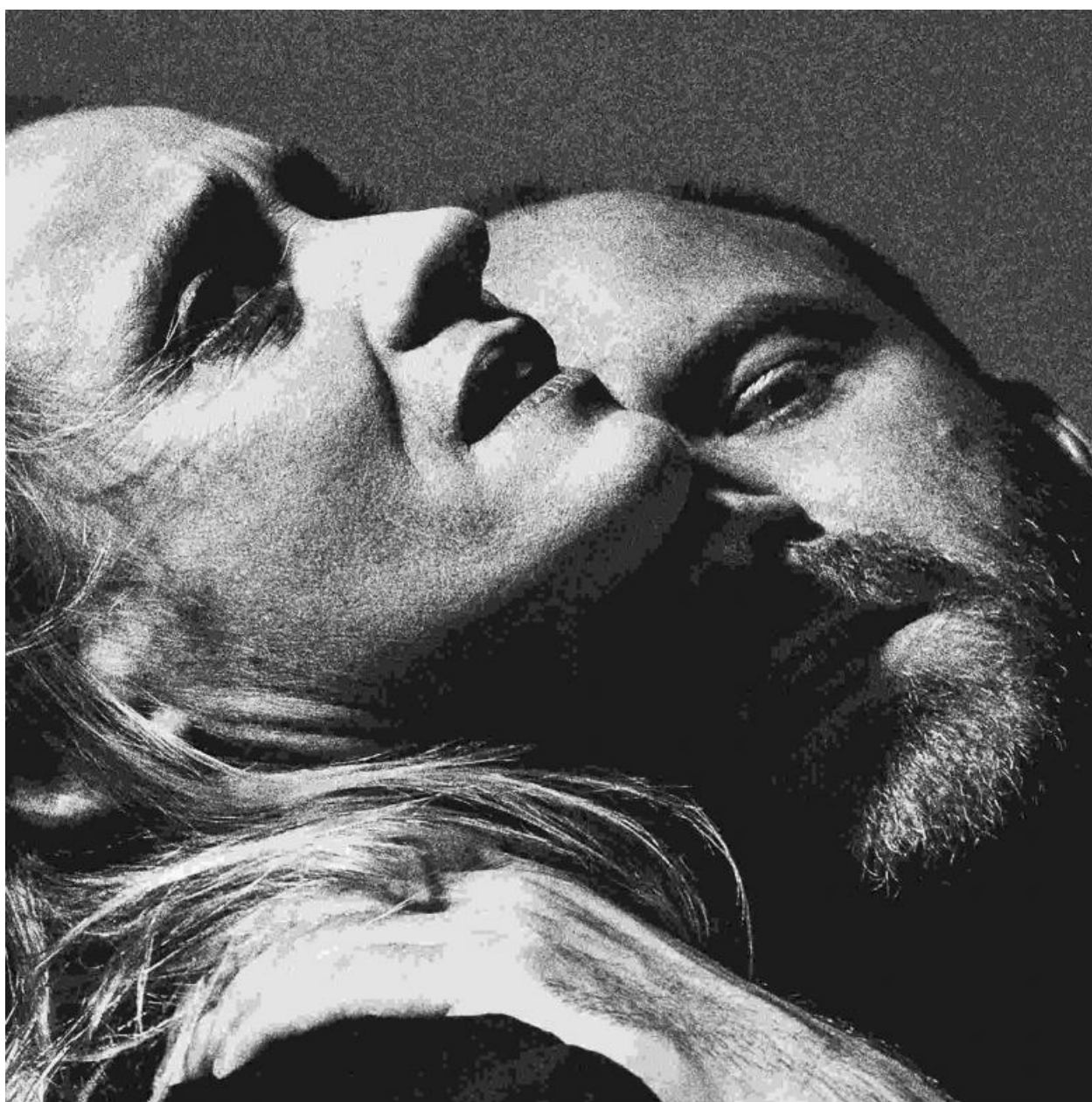


<i>Set Text</i>	<i>Macbeth</i>	Seat	Group
Component 3 Section A Written Exam 1 hr 5 mins	by William Shakespeare		
Name	Character	Class	Tutor

Production Studied

Macbeth written by William Shakespeare and directed by Rufus Norris. Performed at National Theatre in 2018

<https://www.nationaltheatre.org.uk/shows/macbeth>



Historical Context Quiz

1. Where is it set?
2. When is it set?
3. What has happened just before?
4. Who does Macbeth return from battle with?
5. What do the witches predict first?
6. Who murders King Duncan?
7. What is Duncan doing when he is murdered?
8. What is he murdered with?
9. Who do the Macbeths try to blame for the death of Duncan?
10. Who discovers Duncan's dead body?
11. Who does Macbeth see, sitting in his chair at the banquet?
12. What does Macbeth do to take revenge on Macduff?
13. What does Lady Macbeth do in her sleep?
14. At the end of the play what happens to Macbeth?
15. Who becomes King at the end of the play?

Broadway Production Quiz

1. What London Theatre was the 2018 production performed at?
2. What stage was it performed on?
3. What is unique about this stage?
4. Who wrote the play?
5. Who played Macbeth?
6. Who played Lady Macbeth?
7. Who directed the production?
8. What production company produced the show?
9. What was the production budget?
10. What does the set represent?
11. What the moving circular floor called on a theatre stage?
12. What is the dominating feature of the set?
13. What period are the costumes from?
14. What type of music is featured in the production?
15. What does Macduff do to Macbeth after taking his life?

Historical context

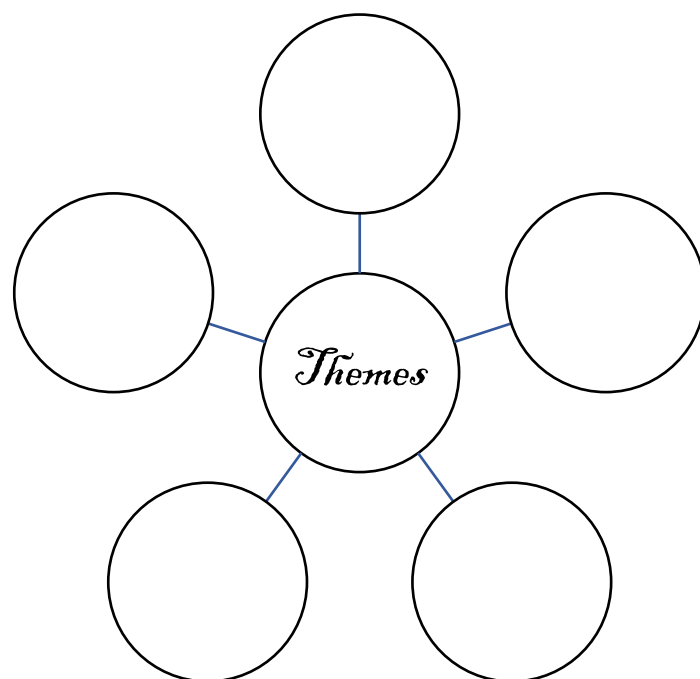
William Shakespeare wrote *Macbeth* around 1606, three years after the death of Queen Elizabeth I and at the start of the reign of King James I. It is known as one of his strongest and most forceful plays. Shakespeare wrote plays for the average person during the reigns of Queen Elizabeth I and King James I. His early plays, written during the reign of Queen Elizabeth I, contain themes of confidence, happiness and love. However, the plays he wrote during the reign of King James I such as *Macbeth* were much darker and more cynical, reflecting the insecurities of King James I and his reign. The concerns of the time were reflected in Shakespeare's plays, many of which feature kings and queens struggling to hold onto their power or having it taken from them by someone considered to be evil.

One of the key themes of *Macbeth* is the question of whether one person's ambition should or could be more important than the common good. In Act II, Scene I, *Macbeth's* ambitious thoughts are slowly convincing him to commit murder.

In the Shakespearean era, the supernatural and witchcraft were of great interest. Witches were associated with darkness and death. Many Christian countries thought them to be agents of Satan and that they performed evil acts at night. King James I was highly interested in witchcraft and wrote a book on the topic. Shakespeare used witches as characters in *Macbeth*, as many of his audience would have believed in them as evil servants, trapping the power of men and women.

Look at these lines from the soliloquy in Act II, Scene I, where witchcraft is mentioned: 'Nature seems dead, and wicked dreams abuse. The curtain'd sleep; witchcraft celebrates. Pale Hecate's offerings, and wither'd murder.' Hecate was the goddess of witches for the ancient Greeks.











According to folklore, the play *Macbeth* was cursed by a coven of witches who objected to Shakespeare using real incantations in the play. There is a legend that the play's first performance (around 1606) was riddled with disaster. The actor playing Lady Macbeth suddenly died, so Shakespeare himself had to take on the part. In addition to this, the actor playing King Duncan was killed as real daggers were used in place of stage props.



Act	Scene	Location (Where)	Time (When)	Description (What, Who and How)
1	1			
	2			
	3			
	4			
	5			
	6			
	7			
2	1			
	2			
	3			
	4			
3	1			
	2			

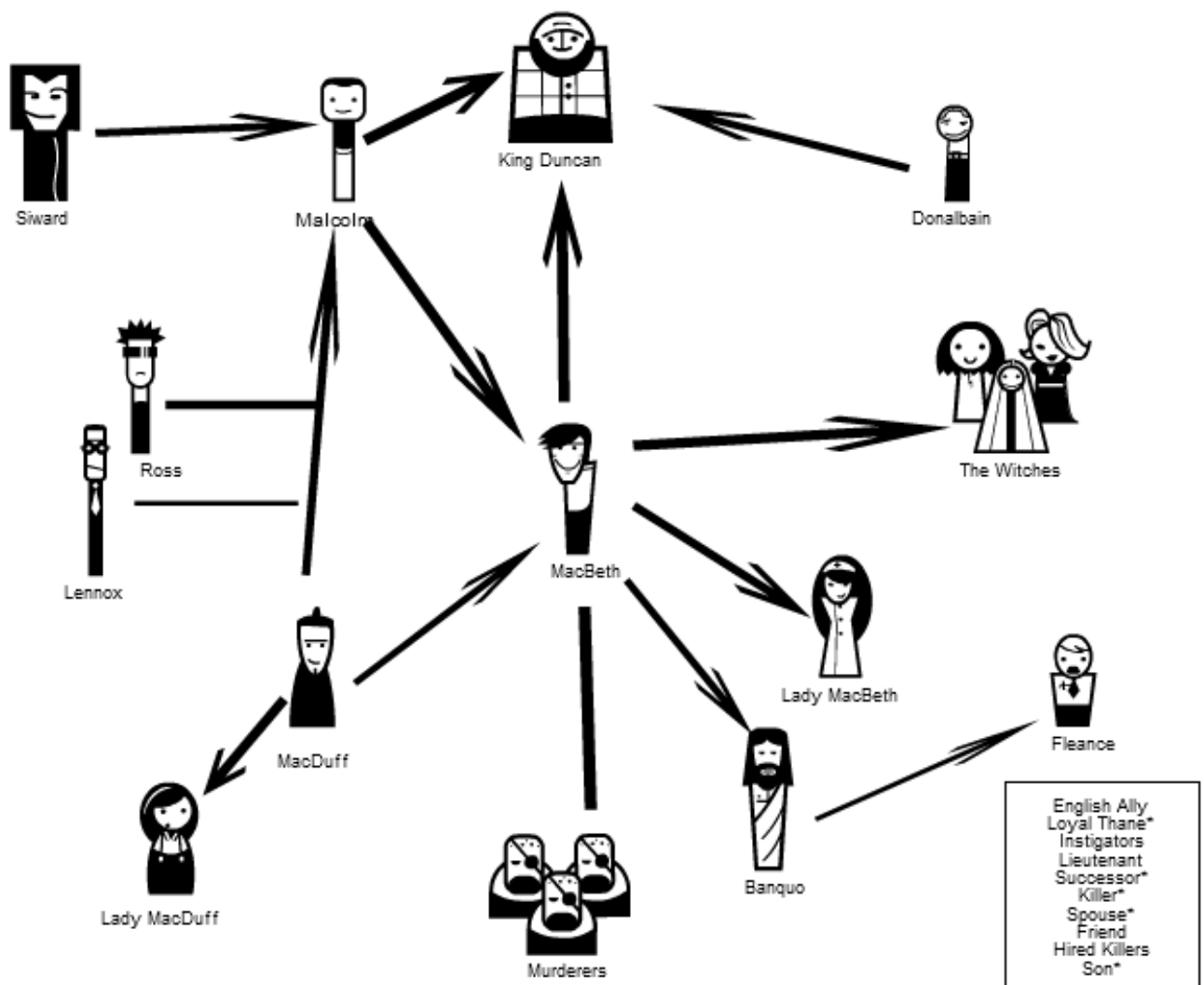
	3			
	4			
	5			
	6			
4	1			
	2			
	3			
5	1			
	2			
	3			
	4			
	5			
	6			
	7			
	8			

Character List

Character Name	Actor	Image	Character Description
Macbeth	Rory Kinnear		
Lady Macbeth	Anne-Marie Duff		
Banquo	Kevin Harvey		
Macduff	Patrick O'Kane		
Duncan	Stephen Boxer		
Malcolm	Parth Thakerar		
Lady Macduff	Amaka Okafor		
Siward	Andrew Frame		
The Witches	Hannah Hutch Beatrice Scirocchi Anna-Maria Nabirye		
Porter	Trevor Fox		

Task-Character Relationships

1. On the character relationship diagram below label how the characters are linked using the words in the box
2. List any other characters, linking them to others in the diagram





Task - Original Staging

Identify two examples from the NT 2018 play that highlight the social/historic contexts of *Macbeth*. Provide details. Some examples are below and on the next page.

Example 1	Example 2

Original staging conditions

- An eyewitness account by Dr Simon Forman dates the first public performance of *Macbeth* to April 1610 at the **Globe Theatre**. However, it was most likely performed before this date in front of the court of King James I in August or December 1606.
- The Globe Theatre was a three-story, open-air amphitheatre. It was between 97 and 102 feet (29.6-31.1m) in diameter, housing up to 3,000 spectators. However, in 1997-98, a small part of the Globe's foundation was uncovered which suggested that it was a polygon of 18 to 20 sides.
 - The pit was at the base of the stage. Here people would stand to watch the performance for a penny. Three levels of stadium-style seats surrounded the yard, which were more expensive than the standing area.
 - The theatre contained an 'apron stage' (a rectangular stage platform) thrust out into the middle of the open-air yard. This contained a trap door where performers could enter from the 'cellarage' area beneath the stage. There may have been other trap doors around the stage.

- The ceiling under the roof on each side of the stage was called the 'heavens' and may have been painted with clouds and the sky. Performers could use a trap door in the heavens to descend using rope and a harness.
- The back wall of the stage had two or three doors on the main level, a curtained inner stage in the centre and a balcony above. The doors entered into the 'tiring house' (backstage area) where actors dressed and waited for their entrances. Musicians were housed in the balcony, a space that could also be used for scenes requiring an upper space, such as the balcony scene in *Romeo and Juliet*.
- In Shakespeare's time, plays were **usually performed in natural daylight** as there was no electricity. A handful of indoor theatres used candlelight.
- According to shakespearesglobe.com:
'In Shakespeare's time, basic 'live' sound effects were used. For instance, the easiest way to make the noise of thunder was to beat drums offstage or roll a cannonball across the floor of the heavens over the stage. Some companies used a thunder machine – a wooden box balanced like a seesaw. A cannon ball could be rolled from one end to the other to make a thundering noise. Storms needed lightning too. Throwing a powder made from resin into a candle flame made lightning flashes. It lit with a flash. The companies could make lightning bolts too. The machinery for this was called a swevel. They fixed a wire from the roof to the floor of the stage. They fixed a firecracker to the wire and lit it when they wanted the effect. The firecracker shot from the top of the wire to the bottom, making sparks all the way.'

These effects would all have been used throughout the original production of *Macbeth*.

- Music was played to enhance the overall theatrical experience. One of the balconies above the stage housed the musicians. The incantatory, magical and ritual uses of song were central to *Macbeth*. The heavily magical/musical Weird Sisters were extremely popular with audiences. Certain instruments had symbolic significance for Elizabethans. Hoboys (oboes) were considered ill winds that blew no good, their sounds foreshadowed doom or disaster. They heralded the evil banquets in *Macbeth* and accompanied the vision of the eight kings in the great witches' scene of the latter play.
Click this link to further explore how music was used in Shakespeare's plays:
<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/playing-shakespeares-music/>
- Smoke was mostly used as a magic effect, although it was sometimes used to suggest fire. Theatre companies could make black, white, yellow or red smoke, depending on the chemical mix. They avoided using real fire as it was dangerous in a thatched and wood building. If needed, they burned strong alcohol mixed with a variety of salts depending on the colour they wanted the flames to be. These special effects would have been used to help create atmosphere in the original production of *Macbeth*.
- Animal intestines, tongues and bones were also used to create special effects. Bladders filled with the blood of animals such as sheep or bulls were concealed beneath the actor's costumes. These could be pierced by the points of daggers or swords used in stage fights. A simple thump to the chest could've produced a gruesome death scene. Think of how often these effects would have been in *Macbeth*.
- Evil spirits and devils came up from Hell, or under the stage. This would be achieved through the use of a trapdoor in the stage. Companies often set off firecrackers when devils appeared or when magic was used. The witches would have probably appeared through the trap door to signify that they symbolise evil.
- In the original production, very little scenery would have been used. Locations were mainly shown using pieces of set. An example of this would be a throne being used to represent a king's castle. This would have been an important piece of set in *Macbeth*. As time went by, other pieces of set were introduced such as benches and tables, beds, wells and cannons. **Shakespeare's productions did not involve fixed scenery or painted backdrops.** Heavy furnishings remained in place throughout the entire play, even when the actors no longer needed them for specific scenes.
- There was a limited selection of easily movable and storable props which might feature in a number of plays, including swords and daggers, goblets and plates, candles and torches, blood-soaked handkerchiefs, writing materials, manuscripts, bottles of wine or ale, whips, books, blankets, helmets, armour, false jewels, crowns, skulls and bones, animal furs, flags and banners, caskets and containers and flowers and petals.

Component 3

Questions in Component 3 could focus on how meaning is interpreted and communicated through the following:

- use of performance space and spatial relationships on stage, including the impact of different stages
- design of lighting, sound, set (including props) and costumes, hair and make-up.

The following tasks will help you explore different design ideas. Remember you don't have to stay with the original design in your exam response. Experiment with different design ideas and apply them to different scenes from the play to see which are the most creative/effective.

Task - Props

Make a list of the props that appeared in the NT 2018 production of *Macbeth* and where in the play they were used.

Prop	Where was it used?

- In Shakespeare's time, clothes reflected your status in society and there were laws controlling what you could wear. As plays had kings, queens and wealthy people in them, the actors' costumes reflected their characters' social status. For less important roles, actors might wear their own clothes. If possible, the company would reuse costumes (e.g. changing a cloak or putting on some expensive lace). If this were not possible, they would pay for a new costume to be made. A company probably spent about £300 a year on costumes (in today's money, this would be over £35,000).
- Pale skinned, fair women were believed to be the most beautiful at the time. Usually, young males would play female characters. A boy actor could be made up with a white face, red cheeks and a blonde wig to turn him into a beautiful young woman. Crushed pearls or silver could be added to make-up to produce a shimmering effect. Some natural ingredients used in make-up were harmless, such as powdered hog bones mixed with poppy oil to give boy actors playing women pale skin. However, this could also be produced by mixing poisonous white lead and vinegar in a concoction called 'ceruse'.

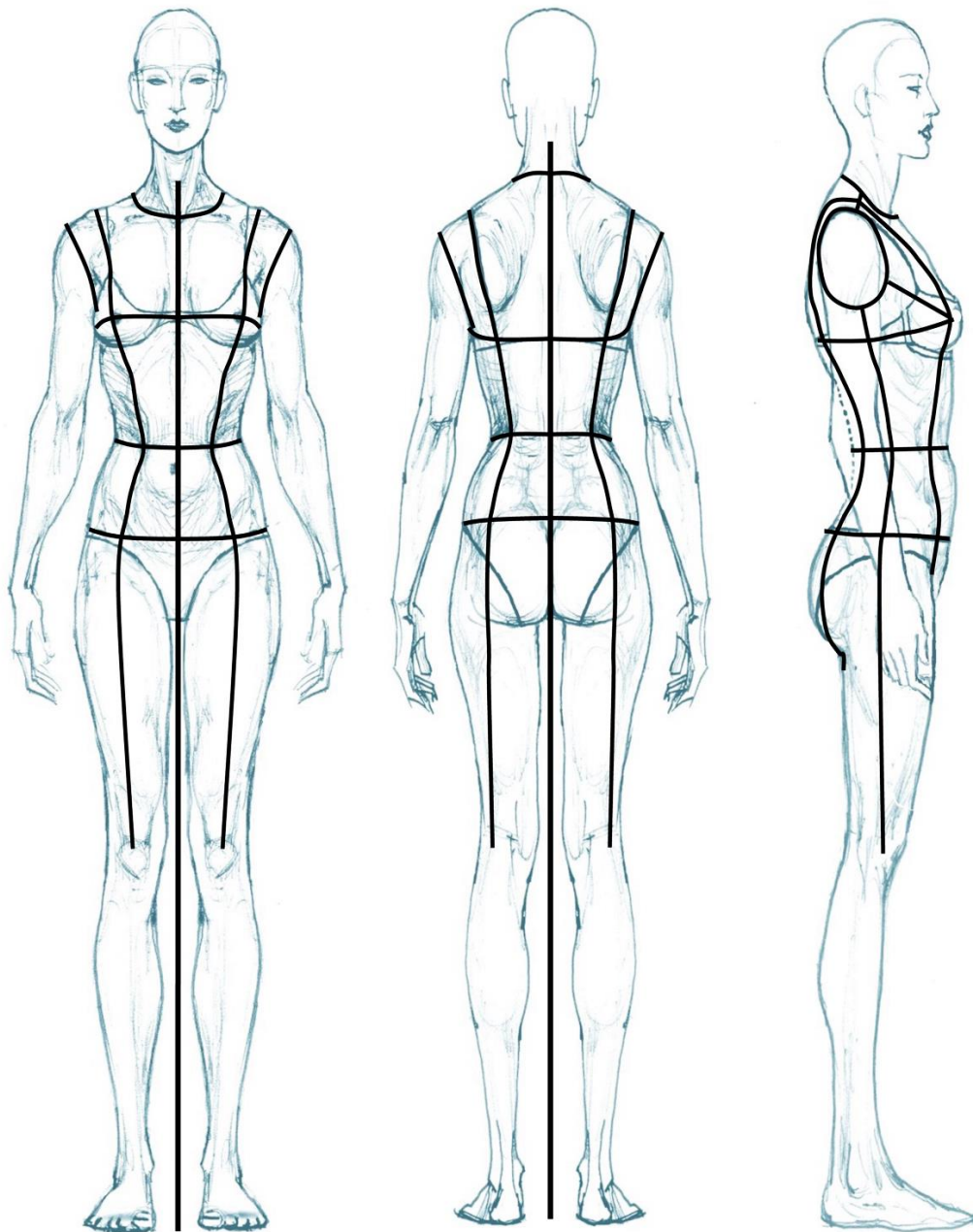
Tasks - Costumes

The following excerpt is from a review from of the National Youth Theatre production of *Macbeth*.

'And there is little need for a set when the play begins with witches as majestic as these three: Aidan Cheng in white tulle skirt and black patent fetish shoes, Jeffrey Sangalang in white face paint and white cropped trousers with a white backpack bandaged to his body, and Simran Hunjun in a shoulder-padded red column that reaches to the floor. All three have dark, swollen, berry-coloured lips.' - The Guardian, November 2017

1. As a designer, create the costumes for the Witches for a contemporary production of *Macbeth*. Explain the style, garments, colour, fabric, accessories, hair and make-up you have chosen and the reason for your choices.

My character costume design

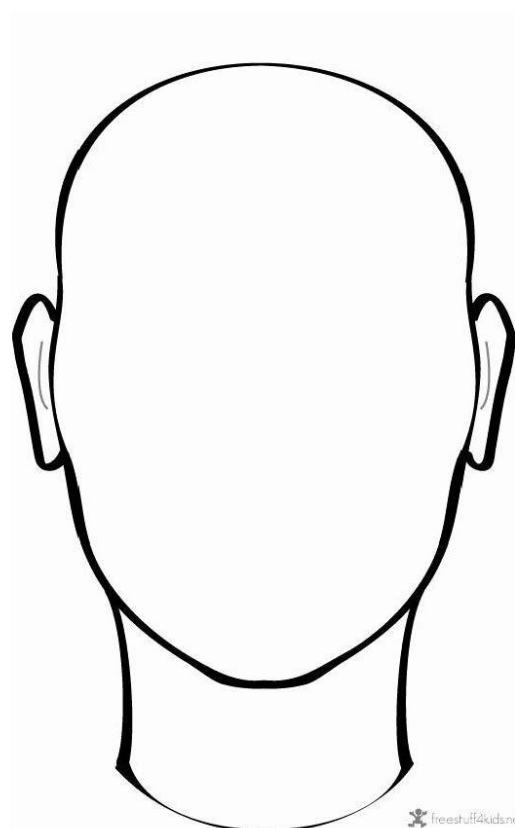


2. As a designer, create a mood board for the costume of *Macbeth*.

My Macbeth Costume mood board





3. Using this template, design the following:

- suitable stage makeup for the character of Lady *Macbeth* in Act 5, Scene 1
- an expressionistic mask for the character of Lady *Macbeth* in Act 5, Scene 1.



Task - Set

Below are examples of set designs from different productions of *Macbeth*.

	Atmosphere	Effectiveness	Colour
			
			
			
			

1. With a partner, choose one of the images above. Explain how it creates the **atmosphere** of the play and why you think it is successful in creating the atmosphere.
2. Choose the image that you think is the least **effective** in creating the atmosphere of the play. Explain the reasons for your choice.
3. Choose one of the images where you think **colour** is used effectively. Explain the reasons for your choice.
4. In his blog, theatre critic John M. Morrison writes the following:

'Some of the best productions of Shakespeare I've seen in the last few years followed the maxim of less is more.'

5. On the next page design a **minimalistic** set for a production of *Macbeth*, which will be performed on a **theatre in the round** stage. Explain your choice of set and props, use of colour and fabric.
6. The opening scene of *Macbeth* begins with the entrance of the Three Witches. As a designer, create a set for this scene using a **traverse stage**. Explain your choice of style, set and props, use of colour, fabric and style and how these choices create atmosphere.

My Macbeth Set design

Task - Lighting

Lighting, music and sound effects will play a pivotal role in helping to create atmosphere in any production of *Macbeth*.

Look at the following images.



1. With a partner, discuss the effectiveness of the lighting in helping to create atmosphere in the opening scene in the NT 2018 Production

2. As a designer, choose one extract from *Macbeth*. Explain how you would use lighting to create atmosphere.

Task - Music / Sound

1. In groups of four, record a soundscape that could be used for the opening of Act 1, Scene 1 of *Macbeth*. Decide at which points in the section it would be played to help create atmosphere and location. Create a cue sheet showing where it would be faded in/out and the intensity of the volume.

FX	Description	Length	Volume	Que
1		:	%	" "
2		:	%	" "
3		:	%	" "
4		:	%	" "
5		:	%	" "
6		:	%	" "

2. Choose a piece of contemporary music or a song that could be used for the opening scene. Explain the reasons for your choice.

3. Choose a piece of music or a song that could be used as The Three Witches' theme and played at key moments. Explain the reasons for your choice.

4. Choose one scene from the play and create a list of sound effects (SFX) you would use. Explain how and why the SFX you have chosen could be used to create atmosphere or suggest the location or period of the play, etc.

Task - The Witches

With a partner, look at the images below that show how the characters of the Witches were portrayed in different productions of *Macbeth*.

1.



2.



3.



1. Which image is closest to your own ideas of how the characters of the Witches should be portrayed on stage?
Explain the reasons for your choice.

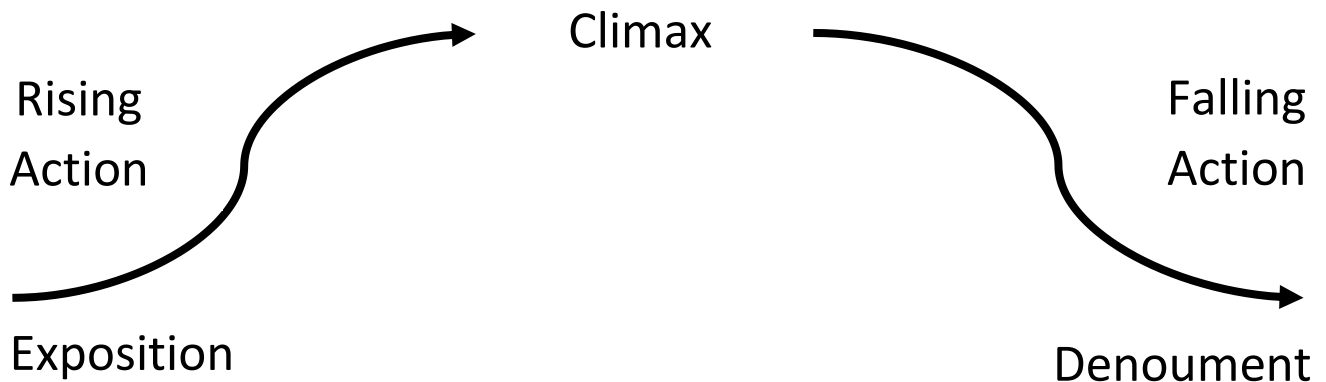
2. Which image challenged your ideas of how the characters of the Witches should be portrayed on stage?
Explain the reasons for your choice.

3. Explain what you think the characters of the Witches represents within the play. Look at the scenes they appear in and discuss their function.

4. Search online for an image of the Witches from a production of *Macbeth* that you think successfully portrays their characters. Explain the reasons for your choice.

The structure of the play

- The structure is how the plot or story is laid out, including a beginning, middle and an end. y The structure of *Macbeth* is **chronological**. This means that the events are revealed to the audience in the order in which they happen.
- The events of the play can be organized into five acts with a number of scenes. Even though Shakespeare himself would not have organized the play in this format, the idea of a five-act structure is a useful one.
- The five-act structure follows the structure designed by Gustav Freytag, a German author from the 19th century. After studying classical drama, he suggested there were five stages in a tragic dramatic structure. He named these stages: exposition, rising action, climax, falling action and denouement (catastrophe).



Tasks - Structure

Look at the chart below which breaks the play into the different stages

1. Fill in the **What?** column to familiarise yourself with the events and the impact of those events.
2. Fill in the **When?** column to familiarise yourself with when those events occur.

Stages	What?	When?
Exposition	Introduces the characters, setting, events and key ideas.	Act 1: Main characters are introduced; the Witches make their predictions; thoughts of murder start to form.
Rising action		Act 2:
Climax		Act 3:
Falling action		Act 4:
Denouement (catastrophe)		Act 5:

The style of the play

Macbeth represents a **classic tragedy** in that its protagonist travels down a dark path of treachery and violence that inevitably leads to his own downfall. A tragic play should involve a protagonist (the leading central figure) who is usually royal or noble, who reveals a **fatal flaw** (a character defect) that causes them to go from success and happiness to failure, misery and often death at the hands of an antagonist (their opposite). Tragedy sets out to stir up feelings of fear and pity in the audience, known as catharsis. Although *Macbeth* mainly follows the classical definition of tragedy, it is notable for being the only tragedy Shakespeare wrote where the villain is also the hero.

Character work

For Component 3, you should focus on the following:

- the function of a character within an extract
- how meaning is interpreted through an actor's vocal and physical interpretation
- character interaction
- relationship between performer and audience.

Tasks – Performance

Use the following exercises to familiarise yourself with the characters within the play and how they could be interpreted in performance.

1. Create a list of all the characters within the play decide on three words that you think best describes each character.

Character Name	3 Words		
Macbeth			
Lady Macbeth			
Banquo			
Macduff			
Duncan			
Malcolm			
Lady Macduff			
Siward			
The Witches			
Porter			

- Working in groups of four, create a mood board for four key characters within the play. Look for pictures, poems, lyrics, artwork, newspaper cuttings, etc. to give you an understanding and inspiration of your character and their personality. Knowing basic details about your character that you can reference on your board will keep you focused. It will also help you understand the different facets of their character because it will help you to focus on small details.

My Character mood board				
My 4 characters are				

- The function of a character within an extract refers to their special purpose or why they are in that specific scene. For example, the function of The Porter in Act 2, Scene 1 to provide important comic relief amidst the play's intense tragic atmosphere. He also acts as a bridge between Duncan's murder and its discovery. His dark humour also contributes to the feeling of corruption within in the play. Look at Act 1, Scene 1 with a partner discuss the function of The Witches in this scene. What does this scene contribute to the play as a whole?

The **Component 3** written paper will focus on the three acting skills - **voice, movement and interaction** - and how these skills can be used by an actor to communicate their character to an audience.

Vocal work

Here is a glossary of key terms relating to voice:

Pitch	Speaking in a low, high or natural voice.
Pause	A dramatic pause or silence at a key moment can build tension and emotions such as fear.
Tempo or pace	The speed in which someone speaks.
Tone/expression	This suggests your mood and your intention towards the listener.
Volume	The effect of a character speaking loud, quiet or using a stage whisper.
Accent	Indicating where someone is from or their status in society.
Emphasis	The pressure on certain words to make them stand out.
Intonation	The rise and fall of your voice. Intonation helps us to say what we mean.
Subtext	The underlying meaning of the words that are being spoken.
Iambic Pentameter	Iambic pentameter is a line of writing that consists of ten syllables in a specific pattern of an unstressed syllable followed by a stressed syllable, or a short syllable followed by a long syllable.
Trochaic Tetrameter	Trochaic Tetrameter is a line of writing that consists of eight syllables in a specific pattern of an unstressed syllable followed by a stressed syllable, or a short syllable followed by a long syllable.

Actors and directors make creative decisions as to what type of vocals they are going to use to interpret a character for an audience.

Tasks – Voice

These tasks will concentrate on actors' use of voice whilst staging a production of *Macbeth*.

1. Look at Act 5, Scene 8 which is the scene between Macbeth and Macduff, from 'Why should I play the Roman fool and die' to 'Lay on Macduff.' Explain what vocal choices you would make to communicate the characters to an audience. **Focus on tone, tempo, volume, pause, emphasis of key words and intonation.**

2. With a partner, choose two contrasting scenes from the play. Explore the vocal choices you would make for each character within the scene. Make notes on how successful your vocal choices were.

3. A soliloquy is a device Shakespeare uses to allow a character to speak their thoughts aloud when by oneself or regardless of any hearers. Choose one soliloquy from the play and explain what the soliloquy tells the audience about the character and their mood. What vocal choices would you make to communicate the character to an audience? **Focus on tone, tempo, volume, pause, emphasis of key words and intonation.**

4. Find some examples of Iambic Pentameter from the text and write them below, splitting up the ten syllables, like this,

‘So / foul / and / fair / a / day / I / have / not / seen’ (Macbeth, 1:3)

1. Find some examples of Trochaic Tetrameter from the text and write them below, splitting up the ten syllables, like this,

‘A / drum, / a / drum, / Mac / beth / doth / come’ (Macbeth, 1.3) or this

‘Dou / ble, / dou / ble, / toil / and / trou / ble’

Elements of Movement

Posture and stance: the position in which a character holds their body, e.g. when they are standing or sitting. A very confident character may dominate the space, with a very upright posture.

Pace of movement: e.g. does a character move quickly or slowly? A queen might enter moving slowly, highlighting to the audience their status and power. The pace of a character's movement will change according to the scene.

Gait: a person's manner of walking will form part of their characterization, e.g. the character of Winston in the play *1984* will walk in a very slow, deliberate way.

Quality of movement: e.g. a performer playing the role of a victim might move with very light movement to indicate they are trying to avoid attention, whereas a more aggressive character might move with very heavy, definite movement.

Gestures: the way people communicate with their hands or other parts of their body, e.g. when Winston is being questioned by O'Brien in the play *1984*, the gesture he might use is the clenching of his fists to show his tension.

Body language: it may be the way the message is conveyed to an audience, or it may add an added layer to the words that are spoken.

Facial expressions: how the face is used to convey an emotional state.

Eye contact: the state in which two people look into each other's eyes. This could be used to establish status, control and passion.

Proxemics: how the space is used on stage to establish relationships and mood.

Levels can make a scene look visually interesting, but the positioning of

Tasks - Movement

Look at the images below of Macbeth and Lady Macbeth.



After you have viewed each image carefully, answer the following questions:

1. What does the **facial expressions** of both Macbeth and Lady Macbeth communicate to the audience about their relationship?

2. What does the **body language** of both Macbeth and and Lady Macbeth communicate to the audience about the atmosphere within the scene?

3. What does the **posture and proxemics** of both Macbeth and Lady Macbeth communicate to the audience about their relationship?

4. Look at the image to the right.

What does the posture, gesture and facial expression communicate to an audience about Macbeth's and Lady Macbeth's character and their relationship in this version of the play?



Tasks – Positioning / Blocking

These questions examine how you can use space to explore character relationships.

Look at the diagram below which explores the positioning of characters and the semiotics of that position:

Dynamic Up Stage Left Dominating / Threatening	Formal Up Stage Centre Strong / Formal / Authoritative	Remote Up Stage Right Coldest / Most remote / Disturbing
Warmer / Most Intimate / Stronger Down Stage Left Warmer	Strongest / Intimate Down Stage Centre Hot	Cooler / Weaker / Less Intimate Down Stage Right Cooler
Audience		

1. Look at Act Three, Scene Three. In groups of five, explore where you would position Banquo, the Murderers and Fleance to explore the changing relationships and atmosphere within the scene. Draw this below

- As a director, choose three rehearsal techniques you would use to explore the relationship between the characters within the scene.

- With a partner, choose a scene between Macbeth and Lady Macbeth. Using the diagram above, explore how the status between the characters changes throughout the play.

- With a partner, choose a scene between Macbeth and Lady Macbeth. Improvise the scene, placing it within a contemporary setting. Discuss where you think it could take place, what is the motivation for each character within the scene, who has the control within the scene, what is the relationship between the characters within the scene and what is the mood of each of the characters within the scene.

Scene _____	Macbeth	Lady Macbeth
Contemporary Setting		
Motivation		
Control (Status)		
Relationship		
Mood		

Key themes

Refer back to the themes you identified on page 2. Did you write down any of these ones below?

Ambition

The strongest theme of the play is ambition and the destruction that can happen when a character is motivated by greed and excessive pride (hubris). The Witches plant the seed of ambition in Macbeth's mind and heart when they prophesise that he will become king. Lady Macbeth fuels that ambition and together they commit increasingly violent acts to achieve this ultimate goal. They sacrifice everything for that ambition. Macbeth remains unrepentant until the end, however Lady Macbeth is tormented, resulting in her suicide. As the play progresses, the tension between ambition and what must be sacrificed to achieve their goal increases. Eventually, this unrelenting pursuit of ambition becomes Macbeth's fatal flaw.

Appearance and Reality

Another key theme is the disparity between appearance and reality. Nothing is as it seems - this is established in the opening scene when the Witches declare that 'Fair is foul, and foul is fair.' Deception runs throughout the play. When King Duncan is murdered, Lady Macbeth tells Macbeth to put on his nightclothes to appear innocent and she puts blood on the guards to incriminate them. Ultimately, Macbeth's death is due to disparity between appearance and reality. The play explores how people perceive things, what their eyes see and what their own biases permits them to believe.

The supernatural

This theme often relates to the theme of appearance versus reality. As the play progresses, Macbeth finds it increasingly difficult to tell the difference between the supernatural and something that his mind has created. The Witches, the embodiment of the supernatural, are responsible in planting the seed of ambition in Macbeth's mind.

Guilt

This is one of the most significant themes of the play. Ironically, Macbeth's guilt over Banquo and King Duncan's murder leads him to commit more crimes to cover up his acts. His guilt is apparent in the banquet scene when he sees Banquo's ghost. He is tormented by guilt and loses his grip on reality. Initially, Lady Macbeth seems devoid of guilt. However, as the play progresses, even though she tries to come to terms with their actions - '...what's done, is done.' - she is gradually haunted by the consequences of their actions, resulting in her suicide.

Fate and Free Will

The play explores the role of fate and how it interacts with free will. From the beginning, Macbeth is following a false prophecy - is he fated to kill King Duncan or does he believe it's his fate and use his free will to make it happen? Once he has made the decision to kill King Duncan, he takes control of the situation and leaves nothing to chance. By doing this, he destroys everybody who gets in his way. 'If chance will have me king, why, chance will crown me...'

Tasks - Themes

1. Working with a partner, compile a list of scenes where the theme of **ambition** is explored.

2. Using the rehearsal technique of **hot seating**, prepare a list of five questions for Macbeth or Lady Macbeth based on the theme of **ambition**.

1. _____
2. _____
3. _____
4. _____
5. _____

3. With a partner, create three still images that explore the theme of **ambition** within the play.

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4. Working with a partner, choose a scene that illustrates the theme of the **supernatural**. Compile a list of sound effect and music you would use and decide at which points you would use them to help create atmosphere.

FX	Description	Length	Volume	Que
1		:	%	" "
2		:	%	" "
3		:	%	" "
4		:	%	" "
5		:	%	" "
6		:	%	" "

5. Using the same scene, compile a list of images that could be used as projections to highlight the theme of the **supernatural** for a contemporary production in a studio space.

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Motifs are recurring structures, contrasts and literary devices that can help to develop and inform the text's major themes. Here are some of the recurring motifs in *Macbeth*:

- nature/the natural world
- children
- sleep
- light and darkness
- blood
- visions

1. Find an example of when one of these motifs are used in *Macbeth*.

2. As a set designer, compile a mood board based on **one** of these motifs for a forthcoming production of *Macbeth*.

My Mood Board

Contemporary staging of the play

Macbeth is still relevant to society today through his exploration of ambition - a political and ethical value that is a double-edged sword - as it provides both success and catastrophic failure. Think about how this is relevant to politics today. The play is frequently staged using a range of different settings and styles, highlighting its relevance.

Click on this link to explore the production history of *Macbeth* at the RSC through their interactive timeline. Follow the production history of the play and see how different directors have approached the story:

<https://www.rsc.org.uk/macbeth/about-the-play/macbeth-timeline>

Even though *Macbeth* is frequently produced and remains a popular choice with both directors and actors, theatre critic Sarah Crompton commented:

'It is this escalation of terror that makes Macbeth so difficult to perform, I think. That and the fact that its poetry, full of the images of darkness and light, is so evocative that anything you actually see can fade in comparison. Yet with its depiction of the bloody horrors that can ensue when a man decides to solve the problems he faces with act after act of violence, it is undoubtedly a play that speaks loudly to an age where the intractable horror of the Syrian conflict fills our TV news each night. I shall be fascinated to see whether these new productions.' - What's on Stage online, 7 March 2018

The play presents challenges, and each director will focus on different settings and interpretations:

- Rupert Goold's 2007 production placed much of the play in a dingy lavatory of a hospital ward, portraying the witches as nurses. The reviews of this production stated that 'a traditionally difficult play [was] magnificently realised'.
- Adrian Noble's 1993 production delved into the villains' vulnerabilities, creating a more complex psychological analysis of the characters.
- In 2018, the RSC staged the play on a square thrust stage surrounded by the audience on three sides. The stage was empty except for a white strip light at the front of the stage that cast long, eerie shadows from the actors onto the back of the stage. The most unique part of the set design was a projection onto the back of the stage throughout the performance that displayed various lines from the text. There was also a red digital clock counting down to zero that was activated when Macbeth murdered King Duncan.



Task – Annotating and Performing a Monologue

Lady Macbeth Daggers and Blood Monologue

Lady Macbeth shares Macbeth's crime, but does not immediately show guilt. She coldly returns the daggers to the crime scene and smears blood on the king's sleeping grooms so that they will be blamed. Seemly unruffled, she tells her husband, "A little water clears us of this deed" (Act II, Scene 2).

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.

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.

Here's the smell of the blood still: all the

perfumes of Arabia will not sweeten this little

hand. Oh, oh, oh!

Wash your hands, put on your nightgown; look not so

pale. — I tell you yet again, Banquo's buried; he

cannot come out on's grave.

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!

(Act V, Scene 1)

Use emojis to suggest facial expressions.



Use the following abbreviations to suggest where on the stage you will move too.

USR	US	USL
SR	CS	SL
USR	DS	DSL

Use the following punctuation marks to suggest how you will use your voice

>	Faster
<	Slower
—	Louder
/	Pause
//	Long pause
?	Higher
!	Lower

Macbeth's Dagger Monologue

Macbeth; Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o'er the one halfworld
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace.
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabouts,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.
A bell rings
I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

Use emojis to suggest facial expressions.



Use the following abbreviations to suggest where on the stage you will move too.

USR	US	USL
SR	CS	SL
USR	DS	DSL

Use the following punctuation marks to suggest how you will use your voice

>	Faster
<	Slower
—	Louder
/	Pause
//	Long pause
?	Higher
!	Lower

The Witches

The director's overall concept for the play will affect how the Witches will be portrayed. Traditionally, the Witches have been presented as sinister old women with evil powers. Modern directors, however, would probably see this as a stereotype and would try to create a more meaningful portrayal for today's audience. The Witches have also been presented as:

- fortune tellers
- voodoo priestesses
- identical triplet sisters
- backing singers in a rock group
- teenage goth schoolgirls
- young children on a run-down council estate
- bin men.

The number of Witches can be changed too. In one production, there were thirteen witches (note the significance of the number) – with the actors multi-roling.

There is much scope for dramatic possibilities with the staging of *Macbeth*. The play's supernatural elements, dark themes and complex characters allow you to experiment with different concepts, stages and settings.

Click on this link to read how different directors, designers and actors have approached the staging of *Macbeth*:

<https://www.backstage.com/uk/magazine/article/how-to-stage-macbeth-72983/>

Tasks

With a partner, choose one extract from the play.

1. Explain your production concept (e.g. your design and overall vision of the play) based on an interpretation of the script (e.g. where it is set).

My idea is _____

I would choose to do this this because _____

2. Explain which type of stage you have chosen.

The type of stage I would choose is _____

I would choose this this because _____

3. Explain your choice of set, props, lighting, sound and costumes.

My choice of set is _____

I would choose to do this this because _____

My choice of props are _____

I would choose to do this this because _____

My choice of lighting is _____

I would choose to do this this because _____

My choice of sound is _____

I would choose to do this this because _____

4. Explain how your concept will influence how you will portray the characters, e.g. The Witches.

My concept would influence the audience by _____

SECTION A

Mark ____ / 45

Grade ____

Macbeth William Shakespeare

Questions **1.1** , **1.2** , **1.3** and **1.4** are based on the following extract.

Read from: **page 67**: Act 3, Scene 4 MACBETH '*You know your own degrees; sit down.*'

to: **page 69**: MACBETH '*If I stand here, I saw him.*'

1.1 (i) As an actor, describe how you would use tone and tempo to deliver the line:

*'Thou canst not say I did it: never shake
Thy gory locks at me..'* [2]

(ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

1.2 (i) Look at the stage direction;

'The GHOST OF BANQUO enters, and sits in MACBETH's place'

What does this stage direction suggest about the atmosphere? [1]

(ii) As an actor performing **Macbeth** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give **two** reasons for your suggestions. [4]

[illegible]

1.3 (i) Briefly describe the character of **Lady Macbeth** in this extract. [3]

[illegible]

(ii) Describe a suitable costume, hair and make-up for **Banquo's Ghost** in this extract. [6]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

1.4 (i) As an actor, explain how you would perform the role of **Macbeth** in this extract. [12]

In your answer refer to:

- character motivation
- voice
- movement

[illegible]

1.5 (i) As a designer, describe how you would stage one extract from the play. [15]

Do not refer to the extract used for questions 1.1 – 1.4

In your answer refer to:

- the original staging
- your choice of stage and production style
- your choice of set
- your choice of lighting ideas

[illegible]

Macbeth William Shakespeare- Mark Scheme

- 1.1 (i) As an actor playing **Gonzalo** describe how you would enter the stage at the **beginning** of this extract. In your answer refer to movement and gesture. [2]

Award one mark for suitable movement, and one mark for suitable gesture.

Indicative content

- Slowly
- Rounded shoulders
- Arm reaching for Alonso

All valid alternatives should be assessed as indicated in the guidance above.

- (ii) Give **two** reasons for your suggestions. [2]

Award one mark each valid reason up to a maximum of 2 marks. The explanation should display knowledge and understanding of the given circumstances of the extract.

Indicative content

Gonzalo is an honest old counsellor. He is weary and despondent.

All valid alternatives should be assessed as indicated in the guidance above.

- 1.2 (i) Briefly describe the relationship between **Sebastian** and **Antonio** in this extract. [2]

Award one mark for each relevant point relating to the relationship. The explanation should display knowledge and understanding of the given circumstances of the extract.

Indicative content

Sebastian and Antonio are courtiers to the king. They are planning to murder Alonso. They are secretive and cunning.

All valid alternatives should be assessed as indicated in the guidance above.

- (ii) Explain how the **two** actors could use voice to communicate this relationship to an audience. [4]

Award 2 marks for suggestions of voice for Antonio. Award 2 marks for suggestions of voice for Sebastian, up to a maximum of 4 marks.

Indicative content

Tone: bitter, frustrated, determined. Tempo: quickly, rushed or slowly, carefully. Volume: hushed, stage whisper.

Use of pitch, pause and/or emphasis.

All valid alternatives should be assessed as indicated in the guidance above.

- 1.3 (i) As a designer describe **two** props that could be used in this extract. [4]

1 mark for each relevant prop chosen. 1 mark for description of each prop. The description of the prop could relate to the colour, quality / condition, period and/or size of the chosen prop. No marks will be awarded for responses which state and item of set as opposed to a prop. The suggested props should be relevant to the specified extract/character(s).

Indicative content

The couriers are shipwrecked and tired. Choice of props should represent this. Props could be linked to character e.g. an old crooked walking stick for Gonzalo, a long sword for Sebastian.

All valid alternatives should be assessed as indicated in the guidance above.

- (ii) Explain how the actor(s) could use these props in this extract. Give reasons for your suggestions. [4]

Award 1 mark for each suggestion and 1 mark for each clear reason. Up to a maximum of 4 marks.

Indicative content

Answer should show a clear understanding of character and link the ideas for how they would use the prop with the motivation and/or interaction within the extract.

Answer could include:

- Gonzalo is leaning on his walking stick because he is old and exhausted.
- When the music starts, Sebastian could draw his sword because he is nervous.

All valid alternatives should be assessed as indicated in the guidance above.

1.4 As a designer, describe how you could use lighting and sound in this extract. [12]

In your answer refer to:

- atmosphere
- your ideas for lighting
- your ideas for sound
- how lighting and sound were used in the original production

Indicative content

- The extract communicates the characters' exhaustion, despair and desperation.
- The extract is solemn.
- There is an underlying deviousness and covertness – both from Sebastian and Antonio and Prospero who is watching from above.
- The atmosphere becomes strange and magical.
- It becomes eerie and weird.

Lighting

The choice of lighting should reflect the given circumstances of the extract (see above). Answers could discuss:

- The type of lighting used
- Use of colour
- Use of intensity
- Use of specials.

Sound / music

The extract provides ample opportunity to use both music and sfx to create atmosphere to reflect the given circumstances (see above).

Answers could discuss:

- Types of music chosen, how and when used.
- The effect of the music on the audience - how it creates atmosphere.
- Choice of sound effects and how the chosen effects will communicate meaning to an audience.

Original production:

- No lights – plays performed in the daytime
- Live music through musicians.
- Use of live effects to create thunder and lightning
- Smoke created through mixing various chemicals
- Lightning through throwing powder from resin into a candle
- A Swevel to create lightning bolts

Knowledge and Understanding Assessment grid

Band	Marks	AO3 – Section A Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	13-15	<ul style="list-style-type: none"> A perceptive explanation of character motivation and the subtleties of the interaction between characters in the chosen extract Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character
	10-12	<ul style="list-style-type: none"> Highly appropriate references to the chosen extract Highly relevant knowledge, understanding and use of drama terminology
4	10-12	<ul style="list-style-type: none"> A well-informed explanation of character motivation and the subtleties of the interaction between characters in the chosen extract Detailed knowledge and understanding of how vocal and movement skills are used to communicate the character
	8-9	<ul style="list-style-type: none"> Appropriate references to the chosen extract Relevant knowledge, understanding and use of drama terminology
3	7-9	<ul style="list-style-type: none"> A satisfactory explanation of character motivation and interaction between characters in the chosen extract A satisfactory knowledge and understanding of how vocal and movement skills are used to communicate the character
	6-7	<ul style="list-style-type: none"> Generally appropriate references to the chosen extract Generally relevant knowledge, understanding and use of drama terminology
2	4-6	<ul style="list-style-type: none"> Some explanation of character motivation and interaction between characters in the extract Shows some knowledge and understanding of how vocal and movement skills are used to communicate the character
	4-5	<ul style="list-style-type: none"> Some appropriate references to the chosen extract Some knowledge, understanding and use of drama terminology
1	1-3	<ul style="list-style-type: none"> Limited explanation of character motivation and interaction between characters in the extract Limited knowledge and understanding of how vocal and movement skills are used to communicate the character
	1-3	<ul style="list-style-type: none"> Limited references to the extract Limited knowledge, understanding and use of relevant drama terminology

Band	Marks	AO3 – Section B Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	13-15	<ul style="list-style-type: none"> Perceptive analysis and evaluation of the use of set / voice to create atmosphere and communicate meaning to the audience, including reference to the production style Perceptive analysis and evaluation of their own response to the set / use of voice in performance as an audience member Detailed and focused examples from both the chosen extracts
4	10-12	<ul style="list-style-type: none"> Good analysis and evaluation of the use of set / voice to create atmosphere and communicate meaning to the audience, including reference to the production style Good analysis and evaluation of their own response to the set / use of voice in performance as an audience member Purposeful examples from both the chosen extracts
3	7-9	<ul style="list-style-type: none"> General analysis and evaluation of the use of set / voice to create atmosphere and communicate meaning to the audience, including reference to the production style General analysis and evaluation of their own response to the set / use of voice in performance as an audience member Generally appropriate examples from both the chosen extracts but one extract might be covered in more detail than the other
2	4-6	<ul style="list-style-type: none"> Some analysis and evaluation of the use of set / voice to create atmosphere and communicate meaning to the audience, including reference to the production style Some analysis and evaluation of their own response to the set / use of voice in performance as an audience member Some appropriate examples from one or both of the chosen extracts
1	1-3	<ul style="list-style-type: none"> Limited analysis and evaluation of the use of set / voice to create atmosphere and communicate meaning to the audience, including reference to the production style Limited analysis and evaluation of their own response to the set / use of voice in performance as an audience member Limited reference to the chosen extracts



Useful Resources

Teaching resources:

<https://www.tes.com/teaching-resources/blog/english-resources-teaching-macbeth>

Almeida Theatre – The tragedy of Macbeth:

<https://almeida.co.uk/whats-on/the-tragedy-of-macbeth/29-sep-2021-20-nov-2021>

National Theatre Macbeth Education pack:

https://www.nationaltheatre.org.uk/sites/default/files/nt_macbeth_ontour_education_pack_2018.pdf

The Tragedy of Macbeth trailer:

<https://www.youtube.com/watch?v=HM3hsVrBMA4>

The virtual theatre:

<https://thevirtualtheatre.com/>

Key Words

Devising
Rehearse
Rehearsal
Script
Scene
Character
Narrator
Still Image

Vocal Skills

Pitch
Pace/ Tempo
Pause
Accent

Volume
Clarity

Physical Skills

Movement
Proxemics
Gesture
Posture
Stillness
Positioning
Blocking
Expression
Facial
Expressions

Lighting Design

Plotting LX
Intensity
Focus
Angle
Colour
Gobos
Fresnel Lantern
Parcan Lantern
Profile Spot
Lantern
LED
DMX
Moving Heads

Sound Design

Music
Sound Effects
Live Sounds
Recorded FX
Volume
Reverb/Echo
Amplification
Microphones
XLR/Jack/Phono

Set Design

Proscenium Arch
Traverse Stage

Thrust Stage
In-the-Round
Backdrop
Cyclorama
Props
Furniture
Entrances/Exits
Sight Lines

Costume Design

Material/Fabric
Garments
Hair Styles/Wigs
Make-Up
Accessories