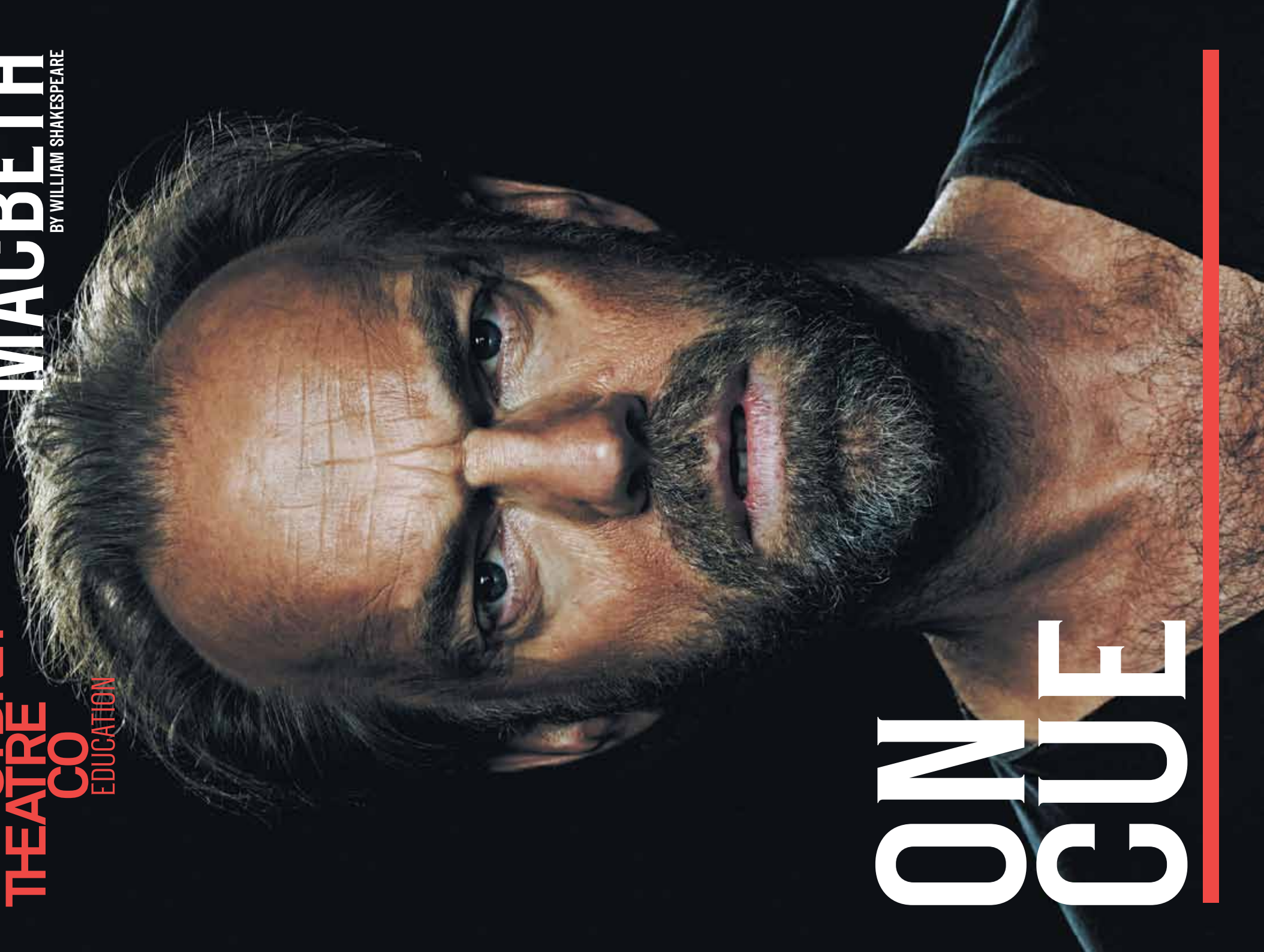


SYDNEY
THEATRE
CO
EDUCATION

SYDNEY THEATRE COMPANY AND UBS PRESENT
MACBETH
BY WILLIAM SHAKESPEARE



ONE
GUE

TABLE OF CONTENTS

ABOUT ON CUE AND STC	3	ANALYSIS OF THE MAJOR THEMES	10
CURRICULUM CONNECTIONS	4	CHARACTER ANALYSIS	14
CAST AND CREATIVES	5	STYLE ANALYSIS	17
ABOUT THE PLAYWRIGHT	6	THE ELEMENTS OF DRAMA ANALYSIS	21
ABOUT THE DIRECTOR	7	LEARNING EXPERIENCES	25
ABOUT THE PLAY	8	BIBLIOGRAPHY	30
SYNOPSIS	9		

ABOUT *ON CUE* AND STC

ABOUT *ON CUE*

In 2014, STC Ed is developing a new suite of resources located on our website to enrich and strengthen teaching and learning surrounding the plays in the STC season. Each show will be accompanied by an On Cue e-publication which will feature all the essential information for teachers and students, such as curriculum links, information about the playwright, synopsis, character analysis, thematic analysis and suggested learning experiences. For more in-depth digital resources surrounding the ELEMENTS OF DRAMA, DRAMATIC FORMS, STYLES, CONVENTIONS and TECHNIQUES, visit the STC Ed page on our website.

Such resources include:

- videos
- design sketchbooks
- podcasts
- worksheets / posters
- games / quizzes / surveys

ABOUT SYDNEY THEATRE COMPANY

In 1980, STC's first Artistic Director Richard Wherrett defined STC's mission as to provide "first class theatrical entertainment for the people of Sydney – theatre that is grand, vulgar, intelligent, challenging and fun."

Almost 35 years later, under the leadership of Artistic Director Andrew Upton, that ethos still rings true. STC offers a diverse program of distinctive theatre of vision and scale at its harbourside home venue, The Wharf; Sydney Theatre at Walsh Bay; and Sydney Opera House, as its resident theatre company.

STC has a proud heritage as a creative hub and incubator for Australian theatre and theatre makers, developing and producing eclectic Australian works, interpretations of classic repertoire and great international writing. STC strives to create theatre experiences that reflect Sydney's distinctive personality and engage audiences.

Strongly committed to engagement in the community, STC's Education and Communities programs aim to inspire theatre appreciation and participation not only in theatres but also in schools, community halls; wherever people get together. STC offers an innovative School Drama™ program; partners with groups in metropolitan Sydney, regional centres and rural areas; and reaches

beyond NSW with touring productions throughout Australia. Through these partnerships and initiatives, STC plays a part in ensuring a creative, forward-thinking and sociable future by engaging with young people, students and teachers.

The theatre careers of many of Australia's internationally renowned artists have been launched and fostered at STC, including Mel Gibson, Judy Davis, Hugo Weaving, Geoffrey Rush, Toni Collette, Rose Byrne, Benedict Andrews and Cate Blanchett.

STC often collaborates with international artists and companies and, in recent years, the company's international profile has grown significantly with productions touring extensively to great acclaim.

STC is assisted by the Australian Government through the Australia Council, by its arts funding and advisory body, and by the New South Wales Government through Arts NSW.

www.sydneytheatre.com.au

CURRICULUM CONNECTIONS

FOR *MACBETH* AND THE EDUCATION RESOURCES

SUITABLE FOR

Students in Years 9 to 12

SUBJECTS

Drama and English

DRAMA STAGE 5

Making Outcomes

4.1.1, 4.1.2, 4.1.3 and 4.1.4

Performing Outcomes

4.2.1 and 4.2.3

Appreciating Outcomes

4.3.1 and 4.3.3

DRAMA STAGE 6 (HSC PRELIMINARY)

Making Outcomes

P1.2, P1.3, P1.6, P1.7 and P1.8

Performing Outcomes

P2.1, P2.2 and P2.6

Critically Studying Outcomes

P3.1 and P3.2

DRAMA STAGE 6 (HSC)

Making Outcomes

H1.2, H1.3, H1.4, H1.5 and H1.8

Performing Outcomes

H2.1, H2.2 and H2.3

Critically Studying Outcomes

H3.2 and H3.3

ENGLISH

Links to text type: Shakespearean Drama

SYDNEY THEATRE COMPANY AND UBS PRESENT

MACBETH

BY WILLIAM SHAKESPEARE

BANQUO/LADY MACDUFF
PAULA ARUNDELL

MACDUFF/WITCH
KATE BOX

SEYTON/WITCH
IVAN DONATO

MALCOLM/FLEANCE/APPARITION
EDEN FALK

DUNCAN/OLD MAN/YOUNG MACDUFF/APPARITION
JOHN GADEN

LADY MACBETH/BLOODY CAPTAIN/ APPARITION
MELITA JURISIC

WITCH/ROSSE/PORTER
ROBERT MENZIES

MACBETH
HUGO WEAVING

DIRECTOR
KIP WILLIAMS

DESIGNER
ALICE BABIDGE

LIGHTING DESIGNER
NICK SCHLIEPER

COMPOSER & SOUND DESIGNER
MAX LYANDVERT

FIGHT DIRECTOR
NIGEL POULTON

ASSISTANT DIRECTOR
PETRA KALIVE

VOICE & TEXT COACH
CHARMIAN GRADWELL

PRODUCTION MANAGER
JOHN COLVIN

STAGE MANAGER
GEORGIA GILBERT

DEPUTY STAGE MANAGER
TODD EICHORN

ASSISTANT STAGE MANAGER
VANESSA MARTIN

BACKSTAGE WARDROBE SUPERVISOR
ROSALIE LESTER

HAIR & WIG DRESSER
REBECCA NEEDS

HEAD MECHANIST
STEVE MASON

HEAD FLY OPERATOR
KANE MOTT

VENUE MECHANIST
CHRIS FLEMING

HEAD ELECTRICIAN
HARRY CLEGG

LIGHTING BOARD OPERATOR
WILL JACOBS

HEAD SOUND
KEVIN WHITE

FOH SOUND OPERATOR
REMY WOODS

RADIO MIC TECHNICIAN
LAUREN PETERS

REHEARSAL PHOTOGRAPHER
GRANT SPARKES-CARROLL

PRODUCTION PHOTOGRAPHER
BRETT BOARDMAN

2 HOURS, NO INTERVAL. THIS PRODUCTION PREMIERED AT SYDNEY THEATRE ON 25 JULY 2014.

PRODUCTION PATRONS

DAVID AND
CLAIRE PARADICE

PRESENTING SPONSOR



MEDIA PARTNER

ADSHEL



Trade &
Investment
Arts NSW

SYDNEY
THEATRE
CO

ABOUT THE PLAYWRIGHT

AS ONE OF THE MOST IMPORTANT PLAYWRIGHTS OF ALL TIME, SHAKESPEARE'S LIFE, PLAYS AND WORK AT THE GLOBE THEATRE HAVE BEEN WIDELY DOCUMENTED. THE INTERNET IS AWASH WITH BIOGRAPHIES OF THE BARD AND, WITH THIS IN MIND, *ON CUE* BRINGS YOU SIX UNCOMMONLY REPORTED FACTS ABOUT SHAKESPEARE.

1. SHAKESPEARE WAS STINGY!

Shakespeare signed off on his will a month before his death. He was not a particularly charitable man and left a measly 10 pounds to the people in his home town of Stratford. Shakespeare also gave some money to his fellow thespians such as Richard Burbidge who acted in many of Shakespeare's plays and assembled The Globe theatre.

Shakespeare's wife, Anne Hathaway, was an afterthought in his will with a line squeezed in at the end stating "Item. I give unto my wife, my second best bed with the furniture."

After 30 years of marriage and three children, a bed and some furniture doesn't quite seem to suffice!

2. SHAKESPEARE'S CHILDREN WERE ILLITERATE!

It is amazing to think that one of the world's most celebrated and performed writers had children who could not read or write. Shakespeare attended Stratford Grammar School where he mastered reading, writing and Latin. However, Shakespeare's two daughters were illiterate as most females during the Elizabethan era did not go to school.

3. SHAKESPEARE WORE A GOLD HOOP EARRING IN HIS LEFT EAR!

Of the few paintings of Shakespeare, one depicts him wearing a loose open necked shirt with a long shaggy beard and a shiny gold hoop earring hanging from his left ear. During the Elizabethan era a gold hoop earring worn by a man would have been a fashion statement and a sign of someone living a bohemian and artistic lifestyle.

4. SHAKESPEARE'S THEATRE WAS SMELLY!

The Globe was situated on the banks of the river Thames next door to a bear baiting and cock fighting ring. In addition to the smell wafting from next door, the lower class

citizens who stood in the 'pit' in front of the stage would throw food at the actors if they did not enjoy the play, while buckets were put to the side and used as toilets. Add in sweaty, dirty bodies and Shakespeare's Globe would have smelt quite unpleasant!

5. SHAKESPEARE CAUSED A PLANE CRASH!

In America in 1960 a light aircraft flew into a flock of starling birds, killing 62 people on board. The starling was not a native bird to America and was introduced as part of a bird enclosure in New York that featured all the songbirds mentioned in Shakespeare's plays.

6. SHAKESPEARE HAS BEEN TRANSLATED INTO STAR TREK LANGUAGE!

Two of Shakespeare's plays have been translated into Klingon, the language created for the *Star Trek* series. Both *Hamlet* and *Much Ado About Nothing* can be read – if you understand Klingon of course!

ABOUT THE DIRECTOR



KIP WILLIAMS

Kip is currently Co-Resident Director at Sydney Theatre Company. While at STC he has directed *Romeo and Juliet*, *Under Milk Wood* and has been Assistant Director on several recent productions: *The Secret River* with Neil Armfield, *Gross und Klein (Big and Small)* with Benedict Andrews, *Loot* with Richard Cottrell and *The White Guard* with Andrew Upton.

For Sydney Chamber Opera, Kip directed *The Lighthouse* and the double bill *I Have Had Enough: Ich Habe Genug and Nunc Dimittis*. For Malthouse *Helium* and US-A-UM he directed an all-female production of *Lord of the Flies*, for Tamarama Rock Surfers he directed *Fallout*, and for the Sydney Writers Festival he directed *1001 Nights*. For the 18th Biennale of Sydney he directed *Through The Gates* (also for Sydney Chamber Opera).

For Princeton Theatre, New Jersey he directed *Fifth of July*, for National Theatre, Melbourne, he directed *One For the Road*, and for NIDA he directed productions of *Cloud 9*, *Lord of the Flies* and *Not I*. He has also been Assistant Director on several operas: Jim Sharman's production of *Così fan tutte* for Opera Australia and *The Turn of the Screw* and *Albert Herring* for Victorian Opera.

Williams directed the short films *B, Bee & Mee* and *Walk*, as well as music videos for Guineafowl, including *Little Fingers* and *Botanist*, which was listed in ABC's RAGE 50 list of the

top music videos for 2009. Williams studied a Master of Dramatic Art in Directing at NIDA (2010), and a Bachelor of Arts (Media & Communication), University of Sydney (2008).

Sydney Theatre Company (2014). *Macbeth*, Program. Sydney Theatre, Sydney Theatre Company.

ABOUT THE PLAY

WHAT BLOODY MAN IS THAT?

A dark prophecy triggers Shakespeare's gory tragedy that charts the rise, rise and fall of a political couple whose wayward moral compass takes them in a deadly direction.

Fasten your seat belts for another towering performance from Hugo Weaving as he wrestles with one of Shakespeare's most complex protagonists. A man whose opportunism o'er-shadows his humanity, whose ambition destroys its prize.

Continuing his keen-eyed interpretation of classic texts, director Kip Williams (*Under Milk Wood*, *Romeo and Juliet*) delivers a sharp reworking on a reinvented stage. In Alice Babidge's extraordinary design, the vast Sydney Theatre will be turned inside out into a dark, intimate venue with a strictly limited capacity, promising a haunting new experience.

Sydney Theatre Company (2014). *Macbeth*, Program. Sydney Theatre, Sydney Theatre Company.



CHECK OUT OUR PRE-SHOW IN-THE-KNOW FACT SHEET FOR ALL THE ESSENTIAL INFORMATION YOU NEED TO KNOW BEFORE WATCHING THE PERFORMANCE!



Hugo Weaving, in rehearsal for STC's *Macbeth*, 2014. Image: Grant Sparkes-Carroll. ©

SYNOPSIS



David Heatley. (2013). Comic strip version of *Macbeth* for Classic Stage's study guide. Retrieved June 23 2014, from <http://davidheatley.tumblr.com/post/41460729310/comic-strip-version-of-macbeth-for-classic-stages>.

THEMES AND IDEAS IN KIP WILLIAMS' VERSION OF *MACBETH*

POWER

Kip Williams' version of *Macbeth* focuses on men and women aspiring for greatness and power who suffer an eventual demise. At the beginning of the play after his courage on the battlefield, Macbeth is given the title of Thane of Cawdor which sets in motion a chain of events that lead to his rise to the office of (bloody) King of Scotland.

Macbeth's murderous rampage is followed by a fall from grace and loss of power as his actions catch up with him. Such falls from grace are sometimes seen throughout society in politicians, businessmen and celebrities. Often the more power you have the harder you fall which is ultimately the tragedy of Macbeth, as all his thoughts and energy are channelled into maintaining the throne which then causes his downfall.

There are also other causes that lead to the downfall of men and women in positions of power, such as isolation and a false sense of invincibility.

Often the desire to be great and hold power comes at a cost, creating feelings of isolation or a false sense of invincibility. These are also dominant themes in Williams' production.

ISOLATION

Macbeth becomes increasingly isolated as he continues his murderous rampage throughout the kingdom of Scotland.

The desire to achieve power and greatness monopolises Macbeth's thoughts and leads him to believe that the murder of his best friend Banquo is a small sacrifice in the pursuit of his goal.

Macbeth's internal conflict is fuelled by a mixture of guilt and ambition. This internal turmoil means he is unable to enjoy the pleasures of being a King despite the enormous sacrifice it has taken. Macbeth's guilt causes the hallucinations of Banquo's ghost at the feast; an experience that isolates Macbeth from the real world. Macbeth also becomes isolated from society and detached from conventional morality, which is seen in the merciless slayings of Macduff's family.

FALSE SENSE OF INVINCIBILITY

Macbeth's killings to maintain his title of King is driven by his false sense of invincibility and the belief that his actions will never catch up with him. He seeks confirmation from the witches in a second set of prophecies that predict his demise and instigate more murder. The prophecies also give Macbeth false hope surrounding his fate, believing that forests cannot move ("Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill shall come against him.") and that every human is born from a woman ("No man given birth to by a woman shall harm Macbeth.")

CYCLICAL NATURE OF POWER AND AUTHORITY

In the beginning, Macbeth is given the title of Thane of Cawdor after the previous Thane of Cawdor was sentenced to death for tyranny on the battlefield. This cyclical nature of power is suggested by Macbeth's tyrannical actions which ultimately lead to his death. At the end of the play, Macbeth is killed by Macduff and Malcolm is crowned King of Scotland. However, the question remains whether history will repeat itself yet again. The cyclical nature of power is caused by the degree of brutality required to attain it.

IMPERMANENCE OF LIFE

Williams' adaptation of *Macbeth* also focuses on the idea that nothing in life is ever permanent and circumstances can quickly change. For Macbeth his reign as King comes to a bloody end as the English army storm Dunsinane castle. In the end, Macbeth's efforts to maintain power and to be perceived as a great man prove to have been in vain.

The impermanence of life is hinted at by Macbeth in his "Tomorrow and tomorrow and tomorrow" soliloquy after Lady Macbeth's death that discusses life's insignificance. This is a very theatrical idea because like life, plays are impermanent: when they reach the end of the season, the show is over; the set is dismantled and the play is left to exist only as a memory.

Themes and ideas in Kip Williams' version of *Macbeth* (cont'd)

MORAL AMBIGUITY AND VIOLENCE

Moral ambiguity exists in the violence that occurs throughout the play. In *Macbeth*, one form of violence is more acceptable than another. This moral ambiguity is seen when celebrating the triumphant slaying of the rebel Macdonwald “For brave Macbeth (well he deserves that name)...till he unseam'd him from the nave to th'chops...” Ripping a man open from his bellybutton to his chin is considered an achievement, however murdering Banquo and Macduff's family is considered abominable. Macbeth prompts the questions of whether violence can be heroic and is one person's life worth more than another?

TAKE YOUR CUE:

1. Throughout history and in modern day society there have been many instances of men and women in positions of power who have achieved greatness and fallen from grace. Such people have achieved their positions in the worlds of government, sport or business. Examples include: Bill Clinton, Tiger Woods, Marion Jones, Oscar Pistorius and Lance Armstrong. Discuss how each of these men reached power and achieved greatness. Consider their subsequent demise. Consider how isolation and their sense of invincibility also played a part in their downfall.
2. Being a King and leader of a kingdom is similar to being a modern day politician and leader of a country

or state. Macbeth was slain by Macduff as both revenge and for the good of Scotland. The 'slaying' of politicians has similarly happened in Australian political history. Deconstruct the political slaying in the Rudd/Gillard government. How does this relate to the ideas of the cyclical nature of power and authority and the impermanence of life?

3. How is Macbeth's isolation symbolically represented on stage?
4. Consider the character of Frank Abagnale in the movie *Catch Me If You Can*. How did his false sense of invincibility help his rise to a position of power?
5. Is one form of killing more justifiable than another? Once violence is used to achieve power, does it create a precedent for future violence?



Hugo Weaving and John Gaden in rehearsal for STC's *Macbeth*, 2014. Image: Grant Sparkes-Carroll. ©

THEMES AND IDEAS IN SHAKESPEARE'S *MACBETH*

THE CORRUPTING POWER OF UNCHECKED AMBITION

Ambition is the resolute desire to achieve. While ambition is healthy, pursuing an ambition at any cost can be enormously destructive. Macbeth deals with the destruction caused when ambition ignores society's moral boundaries and constraints. Macbeth is not an evil person; however his determination to be King drives him to kill Duncan against his better judgment. Macbeth is fully aware that what he is doing is wrong; however does it anyway which makes his final goal tainted. In the "If it were done, when 'tis done" soliloquy Macbeth reflects on Duncan's trust in him and how poor decisions return to plague the inventor. "We still have judgment here; that we but teach bloody instructions, which, being taught, return to plague the inventor." Macbeth's deliberation shows he knows what he is doing is morally wrong which is why when he reaches his ultimate ambition it is tainted and impossible to enjoy. By the end of the play Macbeth descended into delusional paranoia: a consequence of brutal actions fuelled by unchecked ambition.

Lady Macbeth is determined for her husband to achieve power and initially has no reservations about how this is achieved: her ambitions for Macbeth are grand and also go unchecked. However, after the terrible acts are committed and her ambition is satiated, her conscience returns to her. Macbeth holds the crown but it is tainted by the acts that he and his wife committed in order to attain that position.

THE WEATHER

Macbeth's violent ways are accompanied by a number of strange happenings in the natural world. There is a large storm on the night of Duncan's murder and the delivery of the witch's prophecies occurs amidst thunder and lightning which are natural elements that represent power and violence. Other strange things are also reported such as it is daytime, but dark outside throughout the play. This is symbolic of the period of darkness that fell over the kingdom, a time where natural order had been disrupted. Other strange occurrences took place such as an owl killing a falcon and King Duncan's horses going crazy which are also metaphors for Macbeth's unnatural acts.

HALLUCINATIONS

Visions and hallucinations occur throughout the play. Both Macbeth and Lady Macbeth interpret the visions that appear to them as supernatural: the work of unearthly and ungodly forces, reminding them of their bloody deeds. These grotesque sights are visual manifestations of their guilt and fuel their madness. Before Macbeth kills Duncan he sees a dagger in the air that is covered in blood and pointing towards King Duncan's chamber. Macbeth also sees Banquo's ghost at the banquet. Lady Macbeth is tormented by hallucinations of blood on her hands as she sleepwalks.

BLOOD

Blood symbolises a guilty conscience in *Macbeth*. After he has killed Duncan Macbeth proclaims "Will all great Neptune's ocean wash this blood / Clean from my hand?" Towards the end of the play, Lady Macbeth has a hallucination in which her hands are stained with blood and cries "Out, damned spot; out, I say . . . who would have thought the old man to have had so much blood in him?." Like a stain, Macbeth's acts are permanent and cannot be cleansed from his mind. He has seen and done things that cannot be unseen or undone.

Themes and ideas in Shakespeare's *Macbeth* (cont.)

FEMININITY, MASCULINITY AND VIOLENCE

In *Macbeth* the questioning of masculinity is used to coerce men into acts of violence. While, femininity and violence work hand in hand. Lady Macbeth questions Macbeth's manhood as a way of coercing her husband into murdering King Duncan. Similarly, Macbeth provokes the murderers he hires to kill Banquo by undermining their masculinity. This is seen in the line "Now, if you have a station in the file, not i'th'worst rank of manhood, say't and I will put that business in your bosoms."

Shakespeare has written an opposing view of traditional gender roles, where the female characters possess masculine qualities which allow them to encourage violence – enhancing the concept of masculinity and violence.

Lady Macbeth calls for her femininity to be stripped in order to kill Duncan herself, proclaiming "unsex me here" and "take my milk for gall." The witches also encourage violence through their prophecies and are described as having masculine features such as beards. In the time of Shakespeare, a woman rejecting her femininity would have been seen as shocking and unnatural. Lady Macbeth attempts to defy the essence of her humanity – her womanhood, in order to commit inhumane violence. However, Lady Macbeth is not able to escape her humanity as in the end she remains fallible and haunted by her

conscience.

TAKE YOUR CUE:

1. At what moment in the play does Macbeth cross the point of no return with his immoral actions?
2. What is the main cause of Macbeth's downfall?
3. How does the weather contribute to the world of the play for the audience?
4. If Macbeth and Lady Macbeth had not experienced hallucinations would they still have descended into madness?
5. Why has Shakespeare chosen to portray the women in the play as more masculine than feminine?

CHARACTER ANALYSIS

MACBETH

Macbeth is a character of great complexity who fluctuates between extremes throughout the play. The play opens with Macbeth presented as a brave and capable soldier, however as the play progresses it becomes apparent Macbeth is inconsistent in his thoughts. Whilst brave and ambitious, Macbeth also has weaker characteristics such as self doubt that undermine his strength. It is Macbeth's inconsistency and indecisiveness in his thoughts and feelings that cause him to be manipulated by the women in the play – his wife Lady Macbeth and the witches. Lady Macbeth manipulates him by questioning his manhood, while the witches manipulate Macbeth by presenting him with the temptation of power and greatness.

Macbeth is not a traditional villain; instead he is a tragic hero whose demise is the result of errors of judgment. Macbeth also has a conscience that enables him to reflect on the immorality of his actions. It is important to note that Macbeth is not cruel by nature, but instead is driven to cruelty through circumstance. Once he has been crowned King of Scotland he undergoes a change. Macbeth transforms from his hesitant

former self, depicted when he questions killing Duncan, to a bold and scheming murderer who plots the murder of Banquo as if it were a business transaction. Towards the end of the play Macbeth's fevered action to maintain the crown is met with moments of pessimism about life's purpose which is depicted in his soliloquy "Tomorrow and tomorrow and tomorrow" after Lady Macbeth's death. Macbeth heartlessly forgets his wife in his fever to maintain power and his one-eyed determination drives his descent into isolation. In the end, Macbeth's commitment to maintain power and to be judged a great man means that he dies fighting rather than by his own sword.



DID YOU KNOW *MACBETH* IS ONE OF THE MOST PERFORMED PLAYS BY STC? CHECK OUT OUR POSTER FOR AN OUTLINE OF PAST STC PRODUCTIONS OF *MACBETH*.



Robert Menzies, Hugo Weaving and Ivan Donato in rehearsal for STC's *Macbeth*, 2014. Image: Grant Sparkes-Carroll. ©

Character Analysis (cont.)

LADY MACBETH

Lady Macbeth is a multifaceted female character. She is intelligent, determined and daring, yet commits an act so evil her subsequent suffering is catastrophic. Lady Macbeth's character challenges society's dominant view of gender and power. When the audience first sees her she is already passionately plotting the murder of King Duncan as she is at times more ruthless and ambitious than her husband. She successfully manipulates Macbeth by repeatedly challenging his very manhood in order to convince him to murder Duncan. Following the murder she is calm and collected, steadying Macbeth. Lady Macbeth is not maternal which exposes her violent and ruthless nature. She conjures a shocking image of infanticide to demonstrate to Macbeth that violence is a legitimate action for him to take: "I would, while it was smiling in my face, have pluck'd my nipple from his boneless gums, and dash'd the brains out, had I so sworn as you have done to this." Lady Macbeth's love for Macbeth also drives her to ensuring he fulfills his ambition. However, just as ambition affects her strongly, so too does guilt. Following Duncan's murder she experiences a

slow slide into madness and is reduced to sleepwalking and, unable to live with the horror of her crimes, eventually takes her own life.

When she is awake, Lady Macbeth appears fearless and her ambition allows her to believe that "a little water clears us of this deed", yet, when sleepwalking, she is haunted by dreams of blood stained hands. Awake, Lady Macbeth is emotionless and resolute, however, when she is sleepwalking, she is ravaged by pity and remorse: "Yet who would have thought the old man to have had so much blood in him?"

BANQUO

Banquo's character is contrary to that of Macbeth. Despite the prophecies promising success for his children he remains unmoved by the information and believes the witches to be of the earth saying "The earth hath bubbles, as the water has, and these are of them." Banquo shows no signs of an ambitious nature and therefore escapes the trap of the witch's prophecies. Macbeth's fixation with achieving power and greatness motivates him to order the murder of Banquo and his son Fleance, in the hope that it will prevent Banquo's children ascending to the throne as the prophecies suggest. However, Fleance escapes the murders and flees to spread the word of Macbeth's tyranny.

When Macbeth sees Banquo's ghost in the banquet scene, the play reaches a dramatic climax. Prior to this, the events in the play have been in Macbeth's favour. The appearance of the ghost signals the major turning point in the play and the beginning of the end of Macbeth's reign as King. It also signals a turning point for Macbeth, who then plunges into paranoid madness.

Character Analysis (cont.)

MACDUFF

While Macbeth is the tragic hero Macduff fulfills the role of the avenger. Macduff's objective in killing Macbeth is not entirely driven by revenge for the death of his wife and family. Macduff is the epitome of a patriotic soldier and he therefore aims to kill Macbeth in order to avenge his tyrannical reign over Scotland and restore order. Macduff drives two of the major turning points in the plot. Firstly, he discovers the body of King Duncan and then in the final moments of the play he kills Macbeth. In further contrast to Macbeth, Macduff is silently steadfast in his purpose while Macbeth agonises over his actions.

THE WITCHES

The Witches or the 'weird sisters' are first encountered by Banquo and Macbeth as they return from battle across the moors. The witches are supernatural agents of fate who toy with human lives and manipulate Macbeth like a puppet or plaything. The term 'weird sisters', as described by Shakespeare, comes from the Anglo-Saxon term 'wyrd' which means fate or destiny. The witches do not corrupt Macbeth and are therefore not the sole cause of his murderous rampage. The seed of ambition was already planted firmly in Macbeth's character and the witches draw out this characteristic in Macbeth. This shows that what are perceived as qualities can often become flaws.

The first set of prophecies delivered to Macbeth act as the catalyst for the events of the play. Their prophecies are self-fulfilling and only predict the inevitable. The strange other-worldliness of the witches is heightened by their use of LANGUAGE. Their speech is structured into rhyming couplets such as the famous line "double, double, toil and trouble, fire burn and cauldron bubble."



Ivan Donato in rehearsal for SIC's *Macbeth*, 2014. Image: Grant Sparkes-Carroll. ©

STYLE

CONTEMPORARY VERSION OF *MACBETH* BY KIP WILLIAMS

KIP WILLIAMS' SYDNEY THEATRE COMPANY PRODUCTION OF *MACBETH* INCORPORATES A RANGE OF CONTEMPORARY CONVENTIONS THAT ARE A DEPARTURE FROM THE TRADITIONAL SHAKESPEAREAN TRAGEDY. THESE CONVENTIONS WORK TOGETHER WITH THE ELEMENTS OF DRAMA TO STRENGTHEN THE DRAMATIC MEANINGS SUCH AS POWER, AUTHORITY, ISOLATION AND THE CORRUPTING POWER OF UNCHECKED AMBITION.

ESSENTIAL THEATRE

Theatre often aims to draw the audience to the world of the play in order to make them connect with a moral issue or particular moment in time. In STC's 2014 version of *Macbeth*, Williams, assisted by set and costume designer Alice Babidge, has employed the style of Essential Theatre. Essential Theatre uses simple design elements and storytelling techniques to allow the audience to focus on the play and the humans at the heart of it. This production focuses on the human experience – psychology, identity and isolation.

MOMENTS of intensity and chaos on stage are contrasted with MOMENTS of minimalism. For example, the second set of prophecies sees food and wine spread across the stage. Immediately following this, the stage is bare for the murder of Macduff's family.

USE OF SPACE

Williams and designer Alice Babidge have worked together to reverse the stage space and audience seating space. In doing this, the audience immediately experience a feeling of displacement. The use of a non-naturalistic set means the action is set in a metaphorical theatrical space. The reason behind this change is that the audience is able to appreciate *Macbeth* as a story and is more aware of the play as a play in itself. Setting the Dramatic Action on the stage, in the stalls and in the balcony makes the performance space bigger than an average performance. The large performance space also acts as a metaphor for the enormity of the story of *Macbeth* itself.

The stalls, circle and boxes of the Sydney Theatre where the stage is set act as a visual metaphor for the world of the play. Macbeth quickly ascends the throne from Thane of Glamis to Thane of Cawdor and finally King of Scotland. Just as hierarchy exists in a monarchy; so too does it exist in a theatre.

Using the depth and breadth of the space also aided in the creation of ATMOSPHERE and PLACE. In the scene where Banquo is murdered, he is chased around the stalls creating a frightening ATMOSPHERE. While towards the end of the play, Macduff and Malcolm, seated high up in the balcony, discuss assembling an army. This is a SYMBOL of their status at this point in the play, while signifying the conversation taking place away from Scotland, in England.

Style (cont.)

CONTEMPORARY VERSION OF *MACBETH* BY KIP WILLIAMS

MULTIPLE ROLE

Williams has used the CONVENTION of Multiple Role to enhance the sense of Macbeth's isolation. While the other actors play multiple roles, Hugo Weaving as Macbeth is the only actor that remains as the one CHARACTER throughout the play. The other actors in the play shift between roles, just as people frequently do in real life. For example, Lady Macbeth plays the roles of wife, hostess, devil's advocate and partner in crime. The performativity of the actors allows the audience to clearly identify the different ROLES played by the same actor. This includes changes in voice, MOVEMENT, levels, facial expression and space.

TRANSITIONING OF ROLE

The CHARACTERS transition from one ROLE to another using the set or props on stage. For example, the actors transition into the witches for the first set of prophecies using a bucket of water that not only creates a sense of CHARACTER but also heightens the ATMOSPHERE on stage.

COSTUME

At different points throughout the play the CHARACTERS change from plain clothes into period costume. The use of plain clothes creates the Essential Theatre STYLE where the focus is placed on the human experience as opposed to the replication of the world of the play. At the end of the play, Malcolm is dressed in period costume, ready to be crowned King of Scotland. This is a SYMBOLIC reminder of the play as timeless Shakespearean tragedy, while also adding to the Essential Theatre aesthetic.

SET

For the first half of the performance the action takes place around the banquet table. The setting of the banquet table serves all prop requirements in creating the dramatic action – from transitioning into ROLES to using the food for the witch's chant. Williams has deliberately chosen to centre the action around the table, as the banquet scene is the climax of the play and the turning point for Macbeth's character. The apparition of Banquo at the banquet, is the first sign of Macbeth's guilty conscience and descent into paranoia. After the second prophecies the stage is cleared. The empty space enabling Macbeth's isolation to be heightened.

MASK

The CONVENTION of mask has been incorporated by Williams to create a visual metaphor for the interior truths as humans often hide behind a public mask.

DESIGN AESTHETIC

The Essential Theatre STYLE means the play uses minimal props in unconventional ways to assist in the creation of Dramatic Action. In doing this, Williams and designer Alice Babidge have created a distinctive aesthetic.

This is seen during the second set of prophecies where the witches' power over a desperate Macbeth is SYMBOLISED as they smear food over him. This also accentuates their strange other-worldliness. The setting of the table is used to bring the prophecies to life.

Style (cont.)

CONTEMPORARY VERSION OF *MACBETH* BY KIP WILLIAMS

SOUND

SOUND designed by Max Lyandvert also creates the Essential Theatre STYLE. The sound design of the play is simple and used minimally to create intense MOMENTS of ATMOSPHERE. For example, the low droning SOUND is used to create a foreboding ATMOSPHERE before King Duncan's body is discovered.

LIGHTING

Similarly LIGHTING, designed by Nick Schlieper also complements the Essential Theatre STYLE, while creating ATMOSPHERE. The lighting and the smoke combine after Duncan's body is discovered to create an ominous ATMOSPHERE. In the final scene of the play, Macbeth alone on stage fights off non-existent soldiers amid flashes of bright light, creating a sense of his isolation and invincibility.



Hugo Weaving and director Kip Williams in rehearsal for STC's *Macbeth*, 2014. Image: Grant Sparkes-Carroll. ©

Style (cont.)

TRADITIONAL SHAKESPEAREAN TRAGEDY

WILLIAMS' PRODUCTION OF *MACBETH* INCORPORATES THE CONVENTIONS AND HALLMARKS OF A SHAKESPEAREAN TRAGEDY. THESE INCLUDE:

THE TRADITIONAL FIVE PART STRUCTURE OF A TRAGEDY

Shakespearean tragedy usually works on a five-part structure, corresponding to the five acts. For more on this structure known as Freytag's Pyramid check out the worksheet on our website.

SUPERNATURAL ELEMENTS

The three witches are supernatural agents of fate who cast spells using rhyming couplets.

TRAGIC HERO

The tragic hero is always someone of high social standing and of good character that is destroyed by their own ego and ambition.

THE FATAL FLAW OF THE TRAGIC HERO

Macbeth lacks strength of character and is plagued by self-doubt in his ability to maintaining his power as king.

CHANGE IS REFLECTED BY CHANGES IN THE ENVIRONMENT

Macbeth and Banquo encounter the witches amid thunder and lightning. The rest of the play is shrouded by the darkness of a nighttime that is never interrupted by day break.

ORDERED SOCIETY DESCENDS INTO CHAOS

The beginning of *Macbeth* is the celebration of success on the battlefield, however by the end of the play the moral order of Scotland has been disturbed as a result of Macbeth's actions.

THE ELEMENTS OF DRAMA

CHARACTER

The CHARACTERS in *Macbeth* are complex, multifaceted CHARACTERS. A CHARACTER's complexity is revealed through interaction and RELATIONSHIPS with others and demonstrated through VOICE and MOVEMENT choices. A CHARACTER's complexity is also shown through shifting STATUS within their RELATIONSHIPS which constantly shifts.

Williams has disregarded age and gender when using Multiple Role, which keeps with the contemporary version of the play. Macduff and Banquo are played by women and Macduff's young son is played by veteran stage actor John Gaden.

TAKE YOUR CUE:

- How would you describe Lady Macbeth? What VOICE and MOVEMENT choices were made by Melita Jurisic to show this?
- Examine how Hugo Weaving uses VOICE and MOVEMENT to reveal Macbeth's change from cautious and hesitant to fervent and scheming.
- How does John Gaden create the CHARACTER of Macduff's son? How do the female actors create the male ROLES of Macduff and Banquo? As an audience member are you consciously aware of the change in gender and age of CHARACTERS? Why do you think this is?

ATMOSPHERE

The creation of an effective ATMOSPHERE fosters AUDIENCE ENGAGEMENT. ATMOSPHERE describes the feeling or mood created in a play and, used effectively, can deepen the AUDIENCE ENGAGEMENT with the onstage world. ATMOSPHERE in *Macbeth* is created through SOUND, VOICE and CONVENTIONS such as Multiple Role, Chorus and speaking in unison. There is also an awareness that the audience is watching a performance and not just being drawn in to the story through the contemporary conventions of Multiple Role, the flipping of the stage and the use of SPACE.

TAKE YOUR CUE:

- Analyse how ATMOSPHERE was created when the witches delivered the first set of prophecies. How did the transition of Multiple Role aid the creation of ATMOSPHERE?
- How was ATMOSPHERE created when Macbeth was informed of his wife's death?
- What ATMOSPHERE was created with the knocking on the door?

SYMBOL

SYMBOLS enhance the DRAMATIC MEANING of a performance. SYMBOLS can be created by objects, visuals, LANGUAGE, MOVEMENT and design. For example, the blood is a SYMBOL of the guilty consciences of Macbeth and Lady Macbeth. However, Kip Williams' production aims for Macbeth to portray the personal effects of men who are given greatness and power. Such effects include isolation and a false sense of invincibility.

TAKE YOUR CUE:

- In the beginning MOMENTS of the play the crown floats around the table with the actors. What does this SYMBOLISE?
- How is the use of mask SYMBOLIC?
- When Macbeth is told of Lady Macbeth's death and that the English army are preparing for battle, clear confetti drops from the ceiling. What does this SYMBOLISE?

The Elements of Drama (cont.)

DRAMATIC TENSION

TENSION describes the conflict or uncertainty that prompts Dramatic Action. TENSION drives all drama and moves the Dramatic Action forward. The TENSIONS strengthen the AUDIENCE ENGAGEMENT as it encourages them to be drawn in to the world of the play, continuing watching and connect or even empathise with the CHARACTERS.

In *Macbeth* all four TENSIONS are operating. Each of these TENSIONS is established in the beginning of the play, made more complex and then resolved. TENSION OF MYSTERY is first incited by the ROLE of the witches. It is

not known whether the witches are human, where they have come from, their purpose and whether they speak the truth. This TENSION is strengthened through their use of LANGUAGE which differs from the other characters. Their prophecies are uttered in the form of riddles. The TENSION OF MYSTERY grows with ominous changes in the weather and as the prophecies begin to be fulfilled. By the end of the play, the TENSION OF MYSTERY surrounding the witches remains. Were the witches merely foreseeing the inevitable? Did they have some hand in fate? These and other questions go unanswered, however, what is resolved is that their prophecies were the truth.

TAKE YOUR CUE:

- TENSION OF SURPRISE is TENSION of the unexpected. Identify a MOMENT of TENSION OF SURPRISE for Macbeth. What consequences does this TENSION create for Macbeth?
- What causes the TENSION OF RELATIONSHIPS between Macbeth and Lady Macbeth? How is this TENSION established and made more complex?
- What causes the TENSION OF RELATIONSHIPS between the pair to remain unresolved at the time of Lady Macbeth's death?
- Do the witches have a TENSION OF TASK across the course of the play? If so, what is it?

The Elements of Drama (cont.)

OBJECTIVE AND SUPER-OBJECTIVE

In plays every action a character takes is in pursuit of an objective. When characters experience obstacles that hinder them from achieving an objective it creates TENSION OF TASK. Often CHARACTERS provide the obstacles that prevent another CHARACTER from achieving their objectives. This creates conflict or TENSION OF RELATIONSHIPS. For example, Macbeth's objective in Act I Scene VII is to kill Duncan; this in itself is TENSION OF TASK. However, Macbeth's obstacle is his conscience as he grapples with what it means to kill his King– “He's here

in double trust: 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 himself” (p.20). This uncertainty then leads to TENSION OF RELATIONSHIPS between Macbeth and Lady Macbeth.

A SUPER-OBJECTIVE is the goal a CHARACTER wants to achieve across the entire course of the play.

TAKE YOUR CUE:

- What is Lady Macbeth's objective when she responds to the doubts Macbeth expresses about killing Duncan? What kind of LANGUAGE does the character use to achieve this objective? What VOICE and MOVEMENT choices were made by the actor Melita Jurisic to convey this objective?
- What is the super-objective of the witches? What is the super-objective of Lady Macbeth? What are the similarities and differences in the super-objectives of the female characters in the play?
- In the final MOMENTS of the play Macbeth meets his ultimate obstacle in achieving his super-objective – Macduff. What line signals Macduff as the ultimate obstacle?

The Elements of Drama (cont.)

DRAMATIC MEANING

Macbeth has many different DRAMATIC MEANINGS that can be interpreted by the audience. However, Kip Williams in his production has aimed to portray the effects on a person and the world around them who is given greatness and power. Williams has also aimed for the audience to engage with *Macbeth* as story rather than a moral lesson.

Williams aims to portray the idea that people have interior and exterior identities. This is seen with both Macbeth and Lady Macbeth. Macbeth presents himself as a ruthless tyrant through his actions. However, on the inside he struggles to accept his actions and his guilty conscience plagues him through hallucinations of daggers and Banquo's ghost.

Williams' intended DRAMATIC MEANING is communicated through directorial choices and CONVENTIONS such as multiple-role, set and costume.

TAKE YOUR CUE

- What directorial choices have been made to communicate Macbeth's isolation?
- How does the use of plain clothes and Period Costume in different MOMENTS of the play create DRAMATIC MEANING?
- What are some of the features of Lady Macbeth's interior and exterior identities?

AUDIENCE ENGAGEMENT

AUDIENCE ENGAGEMENT is the level and type of audience response created by the play. The Dramatic Action can create AUDIENCE ENGAGEMENT on stage. Similarly, conventions of certain STYLES or the FORM of a production can also stimulate AUDIENCE ENGAGEMENT. In Kip Williams' version of *Macbeth*, the audience's expectations are immediately challenged by the set, which seats the audience on stage and locates the action in the seating bank. Giving the audience a new and unsettling experience of the theatre, is a technique for engaging its attending from the very outset of the play. The safe familiarity of the theatre is gone and the audience is transported into a world where strange and supernatural happenings occur.

TAKE YOUR CUE:

- Describe your feelings towards Macbeth's CHARACTER at the end of the play. What MOMENTS in the play or directorial choices made you feel this way?
- Identify a MOMENT in the production where you were completely engaged and transformed into the world of the play. How was this achieved? In contrast, identify a MOMENT where you were slightly removed from the Dramatic Action and made to think about the world of the play and the characters. How as this achieved?



CHECK OUT THE WORKSHEET ON OUR WEBSITE FOR AN OUTLINE OF THE DRAMATIC STRUCTURE OF A SHAKESPEAREAN TRAGEDY.

LEARNING EXPERIENCES

LEARNING EXPERIENCE ONE

FOCUS:

Having fun with the context of *Macbeth*!

PRACTICE LINK:

Performing.

RESOURCES:

Access to YouTube, swords, chairs.

Throughout history Shakespeare's *Macbeth* has been adapted and re-contextualised over and over again. Despite its tragic nature, there are many different ways that *Macbeth* can be used to have some fun!

TAKE YOUR CUE: *Australia's Next Top Model* and *Macbeth*

1. As a class, briefly discuss the context of the TV show *Australia's Next Top Model*. What is the basic premise for the show? What structure does the show take? Are there re-occurring features of the show?
2. Divide students into groups of six.
3. Using the format of the TV show students are to create a version of *Macbeth* called *Scotland's Next Top Monarch*. The TV show will feature Duncan, Macbeth and Macduff all competing to be King. There will also need to be a host of the TV show and a panel of judges who are also characters from *Macbeth*. Students are allowed to speak plain English, but may choose lines from the play to incorporate into their scenes. For example, the judges may respond to Duncan's modeling shots by saying "Fair is foul and foul is fair Duncan. These photos are tragic."
4. After giving students time to practice they present their scenes.
5. After all the groups have performed their scenes discuss as a class different MOMENTS that worked particularly well.

TAKE YOUR CUE: *The Matrix* and *Macbeth* and *Macduff's* fight scene.

1. Divide students into pairs.
2. Students are to choreograph the final fight scene between *Macbeth* and *Macduff*. (See script excerpt below.)
3. Use the theme song from *The Matrix* (<https://www.youtube.com/watch?v=gt3OptaZ2oQ&feature=kp>) as background music.
4. Encourage students to have moments in their fight scene that are performed in slow motion, moments that are rewound and then fast-forwarded and moments that are repeated.
5. Present to the class.
6. After all the groups have performed their scenes discuss as a class different MOMENTS that worked particularly well.

Learning Experiences (cont.)

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!

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: Accurs'd 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.'

They fight.

TAKE YOUR CUE: JERRY SPRINGER AND MACBETH

1. As a class, briefly discuss the context of the TV show Jerry Springer. What is the format of the show? What types of events usually happen during the show?
2. Divide students into groups of four. The title of the episode is "My wife made me kill the king."
3. One person is to be Jerry Springer, two people are to be Macbeth and Lady Macbeth and the fourth person can be either a bodyguard or a member of the audience.
4. Students are to practice their scenes and then present to the class.
5. After all the groups have performed their scenes discuss as a class different MOMENTS that worked particularly well.



CHECK OUT THE DESIGNER SKETCHBOOK ON OUR WEBSITE FOR INTRICATE SKETCHES AND PICTURES OF THE PRODUCTION SET AND COSTUMES.

Learning Experiences (cont.)

LEARNING EXPERIENCE TWO

FOCUS:

Bringing the themes of Macbeth to life through MOVEMENT.

PRACTICE LINK:

MAKING and PERFORMING.

RESOURCES:

Whiteboard.

TAKE YOUR CUE: PERFORMING the themes of Macbeth using MOVEMENT.

In this activity students will use the ELEMENTS OF DRAMA of MOVEMENT, VOICE and CONVENTIONS of levels, space, shapes, chorus and repetition to strengthen themes present in Kip Williams' version of Macbeth.

1. Divide class into groups of six.
2. Allocate each group one of the themes present in the play with the corresponding line from the selection on the following page.
3. On the whiteboard scaffold the activity by brainstorming as a whole class what MOVEMENT, VOICE, levels, space, shapes, chorus and repetition can be used to create the different themes.
4. Using MOVEMENT, VOICE, levels, space, chorus and repetition students are to create a movement piece that portrays their given theme. They may use their corresponding line as many times as desired.
5. Students may also choose a suitable piece of music to accompany their piece.
6. Present to the class.
7. Reflect. What MOVEMENT choices were made by the different groups to create MEANING?

Learning Experiences (cont.)

THEMES:

ISOLATION

At the banquet

“The table’s full.” “Which of you have done this.” “Thou canst not say, I did it: never shake thy gory locks at me.”

MACBETH’S MANIPULATION BY WOMEN IN MOMENTS OF SELF-DOUBT

Lady Macbeth: “When you durst do it, then you were a man.”

The Witches: “Speak, demand, we’ll answer.”

INTERIOR AND EXTERIOR PERSONALITIES

Macbeth – when contemplating killing Duncan

Interior: “We still have judgment here; that we but teach bloody instructions, which, being taught, return to plague th’inventor...”

Macbeth – when issuing the command to kill Banquo.

Exterior: “It is concluded: Banquo, thy soul’s flight, if it Heaven, must find it out to-night.”

Lady Macbeth- when sleepwalking

Interior: “Here’s the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand.”

Lady Macbeth – when talking about killing Duncan

Exterior: “I would, while it was smiling in my face, have pluck’d my nipple from his boneless gums, and dash’d the brains out, had I so sworn as you have done to this.”

Learning Experiences (cont.)

LEARNING EXPERIENCE THREE

FOCUS:

Analysis of DRAMATIC MEANING.

PRACTICE LINK:

MAKING and APPRECIATING.

RESOURCES:

Cardboard, paper, coloured pencils, access to a computer and a printer.

TAKE YOUR CUE: Playbill Design

As a way of scaffolding student understanding of the DRAMATIC MEANING of the play and how this was created, students design a playbill that incorporates different aspects of Williams' version of Macbeth.

Playbill briefs:

The idea of Macbeth existing as a great story.

The idea of appreciating Macbeth as a play and the flipping of the stage.

The demise of men who achieve greatness and power.

The isolation of men in positions of greatness and power.
The cyclical nature of power and authority.

On the whiteboard brainstorm objects, colours, characters and symbols that communicate the different concepts of the playbill briefs.

Divide students into pairs.

Give each pair a playbill brief and ask them to create a playbill poster for STC's Macbeth.

When students have completed the task, the pairs are to

present their playbills to the class and outline the reasons behind the choices they made for their poster.

TAKE YOUR CUE: Appreciating

STAGE 5 Years 9 and 10

Students are to write a review of Kip Williams' version of Macbeth. Focusing in particular on the effectiveness of the design aspects of the production. More specifically, set, staging, costumes, use of space and how this affected AUDIENCE ENGAGEMENT.

STAGE 6 Years 11 and 12

Students are to write two paragraphs analysing how the directorial choices of Kip Williams and the design choices of Alice Babidge have effectively portrayed the concept of Macbeth as a story and a play. In particular, students are to think about DRAMATIC TECHNIQUES of set, costume, staging and use of space and the manipulation of ATMOSPHERE and AUDIENCE ENGAGEMENT.

BIBLIOGRAPHY

David Heatley. (2013). Comic strip version of *Macbeth* for Classic Stage's study guide. Retrieved June 23 2014, from <http://davidheatley.tumblr.com/post/41460729310/comic-strip-version-of-macbeth-for-classic-stages>.

NSW Board of Studies. (2003). Drama Years 7-10 Syllabus. Retrieved May 5, 2014 from http://www.boardofstudies.nsw.edu.au/syllabus_sc/pdf_doc/drama_710_syllabus.pdf

Shakespeare Online. (2014). *Macbeth*. Retrieved June 20 2014, from <http://www.shakespeare-online.com/plays/macbeth/>.

Shakespeare, W. Adapted by Kip Williams. (2014). *Macbeth*. Sydney Theatre Company.

SparkNotes Editors. (2007). SparkNotes on *Macbeth*. Retrieved June 20 2014, from <http://www.sparknotes.com/shakespeare/macbeth/>.

Sydney Theatre Company (2014). *Macbeth*, program. Sydney Theatre: Sydney.

Wikipedia. (2014). Dramatic Structure. Retrieved June 23, 2014 from http://en.wikipedia.org/wiki/Dramatic_structure.

YouTube. (2011). The Matrix theme song. Retrieved June 22 2014, from <http://www.youtube.com/watch?v=q1ZiQ6I6gf8>.

OTHER RESOURCES AVAILABLE FOR *MACBETH*

- Pre-Show In-the-Know handout for fast facts and what to look for in the performance.
- Classroom poster and handout about past STC productions of *Macbeth*.
- Worksheet - investigating the Dramatic Structure of a Shakespearean Tragedy.
- Designer Sketchbook - A digital sketchbook featuring photos and sketches of the set and costume design by Alice Babidge.