

Name: \_\_\_\_\_

**Guided Notes for Renaissance Drama and *Macbeth***  
**British Literature p, 366-373**

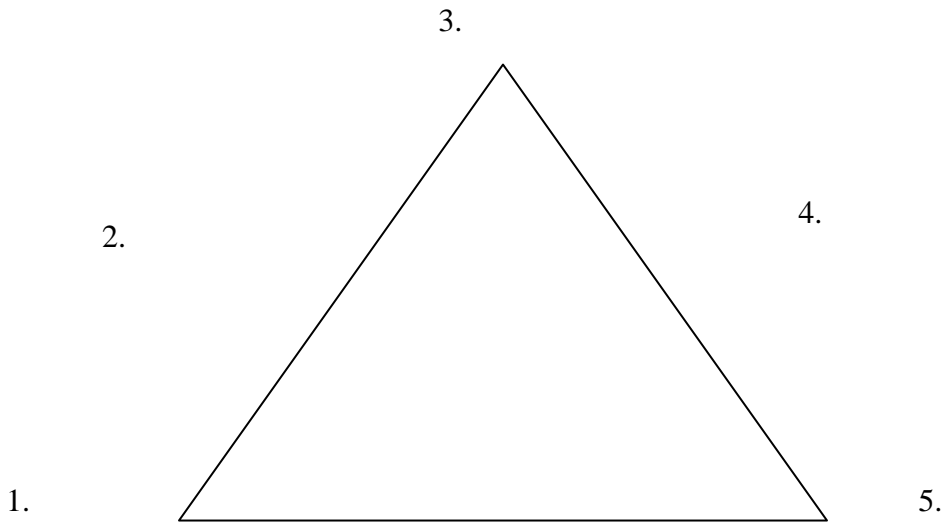
All the world's a stage and all the men and women merely players.--William Shakespeare, *As You Like It*

**Dramatic Inheritance**

1. Our word \_\_\_\_\_ comes from two words, \_\_\_\_\_ and \_\_\_\_\_.
2. During the Middle Ages, people would gather in the \_\_\_\_\_ and \_\_\_\_\_ for celebrations, including \_\_\_\_\_.
3. Plays were presented by \_\_\_\_\_ of actors or by members of professional associations called \_\_\_\_\_.
4. Almost always, they dealt with \_\_\_\_\_ subjects.
5. \_\_\_\_\_ plays—told of lives of the \_\_\_\_\_
6. \_\_\_\_\_ plays—told stories from the \_\_\_\_\_
7. \_\_\_\_\_ plays—told stories of \_\_\_\_\_

**The Five Act Play**

8. One of the fruits of \_\_\_\_\_ (rebirth of classical learning) was the emergence of the \_\_\_\_\_.
9. The five act structure was common in classical \_\_\_\_\_ theater and was adapted to Renaissance English theater.
- 10.



**Types of Renaissance Drama**

11. Comedy \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

12. Tragedy

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13. History

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14. Romance

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### Political Conditions

15. In the late 16th century, \_\_\_\_\_ was a bustling city of about 150,000 people.
16. It was the \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ center of England.
17. The city was ruled by a \_\_\_\_\_ and \_\_\_\_\_ who frowned on theater because it brought together large crowds of people.
18. Many times during the period, London officials or Parliament closed the \_\_\_\_\_ because they objected to the \_\_\_\_\_ or because of outbreaks of the \_\_\_\_\_.
19. Parliament, which was dominated by \_\_\_\_\_, passed laws where traveling actors could be arrested as \_\_\_\_\_.
20. For protection, actors sought the \_\_\_\_\_ of members of the nobility, technically becoming servants of a famous lord.
21. Fortunately for actors, \_\_\_\_\_ loved the theater and protected it.
22. When the \_\_\_\_\_ took control of England in 1642, theater was banned.

### The Renaissance Playhouse

23. In 1576, \_\_\_\_\_ built the first professional playhouse called "\_\_\_\_\_."
24. It was built just outside the \_\_\_\_\_ where he could avoid control by city authorities.
25. In 1598, Burbage and members of his theater company, \_\_\_\_\_, tore down the Theater, and used the materials to build \_\_\_\_\_ south of the city.
26. One of the shareholders in The Globe was \_\_\_\_\_.
27. Facts about The Globe
  - a. Nicknamed the "\_\_\_\_\_."
  - b. \_\_\_\_\_-sided
  - c. \_\_\_\_\_ were peaked with thatched roofs
  - d. The \_\_\_\_\_ projected into the middle and was open to the air.
  - e. \_\_\_\_\_ were poor theatergoers who paid a \_\_\_\_\_ for admission and stood around the stage. They were also called the "\_\_\_\_\_."
  - f. Wealthier theatergoers paid more and sat in one of the three \_\_\_\_\_, or stories, of seats in the walls.
  - g. The stage was partially covered by a \_\_\_\_\_ supported by two large pillars.

- h. \_\_\_\_\_ in the stage allowed for the entrance/exit of spirits or fairies.
- i. Behind the stage was the “\_\_\_\_\_” that was used for changing costumes and indoor scenes.

**Performances**

- 28. Because the playhouse was open to the air, performances were only presented during the \_\_\_\_\_ and there was very little or no \_\_\_\_\_ lighting.
- 29. A \_\_\_\_\_ was flown from the roof to announce a performance.
- 30. Scenery was \_\_\_\_\_ and very few \_\_\_\_\_ were used. Audiences had to use their \_\_\_\_\_ helped by the playwrights’ descriptions.
- 31. Theater companies were all \_\_\_\_\_, no women.
- 32. Renaissance actors were skilled in the arts of \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
- 33. Actors worked hard. A company performed \_\_\_\_\_ times/week, giving in a season \_\_\_\_\_ different plays (\_\_\_\_\_ of which were new).
- 34. \_\_\_\_\_ were exquisite versions of every day dress. Some characters had “\_\_\_\_\_” costumes to indicate they were Romans, Turks, etc. Some costumes indicated that the character was \_\_\_\_\_.

**The Renaissance Audience**

- 35. Audiences were \_\_\_\_\_, or mixed.
- 36. People from all \_\_\_\_\_ attended plays.
- 37. Plays were attended by up to \_\_\_\_\_ people at a time.
- 38. Shakespeare’s plays were so popular because of their \_\_\_\_\_ appeal.

**Marlowe and Shakespeare**

- 39. Two of the greatest playwrights of the Elizabethan Age were \_\_\_\_\_ and \_\_\_\_\_.
- 40. Christopher Marlowe wrote \_\_\_\_\_, the first of his great plays.
- 41. His most important innovation was the use of \_\_\_\_\_—unrhymed iambic pentameter.
- 42. Other \_\_\_\_\_ had used it, but none so successfully as Marlowe.
- 43. William Shakespeare may well be the greatest \_\_\_\_\_ the world has ever known.
- 44. Shakespeare was born around \_\_\_\_\_ in Stratford-on-Avon.
- 45. He married \_\_\_\_\_ and had 3 children.
- 46. Sometime before 1592, he left his family and went to \_\_\_\_\_.
- 47. The first reference to Shakespeare in London is in \_\_\_\_\_.
- 48. By 1594, he was a playwright and actor for The Lord Chamberlain’s Men, which later became \_\_\_\_\_.
- 49. He was a shareholder in \_\_\_\_\_.
- 50. He wrote \_\_\_\_\_ plays, \_\_\_\_\_ sonnets, \_\_\_\_\_ long poems, and \_\_\_\_\_ elegy.
- 51. He died around \_\_\_\_\_.

## The Tragedy of Macbeth

52. *Macbeth* is based on \_\_\_\_\_.
53. The play was presented before King \_\_\_\_\_ of England who was a descendant of one of the characters, \_\_\_\_\_.
54. The play is a \_\_\_\_\_ tale of a man's \_\_\_\_\_ and \_\_\_\_\_.
55. The play is \_\_\_\_\_, a \_\_\_\_\_, and \_\_\_\_\_.
56. *Macbeth* contains over 300 uses of the word *blood* and many motifs. List them.
- \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
57. This play was written and performed for King James I, who was a believer in \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
58. To King James, the overthrow of a king would be an attack on the \_\_\_\_\_ of the universe.
59. Characters:
- \_\_\_\_\_, King of Scotland
  - \_\_\_\_\_, \_\_\_\_\_, Sons of king
  - \_\_\_\_\_, \_\_\_\_\_, thanes, generals
  - \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_  
Scottish nobleman
  - \_\_\_\_\_, Banquo's son
  - \_\_\_\_\_, Earl of Northumberland, leader of the English troops
  - \_\_\_\_\_, Siward's son
  - \_\_\_\_\_, Macbeth's servant

## Characteristics of a Tragic Hero

57. The tragic hero is a character of \_\_\_\_\_ and has greatness. This should be readily \_\_\_\_\_ in the play. The character must occupy a "high" status position but must ALSO embody nobility and virtue as part of his/her innate character.
58. Though the tragic hero is pre-eminently great, he/she is not \_\_\_\_\_. Otherwise, the rest of us--mere mortals--would be unable to identify with the tragic hero. We should see in him or her someone who is essentially like us, although perhaps elevated to a higher position in society.
59. The hero's \_\_\_\_\_, therefore, is partially her/his own fault, the result of \_\_\_\_\_, not of accident or villainy or some overriding, malignant fate.
60. In fact, the tragedy is usually triggered by some \_\_\_\_\_ or some character flaw that contributes to the hero's lack of perfection noted above.
61. This error of judgment or character flaw is known as \_\_\_\_\_ and is usually translated as "\_\_\_\_\_". Often the character's *hamartia* involves \_\_\_\_\_ (which is defined as a sort of arrogant \_\_\_\_\_ or over-confidence).
62. The hero's \_\_\_\_\_ is not wholly deserved. The punishment exceeds the crime.

63. The fall is not pure loss. There is some increase in \_\_\_\_\_, some gain in \_\_\_\_\_, some discovery on the part of the tragic hero.
64. Though it arouses solemn emotion, tragedy does not leave its audience in a state of \_\_\_\_\_.
65. \_\_\_\_\_ argues that one function of tragedy is to arouse the "unhealthy" emotions of pity and fear and through \_\_\_\_\_ (which comes from watching the tragic hero's terrible fate) cleanse us of those emotions.