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: @CSTheYoungCompany

We hope you enjoy MACBETH!

Sincerely,
Kathleen Dorman
Education Manager
# TABLE OF CONTENTS

## PART ONE: SHAKESPEARE’S LIFE AND THEATRE
- William Shakespeare: An Illustrated Biography......................................................4
- Elizabethan England...................................................................................................5
- Growing Up Shakespeare..........................................................................................6
- London City Living......................................................................................................7
- The Globe Theatre......................................................................................................9

## PART TWO: THE PLAY
- Illustrated Plot Synopsis...........................................................................................11
- Who’s Who?..............................................................................................................13
- Notes on the Play......................................................................................................14
- Quiz: Who are you in MACBETH?............................................................................17
- Table Work: How Actors Unpack Shakespeare’s Language...................................18

## PART THREE: BEHIND THE SCENES
- What’s Different About TYC’s Production?..............................................................22
- An Interview with MACBETH Director Tony Speciale............................................25
- What to Watch For....................................................................................................27

## PART FOUR: POST-WORKSHOP ACTIVITIES (For Teachers)
- Curriculum Connections: Learning Standards.........................................................29
- Activities....................................................................................................................30
- Student Resources....................................................................................................33
PART ONE:
SHAKESPEARE’S LIFE AND THEATRE
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.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1534</td>
<td>Henry VIII breaks with the Catholic Church and declares himself head of the Anglican Church</td>
</tr>
<tr>
<td>1547</td>
<td>The Anglican Church becomes Protestant under Edward VI, Henry’s only son.</td>
</tr>
<tr>
<td>1553</td>
<td>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.</td>
</tr>
<tr>
<td>1558</td>
<td>Elizabeth restores Protestantism; she has over 190 Catholics executed.</td>
</tr>
<tr>
<td>1603</td>
<td>James I continues harsh sanctions against non-conforming Catholics; a failed assassination attempt by the Catholics is known as the “Gunpowder Plot.”</td>
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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!
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.
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 for England.

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

LEFT: The first theatre was built in 1576. Its shape—like The Globe—was influenced by bear fighting-rings, which were popular in London at the time.
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 AFIRE! 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.

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?

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.

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!

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 TREW FRUIT AT THE ACTORS IF THEY DIDN’T LIKE A PERFORMANCE!
PART TWO:
THE PLAY
PLOT SYNOPSIS FOR MACBETH

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.

BANQUO

SO FOUL AND FAIR A DAY I HAVE NOT SEEN.

THAT SHALT BE THANE OF CAWDOR AND THEN KING HEREAFTER!

BANQUO'S CHILDREN WILL ALSO BE KINGS...

WITCHES

NEWS: THE KING HAS APPOINTED MACBETH THANE OF CAWDOR!

GASP! THE WITCHES WERE RIGHT!

Screw your courage to the sticking-place, and we'll not fail.

LADY MACBETH HAS DRUGGED THE GUARDS...

LADY MACBETH

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.

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

CLASSIC STAGE COMPANY • THE YOUNG COMPANY: MACBETH • PAGE 11
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 MAST 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?

THE YOUNG COMPANY: MACBETH
PAGE 12

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

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

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

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 SORRY
MINE EYEBALLS.

MACDUFF HAS JOINED FORCES WITH
PRINCE MALCOLM IN ENGLAND.
HE'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 NEVER
BE CLEAN?

MACDUFF WAS FROM
HIS MOTHER'S WOMB
UNTIMELY RIP'D.

THE RIGHTFUL HEIR IS RESTORED.
ALL HAIL, MALCOLM
KING OF SCOTLAND!

* HIS MOTHER HAD A "CAESARIAN" BIRTH

PRINCE MALCOLM, MACDUFF
AND THEIR TROOPS APPROACH
HIDING BEHIND BRANCHES...
LOOK... TOWARD
BIRNAM... THE
WOOD BEGINS TO MOVE.

HE THAT WAS NOT BORN OF
WOMAN... SUCH A ONE I AM
TO FEAR, O NONE.
WHO’S WHO

PRINCE DONELBAIN
Tom Giordano

KING DUNCAN
Neil D’Astolfo

PRINCE MALCOM
Blaze Mancillas

BANQUO
John Garrett Greer

MACBETH
Dan Bielinski

MACDUFF
Matt Hurley

LADY MACBETH
Allison Minick

LENNOX
Casey Robinson

ROSS
Hardy Pinnell

THREE WITCHES
Kassiani Austin, Lauren Cipoletti, Paige Patterson

ASSASSINS
Vincent Torres, Tom Giordano, Nika Ezell Pappas

HECATE
Ito Aghayere

Former Friends

To Kill

Reveal prophecies about

Hires

Married & Co-conspirators

Kills & Usurps

Loyal Thanes

Son

Son

Runs

Serve

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.
"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 is 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.
Who is to blame for the bloody deeds of 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?
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 Makbeth, 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

CLASSIC STAGE COMPANY • THE YOUNG COMPANY: MACBETH • PAGE 17
TABLE WORK: How Actors Unpack 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.

WHAT DO YOU MEAN, “CLUES”? At the start of the rehearsal process, actors do what’s called table work. They sit down with each other and with the director and talk about all the discoveries they’ve made while studying their scenes. They use this information to make choices as they move forward with rehearsals. Here are some of the “clues” they look for:

Shakespeare invented many words and phrases that we use on a regular basis today. Above 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.

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

<table>
<thead>
<tr>
<th>Original Text</th>
<th>TYC Cut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duncan</td>
<td>Macduff’s son</td>
</tr>
<tr>
<td>Malcolm</td>
<td>Old Man</td>
</tr>
<tr>
<td>Donalbain</td>
<td>Messenger</td>
</tr>
<tr>
<td>Macbeth</td>
<td>Porter</td>
</tr>
<tr>
<td>Lady Macbeth</td>
<td>Ross</td>
</tr>
<tr>
<td>Banquo</td>
<td>Lennon</td>
</tr>
<tr>
<td>Fleance</td>
<td>Angus</td>
</tr>
<tr>
<td>Macduff</td>
<td>Menteith</td>
</tr>
<tr>
<td>Lady Macduff</td>
<td>Caithness</td>
</tr>
<tr>
<td>Siward</td>
<td>Young Siward</td>
</tr>
<tr>
<td>Seyton</td>
<td>Hecate</td>
</tr>
<tr>
<td>Three Witches</td>
<td>Three Assassins</td>
</tr>
<tr>
<td>Doctor</td>
<td>Gentlewoman</td>
</tr>
</tbody>
</table>

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.
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?

<table>
<thead>
<tr>
<th>ORIGINAL PLAY</th>
<th>TYC’S CUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fleance is a speaking role.</td>
<td>Fleance is still in the show but he does not speak.</td>
</tr>
<tr>
<td>Hecate and a fourth witch appear in Act 3, Scene 5.</td>
<td>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.</td>
</tr>
<tr>
<td>Extraneous lines cut from the show.</td>
<td>As noted before, many bits of scenes were cut to fit the play to the time constraints, or the make the text more understandable.</td>
</tr>
<tr>
<td>Malcolm speaks a brief epilogue after the crown is placed on his head at the</td>
<td>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!”).</td>
</tr>
<tr>
<td>end of Act 5; interestingly, it implies that Lady Macbeth committed suicide</td>
<td></td>
</tr>
<tr>
<td>(“Who, as tis thought, by self and violent hands took off her life.”)</td>
<td></td>
</tr>
<tr>
<td>Siward has a son called Young Siward who appears in the battle sequences.</td>
<td>Siward’s son is not an important enough character to keep in the piece when one is trying to make edits.</td>
</tr>
</tbody>
</table>
AN INTERVIEW WITH DIRECTOR
TONY SPECIALE
Students from CSC NextGen ask questions about directing MACBETH

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 pantameter)?
- Listen to how the porter speaks. Can you tell that he is speaking in prose rather than verse? What effect does this have?
PART FOUR:
POST-WORKSHOP ACTIVITIES
For Teachers
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
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
**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.

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.

**ACTIVITIES**

**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**
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 21th—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.
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 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