



This booklet belongs to

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Form

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WHO

William Shakespeare was a famous actor and playwright based in London. He is the most performed British playwright ever. He was born in 1564 in Stratford-upon-Avon. The exact date of his birth is not known but many believe it to be the 23rd April as he was baptised on the 26th April 1564 and most babies were baptised three days after birth. Shakespeare died on the 23rd April 1616.

WHAT

Shakespeare wrote 38 plays and 154 sonnets. Shakespeare's plays generally fall into three categories: comedies, tragedies and histories. Shakespeare's plays had the royal seal of approval. Both Queen Elizabeth I and James VI of Scotland and I of England would often hire Shakespeare's company to come and perform at the Royal Court. In the Shakespearian era all roles were performed by men and young boys, women were not allowed to perform.

WHERE

Shakespeare was born in Stratford Upon-Avon but lived in London from around 1590 – 1613 with his wife Anne Hathaway and his three children Susanna, Hamnet and Judith. Hamnet died in 1596, and Shakespeare appeared to name his most famous character 'Hamlet' after him. Shakespeare was part of a theatre company called the Lord Chamberlain's Men, later known as The King's Men. They regularly performed at a place called 'The Theatre', but after a dispute with the landlord, they took the building apart and rebuilt it across the river naming it 'The Globe'. The large, open-air theatre, accommodated people from all walks of life. If you were poor, you could only afford tickets to the ground floor where there were no seats and you were exposed to the cold, wind and rain that came in through the open top. The people who watched from this area were known as 'stinkards'. If you were rich, you could afford to sit in the higher-level, covered galleries in a comfy seat .

THE TRAGEDY OF MACBETH

Macbeth is believed to have been performed in 1606.

Upon meeting 3 witches on the heath, Macbeth is told he will become Thane of Cawdor and then King of Scotland. The power hungry nobleman along with his wife kills the King and later Macbeth's friend Banquo as the witches said Banquo's son would be king. Macbeth is told by the witches that he should fear Macduff but that "no man of woman born can harm Macbeth". Macbeth has Macduff's wife and children killed. Macduff along with Malcom (Duncan's son) invade Scotland with the aim to kill Macbeth and take power. Lady Macbeth is driven insane and dies. Malcolm's army attacks, and Macduff fights

Macbeth. Macduff reveals that he "was from his mother's womb untimely ripped", and kills Macbeth. Malcolm is crowned king of Scotland.

GLOSSARY

Thane – In Scotland, a man, often the chief of a clan, like an English Lord.

Heath – a bare piece of land in the countryside.

Fate - The development of events outside a person's control, regarded as determined by a supernatural power.

Prophecies - A prediction of what will happen in the future.

Proclaimed - Announced officially or publicly.

To yield – To surrender

From his mother's womb, untimely ripped- Today we would call this a caesarean section, where the baby is delivered by operation through the stomach..

SHAKESPERIAN TECHNIQUES

Sonnet- A poem of fourteen lines using rhyme schemes. Typically having ten syllables per line.

Asides- When a character's dialogue is spoken but not heard by other characters.

Soliloquy – A speech performed by one actor that only the audience hear.

Dramatic Irony- The audience know something that the characters do not.

Iambic Pentameter – The way that Shakespeare wrote dialogue for his noble characters, each line consists of 5 'feet' or 10 syllables which are performed as un-stressed/stressed (Sh**boom**)

CHARACTERS



Macbeth – A warlike Scottish Lord who betrays and murders his king to get power



Macduff – A Scottish Lord who seeks revenge on Macbeth



Lady Macbeth – Macbeth's ambitious and cold-blooded wife



The witches
Strange figures who predict Macbeth will become king



Duncan – A good and noble Scottish king who is murdered by Macbeth



Malcolm – Duncan's son and heir, who flees to England after the murder



Banquo – Macbeth's friend, who also receives a prophecy from the witches



Scan me for more information

THEMES

Power
Violence/death
Greed
Witchcraft
Good versus Evil
Madness
Fate

MACBETH – TEST YOUR LEARNING

Copy and complete the following sentences in to your Drama book – use the words below to help you.

Leave a line between each answer

- 1) Three meet with Macbeth and Banquo on the heath and tell them things about their future.
- 2) Macbeth is told that he will be Thane of Cawdor and later that he will be
- 3) King gives Macbeth the title of Thane of Cawdor and says he will visit him.
- 4) plots with Macbeth to kill the king so that Macbeth can take over.
- 5) Macbeth panics after the murder and his wife has to return the to the king's bedroom, her hands are covered in
- 6) Macbeth is made king and hires murderers to kill and his son Fleance because the witches told (repeated) that he would be the father of kings.
- 7) The murderers succeed with their first victim but do not kill Fleance. Later at a feast Macbeth sees the of the man who he had killed and thinks he is going mad.

8) Macbeth returns to the (repeated) to find out his fate, they tell him to beware of Macduff and so he arranges the murders of Macduff's wife and children.

9) Lady Macbeth is seen sleepwalking and imagining that she cannot wash the..... (repeated) from her hands, it seems like she is going mad and soon is found

10) Macbeth has been told that no man born of can harm him, so when Malcolm and Macduff raise an army against him, he is not afraid. Macduff reveals he was delivered by caesarean section so was not truly 'born'. Macbeth refuses to give in and is killed.

WORD BANK

Duncan

Banquo

witches

Woman

dagger

king

blood

Dead

ghost

Lady Macbeth

EXTENSION TASK

After each sentence say which theme or themes in the play the sentence has links to.

POWER

VIOLENCE

MADNESS

WITCHCRAFT

FATE

SCENE 1.

*A desert 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.

Third Witch: That will be ere the set of
sun.

First Witch: Where the place?

Second Witch: Upon the heath.

Third Witch: There to meet with
Macbeth.

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

DRAMATIC AIM OR INTENTION

The impact that an actor wants to have on the audience. Your dramatic aim is to show the witches as evil, scary and powerful.

HOMEWORK TASK 4

Answer the following questions (in your book) in full sentences that make sense on their own.

- 1) What is a dramatic aim or intention?
- 2) What was your dramatic aim or intention when you performed scene one?
- 3) How did you try to achieve your dramatic aim through your use of voice?
- 4) How did you try to achieve your dramatic aim through your use of physicality?
- 5) Did you do anything to your appearance to achieve your dramatic aim?
- 6) How successful do you think you were in achieving your dramatic aims?
- 7) Which group do you think achieved their dramatic aims the most effectively and why?

MACBETH ACT 2 SCENE 1

- 1. Is this a dagger which I see before me?**
- 2. The handle toward my hand? Come, let me clutch thee.**
- 3. I have thee not, and yet I see thee still.**
- 4. Art thou not, fatal vision, sensible to feeling as to sight?**
- 5. Or art thou but a dagger of the mind?**
- 6. A false creation, proceeding from the heat-oppressed brain?**
- 7. I see thee yet, in form as palpable as this which now I draw.**
- 8. Thou marshall'st me the way that I was going,**
- 9. And such an instrument I was to use.**
- 10. Mine eyes are made the fools o' th' other senses,**
- 11. Or else worth all the rest. I see thee still,**
- 12. And on thy blade and dudgeon gouts of blood, which was not so before.**
- 13. There's no such thing. It is the bloody business which informs thus to mine eyes.**
- 14. Now o'er the one half-world nature seems dead**
- 15. And wicked dreams abuse the curtained sleep.**

16. Witchcraft celebrates pale Hecate's offerings.

17. And withered murder, alarumed by his sentinel, the wolf,

18. Whose howl's his watch,

19. Thus with his stealthy pace,

20. With Tarquin's ravishing strides,

21. Towards his design moves like a ghost.

**22. Thou sure and firm-set earth, hear not my steps, which
way they walk,**

23. For fear thy very stones prate of my whereabouts,

24. And take the present horror from the time, which now suits
with it.

25. Whiles I threat, he lives.

26. Words to the heat of deeds too cold breath gives.

27. I go, and it is done.

28. The bell invites me.

29. Hear it not, Duncan, for it is a knell

30. That summons thee to heaven or to hell.

Soliloquy

**A speech performed by one actor that only the audience
hear.**

MACBETH ACT 2 SCENE 1 (MODERN)

1. Is this a dagger I see in front of me
2. With its handle pointing toward my hand? Come, let me hold you.
3. I don't have you but I can still see you.
4. Fateful sight, isn't it possible to touch you as well as see you?
5. Or are you nothing more than a dagger created by the mind,
6. A hallucination from my fevered brain?
7. I can still see you, and you look as real as this dagger I'm pulling out now.
8. You're leading me toward the place I was going already,
9. And I was planning to use a weapon just like you.
10. My eyesight must either be the one sense that's not working,
11. Or else it's the only one that's working right. I can still see you
12. And I see blood splotches on your blade and handle that weren't there before.
13. There's no dagger here. It's the murder I'm about to do that's making me think I see one.
14. Now half the world is asleep
15. And being tricked by evil nightmares.

16. Witches are offering sacrifices to their goddess Hecate.
17. Old man murder, having been woken by the howls of his
wolf,
18. Whose howl acts like a watch to say it's time to murder
19. So walks silently to his destination
20. Moving like Tarquin, with bewitching steps.
21. To his plan as quiet as a ghost.
22. Hard ground, don't listen to the direction of my steps.
23. I don't want you to echo back where I am
24. And break the terrible stillness, a silence that is right for what
I'm about to do.
25. While I stay here talking, Duncan lives.
26. The more I talk, the more my courage cools.
27. I'm going now. The murder is as good as done.
28. The bell is telling me to do it.
29. Don't listen to the bell, Duncan,
30. It summons you either to heaven or to hell.

HOMEWORK TASK 5

Read the review below and answer the questions **in your booklet**

MACBETH THEATRE REVIEW—THE TIMES

This accessible take on Shakespeare's shortest tragedy earned mixed reviews when it premiered in Stratford-upon-Avon in March. Here, though, it feels tense and clear.

It is packed with interesting ideas, not least about family, children and heredity, and director Polly Findlay succeeds in conjuring the haunted atmosphere of a horror film.

Fly Davis's design suggests the characters are stuck in the waiting room (complete with water cooler) of some grimly anonymous institution.

The three witches, played by nine-year-old girls in vivid red dresses and white tights, could be characters from a ghostly film, and their singsong delivery makes it seem as if they're recreating a sinister playground game.

Christopher Eccleston is a blunt, pragmatic Macbeth with a sense of gallows humour and a naturally combative stance. It's a performance of fierce conviction — and his gruff directness is typical of a production that hurtles along.

Beside him, Niamh Cusack's wild Lady Macbeth, dressed in bold colours that contrast with the military and bureaucratic drabness around her, has moments of frantic vulnerability. Although their relationship doesn't blaze with heat, it has a plausible chemistry.

Findlay emphasises all aspects of the play's concern with time — its tyrannical pressure as well as its slipperiness.

Michael Hodgson's notably creepy Porter, onstage throughout, is crucial in this, chalking up the death toll while wielding a pathetic little carpet-sweeper. Above the stage a digital display counts down the two hours from the murder of King Duncan to Macbeth's demise. It's a gimmick but makes the play's concluding scenes feel unusually urgent.

There's a keen sense, too, of the cyclical nature of history, with a final image that leaves us in no doubt the raging thirst for power will endlessly repeat itself.

QUESTIONS

- 1) Heredity means
- 2) Gallows humour is
- 3) How long passes between King Duncan's murder to Macbeth's demise in this production?
- 4) Gimmick means
- 5) Cyclical means

MACBETH (ORIGINAL)

It will have blood, they say. Blood will have blood.

Stones have been known to move, and trees to speak.

Augurs and understood relations have

By maggot pies and choughs and rooks brought forth

The secret'st man of blood.

MACBETH (MODERN)

There's an old saying: the dead will have their revenge.

Gravestones have been known to move, and trees to speak, to bring guilty men to justice.

The craftiest murderers have been exposed by the mystical signs made by crows and magpies.

IAMBIC PENTAMETER

Most of Shakespeare's plays are written in blank verse, which is a rhythmic verse form that does not rhyme.

It echoes the patterns of natural speech, in a more patterned way.

His blank verse is written in **iambic pentameter**.

This is a name for a certain pattern of beats called 'feet'.

Pentameter means that each line is divided up into five 'feet'.

In each 'foot' there is one unstressed and one stressed syllable.

In iambic pentameter the rhythm goes 'unstressed, stressed'.
(Shaboom)

Sometimes this pattern changes, which can tell you something about the importance of the line.

HOMEWORK TASK 6

1) Underline the syllables that would be stressed in the original speech opposite.

2) Write 2 sentences in iambic pentameter about Macbeth.

3) Write one sentence in iambic pentameter about drama.

ACT 3 SCENE 4

LENNOX: May't please your highness sit?

MACBETH: (*pointing at GHOST*) Which of you have done this?

LENNOX: What, my good lord?

MACBETH: (*to the GHOST*) Thou cannot say I did it: never shake thy gory locks at me

LENNOX: Gentlemen, rise, his highness is not well.

LADY MACBETH: Pray you, keep seat, he will again be well: (*aside*)
Are you a man?

MACBETH: Ay, and a bold one, that dare look on that which might appal the devil.

LADY MACBETH: Why do you make such faces? When all's done, you look but on a stool.

MACBETH: If I stand here, I saw him.

LADY MACBETH: Oh, for shame, be calm!

MACBETH: I drink to the joy of the table, and to our dear friend Banquo. I wish he were here

MACBETH: (*seeing the GHOST*) Leave! and quit my sight!

LADY MACBETH: Stand not upon the order of your going, but go at once.

LENNOX: Good night, and better health attend his majesty!

LADY MACBETH: A kind good night to all!

PERFORMANCE SKILL- INDIVIDUAL	There is no/little indication of character.	There are moments when character is shown but this is not maintained throughout.	There is a good sense of character when performing lines. Appropriate use of vocal and physical skills. Consideration has been given to character reactions.	Strong sense of character created when performing. Excellent consideration given to character's reactions. Highly effective use of vocal and physical skills.
EFFECTIVE COMMUNICATION OF SCENARIO	Dramatic aims are at times noticeable. It is possible to see an attempt at communicating their objectives.	Dramatic aims are partially met. Some objectives are communicated.	Dramatic aims are mostly met. Objectives are communicated.	Dramatic aims are completely met. Objectives are completely communicated.
CONFIDENCE AND FOCUS	Struggles to perform with confidence and self-discipline.	At times, confidence and self- discipline are evident.	Demonstrates a confident performance showing focus and discipline.	Performs with highly effective stage presence and excellent self-discipline.
GROUP CO-OPERATION	Evidence that use of available rehearsal time is poor. The piece fails to run smoothly.	Some evidence that rehearsal time has been used with some moments running smoothly, this is not always maintained.	Teamwork is evident in the performance. The performance is cohesive and runs smoothly. Rehearsal time has been used to good effect.	The group are completely cohesive and work as a unit in performance. Rehearsal time has been used to excellent effect.

MACBETH EVALUATION

Answer the following questions in your book in full sentences.

- 1) Which character did you play in the performance and generally how did you show that character to the audience using your voice and physicality?
- 2) Write out two of your lines from the scene and say what your objectives were for the lines.
- 3) How did you try to communicate your objectives to the audience using your voice and physicality?
- 4) What were your dramatic aims for the performance and how did you go about achieving these using your voice and physicality?
- 5) What do you think was the best moment of your group's performance and why?
- 6) What would you have liked to improve about your group's performance and why?
- 7) What would you have liked to improve about your own performance and why?
- 8) Which other performance (group or individual) did you think was effective and why?

EXTENSION TASK

If you finish, then complete Q2 for the remainder of your lines.

<u>HOMEWORK TASKS</u>	Completed
Using your knowledge organiser, revise all information regarding William Shakespeare, Macbeth and the glossary of terms. (Pages 1 and 2)	
Either: Create a Macbeth wordle- A picture made up of words. Or Create a comic strip/story board that outlines the story of Macbeth	
Write a detailed description of how you would want the witches to look in your stage version of Macbeth. They should be scary, evil and powerful .	
Complete task 4—An evaluation of scene 1 (Page 6)	
Complete task 5 —Read the theatre review and answer the questions. (Pages 11 and 12)	
Complete task 6– Answer the iambic pentameter questions. (Page 14)	
Learn your lines for Act 3 Scene 4 and annotate your script with your character’s objectives. (Page 15)	
Annotate the mark scheme with the marks that you would have given yourself (highlight and add evidence). (Page 16)	
Complete your Macbeth evaluation. (Page 17)	

