Educational Guide
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Cast and Crew

Director ... Patricia M. Troxel
Fight Director ... Mark Booher
Scenic Designer ... Dave Nofsinger
Costume Designer ... Frederick P. Deeben
Lighting Designer ... Jennifer "Z" Zornow
Sound Designer ... Elisabeth Rebel
Stage Manager ... Aleah Van Woert
Assistant Director ... Katie Mack-Montenegro
Dramaturg ... Erin Berman
Percussionist ... Robert B. Pollard

Cast List

1st Wyrd Sister/Porter/Ensemble ... Peter S. Hadres*
2nd Wyrd Sister ... Jazmine Thompson
3rd Wyrd Sister ... Melany Juhl
Duncan ... John Battalino
Malcolm ... Michael Jenkinson*
Donalbain ... Nicholis Sheley
Lennox ... Michael Feldman
Menteith ... Devan Bolding
Angus ... Daniel J. Self
Caithness ... Casey Kooyman
Bloody Sergeant/Ensemble ... Drew Swaine
Ross ... Michael Tremblay
Macbeth ... Corey Jones*
Banquo ... Mark Booher*
Lady Macbeth ... Elizabeth Stuart*
English Doctor/Messenger/Ensemble ... Jennifer Marco
Fleance ... Natasha Harris
Macduff ... Evans Eden Jarnefeldt
Seyton ... Rhett Guter
1st Murderer ... Adam Schroeder
2nd Murderer ... Corey Monk
1st Apparition/Ensemble ... Ariel Ramirez
2nd Apparition/Ensemble ... Mara Lefler
Lady Macduff ... Karin Hendricks
Macduff’s Son ... Angela Nicholson
Messenger/Ensemble ... Cody Craven
Scottish Doctor/Ensemble ... Calvin Tucker
Gentlewoman ... Kate Perello
Servant/Ensemble ... T.J. Bruyere
Siward/Ensemble ... Aaron Bonilla
Young Siward/Ensemble ... Patrick G. Connolly
Messenger/Ensemble ... Miles Duffield

*Member, Actors’ Equity Association
Synopsis

A battle rages on in Scotland. Emerging victorious are Macbeth, Thane of Glamis, and Banquo. Coming from the battle the two men are met by three Wyrd Sisters. The seemingly unearthly creatures ‘Hail’ Macbeth proclaiming him Thane of Glamis, Cawdor and King of Scotland. Upon hearing these predictions, Banquo questions the three sisters as to his fate. They offer three prophecies, and tell him his children will be Kings, but not him and as quickly as they appeared the Wyrd Sisters vanish into the air.

Macbeth and Banquo are left to their thoughts when Ross and Angus approach. The two come to bring news of a new appointment for Macbeth, Thane of Cawdor; just as the sisters predicted. With fortunes told and revealed, Macbeth and Banquo head off to the palace. Once there King Duncan greets them with highest honors, but establishes the heir to the throne in title the Prince of Cumberland upon his son Malcolm, rather than Macbeth. It is decided the King will travel to Macbeth’s home to feast and celebrate his new position as Thane of Cawdor.

Reaching his home, Macbeth finds his wife elated at the news of the prophecies from the Wyrd Sisters and already searching for a way to make the last prophecy come true. She explains a plan of murder and framing of Duncan's guards. With the King slumbering in their house that night the deed must be done quickly. After midnight the Macbeths make haste, performing their deed and kill Duncan. However, the house seems to ‘see’ the act and calls out to Macbeth ‘Sleep no more’.
Early that morning Lennox and Macduff come to escort the King and the murder is uncovered. The King’s two sons, Malcolm and Donalbain fear for their lives and flee the country, traveling to England and Ireland respectively. With the King’s sons gone Macbeth is made King of Scotland, fulfilling the Wyrd Sister’s prophecy. There is unrest and suspicion among the people and even Banquo believes Macbeth has perhaps played unfairly to obtain the crown. However, the sisters delivered a fruitless scepter in Macbeth’s hand instead giving Banquo a line of Kings. In order to ensure that this does not become true, Macbeth hires two murders to kill Banquo and his son Fleance on their afternoon ride.

The murderers perform their deed in part, unable to kill Fleance who escapes at his father’s urging. After hearing the news of this botched murder, Macbeth hosts a feast only to see the ghost of Banquo sitting in his chair. Lady Macbeth explains to the guests that he is not well. Lack of sleep and guilty consciences are weighing heavily upon the couple and tensions are high. Needing to hear more of what the future holds, Macbeth leaves in search of the Wyrd Sisters.

He finds them in the midst of charm-making around a cauldron. Apparitions begin to appear in front of him, first an armed head telling him to ‘Beware Macduff’. The second apparition is a bloody child who tells him that ‘none of woman born/Shall harm Macbeth’. The third apparition is that of a child crowned who says he shall not be defeated till ‘Great Birnam Wood, to high Dunsinane hill/Shall come against him’.

Taking his new knowledge with him, Macbeth sends murderers off to Fife to kill all that reside at Macduff’s home. However, Macduff is not there when the
murderers come; he is in England with Malcolm. The two, with the help of Edward the Confessor, King of England, plan war against Macbeth. They plan to put the rightful King, Malcolm, back on the throne. Ross joins them letting Macduff know of his family's deaths.

Macbeth has moved to Dunsinane to prepare for battle. Lady Macbeth is suffering from a guilty conscience and begun to sleepwalk. A doctor sees her, but says there is nothing he can do. Having become so distraught, she eases her pain by suicide. A messenger comes to tell Macbeth that the Birnam Wood is moving towards the castle. Unknown to Macbeth, the English soldiers have cut down branches to hide their numbers.

In the midst of the battle, Young Siward engages Macbeth. However, as the Wyrd Sisters predicted the young man dies. He was born of woman. Then, Macduff challenges Macbeth disclosing that he was ‘from his mother’s womb/Untimely ripp’d'. Macduff kills Macbeth, ending his reign and offers the crown to Malcolm, the rightful heir.
Upon Duncan’s death, his son Malcolm Canmore fled to England where he convinced Edward the Confessor that he had the hereditary claim to Scotland’s crown. In July 1054, with King Edward’s support, Northumbrians, Danes and Anglo-Saxons invaded Scotland attempting to overthrow King Macbeth.

Macbeth was thought of as a good King throughout his reign. He united North and South Scotland, organized a military patrol which enforced law and order and gave money to the Catholic Church.

Macbeth ruled Scotland for 17 years.

It is unknown whether Banquo was an actual person. The first mention of Banquo and his son Fleance’s names was in Hector Boece’s *Scotorum Historiae*. They are also found in *Holinshed’s Chronicles* where he is an accomplice in King Duncan's murder. He is not portrayed as such in Shakespeare’s *Macbeth* as he (if a real person) was one of King James’ ancestors.

The murder of Duncan was not committed in Macbeth’s home but rather on the battlefield.

It was not just the death of Duncan that led Macbeth to the throne; he had a claim to the throne through his mother’s family and was elected by an assembly of chiefs and religious leaders in August 1040.

After Macbeth’s death his stepson Lulach took over the throne reigning for only seven months before he was also assassinated.

Duncan I was only 33 when he took to the throne and was seen as a tyrant and military failure.

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History of Scotland

795 – The first recorded Viking raid took place in Iona. The city was raided twice more in the following decade (802 and 806).

839 – The Picts suffered a huge defeat at the hand of the Vikings. Most of the Pictish nobility was killed including King Bridei VI.

843 – Kenneth Mac Alpin was crowned as King. He was responsible for unifying the main groups in the country, Picts and Scots, for the first time.

February 13, 858 – King of Picts, Kenneth Mac Alpin, died from a tumor. He was succeeded by his brother, Donald I.

863 – Donald I died and was succeeded by Kenneth I’s son, Constantine I.

877 – Constantine I was killed in battle against the Norse at Inverdovat. He was succeeded by his brother Aedh.

878 – Aedh was murdered at Strathallan by his nephew’s kinsman Giric. In a joint partnership, Giric and King Aedh’s nephew, Eochaid, took over the throne.

889 – Eochaid tried to gain full control of the throne by hiring his cousin Donald II to kill Giric. Donald II did just that at Dundurn near St. Fillans. He then exiled Eochaid and took the throne for himself.

900 – Donald II was killed in battle with the Danes at Dunnottar. He was succeeded by his cousin Constantine II.

937 – The Battle of Brunanburh was fought. Constantine II joined with the Strathclyde Britons and the Viking King of Dublin to fight the King of England, Æthelstan. England was victorious, securing land for its future.

943 – Constantine II left the throne and moved to a monastery. He handed his crown to his nephew Malcolm I.

945 – The Danish King, Edmund, gave Cumbria to Malcolm I in return for military support against the Vikings.

954 – Malcolm I was killed at Auldearn by one of Cellach’s (an Earl who had been leading a revolt) supporters. He was succeeded by Constantine II’s son, Indulf.

962 – Indulf died (or abdicated) and was succeeded by Malcolm I’s son, Duff.
967 – Duff was killed and believed to be murdered by Indulf’s son, Culen who then took over the throne.

971 – Culen was murdered by Riderich in Lothian. Earlier in his reign Culen had killed Riderich’s brother and raped his daughter. King Duff’s brother, Kenneth II took the throne.

995 – Kenneth was killed and succeeded by the son of Culen, Constantine III.

997 – After a very short two year reign, Constantine III was killed in a battle at Rathinveramon. Duff’s son, Kenneth III took the throne.

1005 – Mac Bethad mac Findláich (known in English as Macbeth) was born to Finlay, Mormaer of Moray and (possibly) Donada, second daughter of Malcom II.

March 25, 1005 – King Kenneth III was killed by his cousin Malcolm II at the Battle of Monzievaird, just north of Crieff and Malcolm II was crowned.

1032 – Macbeth married Gruoch. It was her second marriage as she was previously wed to Macbeth’s cousin Gille Coemgain. She was granddaughter of Kenneth III, the King of Scotland from 997 to 1005.

November 25, 1034 – Malcom II was assassinated at Glamis and was succeeded by Duncan I.

1038 – Malcolm Canmore, the son of Duncan I was born.

August 15, 1040 – Duncan I was killed at the Battle of Pitgaveny, near Elgin. Macbeth was crowned later that year at Scone.

1050 – Macbeth traveled to Rome where he gave generously to the Church. He was the only reigning King to ever make the pilgrimage.

1054 – Malcolm Canmore, Duncan I’s son, created an alliance with Siward, Earl of Northumbria. Together they challenged the throne and took control over much of southern Scotland.

July 27, 1057 – Macbeth was defeated and killed at the Battle of Lumphanan in Perthshire.

April 25, 1058 – Malcolm Canmore was crowned becoming Malcom III and King of Scotland.
1065 – Malcolm III married Ingibjorg. She was either the daughter or wife of the recently deceased Earl Thorfinn. The marriage brought stability north of Alba. The couple had at least one son Duncan.

1070 – After Ingibjorg died in 1069 or early 1070 Malcolm III married Margaret, who would later become St. Margaret. She was the niece of King Edward the Confessor (of England). The couple went on to have eight children, six sons and two daughters.

1072 – The Normans invaded Scotland resulting in the Treaty of Abernethy which extended the Scottish borders.

November 13, 1093 – In another raid on Northumbria, Malcolm III and his eldest son by Margaret were killed.

November 16, 1093 – Having already been ill and learning of her son and husband’s deaths, Margaret passed away.

1093 – Malcolm III was succeeded by his younger brother Donald, who became Donald III and ruled jointly with Malcolm’s son Edmund.

1094 – The eldest son of Malcolm III, Duncan, defeated Donald III and Edmund with Norman/English aid. He then became Duncan II.

November 12, 1094 – Duncan II was killed at the Battle of Monthechin. Donald III and Edmund returned to the throne.

1097 – Another of Malcolm III’s sons, Edgar, invaded Scotland with the Norman/English army, and became King Edgar. Donald III was blinded and held prisoner until his death, while Edmund was sent off to a monastery.

January 8, 1107 – Edgar died and was succeeded by his younger brother Alexander.
The approach to *Macbeth* fits into what I would describe as a modern, minimalist statement. It is a way of working that takes realistic, period research and blends it sculpturally to create the environment for telling the story. One is not so concerned with literal, architectural reality so much as with giving an impression to the viewer. This impression is intended to create a mood which resonates with and enhances the themes of the play; it is a reduction to the essential.

Much of the key research for the design comes directly from the locales in the play. Cawdor castle, Glamis castle, and the Okney Island Broch stand out as having direct impact on the design. The colors of the coastline of the Orkneys were particularly influential in our floor design. The shapes of the Cawdor and Glamis castles lead to our deck shape through the filter of modern sculpture.

It also became clear that a tree image both singularly and as a grouping would be important for the environment. How does one put a tree onstage? How big is a tree? How does a group of trees affect your sense of being in a space, of being surrounded or of what you see in the distance? It was also clear through this work that these trees needed to be a part of the actors’ actions. Can we climb on them? Are we seen through them? Do we walk through them and around them?

A tree lives in the earth. The design works to represent the formations of the ground in which the tree lives and to allow it to be a part of the action. The representation of earth and root system also becomes a connection to the mystical element of the play which is the power of the Wyrd Sisters.
The process has been and is a fulfilling one as an artist. I greatly appreciate Patricia's insight and amazing intellect. The production team at PCPA is highly regarded in the theatre community across the country and it has been an honor to work with them all. I hope you enjoy the show.

Dave Nofsinger
The Supernatural

Humans have been interested in the supernatural since the beginning of recorded history. From the Egyptian Gods to the witch-hunts across Europe and North America, we have been fascinated in the realm beyond our own. There are several supernatural elements throughout Macbeth; including witches, ghosts and the Devil.

Reports of witchcraft hail from thousands of years ago. In the 2nd century there was said to be a famous witch living on the island of Iona in Scotland. She was so respected that the King, Natholocus, sent a messenger to find out the result of a rebellion building against his Kingdom. The witch told the messenger that the King would be murdered by a close friend. When the messenger asked whom that person might be she told him that it was him. Upon thinking it over the messenger decided not to tell the King, but instead kill him; which is just what he did.

By the 8th century, Saint Boniface the Patron Saint of Germany, declared that believing in witches was un-Christian. The Emperor Charlemagne went a step further announcing that the burning of witches was a pagan custom and would be punished by death. Then during the reign of King Æthelstan (924-999) a law against witchcraft was put on the books in England. However it wasn’t until 1320 when Pope John XXII authorized the Inquisition to prosecute sorcerers that the church became involved.
Shakespeare, however, wrote *Macbeth* during the height of supernatural paranoia in England. James VI had just been crowned King James I of England in 1603 and brought with him his own views on the occult. The Scottish Witchcraft Act had been passed in 1563 making it a capital offence for any person to use 'Witchcraftis Sorsarie or Necromancie nor gif thame selfis furth to have any sic craft or knowledge thairof thairthrow abused the pepil'; therefore, making it illegal to consult witches, use witchcraft or to purport to be able to do so

In 1589, James' soon to be wife, Anne of Denmark, set sail to Scotland but her ship was met with a fierce storm and only made it to Norway. James traveled to the country to retrieve his new bride and on the way back fell fate to another storm in which he lost one ship. James blamed the storm on witchcraft and his interest in the subject peaked.

His trip marked the North Berwick witch trials starting in 1590; the first large scale prosecution in Scottish history. Over a hundred people were arrested; many of whom were 'questioned' by the King himself. A booklet was later published in 1591 called *Newes from Scotland* giving details about the trials. It was during this time that James authorized torture for interrogating supposed witches.

By the latter part of the century James felt himself an expert on the topic and wrote *Daemononlogie*, a book on 'Magic in general and Necromancie in speciall', 'Sorcerie and Witch-craft' and 'a discourse of all these kindes of Spirits, & Specters
that appears & trouble persons.' Though he left for England shortly after writing the book, witch trials continued in Scotland until the Witchcraft Act of 1735 was passed and the crime was abolished. Instead a person who pretended to have powers was charged as a vagrant or con artist.

It’s not just witches that fill the pages of *Macbeth*, but also visits from those beyond the grave. Tales of ghosts also reach back thousands of years. One of the first Western texts to address the topic is Homer’s *Iliad*. In the poem Patroclus comes back in spirit form to find Achilles. He asks him to make sure his body is cremated and also warns him that he will die in a final battle against Troy.

The Torah and Bible also mention ghosts. In the Book of Samuel, King Saul asks the Witch of Endor to summon the spirit of Samuel. In the New Testament, Luke 24:37-39, Jesus has to convince his disciples that he is not a ghost but has actually been resurrected *"Why are you troubled, and why do doubts rise in your minds? Look at my hands and my feet. It is I myself! Touch me and see; a ghost does not have flesh and bones, as you see I have."*

The Middle Ages in Europe brought about a belief in ghosts which fell into two categories. There were the souls of the dead which had returned for a specific purpose and demonic ghosts there to torture the living. Most reported sightings were of males and were described as pale, sad and wearing rags. In order to tell if the ghost was just a lost soul in Purgatory or a demon a person would ask the ghost what

*The Ghost of Banquo* by Theodore Chasseriau
their mission was, using the name of Jesus Christ. If it was a demon then they would be banished at the sound of the Lord’s name.

Views had not changed significantly by the Renaissance, though there were several more explanations as to why a ghost might appear. A ghost might just be a hallucination brought on by stress, lack of sleep or a poor diet. It could also be the spirit of a dead person who has come back to perform some undone deed, a dead person brought back from purgatory by divine permission, an angel, or the Devil disguised.
Glossary

Abjure- to recant upon oath

Adder's- a venomous snake

Ante-room- an outer room that leads to another room, often used as a waiting room

Aroint- stand off or be gone

Assailable- liable to an attack

Audit- final account

Auger- a carpenter’s tool to bore holes

Avaricious- covetous

Avaunt- exclamation of contempt, uttered to drive one away

Avouch- to make good

Balm- medical ointment

Battlements- a wall raised on a building with openings that allow for the firing of a cannon

Beelzebub- Prince of the demons, Ba'alzebub's name derives from the Canaanite "Baal" meaning "lord," and he is known as the "lord of the flies"

Bellona- the Goddess of war

Blood-boltered- having the hair clotted with blood

Bodements- omens

Braggart- flaunt

Buffets- strikes

Chaps- jaw or mouth

Charnel houses- a place where the bones of the dead are stored

Chaudron- entrails

Cherubim- a celestial spirit, next in order to the seraphim (highest order of angels)

Chide- to rebuke, to scold at

Chuck- chicken, a term of endearment

Cleave- to abide by

Compt- account, reckoning

Compunctious- pricking the conscience

Confineless- boundless

Corporate- something material, not spiritual

Doom’s Image- the last judgment

Drab- a lewd wench, a strumpet

Egg- to denote anything worthless

Enow- sufficient

Epicures- a man given to luxury
Equivocate - to use ambiguous expressions by way of deceit

Fee-grief - a particular sorrow, a grief that has a particular owner

Fry - young people in contempt

Gall - the Bible

Golgotha - the place of execution in ancient Palestine

Gorgon - the common name of three women with snaky hairs, the sight of whom turned beholders to stone

Gospell'd - firm in Christian belief

Gouts - drops

Gulf - anything absorbing

Harness - armor

Hedge-Pig - a young hedgehog

Holp - helped

Husbandry - economy, thrift

Impress - to compel into service

Incarnadine - to dye red

Insane Root - either of the plants, hemlock or henbane

Jocund - gay, lively, brisk

Knell - the sound of a bell rung at a funeral, a tolling

Largess - a donation, present or bounty bestowed

Lave - to wash, bathe

Lechery - lewdness, indulgence of lust

Limbeck - an alembic (an apparatus used in distilling)

Marshall' st - to direct or lead

Masterdom - domination, supremacy

Maws of kites - stomach of a bird of prey (Falcon)

Mettle - constitutional disposition or character

Milk of human kindness - applied, metaphorically, to things of a gentle influence

Missives - messengers

Multitudinous - endless

Mummy - a preparation for magical purposes that is made from dead bodies

Nave - navel

Nonpareil - one who has no equal

Nose-painting - referring to a flushed face when drinking

Pall - to wrap up as in a cloak

Parley - a conversation or conference tending to come to an agreement

Pauser - one who deliberates much

Pent-house Lid - an eyelid
**Pernicious** - mischievous, malicious, wicked

**Perturbation** - disturbance

**Prate** - to talk idly, particularly in a bragging manner

**Prattler** - tattler

**Predominance** - a superior power and influence

**Primrose way** - “primrose path” or easy/self-indulgent way that often leads to disaster

**Quell** - murder

**Rancour** - malice, hatred

**Ravin** - to devour greedily

**Raze** - to erase, to blot out

**Remembrancer** - one who reminds

**Runiun** - a last name

**Saint Colme’s inch** - Saint Colme’s island

**Se’nnight** - a week

**Sear** - the state of being dry and withered

**Seel** - to close up the eyes, to blind

**Shift** - to devise a plan to get away

**Sieve** - a utensil by which the fine parts of a pulverized substance are separated from the coarse

**Skirr** - to move rapidly, to scour

**Spongy** - drunk

**Surcease** - cessation, stop

**Swinish** - beastly, gross

**Thane** - a feudal lord or baron

**Trammel** - to tie up

**Twain** - two

**Unseam** - ripped open

**Verities** - truth, fact, reality

**Vizards** - masks

**Wassail** - carousing, drinking

**Weal** - body politic, state
When Fair is Foul: Paradox and Equivocation in *Macbeth*

In this lesson students will examine the role of paradox and equivocation in the Scottish play. The goal is for students to gain a greater appreciation of how Shakespeare— and his characters— manipulate words to give them multiple, complex meanings beyond the expected. Students will discover how language drives the events in the play and what it tells us about the characters in it.

The lesson will take one class period. Alternately, it can be split into two partial lessons— one on paradox after students read Act 1, and the other on equivocation after students read Act 3.

**What To Do**

1. Distribute handouts on paradox and equivocation and read the definitions (see handout below).

2. Divide the class into small groups of students (2 or 3 to a group).

3. Assign each group a numbered quotation from the handout (If you split this assignment into two lessons, you might assign the same quotation to multiple groups).

4. Assign each group to complete, in writing, items A, B, and C listed on the handout for their assigned quotation. Students will need to refer to the text to describe the context of their assigned lines.

5. Have each group report their discoveries to the rest of the class. Discuss how paradox and equivocation contribute to the themes of the play and what they tell us about the characters that use them in their speech.

6. Have students look at the equivocations in 4.1, Second Apparition and Third Apparition, and ask them to track the course of these equivocations as they continue to read the play. If you prefer to maintain a greater sense of mystery, tell students that there are two equivocations in Act 4 and ask them to identify them as they continue to read.

7. If time allows, assign each student a character from the play and ask him/her to write a paradox or equivocation from that character’s perspective. Ask students to
share their lines aloud with the rest of the class or post them on the walls of the classroom.

**How Did It Go?**

Did students gain a better appreciation for double meanings in Shakespeare’s language? Were they able to relate paradox and equivocation to characterization of the speakers and to broader themes from the play? Did their original lines demonstrate an understanding of the ability of words to hold multiple meanings?

Matt Patterson, January 2008
WHEN FAIR IS FOUL: PARADOX AND EQUIVOCATION IN MACBETH

**Paradox:** A statement that seems to be contradictory but that might be true when considered from a particular perspective.

“Fair is foul, and foul is fair.” –the Witches, 1.1.12

**Equivocation:** A statement that lends itself to multiple interpretations, often with the deliberate intent to deceive.

“Faith, here’s an equivocator that could swear in both the scales against either scale, who committed treason enough for God’s sake, yet could not equivocate to heaven.” –the Porter, 2.3.8-11

**Paradoxes**

A. Identify the speaker and the addressee, and explain as much as you can about the context of the situation.

B. Explain the specific terms in the quotation that make it a paradox.

C. Explain the hidden truth to be found in the paradox.

1. “So foul and fair a day I have not seen.” –1.3.39
2. “Lesser than Macbeth and greater.” –1.3.68
3. “Not so happy, yet much happier.” –1.3.69
4. “This supernatural soliciting / Cannot be ill, cannot be good.” –1.3.143-144
5. “And nothing is but what is not.” –1.3.155

**Equivocations**

A. Identify the speaker and the addressee, and explain as much as you can about the context of the situation.

B. Explain the specific terms in the quotation that make it an equivocation.

C. Explain the deceptive truth that is to be found in the equivocation.

6. “All our service, / In every point twice done and then done double ....” –1.6.18-19
7. “Had I but died an hour before this chance, / I had lived a blessed time ....” –2.3.107-108
8. “And though I could / With barefaced power sweep him from my sight / And bid my will avouch it, yet I must not, / For certain friends that are both his and mine, / Whose loves I may not drop, but wail his fall / Who I myself struck down.” –3.1.134-139
9. “Thou canst not say I did it ....” –3.4.61

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*Macbeth Mind Map*

A mind map is a diagram used to represent words, ideas, tasks, or other items linked to and arranged radially around a central key word or idea. Mind maps are used to generate, visualize, structure, and classify ideas, and as an aid in study, organization, problem solving, decision making, and writing. –Wikipedia

**What You Will Need**

- Blank unlined paper
- Colored pens and pencils

**Steps**

1. Have each student pick a character from *Macbeth* to use in their Mind Maps.

2. Ask students to brainstorm about their character. They should identify personality traits, motivations, moods, actions, temperament etc.

3. Each student should then begin their Mind Map creation using ideas from brainstorming. The maps should note actions, important speeches, alterations in personality, key events etc.

4. In order to create the maps have each student turn their paper sideways and begin in the middle of the page.
   
   a. Use an image or picture for the central idea
   b. Use color throughout
   c. Connect the main branches to the central image and connect the second and third level branches to the first and second levels
   d. The map should be non-linear with curved rather than straight lines
   e. Use only one keyword per line
   f. Use images throughout

5. Try and keep text involved asking students to include at least three quotations from the play, by or about their character.

6. When students are finished ask them to tape their Mind Maps to the wall and explain their choices. Look for common threads, justifications for inclusion and links among characters.

Paul E. Clark, April 1999

See below for a Mind Map example