Queensland Theatre Company

‘Macbeth’ Education Resources

WELCOME!
Welcome to the Education Resources for Macbeth. These resources are designed to work alongside the play and offer inspiration before and after your visit to the theatre. There are worksheets and activities as well as ideas for responding. Feel free to pull these resources apart and use what works best for you and your students.

Best, Heidi Irvine
Education Program Coordinator.

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AT THE THEATRE:
We’d like to welcome you to the experience of attending a live performance – while we know you get all the etiquette stuff, here’s a reminder of some simple information you can pass on to your students.

1. We ask you to get involved in the performances by applauding and laughing at appropriate moments. If you have a question – ask your teacher at the interval/end of the show or one of the cast, if you have a chance for a Question & Answer session.
2. Food or drink is not permitted in the theatre
3. Live theatre is different to TV – the actors on stage can hear and see you and there are other members of the audience to think about. If you need to leave the performance for any reason, please ensure this is done quickly and quietly and at an appropriate break in the action
4. Switching your phone to silent isn’t the only thing to do. Please ensure that you switch off your mobile phone and leave it in your bag before the performance begins. The glow of the iPhone screen is obvious to others and is very distracting!

This initiative is supported by Arts Queensland through the Super Star Fund, a Queensland Government program that delivers super star performances exclusive to the state.

PRODUCTION SPONSOR

Griffith University
THE FINE PRINT

Location: Playhouse, QPAC. 24 March – 13 April
Writer: William Shakespeare

William Shakespeare’s *Macbeth* is the original game of thrones – a dark epic of ambition, betrayal and murder set in the wilds of the Scottish highlands. Wending his way back from war, famed general Macbeth is seduced by three witches who prophesise he will be king. Spurred on by his adoring and ambitious wife, he schemes and sets about the massive sin of regicide – the violent murder of a king – leaving the blood stained couple to wrestle with its monumental consequences.

Directed by Michael Attenborough, and presented in association with 40-year veteran Brisbane theatre troupe Grin & Tonic, this is a colossal production with a cast of 15. Jason Klarwein and Veronica Neave star as the royal couple and head up an all-star local cast.

MICHAEL AT TENBOROUGH CBE – WINNER OF INTERNATIONAL THEATRE INSTITUTE AWARD FOR EXCELLENCE IN INTERNATIONAL THEATRE (2012).

**Suitability:** Years 10 –12
**Duration:** 2 hours, 40 minutes (including 20 minute interval)
**Warnings:** Adult references to death and suicide. Supernatural themes and theatricalised violence.

| Director: Michael Attenborough |
| Set and Costume Designer: Simone Romaniuk |
| Lighting Designer: David Walters |
| Sound Designer: Phil Slade |
| Choreographer: Nerida Matthaei |
| Fight Director: Nigel Poulton |
| Assistant Director: Travis Dowling |
| Roles: Ellen Bailey, Christopher Beckey, Jai Bofinger, Andrew Buchanan, Tim Dashwood, Eugene Gilfedder, Lauren Jackson, Jason Klarwein, Thomas Larkin, Tama Matheson, Veronica Neave, Steven Rooke, Kevin Spink, Felix Star, Courtney Stewart, Lucas Stibbard |
| Witch One, Ross, Son of Macduff/Fleance, Macduff, Angus/Murderer One, Duncan/Doctor/Old Man, Witch Two/Lady Macduff, Macbeth, Malcolm, Banquo/Siward, Lady Macbeth, Lennox, Donalbain/Attendant, Son of Macduff/Fleance, Witch Three/Lady Macbeth’s Attendant, Porter/Murderer 1/Seyton |

**THEMES**
- Power
- Ambition
- Fear
- Self-fulfilling prophecy
- Morality sacrificed in the quest for power

**RECOMMENDED ELEMENTS FOR DISCUSSION**
- Time
- Language
- Role
- Situation
ABOUT THE PLAY

Three witches anticipate a meeting with Macbeth. King Duncan hears a report of how his generals Macbeth and Banquo defeated the Norwegians and the Scottish rebels. The witches gather on a heath and meet the generals returning from the war. They predict Macbeth will become Thane of Cawdor, and one day king, and that Banquo will be the father of kings. Macbeth is then greatly impressed when he is greeted by Ross and Angus with the title of Cawdor.

Duncan greets Macbeth with great praise and proposes to visit him. Macbeth writes to his wife telling her of what has happened and the King’s plans. Lady Macbeth, seeing the opportunity, plots with her husband how they might kill Duncan when he arrives. After initial enthusiasm, Macbeth changes his mind, but Lady Macbeth persuades him to carry out the deed. He murders Duncan, making it seem that the servants were to blame and describes the scene to his wife. She finds herself having to return the daggers he has used to Duncan’s bedroom, and her hands become covered with blood too. They retire when they hear repeated knocking at the castle gates.

Macduff arrives, and has a brief exchange with the Porter. He discovers the dead king and rouses the castle. Malcolm and Donalbain, fearing blame for their father’s death, flee abroad. Soon after, Ross and Macduff reflect on what has happened, and Macduff reports that Macbeth has been made king.

Macbeth is concerned about his position, very aware of the prophecies about Banquo. He arranges with a group of murderers to kill Banquo and his son Fleance; they succeed with Banquo, but Fleance escapes. At a dinner that night, where Banquo would have been the chief guest, Macbeth is terrified by the appearance of his ghost. Macbeth decides to return to the witches to find out his fate. They tell him that he should fear Macduff, that no man born of woman can hurt Macbeth, and that he will never be vanquished until Birnam Wood comes to Dunsinane. They then show a line of eight kings deriving from Banquo.

Macbeth learns that Macduff is fled to England, so he arranges the death of Macduff’s wife and children. Macduff meets Malcolm, who tests Macduff’s allegiance to Scotland by first painting a bleak picture of his own personality as a future king, then revealing his true character. They agree to fight together, with English support. During the meeting, Ross brings news of the murder of Macduff’s family. In Scotland, a doctor and gentlewoman observe Lady Macbeth sleepwalking, imagining she cannot clean her hands of Duncan’s blood.

The Scottish nobles gather, and Malcolm orders his men to camouflage themselves with tree branches as they attack, thus giving the appearance of Birnam Wood approaching Dunsinane. Macbeth learns his wife has died. Fearing no man born of woman, Macbeth fights on, killing Young Seyward, but on meeting Macduff he learns of Macduff’s caesarian birth. Macbeth refuses to yield, is killed by Macduff, and Malcolm is proclaimed king.

http://www.playshakespeare.com/macbeth/synopsis
ABOUT THE DIRECTOR

The Honourable Michael Attenborough, CBE

Queensland Theatre Company: Debut.


Awards: Commander of the British Empire (2013), Award for Excellence in International Theatre, The International Theatre Institute; Olivier Awards : Measure for Measure (three times nominated), The Knot of the Heart (twice nominated), Evening Standard Theatre Award, Measure for Measure (nominated), The Knot of the Heart (twice nominated); Off West End Theatre Awards: Best New Play The Knot of the Heart; Time Out Theatre Award: Best Director. Honorary Degrees at the Universities of Sussex (2005) and Leicester (2009)
ACTIVITIES AND RESOURCES

The following ideas and resources can be used both pre and post-show.

BEFORE YOU START WITH SHAKESPEARE...

- What do you know about Shakespeare?
- When did he live and what was his world like?
- What plays have you read or heard of?
- Have you seen any of Shakespeare's plays?
- Have you seen any film versions or adaptations of Shakespeare's plays (i.e. Baz Luhrmann's *Romeo + Juliet*, *Ten Things I Hate About You*, etc.)?
- Have you performed anything by Shakespeare?
- What do you know about Shakespeare's language? Are iambic pentameter, prose, and verse familiar or unfamiliar terms?
- Do you know any famous quotes from Shakespeare? If so, what do you think they mean?
- What do you know about Macbeth?
- Any famous lines?
- Plot points?
- Characters?
- Where is it set, and when?
- What are some themes of Macbeth?
- What are your anxieties about Shakespeare?
- Is there anything that has confused you in past attempts to study Shakespeare? Is there anything that you're dreading as you embark on Macbeth?

CHARACTER MAP

Create a “map” of Macbeth characters and with lines link the characters and their relationships. This is useful to do before viewing the performance so students understand the relationships and power.

MACBETH – A SOCIAL CLIMBER?

Discuss the characters of Macbeth and Lady Macbeth as social climbers. What do we know about social climbers? Make a list of describing words. Come back to these after viewing the performance and see if the students identified any of them in Macbeth.

STARTER QUESTIONS

- How does Macbeth’s lust for power leads to the loss of his humanity? Make sure students respond with examples from the performance.
- Why does Macbeth continue to choose the decisions he makes? He knows that his actions are wrong and will be punished. Is it a choice? Consider the notion of self-fulfilling prophecy.
- How do Macbeth and Lady Macbeth change as individuals and as a couple throughout the play? Examples?
- What are some significant symbols in the Queensland Theatre Company's Macbeth? Why do you think they were chosen/used that way? What meaning was created?
SCRIPT ACTIVITY

Act 2 Scene 2

Enter LADY MACBETH

LADY MACBETH
That which hath made them drunk hath made me bold;
What hath quenched them hath given me fire.
Hark! Peace!
It was the owl that shrieked, the fatal bellman,
Which gives the sternest good night. He is about it.
The doors are open; and the surfeited grooms
do mock their charge with snores: I have drugged
their drinks,
That death and nature do contend about them,
Whether they live or die.

MACBETH

LADY MACBETH
Alack, I am afraid they have awaked,
And ’tis not done. The attempt and not the deed
Confounds us. Hark! I laid their daggers ready;
He could not miss ‘em. Had he not resembled
My father as he slept, I had done’t.

Enter MACBETH

My husband!

MACBETH
I have done the deed. Didst thou not hear a noise?

LADY MACBETH
I heard the owl scream and the crickets cry.
Did not you speak?

MACBETH
When?

LADY MACBETH
Now.

- In pairs ask students to read the scene aloud, one playing Macbeth and one Lady Macbeth.
- Ask each pair to choose two contrasting ‘wants’ or desires from Macbeth. In the workshop the actor explains that his Macbeth is trying to get her to join him in his panic.
- Next, read the scene aloud with Lady Macbeth playing ‘to comfort’ followed by ‘to blame’ and Macbeth playing ‘to force her into his panic’.
- Now ask students to try a different set of tactics. Perhaps for part of the scene Lady Macbeth reasons with her husband and in another part she tries to laugh him out of his fears. Encourage students to try out extreme possibilities as actors might do during rehearsals.
- Ask pairs to go through the scene twice, trying out two contrasting sets of desires and share their work.

Ask students to think about replaying the scene in a range of different scenarios and locations/contexts, for example; as a hurried mobile phone conversation, in a really noisy assembly, passing notes between each other in class. How do the circumstances and surrounding affect what is being said? Does the audience pick up on different agendas or attitudes when the surroundings change?

RAP CONTEST
Turn a section of text from ‘The 32 Second Macbeth’ into rap/slam poetry. Students can work in groups of up to 8 and work with the text to communicate story through song. Students then present to the class.

The 32 Second Macbeth

Taken from the Folger Library of Shakespeare Resources
Actors 1, 2, 3 Pair is foul and foul is fair
Actor 4 What bloody man is that?
Actor 2 A drum, a drum! Macbeth doth come
Macbeth So foul and fair a day I have not seen
Actor 3 All hail, Macbeth, that shalt be king hereafter!
Macbeth If chance will have me king, then chance will crown me
Actor 5 Unsex me here
Macbeth If it were done when ’tis done
Actor 5 Screw your courage to the sticking place
Macbeth Is this a dagger that I see before me? (Actor 4 dies)
Actor 5 A little water clears us of this deed.
Actor 6 Fly, good Fleance, fly! (dies)
Macbeth Blood will have blood
Actors 1, 2, 3 Double, double, toil and trouble
Actor 7 He has kill’d me, mother! (dies)
Actor 8 Bleed, bleed, poor country!
Actor 5 Out damn’d spot! (dies)
Macbeth Out, out, brief candle!
Actor 8 Turn, hell-hound, turn!
Macbeth Lay on Macduff! (dies)
Actor 8 Hail, king of Scotland!
WAR, MADNESS AND WITCHCRAFT BY MICHAEL ATTENBOROUGH, CBE

Read through the piece the director has written below.

- What is Macbeth and Lady Macbeth’s ultimate fears?
- What drives their ambitions in the play?
- If Macbeth were set in today’s world, what modern parallels could we make to places, people or situations that currently exist?

The word ‘fear’ is used in Shakespeare’s ‘Macbeth’ more than in any of his other plays.

Witches, ghosts, apparitions, infanticide, civil war, madness, imaginary daggers, moving forests – it’s hardly surprising the word regularly crops up.

Shakespeare invites us on a scary rollercoaster ride on the back of his leanest, most thrilling dramatic masterpiece.

Our challenge today is to conjure up a theatrical world in which people have to live right on the edge of survival. A world where witches can read your mind and reveal your darkest desires. A world where homicide could just be around the corner, where you are almost certainly being spied on and where you can trust no one.

November 5th 1605: Catholic zealots are narrowly foiled in their meticulously conceived plot to blow up the Houses of Parliament, obliterate the ruling elite and assassinate the King; the culprits are paraded through the streets, publicly hung, their bellies sliced open and their innards displayed to the angry, vengeful crowds.

All this within a mile of Shakespeare’s home.

Is it any wonder he wrote a play founded on fear?

INTERVIEW WITH JASON KLARWEIN, ARTISTIC DIRECTOR OF GRIN AND TONIC THEATRE TROUPE AND PLAYING THE LEAD ROLE OF MACBETH.

Of all of the Shakespeare’s, why Macbeth?
Shakespeare (along with his contemporaries) reinvented the dramatic form. Before Shakespeare, plays throughout the centuries had heroes and heroines, who go on journeys and are impeded by the fates, and hence morality tales of Good vs Evil are told. Shakespeare asked a different question – What does it mean to be human? And, in the dramatic form he presents little or no personal judgement. Along with the invention of Blank Verse and the Soliloquy, Shakespeare gives us free will and choice. The dramatic human was born. Conflicted in opposites. Contradictory yet powerful. This is the essence of dramatic tension. Not just what is happening between people but what is happening between the core emotional and intellectual molecules of a human being. Shakespeare’s characters are whole, like you or me. Macbeth for example is charming, popular, intelligent, highly imaginative, loving, a good husband, a great friend, a loyal soldier with a strong physical presence. He is equally repulsive, stupid, full of hate and jealousy, non caring, distrustful, disloyal, a traitor, a sociopath and a murderer of kings, men, women and children. ‘The Tragedy of Macbeth’ is a great example of Shakespeare as the mature writer. The play is almost all in blank verse, highly poetic and yet economical. The play has no secondary plot to keep up with, is full of psychological intrigue and stands up against any modern day thriller. It also has witches, invisible daggers, ghosts, murders and fight scenes. It is a hugely popular play with modern audiences and we only need to look to Bashar al-Assad in Syria, Kim Jong Un in North Korea or Viktor Yanukovych in the Ukraine to realise the play’s potency.
What do teachers and students need to know about Michael Attenborough CBE (Director of Macbeth) and why is it such a coup for us to have him here?

In 2014, The Grin and Tonic Theatre Troupe celebrate its 40th Birthday. To commemorate this huge milestone, I wanted to offer Queensland audiences the opportunity to experience the company at its finest. And I wanted the actors, designers, artists and administrators who work on the show to have a career broadening experience. Therefore the project had to be large and involve a number of actors from the history of the company. I knew who I wanted to direct, it was just a matter of getting him here. Michael Attenborough, besides being the son of the great film director and actor Sir Richard and the nephew of naturalist Sir David, in his own right, is one of the finest English directors. Michael spent 12 years as the Principal Associate Director at the Royal Shakespeare Company and 11 years as Artistic Director of the highly acclaimed Almeida Theatre in London. When he finishes with Macbeth he’ll be on his way to Washington DC to direct ‘As You Like It’. Michael and I met in 2007 at a two week Shakespeare intensive hosted by the Almeida and the Sydney Theatre Company. We knew we wanted to work together. It has taken 3 years and the help of numerous people at the Queensland Theatre Company to make this project a reality.

What Michael comes with is an amazing oral tradition that is not taught in Australia anymore. This tradition has been and is passed down from actor to actor and director to director for over 400 years. He brings with him a secret and simple toolkit for approaches to text that have been largely forgotten in this country. (Ever wondered why English actors are so good at what they do?) As well as his high degree of skill, Michael is a passionate, down to earth artist, who believes in the power of arts education and social justice, and is a perfect fit for Grin and Tonic and QTC who share these ideals.

What do you want audiences to walk away with from this production?

I think we have a lot of received and preconceived ideas about Shakespeare and his work. I believe people think they have seen Shakespeare or know what happens in a Shakespeare, and I personally think this is the result of productions that weren’t very good or ideas that have been passed on without rigor or deep interrogation. I also believe that on some level people are very suspicious and afraid of Shakespeare (yes, even actors and teachers) as it is often touted as the greatest of greats. That somehow it is impossible or incomprehensible. I also think this is a simple misunderstanding. I know from experience as an actor and a teacher in schools that anyone can understand Shakespeare, even the student who is failing English as a subject, can not only understand Shakespeare but be thrilled to the eyeballs by the pure invention of ideas and circumstances. If fact, one of my goals when I became Artistic Director of The Grin and Tonic Theatre Troupe was to engage the student who was failing or disinterested, not by reducing their experience to the lowest common denominator but by expanding their being through the messy complexities and exhilaration of life itself. I hope and know ‘Macbeth’ will do this. It has some of our finest actors and artists working on it and a great international director. It will be a production that people will talk about for years to come, not only for its impact but for the longevity of craft and skill that it will leave behind for the artists and audiences of Queensland.
SCENE BREAKDOWN TEMPLATE

You can use this template to analyse a scene, giving students an opportunity to break apart its components for responding.

SCENE:

ACTORS/CHARACTERS:

<table>
<thead>
<tr>
<th>CHARACTER DEVELOPMENT:</th>
<th>Where does the character start and in what state do they end the scene?</th>
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</thead>
</table>

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<thead>
<tr>
<th>OBJECTIVES, TACTICS, AND OBSTACLES:</th>
<th>List these and whether you think the characters are successful or fail in achieving these…</th>
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</thead>
</table>

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<thead>
<tr>
<th>BLOCKING:</th>
<th>Draw a small diagram of the stage and movement paths of the characters.</th>
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<thead>
<tr>
<th>PHYSICALITY:</th>
<th>What is the physicality of the characters on stage and what changes/develops?</th>
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</thead>
</table>

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<tr>
<th>THINGS TO REMEMBER:</th>
<th>Is there one thing you want to remember about the scene?</th>
</tr>
</thead>
</table>
CHARACTER PROFILE TEMPLATE

Character Name: ___________________________________ ___________________

[Answer the following questions for the character, not yourself.]

Age: _____________
Date Of Birth: ___________________
Hair Colour: ___________________
Eye Colour: ___________________
Occupation: ___________________
Relationship Status: _______________________________________________________
Physical Description: ________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
Someone who helped you: __________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
Someone you admire: _______________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
Someone you want to impress: _______________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
Greatest Fear: ______________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
If you found a wallet what would you do? _______________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
Hobbies/Interests: __________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
Dislikes: __________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
General Health: ____________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
People you love: ___________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
RESPONDING TO LIVE THEATRE WORKSHEET

NAME OF PLAY:

WRITTEN BY:

DIRECTED BY:

ACTORS:

Narrative:
(Briefly outline the plot in 75 words or less and then evaluate how effectively the play entertained the audience)

___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
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Themes and Issues:
What themes and issues are illuminated in the play? Explain how. What questions are raised for the audience? Was meaning created?

___________________________________________________________________________________
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Characters:
Why are the characters so engaging? You can elaborate on one character more however you need to address at least two of the characters in the play.

___________________________________________________________________________________
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___________________________________________________________________________________
Dramatic Tension:
Identify the major tensions in the play that entertain the audience/elaborate on one of the major themes. Analyse two specific examples.
RESPONDING TASK IDEAS

If you are responding to the performance, here are some resources that will help students to get writing. Both of these resources can easily be reproduced as handouts for your students.

How can I use the Elements of Drama?

The Elements of Drama can enhance a student’s understanding of a production and its effectiveness.

The Elements of Drama include:

<table>
<thead>
<tr>
<th>2007 Syllabus</th>
<th>2013 Syllabus</th>
</tr>
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<tbody>
<tr>
<td>Focus</td>
<td>Dramatic Focus</td>
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<tr>
<td>Space</td>
<td>Space</td>
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<tr>
<td>Role</td>
<td>Role</td>
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<tr>
<td>Relationships</td>
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<td>Situation</td>
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<td>Tension</td>
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<td>Language</td>
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<td>Movement</td>
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<td>Mood</td>
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<td>Symbol</td>
<td>Symbol</td>
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<tr>
<td>Dramatic Meaning</td>
<td>Character</td>
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<td></td>
<td>Contrast</td>
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<tr>
<td></td>
<td>Dramatic Meaning</td>
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</tbody>
</table>

Here are some activities which can enhance your students understanding of some of the elements.

**Character:** Character exercises are vital and you may want to start with exercises that focus on awareness of facial expression, tone of voice, body language and movement. You could incorporate improvisations here or choose excerpts from scripts. Some concepts you might also like to explore here are making offers, accepting offers, accepting and committing to the fiction, conviction/belief, status, and action/reaction.

**Time/Place/Situation/Tension:** Improvisation is key here. Play around with scenes that allow students to explore not only some typical situations but some unusual ones as well e.g. underneath a rock, at the bottom of the ocean etc. Really focus on the concept of conflict here.

**Language/Sound:** Voice workshops are a brilliant starting point. Have students become aware of their breath, throat and diaphragm. Consider doing an accent workshop. Have them work with scripts to explore clarity, volume, pitch, pace, inflection, emphasis and pause. Consider how atmosphere can be created using soundscapes and body percussion. Explore scenes that use no sound or language.

**Atmosphere/Mood/Symbol:** Watch some film excerpts that use music to guide the audience’s feelings in a scene. Consider the use of colour and set in costumes and what they mean to the audience.
**Audience Engagement/Dramatic Meaning:** At the conclusion of every exercise always ask the class what it was about the Elements of Drama that made the audience feel engaged in the action on stage and what they understood was happening on stage because of that element. In adding this in to your classroom discussion you are helping your students become critical thinkers and theatre appreciators.

**Writing an Analytical Essay—Where do I start?**
After watching a performance, you will have quite a strong sense of whether or not it was effective. This is usually reinforced through your feelings of whether or not you were engaged, moved, excited or disinterested in the performance. The following categories and questions may assist students in writing an Analytical Essay.

**Introduction**
Include the name of the play you are analysing, the name of the playwright, the director and key themes; Also make sure you state what you will be analysing (refer to your task sheet) in the order in which you will analyse it.

**Brief Plot Outline and Themes/Issues**
This is the actual action that happens on stage. Try to reduce the whole story into a brief paragraph that includes all the main events. Remember, you don’t need to list everything that happens – we saw it! You need to state the main events and how they relate back to your chosen theme/topic for analysis. The themes and issues carry the message of the play and are important in helping the audience gain meaning from the performance. You should also analyse the directorial concept. Comment on the director’s interpretation of the play, and how the choice of dramatic form and performance style helps to communicate the play’s themes and issues.

**Analyse Character Objective and Motivation**
Describe and analyse the characters. To find the character’s objective, ask yourself the question: What does the character want to achieve by the end of the play? To find the character’s motivation, ask yourself the question: Why does the character want to achieve their goal? Remember: strong topic sentences at the beginning of each paragraph set up a strong essay.

**Evaluate the Performer**
(Give examples wherever possible!)
- How well did the actors use body language to express their character?
- Were their movements and gestures appropriate for their character?
- How well did they use their voice to express character and deliver lines?
- How focused did they seem during their performance?
- How convincing did the performer seem in their portrayal of their character?

**Comment on the use of the Elements of Production**
Discuss how effective you think the use of sound, lighting, set and costume were in the performance:

- Were the costumes suitable for the characters? How did the choice of colours and designs suit the overall look of the performance?
- Was the set an effective use of space? Was the set easy for the actors to manoeuvre around? In terms of colour and layout, did its design enhance the performance?
- How did the elements of production support the directorial concept?
- Did the signs and symbols used within the production enhance meaning?
- Was special lighting used at any time for a particular effect?
- Did the use of live or recorded sound enhance or detract from the performance?
- How did lighting and sound establish location and create atmosphere?

**Conclusion**

Sum up the overall success of the play.

Use the *Responding to Live Theatre Worksheet* for guidance. It is a way to get students thinking about their live theatre experience and is broken down into sections so they can plot out their ideas easily and simplistically. It can be the beginnings of a review or essay response.

**Responding Task Question Ideas:**

- “Our challenge today is to conjure up a theatrical world in which people have to live right on the edge of survival…”
  
  *Michael Attenborough, CBE*
  
  What does this mean for the characters in the play? Is their survival or their struggle for survival, their ultimate downfall?

- Characterise the relationship between Macbeth and Lady Macbeth. If the main theme of Macbeth is ambition, whose ambition is the driving force of the play—Macbeth’s, Lady Macbeth’s, or both?

- An important theme in Macbeth is the relationship between gender and power, particularly Shakespeare’s exploration of the values that make up the idea of masculinity. What are these values, and how do various characters embody them?

- The fantastical and grotesque witches are among the most memorable figures in the play. How does Shakespeare characterize the witches? What is their thematic significance?

- Compare and contrast Macbeth, Macduff, and Banquo. How are they alike? How are they different? Is it possible to argue that Macbeth is the play’s villain and Macduff or Banquo its hero, or is the matter more complicated than that?
COSTUME DESIGNS
Designed by Simone Romaniuk.

Witch
COSTUME DESIGNS
Designed by Simone Romaniuk.

LADY MACDUFF
COSTUME DESIGNS
Designed by Simone Romaniuk.

MACBETH
COSTUME DESIGNS
Designed by Simone Romaniuk.

ROSS
ONLINE RESOURCES

http://www.youtube.com/watch?v=K3KOCp7cAb0
This is an animated comic version of *Macbeth* from Grin and Tonic Theatre Troupe.

http://www.folger.edu/edulesplandtl.cfm?lpid=559
An excellent resource, styled as a *Macbeth* crime scene.

http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/60secondshakespeare/macbeth.shtml
A great visual resource, with a whole set of resources around teaching Shakespeare.

http://www.rsc.org.uk/explore/shakespeare/plays/macbeth/
The Royal Shakespeare Company's Education Resources for *Macbeth*.

The Queensland Theatre Company website.

http://www.folger.edu/template.cfm?cid=2778
A whole set of resources and ideas for teaching *Macbeth*.

http://www.stagemilk.com/acting-games/
Lots of physical exercises and warm-up activities.

Some excellent summaries and synopsis can be found here.

The Grin and Tonic website.