MACBETH – Discovering the Scene : A Look at Act I, scene 7



Activity # 1

Break up into 6 groups; each group will be assigned a section. Study the words and discuss the meaning with your group. Divide up the lines and speak chorally, adding movement with energy and physicality. Be creative and feel free to use a variety of ways to deliver the lines.

MACBETH

#	Section	Glossary
1.	If it were done when 'tis done, then 'twere well It were done quickly: if th' assassination Could <u>trammel up</u> ¹ the consequence and <u>catch</u> ² With his <u>surcease</u> ³ <u>success</u> ⁴ : <u>that but</u> ⁵ this blow Might be the be-all and the end-all – here, But here, upon this <u>bank and shoal</u> ⁶ of time, We'd <u>jump the life to come</u> ⁷ .	<i>1.entangle, trap; 2.seize, ensnare 3.ending, death; 4. outcome, good fortune; 5. If only 6.riverbank and shallow or bench and school 7.risk Heaven's punishment</i>
2.	But in these cases We <u>still</u> ¹ have judgment <u>here</u> ² , <u>that</u> ³ we but teach Bloody <u>instructions</u> ⁴ , which, being taught, return To plague <u>th'inventor</u> ⁵ : this even-handed justice <u>Commends</u> ⁶ th'ingredients of our poisoned <u>chalice</u> ⁷ To our own lips.	<i>1.always; 2.in this life; 3. In that 4.lessons 5.the teacher who created the instructions 6. presents, offers; 7.goblet (used in holy communion)</i>
3.	He's here in double trust: First, as I am his kinsman and his subject, <u>Strong both</u> ¹ against the deed: then, as his host, Who should against his murderer shut the door, Not bear the knife myself.	<i>1. both strong reasons</i>
4a.	Besides, this Duncan Hath borne his <u>faculties</u> ¹ so meek, hath been So <u>clear</u> ² in his great office, that his virtues Will plead like angels, trumpet-tongued, against The deep damnation of his <u>taking-off</u> ³ :	<i>1.kingly powers 2.faultless 3.murder</i>
4b.	And pity, like a naked new-born babe, <u>Striding</u> ¹ the <u>blast</u> ² , or heaven's <u>cherubim</u> ³ , <u>horsed</u> ⁴ Upon the <u>sightless couriers</u> ⁵ of the air, Shall blow the horrid deed in every eye, <u>That</u> ⁶ <u>tears shall drown the wind</u> ⁷ .	<i>1.sitting astride; 2.storm; 3.angels; 4.on horseback 5.wind; invisible messengers 6. so that; 7. tears are plentiful to calm the wind</i>
5.	I have no spur To prick the sides of my intent, but only Vaulting ambition, which o'erleaps itself And falls on th'other.	<i>like a rider on horseback he leaps too far and crashes to the ground /his ambition will collapse in failure</i>

Activity # 2

Find a line, phrase, or word in the text above that you find powerful in your section. Walk around the room and repeat it softly to yourself several times. Then, stand and space yourselves around the room. The instructor will walk around the room and tap you on the shoulder and you will speak your line, phrase, or word out loud. [Note: this may be underscored with music while you are saying your lines.]

Activity # 3

Look at Lady Macbeth's entrance and the arguments she presents. Working in partners, read the scene together out loud. What did you discover?

MACBETH

How now! what news?

Enter LADY MACBETH

LADY MACBETH

He has almost supped. Why have you left the chamber?

MACBETH

Hath he asked for me?

LADY MACBETH

Know you not he has?

MACBETH

We will proceed no further in this business:

He hath honoured me of late, and I have bought *I want to enjoy my improved reputation not throw it away so quickly*

Golden opinions from all sorts of people,

Which would be worn now in their newest gloss,

Not cast aside so soon.

LADY MACBETH

Was the hope drunk

Wherein you dressed yourself? Hath it slept since?

And wakes it now, to look so green and pale

sickly

At what it did so freely? From this time

Such I account thy love. Art thou afraid

afraid

To be the same in thine own act and valour

worth or importance due to personal qualities or rank

As thou art in desire? Wouldst thou have that

Which thou esteem'st the ornament of life,

life's highest achievement (the crown)

And live a coward in thine own esteem,

Letting 'I dare not' wait upon 'I would,'

Like the poor cat i' th' adage?

proverb about a cat who wanted to fish but was afraid of water

MACBETH

Prithee, peace.

I dare do all that may become a man:

Who dares do more is none.

LADY MACBETH

What beast was't, then,

That made you break this enterprise to me?

suggest killing Duncan

When you durst do it, then you were a man:

And to be more than what you were, you would

Be so much more the man. Nor time nor place

Did then adhere, and yet you would make both:

were at the time convenient

They have made themselves, and that their fitness now

the time and place present themselves to murder

Does unmake you. I have given suck, and know

breastfed

How tender 'tis to love the babe that milks me:

I would, while it was smiling in my face,

Have plucked my nipple from his boneless gums,

And dashed the brains out, had I so sworn as you

if I had promised

Have done to this.

MACBETH

If we should fail?

LADY MACBETH

We fail!

But screw your courage to the sticking-place

fix your courage firmly in place

And we'll not fail. When Duncan is asleep—

Whereto the rather shall his day's hard journey

Soundly invite him—his two chamberlains

attendants/bodyguards

Will I with wine and wassail¹ so convince²,

1. drinking 2. overpower

That memory, the warder of the brain,

guard or keeper

Shall be a fume¹, and the receipt² of reason

1. believed fumes of alcohol caused drunkenness 2. receptacle

A limbeck¹ only: when in swinish sleep²

1. device for distilling alcohol 2. sleeping/snoring like pigs

Their drenchèd natures lie as in a death,

drunken

What cannot you and I perform upon
The unguarded Duncan? What not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

impose
drink-sodden
slaughter, murder

MACBETH

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

spirit
interpreted

LADY MACBETH

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

loud shouting or outcry

MACBETH

I am settled¹, and bend up²
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

1. unchanging 2. get ready (to make tense like the frame of a bow
every part of me
deceive the world

Exeunt

Activity # 4

Four people will go to the centre and choose a line each. They will represent Macbeth. Then choose 11 people to stand around the Macbeths in a circle, they will represent the Lady Macbeths. The Lady M's are to deliver the lines in a way to convince Macbeth to do the murder. The Macbeths respond with their given lines. This can be done chorally, alternating words/ lines, no set order is required – be creative! [NOTE: Cut up and distribute the lines to the Macbeths and Lady Macbeths.]

TRY THESE!

- a comforting or encouraging tone
- blame or humiliate
- interrogate
- cajole
- frighten
- inspire

What did you discover about Lady Macbeth's tactics?

MACBETH # 1

We will proceed no further in this business.

MACBETH # 2

He hath honoured me of late.

MACBETH #3

Prithee, peace.

MACBETH # 4

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

LADY MACBETH # 1

Was the hope drunk
Wherein you dressed yourself?

LADY MACBETH # 2

Hath it slept since?

LADY MACBETH # 3

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

LADY MACBETH # 4

From this time
Such I account thy love.

LADY MACBETH # 5

Art thou afeard
To be the same in thine own act and valour
As thou art in desire?

LADY MACBETH # 6

Wouldst thou have that
Which thou esteem'st the ornament of life,

LADY MACBETH # 7

And live a coward in thine own esteem,

LADY MACBETH # 8

Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' th' adage?

LADY MACBETH # 9

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

LADY MACBETH # 10

When you durst do it, then you were a man:

LADY MACBETH # 11

And to be more than what you were, you would
Be so much more the man.

Imaginative Ways to Approach the Text

MACBETH – Lady Macbeth’s Sleepwalking – Act V, Scene 1

Overview

- The students will be the actors and directors of this scene. They will analyse and search Shakespeare's text for clues and then stage each character's movements and behaviour.

Grade Level	Subject Area	Curriculum Expectations and Learning Outcome			Time Needed	Space	Materials
7-12	English, Drama	Develop and explain interpretations of the Shakespearean text, using evidence from the text and visual cues to support their interpretations;	Analyse texts, examining how various aspects of the text contribute to the presentation;	Identify and use a variety of techniques or methods to develop a character.	1-2 class Periods	Desks in groups, then open spaces for exploring the text	Attached handouts of Activities

Macbeth – Lady Macbeth’s Sleepwalking - Act V Scene I

Activity:

Lady Macbeth’s guilt of the murders of Duncan, his two guards and Banquo starts to undermine her emotion stability, leading her to sleepwalk and imagine there is blood on her hands that she cannot wash away. Her physician and gentlewoman are observing her.

You are the actors/directors of this scene. Read the entire scene first then work out how you envision each character would behave and respond physically and emotionally. Hint: The staging clues are in the text! 😊

A room in Dunsinane Castle

Enter a Doctor of Physic (medicine) and a Waiting-Gentlewoman (personal attendant)

DOCTOR

I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

*remained awake
sleepwalked*

GENTLEWOMAN

Since his majesty¹ went into the field², I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

*1. Macbeth 2. went to the battlefield
chest/cabinet
personal stamp in hot wax on a letter*

DOCTOR

A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching. In this slumbry agitation, besides her walking and other actual performances, what at any time have you heard her say?

*disturbance
appearances and actions of waking
sleepwalking/disturbed state of mind
active*

GENTLEWOMAN

That, sir, which I will not report after her.

DOCTOR

You may to me: and 'tis most meet you should.

suitable

GENTLEWOMAN

Neither to you nor any one, having no witness to confirm my speech.

she is unwilling to say as this would be treason

Enter LADY MACBETH, with a taper (candle)

Lo you, here she comes. This is her very guise and, upon my life, fast asleep. Observe her; stand close.

*custom/manner
concealed*

DOCTOR

How came she by that light?

GENTLEWOMAN

Why, it stood by her. She has light by her continually, 'tis her command.

DOCTOR

You see, her eyes are open.

GENTLEWOMAN

Ay, but their sense is shut.

DOCTOR

What is it she does now? Look, how she rubs her hands.

GENTLEWOMAN

It is an accustomed action with her, to seem thus washing her hands; I have known her continue in this a quarter of an hour.

appear to be

LADY MACBETH

Yet here's a spot.

DOCTOR

Hark, she speaks; I will set down what comes from her, to satisfy¹ my remembrance² the more strongly.

*write
1. confirm 2. memory*

LADY MACBETH

Out, damned spot! Out, I say!—One, two. Why, then, 'tis time to do't.—Hell is murky!—Fie, my lord, fie, a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him?

*she imagines the striking of a clock
dark*

*Duncan's murder is not known/ no one can
hold us responsible*

DOCTOR

Do you mark that?

LADY MACBETH

The Thane of Fife had a wife. Where is she now?–
What, will these hands ne'er be clean?–No more o'
that, my lord, no more o' that. You mar all with
this starting.

Macduff

your nervousness is spoiling everything

DOCTOR

Go to, go to; you have known what you should not.

come, come (a chastisement)

GENTLEWOMAN

She has spoke what she should not, I am sure of
that. Heaven knows what she has known.

LADY MACBETH

Here's the smell of the blood still; all the
perfumes of Arabia will not sweeten this little
hand. O, O, O.

spices

DOCTOR

What a sigh is there! The heart is sorely charged.

heavily burdened

GENTLEWOMAN

I would not have such a heart in my bosom for the
dignity of the whole body.

the sake of life itself/ worth

DOCTOR

Well, well, well,–

GENTLEWOMAN

Pray God it be, sir.

DOCTOR

This disease is beyond my practice; yet I have known
those which have walked in their sleep who have died
holily in their beds.

professional medical skill

LADY MACBETH

Wash your hands, put on your night-gown, look not so
pale.–I tell you yet again, Banquo's buried; he
cannot come out on's grave.

on his

DOCTOR

Even so?

Is that how it is?

LADY MACBETH

To bed, to bed! there's knocking at the gate.
Come, come, come, come, give me your hand; what's
done cannot be undone. To bed, to bed, to bed.

Exit

DOCTOR

Will she go now to bed?

GENTLEWOMAN

Directly.

immediately

DOCTOR

Foul whisperings are abroad; unnatural deeds
Do breed unnatural troubles; infected minds
To their deaf pillows will discharge their secrets.
More needs she the divine than the physician.
God, God forgive us all. Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So, good night:
My mind she has mated, and amazed my sight.
I think, but dare not speak.

terrible rumours are circulating

priest

injury/self-harm

always

confused

GENTLEWOMAN

Good night, good doctor.

Exeunt

Things to Think About

1. What are the most important lines in this scene?
2. What does Lady Macbeth's fragmented language signify?
3. The hands play an important role in this scene both physically and psychologically. What staging techniques might you use to highlight this in the scene?
4. Compare Lady Macbeth's profound changes from the start of the play to this point.

Write on!



Write a journal entry from the perspective of the Gentlewoman or Doctor, describing what you have just witnessed and the change in Lady Macbeth's personality and demeanor.

Additional Activities

Some *Macbeth* Dilemmas

When the Stratford Shakespeare Festival is preparing to stage a work like *Macbeth* there is a long period of asking questions and pursuing possible solutions to the problems and difficulties. The questions we asked ourselves – directors, designers, actors – about *Macbeth* were similar to the ones which follow. Have your class try working toward your own answers.

Text

1. Make a list of the characters in *Macbeth* who tell the truth when they talk to other characters, and make a list of those who lie. What do these two lists tell you about the atmosphere of the play? About its characters? About the way that these characters could be acted?

Costumes

2. What should King Duncan look like? How old is he? How vigorous? What should he wear? What are his king's robes like? What overall image should be projected? Try a few sketches for a costume for King Duncan, basing your details on the evidence that the play itself provides. Look for clues in what he says about himself, and what others say about him.

Music

3. What sort of music, scored for what kinds of instruments, should be heard in *Macbeth*? Make a list of instruments – or sounds – that could possibly be suitable.

Staging

4. The atmosphere for the various locations in *Macbeth* is very important in a production. Consider three separate and distinct locations – the castle of the Macbeths, the castle of the Macduffs, and the scene in England – and discuss how, by means of lighting, design, sound and staging, these three places can be differentiated and suggested. Why is that sense of difference important to the play?

Mapping the Scene

In small groups, students examine the scene of Duncan's murder. Draw a floor plan for Macbeth's castle and map out the movements of all characters involved in this scene. Pay particular attention to the dialogue between Macbeth and Lady Macbeth; it will provide valuable clues. Devise a legend and make sure all plans are clear. Students share their work with the other groups.

Conversations for Two

This improvisational activity will help you to begin thinking about the themes of the story. With a partner, students brainstorm different scenarios that would fit the following situations. They then carry out a conversation. If comfortable, students can share their conversations with the rest of the class. Discuss the different choices made by pairs working with the same scenario.

1. Two friends discuss their visit to a fortune teller at the local fair and discover that they have both been told they will get a date with the same boy/girl.
2. A man discusses with his wife how he will have to betray a co-worker to get a desired promotion.
3. Two friends arrive home together after a party at another friend's house. One discovers her wallet is missing from her purse. She left it unattended in a hallway at the party? Who could have taken it?
4. Two friends are talking about a strange happening. One friend's horoscope had predicted financial success today and now s/he has won money on the lottery. Was this fate or merely coincidence?
5. Two friends are discussing a recent crime at the school. One friend suspects the other and tries to discover if his/her suspicions are accurate.

Evil Intentions

Lady Macbeth and Duncan flatter and compliment one another when they first meet at Macbeth's castle in 1.6. Lady Macbeth's gracious words mask her evil intentions.

In pairs, students read through the conversation between Lady Macbeth and Duncan. *Does Duncan sense the hypocrisy of Lady Macbeth?*

Students read through the lines again, this time, they make exaggerated facial expressions that depict the secret thoughts and desires of Lady Macbeth, which are hidden behind the words. Students do the same with Duncan's lines. *Is he completely honest with the words he speaks or does he have a hidden agenda?*

Revisiting the Story

Below, the plot of Macbeth has been simplified into five basic actions, one to accompany each act.

- Act 1: The witches' predictions
- Act 2: The murder of Duncan
- Act 3: The murder of Banquo
- Act 4: The murder of Lady Macduff
- Act 5: Crime doesn't pay

1. In groups, using the same outline, students create and present a series of five tableaux depicting each of these key images that summarize the story of *Macbeth*.
2. Students then add seven more key images or actions to the summary.
3. Students can present their twelve part tableaux sequence adding background music to bridge the transition from one tableau to the next in the sequence.
4. Students can title each of the twelve images or action in the sequence with sensational newspaper headlines. Students should decide for what kind of newspaper they are writing. The class can discuss how different headlines would be if the students were writing for The Globe and Mail, The Toronto Sun, NOW Magazine, The National Enquirer, a community newspaper, etc.

Inside the Mind of a Macbeth

In this exercise, students identify the thoughts inside the main characters' soliloquies.

Divide the class into two groups. Give each group a soliloquy – Lady Macbeth's "The raven himself is hoarse" (1. 5.) and Macbeth's "Is this a dagger which I see before me" (2. 1.), for example. Have them read the speech as a chorus, exploring the range of their voices and different tones and rhythms. Have each student decide on his or her favourite line of the speech.

Pick one to five students in each group to play the main character. This student (or students; if more than one, have them divide the speech into equal parts) will read the whole soliloquy while the others move around him or her in a circle, chanting the favourite lines they have chosen in different rhythms, tones and pitches. Have the chorus establish itself before the central character begins speaking. When the soliloquy is over, the chorus voices should fade out.

As a class, discuss the feeling of being inside the circle. Repeat the exercise with different students as the main characters, and then discuss whether the experience was different for the group. Have a final discussion about the idea of a person's thoughts driving him or her to action or to madness.

Modern Movie Trailers

After the class has read the play, discuss genres and modern cinematic treatments it lends itself to (examples include Wild West; crime family; modern political thriller).

Divide the class into groups of five or six and have each group pick a genre or treatment for their cinematic version of the play. Each group will storyboard a trailer for their movie (or film the trailer if video equipment is available). The trailer should include voiceovers and lines from the play to entice an audience of their peers to see the movie.

Have each group pitch its trailer to the class. The students should act out the trailer or show their video.

Sculpture Gallery

Divide the class into groups of 3. Instruct each group to designate each group member as either A, B or C. Group member A will be the “artist” and group members B and C are the ‘clay’.

Instruct the artists to use the clay to create a sculpture that captures the essence of the given line. Artists must be sure to work *gently* with their clay, and remember that the clay can be transformed into both inanimate objects or people, and can be manipulated to create facial expression, suggest bold movement, or to create different levels. Artists must also be sure to creatively incorporate the index card into the sculpture so that it may easily be read. After about 5 minutes, the artists may finish and be invited to freely walk through the sculpture gallery and appreciate each others’ wonderful works of art.

Repeat so that group members B and C each have turns to be the artist. The following are examples of quotes that may be used to create beautiful sculptures!

If chance will have me King, why, chance may crown me (1.3, 143)

Make thick my blood, stop up the access and passage to remorse (1.5, 43-44)

... look like the innocent flower, but be the serpent under’t. (1.5, 65-66)

This even-handed justice commends the ingredients of our poison’d chalice to our own lips. (1.7, 10-12)

I have no spur to prick the sides of my intent, but only vaulting ambition (1.7, 25-27)

But screw your courage to the sticking place, and we’ll not fail. (1.7, 61-62)

False face must hide what false heart doth know. (1.7, 83)

Is this a dagger I see before me, the handle toward my hand? Come, let me clutch thee. (2.1, 33-35)

Methought I heard a voice cry ‘Sleep no more! Macbeth does murder sleep’ (2.2, 35-36)

Go get some water, and wash this filthy witness from your hand. (2.2, 46-47)

Here’s a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. (2.3, 1-2)

O horror! Horror! Horror! Tongue nor heart cannot conceive, nor name thee! (2.3, 64-65)

Here lay Duncan, his silver skin lac’d with his golden blood (2.3, 112-113)



DISCUSSION TOPICS FOR YOUR CLASS

For classes reading the play before seeing it:

1. What do you expect to see on stage at the Stratford Festival? Have each student make a list of predictions about what they expect. Save these predictions. After your Stratford trip, revisit them to see how they compared to the actual production.
2. Write in role, as Banquo, after meeting the three witches for the first time with Macbeth and his first impressions upon hearing the witches' prophecies and watching Macbeth's reactions.
3. Make a story map or a story board outlining the main events of the play. (This may be used later in group activities.)

After your Stratford trip:

1. Do you believe Lady Macbeth was responsible for Macbeth's descent into evil or were there other factors contributing to his downfall?
2. Are the three witches or weird sisters (coming from the Anglo-Saxon word "wyrd" meaning fate) were responsible for Macbeth's actions?
3. Create a character web showing how all the characters are connected to each other. Discuss the complexity of these relationships and how they affect the progression of the play.

For more classroom activities, complete with instructions, materials and Ontario curriculum expectation links, visit stratfordfestival.ca/teachingmaterials.

You can also check out the following:

- The Forum**, a series of remarkable events to enrich the play-going experience: www.stratfordfestival.ca/forum/ .
- Stratford Festival's **YouTube channel** for behind-the-scenes videos, photos and interviews: www.youtube.com/user/stratfordfestival
- Stratford Festival's **Flickr** pages: www.flickr.com/photos/stratfest/
- Stratford Festival **Twitter**: twitter.com/stratfest
- Stratford Festival **Facebook**: www.facebook.com/StratfordFestival

Resources

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WEB RESOURCES:

Mr. William Shakespeare and the Internet, shakespeare.palomar.edu

Sh:in:E Shakespeare in Europe, www.unibas.ch/shine
Feste: database of productions at the Royal Shakespeare Company and Shakespeare Memorial Theatre, www.shakespeare.org.uk/content/view/339/339/
Encyclopaedia Britannica presents: Shakespeare and the Globe: Then and Now, search.eb.com/shakespeare
Shakespeare: Chill with Will, library.thinkquest.org/19539/saam.htm
Shakespeare's Life and Times, web.uvic.ca/shakespeare/Library/SLT/intro/introsubj.html
Shakespeare Online, www.shakespeare-online.com
Poor Yorick CD & Video Emporium, www.bardcentral.com
Movie Review Query Engine, www.mrqe.com
Internet Movie Database, www.imdb.com

MACBETH ONLINE:

MIT Shakespeare: The Complete Works of William Shakespeare:
<http://shakespeare.mit.edu/macbeth/index.html>
BookRags.com Homepage: <http://www.bookrags.com/Macbeth/#gsc.tab=0>
SparkNotes: <http://www.sparknotes.com/shakespeare/macbeth/>
The Literature Network: <http://www.online-literature.com/shakespeare/macbeth/>
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MACBETH ON FILM, VIDEO and DVD:

- 1948 (US-Film) *Macbeth*. Directed by Orson Welles; starring Orson Welles and Jeanette Nolan.
- 1961 (UK-TV) *Macbeth*. Directed by Paul Almond; Sean Connery, Zoe Caldwell and William Needles.
- 1971 (UK/US-Film) *The Tragedy of Macbeth*. Directed by Roman Polanski; starring Jon Finch and Francesca Annis.
- 1979 (UK-TV) *Macbeth*. Directed by Philip Casson; starring Ian McKellan and Judi Dench.
- 1997 (UK-Film) *Macbeth*. Directed by Jeremy Freestone; starring Jason Connery and Helen Baxendale.
- 2006 (AU-Film) *Macbeth*. Directed by Geoffrey Wright; starring Sam Worthington and Victoria Hill.
- 2010 ((UK/PBS-TV) *Macbeth*. Directed by Rupert Goold; starring Patrick Stewart and Kate Fleetwood.
- 2015 (UK-Film) *Macbeth*. Directed by Justin Kurzel; starring Michael Fassbender and Marion Cotillard.

Stratford Festival's Productions Now on Film!

Sun Life Financial, through its Making the Arts More Accessible™ program, presents STRATFORD FESTIVAL HD, The Best of Shakespeare, on cinema screens in spectacular HD
www.stratfordfestival.ca/HD