

Welcome & Introductions – 5 minutes

1. Warm-ups – 5 minutes

- a. Stretch
- b. Numbers - 20

2. Into the text – 40 minutes

- a. Yes/No
 - i. Yes/No – no lines, no meaning
 - ii. Yes/No – no lines, meaning; Mac/Lady; Bea/Ben
 - iii. Use Lines
 1. Mac: I'll Go No More; Lady Mac: Give me the daggers.
 2. Bea: Kill Claudio; Ben: Ha! Not for the wide world.
 - iv. Eye contact/no eye contact
- b. Walk the punctuation – Tomorrow
 - i. First time - edited
 - ii. Second time – folio
 - iii. Third time - Dagger
- c. 2 Words – Faint cold fear
 - i. Each person picks two words from their line
 - ii. After words chosen, read just the two words
 - iii. Add an action for each word
 - iv. Say the words, do the action
 - v. Memorize the lines
 1. Shout your line three times to the ceiling
 2. Whisper it twice to the floor
 3. Jump on every word
 4. Shout it again to the ceiling
 5. Now it's memorized
 - vi. Say the speech with the words emphasized and the action performed
- d. 15 minute Macbeth (if there is time)
 - i. Divide the lines up
 - ii. Narrate the story with inserted lines

3. Character

- a. Archetypes – 10 minutes
 - i. Sovereign
 - ii. Magician
 - iii. Warrior
 - iv. Lover

Walk the Punctuation

Modern Version

Macbeth. She should have died hereafter.
 There would have been a time for such a word.
 To-morrow, and to-morrow, and to-morrow,
 Creeps in this petty pace from day to day
 To the last syllable of recorded time,
 And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle.
 Life's but a walking shadow, a poor player
 That struts and frets his hour upon the stage,
 And then is heard no more. It is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing.

	Modern Punctuation	Elizabethan Punctuation
Period	Full stop	Full stop WITH EMPHASIS
Comma	Short pause, breath	Shift in thought
Colon	Introduction to a new idea	LEAP into new thought
Semicolon	Pseudo-period, semi-full stop, favorite of English majors, grad students, and JK Rowling	Continuation of already stated idea, explanation
Exclamation point	Full stop	Full stop WITH EMPHASIS
Question mark	Full stop	Full stop WITH EMPHASIS

First Folio Version

Macbeth. She should have died hereafter;
 There would have been a time for such a word:
 To-morrow, and to-morrow, and to-morrow,
 Creeps in this petty pace from day to day,
 To the last syllable of recorded time:
 And all our yesterdays, have lighted fools
 The way to dusty death. Out, out, brief candle,
 Life's but a walking shadow, a poor Player,
 That struts and frets his hour upon the stage,
 And then is heard no more. It is a tale
 Told by an idiot, full of sound and fury
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Walk the Punctuation

PUNCTUATION: The punctuation marks in Shakespeare's verse not only help us understand what is happening in the play but can also indicate how a character is feeling or thinking, or how a line can be delivered by an actor.

Full Stops: Indicates the end or closing of a thought. Sometimes a sentence will continue for many lines before coming to a full stop.

Period: indicates the end of a sentence and of a thought (just as in contemporary English)

Exclamation point: reflects a moment of much emotion--anger, ecstasy, inspiration, surprise, pain, etc. Should be delivered in a big way.

Question Mark: indicates the end of a thought but makes sure the question asks a question.

Change of Tone: In Shakespeare's verse, pauses and changes of vocal tone are very important.

Colon (:) or Dash (—): tells us that it is not the end of the thought, therefore we should not come to a complete stop when speaking. It is literally “connected” to what comes next, so there should be a noticeable change of tone. Sometimes we can think of a colon or dash as meaning “because”.

Semi-Colon (;): again, this is not the end of the thought. Unlike a colon or dash, the tone change with a semi-colon is more of a side-thought, and we can add a silent “and” in our speaking of the line.

Comma (,): not really a pause—very important in identifying parenthetical clauses (see below) as well as lists of things.

Parentheses (): sets a word or phrase inside a sentence apart from the rest (a thought within a thought). The information adds more detail to clarify the larger thought. This requires the biggest change in vocal tone. Oftentimes a parenthetical statement will exist in Shakespeare without the punctuation marks (either commas or parentheses), but you can hear the vocal shift when speaking the text out loud.

1. I have a faint cold fear thrills through my veins
2. That almost freezes up the heat of life
3. I'll call them back again to comfort me:
4. Nurse! What should she do here?
5. My dismal scene I needs must act alone.
6. What if this mixture do not work at all?
7. Shall I be married then to-morrow morning?
8. What if it be a poison, which the friar
9. Subtly hath minister'd to have me dead,
10. Lest in this marriage he should be dishonour'd,
11. Because he married me before to Romeo?
12. How if, when I am laid into the tomb
13. I wake before Romeo Come to redeem me?
14. Shall I not then be stifled in the vault
15. To whose foul mouth no healthsome air breathes in
16. And there die strangled 'ere my Romeo comes?
17. Where for these many hundred years the bones
18. Of all my buried ancestors are packed,
19. Where bloody Tybalt, yet but green in earth,
20. Lies fest'ring in his shroud, Where as they say,
21. At some hours in the night spirits resort;
22. Alack, alack, is it not like that I,
23. So early waking, what with loathsome smells,
24. And shrieks like mandrakes' torn out of the earth,
25. That living mortals, hearing them, run mad:—
26. O, if I wake, shall I not be distraught
27. Environed with all these hideous fears?
28. And madly play with my forefather's joints?
29. And pluck the mangled Tybalt from his shroud?
30. As with some great bone dash out my desperate brains?
31. O, look! methinks I see my cousin's ghost
32. Seeking out Romeo, that did spit his body
33. Upon a rapier's point: stay, Tybalt, stay!
34. Romeo, I come! this do I drink to thee.

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



Fifteen-Minute *Macbeth*

You know that *Macbeth* has begun when you hear these words (#1) — probably the most famous first line in any Shakespearean play. Soon after, we meet King Duncan and the bloody captain, and we hear about Macbeth’s fierceness in battle. (#2)

The witches run into Macbeth himself and Banquo (#3), and they predict the future. (#4) Banquo has the more permanent prediction. Macbeth’s excited about this even so and writes about it to his wife. (#5) Lady Macbeth *likes* this letter—and the idea of being king is *so* good, why not help it along? They talk, Mac has second thoughts. Lady M says (#6). Macbeth says (#7). The deed is done. Duncan is dead.

Very early the next morning, there is a noise at the gate. (#8) It’s Macduff arriving early to wake up Duncan. (#9) The palace learns that Duncan has been murdered. Macbeth says (#10). Banquo says (#11). Lady Macbeth says (#12). Malcolm and Donalbain say (#13)—and they go to England.

Things go from bad to worse. Macbeth starts to *murder*—first Banquo (#14), then Macduff’s wife and children (#15), and the witches reappear with more info for Macbeth (#16).

Meanwhile, Malcolm and Donalbain are in England gathering an army. (#17) And things get worse and worse with the Macbeths. (#18) Right about this point, look for an amazing battle in which Macduff says (#19) and Macbeth says (#20). And soon after, look for a brand-new king. (#21)



LINES FOR “FIFTEEN-MINUTE *MACBETH*”

#1 WHEN SHALL WE THREE MEET AGAIN?

#2 HE UNSEAMED HIM FROM THE NAVE TO THE CHOPS.

#3 HAIL! HAIL! HAIL!

#4 YOU SHALL BE KING!

#5 HE BRINGS GREAT NEWS

#6 SCREW YOUR COURAGE TO THE STICKING PLACE

#7 I GO AND IT IS DONE.

#8 KNOCK, KNOCK, KNOCK!

#9 O HORROR, HORROR, HORROR!

#10 ‘T WAS A ROUGH NIGHT!



#11 SAY IT IS NOT SO!

#12 WHAT, IN OUR HOUSE?

#13 LET US AWAY!

#14 O TREACHERY! FLY . . . FLY, FLY, FLY!

#15 THOU SHAG-EARED VILLAIN!

#16 MACBETH! MACBETH! MACBETH! BEWARE MACDUFF!

#17 OUR POWER IS READY.

#18 THE QUEEN, MY LORD, IS DEAD.

#19 TURN, HELLHOUND, TURN!

#20 LAY ON, MACDUFF!

#21 HAIL, KING OF SCOTLAND!