

DEAR TEACHERS,

Our **STUDY GUIDE** is a resource for you to use both before and after you work with our teaching artists and visit our theatre. It's packed full of information about Shakespeare, his language, the play, and our production of the play.

Feel free to photocopy pages for your students!

We've also included **post-workshop activities** that correspond with each of our workshops. These are simple activities that you can facilitate with your students to expand on the work they've done with our teaching artists. We've included the **New York State Learning Standards for English and the Arts** as well as **Blueprint Strands**; all activities address at least one standard in each category.

We love hearing from you, and welcome your feedback. We also encourage you to **share your students' work with us**. We'd love to feature it!

EMAIL student work to: kathleen.dorman@classicstage.org

or MAIL it to us:

Classic Stage Company
ATTN: Kathleen Dorman
136 East 13th Street
New York, NY 10003

Our **Blog** is updated weekly with **cast interviews** and other **behind the scenes** goodies. Also, any shared student work may appear on our blog. After you send it, look for it at cscyoungcompany.blogspot.com

You and your students can also like us on **Facebook**: [@CSCTheYoungCompany](https://www.facebook.com/CSCTheYoungCompany)

We hope you enjoy MACBETH!

Sincerely,
Kathleen Dorman
Education Manager

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PART ONE:

SHAKESPEARE'S LIFE AND
THEATRE

WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY

IAMBIC PENTAMETER
GA GOO | GOO GOO | GA GA | GOO GA | GA GOO...

WILLIAM IS BORN.

APRIL 23, 1564

WILLIAM ATTENDS GRAMMAR SCHOOL.

1571-1578

WILLIAM MARRIES ANNE HATHAWAY AND STARTS A FAMILY.

WILLIAM MOVES TO LONDON AND BEGINS HIS THEATRICAL CAREER.

1582-1585

WILLIAM'S FIRST PLAYS ARE A SUCCESS.

1585

WILLIAM WRITES POETRY WHILE LONDON THEATRES ARE CLOSED DUE TO AN OUTBREAK OF THE PLAGUE.

1589-1591

WILLIAM BECOMES A FOUNDING MEMBER OF THE LORD CHAMBERLAIN'S MEN ACTING COMPANY.

1593-1594

WILLIAM'S ONLY SON, HAMNET, DIES AT THE AGE OF ELEVEN.

1594

WILLIAM'S ACTING COMPANY BUILDS THE FAMOUS GLOBE THEATER.

1596

1599

WILLIAM'S ACTING COMPANY CHANGES THEIR NAME TO THE KING'S MEN.

1600-1606

WILLIAM'S WRITES HIS MOST FAMOUS TRAGEDIES.

1603

1609-1611

WILLIAM WRITES HIS FINAL PLAYS AS A SOLO PLAYWRIGHT.

1612

WILLIAM MOVES BACK TO HIS BIRTHPLACE, STRATFORD-UPON-AVON.

APRIL 23, 1616

EXACTLY 52 YEARS AFTER HIS BIRTH!

WILLIAM DIES.

1623

OUT, OUT, BRIEF CANDLE!

1,000 COPIES PRINTED. 238 SURVIVE TODAY.

WILLIAM'S PLAYS ARE PUBLISHED IN THE FIRST FOLIO.



ELIZABETHAN ENGLAND

IN THE 16TH CENTURY, people believed in the “divine right of kings.” That is, that monarchs were given their right to rule directly from God, and they were subject to no earthly authority. When Henry VIII couldn’t get what he wanted from the heads of the Catholic Church—namely, a divorce from his first wife, Catherine of Aragon, who had not given him a male heir—he broke from the Church and declared himself the head of the new Anglican Church, which eventually became part of the Protestant Reformation. **This was the beginning of a time of bitter religious disputes in England, full of assassination attempts.**

BY THE TIME SHAKESPEARE WAS BORN, Queen Elizabeth—Henry VIII’s 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 and Mary, and paved the way for a thriving culture and a sense of national identity.



Kings and Queens and Religions, Oh My!

1534 Henry VIII breaks with the Catholic Church and declares himself head of the Anglican Church

1547 The Anglican Church becomes Protestant under Edward VI, Henry’s only son.

1553 Catholicism is restored under Mary, Henry’s daughter by his first wife, Catherine of Aragon; she earns the nickname “Bloody Mary” for having almost 290 Protestants burned at the stake.

1558 Elizabeth restores Protestantism; she has over 190 Catholics executed.

1603 James I continues harsh sanctions against non-conforming Catholics; a failed assassination attempt by the Catholics is known as the “Gunpowder Plot.”

All citizens of England were subject to the whims of the church and the monarchy at this time, but the theatre experienced a greater freedom, unknown to the previous generations. (For evidence of this, look no further than the numerous bawdy and pagan references found in Shakespeare’s plays!) This was partially because Queen Elizabeth herself was a patron of the theatre, and under the patronage of her successor, King James I, Shakespeare’s company of actors became known as “The King’s Men,” an unprecedented honor at the time. Of course, this doesn’t mean it was a total free-for-all for playwrights like Shakespeare. Much of the subject matter of their plays reflected the sentiments of the sitting monarch, with positive portrayals of their ancestors and references to current politics that were sympathetic to the monarch’s cause. After all, there was no “freedom of speech” at this time, and the price of falling out of grace with the king or queen could very well be your life!



GROWING UP SHAKESPEARE:

Fun, Games, and School

BOYS AND GIRLS began “petty school” around the age four to learn 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 their parents were middle class like Shakespeare’s, they could afford not to send their boys out to work, so the boys went on to a local grammar school to study Latin. It was essential to know this language in order to attend university to study things like law and medicine. Most boys hated school, with its long hours, dull lessons, and strict schoolmasters. Shakespeare acknowledges this in his famous “seven stages of man” speech in *AS YOU LIKE IT* when Jacques mentions the “whining schoolboy...creeping like snail, unwillingly to school.”



FOOTBALL—or soccer, as we know it—was a popular sport for people in the countryside around Shakespeare’s home town. The balls were made from inflated pigs’ bladders! 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. This tradition is referenced in *A MIDSUMMER NIGHT’S DREAM*: “They rose early to observe the rite of May.”



RIGHT: Children learned to read using a “hornbook” like this one—a piece of wood covered with printed paper, protected by a transparent sheet of horn.



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 theatres 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.



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.



LEFT: 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.



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 TORE 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 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?

THE BALCONY IS GREAT FOR WINDOW SCENES.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?

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!

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!

ALAS, POOR YORICK. I KNEW HIM...

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. Adams

DAVID HEATLEY



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 just 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





MEANWHILE AT THE HOME OF FLEANCE AND BANQUO

FATHER, WE ARE INVITED TO A ROYAL FEAST!

BUT ON THE ROAD TO THE CASTLE

O, TREACHERY! FLY, GOOD FLEANCE, FLY, FLY, FLY! THOU MAYST REVENGE.

AT THE ROYAL FEAST...

BANQUO'S GHOST???

THOU CANST NOT SAY I DID IT: NEVER SHAKE THY GORY LOCKS AT ME!

HAS HE GONE MAD?

FLEANCE HAS ESCAPED! I MUST FIND THE WITCHES AND LEARN MORE OF MY FUTURE...

DOUBLE, DOUBLE TOIL AND TROUBLE: FIRE BURN AND CAULDRON BUBBLE.

"HELL BROTH"

BEWARE MACDUFF, THE THANE OF FIFE

"NONE OF WOMAN BORN" SHALL HARM YOU!

YOU WILL NEVER BE VANQUISHED UNTIL THE FOREST OF BIRNAM WOOD COMES TO DUNSINANE HILL, WHERE YOUR CASTLE STANDS.

AND FINALLY...

BANQUO'S DESCENDANTS... KINGS!

THOU ART TOO LIKE THE SPIRIT OF BANQUO: DOWN! THY CROWN DOES SEAR MINE EYEBALLS.

SOON...

MACDUFF HAS JOINED FORCES WITH PRINCE MALCOLM IN ENGLAND. I'LL HAVE HIS WIFE AND CHILDREN KILLED. THAT'LL SHOW HIM!

IN ENGLAND LET'S MAKE US MEDICINES OF OUR GREAT REVENGE, TO CURE THIS DEADLY GRIEF... TO SCOTLAND!

MEANWHILE, LADY MACBETH GOES MAD WITH GUILT, AND DIES.

OUT, DAMNED SPOT!

OUT, I SAY!

WHAT, WILL THESE HANDS NE'ER BE CLEAN?

...ALL MY PRETTY CHICKENS, AND THEIR DAM... AT ONE FELL SWOOP...

MACDUFF

PRINCE MALCOLM

PRINCE MALCOLM, MACDUFF AND THEIR TROOPS APPROACH HIDING BEHIND BRANCHES...

LOOK...TOWARD BIRNAM... THE WOOD BEGINS TO MOVE.

TO BATTLE!

"HE THAT WAS NOT BORN OF WOMAN..." SUCH A ONE I AM TO FEAR, OR NONE.

MACDUFF WAS FROM HIS MOTHER'S WOMB UNTIMELY RIPP'D.*

THE RIGHTFUL HEIR IS RESTORED.

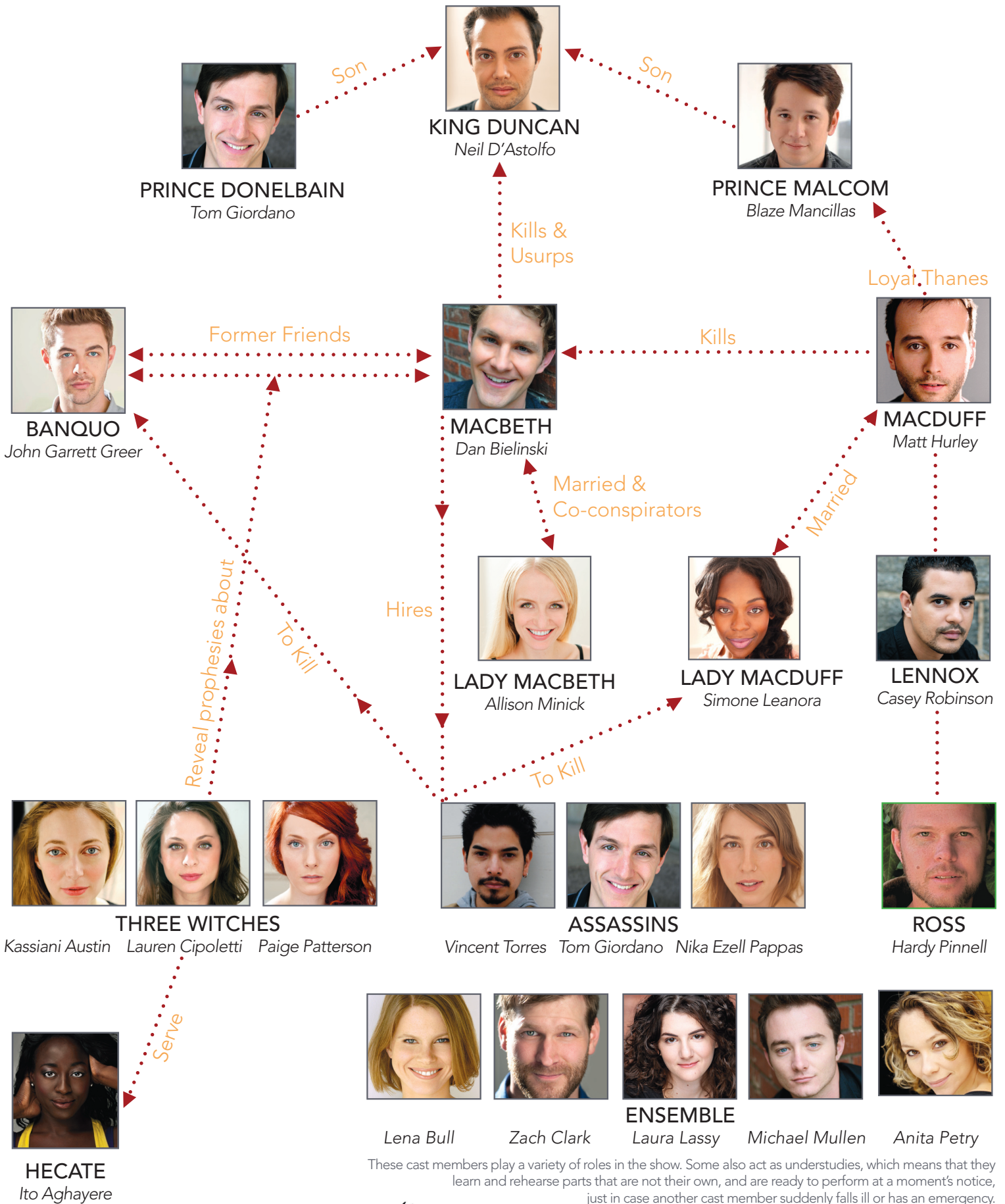
ALL HAIL, MALCOLM KING OF SCOTLAND!

END

* HIS MOTHER HAD A "CAESARIAN" BIRTH



WHO'S WHO



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 was the one who was obsessed with the prophecy and who murdered 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 can 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 have made a different decision that would have averted the crisis:

- When he meets the witches, he can refuse to accept that what they say is a prophecy.
- When his wife tells him he needs to kill Duncan, he could have made her realize 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 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, the audience is introduced to 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 and if he hadn't been told he was destined to be King, and then later, that "none of woman born shall harm Macbeth," he wouldn't have taken the actions that he does.

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 being an expert on the play.** The dramaturg also makes sure the play stays true to the playwright's intentions.



QUIZ: WHO ARE YOU IN MACBETH?

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



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.

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 New York's teams” with natural inflection, you will have spoken a line of iambic pentameter.

The YANK | ees AND | the METS | are NEW | York's 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?



Irregular Verse

Shakespeare doesn't always write verse in perfect iambic pentameter. The rhythmic patterns change, and so do the number of syllables. This was pretty innovative stuff in Shakespeare's day. He was one of the first writers to break form. Just like a change from prose to verse is a clue for the actor, so is a variation in the verse pattern. Here are some of the most common variations found in *MACBETH*:

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 character, over the course of four 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

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 trochaic tetrameter. 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

WHAT'S DIFFERENT ABOUT TYC'S PRODUCTION?

The Young Company's production of MACBETH has been cut down to 90 minutes. Below you will find some examples of cuts we have made to the script, and a full list of the differences between Shakespeare's original version and TYC's production.

How did we decide what stays and what goes? Our dramaturg talks more about this on page 16.

MACBETH: Original Text Vs. TYC Cut

Characters

Duncan
Malcolm
Donalbain
Macbeth
Lady Macbeth
Banquo
Fleance
Macduff
Lady Macduff

Macduff's son
Old Man
Messenger
Porter
Ross
Lennon
Angus
Menteith
Caithness

Siward
Young Siward
Seyton
Hecate
Three Witches
Three Assassins
Doctor
Gentlewoman

Example of TYC's Cut Script:

Act II, Scene 4
Outside Macbeth's castle.
(Ross, Macduff)

OLD MAN:-

Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.

ROSS:-

Ah, good father,
Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage: by the clock, 'tis day,
And yet dark night strangles the travelling lamp:
Is't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?

OLD MAN:-

———Tis unnatural,
Even like the deed that's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.

ROSS:-

And Duncan's horses—a thing most strange and certain—
Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

OLD MAN:-

Tis said they eat each other.
Ross. They did so, to the amazement of mine eyes:
That look'd upon't. Here comes the good Macduff.



[Enter MACDUFF]

ROSS:
How goes the world, sir, now?

MACDUFF:
Why, see you not?

ROSS:
Is't known who did this more than bloody deed?

MACDUFF:
Those that Macbeth hath slain.

ROSS: Alas, the day!
What good could they pretend?

MACDUFF:
They were suborn'd.
Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled; which puts upon them
Suspicion of the deed.

ROSS:
Gainst nature still!
Thriftless ambition, that wilt ravin up
Thine own life's means! Then 'tis most like
The sovereignty will fall upon Macbeth.

MACDUFF:
He is already named, and gone to Scone
To be invested.

ROSS:
Where is Duncan's body?

MACDUFF:
Carried to Colmekill,
The sacred storehouse of his predecessors,
And guardian of their bones.

ROSS:
Will you to Scone?

MACDUFF:
No, cousin, I'll to Fife.

ROSS:
Well, I will thither.

MACDUFF:
Well, may you see things well done there: adieu!
Lest our old robes sit easier than our new!

ROSS:
Farewell, father.

OLD MAN:
God's benison go with you; and with those
That would make good of bad, and friends of foes!

[Exeunt]

NOTES:

The cuts that have been made to the script are mostly to reduce the running time of the piece. MACBETH is famously one of Shakespeare's shortest plays, so it's much easier to make edits to this play than to others. The exchange between the Old Man and Ross that occurs at the beginning of the scene is an interesting moment that is important to the development of the theme, if the director chooses to interpret the play as a criticism of ambition and obsession with power. However, if the director chooses to focus his or her production on the role of fate and divine intervention in determining the paths of mortals, the moment is not necessary.



WHAT'S DIFFERENT ABOUT TYC'S PRODUCTION?

ORIGINAL PLAY	TYC'S CUT
<p>Fleance is a speaking role.</p>	<p>Fleance is still in the show but he does not speak.</p>
<p>Hecate and a fourth witch appear in Act 3, Scene 5.</p>	<p>This is a scene which is often cut because most scholars hold that it wasn't actually written by Shakespeare. Hecate is the Goddess of the night and of witchcraft, and so her presence makes sense in the play, but it is not necessary. Some say that the scene was written by Thomas Middleton, a playwright contemporary of Shakespeare.</p>
<p>Extraneous lines cut from the show.</p>	<p>As noted before, many bits of scenes were cut to fit the play to the time constraints, or to make the text more understandable.</p>
<p>Malcolm speaks a brief epilogue after the crown is placed on his head at the end of Act 5; interestingly, it implies that Lady Macbeth committed suicide ("Who, as tis thought, by self and violent hands took off her life.")</p>	<p>The epilogue by Malcolm is rarely included, and we've cut it here to end the play in a more theatrical manner, with all on stage declaring Malcom the new King ("Hail, King of Scotland!").</p>
<p>Siward has a son called Young Siward who appears in the battle sequences.</p>	<p>Siward's son is not an important enough character to keep in the piece when one is trying to make edits.</p>



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 there of—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 is CSC NextGen?

Our brand new program for teens, CSC NextGen, gives motivated students who are passionate about the theatre a stepping-stone to further engage with CSC and with the greater world of professional theatre. Members have the opportunity to see performances, meet CSC artists, go behind the scenes of CSC productions, learn new skills in the theatre, plan and lead special events for their peers, and contribute to CSC's social media outlets.

Interested in joining? See page 33 for more information on the program and instructions on how to apply!



WHAT TO WATCH FOR...

Questions and themes to consider

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

NYC Blueprint for Teaching and Learning in the Arts: Theatre

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

New York State Learning Standards for the Arts

Standard 1: *Creating, Performing and Participating in the Arts:* Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, visual arts) and participate in various roles in the arts.

Standard 2: *Knowing and Using Arts Materials and Resources:* Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: *Responding to and Analyzing Works of Art:* Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Standard 4: *Understanding the Cultural Dimensions and Contributions of the Arts:* Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

New York State Learning Standards for English Language Arts

Standard 1: *Information and Understanding:* Students will collect data, discover relationships, and use knowledge generated from oral and written texts. They will use language to acquire, interpret and transmit information.

Standard 2: *Literary Response and Expression:* Students will read and listen to oral and written texts and performances, relate them to their own lives, and understand the historical and cultural dimensions they represent.

Standard 3: *Critical Analysis and Evaluation:* As listeners and readers, students will analyze information presented by others using established criteria. They will present their opinions on experiences, ideas, information and issues.

Standard 4: *Social Interaction:* Students will use language for effective social communication with a wide variety of people. They will use the social communications of others to enrich their understanding of people and their views.



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
Lady Macbeth
Witches

King Duncan
Prince Malcolm
Banquo

Fleance
Macduff
Lady Macduff

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
Arts Standard 3: Responding to and Analyzing Works of Art
English Language Standard 3: Critical Analysis and Evaluation

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. (Example: unstaple, belight, ensleep, destart, dismark)

When you have a variety of examples, have your students step into role as Shakespeare writing his next play. Give them ten minutes to write the first few lines of the 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 scenes aloud: students must cast their play within the company (the class) and do a reading of the scene.

Blueprint Strand 1: Theatre Making: Playwriting
Arts Standard 1: Creating, Performing and Participating in the Arts
English Language Standard 3: Critical Analysis and Evaluation



ACTIVITIES

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 to 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 Theatre Literacy
Arts Standard 3: Responding to and Analyzing Works of Art
English Language Standard 1: Information and Understanding

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 Macbeths together, all the witches 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, or says about himself or herself on the INSIDE of the outline; they should write things other characters think, feel, or 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?

Blueprint Strand 1: Theatre Making: Playwriting
Arts Standard 1: Creating, Performing and Participating in the Arts
English Language Standard 3: Critical Analysis and Evaluation



ACTIVITIES

After Workshop 5: COMPARED TO WHOM?

Your students just performed their scenes for one another. BRAVO! Now take advantage of their knowledge of the characters in the play to analyze relationships and status, things to look for when you come to CSC to see MACBETH!

Print out pieces of paper with character names on them or have students make the papers.

Macbeth
Lady Macbeth
Witches
King Duncan

Prince Malcolm
Banquo
Fleance
Macduff

Lady Macduff
Thanes
Assassins
Guards

Pass out the names to twelve students. Have them arrange themselves (in character) in order from youngest character to oldest; who knows the most about what's going on in the play to who knows the least; highest status to lowest status; most honest to least honest; most loyal to least loyal, etc. Encourage discussion: does the class agree with the placement? If not, why not? You can alternate the participating group of students, and take category suggestions from the class.

Blueprint Strand 3: Making Connections

Arts Standard 3: Responding to and Analyzing Works of Art

English Language Standard 3: Critical Analysis and Evaluation

After Workshop 6: THE REVIEWS ARE IN!

You've just seen MACBETH at CSC. Get feedback from your students on their experience by having them write a review of the production!

Ask students to discuss specific elements of the play in their review: the acting, the set, the costumes, the lighting, the music. What elements helped them understand or relate to the characters and story? Would they recommend this production to their friends? Out of five stars, how many would they give this production?

SEND YOUR REVIEWS TO CSC! We'd love to feature them on our Young Company blog (cscyoungcompany.blogspot.com).

Email them to: kathleen.dorman@classicstage.org

OR mail them to: CSC (c/o Kate Dorman) 136 East 13th Street, New York, NY 10003

Blueprint Strand 2: Developing Theatre Literacy

Arts Standard 3: Responding to and Analyzing Works of Art

English Language Standard 3: Critical Analysis and Evaluation



STUDENT RESOURCES

New York City Students! Interested in theatre? **There are amazing and FREE programs all over the city you can participate in, including a brand new one at CSC called NextGen.** Student rush tickets are available to most Broadway and Off-Broadway shows, and at many theaters if you volunteer to usher for a show you can see it for free! There are also after-school programs, playwriting competitions, classes, and more. Check it out!

CSC NextGen

Here at CSC, we focus on plays from the past, but we know it's important to keep a clear eye on the future. YOU are the next generation of artists and audiences, and we want to work with YOU! As a CSC NextGen member, you'll see plays, meet artists, go behind the scenes, learn new skills in the theatre, and plan and lead special events for your peers (like this year's new event, the Shakespeare Smackdown, aka SHAKE SMACK)—all for free! Interested students should plan to submit application materials in May 2013 for the 2013/2014 Season. More info will be posted on our website in March. Questions? Contact our Education Manager, Kathleen Dorman, at kathleen.dorman@classicstage.org or 212-677-4210 x21.

BAM (Brooklyn Academy of Music)

www.BAM.org

Free after-school programs Young Critics, Young Film Critics, Dancing Into the Future, and Arts & Justice offer opportunities for extended engagement in the arts. All programs are tailored to meet city and state learning standards as part of BAM Education's continuing mission to support the integration of the arts into the school curriculum.

CAT Youth Theatre

www.creativeartsteam.org/programs/cat-youth-theatre

CAT Youth Theatre is a free, award-winning after school program for NYC middle and high school students to create original theatre. Members meet weekly, from September through May, to explore their ideas and creativity and build their skills through theatre games and exercises, improvisations and scene work, rehearsal, critical reflection, and group discussion. Each spring, the CAT Youth Theatre company (young people in high school) presents a full production of an original work in a professional venue. Twice a year, the Junior Youth Theatre company (young people in middle school) presents sharings of original work at the CAT studio.

Henry Street Settlement: Urban Youth Theatre

<http://www.henrystreet.org>

The Urban Youth Theater (UYT) is the Abrons Arts Center's resident acting company for teenagers. Each year the company performs an exciting season of new plays and classics under the direction of professional directors and designers. Rehearsals and special workshops take place during Production Labs. Henry Street Settlement also offers a broad range of programs in other artistic disciplines.

The Juilliard School

www.juilliard.edu

Juilliard's Pre-College Division offers a thorough and comprehensive program of music instruction for talented young people who show the potential to pursue a professional career in music. It meets on Saturdays for 30 weeks between September and May. The Pre-College Division accepts students on the basis of a performance audition, which is heard by the faculty of the student's chosen major. Acceptance is based on artistic and technical merit, as well as the number of available openings in each department.

Looking for Shakespeare

www.steinhardt.nyu.edu/music/edtheatre/programs/summer/shakespeare

High school students work with a director and graduate students from NYU to shape an original production of Shakespeare. This program is unique in that the ensemble members will work with a director and a dramaturg to discover how a Shakespearean play resonates for them within their own personal experiences. Using these connections as a source of inspiration, students and ensemble members rehearse and perform their own vision of the play. The production will be supported by designers and stage managers and will be documented by a video artist. This program runs for four weeks—June 27th through July 21st—FIVE DAYS A WEEK, from 9:00am-3:00pm. Lunch is provided everyday. The experience will culminate in three public performances. Deadline April 1st 2013.

Manhattan Theatre Club

<http://www.manhattantheatreclub.com/education/education-overview>

Family Matinee: Students bring an adult of their choice to a Saturday-morning workshop focusing on the MTC production they attend in the afternoon. This free program promotes family theatre going and intergenerational dialogue. To join the Family Matinee mailing list, please e-mail ed@mtc-nyc.org or call 212.399.3000 x4251

Write Now!: Highly motivated high school students learn about the art and craft of playwriting. In weekly after-school sessions conducted by master playwrights, participants develop plays by bringing in successive drafts for critique by leaders of the group. The program culminates in a reading of the participants' work performed by professional actors for an audience of family and friends. This nine-week program runs October to December, and February to May.



MCC

www.mcctheater.org/youthcompany/index.html

The MCC Theater Youth Company is a free, after-school program for New York City high school students interested in developing their acting and dramatic writing skills. Acting Lab students meet every Tuesday to develop skills in voice, movement, monologue and dialogue. Playwriting Lab students meet every Monday with professional playwright Lucy Thurber to develop skills in dramatic writing. The year culminates with the annual productions of UnCensored and The Fresh Play Festival. Veteran Youth Company members also have the opportunity to work with distinguished professionals in master classes.

The Metropolitan Opera

www.metoperafamily.org/metopera

The Metropolitan Opera and the Metropolitan Opera Guild are committed to finding and fostering the next generation of opera lovers through vital programs in schools and communities across the country and advancing the role of opera in education. Under Education tab: Opera-specific classroom guides that include full-length classroom activities, musical highlights, story synopses and more. Also available are student discounts for opera tickets.

New York Public Library for the Performing Arts at Lincoln Center

www.nypl.org/locations/lpa

The New York Public Library for the Performing Arts houses one of the world's most extensive combinations of circulating, reference, and rare archival collections in its field. These materials are available free of charge, along with a wide range of special programs, including exhibitions, seminars, and performances. An essential resource for everyone with an interest in the arts—whether professional or amateur—the Library is known particularly for its prodigious collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, programs, posters and photographs.

New York Theatre Workshop: Mind the Gap

www.nytw.org/education.asp

Mind the Gap is a free workshop with half of the participants aged 60+ and the other half teenagers. Through the course of the workshop, participants work in pairs to interview each other and create a theatre piece based on their partner's personal stories. Each session culminates with an invited presentation in which professional actors read participant's work.

Playbill

www.playbill.com

This comprehensive website features information on all Broadway and Off-Broadway shows (and information on student rush), news updates, cast interviews and job listings.

The Possibility Project

www.the-possibility-project.org/get-involved/join-the-project

The Possibility Project brings together vastly diverse groups of teenagers who meet weekly for a year. Through a combination of issue-oriented discussions, trainings in diversity, leadership and community activism, instruction in the full range of performing arts the youth cast writes, produces and performs an original musical based on their lives and their ideas for change. In addition, they design and lead community action projects on issues of concern to them in order to take their creative vision for change into the world.

Public Theater's Shakespeare Initiative

www.publictheater.org

The Public Theater's Shakespeare Initiative offers a number of programs for young Shakespeareans throughout the year. From Shakespeare Spring Break to A Midsummer Day's Camp, young actors have an opportunity to learn about the challenges and joys of performing Shakespeare from some of the best teaching artists in New York City.

Stella Adler Studio of Acting Outreach Division

www.stellaadler.com/outreach

The Stella Adler Outreach Division provides free actor training to low-income inner-city youth. Outreach aims to empower young people through craft. This includes: 1) Adler Youth—a one year after-school acting program with an optional second year, and 2) Summer Shakespeare—a five-week summer training program that culminates with a public performance.

Theatre Development Fund/TKTS

www.tdf.org/pxp

TDF builds audiences for tomorrow with programs for today's teenagers—from budding playwrights to students who have never even attended a play. What are teens saying about theatre—and how can you get involved? Find the answers, and much more, in Play by Play, a glossy magazine featuring student written reviews, profiles and interviews, as well as listings of shows students can see for \$25 or less. Play by Play is distributed free in virtually all NYC high schools and all NYC public libraries. TDF also prepares a Teachers Guide to accompany every issue, with exercises and tips on how to get the most out of Play by Play in the classroom.

Young Playwrights Inc.

www.youngplaywrights.org

Stephen Sondheim founded Young Playwrights Inc. to encourage and cultivate young playwrights in New York City. Students 18 and under can submit original work to their annual playwriting competitions. The New York City Playwriting Competition is open to all NYC students. Plays are judged in three categories: elementary, middle, and high school. All entrants receive a Certificate of Achievement, a written evaluation of the play, and an invitation to the annual Awards Ceremony.





Classic Stage Company (CSC) is the award-winning Off-Broadway theatre 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 theatre, 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 from Sophocles to Sondheim.



The National Endowment for the Arts in partnership with Arts Midwest presents *Shakespeare for a New Generation*. CSC is one of 42 professional theatre companies selected to participate in *Shakespeare for a New Generation*, bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the tenth year of *Shakespeare for a New Generation*, the largest tour of Shakespeare in American history.



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classicstage.org/education/youngcompany