

THE
★ YOUNG ★
COMPANY
PRESENTS

MACBETH

★ 2013 ★
STUDY GUIDE

CSC

DEAR TEACHERS,

This study guide from the CSC archives was created by Kathleen Dorman, former CSC Director of Education, in compliance with 2013 New York State Learning Standards for English and the Arts as well as Blueprint Strands; all activities align with at least one standard in each category. It's packed full of information about Shakespeare, his language, the play, and our 2013 production of *Macbeth*.

Feel free to photocopy pages for your students!

We've also included bonus lessons that correspond with each of our workshops. For more updates on CSC, we encourage you and your students to follow us on Instagram, Twitter, and Facebook @classicstage

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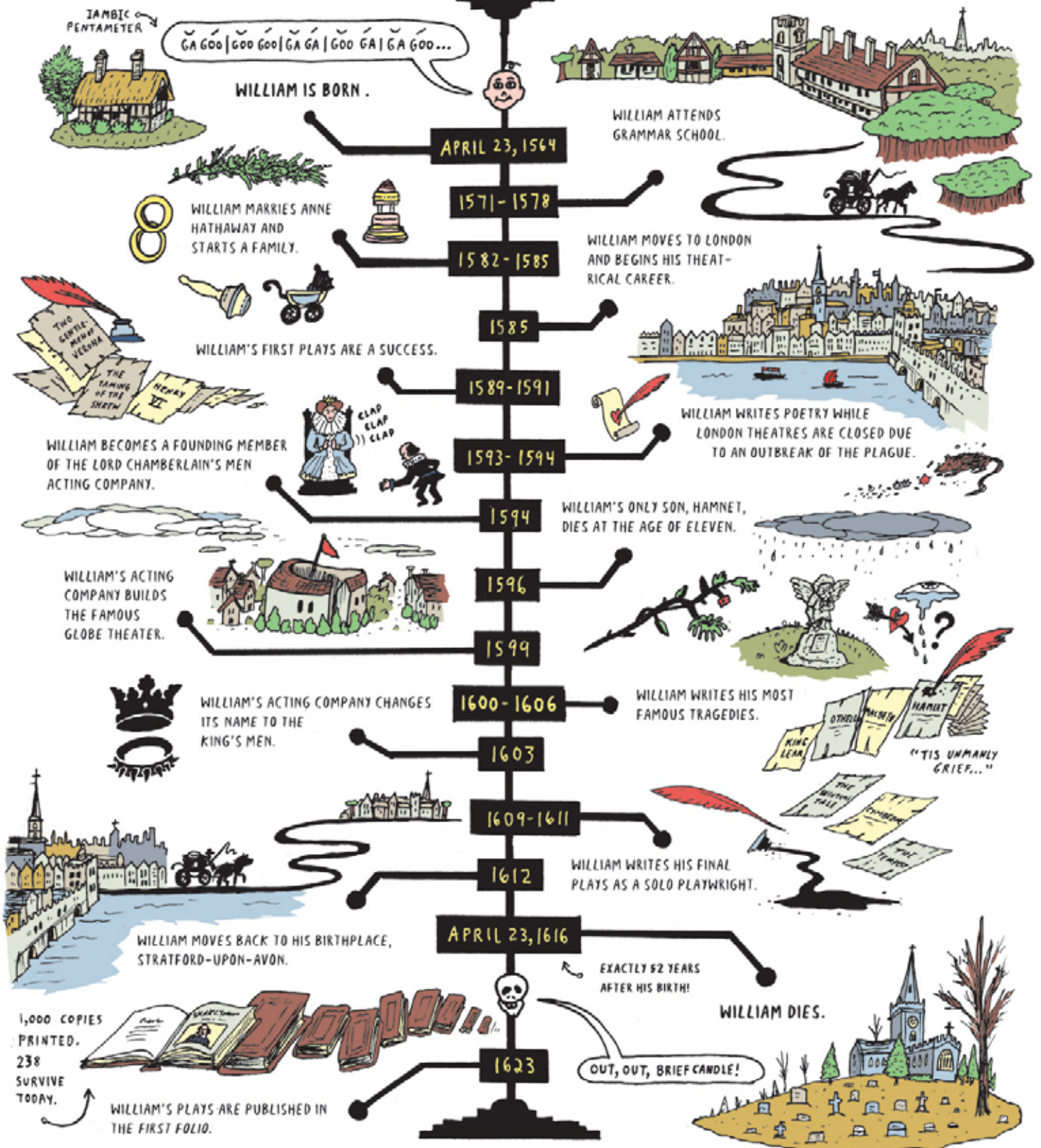
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PART ONE:
SHAKESPEARE'S LIFE AND THEATER

WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY



ELIZABETHAN ENGLAND

IN 16TH CENTURY ENGLAND,

religion and politics were one and the same. People believed in the “divine right of kings”—that is, monarchs were given their right to rule directly from God, and were subject to no earthly authority. In 1534, King Henry VIII famously broke from the Catholic Church when they denied him the right to a divorce from his first wife, Catherine of Aragon, who had not produced a male heir. He declared himself head of the new Anglican Church, which eventually became part of the Protestant Reformation. His actions resulted in a time of bitter and violent religious disputes in England, and the crown changed hands frequently in a short period of time.

BY THE TIME SHAKESPEARE WAS

BORN IN 1564, Queen Elizabeth—Henry VIII’s second eldest daughter, born to his second wife, Anne Boleyn—was in power. Her 44 years on the throne provided the kingdom with more stability than the previous short-lived reigns of her two half-siblings, Edward VI (crowned at age 9 and dead by age 16) and Mary Tudor (nicknamed “Bloody Mary” for the nearly 300 Protestants she had burned at the stake).

QUEEN ELIZABETH’S REIGN WAS A TIME OF THRIVING CULTURE.

English citizens loved her, nicknaming her “Good Queen Bess”. Because she remained unmarried throughout her rule and did not give birth to an heir, a distant relative, King James VI of Scotland, was named as her successor. Both Elizabeth and James were great patrons of the theater, and enjoyed Shakespeare’s plays. In fact, King James honored Shakespeare’s company of actors with the title of “The King’s Men”, and they performed at court regularly.



ELIZABETHAN TWITTER FEED

A CSC exclusive! We went back in time and got the scoop from the Royals themselves (plus Shakespeare, and his dad!) via Twitter.



King Henry VIII @VIIIKING · 1531

@CatAra you are outta here. This king needs a #maleheir. #kingsgreatmatter



Anne Boleyn @AnnieB · January 25, 1533

@CatAra check me out!!!. You better recognize, I AM THE NEW QUEEN! #cinderellastory



Catherine of Aragon @CatAra · December 1535

The #kingsgreatmatter is literally killing me. Missing my daughter @BloodyMary.



Edward VI @Eddie_the_KING · January 28, 1547

I’m the King of the world!!!! RIP, Dad @VIIIKING #kidsrule #9yearsold #winning



Mary Tudor @BloodyMary · July 19, 1553

Turn down 4 Protestantism. Turn up 4 Catholicism! This one’s for my mom, @CatAra, RIP. #sorrynotsorry



Queen Elizabeth @GoodQueenB · 1560

Philip II, Eric XIV of Sweden, Henry of Anjou...So many suitors. So little time. #singleNready2mingle (i/k I have work to do) #swiperight



John Shakespeare @Stratfor_Dad · April 26, 1564

Baptized my son William today @HolyTrinityChurch! #blessed



William Shakespeare @BillyShakes · 1589

Working on my 1st play! RT with title suggestions. It’s a comedy w/ a lot of errors.



Queen Elizabeth @GoodQueenB · April 23, 1597

Saw a HYSTERICAL play by @BillyShakes! Check out Merry Wives of Windsor! #LoveMeSomeFalstaff #ChamberlainsMen



King James I @Scotty · March 24, 1603

RIP @GoodQueenB, thanks 4 the throne! #transformationtuesday #JacobeanEra



King James I @Scotty · May 19, 1603

Congrats to my boy @BillyShakes and his players. #thekingsmen #royalpatent #Othello #MeasureForMeasure



Anne Hathaway @ShakesWife · April 23, 1616

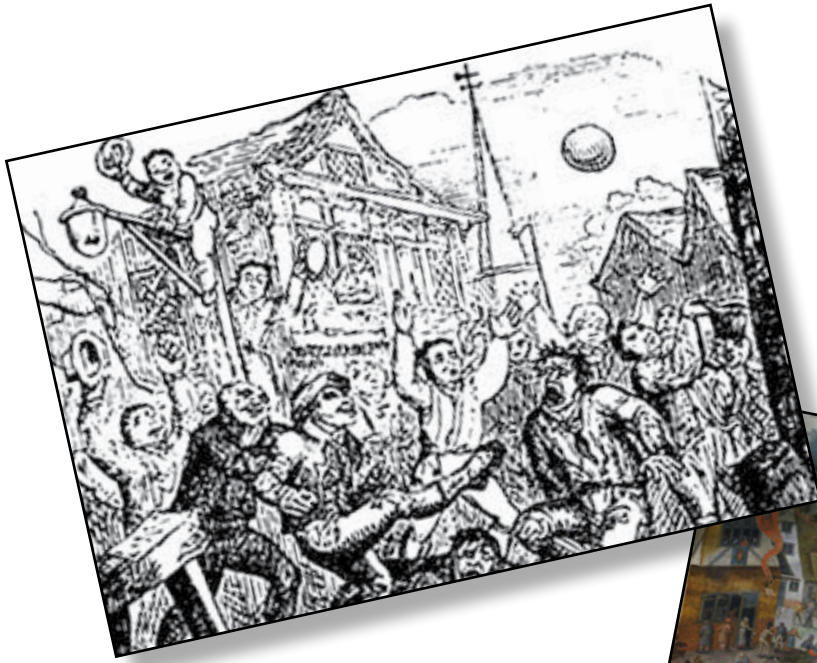
RIP/Happy birthday @BillyShakes. Thanks 4 the bed. @HolyTrinityChurch



GROWING UP SHAKESPEARE:

Fun, Games, and School

BOYS AND GIRLS began “petty school” around the age of four in order to learn how to read. Girls left school at age six to be taught at home by their mothers, or, if they were rich, a private tutor. If boys belonged to a middle class or wealthy family, they could continue on to “grammar school” after leaving petty school, or they were sent to work in some sort of trade, such as farming. At grammar school boys would study Latin, drama, poetry, and history for long hours with no desks. Learning Latin was important for any boy wanting to enter a career in law, medicine, or the Church. Because Shakespeare’s father made a sustainable living in public and government jobs, Shakespeare was able to attend grammar school where he likely picked up his love of drama and writing.



FOOTBALL—or soccer, as we know it—was a popular sport for people in the countryside around Shakespeare’s hometown. The balls were made from inflated pigs’ bladders! **(LEFT)** Shakespeare makes mention of this sport in *THE COMEDY OF ERRORS*: “Am I so round with you as you with me, that like a football you do spurn me thus?” Other popular sports of the day Shakespeare mentions in his works include tennis, bowling, wrestling, rugby, billiards, and archery.

FESTIVALS occurred at various times of the year. One of the most popular was on May 1st, May Day, the celebration of the arrival of summer! Columns were erected (maypoles) and adorned with ribbons and flowers, traditionally as part of a dance **(RIGHT)**. This tradition is reflected in *A MIDSUMMER NIGHT’S DREAM*: “They rose early to observe the rite of May.”



RIGHT: Children learned to read using “hornbooks” like these – a piece of wood covered with printed-paper, protected by a transparent sheet of horn.



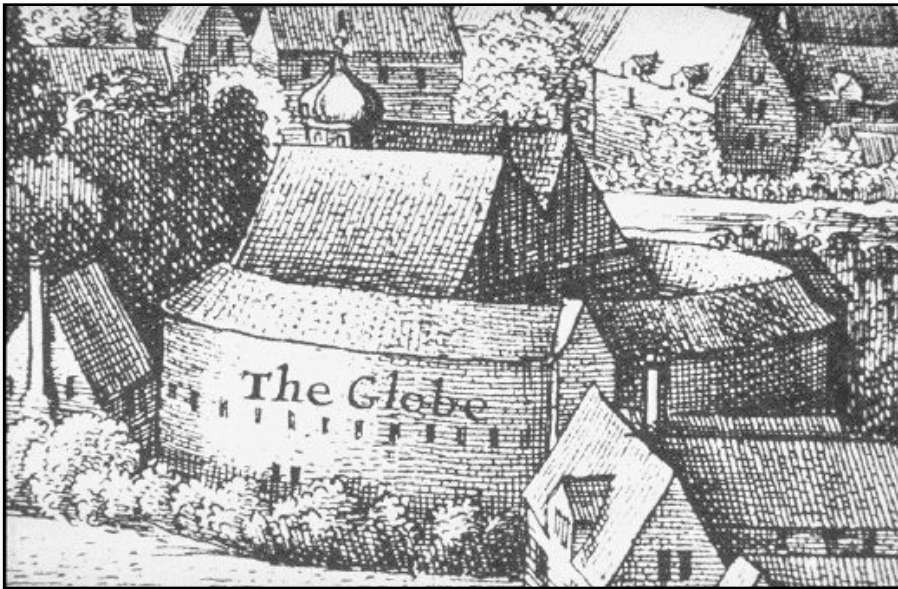
LONDON CITY LIVING:

Filth, Fashion, and Fighting

IF YOU LIVED IN LONDON during Shakespeare's time, you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see. But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants. Most items you needed would have been purchased from street vendors, including vegetables, fruits, toys, books and clothing.



ABOVE: Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture in England.



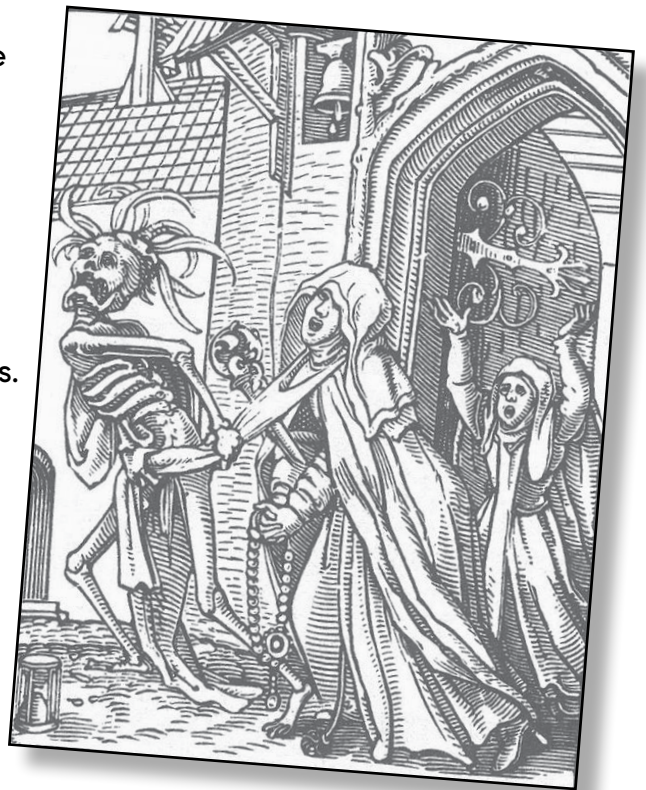
SHAKESPEARE MOVED TO LONDON to work in the theater. But theater wasn't the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

The first theater was built in 1576. Its shape, like The Globe (**ABOVE**), was influenced by bear fighting-rings (**RIGHT**), which were popular in London at the time. Shakespeare referenced this Elizabethan sport in *Macbeth* when Macbeth states, "They have tied me to a stake; I cannot fly, but bear-like I must fight the course."



OUTBREAKS OF THE PLAGUE were common in Elizabethan London. Many Londoners believed the plague was caused by the various smells throughout the city, so they carried containers filled with herbs to combat the stench. What they didn't know was that the plague was actually spread by fleas that lived on rats, which were rampant on the dirty streets.

In 1592, the plague forced London theaters to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets for wealthy patrons.



CLOTHING WAS A SIGN OF ONE'S RANK so there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.



ABOVE: As a rule, the less practical the outfit, the higher the rank of its wearer. Wealthy men often wore hats with ostrich feathers for decoration, and huge "ruff" collars. Wealthy women wore wide padded dresses with puffy sleeves.



RIGHT: The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower-status citizens often wore rough wool.



THE COURT



ABOVE: The procession of Queen Elizabeth I. She is surrounded by her courtiers, ladies maids, and favored knights.

FOOLS AND JESTERS were a familiar sight at court. They traditionally wore motley, a colorful patchwork costume, and functioned like resident stand-up comedians or clowns. There were two types of fools: natural, and artificial. In Elizabethan England, mental and learning disabilities weren't understood, but those who had one of these disabilities could earn a living for themselves if they could make people laugh. Fools of this kind were called natural, meaning they were born "foolish." Artificial fools were deliberately foolish or eccentric for the purposes of entertainment, much like the comedians of today.

CHIVALRY, a code of ethics that glorified warfare and armed conflict as well as the pursuit of courtly ladies, was revered by Elizabethan society. They believed that honor was something you attained through physical prowess rather than moral integrity. Some of these values still exist in our culture today—superheroes are often heroic because they have incredible combat abilities. Legendary knights were the superheroes of the Renaissance!



ABOVE: A motley fool! Notice that this fool's motley costume has ass's ears attached, a common symbol of foolishness. He also carries a "ninny stick," a rod with a carved imitation of his own face at the end.

LEFT: One of the most important figures in the history of chivalry was Saint George who, according to legend, tamed and killed a dragon to save a damsel in distress and convert a city to Christianity.



WELCOME TO THE GLOBE THEATRE

LET ME TELL YOU A LITTLE ABOUT "THIS WOODEN O."

THE COMPANY WAS HAVING DIFFICULTY RENEWING THE LEASE ON OUR FIRST THEATER, SO IN 1599 WE TOOK IT DOWN AND MOVED ITS TIMBERS ACROSS THE THAMES RIVER TO THE BANKSIDE AND BUILT THE GLOBE.

THE BANKSIDE IS GREAT—IT'S JUST OUTSIDE THE JURISDICTION OF THE CITY OF LONDON, SO WE'RE SAFE FROM CITY OFFICIALS WHO THINK THAT THE THEATER IS IMMORAL AND WANT TO ABOLISH IT.

THE ORIGINAL GLOBE BURNED DOWN IN 1613 WHEN CANNON FIRE—PART OF A PERFORMANCE OF HENRY VIII—ACCIDENTALLY SET THE THATCHED ROOF AFLAME! OOPS!

WE BUILT A SECOND, MORE ELABORATE GLOBE ON THE SAME SITE, AND IT REMAINED IN USE UNTIL CIVIL WAR BROKE OUT IN ENGLAND IN 1642.

THE FLAG IS FLYING! THAT MEANS WE'VE GOT A PERFORMANCE TODAY.

MY TICKET COST TWICE AS MUCH AS WHAT THAT GENTLEMAN PAID FOR HIS CUSHIONED SEAT. I'M RIGHT ABOVE ALL THE ACTION! EVERYONE CAN SEE THAT I'M A VIP.

THE BALCONY IS GREAT FOR WINDOW SCENES.

THE STAGE ROOF PROTECTS THE ACTORS FROM THE WEATHER, AND ALSO ACTS AS A SET PIECE WE CALL THE "HEAVENS." SEE THE STARRY SKY WE PAINTED?

DID YOU KNOW JULIET WAS PLAYED BY A BOY? NO GIRLS ALLOWED!

THIS IS A "THRUST" STAGE, MEANING WE HAVE AUDIENCE MEMBERS ON THREE SIDES. JUST LIKE AT CSC!

THIS TRAP DOOR LEADS TO "HELL," THE SPACE BENEATH THE STAGE. IT MAKES A GREAT GRAVE, TOO!

ALAS, POOR YORICK. I KNEW HIM...

MY TICKET COST TWICE AS MUCH AS WHAT THOSE "GROUNDLINGS" PAID TO STAND IN THE YARD BELOW. AND FOR AN EXTRA PENCE, I GET TO SIT ON A CUSHION!

THE GLOBE CAN ACCOMMODATE NEARLY 3,000 AUDIENCE MEMBERS. CSC'S HOUSE ONLY SEATS ABOUT 200.

CHEAPEST SEAT IN THE HOUSE! WELL, IT'S NOT A SEAT, EXACTLY. AT LEAST I GET TO SEE THE SHOW!

THE "GROUNDLINGS" SOMETIMES THREW FRUIT AT THE ACTORS IF THEY DIDN'T LIKE A PERFORMANCE!

Joseph B. Redman

DAVID HEATEY



PART TWO: THE PLAY

PLOT SYNOPSIS

FOR

MACBETH

CARTOON BY
DAVID HEATLEY

LONG AGO, IN SCOTLAND...

FAIR IS FOUL, AND
FOUL IS FAIR:

HOVER THROUGH
THE FOG AND
FILTHY AIR.

A DRUM! A DRUM!
MACBETH DOETH COME.

WITCHES

BANQUO

SO FOUL AND FAIR A DAY
I HAVE NOT SEEN.

THAT SHALT BE THANE
OF CAWDOR* AND
THEN KING HEREAFTER!

ALL HAIL,
MACBETH!

BANQUO'S
CHILDREN
WILL ALSO
BE KINGS...

NEWS: THE KING HAS APPOINTED
MACBETH THANE OF CAWDOR!

GASP! THE WITCHES WERE RIGHT!

*My Dear Lady,
You'll never
guess what
happened
to me*

SOON...

THE NEAREST WAY
TO FULFILL THE
SECOND PROPHECY
IS TO MURDER
THE KING.

LADY
MACBETH

BUT... IF WE SHOULD FAIL?

...SCREW YOUR COURAGE TO
THE STICKING-PLACE, AND
WE'LL NOT FAIL.

THAT
NIGHT

LADY MACBETH
HAS DRUGGED THE
GUARDS...

KING
DUNCAN

I HAVE DONE
THE DEED.

GO, GET SOME WATER,
AND WASH THIS FILTHY WITNESS
FROM YOUR HAND.

THE NEXT MORNING, WITH THEIR
DAGGERS BLOODED, THE GUARDS
ARE BLAMED. MACBETH, CLAIMING
VENGEANCE, KILLS THEM BOTH TO
SAFEGUARD HIS SECRET.

O! YET I DO REPENT ME
OF MY FURY, THAT I DID
KILL THEM.

ACTING

PRINCE MALCOLM FEARS
FOR HIS LIFE...

I MUST FLEE TO
ENGLAND.

BANQUO'S CHILDREN WILL
ALSO BE KINGS...

MACBETH HIRES ASSASSINS
TO KILL BANQUO AND HIS
SON, FLEANCE...

TO BE THUS IS NOTHING,
BUT TO BE SAFELY THUS:
OUR FEARS IN BANQUO
STICK DEEP.

ALL HAIL MACBETH! KING OF SCOTLAND!

*SECOND IN COMMAND TO THE KING





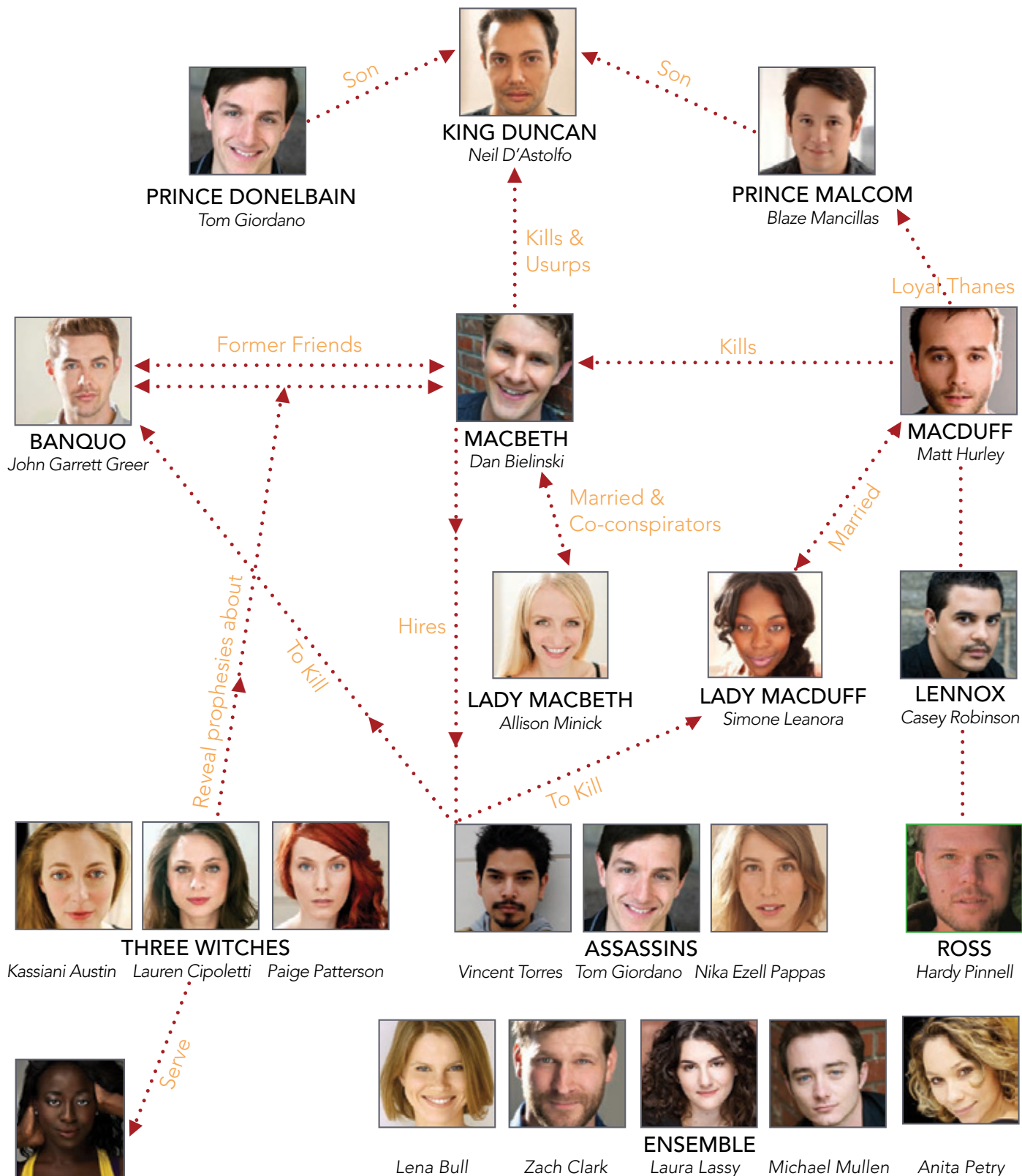
* HIS MOTHER HAD A "CAESARIAN" BIRTH



WHO'S WHO

WHO'S WHO

from CSC's 2013 Young Company Production



These cast members play a variety of roles in the show. Some also act as understudies, which means that they learn and rehearse parts that are not their own, and are ready to perform at a moment's notice, just in case another cast member suddenly falls ill or has an emergency.



NOTES ON THE PLAY

"The Scottish Play": Superstition and MACBETH

Because MACBETH has a ton of mystical imagery and allusions to the occult, people believe that Shakespeare angered dark forces—namely, witches—when he included black magic in this play in a flippant manner. The story goes that Shakespeare based his witches off of real black magic rituals that he had spied on, and when the witches realized what he had done, they put a curse on the play, and all future productions of it. You might think that sounds a little ridiculous, but consider these examples of things gone wrong in past productions of "the Scottish play":

- During the play's very first performance, the boy playing Lady Macbeth died suddenly backstage.
- Immediately following the premiere of MACBETH at the Globe Theatre, the famous theatre burned to the ground when cannon fire accidentally set the thatched roof aflame during a performance of HENRY VIII.
- The Astor Place Riots, which occurred in NYC on May 10, 1849, was incited by bitter rivalry between a British theatre company and an American theatre company, over the matter of who was allowed to perform MACBETH. As a result of the riots, approximately 30 civilians were killed, 48 were wounded, and between 50 and 70 police officers were injured.
- In 1934, a production of MACBETH at the Old Vic theatre in London lost three lead actors in one week. Two became ill and a third was fired.

The curse is supposedly so extreme that even the utterance of the name inside of a theatre is dangerous. Here are some popular ways to dispel the effects of the curse if you slip up and say "the M-word":

- Spin in a circle three times, spit over your left shoulder, curse.
- Leave the room, knock three times, wait to be invited in, quote HAMLET ("Angels and ministers of grace, defend us!") or THE MERCHANT OF VENICE ("Fair thoughts and happy hours attend on you") once back in the theatre.

Many people who work in the theatre hold this superstition to be true to this day (including the director of the Young Company's production, Tony Speciale, who will only refer to this play as "Mackers" or "Big Mac").

Weird. . .Wyrd. . .Weyward. . .Weyard:

A note on the Witches and language

Today our scripts for MACBETH say "The weird sisters, hand in hand." As modern readers we take the word "weird" and assume that it has the same meaning that we associate with it: something creepy, strange or bizarre. However, we sometimes forget that when this show was written, some words had different meanings. Did you know, for instance, that in the First Folio of Shakespeare's work, the spelling of "weird" is "wayward" and sometimes "weyard"? Both of these spellings derive from the Old English spelling "wyrd." And here's where it gets really cool: "Wyrd," "wayward" and "weyard" are defined in the Oxford English Dictionary to mean "having the power to control the fate or destiny of human beings...claiming the supernatural power of dealing with fate or destiny." So if we stick to the definition as per the original spelling of "weird," Shakespeare's choice of word indicates to us that the witches are not just crazy old hags who aspire to have magical powers and mess with someone's head just to create chaos, but rather that they absolutely have supernatural abilities and control over fate. Whether they are actively changing Macbeth's fate or just predicting the future is still unclear.



The Witches



Who is to blame for the bloody deeds of MACBETH?



Macbeth

Is it MACBETH? After all, he is the one who is obsessed with the prophecy and who murders Duncan. No one takes his arm and pushes the knife into the King's chest while he sleeps. He is responsible for the death of the King, because at any point he could make the decision to refuse his wife's goading, refuse to believe the witches, refuse to take someone's life or refuse to accept the crown and become King...but he doesn't. Macbeth makes the choice to follow through with all of these acts. So what does that say about him? Is he weak and does he make poor decisions because he is scared, or does he make these decisions because he's power-hungry and evil at heart?

There are a few moments in the show when Macbeth could make a different decision and avert the crisis:

- When he meets the witches, he could refuse to accept that what they say is a prophecy.
- When his wife tells him he needs to kill Duncan, he could refuse and convince her how insane and unacceptable such an action would be.
- When he accepts the Kingship.

If we look at all this evidence, it seems to point directly to Macbeth. Of course it's his fault...

But what about LADY MACBETH? Isn't she just as culpable, if not more, for the blood that is spilt? The first time the audience meets her, she has just received the letter from her husband that tells her about the prophecies and that one has already come true. Almost immediately her demeanor changes from a longing wife to a woman calling out to demons for strength: "Come you spirits that tend on mortal thoughts, unsex me here!" She becomes just as obsessed with the prophecies of the witches as her husband—if not more so. Then, when everyone arrives at the house for the royal banquet, Lady Macbeth preys on her husband's insecurities about his masculinity: "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." She continues to emasculate him and makes him feel inadequate until he's convinced that he has to complete the act. Would he have killed Duncan without his wife's convincing? It doesn't seem that way. If Lady Macbeth hadn't:

- been informed of the prophecies and become obsessed with them,
- convinced her husband that killing Duncan was the right thing to do,
- fainted after Duncan's body was recovered to distract attention from Macbeth's seeming guilt.

...Macbeth would not have killed the King, or he would have been caught immediately after. So, it's her fault then...right?



Lady Macbeth



Then there are THE WITCHES. After all, they are the ones that orchestrate a meeting with Macbeth and then make the prophecies that drive him (and his wife) mad. If they had never entered his life, he might still have killed Duncan, or become King, but their presence definitely causes him to act unnaturally and out of character. In addition to the chaos that is caused by their prophecies, we don't even know if these three women actually have mystical powers, or if they're just crazy and coincidentally right about Macbeth becoming Thane of Cawdor! Before he speaks with the witches, Macbeth is a loyal, strong, noble and logical man. After he is told of the prophecies, Macbeth slowly turns into a madman, needing more and more power and returning to the witches later in the story for more information—which he demands from them in a very aggressive way. Macbeth undergoes a complete character shift, to the point where the man we see at the end of the play is maniacal, and doesn't even care that his wife has died ("she should have died hereafter"). All of this is caused by the prophecies. If Macbeth had not been told he was destined to be King, and later that "none of woman born shall harm Macbeth," he would not have taken the actions that he did.

Or are we really all at the mercy of FATE? Would Macbeth have murdered Duncan and usurped the throne regardless of his wife's persuasive argument and the prophecies of the witches? Or maybe someone else would have killed Duncan and Macbeth would have been elected Lord Protector until Malcolm came of age? Did the witches merely make him aware of something that was already meant to happen—like Oedipus' murder of his father—and no matter how hard he tried to escape it, he would never outrun his destiny?

It's hard to know for sure what Shakespeare was thinking, who he wanted us to blame, or even if the blame lies with one person! The best we can do is read the play, attend performances and form our own opinions.

Who do you think is responsible?

Fly, Fleance, Fly!

After the show ends a lot of people are left with an unorthodox question: what happens to Banquo's son when he escapes the murderers? To answer that question: no one really knows his immediate future. But, the prophecy about Banquo's heirs does theoretically come to be at some point (whether it's Fleance who deposes Malcolm, or his son, or his grandson). We have the evidence in James I, the King of England. In English lore, and still to this day, many believe that Banquo and Fleance were not only real people, but also direct ancestors of James I. The source material for MACBETH (and King Lear and Cymbeline) was an enormous book entitled The Holinshed Chronicles of England, Scotland and Ireland, which was generally accepted as a factual history of the British Isles. Raphael Holinshed took the story of Macbeth, which included Banquo and his son Fleance, from a Scottish translation of the original source material by Hector Boethius (that was written in Latin). While most accepted that Banquo, and in turn Fleance, were the first of the royal Stuart line, it is now widely accepted—since there are no records of any historical figures of those names farther back than Boethius—that they are fictional characters created to demonstrate a "legitimate deposition" of a cruel King (King Duncan). Despite all this, the important thing to note about the character of Fleance is that audiences during the time would have seen him—and his father—as representations of James I and his noble origins.

These essays were written by our dramaturg, Kathleen Hefferon.

Costume designs by Oana Botez-Ban.

What's a Dramaturg?

Did you know that almost every production of Shakespeare modifies the play that we read in the classroom for performance? For example, to get our MACBETH down to an hour-and-a-half (we couldn't keep you out of school too much longer than that!), we cut several scenes, a lot of lines, and even a few characters! A dramaturg on a Shakespeare production is someone who helps to make these kinds of decisions about cuts and changes to the play, and then helps the director and the actors to understand everything they are saying. In general, a dramaturg can serve many different roles in the theatre, from working with contemporary playwrights on new plays to giving feedback to a director about how a production could be stronger. Dramaturgy requires a lot of research and becoming an expert on the play. The dramaturg also makes sure the play stays true to the playwright's intentions.



QUIZ:

WHO ARE YOU IN *THE TEMPEST*?

1) IF YOU HAD TO PICK ONE WORD TO DESCRIBE YOURSELF, WHICH WOULD IT BE?

- A. Loyal
- B. Ambitious
- C. Mischievous
- D. Brave
- E. Intelligent

2. HOW DO YOU REACT WHEN YOU'RE IN A DIFFICULT SITUATION OR FIGHT WITH SOMEONE?

- A. I avoid it at all costs. I would much rather talk than yell.
- B. I never back down from a fight, and I never lose.
- C. No one confronts me. They're too scared.
- D. If it's necessary, I never miss an opportunity to right a wrong.
- E. I lie to escape trouble, and manipulate the situation to work in my favor.

3. HOW WOULD YOU RATHER SPEND YOUR TIME?

- A. Having a good conversation with friends—doesn't matter where or when.
- B. Playing sports or running around—anything that can give me a few cuts and bruises.
- C. Alone, reading or taking a quiet walk in the woods.
- D. With the people who care about me most: my family.
- E. Doesn't matter what I'm doing, as long as I'm not bored!

4. IF YOU WERE AN ANIMAL, WHICH WOULD YOU BE?

- A. Dog
- B. Wolf
- C. Cat
- D. Horse
- E. Fox

5. IF YOU'VE DONE SOMETHING WRONG AND SOMEONE CATCHES YOU, HOW DO YOU DEAL WITH IT?

- A. Apologize, I know I made a mistake.
- B. I don't. I've done nothing wrong!
- C. People don't catch me.
- D. Try to justify why I've done what I did.
- E. Pretend like I don't care about what I did, but feel bad later.

6. IF YOU COULD HAVE ANY SUPERPOWER WHAT WOULD IT BE?

- A. The power to heal myself and others
- B. The power of immortality
- C. The power of all-knowing
- D. The power to turn back time
- E. The power of persuasion

7. WHAT'S YOUR FAVORITE TIME OF DAY?

- A. Sunrise
- B. Sunset
- C. 3 am
- D. Afternoon
- E. Midnight

8. WHAT DO YOU LOOK FOR IN A MATE?

- A. Endless love and compassion
- B. Passion and wits
- C. Unending knowledge and companionship
- D. Courage and practicality
- E. Strength and drive

IF YOU ANSWERED MOSTLY:

- A. You are Banquo
- B. You are Macbeth
- C. You are a Witch
- D. You are Macduff
- E. You are Lady Macbeth



Unpacking Shakespeare's Language

IS THIS REALLY WRITTEN IN ENGLISH? Yes, it is! But it's also poetry. Elizabethans used poetry for the same reason we still use it today: to express heightened states of emotion. So the language may be more densely packed with all those great rhetorical devices you learned in English class—metaphors, alliteration, irony—but it's definitely still English.

DID PEOPLE IN SHAKESPEARE'S DAY SPEAK IN VERSE? No, no more than we speak in rap today. But people both then and now enjoy the rhythm and rhyme of verse. It helps us tune in more immediately, more completely to the feelings and choices of the characters.

IS SHAKESPEARE HARDER FOR ACTORS TO PERFORM THAN REGULAR PLAYS? Actually, for most actors, Shakespeare is easier! The rhythm of the language makes it easy to memorize. (You know how song lyrics get stuck in your head, or how you can remember silly little rhymes from when you were a kid? It's like that.) And all those rhetorical devices act as clues to tell the actors how their character feels.

To find those clues, a company will begin their rehearsal process with table work.

Shakespeare invented many words and phrases that we use on a regular basis today. Below are some examples.



Verse or Prose?

All of Shakespeare's language falls into one of two categories: verse or prose. Prose is what we think of as everyday speech, without specific rules regarding rhyme or rhythm. Verse, then, can be defined as giving order or form to the random stress patterns of prose. For actors, verse is often easier to memorize because of the rhythm. It's almost like memorizing lyrics to a song.

A quick way to tell verse from prose: lines of verse begin with capital letters, while prose will appear in paragraph form.

Blank Verse

Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter—that is, a line of poetry containing five ("penta" from the Greek prefix meaning five) iambic feet, not rhyming with any adjacent line. That's ten syllables all together. The pattern flows easily for speakers of English, because the stresses match the human heart beat:

ta DUM, ta DUM, ta DUM, ta DUM, ta DUM

or, a good way to remember the word "iamb" is to think of it as:

i AM, i AM, i AM, i AM, i AM

If you say, "The Yankees and the Mets are famous teams." with natural inflection, you will have spoken a line of iambic pentameter.

The YANK | ees AND | the METS | are FA | mous TEAMS

Here are two more:

I TAKE | the SUB | way EV | ery DAY | to SCHOOL

I CAN'T | go OUT | be CAUSE | my HOME | work's LATE

Now say a line from MACBETH:

MACBETH

So foul and fair a day I have not seen.

so FOUL | and FAIR | a DAY | I HAVE | not SEEN

A repeating combination of stressed and unstressed syllables is known as a foot, which is the basic unit of verse.

An iamb is a foot of poetry containing two syllables, with an unstressed syllable followed by a stressed syllable: ta DUM.

Prose

Prose is the everyday language used then and now. Since verse was the conventional method of writing in Elizabethan England, Shakespeare was actually pushing the literary boundaries by including prose in his plays.

At first glance, it may seem that Shakespeare used verse and prose to indicate a character's status (rich, powerful, educated characters speak in verse; poor, common, fools speak in prose) but upon closer look, you'll find that many characters go back and forth between verse and prose, and they do so at very specific moments in the play. Actors pay close attention to when characters speak in verse and when they speak in prose because Shakespeare made these choices on purpose, and it can tell the actor a lot about how their character thinks and feels.



There is relatively little prose in MACBETH. That fact alone may tell the actors something about the play. An example of prose comes from the porter's speech:

PORTER

Here's a knocking indeed. If a man were porter of hell gate, he should have old turning the key. Knock, knock, knock! Who's there, i'th' name of Beelzebub?

There are many, many examples of irregular verse in MACBETH
What do you think this might tell the actors about their characters?

Shared Lines & Split Lines

Shakespeare sometimes splits a line of verse, so that two characters share the ten syllables. This is called a shared line or a split line, and it helps to show quick thinking or strong emotion, as well as creating a sense of accelerated action. Thus we have both the effect of poetry AND of natural speech.

Have a look at these shared lines, from a conversation between the Macbeths just after the murder of King Duncan:

LADY MACBETH

Did not you speak?

MACBETH

When?

LADY MACBETH

Now.

MACBETH

As I descended?

They scan as:

did NOT | you SPEAK | when NOW | as I | de SCEND | ed?

That's one line of verse, shared by two characters, over the course of three sentences that are so simplistic, they would probably not be taken for poetry on their own!

Macbeth and Lady Macbeth have many shared lines. What does this tell you about their relationship?

Feminine Endings and Extra Syllables

You probably noticed that there is an extra syllable in the above example. This is an example of what's called a "feminine ending," a line of verse that ends with an unstressed extra syllable. The result is that the rhythm of the verse is thrown off just enough to indicate that the characters feel unsettled about something. Not surprisingly, over a quarter of the verse in MACBETH follows this pattern! Here's another example, spoken by Macbeth when he learns that his wife has died:

MACBETH

Tomorrow and tomorrow and tomorrow

To MOR | row AND | to MOR | row AND | to MOR | row



Trochaic Tetrameter

A trochee is another type of poetic foot. Its pattern of a stressed syllable followed by an unstressed syllable is the exact opposite of an iamb: TA dum. Compared to an iamb, this feels surprisingly unnatural to speakers of the English language, so Shakespeare often uses trochees for his supernatural characters.

In *MACBETH*, the witches' spells are in trochaic tetrameter—that is, a line of poetry containing four ("tetra" from the Greek prefix meaning four) iambic feet. Here's a famous example:

WITCHES

Double, double toil and trouble

DOU ble | DOU ble | TOIL and | TROU ble

Try tapping out the rhythm of iambic pentameter, then tapping out the rhythm of the excerpt from Ariel's song.

How does each one feel? Does one feel faster or easier than the other? Which one do you think more naturally represents the way we speak today?



PART THREE:
BEHIND THE SCENES

AN INTERVIEW WITH DIRECTOR TONY SPECIALE

Students from CSC NextGen ask questions about directing MACBETH



ABOVE: CSC NextGen students meeting with MACBETH director Tony Speciale.

Why MACBETH? Why now?

Macbeth is one of the greatest tragedies in all literature. It's also a perfect introduction for young audiences to Shakespeare because it's fast, it's furious, the language is accessible and there are no complicated subplots. It's also a lot of fun to work on! The play is as brutal and relevant today as it was when first performed because human beings by nature are ambitious and deceptive creatures. We all have skeletons in our closets. We all are faced with moments in our lives when we have to make a choice that tests the boundaries of our individual morality and integrity. MACBETH is a warning, a wake-up call, reminding us that our actions have an undeniable cause and effect in the universe. You can't compartmentalize who you are from what you do. Your actions determine your character. Karma is real and it's accumulative. The remarkable thing about the character Macbeth is that we like and relate to him. He's smart, he's vulnerable, he's a survivor yet he does wicked things. However, an audience shouldn't walk away from the theatre wanting to be like the character Macbeth. Instead Macbeth should help us put into perspective the difficult choices we face in our own lives, bring forth an awareness of the mysterious forces at play in our own destinies, and perhaps most importantly, remind us that we are an active participant in how our futures unfold.



I'm pretty sure you have seen other Macbeth plays. What didn't you like about some? How will you change it in your direction?

I've actually never seen MACBETH. I've only read it. For me part of the joy of working on Shakespeare is doing modern productions. I'm not interested in replicating Elizabethan productions because the reality is no one knows exactly how they did it back then! We have some ideas but the stagecraft was so different during Shakespeare's time that it's mostly guesswork. Personally I like fast, anachronistic, visceral productions of Shakespeare. Our production of MACBETH is a psychological thriller with fantastical moments of spectacle tossed in. It doesn't take place in one particular time period or with a large conceptual twist. The play is largely about time and how time—or lack thereof—weighs heavily in the choices we make, so it's fitting that the play feels timeless.

One of the unique things about doing a play at CSC is the intimacy of the space. The audience is really in on the action because they're only a few feet away from the actors. It feels almost voyeuristic. I imagine this intimacy will allow for a microscopic look at Macbeth and his vulnerabilities. I think the goal is for the audience to care for him, even though he does horrific things. In many ways he's a victim.

How did you decide the way you would portray the witches?

In every Shakespeare play there is a character or group of characters that pose an interpretative challenge for a modern director. In A MIDSUMMER NIGHT'S DREAM it's the fairies. In THE TEMPEST it's the sprites. In MACBETH it's the witches. Who are they? Why are they in the play? What kind of magic do they truly wield and why are they so invested in the character Macbeth? In our production, the witches represent the trapped souls of the widows of fallen soldiers. Their pain and loss compel them to set in motion a chain reaction of events through their power of prophecy and conjuration. One may also perceive them as figments of Macbeth's imagination. One idea I'm interested in exploring is the notion that Macbeth is experiencing post-traumatic stress from his service in the military. He went through something life-altering on the battlefield and his psyche is irrevocably damaged. The witches represent a physical manifestation of his emotional and psychological disorder. His darkest secrets and desires are brought to the surface as a result. The witches only shine a light on what's already there.

Which scene do you anticipate being the most challenging scene to direct?

I think Act V is going to be challenging. The play is episodic in nature but the final act has several short scenes that snap back and forth between locations (e.g. interior castle scenes followed by exterior wood scenes). I find it difficult in general to do battle scenes on stage. Films do them much more realistically. On stage I often see fight choreography that is either poorly executed or that is just weak and so abstract that it avoids the brutality of war completely. I'd like to have incredible moments of realistic fighting followed by more metaphoric and abstract movement that could only take place in the theatre. Shakespeare is poetic after all, and the theatre allows a production the opportunity to be larger than reality. And then there's Macbeth's severed head at the end. Not sure how we're going to do that. Guess you'll have to come see the production to find out!



WHAT TO WATCH FOR...

Questions and themes to consider as you study the play

GENDER ROLES AND DYNAMICS

- In what ways do the Macbeths fill these roles and in what ways do they defy them?
- Do you think that Macbeth and Lady Macbeth love each other? Or is their relationship entirely based on power and control over the other?
- Can you sympathize with either Lady Macbeth or Macbeth?

FATE VS. FREE WILL (WHOSE FAULT IS IT?)

- Are Macbeth's actions in the play pre-determined by God or the witches? Or are his decisions completely in his control? Which one is more frightening to you?
- How powerful do you think the witches actually are?
- Could the action of the play have been stopped or changed at any point? If so, when and how?
- Does Lady Macbeth force Macbeth to kill Duncan?

GOOD AND EVIL

- What's up with the Porter and all the references to hell in his speech? Is there something mystical about him? Is he just crazy?
- Do you think the witches are evil?
- Are Macbeth and Lady Macbeth evil or do they just make a bad decision?
- Is there anyone in this play who is completely "good"?

THE LANGUAGE OF THE PLAY

- There are many, many examples of irregular verse in MACBETH. Do you notice the changes in the rhythm? What effect does it have on you? What does it tell you about the world of the play?
- Macbeth and Lady Macbeth have many shared lines. What does this show you about their relationship?
- Listen to how the witches speak. Can you hear the difference in their rhythm (trochaic tetrameter) versus how the rest of the cast speaks (iambic pentameter)?
- Listen to how the porter speaks. Can you tell that he is speaking in prose rather than verse? What effect does this have?

For more ideas on what to watch for, see NOTES ON THE PLAY on page 14.



PART FOUR:
POST-WORKSHOP ACTIVITIES
FOR TEACHERS

A TEACHER'S GUIDE

CURRICULUM CONNECTIONS: LEARNING STANDARDS

For more details, visit:

<http://schools.nyc.gov/offices/teachlearn/arts/blueprints/theater-blueprint.html>

& www.corestandards.org/ELA-Literacy/CCRA/R

NYC Blueprint for Teaching and Learning in the Arts: Theater

1. Theater Making: Acting, Playwriting/Play Making, Design and Technical Theater, and Directing. Students learn to use their minds, bodies, voices and emotions to examine the world and its meaning.
2. Developing Theater Literacy: Students explore theater history, use theater vocabulary, and develop critical, analytical and writing skills through observing, discussing and responding to live theater and dramatic literature.
3. Making Connections: Students make connections to theater by developing an understanding of self. They respond to theater by identifying personal issues, and apply learning in other disciplines to their inclusive understanding of theater.
4. Working with Community and Cultural Resources: Community resources that support Theater Making, theater literacy, theater connections and career exploration expand students' opportunities for learning.
5. Exploring Careers and Life Long Learning: Students develop audience skills and a connection to theater that allows them to value theater throughout their lives. They explore the scope and variety of theater careers.

Common Core ELA Standards (College and Career Readiness Anchor Standards)

Reading:

- Key Ideas and Details (Strands 1–3)
- Craft and Structure (Strands 4–6)
- Integration of Knowledge and Ideas (Strands 7–9)
- Range of Reading and Level of Text Complexity (Strand 10)

Writing:

- Text Types and Purposes (Strands 1–3)
- Production and Distribution of Writing (Strands 4–6)
- Research to Build and Present Knowledge (Strands 7–9)
- Range of Writing (Strand 10)

Speaking and Listening:

- Comprehension and Collaboration (Strands 1–3)
- Presentation of Knowledge and Ideas (Strands 4–6)

Language:

- Conventions of Standard English (Strands 1–2)
- Knowledge of Language (Strand 3)
- Vocabulary Acquisition and Use (Strands 4–6)



ACTIVITIES

AFTER WORKSHOP 1: Celebrity Casting

Based on what your students know about the characters in MACBETH from the story WOOSH, have your class choose their own celebrity cast (actors, singers, politicians, television stars, etc.) for the play. Put up a list of all the characters and/or hand out lists to the class:

MACBETH	BANQUO
LADY MACBETH	FLEANCE
WITCHES	MACDUFF
KING DUNCAN	LADY MACDUFF
PRINCE MALCOLM	

Go through the characters one at a time and talk about who they are, and what celebrity could be cast as that character.

Example: Macduff is loyal and brave, and he also cares very much about his family. Chris Hemsworth could be a good Macduff, since he is a leading man “hero” type but also has a strong, intimidating presence.

Blueprint Strand 3: Making Connections

Common Core Strands: R.1 & W.9 (have your students cite specific passages from the play to support their choices); SL.1 (have your students work in pairs or small groups); SL.4 (have students present their casting choices to the class – you can even do this in roll, as a casting director making a pitch to the artistic director!)

AFTER WORKSHOP 2: “Shakespeare” It!

Today your students worked on paraphrasing Shakespeare into modern speech. Altering Shakespeare’s words – the very thing that makes Shakespeare “Shakespeare” – may have felt irreverent, but the truth is: Shakespeare LOVED word-play, inventing new words, and paraphrasing well-known stories into his own works!

Shakespeare hyphenated words, added prefixes (un-, be-, en-, de-, dis-), turned adjectives into verbs, and made up new words entirely. Come up with your own list of words with the class. (Examples: unstaple, belight, ensleep, destart, dismark)

When you have a variety of examples, have your students step into the role of Shakespeare writing his next play. Give them ten minutes to write the first few lines of a story – or even a play! (Example: I belit the room to unstaple my paper – he was ensleep’d and I woke him up...)

Then have a few volunteers read their work aloud. If doing a scene, students can cast their play within “the ensemble” (the class) and do a reading of the scene.

Blueprint Strand 1: Theater Making: Playwriting

Common Core Strands: R.4 (pair and share: have students evaluate each other’s work); W.3, W.4, W.5 (particularly if you have time to make this assignment into a longer story/scene); SL.4 & SL.6 (have the class listen to and evaluate the structure and clarity of the story/scenes); L.1 & L.2 (a strong command on language structure will provide context clues for the newly invented words; understanding of prefixes and suffixes also important!); L.4, L.5, L.6 (more pair and share evaluation)



AFTER WORKSHOP 3: Collage Sonnets

Today your class learned about sonnet structure; they also created a collage (a “mood board”) to get a visual idea of the play, and compiled a list of ideas/themes/elements from that collage. Ask students to choose five-ten words from the list and use them to write a sonnet – on their own, in small groups, or as a class.

Remind them that a sonnet must have:

- 14 lines
- ABAB CDCD EFEF GG rhyme scheme
- 5 iambs (unstressed STRESSED) for a total of 10 syllables in each line

Blueprint Strand 2: Developing Theater Literacy

Common Core Strands: R.9 (compare the sonnets written by students to Shakespeare’s *JULIUS CAESAR* – how did these different authors explore similar themes?); W.5 (particularly if you have time to revisit/edit); SL.2 (reference the “mood board”); SL.3 (pair and share: have students evaluate each other’s work); SL.5 (again, if you revisit this/turn it into a larger project); L.1, L.2, L.3 (the sonnet as a poetic form; knowing the rules of the English language and when/how to break them for effect in poetry)

AFTER WORKSHOP 4: Role on the Wall

Your students are rehearsing their scenes now – this activity will help them develop their characters!

Split students into groups based on the role they are playing (all the Prosperos together, all the Ariels together, etc.) Pass out giant pieces of paper and have one student in the group lay down on the paper while another traces his or her outline. (Note that this activity can also be done independently on regular sheets of paper – simply have the student trace the outline of their own hand.)

Ask the groups to write things that their character thinks/feels/says about himself or herself on the INSIDE of the outline; they should write things other characters think/feel/say about their character on the OUTSIDE. Encourage groups to search through the text of *MACBETH* for actual quotes!

When groups are finished brainstorming, hang your “role on the wall” and whip around to each group to allow them to share their findings. What did they learn about their character? How will they incorporate this knowledge into their scene presentations? How might actors benefit from this exercise?

Blueprint Strand 2: Developing Theater Literacy

Common Core Strands: R.1 (pulling specific quotes from the text); R.2 & R.3 (look at the relationship between two or more characters and the themes that emerge); R.4, R.5, R.6 (for a broader look at the play that can begin with this activity; potential reflection questions/essay topics to approach through the lens of this activity); W.9 (again with specific quotes); SL.1 (if working in groups or pair/share); SL.3 (determine context and a character’s tone before citing evidence); SL.4 (present to class); L.3, L.4, L.5 (when searching the text for evidence)



Now take advantage of their knowledge of the characters in the play to analyze relationships and status.

- MACBETH
- LADY MACBETH
- WITCHES
- KING DUNCAN
- PRINCE MALCOLM
- BANQUO
- FLEANCE
- MACDUFF
- LADY MACDUFF
- THANES
- ASSASSINS
- GUARDS

Common Core Strands: R.3 (how individuals interact); R.6 (points of view); W.1 (have students write about the experience afterwards); W.9 (use quotes from the text to support choices the class made); SL.1 & SL.3 (discuss as a class)



PART FIVE: SOURCES

SOURCES

TEACHING SHAKESPEARE

by Rex Gibson

SHAKESPEARE FOR DUMMIES

by John Doyle (Artistic Director, CSC) and
Ray Lischner

THE FRIENDLY SHAKESPEARE

by Norrie Epstein

THE GENIUS OF SHAKESPEARE

by Jonathan Bate

BRUSH UP YOUR SHAKESPEARE!

by Michael Macrone

ESSENTIAL SHAKESPEARE HANDBOOK

by Leslie Dunton-Downer and Alan Riding

WILLIAM SHAKESPEARE AND THE GLOBE

written and illustrated by Alik

EYEWITNESS SHAKESPEARE

written by Peter Chrisp, photographed by
Steve Teague

SHAKESPEARE AFTER ALL

by Marjorie Garber

ACKNOWLEDGEMENTS

This guide created by Kathleen Dorman in 2013, and updated by Marella Martin Koch in 2020.





Classic Stage Company (CSC) is the award-winning Off-Broadway theater committed to re-imagining the classical repertory for contemporary audiences. Founded in 1967, CSC uses works of the past as a way to engage in the issues of today. Highly respected and widely regarded as a major force in American theater, it has become the home to New York's finest established and emerging artists, the place where they gather to grapple with the great works of the world's repertory.



The National Endowment for the Arts in partnership with Arts Midwest presents *Shakespeare in American Communities*. CSC is one of 40 professional theater companies selected to participate in bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the twelfth year of this national program, the largest tour of Shakespeare in American history.



Council on
the Arts

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and is made possible by the New York State Council on the Arts with the support of Andrew Cuomo and the New York State Legislature. Special thanks to the Harold and Mimi Steinberg Charitable Trust for supporting Classic Stage Company.