

# MACBETH

## STUDY GUIDE



By William Shakespeare

Directed by Rick Dildine

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ASF is committed to supporting educators in the classroom. By engaging with this play and all others in our regular season, teachers will be able to address several standards in the state and national curriculum. It is our hope that all study materials and lesson activities are useful for classroom educators, though not exhaustive. Viewing a performance at Alabama Shakespeare Festival and participating in the post-performance discussion can serve as a powerful springboard for positive classroom discourse, detailed and specific writing, and rich individual student exploration. Below you will find just a few of the possibilities for aligning your study of our productions to support National Core Arts and Common Core literacy standards.

## COMMON CORE STATE STANDARDS

CCSS.ELA-LITERACY.CCRA.W.1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CCSS.ELA-LITERACY.CCRA.R.6 Assess how point of view or purpose shapes the content and style of a text.

CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-LITERACY.CCRA.RL.11-12.1-3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

## COMMON CORE STATE STANDARDS *cont.*

CCSS.ELA-LITERACY.CCRA.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text (Include at least one play by Shakespeare and one play by an American dramatist).

## SOCIAL STUDIES STANDARDS

CCSS.ELA-LITERACY.RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

CCSS.ELA-LITERACY.RH.9-10.3 Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

CCSS.ELA-LITERACY.RH.9-10.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

## NATIONAL CORE ARTS STANDARDS

TH.Re7.1 Perceive and analyze artistic work.

TH.Re8.1 Interpret intent and meaning in artistic work.

TH.Re9.1 Apply criteria to evaluate artistic work.

TH.Cn10.1 Synthesize and relate knowledge and personal experiences to make art.

TH.Cn11.1 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

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## PLOT

With a battle camp as the opening backdrop, King Duncan and his men are plagued by the news of Norwegian and Irish invaders executing a treasonous attack against Scottish forces. They are given word from a wounded soldier that the battle has been won, and that credit should largely be given to the command and skill of one valourous soldier: Macbeth.

Three mysterious entities, known as the Weird Sisters, give this war hero a prophecy — telling him that one day he would become Thane of Cawdor and later King of Scotland and that none of woman born could harm him. This news kindles his ambitions and sets him on a path to ultimate destruction.

Lady Macbeth, his wife, behaves as a co-conspirator to all of his murderous crimes. Their swift rise and fall from power are plagued by paranoia and guilt.

Just before Macbeth comes head to head with Macduff after having his family murdered, he receives word that Lady Macbeth has died. Rather than the expected grief, he is struck with questions about the meaning of his own existence.

Being sure of the prophecy given by the witches, he goes on to fight Macduff unaware of the caveat to the witches' fortune. Macduff tells him he was "not of woman born, but was from his mother's womb untimely ripped." At the conclusion of the play, Macbeth is beheaded by Macduff, and Duncan's son, Malcom, is crowned the rightful king of Scotland and peace is restored.

**Think about it:** What exactly does Macduff mean by "untimely ripped"? How does this excuse him from the "man of woman born" prophecy given by the witches?

**Activity:** Before and/or after seeing our production of Macbeth, complete the **ANTICIPATION ACTIVITY: AGREE or DISAGREE** (attached). It might be interesting to note changes in answers given before seeing the performance to those given after the performance.

## CHARACTERS

### Supernatural Beings

**Three Witches**

**Three Apparitions or Spirits**

**Ghost of Banquo**

### The Royal Family

**Duncan**, king of Scotland, an aged kindly man.

**Malcom**, Duncan's elder son, future king

**Donalbain**, Duncan's younger son

### King Duncan's Army

**Macbeth**, Thane of Glamis, morally hesitant

**Banquo**, commander, with Macbeth, of Duncan's army

**Macduff**, a loyal and impulsive noble who's heart rules his head.

### Scottish Nobles

**Lennox**, a young Thane

**Ross**, a friend and cousin to all

**Fleance**, Banquo's son

**Boy**, Macduff's son

**Angus**

**Menteith**

**Caithness**

### Noble Ladies

**Lady Macbeth**, wife to Macbeth and co-conspirator

**Lady Macduff**, Macduff's sweet wife

### House of Macbeth

**Seyton**, attendant and guard to Macbeth

**A Gentlewoman**, attendant to Lady Macbeth

**A Drunken Porter**, attendant to Macbeth

**Three murderers**, in Macbeth's service

**A Doctor**, observes Lady Macbeth's ailments

### The English Army

**Siward**, commander of the English forces

**Young Siward**, Siward's son

### Others

**Messengers, Lords, Ladies, Attendants, Soldiers, Musicians**

**Activity:** While watching the show, listen for these famous lines and match them to the character who says them in the **Famous Lines: Who Said it?** Activity sheet (attached).

## SETTING

11th Century Scotland and northern England. Macbeth's castle at Inverness and the royal palace in Dunsinane. ASF's production is presented as a timeless folktale.

## DRAMATIC ELEMENTS

- Monologue — Uninterrupted speech by one character
- Soliloquy — Uninterrupted speech to one’s self
- Dialogue — Conversation between two or more characters
- Aside — Breaking “the fourth wall” by speaking directly to the audience
- Stage Directions — Usually in italics or parenthesis, these give directions to actors and information regarding characterization
- Dramatic Irony — What the audience knows that the characters do not



Greta Lambert and Greg Thornton in a 1997 production of *Macbeth* at ASF

## LITERARY ELEMENTS

### Exploring Symbols

What is a **symbol**? A symbol usually refers to an object, person, situation, or action that has its own literal meaning, while suggesting or representing a larger concept or idea in a literary work.

**Nature and the weather** — Shakespeare’s plays include very few stage directions, but he often gives clues using nature. He inserts the command of thunder and lightning very intentionally in *Macbeth* to suggest a dark and destructive mood for the play. These storms and other violent weather occurrences usually cue the witches’ appearances, which seem to drive along the unsettling and unnatural order of society. Nature seems to be in a quarrel with itself.

**Think about it:** What if the opening of *Macbeth* began with sunshine on a clear day? How would this affect the overall mood? Do you think Shakespeare used this symbol effectively?

**Blood** — The constant sight and mention of blood serves as a reminder to the audience of the severity of the violence and crimes being committed in the play. Macbeth and his wife are consumed by guilt and both begin to feel their crimes have permanently stained their consciences in a way that could never be “cleaned” or go away.

**Think about it:** Many of our modern expressions can be traced back for centuries in our literature. The expression “caught red-handed” or “taken with red hand” sees its first recorded use in Scotland around the 15th century — about two hundred years before William Shakespeare wrote *Macbeth*. Though its origin is not explicitly documented, who could we credit for the phrase “the blood is on your hands”?

### Exploring Themes

What is **theme**? Though not the primary idea or subject, theme refers to the overarching topics that pervade the work. A few of the major themes from *Macbeth* are listed below.

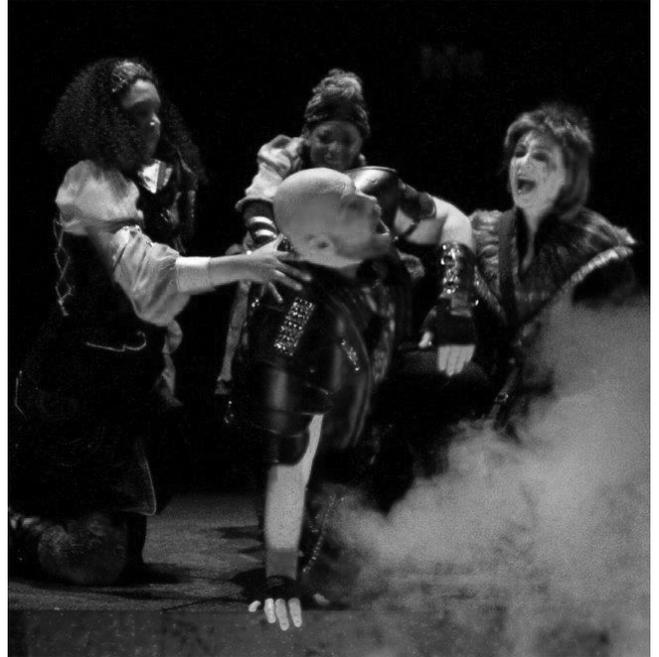
**Power and Ambition** — One of the most powerful examples of unchecked ambition is expressed when Macbeth, a valiant war hero, pursues power and personal gain so relentlessly that he chooses to murder his own commander — aborting his conscience and abandoning all moral constraints. Shakespeare gives Lady Macbeth agency as a co-conspirator in her husband’s crimes. Early in the play, she appears to have very little remorse as she urges Macbeth to follow through with their evil plans.

**Violence** — The play begins and ends in war. Swords, daggers, shields, battle axes, and armor are nearly always in hand. When Duncan comes to visit Macbeth and Lady Macbeth, they devise a murder plot that presents terribly gruesome imagery for the audience. Once on the throne, Macbeth's paranoia causes him to question the loyalty of his own best friend, Banquo. He enlists the hire of two murders to kill Banquo and his son; he sends a third to be sure there are no mistakes. After a noticeable and lengthy disappearance of Macduff, a Scottish noble, Macbeth devises a plan to have Macduff's wife and children murdered in hopes it would break his spirits and bring him back to Scotland on his knees. Naturally, Macduff is angered by this merciless crime "I have no words: my voice is in my sword ..." Macbeth's head is severed completely by Macduff, and it is believed that Lady Macbeth commits suicide in a rage of insanity.

**Masculinity and Manhood** — The idea of what it truly means to be a man is constantly debated throughout the play. Lady Macbeth challenges her husband, questioning his manhood when he attempts to talk himself out of murdering Duncan. "When you durst do it, then you were a man; And to be more than what you were, you would be so much more the man." She wishes for herself to be "unsexed," giving her the confidence to rage on as a man would. The couple seems to equate masculinity with blind aggression and violence. For a character like Banquo, on the other hand, true manhood means acting honorably. He refuses to risk honor for power. Macduff's character also shows that manhood and masculinity encompass more than blunt aggression and murder. He demonstrates a sense of vulnerability, allowing himself to be sensitive and grieve the loss of his family.

**Fate and the Supernatural** — The three witches seem to be disconnected from the events that occur in the play but are inextricably tied to Macbeth's ultimate destruction. They weave spells and present predictions that ring true by the end of the play. Macbeth and Banquo are both given prophesies about their futures. Banquo seems to allow fate to determine the outcome, while Macbeth meddles and commits evil deeds to drive along the expected outcome from the witches. In the end, Banquo's fate is determined by Macbeth's horrible actions — which seems to align with the witches' predictions.

**Guilt and Paranoia** — After killing Duncan in cold blood, guilt deters Macbeth from committing any of his own crimes himself for the rest of the play. He instead enlists help from servants and attendants. After ordering the murder of his best friend, Banquo, he begins to have shocking hallucinations that are witnessed publicly. Banquo's ghost appears at a feast, but only Macbeth can see him. Lady Macbeth calms him and urges the guests to leave in hopes of salvaging his reputation. However, later in the play, she is also tormented and begins sleepwalking.



Cheri Vanden Heuvel, Jillian Walker, and Greta Lambert in ASF's 2013 production of *Macbeth*.

Many superstitions have been raised on the belief that the play is cursed. There are two primary theories for this belief. Why is it called the “**Scottish Play**”?

**First Theory:** Shakespeare is said to have used the spells of real witches in his text, purportedly angering the witches and causing them to curse the play.

**Second Theory:** Struggling theaters or companies would put on this popular “blockbuster” in an effort to save their flagging fortunes. The last play before a theater shut down was often *Macbeth*, thus the growth of the idea that it was an “unlucky” play.

**A Series of Unfortunate Events...** Here’s a sampling of fateful occurrences during notable runs of the production:

1. When performed in Amsterdam in 1672, the actor playing Macbeth substituted a real dagger for the blunted stage one and with it killed Duncan in full view of the entranced audience.
2. During its 1849 performance at New York’s Astor Place, a riot broke out in which 31 people were trampled to death.
3. In 1937, when Laurence Olivier took on the role of Macbeth, a 25-pound stage weight crashed within an inch of him, and his sword, which broke on stage, flew into the audience, and hit a man who later suffered a heart attack.
4. Charlton Heston, in an outdoor production in Bermuda in 1953, suffered severe burns in his groin and leg area from tights that were accidentally soaked in kerosene.

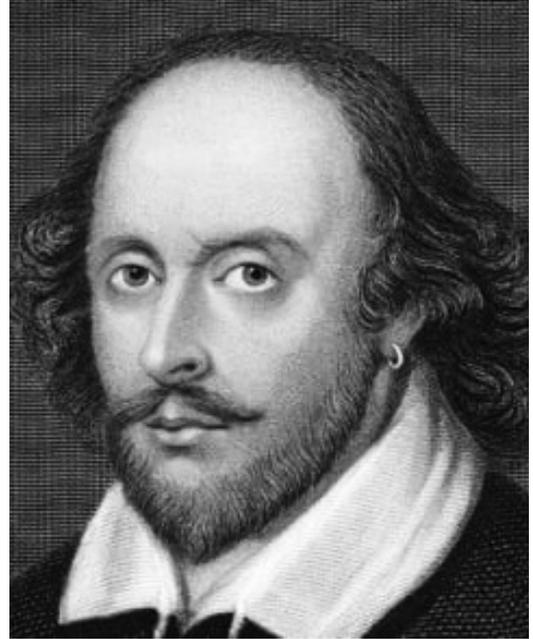
As a result of this “curse,” a large mythology has built up surrounding the play, with countless stories of accidents, misfortunes, and even deaths, all mysteriously taking place during runs of *Macbeth*, or tragic things happening to actors who had uttered the name.



Remi Sandri and Kathleen McCall in Alabama Shakespeare Festival’s 2004 touring production of *Macbeth*

## WILLIAM SHAKESPEARE

William Shakespeare was a prolific writer who lived during the English Renaissance. His works have survived more than four hundred years. Of those surviving works are approximately thirty-eight plays, one hundred fifty-four sonnets, and several narrative poems. William Shakespeare is touted as one of the most significant literary figures of the English language. Shakespeare was born in April 1564 in Stratford-upon-Avon. The exact date of his birth is not verified, but it is most often celebrated around the world on April 23rd, which coincidentally is the exact date of his death in 1616.

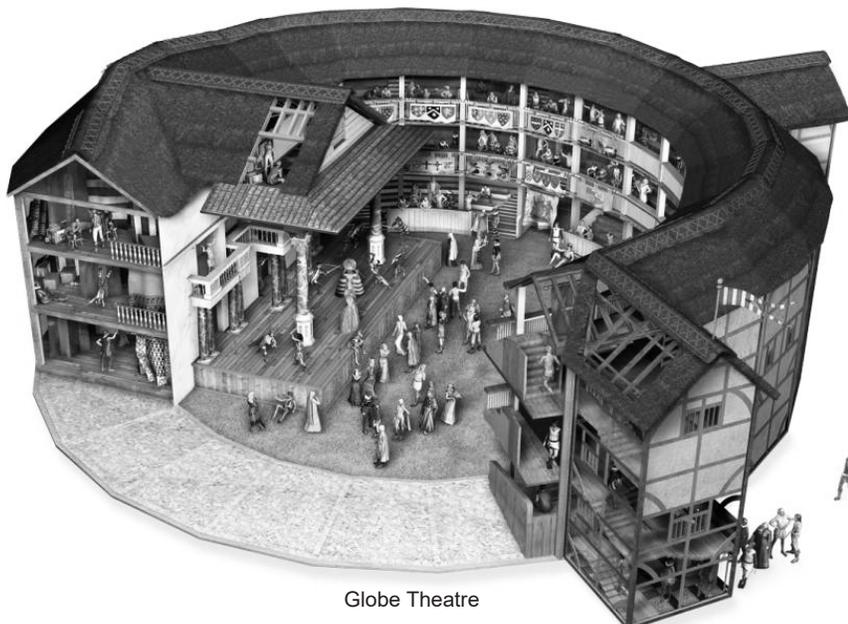


Getty Images. The original Chandos portrait of William Shakespeare hangs in the National Portrait Gallery in London, England.

## SHAKESPEARE'S GLOBE THEATER

Shakespeare produced his plays at the Globe, a donut-shaped amphitheater in London, England. The theater was built in 1599 and could seat up to 3,000 spectators. Most of Shakespeare's plays were produced during the day with limited ability to create special effects.

**Think about it:** There are several references to sounds and other visual effects throughout *Macbeth*. How do you think they created those effects at the Globe?



Globe Theatre



*Macbeth* 2022 Rehearsal

## FIRST DAY REMARKS

By Rick Dildine director of *Macbeth*

In 1603, James VI of Scotland ascended the English throne, becoming James I of England. London was alive with an interest in all things Scottish, and Shakespeare turned to Scottish history for material. He found a spectacle of violence and stories of traitors advised by witches and wizards, echoing James's belief in a connection between treason and witchcraft. James believed in the diabolical powers of witches, so Shakespeare, wanting to engage his new patron, gave the king a story he could be intrigued by.

*Macbeth* is ultimately a play about political assassination and a consequent civil war. The focus of attention is consistently on the feelings, the principal characters' state of mind, and on the influence of one character on the mind of another. This is a very intimate play. Unlike [Julius Caesar] which also starts with a political assassination, many of our scenes are with few people. With that, I ask you to consider it as a new play. I believe that every great play starts with a "What if?" question.

### Questions that come to me as I study this story:

What is honor? What are morals?

What if honorable people do dishonorable acts?

What if you acted on your darkest impulses?

What if our leaders and their ambitions went unchecked?

What if our leaders sought power for its own sake?

What does it mean to be a man?

How does someone become king in the first place?

How does a society ensure that power is passed calmly and lawfully from one ruler to the next? One of Shakespeare's frequent themes is the rights and responsibilities of kingship; *Macbeth* shows what can happen when succession is not orderly.

Shakespeare's only Scottish play was written shortly after England's only Scottish king came to the throne. The audiences of the time would have picked up on many associations of the period that are mostly lost on us today. This is a timeless Scottish folktale — a world inspired by Medieval Scotland but recognizable to a modern audience. I love the heightened language. And I

*love* music! I'm always looking for how a story connects with me in my world now, and music is a great conduit for me. We set the bar high in putting together a cast that can act, sing, play musical instruments, swing swords, and have points of view.

I'm drawn to telling stories with ensembles, so there will be moments when we are all hands on deck. I firmly believe: 90% of directing is casting. These people are not artifacts in a museum play. This is not a slow, spooky world. It is fast and dangerous. In moments of terror, people turn to their delusions. They live in a world where the risks are high. The life expectancy is a mere 51 years for kings — imagine poorer people.

There is nothing casual about this play. Those who engage with witchcraft are treading in serious crimes. The fear of dark forces is a real thing for these people. To choose to engage with the witches is a very dangerous move socially and politically. The witches often speak in paradoxes — statements that seem contrary but contain a truth. Respect for rank and hierarchy was key in the scheme of things. Upsetting this order could have violent consequences in the natural world and in the social or political sphere. Macbeth is violating rank, which upsets things in the earth and in the sky. His “unnatural” crimes are mirrored by images of fierce disorder in the natural world.

There are references to illness and sickness throughout [the play]. Macbeth's tyranny is Scotland's sickness, and Malcolm's supporters are the physicians who will cure their diseased homeland by bleeding it. The word “fear” is used more in this play than any other. Another word that appears often is “tyrant.” Three ideas I keep returning to are fear, paradox, and masculinity. How do we foster fear? How do we highlight paradoxes in thought, senses, and imagery? How do we manifest massive masculinity?

I enjoy Shakespeare's work because it always surprises me. I am always learning something new either from an actor or a designer, or how the words hit me at different moments in my life. It's a combination of a lot of things. ♦

**Activity:** There are words in *Macbeth* that we may not know, don't hear often, or use much anymore. Find all the words in the *Macbeth* — “Weird Words” word puzzle (attached) — be sure to look up their meanings, too.

#### Helpful things to consider before seeing a Shakespeare Play:

1. Always come to the theater with an open mind.
2. Give a Shakespeare play a few minutes to tune into the language of the Bard.
3. Allow yourself to enjoy the experience — respond to the humor or sadness, and relish the story, the atmosphere, and the actors on stage.
4. Live theatre is an adventure waiting for you. Open your heart to the story and the characters. You will learn of other cultures, other time periods, and the feelings and hopes of other people. You may even see yourself on stage.

**Teachers:** You will find additional classroom activity sheets attached below! Use them however you like. Please let us know if you find these helpful or have other ideas for additional resources.

## CLASSROOM RESOURCES

### PRE-SHOW DISCUSSION QUESTIONS

1. In the play, Macbeth gets a prophecy from three witches that foreshadows his future as king of Scotland. If you were offered the opportunity to see what the future might hold for your life, would you take it? Why or why not? Have you ever had a supernatural experience?
2. Is there such a thing as being too ambitious? If so, where do we draw the line?

### POST-SHOW DISCUSSION QUESTIONS

1. Macbeth is touted at the beginning of the play as a war hero. His reputation as a fierce warrior brings him honor from King Duncan. Do you believe Macbeth is a true hero at the beginning of the play, or is he already too dangerous, too ambitious, “fallen”? How do he and Lady Macbeth change over the course of the play?
2. The witches in the play seem to toy with Macbeth’s ambition and drive him to his ultimate downfall. What did you think of the portrayal of the witches? Are they of this world or the next? Are they nature spirits; have they sold their souls to the devil; are they sick, homeless women; are they misunderstood?

## CLASSROOM ACTIVITIES

1. **On Your Feet:** In multiple groups of three, you will explore the unique characters of the witches. Use the cards (attached on a separate page) to find out what type of witches you will become, but shhh ... Don’t tell the rest of the class. Once you have pulled your card, you may begin rehearsing the “Song of the Witches” (attached on a separate page) using the identity on your card to guide the performance. Once the class has had a few minutes to practice, each group will recite the “Song of the Witches” for the rest of the class from around the room. The rest of the class will guess the identity from your card based on the styles and traits of that identity you include in your recitation. The object of the activity is to be super specific and make it easy for your peers to guess! Have fun!

*Variation:* Have two groups strike up a conversation and have one group try to guess the identity characteristics of the other and vice versa.

2. **At Your Desk:** Imagine Macbeth as a big blockbuster film. Create a production poster to promote the premiere. Capture our attention. Think about what symbols or quotations you might include. Be sure the poster has the title, the writer’s name, the date of its premiere, where it will be playing, and the time. You may use a computer to create a graphic or you may simply use a piece of paper and markers or a pencil. Get creative!

**Activity:** You can pair this activity with the Macbeth: Coat of Arms activity sheet (attached) for inspiration.

3. **At Your Desk:** Solve the Crime! With this activity, we take a look into the evidence from King Duncan’s death. Students may work independently or with a partner to form an official investigator’s report of the crime scene. Be sure you get each partner’s name, the date the incident occurred, time, and location. As you put together your report of the evidence, include injuries, summary of the incident, and any eye-witness accounts. The events surrounding Duncan’s death take place in Act 2, Scenes 3-4.

*Variation:* Set up the scene of the crime in the middle of the classroom floor. You may choose to tape out Duncan’s body, use real people, use props, and/or simply write the objects on a notecard. Set up the scene exactly as it appears in the text, then have the class gather the evidence in groups.

**Think about it:** This play was written well before forensic scientists developed DNA to identify criminals. How would DNA change the outcomes of the murder investigation? How would that change the outcome of the play?

## ADDITIONAL ACTIVITIES

**Famous Lines: Who Said it?** (Middle School, High School)

**Anticipation Activity: AGREE or DISAGREE** (Middle School, High School)

**Macbeth: Coat of Arms** (All grades)

**Macbeth — “Weird Words”** (Middle School, High School)

**Middle to Modern: “Tomorrow, and Tomorrow...”** (All grades)

**Recreating the Witches** (All grades)

## ADDITIONAL ONLINE RESOURCES

The Historical Contexts of *Macbeth*

Written by Dr. Susan Willis, ASF Dramaturg

[https://asf.net/wp-content/uploads/2022/02/SusanWillis\\_OldTIMguide.pdf](https://asf.net/wp-content/uploads/2022/02/SusanWillis_OldTIMguide.pdf)

Folger Shakespeare Library

[www.folger.edu/macbeth](http://www.folger.edu/macbeth)

Shakespeare Birthplace Trust

[www.shakespeare.org.uk](http://www.shakespeare.org.uk)

Royal Shakespeare Company

[www.rsc.org.uk/explore/shakespeare/life-times.aspx](http://www.rsc.org.uk/explore/shakespeare/life-times.aspx)

Britannica

<https://www.britannica.com/biography/William-Shakespeare>

Literary Devices — An Introduction to *Macbeth*

<https://literarydevices.net/macbeth/>

Before you see the show, respond to the following statements as honestly as possible by circling your response; then explain your answer with an example.

SA – Strongly Agree, A – Agree, SD – Strongly Disagree, D – Disagree

<b>STATEMENT #1:</b> I work to solve problems without violence.			
SA	A	SD	D
Explain your answer with an example:			

<b>STATEMENT #2:</b> Peer Pressure is always harmful.			
SA	A	SD	D
Explain your answer with an example:			

<b>STATEMENT #3:</b> Revenge is sometimes justified.			
SA	A	SD	D
Explain your answer with an example:			

<b>STATEMENT #4:</b> Ambition is always a dangerous thing.			
SA	A	SD	D
Explain your answer with an example:			

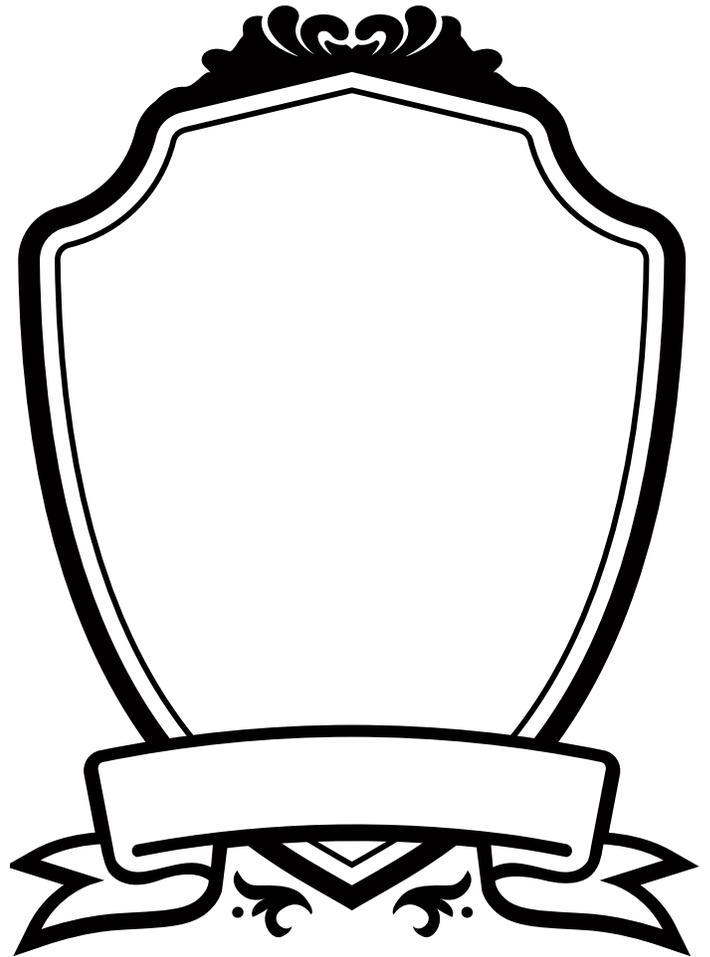
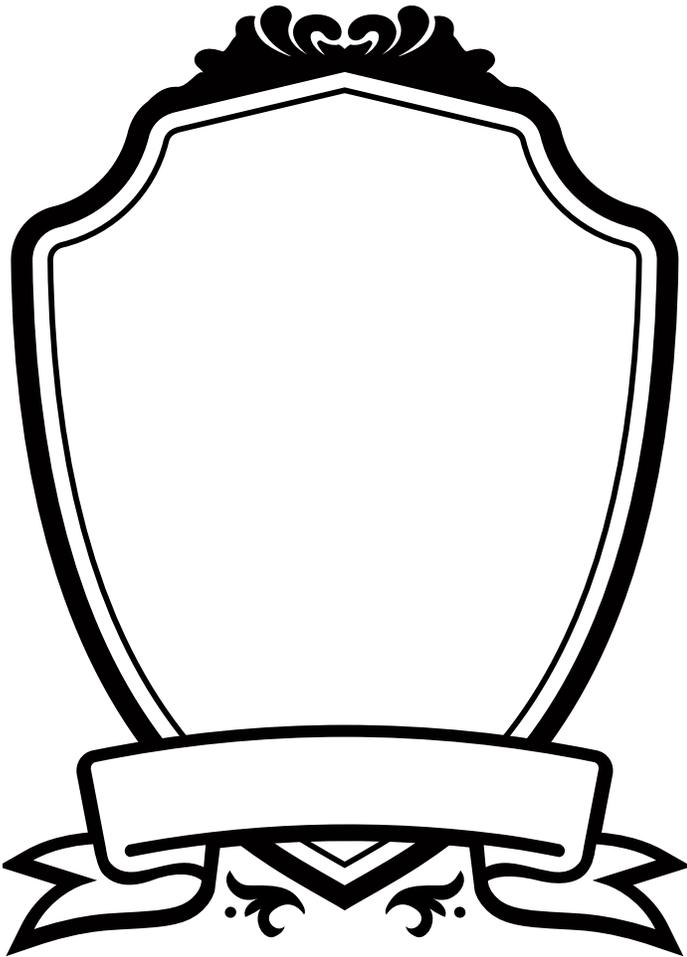
**Teachers:** A variation of this activity: "Four Corners." Make signs with the SA, A, SD, and D labels. Then, ask the students stand in the middle of the classroom. Repeat each question aloud (or create new ones) and allow them to move to the corner of the room that best represents their opinion.

# MACBETH: COAT OF ARMS (ALL GRADES)

The symbolism in the design of a family crest or coat of arms usually depicts an individual or their family's achievements and status in society. This crest would usually find itself displayed on a knight's shield during battle.

**Part I:** After seeing the performance, think about what might appear on Macbeth's Coat of Arms. Use the shield below to create a design that symbolizes his values.

**Part II:** Think about what's important to YOU. What symbols or images would you add that represent you and/or your family's values? Use the space below. Add color! Make it fun!



## RECREATING THE WITCHES

Using different character versions of the witches (see below), have students recreate the first scene using characteristics of their chosen characters:

- 1: When shall we three meet again?  
In thunder, lightning, or in rain?
- 2: When the hurlyburly's done,  
When the battle's lost and won.
- 3: That will be ere the set of sun.
- 1: Where the place?
- 2: Upon the heath.
- 3: There to meet with
- ALL:** Macbeth!



Oyster Alexandre-Marie Colin *The Three Witches from Macbeth*

**THE WITCHES' SCENE: CHARACTER CARDS**

Fairies	Escapees from an insane asylum
Homeless beggars	Goddesses
Mad Scientists	Jungle Animals
Zombies	Old Ladies
Gang of Hoodlums	Young Orphans



## MACBETH – “WEIRD WORDS”

H	O	M	J	Z	Q	N	P	Q	S	W	W	K	M	O
C	A	R	F	C	C	R	X	P	U	P	R	S	C	F
V	M	R	C	I	A	Y	S	D	O	F	W	E	C	I
N	G	R	K	T	R	L	L	K	R	T	T	Q	N	M
W	P	X	T	Z	F	J	H	N	E	L	H	H	Z	Z
G	O	L	G	O	T	H	A	E	V	B	E	A	O	F
N	E	R	L	P	M	F	M	L	E	U	L	B	N	U
R	H	S	I	N	I	W	S	L	F	F	B	H	Q	E
H	U	R	L	Y	B	U	R	L	Y	I	A	R	N	A
H	E	C	A	T	E	L	D	E	A	F	L	K	F	N
Y	D	N	B	N	I	A	N	M	A	E	I	B	I	O
V	P	A	W	A	R	O	P	P	G	N	A	N	K	N
R	A	S	H	R	C	E	O	I	D	E	S	L	C	R
O	V	X	Y	S	G	J	K	L	U	Z	S	C	E	Y
T	Y	R	A	N	T	G	E	Q	B	X	A	B	U	Q

anon

feverous

hail

hurly-burly

prattler

thane

wren

assailable

fife

hark

kern

scone

thou

enkindle

golgotha

hecate

knell

swinish

tyrant

### FIND EACH WORD IN THE PUZZLE

Words can go in any direction.

Words can share letters as they cross over each other.

**Variation:** For deeper understanding, choose three “weird words” to look up in the dictionary. Once you have a definition for each, write the words down on a sheet of paper and use each in a sentence. Students may share their “weird sentences” with the class. Remember to be respectful and appropriate.

Another variation: Have a “weird words” day with your class! As a class, everyone must find a way to incorporate one of the words into a classroom discussion.

## FAMOUS LINES: WHO SAID IT?

While you are watching the show, listen for these famous lines. Match the quotation to character who says it by writing their name in the appropriate blank. Some will be used more than once.

1. "Fair is foul and foul is fair." \_\_\_\_\_
2. "This is a sorry sight." \_\_\_\_\_
3. "I have no words: my voice is in my sword." \_\_\_\_\_
4. "What's done cannot be undone." \_\_\_\_\_
5. "More needs she the divine than the physician." \_\_\_\_\_
6. "Thou hast it now... and I fear, thou play'dst most foully for 't." \_\_\_\_\_
7. "False face must hide what the false heart doth know." \_\_\_\_\_
8. "There are daggers in men's smiles." \_\_\_\_\_
9. "All is fear and nothing is the love." \_\_\_\_\_
10. "Double, double toil and trouble." \_\_\_\_\_

### List of Characters:

Macbeth  
 Lady Macbeth  
 Donalbain  
 Macduff  
 Duncan  
 The Witches  
 Banquo  
 Lady Macduff  
 Fleance  
 Doctor

**Answers:**  
 1. The Witches  
 2. Macbeth  
 3. Macduff  
 4. Lady Macbeth  
 5. Doctor  
 6. Banquo  
 7. Macbeth  
 8. Donalbain  
 9. Lady Macduff  
 10. The Witches