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## HANDOUT 8

### SCENES FOR FINAL PERFORMANCE

The following *Macbeth* scenes are recommended for a final acting performance by student acting companies. Look at them carefully and choose the best scene for your group. If you have more actors than parts, divide one or more of the parts. If you have fewer actors than parts, combine two or more parts. If your group wishes to perform a scene not listed here, clear this with your teacher.

Here are some issues to consider when choosing a scene:

- It's okay for more than one group to do the same scene.
- Memorizing lines is encouraged but not required.
- The group will make a shoe-box stage showing the set as students would like it to be.
- Actors will design costumes, make a script, and analyze the characters they are playing.
- Your performance will be graded on careful reading and rehearsal, understanding of characters, understanding of plot, understanding of language, ability to use language to portray character, well-planned movements, well-planned use of props and costumes, and anything extra you add to the production.

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- 1.3 Soon after the three witches prophesy that Macbeth will be the thane of Cawdor, Ross and Angus arrive with the news of Macbeth's new title. Macbeth then contemplates the witches' other prophecies: that Banquo will be the father of kings, and that Macbeth will be king.  
Lines: First Witch, 35; Second Witch, 12; Third Witch, 14; Macbeth, 50; Banquo, 42; Ross, 16; Angus, 12
- 1.5 Lady Macbeth reads the letter from Macbeth and plots murder.  
Lines: Lady Macbeth, 77; Messenger, 5; Macbeth, 4
- 1.6–7 Duncan's visit to Macbeth's castle is followed by Macbeth's second thoughts about doing the deed.  
Lines: Duncan, 19; Banquo, 9; Lady Macbeth, 54; Macbeth, 50
- 2.2 Macbeth murders Duncan.  
Lines: Lady Macbeth, 52; Macbeth, 43
- 2.3 Macduff discovers Duncan's murder.  
Lines: Porter, 38; Macduff, 41; Lennox, 20; Macbeth, 33; Lady Macbeth, 6; Banquo, 11; Donalbain, 8; Malcolm, 14

- 3.4 The banquet scene. Macbeth sees Banquo's bloody ghost while entertaining the court.  
Lines: Macbeth, 111; Lords, 3; Lady Macbeth, 43; Murderer, 6; Lennox, 6; Ross, 7
- 4.1 The witches cook up a charmed pot of hell-broth. Macbeth consults with the three witches.  
Lines: First Witch, 41; Second Witch, 28; Third Witch, 29; Hecate, 5; Macbeth, 81; First Apparition, 2; Second Apparition, 4; Third Apparition, 5; Lennox, 6
- 4.2 Macbeth's murderers kill Macduff's family.  
Lines: Lady Macduff, 42; Ross, 20; Macduff's son, 22; Messenger, 10; Murderer, 4
- 5.1 Lady Macbeth sleepwalks.  
Lines: Doctor, 37; Gentlewoman, 26; Lady Macbeth, 21
- 5.8 Macbeth meets Macduff. Certain he will win and wanting no more of Macduff's blood on him, Macbeth is reluctant to fight Macduff. But when Macduff tells Macbeth that he was early ripped from his mother's womb, Macbeth knows he is done for. Macduff brings Malcolm Macbeth's head, and all hail the new king of Scotland.  
Lines: Macbeth, 26; Macduff, 20; Malcolm, 21; Siward, 13; Ross, 10
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## HANDOUT 9

### DIRECTOR'S NOTEBOOK

In preparation for its performance, each group will keep a director's notebook in which it will record its insights about the delivery of lines, costuming, characterization, staging, music, and set and prop choices.

#### Required Contents of the Notebook

1. *Script*: Copy your scene and cut, trim, and paste each page onto a larger piece of plain paper. Cross out any lines you intend to cut. Make sure you have room in the margins to enter the following pieces of information to indicate how the scene will be played:
  - Vocal pauses, stresses, and inflections
  - Tone of voice
  - Gestures and facial expressions (those that are explicit in the script as well as those that are not)
  - Notes or diagrams of actions and movements
  - Definitions of words or phrases you do not understand
2. *Costumes*: Design two costumes: (1) the conceptual costume (the one you would wear if money were no object), and (2) the actual costume (the one you will improvise for this performance). You may draw these, construct them from magazine cuttings, or simply write out a detailed description explaining your choices (styles, materials, colors, etc.), but tell about both your conceptual and actual costumes. (In the director's notebook, there should be costume descriptions from each actor.)
3. *Character Analyses*: Write an analysis for each character who appears in the scene. As you prepare these analyses, question yourself about the characters' motivations in this passage or scene. Also consider what you know about the character up to this point in the play. The following questions should help to guide you:
  - What does each character want?
  - Do the characters' objectives change in this scene? If so, when and why? Do tactics change? If so, how and why? What obstacles stand in each character's way? What happens when objectives meet obstacles?
  - What is distinctive about the way the characters speak? (For example, who uses plain language? Elaborate language? Puns? Riddles? Sarcasm? Why does the character speak this way?)
4. *Staging*: Plan the staging. Draw the set. Then make a model of it using the shoe box or post-erboard. With script in hand, read the scene and move objects such as Legos, buttons, coins, or dolls to represent the characters. These actions will anticipate the movements the performers will make during your performance. Mark your scripts as you plan the movements.

5. *Set and Props*: Plan a simple set using classroom furniture for the most part. If you want to add special pieces, draw them or use magazine clippings to represent them. Keep props simple. Improvise them from objects at hand. In the director's notebook, include a drawing of the set (the director's responsibility) and a list of props. Briefly explain your choices.

6. *Music*: Select appropriate music to play as an introduction to your performance. If you like, let the music be heard during the performance as well. The characters, action, and mood of your scene should guide your choices.

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## PERFORMANCE EVALUATION

ACTING COMPANY NAME:

SCENE PERFORMED:

CHARACTER	PLAYED BY	COMMENTS

POINTS POSSIBLE	POINTS AWARDED	TO WHAT EXTENT DOES THE PERFORMANCE SHOW:
15		Careful Reading and Rehearsal
15		Understanding of Characters
15		Understanding of Plot
20		Understanding of Language
15		Ability to Use Language to Portray Character
10		Well Planned Movements
10		Well Planned Use of Props and Costumes
(BONUS)		Something Extra
<b>100 TOTAL (+ BONUS)</b>		

COMMENTS: