

the Act inge

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MACBETH

By William Shakespeare
Directed by Devin Brain

Teacher Resource Guide by Paul Michael Fontana

It is strongly suggested that students read at least some of *MACBETH* before seeing the performance.

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Section 1: Introduction

Thanks for taking some of your classroom time to work on *MACBETH*! Even though it was written well over 400 years ago, this play asks the same questions about power and violence that we ask today. Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

I have explored Shakespeare with my English classes in the South Bronx for over 10 years (and I even got to direct a few student production of *MACBETH*). I use a variety of methodologies in the classroom: Close reading, writing-in-role, video clips, improv, etc. Some of what I use is in this Guide.

The exercises in this guide are intended to help you and your students get the most out of the performance. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn’t always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques.

It is the job of actors to glean what they can from theatrical texts and put that harvest to practical use by creating a performance. With the **Common Core** as part of the Academic Landscape, arts-based learning is a way to deepen Critical Thinking. The exercises in this guide are designed to help you to help your students interact with complex texts, gather information from those interactions, note patterns from that information, make inferences based on those patterns, and articulate opinions based on those inferences.

We wish to be of service to you and your students. Please contact us if there is anything we can do for you at 212-258-3111 or e-mail Joseph Parks, Producing Associate at jparks@theactingcompany.org.

Enjoy the Show!

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Creating a Common Core Unit that includes MACBETH

Some Essential Questions that might be the basis for the study of Shakespeare's MACBETH:

- When is ambition a positive trait? When is action preferable to thought?
- What are the attributes of a just ruler? What are the attributes of a good citizen?
- How does conflict (external or internal) impact relationships?
- How have cultures throughout history addressed Fate and personal destiny?
- What is the effect of guilt on a person who has committed a crime or a sin?

Related Non-Fiction

Leviathan or The Matter, Form, & Power of a Common-Wealth by Thomas Hobbes (published in 1651)

NATURE hath made men so equal in the faculties of body and mind as that, though there be found one man sometimes manifestly stronger in body or of quicker mind than another, yet when all is reckoned together the difference between man and man is not so considerable as that one man can thereupon claim to himself any benefit to which another may not pretend as well as he... And therefore if any two men desire the same thing, which nevertheless they cannot both enjoy, they become enemies; and in the way to their end (which is principally their own conservation, and sometimes their delectation only) endeavour to destroy or subdue one another.

And from this diffidence of one another, there is no way for any man to secure himself so reasonable as anticipation; that is, by force, or wiles, to master the persons of all men he can so long till he see no other power great enough to endanger him.

Again, men have no pleasure (but on the contrary a great deal of grief) in keeping company where there is no power able to overawe them all.

Hereby it is manifest that during the time men live without a common power to keep them all in awe, they are in that condition which is called WAR; and such a war as is of every man against every man. For war consisteth not in battle only, or the act of fighting, but in a tract of time, wherein the will to contend by battle is sufficiently known: and therefore the notion of time is to be considered in the nature of war, as it is in the nature of weather. For as the nature of foul weather lieth not in a shower or two of rain, but in an inclination thereto of many days together: so the nature of war consisteth not in actual fighting, but in the known disposition thereto during all the time there is no assurance to the contrary. All other time is PEACE.

excerpts from Chapter XIII of Leviathan by Thomas Hobbes (pub. 1651)

This is another version of the same passage in modernized language.

Nature has made people so equal in the body and mind, as that, though one person sometimes is much stronger in body or of quicker mind than another, yet – when all is added up – the difference between one person and another is not very much. And therefore, if any two people desire the same thing which they cannot both have, they become enemies; and attempt to destroy or subdue one another.

And from this distrust of one another, there is no way for anyone to feel secure until he sees no other power great enough to endanger him. There will be no pleasure in friendship, but on the contrary a great deal of grief, where there is no power able to control them all.

Therefore, it is obvious that, when people live without laws to control them, they are in that condition which is called “WAR”, and such a war as is of everyone against everyone. “WAR” consists not in battle only or the act of fighting, but in a time when the desire to fight is felt. For, as the nature of foul weather lies not within a shower or two of rain but in a number of days in a row with the chance of rain, so the nature of war consists not in actual fighting but in the known desire to do so while there is no law to control the desire to fight. All other time is “PEACE”

excerpts from Chapter XIII of Leviathan by Thomas Hobbes (pub. 1651)

Raphael Holinshed's Chronicles of England, Scotland and Ireland (1577)

She had issue one Makbeth a valiant gentleman, and one that if he had not been somewhat cruel of nature, might have been thought most worthy the government of the realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to have been so tempered and interchangeably bestowed betwixt them, that where the one had too much of clemencie, and the other of crueltie, the meane vertue betwixt these two extremities might have reigned by indifferent partition in them both, so should Duncane have proved a worthy king, and Makbeth an excellent capteine. The beginning of Duncans reigne was verie quiet and peaceable, without anie notable trouble; but after it was perceiued how negligent he was in punishing offenders, manie misruled person tooke occasion thereof to trouble the peace and quiet state of the common-wealth, by seditious commotions which first had their beginnings in this wise....

Mackbeth shewing himselfe [as King] thus a most diligent punisher of all iniuries and wrongs attempted by anie disordered persons within his realme, was accounted the sure defense and buckler of innocent people; and hereto he also applied his whole indeuor, to cause yong men to exercise themselues in vertuous maners, and men of the church to attend their diuine seruice according to their vocations.

To be briefe, such were the woorthie dooings and princelie acts of this Mackbeth in the administration of the realme, that if he had attained therevnto by rightfull means, and continued in vprightnesse of iustice as he began, till the end of his reigne, he might well have beene numbred amongst the most noble princes that anie where had reigned. He made manie holesome laws and statutes for the publike weale of his subjects.

excerpts from Raphael Holinshed's Chronicles of England, Scotland and Ireland (published 1577)

This is another version of the same passage in modernized language.

She had one child Makbeth a valiant gentleman, and one that if he had not been somewhat cruel of nature, might have been thought most worthy the government of the kingdom. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and manners of these two cousins to have been switched, Duncane was too lenient, Makbeth was too strict, the average between these two extremes might have suited both better, so should Duncane would have been a better king, and Makbeth an excellent captain. The beginning of Duncans reign was very quiet and peaceable, without any notable trouble; but later people realized how negligent he was in punishing offenders, many misruled persons took occasion to ruin the peace and quiet state of the commonwealth...

Mackbeth showed himself [as King] to consistently punish all crimes and wrongs attempted by any disordered people within his kingdom. He was said to be a true defender and shield the innocent. He also worked hard to cause young men to exercise themselves in virtuous manners, and churchmen to attend their divine service according to their vocations.

To be brief, such were the worthy doings and princely acts of this Mackbeth in the administration of the realm, that if he had become king by rightful means, and continued in uprightness of justice as he began, till the end of his reign, he might well have been counted amongst the most noble princes that any where had reigned. He made many wholesome laws and statutes for the public good of his subjects.

excerpts from Raphael Holinshed's Chronicles of England, Scotland and Ireland (pub. 1577)

Section 2: MACBETH, the Play

Overall Objective: The students will have an introduction to the world of William Shakespeare's play, **MACBETH**

It is strongly suggested that students read at least some of Macbeth before seeing the performance if possible.

What do You THINK you know?

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will explore their foreknowledge of Shakespeare's **MACBETH**

Exercise: They've probably heard about it since they were little kids, so have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in the play **MACBETH**. Write the list on newsprint. Side-coach answers from the ones they give (ex. If they have asserted that there's ghost, you might get them to infer that there must have been some death or murder preceding the ghost becoming a ghost.)

Marketing: Judging a Book by its Cover (or a Play by its Poster)

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discuss their expectations of **MACBETH** from looking at the words and images on the cover of the play script.
- The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Exercise: Bring in a few different copies of the script of **MACBETH**. Ask the students to look at the cover of their copy and the other copies in the room. Ask them to share with the class images on the covers. What function do those images have? Note the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition? What words did the publishers choose to put on the cover? In what font is the title of the play? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover? Which is bigger: Shakespeare's name or the title? Did the publisher feel the title would help sell copies of the play or are people buying Shakespeare's name? Do the same exercise with the poster or handbill for The Acting Company production which you can get from the theater.

Characters in MACBETH

This exercise is designed to be used **BEFORE** seeing the play! **Objective:**

- The students will be familiar with the characters in the play.
- The students will make assumptions about characters based on their names.

Exercise: Write the following list on the board. Approaching it as if we have never heard anything about these characters, discuss what each of the names makes us feel about them.

What consonants are featured in their names? What vowels? Ask the students to play with ways of saying the names. In reality, many of these are the names of actual historical figures. What nationality do most of the characters' names sound? Why is Lady Macbeth's name kept from us? Is it pronounced "SEE-ton" or "SAY-ton"?

The Characters in MACBETH

King Duncan

Malcolm

Macbeth, Thane of Glamis

Banquo

Macduff, Thane of Fife

Thane of Lennox

Thane of Rosse

Fleance

Siward

Seyton

Soldiers

Lady Macbeth

Lady Macduff

The Weird Sisters (pronounced "Way-ard" in two syllables)

Ghosts

Apparitions

NOTE: What's a "Thane" anyway? At the end of the play, Malcolm, now King of Scotland, tells his supporters "Henceforth be earls, the first that ever Scotland/In such an honour named." Is this a promotion? A thane was a clan chieftain who had been granted land by the Scottish King. Malcolm, however, having returned from observing the "civilized" court of England's King Edward the Confessor during his stay there, is adopting more Anglicized ways (which the audience of Shakespeare's time would have thought of as an upgrade. And, although it's not mentioned in Shakespeare's play, the real Banquo (990-1043) was Thane of Lochaber (as was Fleance after him).

The Plot

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will discuss their reactions to the plot of **MACBETH**.
- The students will compare the plot to their expectations for the story. **Facts:** Shakespeare's plays, including **MACBETH**, are written in five acts. It is not known whether, during performances at Elizabethan theaters, there were full intermissions during these acts, brief musical interludes or if the play went on for two hours with no pauses.

Synopsis

Macbeth, Thane of Glamis, is one of King Duncan's greatest war captains. Upon returning from a battle with the rebellious Thane of Cawdor, Macbeth and Banquo encounter The Weird Sisters (witches). A prophecy is given to them: Macbeth is hailed as Thane of Glamis, Thane of Cawdor, and King; Banquo is hailed as the father of kings to come. With that, The Weird Sisters evaporate into the mists. Both men nervously laugh off the prophecies until Duncan informs Macbeth that he is to assume Cawdor's title as a reward for his service to the king. When Lady Macbeth is informed of the events, she determines to push her husband's resolve in the matter—she wants him to take his fate into his own hands and make himself king. If Duncan happens to be inconveniently in the way....

Macbeth at first is reluctant to do harm to Duncan. However, when Duncan makes arrangements to visit the castle, the opportunity presents itself too boldly to ignore. Pressed on by his wife, they plot Duncan's death. Lady Macbeth gets Duncan's attendants drunk; Macbeth will slip in with his dagger, kill the king, and plant the dagger on the drunken guards. Macbeth, in a quiet moment alone, imagines he sees a bloody dagger appear in the air; upon hearing the tolling bells, he sets to work. Immediately Macbeth feels the guilt and shame of his act, as does Lady Macbeth, who nonetheless finds the inner strength to return to Duncan's chamber to plant the dagger on the attendants when Macbeth refuses to go back in there. When the body is discovered, Macbeth immediately slays the attendants—he says out of rage and grief—in order to silence them. Malcolm and Donalbain, Duncan's sons, both flee Scotland (fearful for their own lives). To everyone else, it appears that the sons have been the chief conspirators, and Macbeth is crowned King of Scotland, thus fulfilling the witches' prophecy. Banquo, however, has suspicions of his own based on their encounter with The Weird Sisters.

Macbeth knows of Banquo's suspicions and the reasons for them; he is also wary of the second prophecy concerning Banquo's offspring. As he prepares for a celebratory banquet on his coronation, Macbeth hires assassins to get rid of Banquo and Fleance, his son. Banquo is murdered that night, but Fleance escapes into the darkness. As Macbeth sits down to the feast, the bloody ghost of Banquo silently torments him, which causes him great despair.

Meanwhile, Macduff has fled to England because he too suspects Macbeth of foul play. Macbeth, once a man of greatness, transforms into a man whose conscience has fled him. Upon learning of Macduff's flight, Macbeth exacts revenge by having Macduff's entire household butchered. Macduff grieves, but joins up with Malcolm in England to raise an army against Macbeth.

Macbeth is given another prophecy by the witches as he prepares for Malcolm's assault. His throne is safe until Birnam Wood comes to Dunsinane, and he will not die by the hand of any man born of a woman. Macbeth feels confident in his chances for victory at this pronouncement. Lady Macbeth, on the other hand, has been slowly driven mad by her dreams in the wake of killing Duncan. She sleepwalks, wringing her hands together, and inadvertently reveals her part in the murder. As the English armies approach, Macbeth learns that many of his lords are deserting him, and that Lady Macbeth has died. On top of this, a messenger brings news that Malcolm's army is approaching under the cover of boughs, which they have cut from the trees of Birnam Wood. Resigned now to his fate, Macbeth grimly sets to battle.

None, however, can bring Macbeth down. Finally, Macduff meets him on the field of battle. Macbeth laughs hollowly, telling him of the witches' prophecy: no man born of a woman may slay him. As Macduff retorts, he was "from my mother's womb untimely ripp'd," meaning he was delivered by a Caesarian section (and hence, not technically born of a woman). Grimly, Macbeth presses on. The play ends with the death of Macbeth; Macduff greets the others bearing Macbeth's head. Malcolm is crowned King of Scotland, restoring his father's bloodline to the throne.

Synopsis from Bardweb.net
Shakespeare Resource Center

Exercise: Relate the plot synopsis above to your students. Discuss the title of *MACBETH* in relation to its story. Is it an appropriate title? Should it be MR. & MRS. *MACBETH*? Or some quotation from the play like *THE NEARER IN BLOOD THE NEARER BLOODY*? Or just *BLOOD*? Discuss the brainstormed list from the previous exercise.

Were any of the items on the list created in the "What do You THINK you know?" exercise included in the synopsis? After seeing *MACBETH*, check how many items from the list were in the play.

Mapping: Scotland

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will examine a map of the Scotland
- The students will explore choices made by an author.

Exercise: Is the Scotland of *MACBETH* a real place or a fictional one? A little bit of

both. How about England? Help the students to locate these countries on a modern map of Europe. Point out London, where Shakespeare lived. Remind them that Shakespeare probably never visited Scotland or any country other than England. How did Shakespeare learn enough about Scotland to write about it? Did he make some details up?

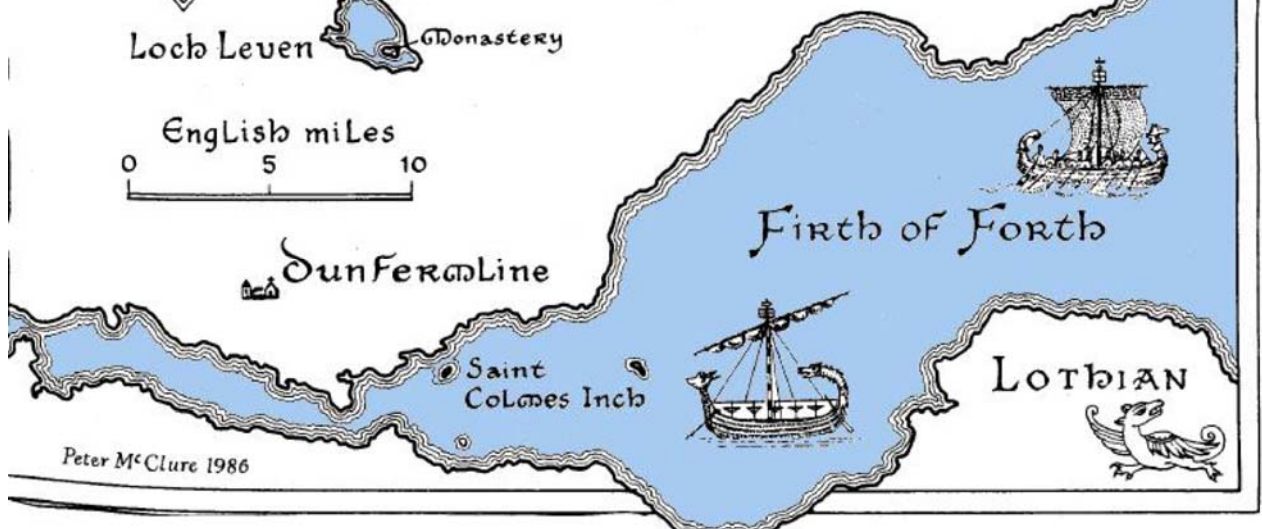
Brainstorm why Shakespeare might have set the play in Scotland. Would the play be different if he had set it in China? Or Denmark? Or in the New World of the Americas? After seeing The Acting Company's production, discuss whether it was set in Scotland.



The SCOTLAND of DACBETH



ALBAN ANGUS



Loch Leven Monastery

English miles
0 5 10

Section 3: The Language of MACBETH

Overall Objective: The students will demonstrate close reading skills using clues that Shakespeare leaves for the actor (and the reader)

Verse and Prose

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will discover the differences between **verse** and **prose** in **MACBETH**
- The students will learn the literary terms **iambic Pentameter**, **Blank Verse**, and **Rhyming Couplet**.

Facts: Some of what Shakespeare wrote is in verse. Some of the verse is in iambic Pentameter. Pentameter is a line of poetry having five metrical feet (“Penta-” is the prefix meaning five; as in Pentagon). An iamb is a metrical foot having two syllables, the first one short, and the second long.

So, iambic Pentameter feels like a heartbeat: Short, **Stressed**; Short, **Stressed**; Short, **Stressed**; Short, **Stressed**; Short, **Stressed**.

Exercise: Ask the students to place their hand on their hearts and beat out the rhythm of the iambic Pentameter. Then ask them to say the following phrases and beat out the rhythm:

I am, I am, I am, I am, I am

Then:

I am a pirate with a wooden leg.

or, traditionally marked something like this:

u / u / u / u / u /
I am a pirate with a wooden leg.

Then ask volunteers to try to create an iambic line. We often start with “I am so **glad** to **see** you **here** **today**.” Note that the VERB usually falls on a stressed syllable.

Much of the verse in Shakespeare’s plays rhymes, however **Blank Verse** is a kind of poetry that does not rhyme, and is written in iambic Pentameter.

One example from Act 1, scene 2 of the play:

LADY MACBETH

u / u / u / u / u /
This **is** the **very** **painting** of your **fear**,

Act 3, scene 4

The regularity of the verse seems to indicate a controlled, logical mind.

Occasionally, a character will speak in verse lines that somehow have disrupted iambic pentameter. For example, in the same scene, Macbeth responds to the vision he sees, the ghost of one of his victims:

MACBETH

Avaunt and quit my sight! Let the earth hide thee!

Later in the scene, after the ghost has left the room, Macbeth is himself again:

MACBETH

When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanched with fear.

ROSSE

What sights, my lord?

Some of the verse is in **Rhyming Couplets**, pairs of lines of iambic Pentameter that rhyme. Many comic scenes are all couplets and Romeo and Juliet speak in rhymed verse (though not couplets) in their first meeting. The last two lines of the passage below are a rhyming couplet. The rhyming couplet was often used at the end of scenes (as this one is) to indicate to the audience, the other actors and the crew that the scene is over.

MACBETH

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a **knell**
That summons thee to heaven or to **hell**.

Act 2, scene 2

Some of the characters in Shakespeare speak in **Prose**. Prose is common language that does not necessarily have an underlying rhythmical sound to it. Usually servants or the lower classes speak prose in Shakespeare's plays (like Macbeth's Porter). Letters (except when the letter is a poem) are in prose (as in Act 1, scene 5). The insane speak in prose – like Lady Macbeth in her sleepwalking (and those who pretend to be mad, like Edgar in KING LEAR). If the regularity of the verse indicates a controlled, logical mind, does prose show something less controlled?

Exercise: Ask the students to look at the script of **MACBETH**. Point out the groups of lines that are indented on the left margin and are rough on the right margin. These are the lines of verse. Some of them rhyme, and some do not. What sorts of characters speak in verse? What sorts of characters speak in prose? When do characters switch for verse to prose or prose to verse?

Trochaic Tetrameter

There are characters in *MACBETH* who speak in verse and yet not in Iambic Pentameter. The Weird Sisters speak their verse in Trochaic Tetrameter. A “Trochee” like and Iamb, is a two-syllable foot of meter, but with the first syllable stressed and the second unstressed. It sounds to the ear like an anti-iamb. If Iambic Pentameter is like the human heartbeat, the Trochaic verse is an inversion of the natural rhythms of life. Furthermore, the Weird Sisters speak in eight-beat lines (unlike the ten-beat lines of Iambic Pentameter). There are four trochees (“Tetra” means four – like in the game Tetris) per witchy line – Trochaic Tetrameter!

Because the first beat is stressed in each foot, it’s a forward-leading meter, a DANCE meter of sorts (as most dance music has a strong first beat). It is thought that the Weird Sisters danced a lot in *MACBETH* in Shakespeare’s time. By the way, Puck in *A MIDSUMMER NIGHT’S DREAM* also speaks in Trochaic Tetrameter!

Operative Words

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will employ scansion to find operative words
- The students will use operative words to clarify the speaker’s objective.

Exercise: Ask the students to look at the following piece of Act One, scene 5. Have them scan the verse out. Shakespeare has arranged it (or that’s just how English works) so that the MOST important words fall on the STRESSED syllables.

LADY MACBETH

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man.

Act 1, scene 4

Some of the words will jump out. Some words will break the iambic pentameter. Verse lines WANT to be regular. If they won’t scan regularly, then they probably are meant to draw some special focus in the audiences’ ears. Let the students play with the text and come up with some operative words. VERBS are usually on stressed syllables. They are ALWAYS very important and should be paid attention to. When in doubt – especially in those long Shakespearean sentences – look to the verbs for guidance.

One more thing, some students just can’t hear the beat and have a hard time feeling the stressed and unstressed syllables.

Oh, and here’s my scan. You should do your own.

LADY MACBETH

u / u /

What beast was't, then,

(He's not a man, he's a beast!)

u / u / u / u / u /

That made you break this enterprise to me?

(perfect iambic pentameter line)

u / u / u / u / u /

When you durst do it, then you were a man;

(the meter brings "WERE a MAN" – past tense – to the ear for me)

/ u u / u / u / u /

And, to be more than what you were, you would ("and", "more", "what", "were" and "would" all pop here)

u / u / u /

Be so much more the man.

(again "MORE the MAN" pops)

Soundscape: Lennox's Weather Report**This exercise is designed to be used BEFORE seeing the play!****Objective:**

- The students will examine a passage from **MACBETH**
- The students will create a soundscape illustrating the description

Exercise: Lennox is speaking to Macbeth about the weather outside the castle at Inverness. In a show of dramatic irony, Shakespeare has Macbeth say, "Twas a rough night." Lennox's description bears that out. Assign each line of verse to a small group of students and ask them to create a "soundscape" of their line. Using sound only, they will convey the mood and meaning of the line. After a few minutes, read the passage aloud as they present the soundscape under it, adding each sound to the cacophony as you continue to read.

1. The night has been unruly:
2. Where we lay, our chimneys were blown down;
3. And as they say, Lamentings heard I' the air;
4. Strange screams of death,
5. And prophesying with accents terrible
6. Of dire combustion and confused events new hatch'd to the woeful time:
7. The obscure bird* clamour'd the livelong night *owl
8. Some say, the earth was feverous and did shake.

Thoughts:

This exercise is designed to be used **BEFORE** seeing the play!

Objectives:

- The students will do a close reading of a speech from *MACBETH* with a focus on separating the character's thoughts
- The students will discuss the products of the close reading.
- The students will speak the speech with a variety of emotional descriptions as a guide.

Actors, like students, must read closely and look for clues in their texts and analyze the information there. For actors, they use that information to create the characters and tell stories.

Exercise: Give the students a copy of the speech below as a handout (there is a copy in the Reproducibles Section at the end of the guide). Ask them to put a // any time Macbeth expresses a new thought. (ex: "She should have died hereafter:// there would have been a time for such a word." as two separate thoughts or "She should have died hereafter: there would have been a time for such a word." as all one thought – both are valid.).

Punctuation can be a key to figuring out thoughts. Different editions of the play will have different punctuation. This is the punctuation as used in this production by The Acting Company.

NOTE: "Caesura" is the term for a major mark of punctuation (not a comma) in the middle of the verse line (as the one that follows "The way to dusty death.>"). These are often indicators of a change of thought.

After everyone has finished, discuss and compare the analysis. Try to come to consensus on, perhaps, the first few lines (up to "end them"). Ask a student to read it, on his feet. Another to read it and walk to a different part of the room on each new thought. A third to read it with a series of different intentions. We like to use the descriptors found in Laban notation for dance. Some of these include: gliding, elevating, sinking, pushing, pulling, floating, wringing, squeezing, dabbing, splatting, lurching, popping, pinching, punching, darting, stabbing, grabbing, flitting, twitching, twinkling, throwing, slicing, slashing, and striking.

So, it might go like this:

Teacher	Student
pulling	To-morrow,
floating	and to-morrow,
grabbing	and to-morrow,

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.

Close Reading for Clues

This exercise is designed to be used BEFORE seeing the play!

Objective:

Students will do a close reading of a speech from **MACBETH**

Actors, like students, must read closely and look for clues in their texts and analyze the information there. For actors, they use that information to create the characters and tell stories.

Exercise: Taking the skills we've been developing in this section (scansion, operative words, thoughts, imagery, etc.) and the elements of writing that students have studied such as Diction (word choice), Detail, Syntax (sentence shape and punctuation), and Tone do a close reading of the speech below. This also has personification

Some questions to guide your students:

- Verse or prose?
- Is the iambic regular or irregular?
- What operative words come into focus?
- Is the word here “damn’d” or “damned”?
- What happens in the 5 missing beats after “Till he faced the slave”?
- What does the punctuation tell us? How about the caesura?
- Notice just how much punctuation there is. Are the short phrases meant to indicate shortness of breath, excitement, or confusion?
- What images does he use for this Macbeth? To whom does he compare him?
- Why is it so important for him to tell this story?

A wounded soldier describes for the King the epic battle between Macbeth and the traitor Macdonwald

Doubtful it stood;
 As two spent swimmers, that do cling together
 And choke their art. The merciless Macdonwald
 With Fortune, on his damned quarrel smiling,

Show'd like a rebel's whore: but all's too weak
 For brave Macbeth (well he deserves that name)
 Disdaining Fortune with his brandish'd steel,
 Which smok'd with bloody execution,
 Like Valour's minion, carved out his passage
 Till he faced the slave;
 Which ne'er shook hands, nor bade farewell to him,
 Till he unseam'd him from the nave to the chops,
 And fix'd his head upon our battlements.

Word Power: Lady Macbeth's "Prayer"

This exercise is designed to be used **BEFORE** seeing the play!

Objectives:

- The students will do a close reading of a speech from *MACBETH*
- The students will evaluate the individual words in the speech
- The students will create a rhythmic version of the speech

Exercise: Provide each student with the passage from **MACBETH**. Lady Macbeth wants her husband to be strong and to go after what he wants. Just in case he isn't, she prays to some evil primal forces ("spirits" or "murdering ministers") to "unsex" her and make her less like a woman and more like a man (Physically? Emotionally? Spiritually?). Ask the students to read this "prayer" from Act 1, scene 5 (found in the appendix to this guide). Ask 13 students to each take one of the lines. Standing in a circle, closed against the rest of the class, ask them to read their lines in order. They should do it a second time, faster. Now, ask them to choose one word from their line that they feel is most important. The third read-through should be just the words deemed most important in each line. A fourth time should be the same only faster.

1. The raven himself is hoarse
2. That croaks the fatal entrance of Duncan
3. Under my battlements.
4. Come, you spirits
That tend on mortal thoughts,
5. Unsex me here,
And fill me from the crown to the tow top-full
of direst cruelty!
6. Make my blood;
7. That no compunctious visitings of nature
Shake my fell purpose,
8. Nor keep peace between
The effect and it!
9. Come to my woman's breasts
And take my milk for gall, you murdering ministers,

10. Wherever in your sightless substances
You wait on nature's mischief!
11. Come, thick night,
12. That my keen knife see not the wound it makes,
13. Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Finally, they do it once, in a line facing the other students. In a discussion following the exercise, both the 13 participants and the other students can talk about the passage and the exercise.

Cream-faced Loon: Shakespearean Insults

Objective:

- The students will explore Shakespearean language by constructing insults.
- The students will enact an insulting scene from Shakespeare.

Exercise: Give each student a copy of the Insult-building worksheet below. To construct a Shakespearean insult, ask them to combine one word from each of the three columns below, and preface it with "Thou."

Ask the students to stand in two rows facing one another, across from a partner. Have them deliver the insults back and forth across the space between the lines. Each time trying to add the sound (consonants are important for meaning, vowels for emotion), form, rhythm, style, and finally physicalization (no touching or obscene gestures though) to the insults as they are "tossed" back and forth.

Column 1 Adjectives

artless
bawdy
beslubbering
bootless
churlish
cockered
clouted
craven
currish
dankish
dissembling
droning
errant
fawning
fobbing
froward
frothy

Column 2 Adjectives

base-court
bat-fowling
beef-witted
beetle-headed
boil-brained
clapper-clawed
clay-brained
common-kissing
crook-pated
dismal-dreaming
dizzy-eyed
dog-hearted
dread-bolted
earth-vexing
elf-skinned
fat-kidneyed
fen-sucked

Column 3 Nouns

apple-john
baggage
barnacle
bladder
boar-pig
bugbear
bum-bailey
canker-blossom
clack-dish
clotpole
coxcomb
codpiece
death-token
dewberry
flap-dragon
flax-wench
flirt-gill

gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	jothead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	moldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail

Another list of Shakespearean insults is found as in the Appendix to this Guide

English Speaking Union

National Shakespeare Competition

If you're interested in getting more of Shakespeare's language into the voices of your students, why not participate in the ESU's National Shakespeare Competition? High school students across the country read, analyze, perform and recite Shakespearean monologues and sonnets in three qualifying stages: at the school, community and national levels. The ESU provides all the resources you will need to get your school participating in this fun exercise!

For more information, go to:

http://www.esuus.org/esu/programs/shakespeare_competition/

Section 4: Shakespeare and the Elizabethan Era

William Shakespeare's Life

Objective:

- The students will learn about Shakespeare's life.
- The students will write an essay about writing.
- The students will assess what makes a good story and a good play.
- The students will write a will based on Shakespeare's will.

Facts: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. William's parents were John Shakespeare, a glover and leather merchant (and sometime politician) and Mary Arden. He married Anne Hathaway (not the movie star) on November 28, 1582. William was 18 at the time and Anne was 26 (and, many believe) pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity Church. Hamnet died in childhood at the age of 11, on August 11, 1596. For seven years, William Shakespeare pretty much disappeared from all records, turning up in London circa 1592.

By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the accession of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men (at their rented theatre, The Theatre) became a favorite London troupe, patronized by royalty and made popular by the theater-going public. When the plague forced theater closings in the mid-1590's, Shakespeare and his company made plans for their own space, **The Globe Theater** in the Bankside District, which was across the river from London proper. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

William Shakespeare allegedly died on his birthday, April 23, 1616 and was buried at Holy Trinity in Stratford on April 25, 1616. Seven years after his death, his friends John Hemings and Henry Condell published a book containing 36 of Shakespeare's plays, called the "**First Folio**." His work covered many subjects and styles, including comedies, tragedies, romances, and historical plays. Shakespeare was a well-loved writer in his lifetime; and now, 400 years later, he is the most produced playwright in the world.

Exercise: There has recently been discussion that, perhaps, William Shakespeare of Stratford didn't write the plays attributed to him. Lead a discussion of what might lead some people to believe that he **COULD NOT POSSIBLY** have written these plays and others to assert that he **CERTAINLY DID**. Some people take into consideration

his Middle Class upbringing and his lack of college education. Could the plays have been written without formal schooling?

Theater in the Time of William Shakespeare

This exercise is designed to be used **AFTER** seeing the play!

Objective:

The students will compare modern theatrical convention with theater in the time of Shakespeare.

Exercise: Verbally review the list below with the students. After **The Acting Company's** production of **MACBETH**, ask the students to compare the conventions of the theater in Shakespeare's day to the performance they have just seen.

Theater in the Time of William Shakespeare

- The theater building was open air.
- Performances started at 2:00 to make the most of daylight.
- The stage was usually bare.
- Elizabethan theaters held 1500 - 3000 people.
- There was a balcony onstage called the "inner above" to be used if needed, but most of the action took place downstage.
- When Shakespeare moved to London, he met with actor/manager Richard Burbage and became a prompter, then became an actor and later Burbage's star writer.
- Richard and Cuthbert Burbage opened "The Globe Theatre" in 1599.
- Shakespeare produced most of his plays in The Globe and became part owner.
- After the death of Queen Elizabeth I in 1603, Shakespeare had to write plays that would please the new King James I who had come from Scotland (one of these is **MACBETH**).
- The Globe burned down in 1613 during a production of Shakespeare's *HENRY VIII*, but then was rebuilt in 1614.
- Characters usually tell us where they are and what time of day it is in their lines.
- Acting was not a well-respected profession at this time.
- Women were not allowed to perform on stage, so boys would perform all female parts, including Lady Macbeth in **MACBETH**. Boys were apprenticed to the acting companies between the ages of 6 and 14.
- Actors would have to learn many parts of a play, since up to three different plays would be performed in the same week by a company.
- Actors usually wore their own clothes unless they were portraying someone supernatural, royal, or female.

Theme of the Play

Objectives:

- The students will look for an underlying theme in *MACBETH*

- The students will discuss themes in literature

Exercise: As the students read and/or see **MACBETH**, ask them to look beyond the violence to the deeper meaning in the play. The Director of this production placed the action of the play within a visually simple world. Does that focus attention on any specific themes? What are some of the themes that the students see in the play?

I like to focus on Banquo's speech in Act 1: "Oftentimes, to win us to our harm, /The instruments of darkness tell us truths, /Win us with honest trifles, to betray's/In deepest consequence." But other observers find other "takeaways. Can a piece of art or literature have different meanings to different observers?

Research: 1605 – Guy Fawkes and The Gunpowder Plot

Objective:

The students will use technology to uncover information about an event that took place at about the time of the first performance of **MACBETH**.

Exercise: In his book Jesuits and Witches, historian Gary Wills asserts that **MACBETH** was written in reaction to the "Gunpowder Plot" of 1605. Fanatical Catholics (including Guy Fawkes, whose name is most associated with the plot and lends itself to the English holiday on November 5) planted barrels of gunpowder under the house of Parliament and were prepared to detonate it during an event in which King James I, his family, and all of the English nobility would be in attendance. The plot was discovered and a web of fanatical Catholics was tortured and executed. Ask your students to research the "Gunpowder Plot" of 1605 and discover the key players in it, the details of it, and the aftermath (during which the first performance of **MACBETH** took place).

Humours

Objectives:

- The students will know about the belief in Bodily Humours in Elizabethan medicine
- The students will create scenes involving the Humours.
- The students will look for references to the Humours in **MACBETH**

Facts: In the time of Shakespeare, people believed that, in the human body, the **humours** were natural bodily fluids that corresponded to the four elements (air, earth, fire, and water) and had various qualities: cold, dry, hot and moist.

Element	Humour	Quality	Nature
Fire	Choler (yellow bile)	hot and dry	Choleric (temperamental)
Air	Blood	hot and moist	Sanguine (jolly, lusty)
Water	Phlegm	cold and moist	Phlegmatic (sluggish, slow)
Earth	Melancholy (black bile)	cold and dry	Melancholic (sad, lovesick)

Many people believed that when the humours were all in balance in a person, he or she is completely healthy. If they got out of balance, illness resulted.

Doctors would **bleed** their patients to restore the balance, because blood was considered to have pre-eminence over the other humours.

When a piece of drama involves people with extreme emotions, indicative of imbalances of the Humours, it was considered a “Humourous” piece. Often a modern comedy contains people with heightened emotions and we dub it “humorous.”

Exercise: Divide the class into four groups and assign each one of the four Humours. Ask the students to create short scenes in which one or more of the characters are showing signs of an excess of their assigned bodily humour. As they prepare to see the play, they should listen for references to the Humours in **MACBETH** and in other literature.

Example: Speaking to his wife’s doctor in Act 5, scene 3, using illness and health as a metaphor for the state of Scotland, Macbeth says:

MACBETH

Throw physic to the dogs, I'll none of it.

[to Seyton] Come, put mine armour on; give me my staff. –

Seyton, send out – Doctor, the thanes fly from me. –

[to Seyton] Come, sir, dispatch. – If thou couldst, doctor, cast

The water of my land, find her disease,

And purge it to a sound and pristine health,

I would applaud thee to the very echo

That should applaud again. – [to Seyton] Pull't off, I say! –

What rhubarb, cynne, or what purgative drug,

Would scour these English hence? Hear'st thou of them?

Notes:

“Physic” = medical practices to cure people

“Cast the water” = analyze the urine

“Purge” = rebalance the humors through bleeding or using an enema

“Rhubarb, Cynne” = medicinal plants, used to induce vomiting

“Purgative” = causing a cleansing or purge

NOTE: What does the crazy SYNTAX tell us – look at all that punctuation (caesuras everywhere)? The mental state of a man carrying on two conversations at the same time – or is that multitasking? What can we (actors/scholars) learn from the divide between Macbeth’s figurative language (IMAGERY) when talking to the Doctor and use of concrete DETAILS when talking to Seyton? As we have discussed, the medical DICTION is also a clue to who Macbeth is. All of this should give us a clue to the TONE of the piece.

Discussion: No Girls Allowed!!!

Objective:

- The students will know the Elizabethan stage practice of having males play female roles.

Facts: In the theater of Shakespeare's time, the custom was for men and boys to play all the female roles. The acting was considered an unfit career for women. Actors, playwrights, and managers (like today's producers) were thought to be a notch above thieves.

Exercise: Discuss with your students this tradition. Many of them will have seen "Shakespeare in Love." Remind them that the character Viola in the film wants to be an actor but is forbidden by the "Men Only" tradition. In order to be in the theater, she must disguise herself as a young man. Ask the students if they can name any female characters in Shakespeare that disguise themselves as men. Does knowing that Lady Macbeth, Juliet, Titania, Portia, Desdemona, and all the other female characters were played males change the students' understanding of the characters? Does knowing that a boy originally played Lady Macbeth change the way the students view the character's constant references to manliness and her own desire to be "unsexed"?

NEWS of the WEIRD

A note about things Weird: The Ancient concept of WEIRD or WYRD defined the lives of the ancient Celts and the later Anglo-Saxons. Weird is Fate or Destiny, inescapable and powerful. One scholar asserts that its origins make its meaning closer to "that which has already become".

As the anonymous poet of Beowulf wrote, "*Gæð ā Wyrð swā hīo scel!*" or "Fate goes ever as it must". What do the Weird Sisters (never called "witches" in the dialogue) bring to Macbeth: something that will come true whether he acts or not or something that requires his action? What will they bring to Fleance as the play concludes?

Section 5: The Theater

Overall Objective: The students will have a stronger understanding of the art of the Theater.

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will identify careers in the theater.
- The students will use The Acting Company website as a resource.
- The students will know the collaborative nature of theater.

Exercise: Ask the students to name some of the people who work to put a theatrical production like *MACBETH* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

Producer or Producing Organization

The producers raise the money needed to produce the play - the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[A "Not-for-Profit" organization uses money raised from donors, foundations, and grants to do its work. A "Profit Making" or "For-Profit" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A "wright" is a type of artisan who makes things that people can use. A wheelwright makes wheels. A barrel-wright and a shipwright make their products. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. William Shakespeare is the playwright of *MACBETH*. The Acting Company is also doing a new play this year by playwright Jeffrey Hatcher.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting and other elements. The director oversees the actors in rehearsal, often with the help of Assistant Directors and Stage Managers. Devin Brain directed this year's production of *MACBETH*.

The Actor

The Cast is the group of men, women and children who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. Each actor draws on his own experiences and understanding of life to create believable characters.

Actors usually audition for the parts they play. This means that they had to work on the part and read, sing or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

Voice, Speech and Text Consultant

Some of the Shakespearean language in **MACBETH** is very complex. Often a Voice Coach acts as an advisor to the actors and director on the play. Elizabeth Smith is an expert on the text (in this case she is an expert in Shakespeare’s language), the meanings and nuances of the words, and their pronunciation. She can assist the actors with the verse. She is an expert in the language of the script and helps the actors approach the text from a unified angle.

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They do historical research to make the time period of the play come to life.

The next page shows costume sketches and actors in a fitting with the Costume Designer of **MACBETH**, Valérie Thérèse Bart.

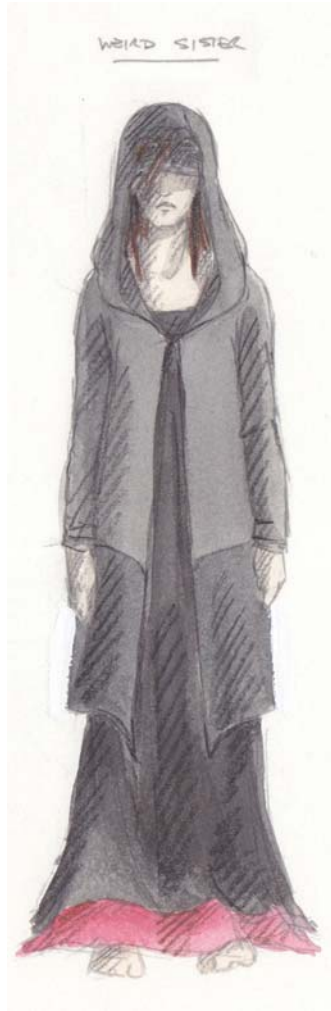
MACBETH



LADY MACBETH



WEIRD SISTER



The Set Designer, the Sound Designer and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (“props”) and lots of furniture. It can be a suggestion of reality with minimal actual components. Music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer and the director have created. For The Acting Company productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting design must be able to be recreated in each venue.

The Staff and The Crew

The theater’s staff - house manager, ushers, box office people, and others - assist the audience in many ways and support each performance. Backstage the Stage Managers and the running crew run the lighting equipment, move the scenery and make sure the technical aspects of the performance are perfect. In the office,

Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org Feel free to have them correspond with the Company members through e-mail links.

Casting

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will create a cast list for a movie of **MACBETH**.

Exercise: Ask the students, “If you were casting a movie of *Macbeth*, what stars would you get to be in it?” Ask each to work independently and cast Macbeth and Lady Macbeth. How would you cast the witches? Are they men or women? Who would play the bumbling/saintly Duncan? How would you shoot the battles??

NOTE: There are two films inspired by *MACBETH* slated to be released in 2015. One stars Michael Fassbender (“X-men: First Class”) and Marion Cotillard (“Inception”). The other is called “Enemy of Man” and stars Sean Bean (“Game of Thrones”) and Rupert Grint (“Harry Potter”).

Types of Theater Buildings

This exercise is designed to be used **AFTER** seeing the play!

Objective:

- The students will be able to identify different types of theaters.
- The students will weigh the benefits of each type of performance space.
- The students will use The Acting Company website as a resource.
- The students will write a report about a theater.

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theatre was **The Acting Company’s** production of **MACBETH** performed? What might be the benefits of each type of performance space? What might be the drawbacks of each??

Facts:

Three different types of performance space are most common in the theater:

- **The Proscenium Stage** is the most common. The play is performed within a frame called a proscenium arch; the audience looks through the frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- **Theater-in-the-Round** has the audience sitting all around the stage. The action takes place in the center of the room. Another name for a Theater-in-the-round is an Arena Stage because it is similar to a sports arena.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the “Itinerary” page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

Why Theater?

This exercise is designed to be used **BEFORE** seeing the play with a follow-up section **AFTER** the performance.

Objective:

- The students will explore the importance of theater.

Exercise: Give each student a copy of the following quote from George Cram Cook (1873 –1924), founder of New York’s Provincetown Playhouse (artistic home of Eugene O’Neill). Ask each student to identify the two reasons Cook gives for the importance of theater, especially in time of crisis. Are they important and relevant today? Are there other reasons?

Ask the students to write a paragraph or two, based on the passage, in which they explore the importance of Theater (or the Arts in general) in our high tech, war-riddled and violent world. Have volunteers share them with the class.

After seeing the performance, ask the students which reason (as a means of escape or as a gateway for imagination) does **MACBETH** provide? Or does it do something else? Can theater provide different things for different people? Can it provide many things for an individual?

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre. It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped.”

George Cram Cook, founder of New York’s Provincetown Playhouse, 1918

Theater Etiquette

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will know standard rules of behavior in the theater.

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct.

- ❖ Be on time for the performance.
 - ❖ Eat and drink only in the theatre lobby.
 - ❖ Turn OFF all cellular phones, laptops, tablets. NO TEXTING during the show!
 - ❖ Talk before and after the performance or during the intermissions only.
- Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
 - ❖ Act with maturity during romantic, violent and other challenging scenes.
 - ❖ Keep your feet off chairs around you.
 - ❖ Read your program before or after, not during, the play.
 - ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
 - ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
 - ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
 - ❖ Open your eyes, ears and mind to the entire theatrical experience!

Prepare for Q & A Session

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will create questions for the post-performance Q & A session.

Exercise: To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play. Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? What is the sword fighting like? How do the actors work without microphones? Can a person make a living in the theater? What careers are there in the theater? Are any of the students aspiring actors? Are they seeking advice?

Are there questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? Many of the actors make their home there. How long have the actors lived there? And where are they from originally? (Have any of the students ever been in NYC?) What is the best part of living in New York? What is the worst? What's it like in Minnesota (for the MN-based cast members)?

What about **MACBETH**, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? Is it fun working on Shakespeare? What do the actors think the themes of the play are?

NOTE: If there are questions that your students have after the company departs, feel free to contact the Education Department of The Acting Company, and we will get an answer for you!

Section 6: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: **The Acting Company, Box 898, New York, NY 10108 or fax 212-258-3299.** We have also included in the appendix short pre- and post-performance questionnaires and would be interested in gathering data about the play.

Write

- Write a play or scene in response to the play.
- Improvise a scene with a partner and then write it down or record it.
- Write a new soliloquy for one of the characters in **MACBETH**.
- Write a scene for two of the characters in the play that you think we should have seen but that was not in Shakespeare's play. For example, a scene between Lady Macbeth and Lady Macduff.
- Write an epilogue. For example, what kind of king will Malcolm be after the story ends? Will Fleance become king someday?
- Write a review of our production.
- Write an analysis of the poster for this production.
- Write a theatrical adaptation of another piece of literature, perhaps a short story.

Draw

- Draw the world of the Weird Sisters.
- Draw images from the production.
- Draw images a personification of Ambition or Power.
- Draw images a world with violence and a world without violence.
- Draw a new poster for our production.
- Create a collage of images from magazines in response to the play.

Read and Research more

Check out some of the following Web Addresses:

Complete Text of the Play: www.theplays.org/macbeth/

SparkNotes on the Play: www.sparknotes.com/shakespeare/macbeth/

Shakespeare Online Resource Centers: www.bardweb.net www.shakespeare-online.com

www.folger.edu

www.PBS.org/Shakespeare

National Council of Teachers of English: <http://www.ncte.org/>

Section 7: Cast List and Acting Company Info

The Acting Company in association with The Guthrie Theater
presents

MACBETH

by **William Shakespeare**

Scenic Design **Neil Patel**

Costume Design **Valérie Thérèse Bart**

Lighting Design **Michael Chybowski**

Music and Sound Design **Nathan A. Roberts** and **Charles Coes**

Voice, Speech and Text Consultant **Elizabeth Smith**

Fight Direction **Felix Ivanoff**

Property Design **Frank Oliva**

Casting **McCorkle Casting, LTD.**

Production Stage Manager **Jereme Kyle Lewis**

Assistant Stage Manager **Sophie Quist**

Staff Repertory Director **Devin Brain**

Directed by
Devin Brain

CAST

(in alphabetical order)

Duncan/Porter - Ian Gould

Lady Macbeth - Angela Janas

Malcolm – Torsten Johnson

Weird Sister - Suzy Kohane

Macbeth – Gabriel Lawrence

Macduff – Adam Mondschein

Banquo/Siward - Andy Nogasky

Rosse/First Murderer - Grant Fletcher Prewitt

Lennox/Second Murderer – Joshua David Robinson

Lady Macduff – Susanna Stahlmann

This production premiered at The Guthrie Theater on February 24, 2015

Running time: 90 minutes

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company, PO Box 898, New York NY 10108
Telephone: 212-258-3111 **Fax:** 212-258-3299

By E-Mail

theactingcompany@TheActingCompany.org
jparks@theactingcompany.org

On the Internet

www.theactingcompany.org

Follow the tour as it progresses across the US: visit us on facebook.
We're also on Twitter!

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Feedback and FREE Posters!

Send us your feedback after seeing the play (to address above)
OR use the Pre-Performance and Post-Performance Questionnaires (at the end of this resource guide) and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Appendix: Reproducibles Related Non-Fiction

NATURE hath made men so equal in the faculties of body and mind as that, though there be found one man sometimes manifestly stronger in body or of quicker mind than another, yet when all is reckoned together the difference between man and man is not so considerable as that one man can thereupon claim to himself any benefit to which another may not pretend as well as he... And therefore if any two men desire the same thing, which nevertheless they cannot both enjoy, they become enemies; and in the way to their end (which is principally their own conservation, and sometimes their delectation only) endeavour to destroy or subdue one another.

And from this diffidence of one another, there is no way for any man to secure himself so reasonable as anticipation; that is, by force, or wiles, to master the persons of all men he can so long till he see no other power great enough to endanger him.

Again, men have no pleasure (but on the contrary a great deal of grief) in keeping company where there is no power able to overawe them all.

Hereby it is manifest that during the time men live without a common power to keep them all in awe, they are in that condition which is called WAR; and such a war as is of every man against every man. For war consisteth not in battle only, or the act of fighting, but in a tract of time, wherein the will to contend by battle is sufficiently known: and therefore the notion of time is to be considered in the nature of war, as it is in the nature of weather. For as the nature of foul weather lieth not in a shower or two of rain, but in an inclination thereto of many days together: so the nature of war consisteth not in actual fighting, but in the known disposition thereto during all the time there is no assurance to the contrary. All other time is PEACE.

excerpts from Chapter XIII of Leviathan by Thomas Hobbes (pub. 1651)

She had issue one Makbeth a valiant gentleman, and one that if he had not been somewhat cruel of nature, might have been thought most worthy the government of the realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to have been so tempered and interchangeable bestowed betwixt them, that where the one had too much of clemencie, and the other of crueltie, the meane vertue betwixt these two extremities might have reigned by indifferent partition in them both, so should Duncane have proued a worthy king, and Makbeth an excellent capteine. The beginning of Duncans reigne was verie quiet and peaceable, without anie notable trouble; but after it was perceiued how negligent he was in punishing offenders, manie misruled person tooke occasion thereof to trouble the peace and quiet state of the common-wealth, by seditious commotions which first had their beginnings in this wise....

Mackbeth shewing himselfe [as King] thus a most diligent punisher of all iniuries and wrongs attempted by anie disordered persons within his realme, was accounted the sure defense and buckler of innocent people; and hereto he also applied his whole indeuor, to cause yong men to exercise themselves in vertuous maners, and men of the church to attend their diuine service according to their vocations.

To be briefe, such were the woorthie dooings and princelie acts of this Mackbeth in the administration of the realme, that if he had attained therevnto by rightfull means, and continued in vprightnesse of iustice as he began, till the end of his reigne, he might well haue bene numbred amongst the most noble princes that anie where had reigned. He made manie holesome laws and statutes for the publike weale of his subjects.

excerpts from Raphael Holinshed's Chronicles of England, Scotland and Ireland (published 1577)

Related Non-Fiction

Nature has made people so equal in the body and mind, as that, though one person sometimes is much stronger in body or of quicker mind than another, yet – when all is added up – the difference between one person and another is not very much. And therefore, if any two people desire the same thing which they cannot both have, they become enemies; and attempt to destroy or subdue one another.

And from this distrust of one another, there is no way for anyone to feel secure until he sees no other power great enough to endanger him. There will be no pleasure in friendship, but on the contrary a great deal of grief, where there is no power able to control them all.

Therefore, it is obvious that, when people live without laws to control them, they are in that condition which is called “WAR”, and such a war as is of everyone against everyone. “WAR” consists not in battle only or the act of fighting, but in a time when the desire to fight is felt. For, as the nature of foul weather lies not within a shower or two of rain but in a number of days in a row with the chance of rain, so the nature of war consists not in actual fighting but in the known desire to do so while there is no law to control the desire to fight. All other time is “PEACE”

excerpts from Chapter XIII of Leviathan by Thomas Hobbes (pub. 1651)

She had one child Makbeth a valiant gentleman, and one that if he had not been somewhat cruel of nature, might have been thought most worthy the government of the kingdom. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and manners of these two cousins to have been switched, Duncane was too lenient, Makbeth was too strict, the average between these two extremes might have suited both better, so should Duncane would have been a better king, and Makbeth an excellent captain. The beginning of Duncans reign was very quiet and peaceable, without any notable trouble; but later people realized how negligent he was in punishing offenders, many misruled persons took occasion to ruin the peace and quiet state of the commonwealth...

Mackbeth showed himself [as King] to consistently punish all crimes and wrongs attempted by any disordered people within his kingdom. He was said to be a true defender and shield the innocent. He also worked hard to cause young men to exercise themselves in virtuous manners, and churchmen to attend their divine service according to their vocations.

To be brief, such were the worthy doings and princely acts of this Mackbeth in the administration of the realm, that if he had become king by rightful means, and continued in uprightness of justice as he began, till the end of his reign, he might well have been counted amongst the most noble princes that any where had reigned. He made many wholesome laws and statutes for the public good of his subjects.

excerpts from Raphael Holinshed's Chronicles of England, Scotland and Ireland (published 1577)

Characters in MACBETH

King Duncan

Malcolm

Macbeth

Banquo

Macduff

Lennox

Rosse

Fleance

Siward

Seyton

Soldiers

Lady Macbeth

Lady Macduff

The Weird Sisters (pronounced "Way-ard")

Ghosts

Apparitions

The Plot of MACBETH

Synopsis

Macbeth, Thane of Glamis, is one of King Duncan's greatest war captains. Upon returning from a battle with the rebellious Thane of Cawdor, Macbeth and Banquo encounter The Weird Sisters (witches). A prophecy is given to them: Macbeth is hailed as Thane of Glamis, Thane of Cawdor, and King; Banquo is hailed as the father of kings to come. With that, The Weird Sisters evaporate into the mists. Both men nervously laugh off the prophecies until Duncan informs Macbeth that he is to assume Cawdor's title as a reward for his service to the king. When Lady Macbeth is informed of the events, she determines to push her husband's resolve in the matter—she wants him to take his fate into his own hands and make himself king. If Duncan happens to be inconveniently in the way.....

Macbeth at first is reluctant to do harm to Duncan. However, when Duncan makes arrangements to visit the castle, the opportunity presents itself too boldly to ignore. Pressed on by his wife, they plot Duncan's death. Lady Macbeth gets Duncan's attendants drunk; Macbeth will slip in with his dagger, kill the king, and plant the dagger on the drunken guards. Macbeth, in a quiet moment alone, imagines he sees a bloody dagger appear in the air; upon hearing the tolling bells, he sets to work. Immediately Macbeth feels the guilt and shame of his act, as does Lady Macbeth, who nonetheless finds the inner strength to return to Duncan's chamber to plant the dagger on the attendants when Macbeth refuses to go back in there. When the body is discovered, Macbeth immediately slays the attendants—he says out of rage and grief—in order to silence them. Malcolm and Donalbain, Duncan's sons, both flee Scotland (fearful for their own lives). To everyone else, it appears that the sons have been the chief conspirators, and Macbeth is crowned King of Scotland, thus fulfilling the witches' prophecy. Banquo, however, has suspicions of his own based on their encounter with The Weird Sisters.

Macbeth knows of Banquo's suspicions and the reasons for them; he is also wary of the second prophecy concerning Banquo's offspring. As he prepares for a celebratory banquet on his coronation, Macbeth hires assassins to get rid of Banquo and Fleance, his son. Banquo is murdered that night, but Fleance escapes into the darkness. As Macbeth sits down to the feast, the bloody ghost of Banquo silently torments him, which causes him great despair. Meanwhile, Macduff has fled to England because he too suspects Macbeth of foul play. Macbeth, once a man of greatness, transforms into a man whose conscience has fled him. Upon learning of Macduff's flight, Macbeth exacts revenge by having Macduff's entire household butchered. Macduff grieves, but joins up with Malcolm in England to raise an army against Macbeth.

Macbeth is given another prophecy by the witches as he prepares for Malcolm's assault. His throne is safe until Birnam Wood comes to Dunsinane, and he will not die by the hand of any man born of a woman. Macbeth feels confident in his chances for victory at this pronouncement. Lady Macbeth, on the other hand, has been slowly driven mad by her dreams in the wake of killing Duncan. She sleepwalks, wringing her hands together, and inadvertently reveals her part in the murder. As the English armies approach, Macbeth learns that many of his lords are deserting him, and that Lady Macbeth has died. On top of this, a messenger brings news that Malcolm's army is approaching under the cover of boughs, which they have cut from the trees of Birnam Wood. Resigned now to his fate, Macbeth grimly sets to battle.

None, however, can bring Macbeth down. Finally, Macduff meets him on the field of battle. Macbeth laughs hollowly, telling him of the witches' prophecy: no man born of a woman may slay him. As Macduff retorts, he was "from my mother's womb untimely ripp'd," meaning he was delivered by a Caesarian section (and hence, not technically born of a woman). Grimly, Macbeth presses on. The play ends with the death of Macbeth; Macduff greets the others bearing Macbeth's head. Malcolm is crowned King of Scotland, restoring his father's bloodline to the throne.

Synopsis from Shakespeare Resource Center (www.bardweb.net)

Operative Words

Scan the verse out.

What clues did Shakespeare give us from the words that fall on stresses?

LADY MACBETH

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man.

Act 1, scene 4

Soundscape: Lennox's Weather Report

1. The night has been unruly:
2. Where we lay, our chimneys were blown down;
3. And as they say, Lamentings heard I' the air;
4. Strange screams of death,
5. And prophesying with accents terrible
6. Of dire combustion and confused events new hatch'd to
the woeful time:
7. The obscure* bird clamour'd the livelong night
*owl
8. Some say, the earth was feverous and did shake.

Thoughts:

Actors, like students, must read closely and look for clues in their texts and analyze the information there. For actors, they use that information to create the characters and tell stories.

Read the text below and put a // any time Macbeth expresses a new thought.

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.

Close Reading for Clues

Some questions to guide you:

- Verse or prose? Is the iambic regular or irregular?
- What operative words come into focus?
- Is the word here “damn’d” or “damned”?
- What happens in the 5 missing beats after “Till he faced the slave”?
- What does the punctuation tell us? How about the caesura?
- Notice just how much punctuation there is. Are the short phrases meant to indicate shortness of breath, excitement, or confusion?
- What images does he use for this Macbeth? To whom does he compare him?
- Why is it so important for the soldier to tell this story?

A wounded soldier describes for the King the epic battle between Macbeth and the traitor Macdonwald

Doubtful it stood;

As two spent swimmers, that do cling together

And choke their art. The merciless Macdonwald

With Fortune, on his damned quarrel smiling,

Show'd like a rebel's whore: but all's too weak

For brave Macbeth (well he deserves that name)

Disdaining Fortune with his brandish'd steel,

Which smok'd with bloody execution,

Like Valour's minion, carved out his passage

Till he faced the slave;

Which ne'er shook hands, nor bade farewell to him,

Till he unseam'd him from the nave to the chops,

And fix'd his head upon our battlements.

Word Power: Lady Macbeth's "Prayer"

1. The raven himself is hoarse
2. That croaks the fatal entrance of Duncan
3. Under my battlements.
4. Come, you spirits
That tend on mortal thoughts,
5. Unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty!
6. Make thick my blood;
Stop up the access and passage to remorse,
7. That no compunctious visitings of nature
Shake my fell purpose,
8. Nor keep peace between
The effect and it!
9. Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
10. Wherever in your sightless substances
You wait on nature's mischief!
11. Come, thick night,
And pall thee in the dunnest smoke of hell,
12. That my keen knife see not the wound it makes,
13. Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Cream-faced Loon

Look your target in the eye and say: "Thou..." and choose one word from each column.

Column 1 (Adjectives)	Column 2 (Adjectives)	Column 3 (Nouns)
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	dog-hearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	jolt-head
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skains-mate
villainous	tardy-gaited	strumpet
wayward	toad-spotted	vassal
weedy	urchin-snouted	whey-face
yeasty	weather-bitten	wagtail

Another Insult List

You puppet
 You cold porridge
 You living dead man
 You untutored churl
 You painted Maypole
 You cream-faced loon
 You worshiper of idiots
 You dwarf, you minimus
 You bloody, bawdy villain
 You injurious, tedious wasp
 You base, fawning spaniel
 You infectious pestilence
 You botcher's apprentice
 You ugly, venomous toad
 You base, ignoble wretch
 You old, withered crab tree
 You lunatic, lean-witted fool
 You filching, pilfering snatcher
 You tiresome, wrangling pedant
 You impudent, tattered prodigal
 You whoreson, clap-eared knave
 You dull and muddy mettled rascal
 You gross lout, you mindless slave
 You base, vile thing, you petty scrap
 You dull, unfeeling barren ignorance
 You rank weed, ready to be rooted out
 You irksome, brawling, scolding pestilence
 You brawling, blasphemous, uncharitable dog
 You ignorant, long-tongued, babbling gossip
 You smiling, smooth, detested pestilence
 You mangled work of nature, you scurvy knave
 You caterpillar of the commonwealth, you politician
 You juggler, you canker-blossom, you thief of love
 You decrepit wrangling miser, you base ignoble wretch
 You remorseless, treacherous, lecherous, kindless villain

Adapted from a list in Robert Barton, *Style for Actors*

HUMOURS

Element	Humour	Quality	Nature
Fire	Choler (yellow bile)	hot and dry	Choleric (temperamental)
Air	Blood	hot and moist	Sanguine (jolly, lusty)
Water	Phlegm	cold and moist	Phlegmatic (sluggish, slow)
Earth	Melancholy (black bile)	cold and dry	Melancholic (sad, lovesick)

MACBETH

Throw physic to the dogs, I'll none of it.

[*to Seyton*] Come, put mine armour on; give me my staff. –
Seyton, send out – Doctor, the thanes fly from me. –

[*to Seyton*] Come, sir, dispatch. – If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo
That should applaud again. – [*to Seyton*] Pull't off, I say! –
What rhubarb, cynne, or what purgative drug,
Would scour these English hence? Hear'st thou of them?

Notes:

“Physic” = medical practices to cure people

“Cast the water” = analyze the urine

“Purge” = rebalance the humors through bleeding or using an enema

“Rhubarb, Cynne” = medicinal plants, used to induce vomiting

“Purgative” = causing a cleansing or purge

Why Theatre?

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre. It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped.”

George Cram Cook,
founder of New York's Provincetown Playhouse, 1918

Theater Etiquette

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct.

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theatre lobby.
- ❖ Turn OFF all cellular phones, laptops, tablets.
NO TEXTING during the show!
- ❖ Talk before and after the performance or during the intermissions only.
Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears and mind to the entire theatrical experience!

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 5. "1" represents something with which you strongly disagree "5" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *Macbeth*.

Disagree **Agree**
 1 2 3 4 5

I want to learn more about Theater.

Disagree **Agree**
 1 2 3 4 5

I have been to see plays before.

None **Some** **Many**
 1 2 3 4 5

What are some plays you have seen?

Theater is fun!

Disagree **Agree**
 1 2 3 4 5

I like Shakespeare's writing.

Disagree **Agree**
 1 2 3 4 5

Seeing a play can teach me about life.

Disagree **Agree**
 1 2 3 4 5

Theater is more real than television and movies.

Disagree **Agree**
 1 2 3 4 5

Comments:

Student
Initials:

Post-Performance Questionnaire

After seeing *Macbeth*, please rate the following statements on a scale from 1 to 5. "1" represents something with which you strongly disagree "5" represents something with which you strongly agree.

Circle the number that best matches your feelings.

I enjoyed seeing *Macbeth*.

Disagree **Agree**
 1 2 3 4 5

I want to learn more about Theater.

Disagree **Agree**
 1 2 3 4 5

Macbeth was better than the other plays I have seen before.

Disagree **Agree**
 1 2 3 4 5

I want to see more theater.

Disagree **Agree**
 1 2 3 4 5

I like Shakespeare's writing.

Disagree **Agree**
 1 2 3 4 5

Seeing *Macbeth* taught me something about life.

Disagree **Agree**
 1 2 3 4 5

Theater is more real than television and movies.

Disagree **Agree**
 1 2 3 4 5

What does *Macbeth* say about violence?

Comments:

Student
Initials: