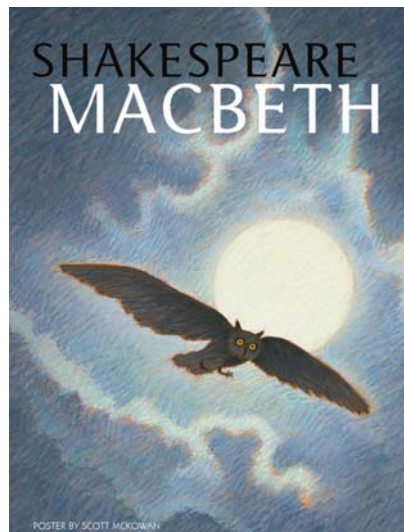




Margot Harley
Co-Founder and Producing Artistic Director

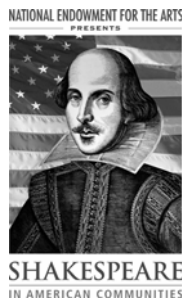
Macbeth

By William Shakespeare
Directed by Eve Shapiro



Get a **FREE** Poster from
The Acting Company!
See page 26 for info!

Teacher Resource Guide
by **Paul Michael Fontana**



The Acting Company's production of **Macbeth** is part of *Shakespeare in American Communities: Shakespeare for a New Generation*, sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

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

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‡ = Yes, it is a dagger you see before you...

Section 1: Introduction

“we but teach
Bloody instructions, which, being taught, return
To plague the inventor!”

Macbeth, *Macbeth*, Act 1, scene 7

Thanks for taking some of your classroom time to work on *Macbeth* on its 400th anniversary! 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.

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.

In addition to the Teacher Resource Guides for our performances, the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, an introductory Shakespeare workshop for young theatergoers called **Bob Hope Student Workshop Series**, Actor-driven **Workshops and Master Classes**, post-performance **Question and Answer Sessions**, teacher training workshops called **Teaching Shakespeare**, and a variety of specially-designed outreach programs for high school students, college students, and adults.

If you need more information on any of these programs, please call the Education Department at 212-258-3111 or e-mail us at education@TheActingCompany.org.

We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!

Paul Michael Fontana
Director of Education
The Acting Company
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Section 2: Getting Started

- **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.

Brainstorm from the Title: Shakespeare's Play

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

Objective:

- The students will explore the title of Shakespeare's *Macbeth*

Exercise: Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in a play called *Macbeth*. Write the list on newsprint. Post it before seeing *Macbeth*.

Discussion: Judging a Book by its Cover

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 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 too 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 novel? 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? Why did Shakespeare choose this title? Did he feel the title would help sell tickets to the play?

Do the same exercise with the poster or handbill for The Acting Company production which you can get from the theater. You can also show them the image by Scott McKowan on our website: www.TheActingCompany.org. What does the owl symbolize? Where is it mentioned in the play?

Post Performance follow up: Ask the students to create a poster or book cover for *Macbeth*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

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 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 three 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 witches 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 witches.

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 the **Shakespeare Resource Center** (www.bardweb.net)

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 piece of advice like *Trust No One*? Discuss the brainstormed list from the previous exercise. Were any of the items on the list included in the synopsis? After seeing *Macbeth*, check how many items from the list were in the play.

Cream-faced Loon

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 <u>Adjectives</u>	Column 2 <u>Adjectives</u>	Column 3 <u>Nouns</u>
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	doghearted	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	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
surlly	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

Exercise: After working with the sound, form, rhythm, style, and physicalization of Shakespearean insults, put the students in pairs to enact the scene below (found in the appendix as well) from near the end of the play. Give them the script and let them use about 3 minutes to get it up on its feet. Have dictionaries handy in case the students need to look words up. You might introduce the question of why Macbeth keeps saying the Servant is pale from fear in so many different ways. Other, more archaic words will have to be defined through context clues. When all the students have rehearsed the scene, give them 30 seconds to do a “final dress rehearsal.” Have each pair (or just a few volunteer groups) perform the scene for the class. Discuss the successes and the struggles of bringing the scene to life. More advanced students may wish to discuss Macbeth’s state of mind at this point in the play and how he is lashing out at one of his last-remaining faithful servants.

An Insulting Scene from Macbeth (Act 5, scene 3)

Enter a Servant

MACBETH

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose-look?

SERVANT

There is ten thousand--

MACBETH

Geese, villain!

SERVANT

Soldiers, sir.

MACBETH

Go prick thy face, and over-red thy fear,
Thou lily-livered boy. What soldiers, patch?
Death of thy soul, those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

SERVANT

The English force, so please you.

MACBETH

Take thy face hence.

Mapping: Scotland

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

Objectives

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

Exercise: Is Scotland a real place or a fictional one? 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?

Is the Scotland of *Macbeth* a real places or a fictional one? A little bit of both. 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?

Check out the map from the American School of Milan, Italy on the next page:
<http://www.asmilan.org/teachers/kalden/eng11/macbeth/studentwork/macmap2.html>



The SCOTLAND of MACBETH

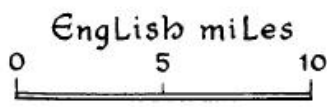


ALBAN

ANGUS



Loch Leven Monastery



Peter McClure 1986

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, these are mostly the names of actual historical figures.

The Characters in *Macbeth*

King Duncan

Malcom

Donalbain

Macbeth

Banquo

Macduff

Lennox

Ross

Menteith

Angus

Caithness

Fleance

Siward

Young Siward, his son

Seyton

Lady Macbeth

Lady Macduff

Hecate and Three Witches

Boy

English Doctor

Scottish Doctor

A Sergeant

A Porter

An Old Man

Gentlewoman to Lady Macbeth

Lords, Gentlemen

Officers, Soldiers, Messengers and

Attendants

Murderers

Banquo's Ghost, Apparitions

🔪 Section 3: The Play: Things to Look For

- **Overall Objective:** The students will learn a variety of ways to analyze Shakespearean texts and find specific things to look for in **The Acting Company's** production of *Macbeth*.

Theme of the Play

Objective:

- 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. Director Eve Shapiro 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? Can a piece of art or literature have different meanings to different observers?

Writing in Role: Report ... of the revolt / The newest state.

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

Objective:

- The students will analyze a scene from *Macbeth*
- The students will write in the voice of a fictional character

Exercise: Ask the students to read the Captain's (or in some editions, the Sergeant's) speech from Act 1, Scene 2 of *Macbeth* (reproduced in the Appendix of this guide). Based on that scene, each student should write as the War Correspondent for the The Forres Daily Times describing the battle between the traitor Macdonwald and Macbeth. What type of feeling does the reporter get from the affair? The reporters should use quotes from the scene to describe what they have seen and heard.

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.

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, **Long**; Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**. For example:

MACBETH

Hang **out** our **banners on** the **outward walls**;
 The **cry** is **still** 'They **come**:' our **castle's strength**
 Will **laugh** a **siege** to **scorn**: here **let** them **lie**
 Till **famine and** the **ague eat** them **up**:
 Were **they** not **forced** with **those** that **should** be **ours**,
 We **might** have **met** them **dareful**, **beard** to **beard**,
 And **beat** them **backward home**.

A cry of women within

What **is** that **noise**?

Macbeth, Act 5, scene 5

Some of the verse is in **Rhyming Couplets**, pairs of lines of Iambic Pentameter that rhyme. The last two lines of the passage above are a rhyming couplet. The rhyming couplet was often used at the end of scenes to indicate to the audience, the other actors, and the crew, that the scene is over. 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.

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.

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.

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 the play *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 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!'

Finally, they can 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.

✂ Section 4: The Playwright: William Shakespeare

- **Overall Objective:** The students will know the facts of the life and career of William Shakespeare and his continuing impact.

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 Mary Arden.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time, and Anne was 26 – and 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 ascension of James I in 1603), but was a managing partner in the operation as well. The first recorded performance of *Macbeth* was in 1606. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men 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 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.

When Shakespeare lived in London in the late 1500's, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined a theater company called the Lord Chamberlain's Men (which was later known as the King's Men when King James I took the throne) and was successful as an actor, poet and a playwright. He wrote 37 plays. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. 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.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left £300, and to his wife Anne left "my second best bed." This bed is one of the mysteries of Shakespearean

scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity in Stratford on April 25, 1616.

Exercise: Each of us knows many stories. In writing his plays, Shakespeare adapted plots he already knew or had read. Which stories are the students' favorites? Ask them to choose one story that they have read and write a one-page paper telling why it would make a good play or film. In a discussion after the assignment, ask the class to assess what makes a good story and what makes a good performance piece. What elements from their list are in *Macbeth*?

Theater in the Time of William Shakespeare

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

Objectives:

- 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. For example, as in Shakespeare's time, **The Acting Company's** production used little scenery and detailed costumes.

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, 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 he became an actor, and later he became 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 evil, royal, or female.

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, who’s 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: Cast the Water of My Land, Find Her Disease,

Objective:

- 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 (angry, 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 of the period.

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.
Come, put mine armour on; give me my staff. –
Seyton, send out – Doctor, the thanes fly from me. –
[to Attendant] 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. – Pull't off, I say! –
What rhubarb, cynne, or what purgative drug,
Would scour these English hence? Hear'st thou of them?

“Cast the water” = “analyze the urine”

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

“Cynne” = the sienna plant, used for inducing vomiting

“Purgative” = “causing a cleansing”

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 Opelia, 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”?

We are all unwitting Shakespeare quoters, sometimes **"without rhyme or reason."** If you are **"in a pickle"** because you have been **"eaten out of house and home"** and even your **"salad days"** have **"vanished into thin air,"** you are quoting Shakespeare. You've been **"hoodwinked"** and **"more sinned against than sinning."** No wonder you're not **"playing fast and loose"** and haven't **"slept a wink"** and are probably **"breathing your last."** It's **"cold comfort"** that you are quoting Shakespeare. If you **"point your finger"** at me, **"bid me good riddance"** when you **"send me packing"** and call me a **"laughing-stock," "the devil incarnate,"** a **"sorry sight," "eyesore,"** and a **"stone-hearted," "bloody-minded" "blinking idiot"** and wish I were **"dead as a door-nail"**, then I would say that you possess neither a **"heart of gold"** nor **"the milk of human kindness,"** especially considering that we are **"flesh and blood."** Now that we have gone **"full circle"** and you are still waiting with **"bated breath"** since I have not been able to make you **"budge an inch,"** it is **"fair play"** for me to quit this sermon since Shakespeare himself taught me that **"brevity is the soul of wit."** After all, it is a **"foregone conclusion"** that we all speak Shakespeare's language!

adapted from
Take My Words:
A Wordaholic's Guide to the English Language
by Howard Richler

Section 5: The Theater

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

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, grants to do its work. A "Profit Making" 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 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 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. Eve Shapiro 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. They draw on their 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.

The Voice and Dialect Coach

The Shakespearean language in *Macbeth* is very complex. Often a Voice Coach acts as an advisor to the actors and director on the play. She is an expert on the text, the meanings and nuances of the words, and their pronunciation. She can assist the actors with the verse. She is an expert in the period 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 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 theatre 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 saintly Duncan? How would you shoot the battles?

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 theatres.
- 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 theatre:

- **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- **Theatre-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theatre-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 21st Century America. 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?

Still trembling from the World Trade Center disaster, we found the following 1918 quote to be relevant, moving, and insightful 83 years later.

“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

Theatre Etiquette

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

Objective:

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

To make the theatre-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 and pagers.
- ❖ 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? 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? Oh, and ask them about Bermuda!

What about life in **New York City**? 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 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 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!



2005-2006 members of The Acting Company at a Q&A

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 212-944-5524.** 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.
- Write a soliloquy for one of the characters in *Macbeth* that doesn't have one.
- 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? How will Fleance become king?
- 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 Witches.
- Draw images from the production.
- Draw a personification of Ambition or Power
- Draw a world with violence and a world without violence.
- Draw a 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: <http://www-tech.mit.edu/Shakespeare/macbeth>

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

Shakespeare Online Resource Centers: www.bardweb.net

www.shakespeare-online.com/

<http://renaissance.dm.net/compendium/>

www.ulen.com/shakespeare/

www.pbs.org/shakespeare/

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

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company
PO Box 898
New York NY 10108
tel 212-944-5517
fax 212-944-5524

By E-Mail

Paul Michael Fontana, Director of Education
Pfontana@ TheActingCompany.org
Denise Bruxelles, Education Associate Director
DBruelles@TheActingCompany.org
Education@TheActingCompany.org

On the Internet

www.TheActingCompany.org

Internships / Volunteer Service

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.

Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 41 and 42 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *Macbeth*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

🔪 Section 7: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- + By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- + By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- + By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- + By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- + By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 77 plays for more than 2 million people.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map.

Section 8: Cast List and Information

THE ACTING COMPANY

In

MACBETH

By William Shakespeare

Directed by **Eve Shapiro**

Set Design by Christopher Barreca

Lighting Design by Michael Chybowski

Costume Design by James Scott

Voice and Text Consulting by Wendy Waterman

Sound Design by Fitz Patton

Fight Direction by Felix Ivanov

Casting by Liz Woodman, C.S.A.

Producing Artistic Director: Margot Harley

Production Manager: Rick Berger

Production Stage Manager: Michaela K. McCoy

Assistant Stage Manager: Michele Harms

CAST

(*in order of appearance*)

Witches.....	Deb Heinig, Megan McQuillan, Kaitlin O'Neal
Duncan, <i>King of Scotland</i>	William Brock
Malcolm, <i>his elder son</i>	Henry Vick
Donalbain, <i>his younger son</i>	Matt Steiner
Captain.....	Keith Eric Chappelle
Lennox.....	Timothy Carter
Ross.....	David Foubert
Macbeth.....	Matt Bradford Sullivan
Banquo.....	Cedric Hayman
Lady Macbeth.....	Carine Montbertrand
Attendant, <i>at Macbeth's Castle</i>	Matt Steiner
Fleance, <i>son to Banquo</i>	Megan McQuillan
Macduff.....	Chad Hoepfner
Porter.....	Spencer Aste
First Murderer.....	Spencer Aste
Second Murderer.....	Keith Eric Chappelle
Third Murderer.....	William Brock
Lady Macduff.....	Kaitlin O'Neal
Macduff's son.....	Matt Steiner
Doctor, <i>of physic</i>	William Brock
Gentlewoman.....	Deb Heinig
Seyton.....	Spencer Aste
Soldier.....	Keith Eric Chappelle

† Section 9: Bibliography

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Appendix: Reproducibles

Exercise: The Plot

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 three 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 witches 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 witches.

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 the **Shakespeare Resource Center** (www.bardweb.net)

Exercise: Cream-faced Loon

Column 1 <u>Adjectives</u>	Column 2 <u>Adjectives</u>	Column 3 <u>Nouns</u>
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	doghearted	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	joithead
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

An Insulting Scene from Macbeth (Act 5, scene 3)

Enter a Servant

MACBETH

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose-look?

SERVANT

There is ten thousand--

MACBETH

Geese, villain!

SERVANT

Soldiers, sir.

MACBETH

Go prick thy face, and over-red thy fear,
Thou lily-livered boy. What soldiers, patch?
Death of thy soul, those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

SERVANT

The English force, so please you.

MACBETH

Take thy face hence.

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*

Exercise: Writing in Role: Report ... of the revolt / The newest state.

CAPTAIN

Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonwald –
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him – from the Western Isles
Of kerns and gallowglasses is supplied,
And fortune, on his damnèd 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 brandished steel
Which smoked 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 th'chaps,
And fix'd his head upon our battlements.

DUNCAN

O valiant cousin! worthy gentleman!

CAPTAIN

As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, King of Scotland, mark,
No sooner justice had, with valour armed,
Compelled these skipping kerns to trust their heels,
But the Norwegian lord surveying vantage,
With furbish'd arms and new supplies of men
Began a fresh assault.

DUNCAN

Dismayed not this our captains, Macbeth and Banquo?

CAPTAIN

Yes, as sparrows, eagles, or the hare, the lion.
If I say sooth, I must report they were
As cannons overcharged with double cracks;
So they doubly redoubled strokes upon the foe.
Except they meant to bathe in reeking wounds
Or memorise another Golgotha,
I cannot tell.

Exercise: 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:
8. some say, the earth was feverous and did shake.

*owl

Exercise: 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!'

Exercise: Why Theater?

"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

Exercise: Theatre Etiquette

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theatre lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ 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
7

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 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:
