The Philadelphia Shakespeare Theatre

A MIDSUMMER NIGHT'S DREAM

Each year, our education program, The Open Door Project, reaches 5,000–6,000 students in over 70 campuses in the Greater Philadelphia area. In the last twenty years over 80,000 high school and middle school students have been served. Our curriculum is approved by 10 area school districts and complies with the common core curriculum. The Theatre received a Resolution from the City Council of Philadelphia honoring the theatre for its commitment to producing excellent Shakespeare productions and education programming, and making both accessible to all. We also received the Excellence in Theatre Education and Community Service Award, sponsored by the Virginia and Harvey Kimmel Arts Education Fund for The Open Door Project.

STUDENT MATINEES

Each school year, we offer 50 full-scale matinee performances (Spring and Fall productions) complete with original music, sets and costumes, where students experience the same professional productions that our adult audiences see. Each matinee is followed by a talkback with the actors, director, and the education director. Each student who attends a matinee receives one of our teacher-approved study guides that gives an in-depth look at the play, and provides focus for the classroom teacher. It includes a plot synopsis, textual history, the play's themes, interactive activities, interviews and questions. It meets the PA standards for reading, writing, speaking, and listening.

IN-SCHOOL RESIDENCIES

Our teaching artists lead students in hands-on performance activities that support the Common Core Curriculum, and provide a complete immersion experience with Shakespeare's plays, synthesizing the kinesthetic, emotional, psychological, social and analytical dimensions of learning that are needed to educate the whole child.

MACBETH

STUDY GUIDE

Our school tour brings live theatre into auditoriums, cafeterias, and gymnasiums. Our 75-minute adaptations of Macbeth and Macbeth are performed by four professional actors and are followed by a discussion with the actors. Many students say seeing the play performed live helps them to not only understand the plot and language, but to feel emotions that they could not access when the words lived only on the page.

TEACHER WORKSHOP

Each fall (November) we partner with The Folger Shakespeare Library to present The Shakespeare Set Free Workshop to demonstrate a new way of teaching Shakespeare and offer a wealth of practical resources for teachers. The workshop provides teachers with ACT 48 Credits, free tickets to our shows, a Page to Stage Handbook, DVDs, and a flash drive loaded with teaching resources.

The Mission of The Philadelphia Shakespeare Theatre is “To be a world-class Shakespeare company, and to bring our education programs to every high school student in the region.”

To discover how to bring the theatre to your school or for more info, contact our Education Director, Rebecah Wilcox, at 215-496-9722 Ext. 103 or rebeca@phillyshakespeare.org.

Macbeth Study Guide
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The material in this study guide is designed to meet the following Pennsylvania Academic Standards:

Pennsylvania Academic Standards for Reading, Writing, Speaking, and Listening

- Students will use knowledge of root words and words from literary works to recognize and understand the meaning of new words. (1.1.11 C)
- Students will identify, describe, evaluate, and synthesize the essential ideas in text. (1.1.11 D)
- Students will read and understand works of literature. (1.3.11 A)
- Students will analyze the effectiveness, in terms of literary quality, of the author’s use of literary devices. (1.3.11 C)
- Students will analyze and evaluate in poetry the appropriateness of diction and figurative language (e.g., irony, understatement, overstatement, paradox). (1.3.11 D)
- Students will analyze how a scriptwriter’s use of words creates tone and mood, and how choice of words advances the theme or purpose of the work. (1.3.11 F)
- Students will read and respond to nonfiction and fiction including poetry and drama. (1.3.11 F)
- Students will demonstrate fluency and comprehension in reading. (1.1.11 H)
- Students will listen to others. (1.6.11 B)
- Students will contribute to discussion. (1.6.11 D)
- Students will participate in small and large group discussions and presentations. (1.6.11 E)
We know very little about the life of William Shakespeare, however, more is known about him than many of his contemporaries. His birthday is historically attributed to April 23, 1564, and supposedly, he died on the same day in 1616. As the eldest child of John Shakespeare and Mary Arden, he was raised in the market town of Stratford-on-Avon, which lies approximately ninety miles northwest of London. He most likely attended the town’s grammar school where he would have been instructed in Latin and the Classics.

In November of 1582 he married Anne Hathaway, and in May of 1583 they had their first child, Susanna. Two years later the fraternal twins, Hamnet and Judith, were born. It is unclear exactly when Shakespeare began his career in drama, but at some point he went to London and began working as an actor and playwright. By 1595 he was a shareholder in The Lord Chamberlain’s Men. Sadly, in 1596, his son Hamnet died. Many have wondered about the connection between Hamnet’s early death and his father’s subsequent dark tragedy, Hamlet.

Shakespeare is known worldwide as an excellent playwright and poet, but the exact number of plays that he wrote is still subject to some debate. Scholars would like to determine which plays Shakespeare wrote alone and which he co-authored with other playwrights. Most experts agree that Shakespeare penned 38 plays, 5 long poems, and 154 sonnets, which serves as a good reference point for understanding how prolific a writer he was. William Shakespeare’s popularity has yet to wane, hundreds of years later, and his works continue to be important for students, dramatists, and audiences around the world.
Questions about Shakespeare in Modern Culture

1. Name three modern movies that are inspired by one of Shakespeare’s plays.
   1. .................................................................
   2. .................................................................
   3. .................................................................

2. Name three phrases we use today that come directly from Shakespeare’s work, and name the play or sonnet that the phrase came from.
   1. .................................................................
   2. .................................................................
   3. .................................................................

3. Identify three songs written in the last 20 years that refer to a character from one of Shakespeare’s plays or use direct quotes from his plays. Name the song and the Shakespeare reference.
   1. .................................................................
   2. .................................................................
   3. .................................................................
Playwrights alive during the Elizabethan era worked in a very different way than playwrights do today. Instead of producing a play independently, they were first required to present a company with their idea for a plot. The leading actors and managers would then decide whether they liked it or not, and offer a down payment for its completion.

This close relationship between the writer and the performers meant that writers often created their characters with certain actors in mind. For instance, knowing that The Lord Chamberlain’s Men’s leading man, Richard Burbage, had a strong memory for long scripts, Shakespeare created the parts of Richard III and Hamlet for him. These parts involve lengthy soliloquies that might have strained another actor. As Burbage aged, Shakespeare created more mature characters for him.

When Shakespeare finished a play it was not distributed to the actors in books. Instead, each player received only the lines for his own part. This meant that he would not see who else was going to be on the stage until they actually rehearsed the scene. Actors today might find it strange to be unable to read the entire work before rehearsing.

When Shakespeare was producing his plays there were some basic ideas he used that were part of Elizabethan staging techniques. We know this through testimonials from audiences of the time, how the theatres were built, and the actual directions within the plays themselves.

The actors could see the audience because a number of the productions were performed outside in daylight. It is also another dynamic way to experience Shakespeare’s plays directly. We know that the plays were performed on a large wooden platform with only a few key set pieces to represent major areas (a bed, a tomb, etc.). There is a freedom in this, as the audience has to listen to the language and imagine the scenes being enacted.
Shakespeare’s company was comprised of all men and boys, because women were legally prevented from being on stage. We do not believe that Shakespeare preferred casting men over women. Think of the incredible female characters he wrote. If he were alive today we think he would have liked Meryl Streep to play Lady Macbeth! Women are allowed onstage now and we embrace all of Shakespeare’s exploration of gender in a variety of ways.

The costumes helped the audiences, as they do now, to “read” the characters positions in society and who they were. They are used to show rich and poor, royalty or peasantry, and a myriad of other character clues. Costumes in Shakespeare’s time were not used to show what a particular historical period was like. They performed *Julius Caesar* for example in primarily Elizabethan clothing and not ancient Roman. For them, as for us, the play always spoke to the present. That’s why we use costumes that speak to our audiences in the most familiar language possible while staying consistent with the words in the play.

Musicians who played above the stage provided the music for Shakespeare’s plays. Music was played before, during, and after the production. We know there were a variety of instruments — string, wind, and percussion. Some of the music survives, but not much, and we have the lyrics of songs within the plays. We choose the music and the instruments based on what the actors can play and what we think suits the message of the play. Our composers and sound designers are guided by the text as the director envisions it. *(Based on notes from ASC writing on Original Practices and Original Staging/Practices: Thesis by Angel VanBennekom)*

*Julius Caesar* may have been the first production performed at the famous Globe Theatre. Construction was finished earlier in 1599 and made use of timber taken from the company’s former theatre. The Lord Chamberlain’s Men were housed at the theatre until a question of the building’s ownership caused a dispute with the landlord. The outraged players dismantled the building and secreted the materials to a new Bankside location. This new space could house up to 3,000 audience members who would stand or sit depending on their ticket. The cheapest tickets allowed attendees to stand on the ground directly in front of and to the sides of the stage.

The Globe was the most magnificent venue London had ever seen. Unfortunately it burned down in 1613 when a canon misfired during *Henry VIII*. After successfully rebuilding, the theatre was then shut down in 1642 by the Puritans and pulled down in 1644. Part of the original foundation was discovered in 1989, and a modern reconstruction was finished in 1997 less than 1,000 feet from the original site.

The American actor and director, Sam Wanamaker, made it his mission to recreate The Globe on the bank of the Thames. This reincarnation of the theatre is connected to the indoor Sam Wanamaker Playhouse, which houses various non-Shakespeare performances throughout the year. The revamped Globe holds performances during warmer months and offers tours of their exhibition and performance spaces to the public all year long.
STAGING QUESTIONS:
The Philadelphia Shakespeare Theatre’s production of *Macbeth*

1. Can you think of other creative ways to interpret and present *Macbeth*?

2. Does the staging of this production call attention any particular aspect of the play?

3. What might be the challenges of deciding on a particular creative direction for a performance?

4. What sounds, sights, or smells did you experience during the performance that were especially effective for you to understand and enjoy the play?
What is Macbeth about?

There is murder, certainly. And ambition. And tyranny. And revenge. But those are not the things that make this play so compelling.

Primarily, this play is a meditation on consequences. Before murdering Duncan, Macbeth says, “Stars, hide your fires! Let not night see my black and dark desires.” But of course, night does see. Lady Macbeth says, “Come, thick Night, And pall thee in the dunnest smoke of Hell, That my keen knife see not the wound it makes.” But of course, the knife — and the person holding it — do see. And Banquo sees. The whole world sees. Macbeth exerts all his strength and ingenuity to escape the grip of his crime, but he can’t. All great Neptune’s ocean cannot wash the blood clean from their hands. And worse, everything he does to escape merely tightens the noose. The rest of the play is the slow, inexorable unfolding of the consequences of his crime, in the minds of Macbeth and his wife, deteriorating into helpless paranoia; in the crumbling discipline of his administration until Dunsinane is an absurd mockery of reign; in the devastation of Scotland itself, sliding into ruin and famine. It can’t be stopped until Macbeth’s head is severed from his body, and the healing can finally begin.

Macbeth may be a murderous tyrant, but he is not simply a madman. He is not what we (in our day) would call a sociopath. Shakespeare does not allow Macbeth the luxury of a lack of conscience. Instead, Macbeth has a fully-functioning moral compass. Try as he might, he cannot escape experiencing the full weight of having made a mistake that cannot be corrected; of having committed a sin that cannot be absolved. We experience with him the grating descent into a living Hell, where there can be no peace of mind, ever again. Where “Macbeth has murdered sleep.” Shakespeare takes us there, to feel what it would be like in that place. To experience the world in which it is true that:

“Life’s but a walking shadow, a poor player,
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.”

Except that unlike Macbeth, we do get to wake from the nightmare. We get to leave the theatre at the end of the evening, and return to the warm embrace of our home and loved ones.
“I AM IN BLOOD, STEPPED IN SO FAR, THAT SHOULD I WADE NO MORE, IT WERE AS TEDIOUS AS GO O’ER.”

SOMETHING’S BREWING: Three “weird sisters” are conjuring up a spell and make a plan to meet with Macbeth, the Thane of Glamis. ("Weird," in Shakespeare’s day, meant “fateful”). Macbeth and Banquo meet the three witches. They prophesy that Macbeth will be king and Thane of Cawdor and that Banquo’s children shall be kings.

THE PROPHESY: Duncan, the king of Scotland, receives reports that Macbeth and Banquo have been victorious in battle against Norway and the Scottish rebels. He also learns that the Thane of Cawdor, whom Duncan trusted to the utmost, was a traitor. Duncan orders Cawdor’s execution and sends his cousin Rosse to inform Macbeth he is now Thane of Cawdor, as well as Glamis.

HEIR TO THE THRONE: Macbeth meets Duncan who thanks him. Duncan then names his son Malcolm as his heir to the throne. Macbeth in an aside reveals that he has already had murderous thoughts before even meeting the witches. Duncan announces that he will visit Macbeth’s castle at Inverness that night.

MAKING OF A MURDER: Lady Macbeth, at Inverness, reads a letter from Macbeth, telling her about the witches’ prophecy. She wants Macbeth to kill Duncan when he visits, but she fears he will not have the courage. As soon as Macbeth arrives, she pressures him forcefully to kill Duncan. Macbeth goes back and forth about whether he will kill Duncan, because he is afraid of being caught. Lady Macbeth comes up with a plan to drug Duncan’s guards so that Macbeth will have easy access for the murder, and then will be able to blame the guards. Macbeth is thrilled by the idea and agrees to the murder.

BLOODY DAGGER: In the middle of the night, on his way to murder Duncan, Macbeth sees a vision of a dagger hovering in the air in front of him. He believes it is going in the direction he was going to kill Duncan. He goes into Duncan’s room, then emerges and reports to Lady Macbeth that he’s done it. But he still has the bloody daggers in his hands. Lady Macbeth takes the daggers, goes into Duncan’s room, puts the daggers on the drugged guards and smears them with blood. In the morning, Macduff discovers the murdered king. Macbeth pretends to be shocked and goes to see for himself. While there, he murders the guards before they wake so they cannot reveal anything.

ON THE RUN: Malcolm and Donalbain see quickly they are in a dangerous situation and fear they will be blamed for their father’s death. Malcolm flees to England and Donalbain to Ireland.

NEWLY CROWNED: Macbeth becomes king, but he is not satisfied that he is completely safe and begins to worry about Banquo’s children becoming kings as the witches had predicted. He orders the murder of Banquo and his son Fleance. Banquo is murdered but Fleance escapes.

HAUNTED: At a banquet Macbeth sees the ghost of Banquo, but none of the other guests do. As Macbeth attempts to fight the invisible ghost, the banquet dissolves into chaos and Lady Macbeth dismisses all the guests. Macbeth decides to go and visit the witches. He implies to Lady Macbeth there will be more violence. When Macbeth visits the witches he asks for more information about the future. They answer by conjuring apparitions for him to see. They assure him that no man born of a woman can harm him. They also say that he is safe from attack unless a time comes when he can see the forest of Birnam move towards his castle. Macbeth feels assured by all of this.

THE BLOODBATH: Macbeth learns that Macduff has fled to England to join Malcolm’s army, and views this as treason. He orders the slaughter of Macduff’s entire family. Macduff goes to England to persuade Malcolm to return to Scotland and lead an army against Macbeth. Malcolm, fearing that Macduff is secretly working on Macbeth’s behalf, tests Macduff’s loyalty. Macduff passes the “test”. Macduff then hears the news of his family’s slaughter. He swears to kill Macbeth.

FACING FATE: Lady Macbeth goes mad because of the guilt of the murder, and kills herself. Macbeth is alone and must face his fate. Macduff and Macbeth fight, and Macduff kills Macbeth. Malcolm becomes the new king of Scotland.
MACBETH’S SCOTLAND

FORRES: The city where the opening scenes take place. There is a camp near Forres where Duncan and his men are gathered monitoring the battle. Then there is Forres Castle. The palace of Forres is where Macbeth and Lady Macbeth go to live when they become King and Queen.

INVERNESS: Macbeth and Lady Macbeth’s castle was located here before Macbeth became Thane of Cawdor and King of Scotland. Macbeth kills Duncan at this castle. This is also where Duncan’s sons run from.

BIRNAM WOOD: The forest/city near Macbeth’s castle in Dunsinane. This is where the troops against Macbeth stay. Also, it is where the prophecy of the woods moving comes from. The troops carry parts of trees from this forest/city.

DUNSNANE: At the end of the play, Macbeth and Lady Macbeth move to the castle of Dunsinane. This is where the doctor and the servant watch Lady Macbeth as she sleep walks. It is also where Lady Macbeth kills herself. The final battle and Macbeth’s death also take place at the front of the castle in Dunsinane.

SCONE: Scone is where the coronation of Macbeth and Malcolm is said to take place. This is also the future place for where Banquo’s sons will be made King. Scone is a city where nearly all coronations took place.

FIFE: This is the location of Macduff and Lady Macduff’s castle. Macduff leaves his family at this castle unprotected. This is also the location of where the Murderers kill Macduff’s family.

COLMEKILL: Colmekill is where the burial place of Duncan is said to be. This city is where many of the Kings of Scotland were said to be buried.

ENGLAND: This is where Malcolm (Duncan’s son) flees to after the death of Duncan. Malcolm stays in England for a short amount of time before planning his revenge on Macbeth. Malcolm and Macduff plan their revenge on Macbeth after being in England. English King Edward has offered 10,000 men to help defeat Macbeth.
WHO’S WHO?

THE CHARACTERS IN SHAKESPEARE’S MACBETH

MACBETH: A Scottish Lord, Thane of Glamis, then Thane of Cawdor, and finally King of Scotland. He is given a prophecy that he will become King and begins murdering people who stand in the way of the throne.

LADY MACBETH: Wife of Macbeth. She conspires with him and encourages him to kill Duncan.

BANQUO: A General in King Duncan’s army. Father to Fleance. He is suspicious of Macbeth and Macbeth sees him as a threat and has him killed. After his death, he appears as a ghost to haunt Macbeth.

MACDUFF: Thane of Fife. He suspects Macbeth is a murderer and, after Macbeth has Macduff’s family killed, Macduff joins Malcolm in returning to Scotland to defeat Macbeth.

LADY MACDUFF: Wife of Macduff. She and her children are killed by Macbeth.

DUNCAN: The respected King of Scotland who is friends with Macbeth. Macbeth kills Duncan to become King.

MALCOLM: The oldest son of King Duncan and heir to the throne. He flees to England when Duncan is killed and then returns with Macduff and the English army to overthrow Macbeth and claim his rightful throne.

DONALBAIN: The younger Son of Duncan and brother of Malcolm. He flees to Ireland when Duncan is killed.

WITCHES: Also known as “the weird sisters,” they are prophets who foretell the future, but not how it’s going to happen.

ROSSE: Cousin of Macbeth who turns on him and joins forces with Malcolm.

LENNOX (AND OTHER SCOTTISH LORDS): Scottish nobleman fighting Macbeth.

MURDERERS: The men who kill for Macbeth.

FLEANCE: Son of Banquo. He escapes when murderers are sent to kill Banquo.

OLD SIWARD: The leader of the English forces against Macbeth. He defeats Macbeth at the end of the play.

YOUNG SIWARD: Son of Old Siward. He fights against Macbeth and Macbeth kills him.

PORTER: Macbeth’s doorkeeper and comic relief of the play.

CAPTAIN: Gives the report of Macbeth’s success on the battlefield.
In each box, give a 2-5 word description of the character. On the arrows, write the connection or action that connects the two characters. (Lines indicate a connection and arrows indicate a connection and an action)
CHARACTER DEVELOPMENT SKETCH

CHOOSE A CHARACTER FROM MACBETH. CUT AND PASTE A PHOTO OR DRAW THE CHARACTER (STICK FIGURES ARE OKAY) IN THE MIDDLE OF THIS PAGE AND ANSWER THE QUESTIONS ABOUT THE CHARACTER YOU CHOSE.

**BRAIN:** What/who is your character thinking about?

**SHOULDER:** What does your character worry about?

**RIGHT HAND:** Who/what is your character’s “right hand man?”

**ACHILLES HEEL:** What/who has helped shape your character?

**HEART:** What does your character care most about?

**EYES:** How does your character see the world?

**MOUTH:** What is something memorable your character said?

**LEFT HAND:** What/who has your character “left” behind?

**FEET:** What significant life events has your character experienced?
BRAVE MACBETH

MATERIALS

• Character Evolution Cards (provided on pages 16-18)

DIRECTIONS

1. Split up into six groups. Each group will receive three Character Evolution Cards. On each card is a quote about Macbeth at various times throughout the play. Read over the cards and identify the part of the play the card is from. Focus on the bold words on the card.

2. Come up with a gesture that represents the emotional and mental state of Macbeth in the quote to be performed in front of the class. Be clear about your gesture and how it signifies that particular moment in the play for Macbeth. Speak the lines as you perform the gestures.

3. Perform your selection of speech and your gesture in front of the class. Audience: Identify the part of the play this selection is from. As a class, place the gestures in order from 1 – 18. Have a final performance of the text in bold and the gestures, to affirm that the order is indeed correct.

DISCUSSION POINTS

• How easy or difficult was it to display the different stages of Macbeth’s mental and physical state?

• What did you notice about the progression (and regression) of the physical actions in the line up of gestures? What shape would you say this made? A straight incline up? A decline? An arc?

• How was Macbeth different at the beginning of the play compared to the ending of the play?

• How was that physically displayed within the body?
A soldier tells of Macbeth’s triumph on the battlefield.

All’s too weak:
For brave Macbeth — well he deserves that name —
Disdaining fortune, with his brandish’d steel,
Which smoked with bloody execution,
Like valour’s minion carved out his passage
Till he faced the slave;
Which ne’er shook hands, nor bade farewell to him,
Till he unseam’d him from the nave to the chaps,
And fix’d his head upon our battlements.

The Witches tell Macbeth he’ll be Thane of Cawdor and then King. He, almost immediately, is pronounced Thane of Cawdor.

Why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature?
If chance will have me king, why, chance may crown me, Without my stir.

Macbeth prepares himself to tell Lady Macbeth that he won’t kill Duncan.

If it were done when ‘tis done, then ‘twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success
I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o’erleaps itself
And falls on the other.

Lady Macbeth convinces Macbeth to kill Duncan.

I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

Macbeth prepares to murder Duncan.

Is this a dagger which I see before me,
The handle toward my hand?
or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

Macbeth goes to wash after murdering Duncan.

This is a sorry sight.
Wherefore could not I pronounce ‘Amen’?
I had most need of blessing, and ‘Amen’
Stuck in my throat.
I am afraid to think what I have done
Wake Duncan with thy knocking! I would thou couldst!
Macbeth is crowned king.

To be thus is nothing;
But to be safely thus. — Our fears in Banquo
Stick deep
They hail’d him father to a line of kings:
Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe
If ‘t be so,
For Banquo’s issue have I filed my mind
Banquo, thy soul’s flight,
If it find heaven, must find it out to-night.

Macbeth is having troubling dreams. Moreover, he does not tell his wife he’s ordered Banquo’s murder.

Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy.
O, full of scorpions is my mind, dear wife!
Good things of day begin to droop and drowse;
While night’s black agents to their preys do rouse.
Things bad begun make strong themselves by ill.

Macbeth is terrorized by the ghost of Banquo at a banquet.

The times have been,
That, when the brains were out, the man would die,
And there an end; but now they rise again.

Having reacted to the presence of Banquo’s ghost, Macbeth must now restore order at his banquet.

I have a strange infirmity, which is nothing
To those that know me.
I drink to the general joy o’ the whole table,
And to our dear friend Banquo, whom we miss.

The ghost of Banquo returns to the banquet to terrorize Macbeth once again.

What man dare, I dare:
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!

After the banquet, Macbeth tells his wife he will return to the Witches to hear more of his future.

It will have blood; they say, blood will have blood.
I am in blood
Stepp’d in so far that, should I wade no more,
Returning were as tedious as go o’er.
The Witches have called apparitions from their cauldron, which both comfort and terrorize Macbeth.

From this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done: The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I'll do before this purpose cool.
But no more sights!

Macbeth learns of the death of his wife.

I have almost forgot the taste of fears
She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Macbeth hears report that Birnam Wood has begun to move.

‘Fear not, till Birnam wood
Do come to Dunsinane:’ and now a wood
Comes toward Dunsinane. Arm, arm, and out!
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I gin to be aweary of the sun,
And wish the estate o' the world were now undone.
Ring the alarum-bell! Blow, wind! come, wrack!
At least we'll die with harness on our back.

Macbeth is slain by Macduff.

Behold where stands
Th' usurper's cursed head. The time is free.
I see thee compassed with thy kingdom's pearl,
That speak my salutation in their minds,
Whose voices I desire aloud with mine –
Hail, King of Scotland.
A WONDERFULLY WEIRD COLLAGE

IN THE MORE THAN 400 YEARS THAT MACBETH HAS BEEN PRODUCED ON THE STAGE AND SCREEN, THE WEIRD SISTERS HAVE BEEN INTERPRETED AND PRESENTED IN A VARIETY OF WAYS.

They have most often been portrayed as older women, often grotesque in their appearance. Occasionally they have been younger women, seductresses, nurses, and a variety of more unique interpretations. In Shakespeare’s First Folio, the word weird is written wayward or weyard, derivatives of the word wyrd. According to the Oxford English Dictionary, the Anglo-Saxon word wyrd means “the principal, power, or agency by which events are predetermined; fate, destiny.” Likewise, ancient Norse Mythology (stories that would be familiar to Shakespeare and his audiences) told of three wyrd sisters or Norns that had complete control over man’s destiny. Did these witches simply predict Macbeth’s fate or did they control it? Does Shakespeare use the word wayward to show us the magnitude of power the three witches bestow? Is he describing three old women with warts on their noses or are these young, supernatural sorcerers?

ACTIVITY: You are going to create a Pinterest Board that shows the class your interpretation of the weird sisters. Look at the example below and then create your own board including the images listed below. Don’t forget to write in the comment section for each as per #4’s instructions.

1. Images of the witches that someone else created.
2. Images that represent what comes to mind for you when you think of the witches. This can be literal or abstract.
3. Images you would use to create your own “weird sisters” if you were directing Macbeth.
4. Under each image, comment with why you chose that image and quote a line from the play that supports your decision.
5. Present board to the class.

https://www.pinterest.com/abigailmking/character-three-witches/
Themes are important ideas that act as a point of focus in a work of art. Studying Shakespeare’s texts is not only a study in rich language and drama, but also a study in various themes that highlight our shared humanity. His works incorporate themes that are universally relevant and timeless, which is why he continues to be an important playwright to this day. Depending on which play you read, you might find yourself exploring themes like: love, power, identity crisis, and gender dynamics among many, many more! A few themes apparent in *Macbeth* are: choice, fate, violence, manhood, and the natural and unnatural worlds. Of course, you may also notice other themes during the performance!

**Thematic Analysis Questions**

1. What do you think is the most significant theme presented in *Macbeth*?

2. How is that theme incorporated throughout the play?

3. Is this theme something that you might find in modern movies, plays, or books as well? Can you provide an example of a movie, play, book, or other source that demonstrates your theme?
4. How do the setting/costume/props, etc. enhance one of the themes that you noticed in the play?

5. How are these thematic elements important for the success of the performance?

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Themes and a Look at Language

**FATE:** The very moment the witches give Macbeth their prophecies, we are introduced to questions about fate. Does it exist? Must one act on it to make it happen? Macbeth tries to control his own fate by killing Duncan. He then goes on to kill everyone who he believes stands in the way of his fate. By trying to control his own fate, he brings him right to his ultimate fate: death.

**VIOLENCE:** *Macbeth* is a play drenched in blood and violence. No one is safe. Men, Women, and children are brutally murdered. One death leads to the next. Macbeth himself explains, “blood will to blood” as he sees Banquo’s ghost and recognizes the vicious cycle of violence.

**NATURAL AND UNNATURAL WORLD:**
In medieval times, it was believed that if a leader was good and just, the natural word would be in good condition. Politics correlated with nature. With good leadership came good weather, good crops, and happy spirits. In *Macbeth*, we see the negative side to this phenomenon. Once Macbeth kills Duncan, nature begins to fall apart. Storms begin to rage, earthquakes shake the land, and animals begin acting crazy. Nature mirrors the terror brought on by the actions of Macbeth. The characters mention nature all throughout the play.
Identify the speaker and theme of each quote. (Note: Some of the quotes demonstrate more than one of the three listed themes. Look closely to what is said to identify ALL themes that may be present. Are there other themes you can also identify in these lines?).

**Act I, Scene 1**

“Fair is foul, and foul is fair:
Hover through the fog and filthy air.”

Speaker:
Theme(s):

**Act I, Scene 4**

“Stars, hide your fires;
Let not light see my black and deep desires”

Speaker:
Theme(s):

**Act I, Scene 5**

“Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman’s breasts,
And take my milk for gall”

Speaker:
Theme(s):

**Act II, Scene 1**

“Methought I heard a voice cry ‘Sleep no more!
Macbeth does murder sleep’, the innocent sleep,
Sleep that knits up the ravell’d sleeve of care,
The death of each day’s life, sore labour’s bath,
Balm of hurt minds, great nature’s second course,
Chief nourisher in life’s feast”

Speaker:
Theme(s):

**Act IV, Scene 1**

“By the pricking of my thumbs,
Something wicked this way comes.”

Speaker:
Theme(s):

**Act V, Scene 5**

“She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.”

Speaker:
Theme(s):
One Major Theme we focus on in our production of *Macbeth* is choice. Macbeth chooses to kill. The witches tell Macbeth he will become King, but they never tell him to kill anyone to get there. Once he begins killing people, he cannot stop. This eventually leads to his destruction and death. Macbeth starts the play as a respected nobleman who is honest and good, but he quickly falls into a series of poor decisions destroying himself and those around him. We are all faced with decisions everyday. Sometimes it is harder to make the right choice in important situations.


2. Find a story of someone who has made a series of poor decisions.

3. Summarize the story and answer the following questions:
   - A. Where does the story take place?
   - B. Who are the people involved in the story? Who is the one who makes poor choices? Who are the stakeholders (everyone affected by the choices)?
   - C. What were all of the consequences of the poor decisions?
   - D. How could this person or people have done things differently? How would the outcome change?

4. Now take a look at the plot of *Macbeth*:
   - A. What choices did Macbeth make that led to his demise? Give specific examples using lines from the play.
   - B. How could Macbeth have done things differently?
   - C. How would this have changed the entire plot of the play?

5. Share a tough decision you have had to make where you made the right choice even if it was hard. Explain.
SIX SOLILOQUIES

MATERIALS

• Copies of six soliloquies from *Macbeth* (provided on pages 24-23)

WHAT IS A SOLILOQUY?

A *soliлоquy* in a play happens when a character shares his or her thoughts and feelings out loud so the audience can hear them, but other characters cannot. The purpose of any soliloquy is to uncover the thoughts, feelings, personality, mindset, and motivations of a character. In *Macbeth*, soliloquies help us understand that Macbeth does have a conscience and is not just a villain who murders people. Without them, it would be hard to see him as anything less than a monster.

QUESTIONS

• Discuss how Macbeth shows his humanity in his soliloquies. What does Lady Macbeth reveal about herself in her soliloquies?

• Who can the character choose to talk to when speaking an aside or soliloquy?

• Break up into six groups for the six different soliloquies found below. In your groups, look at the context in which this soliloquy is found. Who is the character speaking to? Think about how to convey who you are speaking to. Where do you look? What is the volume of speech? What is your intention? Are there any words you don’t know? List and define them.

• Have a volunteer from each group perform your assigned soliloquy to its intended audience (The Audience, Higher Power, Himself).

• Questions to class for each performance:
  • Was their intended audience clear?
  • How could it be made clearer?
  • Why is Macbeth or Lady Macbeth speaking to The Audience/Higher Power/Himself?
  • Is there a way the performer can make the intended audience clearer?
  • What is the importance of this soliloquy?
  • How does this soliloquy assist the plot?

DISCUSSION POINTS

• How many valid options exist for the director/actor?

• How does each interpretation alter the play?

• Why is it important as an actor to consider who Macbeth or Lady Macbeth is speaking to?
Act II, Scene 1
MACBETH

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall’st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o’ the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There’s no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o’er the one halfworld
Nature seems dead, and wicked dreams abuse
The curtain’d sleep; witchcraft celebrates
Pale Hecate’s offerings, and wither’d murder,
Alarum’d by his sentinel, the wolf,
Whose howl’s his watch, thus with his stealthy pace.
With Tarquin’s ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.
A bell rings
I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

Act I, Scene 5
LADY MACBETH

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

Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'ldst have, great Glamis,
That which cries 'Thus thou must do, if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

ACT I, Scene 7
MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.
SIX SOLILOQUIES

ACT III, Scene 1
MACBETH

To be thus is nothing;
But to be safely thus. — Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear’d: ‘tis much he dares;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and, under him,
My Genius is rebuked; as, it is said,
Mark Antony’s was by Caesar. He chid the sisters
When first they put the name of king upon me,
And bade them speak to him: then prophet-like
They hail’d him father to a line of kings:
Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench’d with an unlineal hand,
No son of mine succeeding. If ’t be so,
For Banquo’s issue have I filed my mind;
For them the gracious Duncan have I murder’d;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come fate into the list.
And champion me to the utterance! Who’s there!

ACT V, Scene 5
MACBETH

She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.
FREEZE FRAME

In theatre, a **tableau** is a visual “freeze frame” of a scene within a play. Participants in a tableau create a still image with their bodies to represent pieces of the plot. There is no sound or movement. It is as if someone took a photo in the middle of the story.

**TABLEAU ACTIVITY:** *Macbeth* has five Acts and 31 Scenes. In the following activity, you will tell the entire story in 15 tableaus. (This activity should be done after you have finished reading the play.)

- Break up into five groups.
- Each group take one of the Acts from *Macbeth* so all five are covered.
- In your group, review the main plot points in each Act.
- Using everyone in your group, create three tableaus that will tell the story of your Act as beginning, middle, and end. Think about which characters should be in your tableau and what each of them should be doing in this “freeze frame” from your part of the story. What verb (action) would you use to describe what each character is doing in the scene? What facial expressions are they making? Write down lines from the play that directly correlates with each of your tableaus.
- You will have 15 minutes to rehearse.
- You will perform your tableaus with your instructor and four other groups as your audience.

**QUESTIONS FOR THE AUDIENCE:**
1. What is happening in this tableau?
2. Who is who in the scene?
3. What works well in each tableau?
4. Would you do anything differently?

**QUESTIONS FOR PERFORMING GROUP:**
1. Why did you choose the positions you chose for each tableau?
2. What was the most difficult part of this exercise?
3. Is there anything you would do differently now that you’ve heard feedback?
4. What lines from the play directly relate to this tableau?
TAKE-HOME RAFT ACTIVITY FOR MACBETH

<table>
<thead>
<tr>
<th>Role</th>
<th>Audience</th>
<th>Format</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Macbeth</td>
<td>The Scottish People</td>
<td>5 tweets in a twitter feed</td>
<td>The death of Duncan</td>
</tr>
<tr>
<td>Lady Macbeth</td>
<td>Jury</td>
<td>Poem</td>
<td>Macbeth’s coronation</td>
</tr>
<tr>
<td>Duncan</td>
<td>Children of Scotland</td>
<td>Newspaper Story</td>
<td>The witches prophecy</td>
</tr>
<tr>
<td>Banquo</td>
<td>Witches</td>
<td>Comic Book</td>
<td>The killing of Macduff’s family</td>
</tr>
<tr>
<td>Macduff</td>
<td>Students from a classroom today</td>
<td>Diary Entry</td>
<td>The ghost of Banquo</td>
</tr>
<tr>
<td>Malcolm</td>
<td>News Reporters</td>
<td>Letter</td>
<td>The death of Lady Macbeth</td>
</tr>
<tr>
<td>The Witches</td>
<td>Mourners at a funeral</td>
<td>Eulogy</td>
<td>The death of Macbeth</td>
</tr>
</tbody>
</table>

**DIRECTIONS**

1. Choose one thing from each column.
2. Apply the four choices to create your writing assignment.
3. Think of a creative way to present this to the class.
4. Present to the class.

**Note to teachers:** This activity can also be done in class or with groups. One alternate approach is to write each selection on a card and have the students choose a card from each column.
SHAKESPEARE IN THE CLASSROOM

Ready to try a little improvisation? Do the *Five Minute Macbeth!* Take about 10 minutes to work in groups and create your own five minute version of the play. Use what you remember about the story and try to capture those scenes and moments that stand out in your mind. Feel free to use narration, pantomime, singing, or anything else to get the sense of the play. Be sure to chart out your play and write it down when you’ve finished. After each group has performed, compare them. It’s often surprising to see what stands out for different people.

Over the past 400 years, a number of artists have tried to capture the power and emotion of Shakespeare’s works and have sketched, painted, and sculpted scenes from many of them. *Re-create a scene from Macbeth,* by drawing, creating a collage, or using any medium you choose. How will you do it? Will you make it abstract or stylized, as in the production, or will you try something more realistic?

**Create your own music mix for the play.** What other sounds can you incorporate? Music in Shakespeare’s plays can not only create a particular mood or emotion, it can also help us to connect the play to our own world. What kind of music could you use (or create) to fit the play into a contemporary context?

**Do It Yourself Adaptation.** *Macbeth* has been adapted into many different settings and stories over the years. How would you take the story and adapt it for an audience of your friends? Create a new scenario for Macbeth and Lady Macbeth. How does your story end?
Why *Macbeth*, why now? *Macbeth* is about making decisions. It is an exploration of choices we make that can often alter the path a life will take for good or bad. We are in a unique position in history, and are facing challenges that were not around even fifteen years ago. The fantastic opportunities that technology has offered us, has produced a generation that is “together, but alone”. We are in constant communication with each other and the world, and yet there is widespread dysphoria amongst us, in the most highly resourced to the least. Socio-economic status is not a buffer against the acute lack of connection that the majority of society feels, and subsequently lead to behaviors that don’t always serve us best. As with all Shakespeare, we are Macbeth, we are Hamlet, because he writes about humans in all their complexity and contradictions. As you watch *Macbeth*, put yourself into the shoes of the characters, think about their choices and reactions and think about the “whys” that explain what they choose to do.
STUDENT QUESTIONS

Use this space to write down questions you might have about any aspect of *Macbeth*. Write general questions or questions meant specifically for certain cast members and/or the director.

1. 

2. 

3. 

4. 

5. 
CLASSROOM RESOURCES

Books
- *Teaching Shakespeare*, by Rex Gibson
- *Shakespeare Set Free*, ed. by Peggy O’Brien, Folger Library (several books, each dealing with 3 plays)
- *Teaching Shakespeare Through Performance*, ed. by Milla Cozart Riggio
- *Shakespeare in the Classroom*, by Susan Leach
- *Shakespeare: To Teach or Not to Teach*, by Cass Foster and Lynn G. Johnson
- *Shaking Hands with Shakespeare*, by Allison Wedell Schumacher

Websites
- For teacher lesson plans, The Folger Library: [www.folger.edu](http://www.folger.edu)
- For play synopses and some interpretations, The Royal Shakespeare Company: [www.rsc.org.uk](http://www.rsc.org.uk)
- For fantastic classroom texts, The Cambridge Shakespeare Series: [www.cambridge.org/uk/education/secondary/english/shakespeare/cambridgeschoolshakespeare/rexgibson.htm](http://www.cambridge.org/uk/education/secondary/english/shakespeare/cambridgeschoolshakespeare/rexgibson.htm)
- For an all-around great site that will give you links to lots of helpful sites including the MIT and other online copies of texts, festivals, libraries, theatres, etc.: [http://www.interleaves.org/~rteeter/shakespeare.html](http://www.interleaves.org/~rteeter/shakespeare.html)
- For some lesson plans (under “study materials”) The Shakespeare Birthplace Trust: [www.shakespeare.org.uk](http://www.shakespeare.org.uk)
- For general information and a great listing of additional web resources, The Colorado Shakespeare Festival: [http://www.coloradoshakes.org/education/resources.cfm#guides](http://www.coloradoshakes.org/education/resources.cfm#guides)
Each year, our education program, The Open Door Project, reaches 5,000–6,000 students in over 70 campuses in the Greater Philadelphia area. In the last twenty years over 100,000 high school and middle school students have been served. Our curriculum is approved by area school districts and complies with the common core curriculum. The Theatre received a Resolution from the City Council of Philadelphia honoring the theatre for its commitment to producing excellent Shakespeare productions and education programming, and making both accessible to all. We also received the Excellence in Theatre Education and Community Service Award, sponsored by the Virginia and Harvey Kimmel Arts Education Fund, for The Open Door Project.

STUDENT MATINEES
Each school year, we offer 50 full-scale matinee performances (Spring and Fall productions) complete with original music, sets and costumes, where students experience the same professional productions that our adult audiences see. Each matinee is followed by a talkback with the actors, director, and the education director. Each student who attends a matinee receives one of our teacher-approved study guides that gives an in-depth look at the play, and provides focus for the classroom teacher. It includes a plot synopsis, textual history, the play’s themes, interactive activities, interviews and questions. It meets the Pennsylvania standards for reading, writing, speaking, and listening.

ARTIST-IN-RESIDENCE
A team of our teaching artists spend a week or more with a class of students at their school. They lead the students in hands-on performance activities that support the Common Core Curriculum, and provide a complete immersion experience with Shakespeare’s plays, synthesizing the kinesthetic, emotional, psychological, social and analytical dimensions of learning that are needed to educate the whole child.

SCHOOL TOUR
Our school tour brings on-stage theatre into auditoriums, cafeterias, and gymnasiums. Our 75-minute adaptations of Hamlet and Macbeth are performed by four professional actors and are followed by a discussion with the actors. Many students say seeing the play performed on stage helps them to not only understand the plot and language, but to feel emotions that they could not access when the words lived only on the page.

TEACHER WORKSHOP
Each fall we partner with The Folger Shakespeare Library to present “The Shakespeare Set Free Workshop” to demonstrate a new way of teaching Shakespeare and offer a wealth of practical resources for teachers. The workshop provides teachers with ACT 48 Credits, free tickets to our shows, a Page to Stage Handbook, DVDs, and a flash drive loaded with teaching resources.

TO DISCOVER HOW TO BRING THE THEATRE TO YOUR SCHOOL OR FOR MORE INFO, CONTACT OUR EDUCATION DIRECTOR, REBEKAH WILCOX, AT 215-496-9722 EXT. 103 OR REBEKAH@PHILLYSHAKESPEARE.ORG.
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STUDY GUIDE SOURCES

www.shmoop.com
www.folger.edu
www.shakespearesglobe.com
www.rsc.org.uk
www.londontheatredirect.com
www.shakespearest ime.wikispaces.com
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