

Macbeth



Education Resource Pack

1. Introduction
2. William Shakespeare
3. SRT in York
4. Production Credits
5. Director's Thoughts
6. Interview with Lady Macbeth
7. Thoughts from the Designer, Sara Perks
8. Workshop Exercises
9. Workshop Opportunities
10. Rehearsal Images



To Educators,

This pack has been designed to complement your group's visit to see *Macbeth* at Shakespeare's Rose Theatre in York 2018. It is not aimed at a particular key stage and it is hoped that all activities are adaptable to challenge the young people in your group. There is a wealth of Shakespeare resources available to you online but in addition, please see our Twitter feed and website. They are updated regularly with news items, video extracts, rehearsal footage and production details.

Lunchbox Theatrical Productions.

www.shakespearesrosetheatre.com

<https://twitter.com/shakespearesrt?lang=en>



Macbeth in rehearsal June 2018



William Shakespeare



The individual we refer to as William Shakespeare wrote some 37 plays, as well as sonnets and full-length poems; but very little is actually known about him. That there was someone called William Shakespeare is certain, and what we know about his life comes from registrar records, court records, wills, marriage certificates and his tombstone. There are also contemporary anecdotes and criticisms made by his rivals which speak of the famous playwright and suggest that he was indeed a playwright, poet and an actor. William's father was a John Shakespeare, a local businessman who was involved in tanning and leatherwork. William's mother was Mary Arden and they had eight children, of whom William was the third. Very little is known about Shakespeare's education. We know that the King's New Grammar School taught boys basic reading and writing. We assume William attended this school since it existed to educate the sons of Stratford but we have no definite proof. At some point, Shakespeare joined the Burbage Company in London as an actor, and was their principal writer. He wrote for them at the Theatre in Shoreditch, and by 1594 he was able to purchase a large house in Stratford. The company moved to the newly-built Globe Theatre in 1599. It was for this theatre that Shakespeare wrote many of his greatest plays, including, in 1611, *The Winter's Tale*. In 1613, the Globe Theatre caught fire during a performance of *Henry VIII*, William retired to Stratford where he died in 1616, on 23rd April.

Shakespeare's Rose Theatre in York

Summer 2018



Inspired by the London Rose Playhouse built in 1587 (12 years prior to The Globe), the theatre will combine state-of-the-art scaffolding technology, corrugated iron and timber with the historic 13-sided design of a 16th century Shakespearean theatre. It will house an audience of 950, with 600 seated on three tiered balconies around an open-roofed courtyard, and standing room for 350 'groundlings'.

Shakespeare's Rose Theatre will sit within a Shakespearean village showcasing the best of Yorkshire's food and drink, with free wagon performances and other forms of Elizabethan entertainment vying for attention. Traditional in conception, yet fresh and fun in delivery, *Romeo and Juliet* and *Richard III* will be directed by the West End's renowned Lindsay Posner, while York Theatre Royal's Olivier Award-winning Artistic Director Damian Cruden and Associate Director Juliet Forster will be putting their stamp on *Macbeth* and *A Midsummer Night's Dream*.

The unique environment of Shakespeare's Rose Theatre connects actors and audience together in ways many people will never have experienced before. While an interactive experience awaits those closest to the stage in the yard, no seat in the theatre will be more than 15 metres from the action!

With dramatic sword-fights, wayward fairies, passionate love scenes and gruesome murders, audiences will experience the comic heights and tragic depths of Shakespearean theatre in a memorable setting.



Production Credits

CAST

DUNCAN, King of Scotland	Fine Time Fontayne
MALCOLM, son of Duncan	Emilio Iannucci
DONALBAIN, son of Duncan	Maria Gray
MACBETH General of the King's Army, afterwards King of Scotland	Richard Standing
LADY MACBETH	Leandra Ashton
BANQUO, General of the King's army	Mark Holgate
FLEANCE, Son to Banquo	Freya Popplewell, Scarlett Smith, Jacqueline Bendall
MACDUFF, a nobleman of Scotland	Paul Hawkyard
LADY MACDUFF	Rina Mahoney
LENNOX, a nobleman of Scotland	Gareth Aled
ROSS, a nobleman of Scotland	Jordan Peters
MENTEITH, a noblewoman of Scotland	Amy Lennox
ANGUS, a noblewoman of Scotland	Olivia Onyehara
CAITHNESS, a nobleman of Scotland	James MacNaughton
HECATE	Amanda Ryan
WITCH 1	Robin Simpson
WITCH 2	Maria Gray
WITCH 3	Clare Corbett
SIWARD, Earl of Northumberland, General of the English Forces	Antony Bunsee
YOUNG SIWARD, his son	Rina Mahoney
Boy, son to Macduff	Teddy Hancock, Ted Wordsworth, Mark Blakemore
ENGLISH DOCTOR	Fine Time Fontayne
SCOTTISH DOCTOR	Clare Corbett
PORTER	Fine Time Fontayne
OLD MAN	Antony Bunsee
GENTLEWOMAN, attending Lady Macbeth	Amanda Ryan



MURDERERS

Robin Simpson, Clare Corbett, Maria Gray

MESSENGERS

Robin Simpson, Olivia Onyehara

LORDS

Olivia Onyehara, Antony Bunsee,

Emilio Iannucci, Jordan Peters, Amy Lennox,
Rina Mahoney, Gareth Aled, James
MacNaughton

CAPTAIN

James MacNaughton

APPARITIONS

Amy Lennox, Antony Bunsee,

James MacNaughton

DIRECTOR – Damian Cruden

ASSOCIATE DIRECTOR – Juliet Forster

DESIGNER – Sara Perks

CHOREOGRAPHER – Philippa Vafadari

COMPOSER – Chris Madin

FIGHT DIRECTOR – Jonathan Holby

VOICE COACH – Yvonne Morley



Macbeth in rehearsal June 2018



Interview with the Director, Damien Cruden



Why Macbeth?

I've directed Macbeth before, a few years ago but I felt there was some unfinished business for me. It was already in my mind to commission it when the list of plays for The Rose came up. I love it as a play, I was immediately drawn to it.

What's the process when you start?

I didn't plan for it to happen but what became the starting point was how to represent the witches. If you look at reviews of productions, the way they are played is often one of the points made. In some ways they are the protagonists of the play..they make something happen in this world and until you anchor them it's very difficult to anchor the rest of the piece. This came up in the auditions when we were exploring one of the scenes and it's developed throughout rehearsals. This notion of there being an underclass in society-a marginalised group of outsiders finding roles as servants, often quite mercenary, making money where they can, moving from place to place. They prompt disorder and anarchy.

How has it been working with a company of actors who have to switch between darkness and blood to fairies and forests in one rehearsal day?

I think that it's worked really well. They're a strong, intelligent company, open to ideas, supportive of each other. Juliet and I have different energies and there's a wide team of creative artists working with us, including a voice, movement, musical director and fight coach. They are so used to working with each other intensively.



What decisions have you made about design and set?

The language does it all, in suggestion and storytelling. You don't need huge set changes. We've kept it very simple. Going into that space reminds you.. we have no lighting, no mics so you've got be strong vocally. You don't have a lot of theatrical tricks to play with, but what you have got is big language.



Anything to look out for in this production?

It's story rich...such a good tale, with goodies and baddies and everything in between. There's also the fear of the unknown. How we make some people outcasts and invite others in.

Any advice for someone wanting a career in theatre?

If you want to go and act, to tell stories, you should go to a Youth Theatre, persuade your school to get involved. Go into it knowing that you'll never be 'famous' or make any money. I think a professional artist does not have higher status over an amateur performer.

What you'll get is the satisfaction of being a storyteller and finding new ways to play. And through that play you'll get to know yourself and the world you live in all the better.

Interview with Leandra Ashton who plays Lady Macbeth



Macbeth in rehearsal June 2018

Have you acted in this play before?

Not in this play specifically but I played Rosalind in *Much Ado About Nothing* and she is another of Shakespeare's strong female characters. I've always been inspired by performance and I have clear memories of heading down to Stratford as a little girl to see *Taming of the Shrew*. I still love that play.

How have you approached playing Lady Macbeth?

I knew the play quite well but I didn't want to come to rehearsals with any pre-conceived ideas. I wanted to explore the character with Damian and Richard (who plays Macbeth). I knew that this is a huge role so I was mindful in my preparation to being healthy and building my stamina.



What does she bring to the play?

In many ways I think that she's the protagonist. She brings a female voice to this world of men and violence and power. Yet she is a product of that world and the audience witness the disintegration of their lives from the starting point of that first murder. Lady Macbeth doesn't really think of consequences, 'what's done is done'.

How have you found the rehearsal process?

I love the contrast of the two plays. You can lose yourself entirely because they are so different. In Dream I'm one of the fairies, I sing quite a lot and it's a very physical role. You need to make sure that you find some head space though! The warm ups at the start of rehearsals are helpful.

What should the audience look out for in Macbeth?

People will take from this play whatever is relevant to them..whether it's the idea of being an outsider like the witches, how are we manipulated by others? Or even the idea of legacy...what do we leave behind?

Any advice for someone wanting to work in theatre?

If theatre gives you joy and you love performance then go for it. But be aware that immediate success is rare and you will have to make sacrifices. The development of empathy, imagination and the ability to form opinions are skills that will set you up for life whether you work in the theatre or not.

A Note from the Designer Sara Perks



“**Blood, mud and leather**” were the three words that the director used to entice me into the world of Macbeth, and into designing the costumes for this infamous tale of manipulation and ambition. We decided *not* to be forensically specific with time period – but to create a zeitgeist look – a blend of the modern and the medieval. This allowed me as a designer much more freedom – what we really wanted to achieve was the belief in our audience that these *thanes*, these kings, lords and ladies *really* lived in a harsh ‘blasted heath’ environment. That life is not only cold and hard, it’s dangerous, threatening and always a fight to the death. A world where if the weather doesn’t kill you, your neighbour might.

A modern audience is far from alienated from this look – in fact with the emergence of so many re-interpretations of this period through current medias, they are comfortable with it – and the parallels to current political arenas are constantly and continually drawn.





A word about the Witches.....

The world of the play can often hinge on the interpretation of the witches.

In this version of Macbeth – there is *no* magic or supernatural. What exists is a ‘sub class’ of society. People who are ‘other’, and are shunned, excluded and forced into scavenging for survival. A divided society of ‘them’ and ‘us’. This breeds resentment which in turn develops into resistance...an underclass militia. We deliberately *see* these characters *dress up* as witches – they carry their ‘found’ witch costumes with them; and ‘play’ at being witches and apparitions to Macbeth in order to subvert the structures of power...in order to gain some power of their own. In costuming in this way audiences are

able to visualize this power struggle. We see these characters fight in their own personas; we see them as witches; we see them as servants in the court – observing in the background, biding their time. We see them as murderers – cloaked, masked and hooded – becoming more numerous as the play continues... recruiting, and growing in number.

What is the process that you undertake when designing a play? What are your starting points?

I start by reading the script in one complete sitting with no distractions. Then you set about research and meetings with the directors – to decide what themes are important for each production; what relevances for modern audience can be brought to bear, if you are setting it in a specific period etc. I gather a lot of images both painting, photos, fabrics and textures – as well as an amount of historical research. All of this is of interest and allows an understanding of where you are culturally, so that you can respond on an equal intellectual footing with the director in discussions. It may lead you to set the piece on an entirely blank stage or it may not, but knowing all the background history and setting can allow you to make those suggestions with confidence.



This is an amazing research process! Do you share these findings with the rest of the team?

The way designers communicate with the rest of their team is not only through meetings and talk, we will produce a scale model (1:25) – for the set design; a set of technical drawings – for the workshops to build the set; a ground plan to indicate how your design sits on stage – and can also be used to do a ‘mark-up’ in the rehearsal room – for the cast to have some indication for where the set will eventually go once in the theatre; and a full set of costume drawings (or reference) for each character on stage. These are not only for the director; they are for the actors to see the proposals for what they are heading towards character look wise; but also a hugely important tool for the costume makers, the costume department, and the HOD - the Costume Supervisor. These are the ultimate tools of communication throughout the process until we actually get on stage and *in* the costumes. Obviously there are a huge amount of costume designs across two Shakespeare – and these reflect initial discussions proposed to the director – i.e. themes, periods, character interpretation and indeed what an actor themselves looks and sounds like as a performer.

What has been challenging about designing for Shakespeare’s Rose Theatre?



The challenge of these are numerous! The simple fact that it is 2 huge plays being produced at once is the most obvious. But also the fact that it is a new venue – the building itself only existed as a digital plan and on a piece of paper until recently. We also have a separate designer who is designer the interior façade and stage – which again is an unusual situation in the scenic elements that I have designed sit on top of this. As we go into technical rehearsals I am sure other challenges will include dealing with the weather – both the rain (which will come no doubt) but also the heat. My Macbeth cast are all well clad for a Scottish ‘blasted heath’..... Not necessarily bright English sunshine!



Workshop Opportunities

We offer two options:-

Pre/post-show - On the Day

You arrive into York a couple of hours before the performance and one of our practitioners will deliver a practical workshop in one of our rehearsal spaces near to the theatre. Alternatively, depending on the time of your performance. You may choose to have the workshop after the group have seen the play.

Pre-post show - In your Space

We are also able to offer workshops in your school or Youth Theatre. These can be at an agreed date before or after the performance.

All our workshops are tailored to your age group and requirements. We explore the plot, themes and character in a practical accessible way. We welcome any areas of interest highlighted by the group leader.

Costings

£150 for a one hour pre-performance workshop in a space near to the theatre in York.

£200 for an extended workshop in school or £300 for two workshops in one day.

If you would like a workshop with one of our practitioners please get in touch with our Schools Coordinator, Chloe Barr at chloe.barr@lunchbox-productions.com



Global producers of live entertainment

Founded in Hong Kong in 1992 by James Cundall, Lunchbox Theatrical Productions has established an unrivalled reputation for producing top quality international entertainment across five continents, and is now headquartered in the United Kingdom with companies in Australia, New Zealand, Hong Kong, Singapore and The Philippines.

Productions include musicals such as *Cats*, *The Phantom of the Opera*, *Les Miserables*, *Wicked*, *Mamma Mia*, *The Sound of Music*, *West Side Story* and *Chicago*; spectaculars such as *Riverdance* and Cirque du Soleil's *Alegria*; boutique shows such as *Stomp*, *Tap Dogs*, *Slava's Snowshow*, *Potted Potter*, *Circus Oz* and Barry Humphries' Farewell Tour 'Eat, Pray, Laugh!'; musical concerts including *Thriller Live*, *The Music of Andrew Lloyd Webber* and *Abba Mania*; international artists Jamie Oliver, Rick Stein and Elaine Paige; plays such as *The Woman in Black*, *The Mousetrap* and *The 39 Steps*; children's shows *Thomas the Tank Engine* and *Barney's Space Adventures*; events such as Yorkshire's *Winter Wonderland* (an outdoor Christmas ice rink and funfair in York, UK) and *The Last Night of the Proms* for the Hong Kong Handover; and The Imperial Ice Stars' productions of *The Sleeping Beauty on Ice*, *Swan Lake on Ice*, *Cinderella on Ice* and *The Nutcracker on Ice*.

Productions for 2018 include: *Evita* in Hong Kong; *Irish Celtic* in Hong Kong, New Zealand and Australia; *Louis Pearl*, *The Amazing Bubble Man* in Hong Kong; *Potted Potter* in Hong Kong; *Swan Lake on Ice* in Australia; *Mamma Mia* in Singapore and Manila; *Stomp* in Australia and New Zealand; *Chicago* in New Zealand; *Beyond the Barricade* in New Zealand, Australia and Hong Kong; *The Curious Incident of the Dog in the Night-time* in Australia; and *Shakespeare's Rose Theatre* in York, UK.

In addition, from the company's UK headquarters, Lunchbox Theatrical Productions has been delivering **events in the York region** for over 13 years. This includes the award-winning *Yorkshire's Winter Wonderland* incorporating *The Ice Factor*; The Imperial Ice Stars' *Sleeping Beauty on Ice* at Castle Howard; *THOR'S tipi bar* in York, Leeds, Sheffield, Lincoln, Hull, Milton Keynes, as well as London's Regent's Place and Hyde Park Winter Wonderland; the *Vintage Fun Fair* in York City Centre; and new in 2017 - *Christmas at York Museum Gardens*.



Workshop Activities

Session 1

Exploring the themes

(Start with a practical warm up that finishes with groups of 4-6. For example...

Stop/Go/Floor/Jump

Students move around the space independently reacting to your instructions. Then swap a pair of instructions so stop means go for example and run the activity again. Confuse them by setting off walking yourself at the wrong time.

Teams of...

Students continue with movement around the space but you call out grouping and physical instructions...'Teams of three, elbows together' then back to walking then other grouping instructions depending on the dynamic of your group. 'Teams of two, back to back', 'Teams of eight, toe to toe, ('Teams of 25 head on shoulders'?) etc. To create mixed groups of 4-6, finish with teams of two or three then you put together the pairs to make larger mixed groups. This is obviously dependent on how well your group works with each other. Once in their groupings there's the option of giving their mini theatre company a name-could be linked with Shakespeare/prior learning or just to consolidate groupings.



Still Images

- Using atmospheric music to underscore, ask the groups to create a still image representing the word...LOYALTY. Allow time to refine then repeat sequence with AMBITION, SECRETS, HOPELESSNESS, (or any other choices relevant to your age group). Encourage them to use full body language and facial expression...capture the moment.
- Now ask the groups to put their images into an order and also to add in the words if that's helpful but they must do it in a stylised way. So for example they might whisper 'secrets' one after the other or all say 'ambition' in unison.
- Perform back with music underscore-DISCUSS how these are universal themes. Shakespeare doesn't write about experiences that are outdated and inaccessible to us. (Get them to name any TV show/movie where some/all of these themes are not present).
- Ask them to 'bank' those physical images and words if possible. Remember them as you will use them for the next activity.

(Development activity...can they find any images of Macbeth online that seem to fit with these themes?)



Session 2

Exploring plot and text

1. Warm up

2. **Whoosh!** Whoosh is a practical exercise where a whole group are involved in the active storytelling of the plot of a play.

- Using Resource Sheet 1a, 1b, or any other appropriate synopsis for the level of your group, gather them in a circle. As you read the story indicate individuals to mime the story. You can encourage additional engagement with students being additional staff in the castle or adding sound effects. If your group could handle it, some of them could become part of the set/inanimate large objects.
 - The whoosh part is when there is a natural pause in the story. When you say 'whoosh' the actors in the space move back out into the circle and the story resumes with new performers chosen by you as you go through the next part of the narrative.
3. Each group member to be given a line from the text. It needs to be the same line so take your pick! E.g. *Is this a dagger I see before me, the handle toward my hand*. Ideally students work on the line individually at first. They walk to the rhythm, get to know the line. They pass/take it to people in different ways using tone. As a greeting, for example, delivering a secret message, as a declaration



of love, as a military order. You could perform back some of these if there is time.

4. Recap the still image and key words performance from the last session.
5. Give out Resource Sheet 2 and sit down as a group. You/a volunteer reads through the quotes. Discuss what is being said and ideas about context (from the whoosh!) plus possible use of vocal tone and body language when speaking.

The groups are going to add the text extracts to their still images. They may choose the whole extract or a few lines. Model the activity using one group with one of their images as an example. They may choose to have one speaker/taking turns or unison speaking.

6. Circulate and spotlight good practice but allow time for refined sequences.
7. Share sequences mid rehearsal and ask for ideas of how to refine.
8. Put the whole piece together. If you have a projector in your space you could run images on repeat or as an end marker?
9. Plenary..What do we learn about plot and character from this exercise? How is the mood altered when we add vocal elements such as speaking in unison? (Is Shakespeare's language easier than we thought?)



Session 3 Using Text-development

Warm up

Students stand in a circle to undertake a vocal warm up.

1. Breathe in for a number of counts. Breathe in for 4, hold for 4 and then out for 4. (Think about how it feels at each point). Improve counts up to 8 controlling breaths.
2. Add in the following sounds on the exhale of breath such as Mmmm...ahhh/Mmmm...ooooo
3. Experiment with tongue twisters (*I often sit and think and fish and sit and fish and think and sit and fish and think- and often wish that I could get a drink!*)
4. Allocate the scenes. Allow the pairs to read through and complete some basic blocking.
5. (Optional if there's time) Put all those looking at a specific scene together in a group. Allow them to discuss what they think is going on in the scene and present to the others. What is the subtext? What is the status of the characters in these scenes? Why do you think that and is there a shift in this as the scene progresses?
6. (Optional if there's time) Looking at the text again can you condense the scene into 4 key words with a still image to accompany it? Perhaps use music to present back?
7. Present the scenes but then invite the group to make predictions about the play. How is this relationship going to develop? What do they know/think will happen next?



Resource Sheet 1a (Key Stage 3/4)

- Macbeth and Banquo are both generals in King Duncan's army. They've fought a huge battle and cross a wasteland together.
- From nowhere three witches appear 'so wither'd and wild in their attire' that they can hardly be described as women. They tell the men their separate fates: Macbeth will become the Thane of Cawdor and then king. Banquo's sons will be kings. After their unlikely prophecies they vanish.
- A messenger approaches the generals and tells Macbeth that he has been appointed the Thane of Cawdor. With this, Macbeth now wonders if he might also become king.
- His wife Lady Macbeth is very driven and incredibly tough. When he writes to her of his promotion she is both surprised and excited. And fearful...that he will balk at killing the present King Duncan. She appeals to the spirits to make her resolute: 'Unsex me here, and fill me from the crown to the toe top-full of direst cruelty!'
- The king's party comes that day to stay at their castle. They must kill Duncan tonight. Macbeth wavers but then agrees. Lady Macbeth drugs the servants who guard the sleeping Duncan. Macbeth then kills the old king. And returns to his wife with the bloodied daggers. Lady Macbeth orders him to return the knives. He cannot. Finally she grabs them herself and plants them back at the crime scene, smearing the drugged guards in the king's blood.
- In the morning the king's general Macduff arrives. He finds Duncan's butchered body: 'Horror horror horror!' he cries. Macbeth rushes to the crime scene. In a feigned fit of rage, he slaughters the servants. Duncan's sons Malcolm and Donalbain flee, Malcolm to England and his brother to Ireland.
- Macbeth is now king and Lady Macbeth his queen. But Macbeth is restless, full of doubt. He is terrified that Banquo's son Fleance will supplant him. 'O full of scorpions is my mind dear wife!' Macbeth hires two assassins to kill both Banquo and his son Fleance. They murder Banquo but Fleance escapes into the night.
- At a feast that same night Macbeth is told of the murder. He looks around to an empty seat and sees Banquo, bloodied, staring at him. Macbeth points at the apparition, screams. The guests imagine that the new King Macbeth is mad. His wife tries to calm him but he sees the ghost again and again. Lady Macbeth clears the room.



- Macbeth is plagued by guilt and fear. He can no longer sleep. Macbeth seeks out the witches. What is next for him? They tell him to beware Macduff but that: 'None of woman born shall harm Macbeth' and that until Birnam Wood comes to Dunsinane Hill, he will be safe.
- Macbeth orders an attack on Macduff's castle. His men murder Lady Macduff and all of her children. Malcolm enlists Macduff in his army against Macbeth. Macduff is hungry for revenge.
- Macbeth can no longer tolerate his wife. The castle is lonely and awash with secrets. Lady Macbeth sleepwalks every night. She imagines that her hands are always covered in blood. She washes them repeatedly. But she cannot rid herself of the stench and vision of the blood. A doctor watches Lady Macbeth and hears her confession as she sleepwalks. She whispers: 'Yet who would have thought the old man to have had so much blood in him.'
- Macbeth arms himself against the oncoming army. He is confident. Every man is born of woman. And whoever saw a forest walk? He is superhuman. He hears noises and asks his servant Seyton what it is: 'It is the cry of women, my good lord.' Seyton investigates. 'The Queen my Lord is dead.' She has killed herself. Macbeth is alone and like a trapped animal. The invading army revert to camouflage. They cut down Birnam Wood and advance with the branches shielding them. Macbeth is told that the forest is moving towards him. Impossible!
- The castle is stormed. Macduff finds Macbeth and shouts to him: 'Turn, hell-hound, turn!' Macbeth replies: 'Of all men else I have avoided thee.' They fight, both of them brilliant soldiers. But Macbeth still imagines he is god like. He taunts Macduff: 'I bear a charmed life, which must not yield/To one of woman born' Macduff shouts back: 'Despair thy charm; / And let the angel whom thou still hast served Tell thee, Macduff was from his mother's womb Untimely ripp'd.' Macduff strikes at Macbeth... a fatal blow that kills the tyrant. He cuts off his head and brings it to Malcolm and his army, victorious. Tyranny is defeated. Scotland will be free once more.



Resource Sheet 1b (Key Stage 1/2)

The play opens as three witches plan a meeting with the Scottish nobleman Macbeth, who at that moment is fighting in a great battle. When the battle is over, Macbeth and his friend Banquo come across the witches who offer them three predictions: that Macbeth will become Thane of Cawdor and King of Scotland, and that Banquo's descendants will become kings.

Macbeth is excited by these prophesies, especially as soon after their meeting with the witches, he is made Thane of Cawdor by King Duncan, in return for his bravery in the battle. He writes to his wife, Lady Macbeth, who is as excited as he is. A messenger tells Lady Macbeth that King Duncan is on his way to their castle and she calls upon evil spirits to help her kill him.

Macbeth is talked into killing King Duncan by his wife and later stabs him to death making it look like the King's guards had done it. Macbeth is crowned king.

He now knows that the second prediction from the witches has come true, and so starts to fear the third prediction (that Banquo's descendants will also be kings). Macbeth therefore decides to kill Banquo and his son, but the plan goes wrong - Banquo is killed but his son escapes. Macbeth then thinks he is going mad because he sees Banquo's ghost and receives more predictions from the witches.

He starts to become ruthless and kills the family of Macduff, an important lord. Macbeth still thinks he is safe but one by one the witches' prophecies come true, Lady Macbeth cannot stop thinking about Duncan, and kills herself. A large army marches on Macbeth's castle and Macbeth is killed by Macduff.



Resource Sheet 2

Ambition

*Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,
Thou play'dst most foully for't*

Loyalty

*First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself.*

Secrets

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

Hopelessness

*Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more:*



Script Extract 1

Act 1 Scene 7 (edited)

- MACBETH** If it were done when 'tis done, then 'twere well
It were done quickly, I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other (*Enter LADY MACBETH*)
How now! What news?
- LADY MACBETH** He has almost supp'd: why have you left the chamber?
- MACBETH** Hath he ask'd for me?
- LADY MACBETH** Know you not he has?
- MACBETH** We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.
- LADY MACBETH** Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire?
- 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?
When you durst do it, then you were a man;
- MACBETH** If we should fail?
LADY MACBETH We fail!
But screw your courage to the sticking-place,
And we'll not fail



Script Extract 2 Act 5 Scene 8 (edited)

MACBETH Why should I play the Roman fool, and die
On mine own sword? *Enter MACDUFF*

MACDUFF Turn, hell-hound, turn!

MACBETH Of all men else I have avoided thee:
But get thee back; my soul is too much charged
With blood of thine already.

MACDUFF I have no words:
My voice is in my sword: thou bloodier villain
Than terms can give thee out! *They fight*

MACBETH Thou lovest labour:
I bear a charmed life, which must not yield,
To one of woman born.

MACDUFF Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.

MACBETH Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.

MACDUFF Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted on a pole, and underwrit,
'Here may you see the tyrant.'

MACBETH I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damn'd be him that first cries, 'Hold, enough!'

Exeunt, fighting.