



**U LA
BOITE**

MACBETH

IN-DEPTH CONTENT ADVISORIES & EDUCATION RESOURCES

Subject to change without notice.
This information may contain spoilers.

Last updated 28 February 2025

EMPOWERING AUDIENCES THROUGH INCLUSIVE EXPERIENCES STORYTELLING

Commitment & Purpose

At La Boite Theatre, we are dedicated to creating powerful connections between artists and audiences through stories that entertain, move, empower, and inspire. As part of this commitment, we provide in-depth content advisories to ensure our audiences feel informed, respected, and safe. Covering both thematic and sensory elements, these advisories offer a comprehensive understanding of the performance experience.

Our advisories empower audiences by providing transparent, detailed information about themes, imagery, and sensory effects. Whether addressing sensitive subject matter or sensory elements such as strobe lighting, smoke/haze effects, or loud soundscapes, we aim to equip audiences with the knowledge needed to make informed decisions.

Benefits

- Empowers audiences: Enables individuals to prepare for or avoid content they find distressing.
- Builds trust: Demonstrates La Boite Theatre's commitment to audience well-being and autonomy.
- Encourages accessibility: Promotes inclusivity by addressing diverse emotional and psychological needs.

Our Approach

Content advisories reflect La Boite Theatre's vision, mission, and values. We prioritise transparency, providing clear and respectful information to foster trust, meaningful connections, and an inclusive environment. Advisories are developed in consultation with creative teams, production staff, and experts, balancing artistic integrity with our duty of care.

Key elements of our approach include:

- Specificity: Clearly outline themes or scenes that may cause discomfort or distress, such as depictions of violence, abuse, or mental health/illness issues (e.g., "This production includes simulated gun violence and references to domestic abuse").
- Context: In-depth advisories provide background to explain why specific advisories are included, noting if content is central to the story or presented in a particular artistic or historical light.
- Tone sensitivity: Use neutral, respectful language to ensure transparency without sensationalising, downplaying or stigmatising content.
- Inclusivity: Address a range of sensitivities, including mental health, cultural or religious concerns, or accessibility-related issues.
- Placement: Prominently display advisories on booking confirmations, websites, programs, and at the venue.
- Optional engagement: Make advisories accessible without being intrusive, such as a "Content Advisory" link for audiences to explore if desired.

LA BOITE THEATRE

Physical The Works Level 5, 6-8 Musk Ave Kelvin Grove Qld 4059

Postal PO Box 232, Red Hill LPO Qld 4059 **ABN** 53 773 048 867

P (07) 3007 8600 **E** info@laboite.com.au **LABOITE.COM.AU**

- Support resources: Offer additional resources, such as contact details for venue staff or helplines related to sensitive topics.

Commitment to Continuous Improvement

We are committed to refining our content advisory processes through audience, artist, and community feedback. By continually evolving, we uphold the highest standards of care, respect, and accessibility. Through these measures, La Boite Theatre reinforces its mission to create transformative experiences while honouring our responsibility to care for and respect the diverse individuals who make up our community.

New Work

As a company with a heavy emphasis on new work, La Boite Theatre productions are largely developed and rehearsed in-house. During this creative journey there can be a lot of changes as scripts are redrafted, actors discover new things, designers add new elements, and directors continuously making changes right up to before the show opens. At La Boite Theatre, we will always endeavour to do our best to warn you well in advance regarding what you're about to see, but it's important to be aware that things may change at the last minute.

Headline content advisories are listed on our website and will be displayed on Front of House signage throughout the venue on the night.

Comprehensive advisories will be updated and will also be available from Box Office staff on the night. Please check back closer to the time of performance for an updated list of potentially sensitive content.

Contact

If you have questions or concerns, please email or call (07) 3007 8600 prior to your visit or speak to our Box Office and Front of House team on the night for more information or advice.

<i>Phone:</i>	Monday – Friday, 10:00AM – 5:00PM	(07) 3007 8600
<i>Email:</i>	General Enquiries / Ticketing	ticketing@laboite.com.au

PRODUCTION DETAILS

Macbeth

By William Shakespeare
 Directed by Courtney Stewart & Lisa Fa'alafi
 Dramaturgy by Sue Rider



Synopsis

A show of war lost and won.

The prophets who once hailed Macbeth, foretelling his rise to power, have lingered in the shadows for too long. Now, the Weird Sisters step out from the wings and take centre stage.

In this reimagining of Shakespeare's *Macbeth*, the Witches—whose cryptic prophecies drive Macbeth to murder, madness, and ruin—become the focus. Their deep spiritual and philosophical connection to the Earth reveals a world groaning under the weight of human ambition. Through their eyes, we see not just Macbeth's bloody climb to the throne, but the profound consequences of our insatiable desire for power.

In this innovative production, the Weird Sisters are no longer mere bystanders. They embody the forces of nature itself, their voices intertwined with the Earth's cries for balance and need for healing. Blending dance, movement, text and sound, this hybrid performance explores the interconnectedness of all things—reminding us that every action we take ripples through the natural world.

Co-directed by La Boite Theatre's Artistic Director **Courtney Stewart** and **Lisa Fa'alafi** (*Co-Artistic Director Polytoxic, Hot Brown Honey*), with a dynamic local cast, this production also welcomes back the formidable Sue Rider, former Artistic Director of La Boite, as dramaturg.

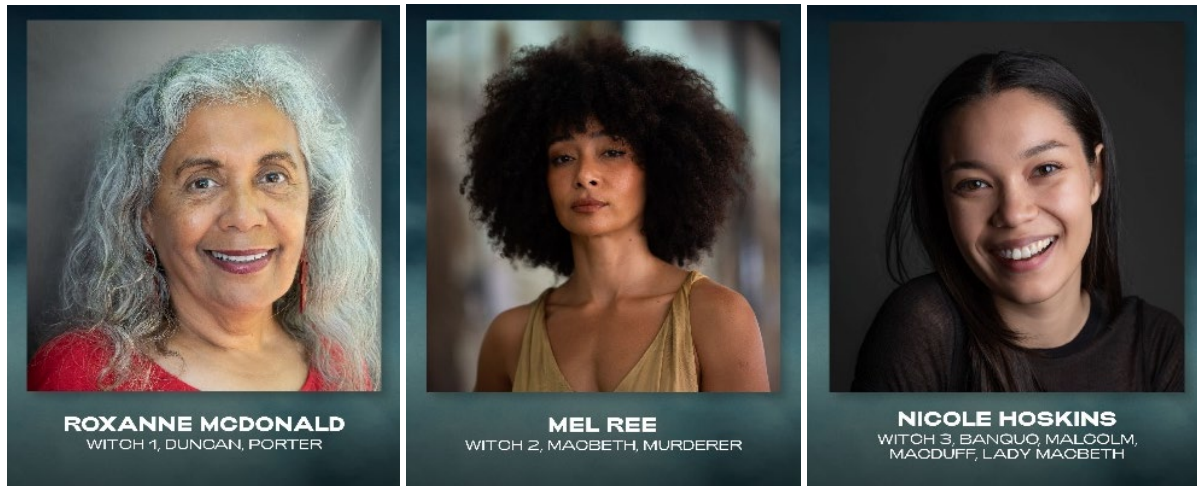
Opening on International Women's Day, experience a bold new take on one of Shakespeare's greatest tragedies in this daring reimagining of *Macbeth*.

Venue	Roundhouse Theatre
Dates	6 – 22 March 2025
Duration	90 minutes (no interval)
Configuration	In-The-Round
Age Suitability	Recommended for audiences aged 15+. Suitable for Grades 10-12 & tertiary.
Headline Advisories	Contains use of theatrical haze/smoke, sequences of prolonged darkness, loud/sudden sounds, strobe and flashing lights, as well as references to death, dying, infanticide, and sex.

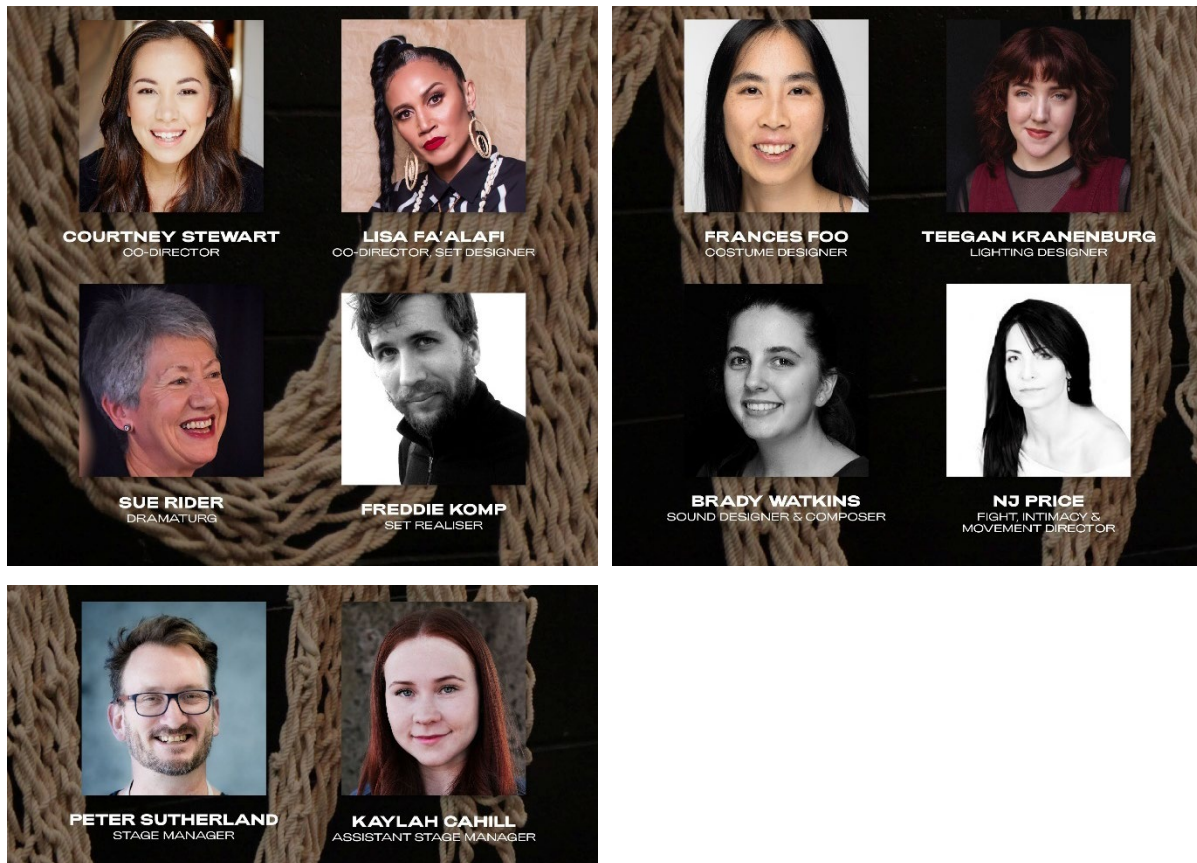
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CAST



CREATIVES



LA BOITE THEATRE

EDUCATION NOTES

What it's about:

Macbeth is a wild ride of a play by William Shakespeare. It follows Macbeth, a Scottish general who gets super ambitious after some witches predict he'll be king. Teaming up with his wife, Lady Macbeth, he decides to speed things up by murdering King Duncan. But things get messy fast! Macbeth's guilt and paranoia lead to more chaos and bloodshed, and he eventually faces a tragic end. The play is packed with themes like ambition, power, and magic. It's a thrilling story that shows what happens when ambition goes way too far!

What it's really about:

Our production of *Macbeth* offers a fresh perspective on the pursuit of power, viewed through the eyes of the Weird Sisters. Once mere bystanders in the 400-year-old text, the trio now reclaims the narrative, emerging from the shadows as healers grounded in nature. This modern interpretation highlights the profound consequences of every action. By blending dance, movement, text, and sound, we weave a seamless dialogue that balances Shakespeare's iconic language with the natural, ancestral storytelling of BIPOC creatives. In our space, we become energy manipulators, fully inhabiting the present moment through physical expression and iconic language.

In a multidisciplinary approach, dance, movement, text, and sound should coexist equally. While balancing Shakespeare's language with modern forms is challenging, as BIPOC creatives, we return to an instinctive, ancestral way of storytelling, merging physical expression with iconic language. In a world confronting humanity's darkest sides, the Witches in this production symbolise the female global majority, impacted by power struggles and ambition. As healers and knowledge keepers, they lead the narrative, guiding audiences toward understanding, empathy, and action. Through their perspective, we invite reflection on unchecked ambition and the creation of a more just, liberated world. This is a version of *Macbeth* for people who think Shakespeare isn't for them. It's bold, punchy, exciting, and played in the round!

This whole production started with the questions:

- + What would Macbeth look like with just the Three Witches?
- + What would we lose and what would we gain?
- + How much of the text can we cut to make space for more world building and time to connect back in with the audience?

Buzz Words:

- + Healing
- + Patriarchy
- + Ambition
- + Power
- + Women's Work

Alignment to QCAA:

Australian Curriculum – Drama

- + Analyse how space was utilised to establish the multiple locations in the production.
- + Analyse the performance skills of Nicole Hoskins who portrays the characters of Lady Macbeth, Banquo, Macduff, Malcolm and Witch Three through the use of costume, physicality and voice.
- + Analyse the impact of the use of movement, motifs and symbols in the production.
- + Investigate the use of stylised movement to establish relationships and challenge the idea that Shakespeare has to be performed in a particular way.
- + Evaluate how this production engages contemporary audiences through the directors' decision to integrate poetic images which provoke connections to current day events and societal shifts.

General Drama

Unit 4: Transform

- + How did contemporising this text reframe the purpose to provoke thought about our world's relationship to power and ambition?
- + How did Courtney Stewart, Lisa Fa'Alafi and Sue Rider's reshaping of the Witches transform the meaning of Macbeth?
- + How did Lisa Fa'Alafi and Francis Foo's costumes transcend time and place in Macbeth?
- + How did Brady Watkin's sound design work to transform certain scenes in Macbeth?

Elements and Conventions:

- + Physical movement and Dance
- + Place and Space
- + Mood and Sound
- + Tension and Time
- + Symbols and Motifs
- + Monologue

Our Inspiration:

- + Table Top Shakespeare ([link](#))
- + Youtube Link to Ian McKellen + Judy Dench Macbeth: ([link](#))
- + White People in Shakespeare: Essays on Race, Culture and the Elite ([link](#))

RESOURCES



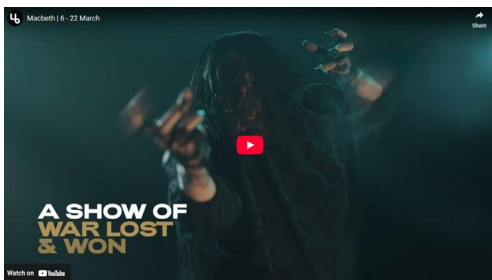
Sue Rider on Reimagining Macbeth
The Witches' Perspective

[View Here](#)



Reimagining Macbeth:
Courtney Stewart & Lisa Faálafi on
La Boite's Bold New Adaptation

[View Here](#)



Video Trailer

[View Here](#)



Rehearsal Image Gallery

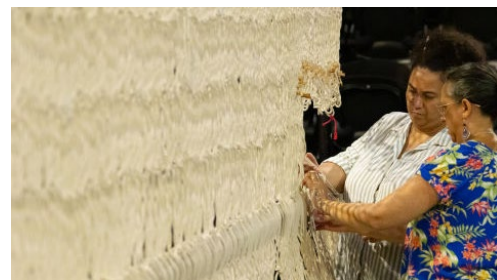
[Part 1](#)

[Part 2](#)



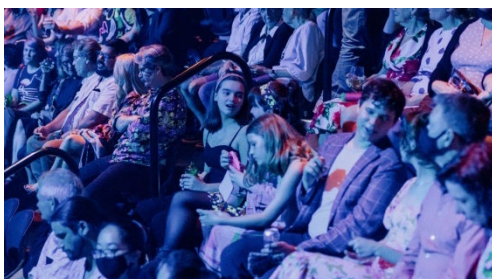
Production Program

[View Here](#)



Production Images

[Coming Soon](#)



Risk Management for Excursion Providers

We've created a risk management document to assist teachers and excursion providers in developing risk assessment and appropriate documentation.

[View Here](#)

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NOTICE

**THE FOLLOWING PAGES CONTAINS
PRODUCTION / STORY SPOILERS.**

IN-DEPTH CONTENT ADVISORIES

SENSORY ELEMENTS:

Special effects: theatrical haze / smoke effects

This production uses theatrical haze and smoke effects throughout, including the use of low fog.

Special effects: lighting - strobe / flashing lights

This production uses strobe / flashing light effects, particularly in the following scenes:

- + Act III, Scene 3: Murder of Banquo (approx 2min in duration)
- + Act III, Scene 4: The Banquet and apparition of slain Banquo (approx 2min in duration)
- + Act IV, Scene 1: Cauldron Scene (approx 3min in duration)
- + Act IV, Scene 2: The destruction of Fife, Lady Macduff and her sons (approx 2min in duration)
- + Act V, Scene 7: Final battle between Macduff and Macbeth (approx 4min in duration)

Special effects: artificial blood

This production uses artificial theatrical blood, specifically in the following scenes:

- + Act II, Scene 2: After King Duncans death.
- + Act III, Scene 3: Murder of Banquo
- + Act V, Scene 7: Final battle between Macduff and Macbeth

Other: sequences of prolonged darkness

This production includes sequences of prolonged darkness, specifically in the following scenes:

- + Opening Sequence (approx 1min in duration)
- + Act III, Scene 3: Murder of Banquo (approx 2min in duration)
- + Act IV, Scene 2: The destruction of Fife, Lady Macduff and her sons (approx 2min in duration)
- + Act V, Scene 7: Final battle between Macduff and Macbeth (approx 4min in duration)

Other: Loud / Sudden Sounds

This production uses includes loud/sudden sounds, including gunshots, explosions, and other loud sound effects, specifically in the following scene:

- + Act III, Scene 3: Murder of Banquo
- + Act III, Scene 4: The Banquet and apparition of slain Banquo
- + Act IV, Scene 2: The destruction of Fife, Lady Macduff and her sons
- + Act V, Scene 7: Final battle between Macduff and Macbeth

Other: replica firearms and weapons

Replica firearms, ammunition and weapons are used within this production which are carried and wielded by the characters. All replica firearms and weapons are stylised in bold red paint.

SUBJECT / THEMATIC ELEMENTS:

Please see below additional context regarding specific moments within this production. For further text analysis, please refer to *Attachment 2 – Initial Script Assessment*.

Act I, Scene 1

The production begins with the Three Witches wailing which is built upon by the soundscape. The wailing is later revisited in Act IV, Scene 2 (see Act IV, Scene 2).

Act I, Scene 5

During the scene, Macbeth (Witch 2) and Lady Macbeth (Witch 3) engage in ‘heavy-petting’ including kissing, holding/touching each other in a sexual way, but do not have sex.

Act II, Scene 2

Macbeth (Witch 2) enters with blood on his hands after murdering King Duncan. After exiting to leave the bloodied daggers with the sleeping chamberlains, Lady Macbeth (Witch 3) re-enters with blood on her hands too: *“My hands are of your colour...”*.

Act II Scene 3

The Three Witches, led by Witch 1 deliver the scene traditionally presented by the Porter. A reference to erectile dysfunction is emphasis using the fabric set pieces, specifically for the lines: *“Drink may be said to be an equivocator with Lechery: It provokes the desire but it takes away the performance. It sets him on and it takes him off, makes him stand to and not stand to.”*

Act III, Scene 3

Banquo (Witch 3) is whipped and beaten by the Murderer’s (Witch 1 & 2). A woven rope dyed red wraps and entangles Banquo. At the conclusion, First Murderer (Witch 1) grabs Banquo’s (Witch 3) by the head and slits his throat with a red replica dagger.

Act III, Scene 4

During a banquet, Macbeth (Witch 2) becomes distraught at the site of the apparent apparition of the Ghost of Banquo. The apparition is depicted by the Witch 1 donning Banquo’s military beret, supported by lighting and sound design.

Act IV, Scene 1

The apparitions of an armed Head, a bloody child, and a Child crowned are depicted by Witch 2 morphing into twisted and corrupted state. The apparition does not speak – its lines are spoken via recorded dialogue within the sound design.

Act IV, Scene 2

The murder of Lady Macduff and her sons is depicted through a series of tableau/motifs. A series of woven rope dyed red covers the stage, symbolising the bloodbath. The Witches wail as Macduff learns the fate of his wife and children, a reference to the opening of the production (see Act I, Scene 1).

Act V, Scene 5

Wailing is heard within the soundscape as the war rages outside the castle. Macbeth hears these and asks what they are. Witch 1 replies that “it’s the cry of women” and that “the queen, my lord, is dead”. Macbeth becomes increasingly distressed and detached.

Act V, Scene 7

Macbeth (Witch 1) and Macduff (Witch 2) fight in a coordinated sequence, each wielding a replica dagger. At the climax, just as Macbeth is about to fatally strike Macduff, Witch 1 shoots Macbeth with a replica firearm. The gunshot rings out. Macbeth falls to the ground, dead.

ATTACHMENT 1: CONNECTING WITH DIFFICULT CONTENT AND MENTAL HEALTH RESOURCES

Help-seeking is preventative, not just for times of crisis. Talking with someone can improve your mental health and wellbeing at any time and can help you figure out what to do next. If you need support on any aspect of your mental health and wellbeing, reach out and ask for help.

**If you or someone you know is at immediate risk,
please contact the emergencies services on 000.**

- **Lifeline** (13 11 14) (www.lifeline.org.au/crisischat)
Lifeline has trained crisis supporters available 24/7. They also offer an online Crisis Support Chat 7 days a week between 7pm – 4am AEDT.
- **QLD Mental Health Crisis Number** (1300 642 255)
MH CALL Triage Service, available 24/7.
- **Suicide Call Back Service** (1300 659 467) (www.suicidecallbackservice.org.au)
This is a free nationwide professional telephone and online counselling service for anyone affected by suicide, available 24/7.
- **SANE Australia** (1800 187 263) (www.sane.org)
SANE is the leading national mental health organisation for people with complex mental health issues in Australia and for the families and friends that support them. SANE offers a range of free digital and telehealth support services for people over 18 years of age with complex mental health needs, and their family, friends and carers. We also provide mental health support to people with intellectual disability, autism or acquired brain injury.
- **Beyond Blue** (www.beyondblue.org.au)
Provides a free online and telephone helpline for people with depression, anxiety or other mental health issues. You can talk to trained mental health professionals who can give you support and advice. Beyond Blue can also help you find mental health services near you.
- **Grief Australia** (www.grief.org.au)
This centre provides support for bereaved and grieving Australians. It is an independent, not for profit organisation. They are available 9am to 5pm AEDT, from Monday to Friday.
- **moodgym** (www.moodgym.com.au)
A free online interactive program designed to help identify whether you are having problems with emotions like anxiety and depression, and learn skills that can help you cope with these emotions. moodgym is based on Cognitive Behaviour Therapy and Interpersonal Therapy which have been shown to be successful in preventing and treating depression and anxiety. There is broad evidence supporting the effectiveness of moodgym in improving wellbeing and reducing depression and anxiety symptoms in users.
- **Parents Beyond Breakup** (1300 853 437) (www.parentsbeyondbreakup.com)
A charity that supports parents experiencing trauma related to family breakdown and separation. Parents Beyond Breakup not only supports parents experiencing trauma

through family breakdown and separation but also acknowledges the specific issues of parent-child contact and ‘parental alienation’, factors closely linked to stress, anxiety, depression, isolation and suicide in Australia.

- **MensLine Australia** (1300 78 99 78) (www.mensline.org.au)
MensLine Australia is a free telephone and online counselling service offering support for Australian men anywhere, anytime.
- **QLife** (1800 184 527) ([www.qlife.org.au](http://www qlife.org.au))
QLife provides anonymous and free LGBTIQ+ peer support and referral for people in Australia wanting to talk about sexuality, gender, bodies, feelings or relationships.
- **13 YARN** (13 92 76) (www.13yarn.org.au)
National crisis support line for mob who are feeling overwhelmed or having difficulty coping. Offers a confidential one-on-one yarning opportunity with a Lifeline-trained Aboriginal & Torres Strait Islander Crisis Supporter who can provide crisis support 24/7.
- **WellMob** (www.wellmob.org.au/e-healthtopics/healing/grief-and-loss/)
Our mob have experienced severe grief and loss since colonisation: loss of country, culture and family. When one of our loved ones die, our ‘sorry business’ is an important part of our mourning and healing from loss.
- **Gallang Place Aboriginal & Torres Strait Islander Corporation Counselling Service** (07 3899 5041) (www.gallangplace.org.au)
Supporting to grow a stronger community by providing culturally appropriate counselling and support services.
- **Support Act Wellbeing Helpline** (1800 959 500) (www.supportact.org.au)
Free, confidential phone counselling services available 24/7, Australia-wide for anyone who works in the creative industries.
- **Support Act First Nations Dedicated Support Helpline** (1800 959 500 – Option 3) (www.supportact.org.au)
Free, confidential phone counselling services available 24/7, Australia-wide for anyone who works in the creative industries.

ATTACHMENT 2: INITIAL SCRIPT ASSESSMENT

Note: This assessment of the text was completed against the original script of *Macbeth* by William Shakespeare. This assessment was not conducted against the adapted script by the dramaturg and directors. As such, this assessment vary in light of these edits.

Risk Factor	Description	Presence Yes / No / Unsure	Notes inc page/scene numbers where possible
Category: Abuse and Violence			
Abuse/violence – Child	Depictions or references to the physical, emotional, or sexual abuse of children.	Yes	See Abuse/violence – Physical
Abuse/violence – Sexual	Scenes or themes involving sexual assault, harassment, or exploitation.	No	No sexual violence depicted or referenced.
Abuse/violence – Substance	Depictions of drug or alcohol abuse, addiction, or substance-induced harm.	Yes	Alcohol abuse referenced in Act 2, Scene 3 (Porter's speech on alcohol's effects).
Abuse/violence – Verbal	Use of demeaning, threatening, or emotionally abusive language.	Yes	Macbeth and Lady Macbeth use manipulative and demeaning language (Act 1, Scene 7).
Abuse/violence – Physical	Acts of physical violence such as hitting, torture, or assault.	Yes	Multiple murders: Duncan (Act 2, Scene 2), Banquo (Act 3, Scene 3), Macduff's family (Act 4, Scene 2).
Abuse/violence – Emotional/Psychological	Manipulation, coercion, or emotional trauma.	Yes	Lady Macbeth manipulates Macbeth (Act 1, Scene 7); Macbeth's psychological decline (Act 5, Scene 5).
Harassment – Workplace or otherwise	Bullying, intimidation, or inappropriate behavior in a professional or personal setting.	Yes	Lady Macbeth pressures Macbeth into regicide (Act 1, Scene 7).
Sexual harassment	Unwanted sexual advances, comments, or actions.	No	Not present in the text.
Bullying – General	Repeated harmful actions, verbal or physical, towards an individual.	Yes	Psychological manipulation between Macbeth and Lady Macbeth.
Bullying – Cyber	Online harassment, including social media abuse, doxxing, or cyberstalking.	No	Not applicable.
Stalking	Persistent, unwanted following or harassment of an individual.	No	Not explicitly depicted.
Human trafficking	Exploitation of people for labor, sexual purposes, or other coercive situations.	No	Not present in the text.
Torture	Extreme physical or psychological suffering inflicted on a person.	Unsure	Macbeth's tyranny may imply torture (Act 4, Scene 3, Malcolm describes Macbeth's rule), but not explicitly shown.

Risk Factor	Description	Presence Yes / No / Unsure	Notes inc page/scene numbers where possible
Kidnapping	Unlawful abduction or imprisonment of an individual.	No	Not depicted.
Persecution	Systematic oppression due to race, religion, gender, or other factors.	No	Not thematically present.
Category: Death and Loss			
Death	Depictions or discussions of death, including violent deaths.	Yes	Multiple deaths throughout the play (Duncan, Banquo, Lady Macbeth's implied suicide, Young Siward, etc.).
Grief / Loss	Emotional suffering following the loss of a loved one.	Yes	Macduff's grief after his family's murder (Act 4, Scene 3).
Survivor's guilt	Emotional distress from having survived an event where others perished.	Yes	Macbeth's increasing paranoia and guilt after Duncan's murder (Act 3 onward).
Abandonment	Themes of neglect, loss of parental figures, or being left alone.	Yes	Macbeth becomes increasingly isolated (Act 5, Scene 5).
Suicidal thoughts / behavior	Discussion or depiction of suicidal ideation, attempts, or completed suicide.	Yes	Lady Macbeth's implied suicide (Act 5, Scene 5).
Non-Suicidal Self-Injury	Depictions of self-harm behaviors, such as cutting or burning.	No	Not explicitly depicted.
Loss of autonomy / control	Situations where individuals feel powerless, such as imprisonment or forced restraint.	Yes	Macbeth's descent into madness and inability to control his fate (Act 5, Scene 5).
Category: Mental Health and Disorders			
Mental Health / Disorders	Themes of psychological conditions such as depression, anxiety, or PTSD.	Yes	Lady Macbeth's sleepwalking and guilt (Act 5, Scene 1); Macbeth's paranoia and hallucinations (Act 2, Scene 1).
Severe anxiety	Intense fear, panic, or distress that may be triggering to some.	Yes	Macbeth's fear of Banquo and visions (Act 3, Scene 4).
Phobias	Situations that may trigger extreme fears (heights, water, confined spaces, etc.).	No	Not explicitly addressed.
Eating disorders	Depictions of disordered eating, such as anorexia, bulimia, or binge-eating.	No	Not present.
Addiction / Dependency	Struggles with substance use, gambling, or compulsive behaviors.	No	Aside from the Porter's comedic reference to alcohol, no depiction.
Post-Traumatic Stress Disorder (PTSD)	Flashbacks, panic, or distress caused by past traumatic experiences.	Unsure	Macbeth's visions could be interpreted as PTSD (Act 2, Scene 1), though not explicitly defined.

Risk Factor	Description	Presence Yes / No / Unsure	Notes inc page/scene numbers where possible
Bipolar Disorder	Extreme mood swings, mania, or depressive episodes.	No	Not clearly indicated.
Obsessive-Compulsive Disorder (OCD)	Distressing compulsions or obsessive thoughts.	No	Not present.
Body image issues	Concerns over physical appearance, body dysmorphia.	No	Not present.
Self-esteem issues	Themes of low self-worth, social rejection, or personal inadequacy.	Yes	Macbeth's insecurity about power and legacy (Act 3, Scene 1).
Psychosis	Hallucinations, delusions, or loss of connection to reality.	Yes	Macbeth's visions (dagger in Act 2, Scene 1, Banquo's ghost in Act 3, Scene 4).
Dissociative Disorders	Identity fragmentation, amnesia, or depersonalisation.	Unsure	Lady Macbeth's sleepwalking may indicate dissociation (Act 5, Scene 1).
Stigma around mental health	Negative attitudes or discrimination against mental illness.	Yes	Lady Macbeth's mental decline is treated as a sign of weakness (Act 5, Scene 1).
Category: Trauma and Tragedy			
Trauma / traumatic events	Depictions of life-altering, distressing experiences.	Yes	Multiple murders and political upheaval throughout the play.
Historical trauma	Generational trauma from slavery, colonisation, or systemic oppression.	Yes	Not applicable in this context.
War / Terrorism	Conflict, bombings, or political violence.	Yes	Battles depicted at the beginning (Act 1, Scene 2) and end (Act 5).
Natural disasters	Floods, earthquakes, fires, and the trauma they cause.	No	Not present.
Climate change / environmental crisis	Anxiety over ecological collapse or destruction.	No	Not present.
Medical conditions / illness	Serious or terminal illnesses and their effects.	No	Not present.
Physical disability	Depictions of living with or developing a disability.	No	Not depicted.
Loss of loved ones	Sudden or prolonged loss of important relationships.	Yes	Macduff's family murder (Act 4, Scene 3); Lady Macbeth's death (Act 5, Scene 5).
Persecution	Harassment or violence based on race, religion, gender, or other identities.	No	Not explicitly depicted.
Forced migration / Refugee experience	Experiences of displacement, seeking asylum, or cultural loss.	No	Not present.

ATTACHMENT 3: TERM DEFINITIONS AND DISTINCTIONS

TERM	DEFINITION	DISTINCTION
Qualifiers: Contextual		
Depictions of	Visual or descriptive representations of a subject.	Focuses on visual or vivid portrayal, often used for graphic or detailed images or actions.
References to	Indirect mentions or allusions to a subject, often without explicit detail.	Implies a more subtle, indirect mention, not necessarily explicit or detailed.
Discussions of	In-depth verbal or written exploration or analysis of a subject.	Implies an ongoing, often detailed, verbal or written exchange of ideas.
Mentions of	Simple acknowledgment or brief inclusion of a subject.	Often brief and superficial, doesn't imply much depth or detail.
Explorations of	A thorough or detailed investigation or examination of a subject.	Suggests a deep, thoughtful examination, often looking at various aspects.
Considerations of	Thoughtful reflection or weighing of a subject, often used in a nuanced context.	Implies thoughtful reflection or contemplation, often with multiple perspectives.
Presentations of	Formal or structured display or sharing of a subject or idea.	Suggests a structured or organised form of showing or discussing the subject.
Coverage of	A broad or comprehensive treatment of a subject, often including various aspects.	Implies a wide-ranging approach, often covering multiple elements or dimensions of the subject.
Addressing of	Directly dealing with or confronting a subject, often implying resolution or consideration.	Suggests direct engagement with a subject, sometimes to resolve or acknowledge it.
Acknowledgement of	Recognition or admission of a subject, often used for sensitive or difficult topics.	Implies an act of recognising or admitting a subject's presence or importance.
Conversations about	Informal or casual dialogue centered on a subject.	Focuses on an informal exchange of ideas, often less structured.
Representations of	A portrayal or description, particularly in the context of how something is portrayed to an audience.	Suggests a more formal or intentional portrayal of a subject, often in media.
Qualifiers: Frequency of Occurrence		
Rare	Occurs once or twice throughout the content.	A single instance or very few mentions, not central to the overall narrative. Example: A brief mention of a traumatic event in a film.

TERM	DEFINITION	DISTINCTION
Occasional	Appears intermittently, but not often.	Occurs a few times, scattered throughout, not dominant. Example: Casual use of strong language in dialogue.
Frequent	Appears regularly but is not constant.	Occurs multiple times, with a notable presence, but not overwhelming. Example: A recurring theme of violence, with scenes spread out.
Constant	Appears throughout the content, without significant breaks.	Continuous presence, central to the narrative or experience. Example: A film focused on ongoing war or a constant portrayal of grief.
Intermittent	Appears in bursts, with varying gaps in between.	Subject appears in "bursts," where it's present for a period and then absent for a while, repeating. Example: Emotional outbursts throughout a drama.
Qualifiers: Duration		
Brief	Less than 1 minute or a short scene/instance.	A fleeting mention or scene not sustained. Example: A quick flashback in a film.
Short	Less than 5 minutes, typically a single scene.	A short, concise instance of content. Example: A brief dialogue exchange on a difficult topic.
Moderate	Between 5–15 minutes or several short scenes.	A longer section or multiple mentions scattered throughout the content. Example: A scene showing characters discussing a sensitive issue.
Extended	15–30 minutes or multiple scenes, building over time.	A prolonged exposure or focus on the subject. Example: A prolonged sequence dealing with a traumatic event.
Prolonged	Over 30 minutes or central throughout.	A major, central element, occupying much of the content. Example: A plot centered on the consequences of a difficult subject, such as addiction.