

SHAKESPEARE  
& COMPANY

Northeast Regional Tour of Shakespeare  
February-May 2016



MACBETH

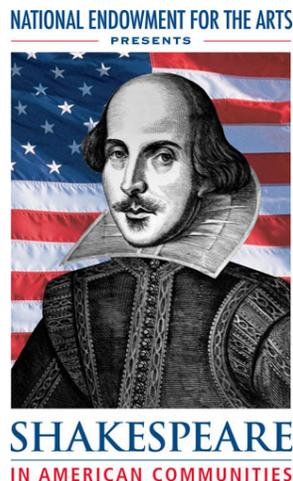


Northeast Regional Tour of Shakespeare  
Spring 2016

William Shakespeare's

# MACBETH

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# **MACBETH**

**Guidebook 2016**

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# AN INTRODUCTION TO OUR GUIDEBOOK

The task of creating a study guide for any of Shakespeare's plays is difficult. How does one provide a resource for encountering the play without oversimplifying it? The complexity of these plays is part of what makes them so exciting and engaging; so by simplifying them, we risk robbing them of that idiosyncratic texture that can attract a variety of readers. At the same time it can be difficult for the modern reader to initially connect with the plays. This study guide, instead of simplifying Shakespeare's complex play, intentionally seeks to provide points of connection, seeks to point out some rough edges and fissures. We hope these pages will consequently inspire, provoke and engage you to look more deeply into the play's richness and complexity. We offer some background information, some discoveries we've made in our research and decisions we've made in our presentation, but by no means what one might call definitive statements on interpretation.

We've provided a bare-bones synopsis of the play, wording it carefully to minimize any interpretation. In the 'Who's Who,' we've offered brief descriptions of the characters to help a new reader or audience member keep in mind who the main players are. When one can do that, it helps 'quiet the mind' to focus on the language and the development of a now familiar story as it unfolds scene by scene. Next there is a scene-by-scene description of action. While we do reference the standard act and scene divisions, it's worth noting that Shakespeare didn't actually write his plays in acts and scenes. The plays published during his lifetime in Quarto editions are written as continuous action: characters exit and different characters enter without a break, as it would be performed in a playhouse. The five-act structure was first imposed on Shakespeare's plays in the Folio edition (published after his death), presumably because it was the fashion at the time of its publication in 1623. The next section provides some background information on some of the references in the text. Rather than a traditional glossary, we chose to focus on words and phrases that appear for the first time in this play. Next, there is a selected timeline of historical events that have to do with real people, real events – or which just amuse us to include.

Drama by its nature is very democratic, and the best playwrights avoid the kind of authorial voice which tells one what to believe or how to believe. Shakespeare left this certainly to the Puritans and Politicians. He presents characters who represent different points of view, interpreted by individual actors who bring their personalities into the mix, heard by individual audience members who will have their own unique responses to what they hear. Shakespeare, as a playwright, does not seek to interpret the world for us, but rather gives us the opportunity to experience with the characters significant events, falling in love, losing a friend, being betrayed, facing fears, making choices, killing kings and re-establishing order out of chaos. Shakespeare, as a poet, gives us these experiences in language that transcends the merely immediate situation of his characters. His language resonates with both immediacy and universality, and his lasting value through the ages.

Because Shakespeare doesn't provide answers, this guidebook does not aim to either. Rather, we hope through this effort to provoke even more questions, and inspire each individual to discover more and more in this extraordinarily rich and complex play.

This study guide was prepared by Kevin G. Coleman, with the gratefully acknowledged help of Mary Hartman, Karen Harvey and a host of others.

The primary sources we used in preparing this guide include: *The Tragedy of Macbeth*, Folio, pub. 1623; the Riverside Shakespeare; *The Meaning of Shakespeare* by Harold C. Goddard. Other works are cited at the end of each section.

# PREPARING STUDENTS FOR SHAKESPEARE IN PERFORMANCE

## *How can I prepare my students?*

### **Give them a sense of the story**

The plots of most of Shakespeare's plays are usually laid out simply and sequentially, and can be readily detailed beforehand. His plays are not murder mysteries that depend on elaborate twists or surprise revelations to keep the excitement high. It doesn't spoil the experience to know before hand that Ophelia goes mad and drowns, Romeo and Juliet die, Prince Hal will become King Henry V, or to know that in his comedies, the lovers almost always get married in the end. In Shakespeare, it doesn't detract to "give away" the ending. Shakespeare's plays are language and character-driven. The audience or reader becomes engaged by the individual characters, their thoughts, feelings, relationships and journeys. When we know the plot ahead of time – when we know what's going to happen – we are better able to quiet our minds and focus on how and why we got there through the characters' interaction and the piercingly beautiful language.

### **Introduce them to the characters**

Before the play starts, it's very helpful if the audience is able to remember who the characters are. This allows them to focus on *what* and *why* the characters do what they do; *development* and *interpretation*. Since most of Shakespeare's plays have a rather long list of characters, they will either become a feast of friends, or a jumble of confusing strangers. Having some pre-understanding of the complicated relationships between Macbeth, Lady Macbeth, Duncan, Malcolm, Banquo, Macduff and the rest, we are better able to notice the nuances, surprises and changes that comprise the story. For all the characters in any play of Shakespeare's, it's helpful to know their social status, their degree of nobility and what social position (political, familiar or religious) they hold.

### **Get them excited about the language**

This preparation may be the most difficult to do beforehand. Shakespeare's language is different from what we're most familiar with: (movies, tv, newspapers or novels). The language is poetic, so it can involve unusual sentence structures, syntax and unique words. At the same time, the language is also inherently dramatic, which makes it more engaging and alive in performance. While most people think of Shakespeare's language as 400 years older than the English we speak today, it is much more helpful to think of his language as 400 years *younger*. Consequently, it can be presented as more vibrant, daring and outrageous. It is a language replete with images. Shakespeare delights and nearly overwhelms our modern ear with a myriad of images that surprise, delight, inspire or even startle us. What doesn't work, is if his language only confuses us.

### **Discuss the qualities of live theatrical performance**

It's helpful for students who don't normally attend theater to reflect on the nature of live performances of Shakespeare. Because we're so used to other forms of entertainment, it can be surprising to remember that everything happens in real time, with real people playing before us that react to and play with the attending audience. At Shakespeare & Company, we celebrate these aspects of live performances, placing great emphasis on a genuine relationship with the audience. Our actors look directly at the audience, speak to them directly – sometimes even ask them for a response. We want – even depend – on our audiences to participate actively in the creation of the play. There is constant

acknowledgement that this is a play, being performed in the moment and in the presence of people who have come to hear and see it – in other words – the actors will continually shift between the “real” reality of being on a stage in front of people watching, and the “imaginative” reality of say, 11<sup>th</sup> century Scotland. We also ask students to reflect on their role as responders. Rather than focusing on “theatre etiquette,” we invite students to participate as an engaged, supportive and responsive audience. When an audience is attentive and actively responsive, they share in the creation of the performance, and genuinely influence its success. Since the actors are aware of the audience’s response, they can be inspired to give more generously, be more brave in their performance. Great audiences create great performances.

## **OUR TOURING PRODUCTION: MACBETH 2016**

What you will be seeing is a six-actor touring production of *Macbeth*. While this model of theatre—a small cast of actors playing multiple roles and traveling—has a long history throughout Europe and England stretching from the Middle Ages, we can easily imagine this model being employed from the earliest beginnings of theatre. In Shakespeare’s time, touring productions would leave London and take to the road for various reasons; the plague, political or religious suppression, the winter weather, or financial need. As a resident of Stratford-upon-Avon, a town whose central location made it lively with commerce and travel, it is most likely that Shakespeare himself was exposed to numerous touring productions while he was growing up. While there is no hard evidence to prove this – or to propose an early fascination with theatre and performances – it is more reasonable to imagine it being true from the subsequent path of his life, than to reject it because of the absence of documented proof.

Our touring production visits schools and theatre venues across the northeast for 16 weeks. We perform in huge venues like The Zeiterion in New Bedford, MA, as well as small spaces like libraries, churches and high school auditoriums. Audience members range in age from elementary students, through middle school, high school, college, community – even to senior citizens. Because of this, our touring production and the actors performing must be extremely versatile to engage with a wide range of audience members, their familiarity with the play, and all types of performance spaces.

The production elements (sets, props, weapons, costumes, and sound) have been carefully designed to accommodate the wide variety of locations, the demands of travel, quick load-ins and assembly, and the quick costume changes each actor must achieve to play multiple roles. Theatrical lights are not transported because of the time involved in setting them up and the availability of adequate power. Besides, Shakespeare’s plays were written for performances in the middle of the day when the sun was the only source of light illuminating the audience as well as the action. Real swords are used because they are better constructed, balanced and can be trusted by the actors not to break in performance. The only adjustments made to the weapons are to dull the edges and blunt the tips a bit – which make little difference visually – but makes them safer for the actors. The set design must serve to help the audience keep track of the locations and time the time frame of the story – particularly those audience members least familiar with the story. Attention is also paid to the design of the costumes – their style and color – which serves to help associate characters and denote relationship (e.g. Capulets wear red, Montagues wear blue). Without additional technical staff (which keeps the cost of the tour more affordable for schools) the actors themselves are responsible for transporting everything, assembling the set and caring for the props and costumes.

The tour schedule is packed. Five performances each week is normal, but with additional workshops, days of *multiple* performances, travel, load-in, set up, vocal and stage combat warm-ups, strike and more travel, the schedule calls for some very early mornings and long days. The primary demand on the actors remains – in presenting multiple characters to a live audience – to tell a complex story in a compelling way. Since playbills are impractical in most venues, (nor would Shakespeare have used them), costumes – even sound cues – become very important. Elizabethan actors traveled with reduced versions of plays, edited to allow for small casts to present multiple characters. Scholars are now convinced that, for performance, the plays were always edited. They were shorter than the versions which were approved for by the Master of Revels. They were shorter than the versions we read or study in literature classes, the published versions. For example, *Hamlet*, which could take more nearly four hours to read aloud, most likely was around two hours in performance. Our 90-minute version of *Macbeth* is similarly edited and performed without intermission. A bit shorter than what the Elizabethans typically attended, this version is created to better accommodate the scheduling demands of schools.

Shakespeare's plays are essentially language plays. Elizabethan audiences went to "hear a play" – their expression. Today we go to "see a movie," "watch TV," or describe ourselves as "sports spectators" – our expressions. Elizabethan audiences particularly enjoyed the language of the plays, and this demanded plays in which the language was profoundly dramatic, vibrant, eloquent, and hard hitting. The language is why we remain passionate about Shakespeare.

One final thing to keep in mind... In the Elizabethan playhouses, the actors would address their audience directly – even eliciting responses when needed. There was hardly any aesthetic separation between the actors onstage and the members of the audience. Shakespeare goes out of his way to acknowledge the audience and to keep bringing their awareness to the fact that they are watching a play. This is a model of theatre that is aesthetically very different from our own. It necessarily engages the audience more actively; vocally, imaginatively, intellectually and – hopefully – viscerally. It is the theatre we are proud to be a part of, and to bring to you.

## A SHORT SYNOPSIS OF THE PLAY

After helping to quell a rebellion, two Scottish noblemen, (thanes) Macbeth and Banquo, are returning from the battles when they encounter three witches. These 'weird sisters' hail Macbeth, first by his past title, then (unbeknownst to him) a new one, 'Thane of Cawdor,' and finally as the future king of Scotland. When Banquo asks them about his destiny, they say that his descendants will be kings. They vanish and word arrives that Duncan, the King of Scotland has rewarded Macbeth with the title, "Thane of Cawdor" fulfilling in part the witches' prophecy. Macbeth and his wife, Lady Macbeth, then welcome Duncan as a guest at their castle. They jointly plot to murder him. After Lady Macbeth has drugged Duncan's attendants, Macbeth stabs and kills the sleeping king. Lady Macbeth then plants the daggers on the attendants, and smears them with blood to put suspicion on them. Later, when the murder is discovered, Macbeth kills the king's attendants, claiming a momentary fit of rage. The king's two sons, Malcolm and Donalbain, fearing for their lives, flee the country. Macbeth is chosen to be the king. Shortly thereafter, King Macbeth engages two murderers to kill Banquo and his son, Fleance. A third murderer suspiciously joins them. Banquo is killed, but the son escapes, thereby making it possible for Banquo's descendants to become kings. Later that evening at a banquet, Macbeth sees Banquo's ghost, and reacts so extremely that he completely disrupts the gathering. Macbeth decides to visit the weird sisters again, and they provide him with three new prophecies: 1) He should beware Macduff, the Thane of Fife; 2) that none of woman born shall harm him; 3). He'll never be vanquished until the Wood of Birnham come to Dunsinane (Macbeth's castle). Inevitably after Macbeth hears that Macduff has fled to England, presumably to persuade Malcolm to return, Macbeth decides to attack Macduff's unprotected castle and kill his wife and children. In England, Macduff learns of his family's slaughter. He and Malcolm raise an army with the help of the English king as well as Siward, Earl of Northumberland, and return to Scotland to fight Macbeth. Malcolm orders each soldier to cut down a tree branch and carry it before him, to hide their army's size from Macbeth. As Macbeth prepares for battle, he receives word that his wife, who has been walking in her sleep and talking of the murders, is now dead. He then hears a report that Birnham Wood is moving towards Dunsinane, and prepares to fight. Macbeth and Macduff meet in battle, and when Macbeth boasts that he need not fear 'one of woman born,' Macduff reveals that he was 'from his mother's womb untimely ripp'd,' and therefore, not technically 'born.' They fight, and Macduff slays Macbeth. Macduff, the soldiers and thanes then hail Malcolm as the new king of Scotland.

## WHO'S WHO IN THE PLAY

The **Weird Sisters** are perhaps the most ambiguous characters in the play. There are three of them, and they speak much like the fates, having much knowledge of the past, present and future. While they are called 'witches' in the stage directions of the 1623 First Folio, in the dialogue they are referred to as 'weird sisters' or 'weird women.' They open the play, announcing their plan to meet with Macbeth. In the next scene when they do meet him, they offer him pronouncements about the past, the (unknown) present, and the (predicted) future. In their final scene they create a charm that uses words, movements and unusual ingredients to inspire apparitions for Macbeth to see and interpret for himself. When they vanish, we don't see them again.

**Macbeth** begins the play as Thane of Glamis (pronounced 'glahms) and is described as a brave and valiant soldier. He is rewarded for his success in battle with the additional title, Thane of Cawdor. Tempted by the prophecies of the weird sisters, inspired by his ambition and fueled by the urgings of his wife, he murders Duncan, King of Scotland, and becomes king himself. He then orders the murder of his friend, Banquo and his son, and later, the murders of Macduff's wife and children. He is killed and decapitated in battle at the hands of Macduff.

*Historically, there was a Macbeth who seized the crown from his cousin Duncan, though it was not through murder, but through civil war. Both Macbeth and Duncan were part of the Scottish royal family, descendents of the previous king, Malcolm II. Although Malcolm II had named his grandson Duncan as heir to the throne, Macbeth's claim was legitimate, and such challenges and usurpations were fairly common in Scotland during that era. Historians, including Shakespeare's source Raphael Holinshed, seem to agree that Macbeth ruled effectively and successfully for seventeen years. He was defeated, but not killed in battle in 1054, when Siward, Earl of Northumberland attacked Macbeth's castle at Dunsinane. He was killed by Malcolm in a subsequent battle in 1057.*

**Lady Macbeth** is married to Macbeth. Early in the play, she calls on spirits to 'unsex' her and take all of her feminine qualities away. She then convinces her husband to murder Duncan, and is his accomplice. Through her husband's coronation, she becomes queen, but her contentment wanes as her conscience increasingly troubles her. Late in the play, she is seen sleepwalking, talking about blood and continually washing her hands. Shortly thereafter, she dies, and it is later reported that she killed herself.

*Historically, Macbeth's wife was named Gruoch, a fact Shakespeare chose to omit from his play. She was the granddaughter of Kenneth III, the king who was murdered by his cousin Malcolm II (Duncan's grandfather). Lady Macbeth had a son named Lulach, from a previous marriage, a fact Shakespeare also left out of his play, except perhaps in her reference to having nursed a child.*

**Duncan** is the King of Scotland at the beginning of the play. Shakespeare presents him as a gentle, old man, who is gracious and kind. He is stabbed to death in his sleep by Macbeth.

*Historically, Duncan was never an old man. In fact, he was younger than Macbeth at the time he was killed. The historical record indicates he was not a very effective ruler, delaying punishment of criminals in a time of increasing lawlessness. Macbeth raised a civil war against him in 1040 to claim the crown for himself. Duncan was not murdered in his sleep, but rather died in battle.*

**Malcolm** is Duncan's eldest son. Early in the play he is named Prince of Cumberland, and heir to the Scottish throne. When his father is murdered, Malcolm flees to the English court of Edward the Confessor. With the help of Siward, the Earl of Northumberland, and with the blessing of the English King Edward, Malcolm invades Scotland to reclaim the crown from Macbeth.

*Historically, most of Malcolm's story takes place after the events of the play. When his father, Duncan, was defeated and killed by Macbeth, he was exiled. He spent time with his uncle Siward, Earl of Northumberland, in the north of England, and at the court of the English king, Edward the Confessor. After about fifteen years, he invaded Scotland with his uncle's help, and defeated and killed Macbeth. He became King Malcolm III in 1057, and was given the nickname 'Canmore' which means 'big-headed.' He reigned for 36 years, and during his reign, there was the first real European influence in Scotland, mostly through his second wife, Margaret. She brought the Roman church, rather than the Celtic church into prominence, as well as European art and culture. Malcolm died in battle in 1093, during his fifth invasion of England, his former sanctuary.*

**Donalbain** is Duncan's younger son. Shakespeare implies, and history confirms that he is quite young at the time his father was murdered. After the assassination, he flees to Ireland, and we don't hear from him again.

*Historically, Donald Bane (the beautiful) may have been around six years old at the time of his father's death. He may have spent some time in Ireland, but as an adult was established as a leader of the conservative Celtic nobility on the Hebrides Islands off Scotland's north-west coast. He opposed the European influence of his brother Malcolm's court, and upon Malcolm's death, Donald Bane invaded Scotland and killed his brother's son, Duncan II. He ruled for about three years, but one of Malcolm's other sons, David, re-conquered Scotland with the help of England. In 1099, Donald Bane was captured and blinded, and spent the last few months of his life in prison.*

**Macduff** is the Thane of Fife, a region in the eastern part of Scotland. He has the special duty of calling on King Duncan in the morning at Macbeth's castle, and discovers the king's murder. He chooses not to attend Macbeth's coronation, or his celebratory feast. He travels to England to talk with Malcolm and the English king, and in his absence, his wife and children are killed at Macbeth's order. He returns as part of Malcolm's invasion, and slays Macbeth.

Historically, it's not clear whether or not Macduff existed. He does appear in Raphael Holinshed's chronicles, which was Shakespeare's source for this play, but there isn't much detail. It's likely that an historical Thane of Fife was an ally of Malcolm's in his invasion.

**Lady Macduff** appears in only one scene. After a conversation with her cousin, the Thane of Ross, a brief scene with her young son, and a warning from a stranger, she and her children are slaughtered.

**Young Macduff** is the oldest child in the family. He jokes with his mother about his father being a traitor. When the murderers arrive and call his father a traitor, he defends him. He is killed by the murderers, as is the entire Macduff household.

**Banquo** is a general who fights alongside Macbeth in Duncan's army. He is with Macbeth when they encounter the weird sisters. They predict he will be the father of kings, although he will not be one himself. He is troubled by Macbeth's having become king, and fears his friend has 'played most foully for it.' He and his son, Fleance, go riding, and upon their return, murderers hired by Macbeth attack and kill Banquo. Fleance escapes. Banquo's ghost appears to Macbeth at a feast, provoking quite a reaction in Macbeth. He also appears in one of the weird sisters' apparitions, with a long line of kings behind him.

*Historically, Banquo only appears in Holinshed and another source, but his legendary status holds an important place in actual history. Legend has it that the Stuart dynasty (of which King James I was a part) descended from Banquo. Shakespeare wrote Macbeth shortly after James I succeeded Elizabeth I. Many scholars suggest that one of the ways that Shakespeare sought to please his new king was through the character of Banquo, especially as it differed from the historical sources. First in Holinshed, Banquo is Macbeth's ally in killing Duncan (not in the murder, but in the civil war) and Shakespeare created a very different role for him. Second, it is clearly established that Banquo's descendants shall be kings, and in the apparition, there's even a reference to some carrying 'two-fold balls and treble scepters.' This image is entirely for James I, as it refers to his reigning in both England and Scotland (in the English coronation, the monarch carries a double scepter; in the Scottish, a single one).*

**Fleance** is Banquo's young son. He appears with his father the night before Duncan's murder, and holds his sword for him. Macbeth tries to have him murdered along with his father, but Fleance escapes and is not mentioned in the play again. However, his escape supports the legend that the Stuart dynasty descended from Banquo.

**Hecate** appears in two scenes in Shakespeare's play – but not in our production. She first chastises the weird women for excluding her in their encounter with Macbeth, and then praises them for their work on a charm. She also reflects on Macbeth's character, and describes how she will use magic to create apparitions to beguile him. There is scholarly debate on who actually wrote the scene in which Hecate appears, and most scholars believe it wasn't Shakespeare. The general assumption is that they were added after it was first performed (around 1606), but before it was published in 1623. Traditionally, Hecate is an ancient fertility goddess, who later became associated with Hades, crossroads and sorcery. She was also seen as the protector of witches, and appeared quite frequently in medieval and renaissance literature.

The **Porter** appears only in the scene immediately following the murder. He has been drinking all night, and it takes him quite a long time to answer the door. He talks to the audience, pretending to be the porter of hell's gate, letting people of various professions into hell. This role was most likely played by one of the clowns in Shakespeare's company, and may even have included improvised dialogue germane to contemporary events or who was in the audience.

The Thane of **Ross** is often charged with delivering important news in the play. Early in the play, he describes Norway's defeat in Fife, and is then asked to deliver the king's thanks, along with the title 'Thane of Cawdor' to Macbeth. After Duncan's murder, he talks with an old man, then with Macduff about the events of the night and their meaning. He attends Macbeth's coronation and the feast following, and witnesses the scene Macbeth creates at the feast (when Macbeth sees Banquo's ghost). He appears with Lady Macduff shortly before she is murdered, and delivers the heartbreaking news to Macduff in England. He then fights with Malcolm, Macduff and Siward, and delivers the news of young Siward's death.

*Historically, Macbeth was Thane of Ross. Holinshed mistakenly included Ross in a list of Thanes who revolted against Macbeth and Shakespeare repeated the error.*

The Thane of **Lennox** is another nobleman who rebels against Macbeth. In the beginning, he is present, though silent, in scenes on the battlefield. He accompanies Macduff to Inverness castle on the morning after Duncan's murder, and speaks briefly with Macbeth. He is present for Macbeth's coronation feast, and expresses concern for the new king. Lennox then has one scene in which he expresses his fears about Macbeth, and another in which he joins other Thanes in switching allegiance to fight against Macbeth.

The Thanes of **Angus**, **Caithness** and **Menteith** do not appear in the play until the scene in which they rebel against Macbeth. They then fight on the side of Malcolm, Siward and Macduff, but don't speak again. None of them appear in our production.

**Siward**, Earl of Northumberland, is Malcolm's uncle and a renowned soldier. Historically, he was a prominent warrior, and tradition in Northumberland claimed that his father was a bear.

**Young Siward** is the son of Siward, in his 'first of manhood,' during the event of the play. He is slain in his first battle, at the hands of Macbeth. Historically, Siward's oldest son, Osberne, did, in fact, die in a battle against Macbeth.

**Seyton** (pronounced 'Satan') is an officer who remains loyal to Macbeth until the end. It is he who brings Macbeth word of Lady Macbeth's death.

Described as the 'bloody man,' the **Captain** gives the king and his followers the report of Macbeth and Banquo's achievements in battle, until his wounds demand medical attention.

The **Doctor** witnesses the sleepwalking of his patient, Lady Macbeth, and hears her talk about some murders. He determines that she needs more 'the divine than the physician.'

A **Gentlewoman** attending on Lady Macbeth asks the Doctor to observe her queen's sleepwalking. She most likely contributes to the 'cry of women,' heard upon Lady Macbeth's death.

An **old man** talks with the Thane of Ross shortly after the murder of Duncan and gives his blessing to those who would make 'good from bad and friends from foes.'

A **messenger** brings Macbeth reports of the coming English army. Macbeth threatens and mocks him, at one point calling him a 'cream-faced loon.'

# **A SCENE-BY-SCENE DESCRIPTION OF EVENTS OF THE PLAY**

## **When the battle's lost and won (Act I, scene i)**

The play opens with thunder and lightening, and the entrance of three 'weird' sisters.' Their exchange is very short, but from it we find out there's a battle going on and that they plan to meet again on the heath; this time, with Macbeth. They are summoned away but before they go, they all intone, "Fair is foul and foul is fair."

## **Doubtful it stood. (Act I, scene ii)**

The next scene takes place on a battlefield where a bloody sergeant reports to the audience and King Duncan, on the progress of the battle. We learn that 'the merciless Macdonwald' is a Scottish rebel who, with foot soldiers from the western isles, was winning the battle. 'Brave Macbeth' then fought his way to face the rebel, and with his sword 'unseam'd him from the navel to the chops,' i.e. cut him open, and put his head on their battlements. We also learn that the Norwegian king who has invaded Scotland from the North began a fresh assault, which was met with great resistance by Macbeth and Banquo. The outcome of the battle is still undetermined, until the Thane of Ross enters with news of the battle, including the defeat and capture of the traitorous Thane of Cawdor, who was an ally of the Norwegians. Duncan orders his execution and the transfer of his title (Thane of Cawdor), to the noble Macbeth.

## **Can the devil speak true? (Act I, scene iii)**

The weird sisters are back and they talk about where they've been and what they've been doing. One was 'killing swine.' Another describes her revenge on the husband of a sailor's wife, then shows off the thumb of a shipwrecked sailor. They hear a drum, indicating Macbeth's arrival. They perform a little ritual but fall silent when 'the charm's wound up.' Macbeth and Banquo enter, talking about the weather and how much farther they need to travel then notice the weird sisters. Banquo marvels at their appearance, and Macbeth invites them to speak. They hail him, first by the title, 'Thane of Glamis,' then as 'Thane of Cawdor,' then as 'King hereafter.' Then they hail Banquo, at his request, and say that he will father a line of kings, but be none himself. When Macbeth questions them further, they vanish into air. Ross enters, with commendations from the King and the announcement that Macbeth has been named 'Thane of Cawdor.' Macbeth talks to the audience about the weird sisters' prophecy and his conflicted reaction to it. Together they all leave to re-join the king.

## **Stars, hide you fires (Act I, scene iv)**

King Duncan asks if the traitorous Thane of Cawdor has been executed, and Malcolm reports that he has spoken with one who saw him die, having confessed his treason and asked for forgiveness. Duncan speaks of the trust he had in that Thane, as Macbeth, Banquo and Ross enter. Duncan expresses his tremendous gratitude to both Macbeth and Banquo, then immediately names his eldest son, Malcolm, the 'Prince of Cumberland,' making him heir to the throne. He then invites everyone to Macbeth's castle at Inverness. Macbeth announces his departure to inform his wife of their impending visit, but before he goes, he shares his reaction to Duncan's decision with the audience, concluding with 'Stars, hide your fires. Let not light see my black and deep desires.'

### **The raven himself is hoarse (Act I, scene v)**

The scene shifts to Castle Inverness where Lady Macbeth is reading a letter from her husband in which he relates his encounter with the weird sisters. She fears her husband's nature, which is 'too full o'th'milk of human kindness,' and wishes his arrival so that she may 'pour' her 'spirits' into his ear. A servant arrives to announce that the King is coming. Alone with the audience, Lady Macbeth invites the 'spirits that tend on mortal thoughts' to 'unsex' her and fill her full of 'direst cruelty.' As she speaks, Macbeth enters, and she greets him with his double title, and goes on to imply that he will become even more. Macbeth tells her that Duncan arrives tonight and plans to leave tomorrow. She replies, 'never shall sun that morrow see.' She advises her husband to look like the innocent flower, but be the serpent under it.' He says that they'll speak further, but she has the last word saying, 'Only look up clear; To alter favor ever is to fear. Leave all the rest to me.'

### **This castle hath a pleasant seat (Act I, scene vi)**

Duncan, his son Malcolm, Banquo and the Thane of Lennox arrive at Inverness. Lady Macbeth enters, and Duncan thanks her for hosting them. He then asks her to lead him to Macbeth, saying, 'we love him highly, and will continue our graces towards him.'

### **Screw your courage to the sticking place (Act I, scene vii)**

Later that evening there is a banquet. Macbeth leaves the festivities and is alone with the audience. He reasons through the contemplated assassination of Duncan and cannot justify it on any level: intellectually, emotionally, or ethically. He concludes that 'I have no spur to prick the sides of my intent, but only vaulting ambition.' Lady Macbeth enters. He tells her they will proceed no further in 'this business.' Her response is to shame him, challenging his love, his courage and his manhood, and describes how far she would go to keep a promise to him. She then goes through the details of the plan; that she will make sure Duncan's guards are so drunk that they will have no reason, memory or consciousness, and that then she and Macbeth will have free access to the sleeping king. They also determine that everyone will place the guilt upon Duncan's guards. Macbeth is 'settled,' and decides to 'bend up each corporal agent to this terrible feat.' As they leave, Macbeth remarks, "false face must hide what the false heart doth know.'

### **The moon is down (Act II, scene i)**

Banquo and his son Fleance are out walking. They make small talk about the night and the heavens. Banquo says a prayer. Macbeth enters with a servant. Banquo tells him that the king has gone to bed after being in 'unusual pleasure.' Banquo broaches the subject of the weird sisters' predictions. Macbeth claims that he doesn't think about them but asks Banquo if they can talk about it later. They wish each other a good night then Banquo and Fleance exit.

### **Is this a dagger which I see before me? (Act II, scene i, continued)**

Macbeth asks his servant to go tell Lady Macbeth to strike upon the bell when his drink is ready and the servant leaves. Alone with the audience Macbeth sees an imaginary dagger before him and reaches for it, but cannot grasp it. He calls it a 'fatal vision,' and wonders what it means. He decides it has appeared to him because of 'the bloody business,' and talks about the night. He asks the earth not to hear his footsteps. He hears the bell, and exits to murder Duncan.

### **Wake Duncan with thy knocking (Act II, scene ii)**

Lady Macbeth enters alone and tells the audience that her husband is ‘about it,’ that the doors are open and the guards are drugged and snoring. She then says that had not Duncan resembled her father as he slept, she would have killed him. Macbeth enters, saying that he has ‘done the deed.’ Macbeth describes how he heard a voice cry, ‘sleep no more.’ Lady Macbeth suggests that he forget about such things and go wash the blood from his hands. She discovers that he still has the daggers and orders him to take them back into the chamber and to smear the sleeping grooms with blood. He refuses to go into the chamber again. She insults him and takes the daggers herself. While she’s gone Macbeth imagines that the blood on his hands will never be cleansed. He is interrupted by a knocking. Lady Macbeth re-enters and convinces Macbeth that they both need to go and wash their hands, put on their night gowns and get to their rooms lest they be discovered. The knocking continues.

### **If a man were porter of hell gate (Act II, scene iii)**

As the knocking continues, a drunken Porter enters. He imagines he is the porter of hell’s gate and welcomes a farmer, an equivocator and a tailor to hell with lots of jokes that have contemporary references for Shakespeare’s audience but seem obscure to us today. The knocking continues. He tells the audience that this place is too cold for hell and that he’ll ‘devil-porter it no longer.’ The knocking continues. He says that he wanted to let some people from all professions into hell but then turns his attention to the knocking and opens the door.

### **The night has been unruly (Act II, scene ii, continued)**

The Thanes Macduff and Lennox enter and the Porter tells them that he was up drinking until dawn. The Porter makes an extended joke about the effects of drinking, especially about its influence on sexual desire and performance. Macduff asks if Macbeth is up. Macbeth then enters and they all greet each other. Macduff goes to call on the king, as it is his specific duty to wake him. Lennox recounts to Macbeth the strange events of the night: chimneys were blown down, strange screams of death were heard, a bird shrieked all night, and the earth shook. Macbeth agrees it was a rough night.

### **Destroy your sight with a new Gorgon (Act II, scene iii, continued)**

Macduff is heard screaming ‘O horror, horror, horror!’ He enters to tell them to approach the chamber and ‘destroy; their sight with a new Gorgon.’ Macbeth and Lennox exit to investigate while Macduff wakes the household, calling ‘Murder and treason.’ Lady Macbeth enters, followed shortly by Banquo. Macduff tells Banquo of the king’s murder. Macbeth and Lennox re-enter, followed by the sleepy Malcolm. When Malcolm asks who killed his father, Lennox tells him about the guards, covered in blood, with their bloody daggers. Macbeth reveals that in a fury he killed them. Lady Macbeth then falls, saying ‘Help me, ho!’ and people help her. The king’s son, Malcolm remains apart while the rest agree to get dressed and meet again to decide what to do. Alone, Malcolm decides to flee to England.

### **The sovereignty will fall upon Macbeth (Act II, scene iv)**

Several thanes appear and speak to the audience as a Chorus about the strange times and strange events that are occurring in nature. Macduff enters and they talk about the murder and who might be responsible. Macduff says the guards were hired to do such an act and that because Malcolm has fled, suspicion falls on him. We hear that Macbeth has been named king and has gone to Scone to be crowned. Macduff, instead of going to Scone for the coronation, decides to go home to Fife. They leave, with one of them speaking a final blessing.

### **For Banquo's issue have I filed my mind (Act III, scene i)**

Banquo enters, alone with the audience, and muses about how the weird sisters' predictions have all come true. He wonders about the prediction for him, but silences himself as Macbeth (now king), his queen, and their attendants enter.

Macbeth invites Banquo to a feast that evening and asks if he's planning to ride that afternoon. Banquo says that he will, until it's time for the feast. Macbeth then asks if Fleance is going with him. Banquo replies that Fleance, his son, is indeed going. Macbeth dismisses everyone until suppertime. Alone with the audience, Macbeth reveals that he fears Banquo's 'royalty of nature,' and that he is troubled by the weird sisters' prophecy for Banquo. He says the weird sisters have put a 'barren scepter' in his hand since his descendants won't be kings. His servant brings two men to see Macbeth then waits at the door.

### **Your spirit shines through you (Act III, scene i, continued)**

Macbeth talks with the two men and refers to an earlier conversation in which he convinced them that the prior wrongs they suffered and which they thought were Macbeth's doing were actually Banquo's fault. He confirms that Banquo is his enemy as well as theirs and tells them when, where and how they can kill him that evening. He also tells them that Banquo's son, Fleance, must also die. They agree to do it and leave. Before exiting, Macbeth remarks, "Banquo, thy soul's flight, if it find heaven, must find it out tonight."

### **O full of scorpions is my mind (Act iii, scene ii)**

The queen enters and reveals her discontent with her new life to the audience. When Macbeth enters, she asks him why he keeps alone and tells him that 'what's done is done.' Macbeth compares the peaceful sleep of death that Duncan enjoys with his own tortured sleep and terrible dreams. She urges him to be bright and jovial among his guests. He begins to talk of Banquo and Fleance but decides not to tell her of his plan. He talks about the coming night, then asks her to leave with him.

### **But who bid thee join with us? (Act III, scene iii)**

A mysterious third murderer joins the other two and says it's at the request of Macbeth. All three wait and listen for Banquo and Fleance. When they enter, the murderers attack. Banquo is wounded, he urges Fleance to run away. The murderers kill Banquo. Realizing that Fleance has escaped they leave to report back to Macbeth.

### **Never shake thy gory locks at me (Act III, scene iv)**

Macbeth, his queen and their attendants enter for the feast. Macbeth invites them all to sit down and mingles among them. One of the murderers enters with blood on his face and reports to Macbeth that Banquo is killed but that Fleance is escaped. The murderer leaves and Macbeth returns to the party. Macbeth then acknowledges Banquo's absence, saying that he hopes to challenge him for his unkindness rather than pity him for some mischance. Banquo's ghost enters and sits on the only empty throne. When invited to sit, Macbeth sees the ghost and shouts, 'Thou canst not say I did it!' The Thanes react with concern that he is not well. The queen makes excuses for her husband then takes him aside to chastise him. The ghost disappears and Macbeth recovers. He joins the party again and drinks a toast to the entire party, and to Banquo, wishing he were present. Banquo's ghost appears again to Macbeth who again shouts at it, disrupting the feast. The queen again tries to make excuses. The ghost disappears again; Macbeth recovers and starts to talk about what he has seen. The queen interrupts him and tells everyone to leave quickly.

### **Blood will have blood (Act III, scene iv)**

Alone, Macbeth and his wife talk. He asks why Macduff has been absent and reveals he keeps a spy in each of his noblemen's houses. He tells his wife that he'll visit the weird sisters again to learn more of the future. He says that he is 'in blood, stepped in so far' that it doesn't matter if he goes further. She tells him he lacks 'the season of all natures, sleep,' and they go to bed.

### **Men must not walk too late (Act III, scene v)**

A chorus of several actor/characters enters and recounts recent occurrences. Much is implied in their speech, but nothing is said explicitly. Macbeth is suspected in the murders of both Duncan and Banquo. When Macduff's name is brought up, we learn that because 'he failed his presence at the tyrant's feast' he lives in disgrace. We also find out that Malcolm lives at the English court with the 'most pious Edward,' and that Macduff has gone there to persuade the English king to convince the region of Northumberland and Siward to join Malcolm's invasion of Scotland. All pray for Macduff's safety and success.

### **Round about the cauldron go (Act IV, scene i)**

The weird sisters enter and begin a chant around a cauldron. They add various ingredients, including 'eye of newt and toe of frog, wool of bat and tongue of dog.' They stop at Macbeth's approach, saying 'something wicked this way comes,' Macbeth enters and asks them, no matter what the consequences, to answer his questions. They agree, offering to have their 'masters' provide the answers. Macbeth begins to ask the first apparition a question but apparently it has the power to read his thoughts. It tells him to beware Macduff then vanishes. Another appears, telling him to fear no man 'of woman born' before it vanishes. Macbeth concludes that he needn't fear Macduff. A third apparition rises, telling him that he will not be defeated until Great Birnham Wood comes against him at his castle on Dunsinane Hill. That apparition also vanishes. Macbeth demands to know if Banquo's issue will ever reign in the kingdom, but the witches leave chanting 'seek to know no more' When Macbeth is brought word that Macduff is fled to England, he confides to the audience that he will attack Macduff's castle and kill his entire family.

### **Our fears do make us traitors (Act IV, scene ii)**

At Macduff's castle, Lady Macduff talks with the audience, trying to discover the reason her husband has fled the country. She concludes that he doesn't love her or their children, to leave them in a place that he himself has fled. Lady Macduff talks with her son about their situation. A stranger arrives, warning her to take her children and leave at once, then exits. Murderers arrive and kill the family.

### **Alas, poor country (Act IV, scene iii)**

In England, Malcolm and Macduff enter, in conversation. Malcolm says he wants to sit down and weep, while Macduff tries to inspire him to action. Malcolm suggests that Macduff's visit is a trap, and Macduff despairs. Malcolm then confesses that he is full of vices: that his lust knows no bounds; that he'll steal the wealth of all the nobles and 'pour the sweet milk of concord into Hell.' Defeated, Macduff bids Malcolm farewell and starts to leave. Malcolm then claims he was lying to test Macduff. He reveals that he's not lustful, has never lied, coveted anything or broken his faith. Macduff struggles with the conflicting information. Ross then enters with updates from Scotland and gradually breaks the news to Macduff that his wife, children and servants are 'savagely slaughtered.' Malcolm encourages Macduff to 'let grief convert to anger,' and they prepare for their return to Scotland with the help of an English army.

### **Here's the smell of blood still (Act V, scene i)**

Back at Macbeth's castle, a doctor and a gentlewoman enter, talking about Lady Macbeth's recent episodes of sleepwalking. She enters with her eyes open, even though 'their sense shut.' She rubs her hands together repeatedly, as if washing them, and talks of seeing blood on them. She speaks of 'the old man,' of Banquo and of Lady Macduff and says "What's done cannot be undone." The doctor and the gentlewoman witness the entire scene but are hesitant to interpret what it might mean. They exit variously.

### **The English power is near (Act V, scene ii)**

A chorus enters and shares their plan to join the English forces led by Malcolm, Macduff and Old Siward, at Birnham Wood. We also find out that Macbeth is fortifying his castle and preparing for war.

### **Canst thou not minister to a mind diseased? (Act V, scene iii)**

At the castle Macbeth scorns the news of the coming invasion, of the defection of his Thanes and of the number of soldier in the English force because of the prophecies of the weird sisters. He calls for this officer, Seyton, to bring him his armor and asks the doctor about Lady Macbeth's condition. He replies that she is not so sick as 'troubled with thick-coming fancies.'" Macbeth tells the doctor to cure her. When his armor arrives, he exits, remarking that he will not fear until 'Birnham Forest come to Dunsinane."

### **Let every soldier hew him down a bow (Act V, scene iv)**

Outside of Birnham Wood, Malcolm instructs the soldiers to cut branches from the trees and carry them as they approach Dunsinane. This, he suggests, will hide their numbers from the enemy.

### **A poor player that struts and frets his hour upon the stage (Act V, scene v)**

As Macbeth and Seyton prepare for the attack, women's cries are heard. Seyton investigates and returns to report that Lady Macbeth is dead. Macbeth reflects briefly, commenting upon her death, the meaning of life and acting. A messenger enters with the report that as he stood his watch, he looked towards Birnham and the woods began to move. Macbeth threatens the messenger and acknowledges the doom in the message. He then decides to fight and sounds the alarm.

### **Make all our trumpets speak (Act V, scene vi)**

Malcolm determines that they are near enough to the castle to throw down their tree branches. He issues orders for the attack, and everyone departs.

### **Swords I smile at (Act V, scene vii)**

Macbeth, in the heat of battle, reiterates that he need not fear 'one of woman born.' He then encounters Young Siward and kills him, saying 'thou wast born of woman,' and exits. Macduff enters, looking for Macbeth, then exits.

### **I have no words, my voice is in my sword (Act V, scene viii)**

Macduff finally discovers Macbeth. They face off and fight. Macbeth brags to Macduff that he 'bears a charmed life,' and that he 'must not yield to one of woman born.' Macduff tells him to 'despair' his charm and reveals that he was ripped 'from his mother's womb.' Macbeth first refuses to fight then refuses to surrender. They exit fighting.

### **Hail, King of Scotland! (Act V, scene ix)**

Malcolm and some thanes enter to recount a successful campaign. Macduff and Macbeth enter fighting. Surrounded, Macbeth still fights and Macduff kills him. The thanes, following Macduff's lead hail Malcolm as king of Scotland and the beat goes on.

## **A PARTIAL TIMELINE OF SCOTTISH HISTORY:**

### **INTERESTING EVENTS AND MATTERS UNRELATED TO MACBETH**

- 296 The “Pictish” people are first mentioned in Roman literature. The name is based on a Latin word meaning, “painted one” and refers to a fighter (e.g. Braveheart) – as opposed to an army soldier.
- 360 Roman literature names the warring tribes inhabiting Ireland as “Scots.”
- 503 The Scots leave Ireland and move to the region of Argyll, the western coast of modern day Scotland.
- 843 The Scots and Picts are reunited under Kenneth MacAlpin to form one nation. This alliance begins to create the country known as Scotland.
- 1000 Beowulf - one of the first epics in (Old) English - is written.  
Leif Ericsson sails west and discovers land – what we now call Nova Scotia.  
Gunpowder is perfected in China.
- 1005 Malcolm II slays Kenneth III and begins a unification of Scotland under one King.
- 1018 Malcolm II defeats the Saxons at the Battle of Carham. The win helps further unify Northern and Southern Scotland.  
Duncan becomes ruler of Strathclyde when Owen the Bald dies.
- 1022 The Synod of Pavia insists upon celibacy for higher clergy in the Roman Catholic Church. This decision is both political and financial.
- 1034 Duncan murders his grandfather, King Malcolm II, and becomes ruler of a largely unified Scotland.
- 1040 Macbeth, a Scottish Thane, slays Duncan in battle and exiles his sons, Malcolm and Donald Bane (the beautiful). Macbeth rules well for 17 years.
- 1041 Eardwulf, the possessor of power in Northumbria, is slain by Siward.  
Haggis, a Scottish delicacy made of sheep stomach stuffed with entrails, oatmeal and drenched in whiskey, makes its culinary debut.
- 1042 Hardecante, of Aquitaine France, perishes and Edward the Confessor, a Norman, comes into power in England.
- 1045 Rodrigo Diaz, the Spanish national hero better known as El Cid, is born.
- 1050 Normans fight their way through England.  
Construction of Winchester and Exeter cathedrals begins.  
Catholic monks in England excel in embroidery.

- 1054 Macbeth's forces resist the advance of Malcolm III (Duncan's son) and Siward of Northumbria. Macbeth is defeated, but he survives the conflict.
- 1055 Siward dies.
- 1057 Malcolm III, with backing from Edward the Confessor, again invades Scotland. On this jaunt, he manages to slay Macbeth. Lulach, Macbeth's stepson escapes and attempts to regain the throne.
- 1058 Malcolm III murders Lulach and becomes (finally) the King of Scotland. He takes an English wife, and the dream of a purely Celtic Scotland ends.
- 1061 Malcolm III invades Northumbria.
- 1066 Edward the Confessor dies and Harold II becomes king of England. William of Normandy defeats and kills Harold at the Battle of Hastings. William "the Conqueror" is crowned king of England on Christmas Day. The first record of the comet, eventually known as Halley's Comet, is made.
- 1073 The Church insists upon the excommunication of all married priests.
- 1078 Construction begins on the Tower of London.
- 1093 Malcolm, who was harbored and protected by the English during the Macbeth uproar in Scotland, invades England. His forces are rebuffed and he is killed. He is succeeded by his brother, Donald Bane.
- 1094 El Cid leads Spain's forces to reclaim Valencia from the Moors.
- 1095 Start of the First Crusade. The Crusades were 'holy wars' waged by Europe's Christian nations. The aim of the Crusades was to wrest biblically significant lands in Palestine from the Muslims.
- 1099 The Crusaders take Jerusalem.
- 1100 The English language continues to evolve. This period begins what we call Middle English. Secular music becomes more widespread.
- 1107 King Edgar of Scotland dies and Scotland falls into disunity. Alexander I becomes King of Scotland.
- 1110 The first 'miracle play' – a popular form of Pseudo-religious Theatre – takes place at Dunstable in England.
- 1124 Alexander I of Scotland dies. David I becomes king. Scottish lands grow to include all of Northumbria.
- 1138 David I invades England but is rebuffed at the Battle of Standards.
- 1145 The Second Crusade begins under Pope Eugene II.
- 1151 The Chinese start to use gunpowder as an implement of warfare.

- 1153 David I dies and Malcolm IV ascends the Scottish throne.
- 1163 Notre Dame (the Cathedral in Paris) is completed.
- 1165 Malcolm IV dies and William the Lion ascends the throne of Scotland.
- 1173 The first recorded wave of influenza hits Europe.
- 1189 England's Henry II dies and is succeeded by Richard I. Events at his coronation set in motion the Massacre of the Jews that occurs a few months later. The Third Crusade begins.
- 1190 The Massacre of the Jews at York Castle occurs. 500 Jews celebrating the feast of *Shabbatha – Gadol* are attacked by a mob of Christians and killed.
- 1199 King Richard is killed at war and his cousin John Lackland comes into power. Shakespeare's *King John* is based on Lackland.
- 1200 Alcohol is first used for medicinal purposes.  
Engagement rings become fashionable.  
Leprosy is introduced to Europe by the returning Crusaders.
- 1212 The Children's Crusade occurs.
- 1215 King John is forced to sign the Magna Carta, which restricts power and articulated many important rights, including habeas corpus.
- 1278 278 Jews are executed in England for "clipping coin." Christians found guilty of the same offense are fined.  
The glass mirror is invented.
- 1289 Spectacles are invented
- 1292 John Bailiol ascends the throne of Scotland.
- 1295 *The Harrowing of Hell*, an early miracle play, is first performed in England.
- 1296 England annexes Scotland, and the Scots come under the rule of England's Edward I. The sacred Coronation Stone of Scotland is stolen from Scone and moved to Westminster Abbey.
- 1300 Edward I invades Scotland to quell Scottish rebellion led by William Wallace (Braveheart).
- 1305 Edward I finally captures William Wallace and has him executed.
- 1306 England's Edward I dies; Edward II ascends the throne.
- 1314 At the Battle of Bannockburn, Robert the Bruce leads the Scottish forces to victory over the English forces – gaining independence for Scotland in the process.
- 1321 Writer Dante Alighieri dies.
- 1325 The Aztecs found Tenochitlan (modern day Mexico City).

- 1328 The sawmill is invented.
- 1337 England's Edward III assumes kingship of France. The Hundred Years War begins.
- 1347 The Black Plague devastates Europe, killing more than 75 million people in less than five years. One-third of England's total population is lost – the mortality rate is highest in cities.
- 1350 Li Hing Tao pens, *The Chalk Circle*. Bertholt Brecht later adapts the play under the title, *The Caucasian Chalk Circle*.
- 1361 The Plague returns to England.
- 1370 The steel crossbow, a prodigious weapon, is created to pierce armor and chainmail.
- 1377 Playing cards displace dice as the game of choice in Germany.
- 1400 Chaucer pens "The Canterbury Tales."
- 1406 Scotland's Robert II dies and James I assumes power.
- 1407 Bethlehem Hospital in London becomes an institution for the mentally ill. The term bedlam began as a contraction of that name.
- 1412 Joan of Arc is born.
- Mid-1400s The English language continues to evolve, giving rise to the beginnings of Modern English.
- 1448 The Anglo-Scottish war is renewed, with peace not to be reached until 1464. Civil War is on the horizon in England as Lancaster and York form rival factions. *Henry VI, parts 1, 2, and 3* as well as *Richard III* is Shakespeare's chronicle of this conflict.
- 1488 King James III of Scotland is murdered.
- 1492 Columbus embarks from Palos, Spain on August 3<sup>rd</sup> and reaches the Bahamas on October 12<sup>th</sup>.
- 1503 James IV of Scotland marries Margaret Tudor, daughter of Henry VII of England.
- 1509 Henry VIII succeeds his father at the age of eighteen, and marries his brother's widow, Catherine of Aragon.
- 1513 James IV of Scotland dies at the Battle of Flodden against the English. James V, though an infant, is named the successor.
- 1524 James V declares himself of age to rule, and acquires powers of kingship.
- 1526 An Anglo-Scot peace treaty is signed.
- 1547 The first predictions of French astrologer Nostradamus are made.

- 1555 John Knox returns to Scotland from an exile in Geneva and sparks the Scottish Reformation.
- 1564 Michelangelo and John Calvin die. Christopher Marlowe, Galileo, and William Shakespeare (April 23<sup>rd</sup>) are born.
- 1565 Mary, Queen of Scots, weds her cousin, Henry (Lord Darnley.)  
Arthur Golding translates the first four books of Ovid's *Metamorphoses*.  
Doctors from the Royal College of Physicians in England are permitted to carry out human dissections.
- 1566 James VI, son of Mary and Lord Darnley, is born.
- 1567 Lord Darnley is murdered, apparently on the orders of the Earl of Bothwell. The Earl carries Mary off to Dunbar. The Queen marries Bothwell. Subsequently, Mary's "Casket Letters" are discovered by the Earl of Morton. The discovery leads to Mary's forced abdication of the throne. Mary's stepbrother, the Earl of Moray, becomes regent.  
Richard Burbage, the most famous actor in Elizabethan England, and the lead in Shakespeare's company, is born.
- 1568 Mary is defeated at Langside by Moray. She takes refuge in England where the York Conference opens to look into her conduct concerning James VI's father and Bothwell.  
Bottled beer is invented by Alexander Nowell, the Dean of St. Paul's Cathedral in London.
- 1570-1572 The power of Scotland changes hands three times.
- 1576 Richard Burbage's father builds London's first playhouse, "The Theatre."
- 1577 London's second playhouse, "The Curtain," opens.
- 1578 James VI assumes power in Scotland from the Earl of Morton.
- 1585 Shakespeare leaves Stratford around this time.
- 1586 Mary, Queen of Scots, is tried for and convicted of treason. She is executed the following year on the orders of her cousin, Elizabeth I.
- 1590 First evidence of Shakespeare in London.
- 1592 The plague resurfaces and kills 15,000 people in London alone. Shakespeare enters the most productive phase of his career. Between 1591 and 1602, Shakespeare is believed to have penned over twenty plays including *Richard III*, *Henry VI*, *The Taming of the Shrew*, *Romeo and Juliet*, *Julius Caesar*, and *Hamlet*.
- 1596 Parliament allows for sentencing of convicted criminals to include deportation to colonies in Georgia and Australia.
- 1603 Queen Elizabeth I dies and her death leads to the Unification of the Crowns. James VI of Scotland is crowned James I of England, Scotland, and parts of Ireland.

- 1605 The Gunpowder Plot is uncovered in England. The plot was a plan to destroy Parliament (and its members – including King James) by blasting it with barrels of gunpowder. It was a plot to create chaos and restore Catholicism.
- 1606 Henry Garnet, a Jesuit priest, is executed for treason. Garnet was a Jesuit priest who possessed prior knowledge about the Gunpowder Plot via the sacrament of Confession. It is supposed that Garnet is alluded to in *Macbeth* as the “equivocator.”
- 1606 Shakespeare pens *Macbeth* for James I, who claimed to be a descendant of Banquo, in the wake of the assassination attempt.

The source for this section is **The Timetables of History: A Horizontal Linkage of People and Events**, by Bernard Grun, based upon Werner Stein’s Kulturfahrplan; New York: Simon & Schuster, 1991

## WORDS AND PHRASES COINED BY SHAKESPEARE

### NEW WORDS THAT APPEAR FOR THE FIRST TIME IN THE PLAY MACBETH

Shakespeare sometimes gets credit for ‘inventing’ more than 2000 English words and usages. We don’t know for sure if Shakespeare did invent them, but we do know that they appear in print for the first time in his plays. The following is a brief list of the new words which appear in *Macbeth*. (Text quoted is from the First Folio, 1623)

**assassination** (noun) - the murder of a prominent or powerful person.

*If it were done, when 'tis done, then 'twere well,  
It were done quickly: If th' Assassination  
Could trammell up the Consequence, and catch  
With his surcease, Successe: that but this blow  
Might be the be all, and the end-all Heere,  
But heere, upon this Bank and schoole of time,  
Wee'ld jumpe the life to come.*

What *Macbeth* contemplates here is King Duncan. *Macbeth* aptly calls that murder “th’ assassination.” The word *assassin* appeared in the thirteenth century in reference to a group of Muslims sent out during the Crusades to kill the Christian leaders. The killers supposedly ingested hashish before the undertaking.

The Arabic root of *assassin* is a word meaning, “eater of hashish.” Not surprisingly, the first record of the verb, *assassinate*, does not appear until 1607, after the appearance of the play *Macbeth*.

**be-all and end-all** (noun phrase) - the complete form of something; the process and result

*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'ld jump the life to come.*

*(this is some modern and therefore edited text. Note the difference with the Folio printed above.)*

As soon as the title character of Macbeth contemplates assassinating King Duncan, he begins to dread the consequences of the murder. Fittingly enough, this noun phrase never again appears in Shakespeare's work; however, it appears regularly in modern usage.

**champion** (verb) - to uphold or support; to defend or advocate

*For them, the gracious Duncan have I murther'd;  
Put Rancours in the Vessell of my Peace  
Onely for them, and mine eternall Jewell  
Given to the common Enemie of Man,  
To make them Kings, the Seedes of Banquo Kings.  
Rather than so, come Fate into the Lyst.  
And champion me to th'utterance.*

Resenting that Banquo's heirs are destined to succeed him as king, Macbeth believes that he must resort to murder to stop them. In his use of the word as a verb, the meaning is more, "to advocate" than, "to uphold or support."

In modern usage, it appears as in "to champion a cause." The word is derived from the Middle Latin word, *campio*, meaning "warrior." Basically, Macbeth is insisting that he will fight – with the aid of fate – to the very end.

**cow** (verb) – to depress with fear or intimidation; to dispirit; to overawe.

*Accursed be that tongue that tels mee so;  
For it hath Cow'd my better part of man:*

Macbeth presumes to be safe from all men because he is not to be killed, "by one of woman born." His confidence evaporates when Macduff appears and proclaims that he "was from his mother's womb/ Untimely ripp'd," and therefore, not technically born. The revelation may warn Macbeth that his own death is imminent, and he answers Macduff, "Accursed be the tongue that tells me so."

While the certain origin of the verb is under debate, what is certain is that the word has little relation to the farm animal. The verb appears only once in Shakespeare's work, though he does use the word as an adjective in other instances. In the modern context, the verb retains its connotation of lost courage, but is now used primarily in situations that are not life-or-death.

**drug** (verb) - to adulterate with a drug; to administer a poison or narcotic.

*He is about it, the Doores are open: and the surfeited grooms do mock their  
charge/  
With Snores. I have drugg'd their Possets,  
That Death and Nature doe contend about them,  
Whether they live, or dye.*

The murderer of King Duncan in Macbeth must be able to get past the grooms who attend his chamber. "I have drugg'd their possets" (II.ii.6), Lady Macbeth says, having put them to sleep by mixing a narcotic into their drinks of milk and wine.

This verb, like the noun drug, may be based on the old Dutch "droog," meaning "dry," but that etymology is uncertain. As a noun, drug first appeared in Middle English, almost three centuries before Macbeth. Ben Jonson is the next writer after Shakespeare to use the word as a verb.

**impede** (verb) - to hinder; to retard in progress by placing obstacles in the way

*High thee hither,  
That I may powre my Spirits in thine Eare;  
And chastise; with the valour of my Tongue  
All that impedes thee from the Golden Round,  
Which Fate and Metaphysical ayde doth seeme  
To have thee crown'd withall.*

When Lady Macbeth reads her husband's letter about the prophecies of the three weird sisters (witches), she plots to help him see them fulfilled. She plans to encourage Macbeth's reaching for the crown of Scotland, and to help him overcome any obstacle in his way: "All that impedes thee from the Golden Round."

The verb has its roots in a Latin word meaning "to shackle the feet," and connotes any hindrance to forward progress.

**Stealthy** (adjective) - moving or acting furtively; secretly; proceeding by imperceptible degrees

*wither'd Murther,  
Alarum'd by his Centinell, the Wolfe,  
Whose howle's his Watch, thus with his stealthy pace,  
With Tarquin's ravishing strides, towards his designe  
Moves like a Ghost.*

Planning to kill the sleeping King Duncan, Macbeth envisions the personified Murder as one that moves with "stealthy pace...towards his design." Macbeth's use of stealthy suggests not only furtiveness, but also slow and methodical movement. Today, however, it is the "secret" or "covert" connotations of stealthy and related words that are most pronounced, as in the term "stealth bomber," denoting an airplane which, though designed to avoid detection, is anything but slow.

**unreal** (adjective) - fantastic or illusory; lacking either substance or objective existence.

*Hence horrible shadow,  
Unreall mock'ry, hence.*

The ghost of Banquo appears to the title character, who commands the horrible specter to leave. "Unreal" appears only one other time in Shakespeare's work, in the late play, *The Winter's Tale*. While the word in today's context is quite versatile – it can be used as a positive or negative exclamation, in addition to its use as an adjective – Shakespeare's use of the word is a bit more straightforward.

**vaulting** (adjective) - arching high; reaching for the heights; leaping

*I have no Spure  
To pricke the sides of my intent, but onely  
Vaulting Ambition, which ore-leapes it selfe,  
And falles on th' other.*

As an adjective, vaulting appears in Shakespeare's *Henry VI, part i*. Queen Margaret berates King Henry for his unkindness and regrets that "The pretty vaulting sea refus'd to drown me." A familiar figurative use is first seen in *Macbeth*.

Vault as noun and verb was first recorded in the fourteenth century. It can be traced ultimately to the Latin verb *volvere*, meaning "to roll."

**vulnerable** (adjective) - susceptible to harm or injury; open to wounding

*Let fall thy blade on vulnerable Crests,  
I beare a charmed Life, which must not yield  
To one of woman borne.*

The adjective comes from the Latin root *vulnerare*, meaning "to wound or injure." In *Coriolanus*, Shakespeare uses a negative prefix to produce *invulnerable*, but the word failed to take hold. Dropping the prefix altogether to produce *vulnerable*, first recorded in *Macbeth*, proved to be more successful. The word remains in common usage – along with *invulnerable*, the successful negative.

**Note:** Text spelling and punctuation are copied from the *First Folio of Shakespeare, 1623*.

**Sources:**

Malles, Stanley and Jeffrey McQuain. *Coined by Shakespeare: Words & Meanings First Penned by the Bard*. Merriam-Webster, Inc. Springfield, MA: 1998.

Moston, Doug. *The First Folio of Shakespeare*. Applause Books. New York: 1995.

**Some commonly used expressions from *Macbeth*:**

Hurly-burly	Is this a dagger which I see before me
Fair is foul and foul is fair	I have done the deed
Villainies of nature	the raveled sleeve of care
trust their heels	the sleeping and the dead
Something wicked this way comes	the live-long night
Blasted heath	the wine of life
into the air	blood will have blood
milk of human kindness	double, double toil and trouble
trumpet tongued	eye of newt
deep damnation	out, out damn spot
dashed the brains out	screw your courage to the sticking place

# USEFUL WEBSITES

## Play Texts

<http://etext.virginia.edu/shakespeare/folio>

<http://web.uvic.ca/shakespeare/Annex/DraftTxt/index.html>

Both sites offer the Folio text.

[www.it.usyd.edu.au/~matty/Shakespeare/](http://www.it.usyd.edu.au/~matty/Shakespeare/)

They claim to be the “Web’s oldest Shakespeare site.” This is our favorite site because when you copy and paste the text into Microsoft Word, the text is formatted into tables, rather than with nasty tabs.

<http://the-tech.mit.edu/Shakespeare/>

Businesslike and scholarly texts of the plays, supported by MIT.

## Elizabethan/Renaissance

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

LIFE IN ELIZABETHAN ENGLAND: *A Compendium of Common Knowledge 1558-1603*. This site offers a concise, yet superficial view of basic daily existence in Elizabethan England. Good for a basic introduction to the period and quick fact searches.

<http://library.byu.edu/~rdh/eurodocs/homepage.html>

EURODOCS: Primary Historical Documents from Western Europe

Contains facsimiles of documents from the period concerning wedding ceremonies, 16<sup>th</sup> & 17<sup>th</sup> century newspapers and writings authored by Queen Elizabeth.

<http://www.fordham.edu/halsall/mod/1577harrison-england.html>

MODERN HISTORY SOURCEBOOK: *Holinshed’s Chronicles of England 1577*

Holinshed’s Chronicles are a primary source account of daily living in England during the Renaissance. It includes a discussion of topics such as laws, policies, inventions and public health.

<http://renaissance.dm.net/sites.html>

RENAISSANCE RESOURCES

Designed for scholars and Renaissance Faire aficionados, this page has links to nearly anything and everything, from portraits of Elizabeth I to the rules of rapier and dagger fighting to Elizabethan gardening and the Great Chain of Being. If the site is missing anything at all, you bet it links to a page where that something can be found.

<http://www.uni-koeln.de/phil-fak/englisch/shakespeare/spear.html>

Guide to Shakespeare’s playhouses and playing

[www.sca.org/](http://www.sca.org/)

OFFICIAL WEBSITE OF THE SOCIETY FOR CREATIVE ANACHRONISM

The society for Creative Anachronism (SCA) is an international organization dedicated to researching and re-creating pre-17<sup>th</sup>-century European history. Some of the material is highly esoteric, but the SCA is a wonderful resource for finding helpful people in your area.

## Sources

<http://www.utexas.edu/depts/classics/chaironeia/>  
<http://www.e-classics.com/plutarch.htm>

Either of these websites include anything and everything you would want to know about Plutarch, including the text of Plutarch's *Lives*.

### Lesson Plans and study guides

<http://www.lausd.k12.ca.us/lausd/resources/shakespeare/hamletmain.html>

Unit designed for teaching *Hamlet* to grade 12 students.

<http://www.folger.edu/template.cfm?cid=618>

Links and lesson plans for teaching Shakespeare's plays to primary and secondary students.

<http://www.rsc.org.uk/home/344.asp>

Play guides for all of Shakespeare's works, from The Royal Shakespeare Company in England, for both teachers and students.

<http://www.allshakespeare.com/hamlet/>

features high-quality study guides and lesson plans in various academic areas

<http://www.gradesaver.com/ClassicNotes/Titles/hamlet/>

An act-by-act summary and analyses of *Hamlet*, as well as an e-text of the play

<http://shakespeare.palomar.edu/>

A thorough guide and links to all and anything Shakespeare

## Miscellaneous

[www.webweaving.org](http://www.webweaving.org)

PERSONALIZED SHAKESPEAREAN INSULTS.

We dare you to go to this site, thou tottering shard-borne pumpion!

[http://www.canadianshakespeares.ca/Production\\_Shakespeare/SearchPublic.cfm](http://www.canadianshakespeares.ca/Production_Shakespeare/SearchPublic.cfm)

### **Please Note:**

If you have any suggestions of other websites to add to our list, please email us at [education@shakespeare.org](mailto:education@shakespeare.org).

Also, due to the constantly changing nature of the web, let us know if any of these sites are no longer accessible, so that we can update our list.

# The Directors & Designers

## **JONATHAN CROY**

Director

Jon has been part of Shakespeare & Company since 1982. In that time, he has played over sixty roles for the company, including Benedick in *Much Ado About Nothing*, Macbeth in *Macbeth*, Mercutio in *Romeo & Juliet*, and Caliban in *The Tempest*. He has also been a member of four New England Tours: *The Merchant of Venice* (1985), *Macbeth* (1991) and *Romeo & Juliet* (1990, 1992). He has directed eight of the New England Tours: *Twelfth Night* (1993), *Macbeth* (1996, 2002, 2012), *A Midsummer Night's Dream* (2008), *Romeo & Juliet* (2009), *Julius Caesar* (2010), and *Hamlet* (2011) and served as Co-Director and Fight Choreographer on every other Tour production since 1993. He has directed *Richard III*, *Twelfth Night*, *Scapin* and *The Real Inspector Hound* in our performance seasons, twenty-one productions for the Fall Festival of Shakespeare, and dozens more for the Shakespeare & Company Summer Training Institute and Shakespeare & Young Company. He has served as a guest faculty member at Emerson College, The Hartt School, Skidmore College, The Drama Studio, The Serious Play! Theatre Ensemble, more than a dozen high schools across New England, as well as Simon's Rock of Bard College, where he directed fifteen shows, including *Tales of the Lost Formicans*, *Waiting for Lefty*, and *The Man Who Turned into a Stick*. In 2001, he and Jenna Ware launched two new programs for Shakespeare & Company's Education Program: *Shakespeare & Young Company Spring Session*, an after-school version of our summer training program, and *The Shakespeare Project* in partnership with the Berkshire County Juvenile Court system. Jon is a recipient of the Beacon Award for Excellence in Education.

## **GOVANE LOHBAUER**

Costume Designer

Govane Lohbauer is beginning her thirty first season as a costume designer at Shakespeare & Company in Lenox MA where she has been Costume Director for the past 12 years. She has designed costumes for the Spring Tour production rotation for each of the past 13 years: *Hamlet*, *Romeo & Juliet*, *Julius Caesar*, *Macbeth*, *A Midsummer Night's Dream*. Selected favorite credits at S&Co. include: *The Learned Ladies*, *Women of Will*, *The Hound of the Baskervilles*, *The Taster*, *Mengelberg* and *Mahler*, *Twelfth Night*, *Les Liaisons Dangereuses*, *Shirley Valentine*, *Golda's Balcony*, *The Ladies Man*, *Rough Crossing*, *Enchanted April*, *Ice Glen*, *Lettice and Lovage*, *Ethan Frome*, *Macbeth*, *An International Episode*, *Glimpses of the Moon*, *Summer*, *Wit*, *House of Mirth*. Other favorite selected credits from thirty years of theater design for Regional theater and Opera: *Le Bourgeois Gentilhomme*, *Two Gentlemen of Verona*, *Red Noses*, *Picasso at the Lapin Agile*, *Metamorphosis*, *The Marriage of Bette and Boo*, *Alice in Wonderland*, *A Christmas Carol*, *Winterset*, *Jesus Christ Superstar*, *Dark of the Moon*, *Hair*, *Stage Blood*, *Once Upon A Mattress*, *Top Girls*, *H.M.S. Pinafore*, *Gianni Schicci*, *Carousel*, *The Merry Widow*; *La Finta Giardiniera*, *Albert Herring*. As former Adjunct Faculty/Designer, Simon's Rock of Bard College credits include: *Cloud Nine*, *Our Country's Good*, *Suddenly Last Summer*. Govane lives in Lee MA with her actor husband, Bob. They love spending as much time as possible with their nine grandchildren.

# The Company

**GREGORY BOOVER** (Macduff / Duncan / Murderer #2 / Witch #3) returns for his third consecutive Northeast Regional Tour of Shakespeare, having performed in 2014 in *Romeo and Juliet* (Friar / Nurse), and in 2015 in *Hamlet* (Polonius / Horatio). Most recently, Gregory has worked at S&Co as a performer for *SLaW*, as a musician for *An Iliad*, and as a director for the 2015 Fall Festival of Shakespeare. He has worked in the past with Hampshire Shakespeare Company, WAM Theatre, and The Theater at Monmouth, and holds his BA in Theater from UMass Amherst.

**COLIN GOLD** (Malcolm / Witch #3 / Murderer #1) is delighted to return to Shakespeare & Co. after appearing in *Hamlet* in 2014 as Claudius & The Ghost and having grown up with their brilliant Training and Education programs. Theatre credits include: Hartford Stage; Cincinnati Playhouse in the Park; Winnepesaukee Playhouse; The Royal Theatre of Bath (UK). TV / Film: *Mysteries of the Castle*; *Blood Feuds*; *Occupation: Hunter*. Training: Masters in Classical Acting from the London Academy of Music and Dramatic Arts; BFA in Acting from the Hartt School.

**KAILEELA HOBBY** (Lady Macbeth / Ross / Witch #2) is thrilled to be on the road again with Shakespeare & Company's Northeast Regional Tour of Shakespeare. Previous work with Shakespeare & Company: Director in the Fall Festival of Shakespeare at Lee High School (2015), 2014 Northeast Regional Tour *Romeo and Juliet* (Tybalt / Lady Capulet / Peter / Sister Joan). Favorite Regional and NYC credits include: *Romeo and Juliet* (Juliet) and *Taming of the Shrew* (Bianca) with Adirondack Shakespeare Company; *Romeo and Juliet* (Benvolio) and *The Triumph of Love* (Harlequin) with The Shakespeare Theatre of New Jersey NSE tour; *Mother of the Maid* (Joan) and *Out of Orbit* (Lis) with Berkshire Playwrights Lab; *The Ghost* (Laertes) with Bottoms Dream; *Cinderella* (Cinderella) with Galli Children's Theatre.

**MARCUS KEARNS** (Macbeth / Murderer #3) Shakespeare & Company: *Private Eyes* (Adrian), Northeast Regional Tour *Romeo and Juliet* (Romeo), *Lysistrata* (Kinesis), *Les Faux Pas* (Andres), *SLaW* (Marcus), *The Liar* (Philiste). Broadway Carpentry: *On the 20th Century*, *Something Rotten!*, *Finding Neverland*. Regional Carpentry: *Private Eyes*, *Mother Courage*, *Beauty Queen of Lenane*, *The Tempest*. Training: Shakespeare & Company, Clown Intensive 2013 and Month-long Intensive 2012; Franklin Pierce University.

**ZOE LAIZ** (Lady Macduff / Fleance / Witch #1 / Thane of Lennox / Loon) is a recent graduate of the Stella Adler Studio of Acting in New York City where her roles included Lavatch in *All's Well That Ends Well* and Gret / Angie in *Top Girls*. Other credits include *Richard III*, *King Lear*, and, most recently, *Shakespeare and the Language That Shaped a World* at Shakespeare & Company.

**CONOR SEAMUS MORONEY** (Banquo / Porter / Doctor) was previously part of Shakespeare & Company's Northeast Regional Tour in *Romeo & Juliet* (Benvolio / Paris / Prince). He has been an education artist with the company for five years including four years as a Director in the Fall Festival of Shakespeare. He is also a teaching artist at Advice to the Players based in Sandwich, New Hampshire. Past shows include *Julius Caesar* (Marc Antony), *I Hate Hamlet* (Andrew Rally), *The 39 Steps* (Richard Hannay) and *Much Ado About Nothing* (Don Pedro). Education and Training include a BA from MCLA, Shakespeare & Company's Summer Training Institute, and The Barrow Group's Year Long Apprenticeship.

## **ABOUT SHAKESPEARE & COMPANY**

Founded in 1978, Shakespeare & Company aspires to create a theatre of unprecedented excellence rooted in the classical ideals of inquiry, balance and harmony; a company that performs as the Elizabethans did -- in love with poetry, physical prowess, and the mysteries of the universe.

With a core of over 120 artists, the Company performs Shakespeare, generating opportunities for collaboration between actors, directors, and designers of all races, nationalities, and backgrounds. Shakespeare & Company provides original, in-depth, classical training and performance methods, influencing theatre professionals and actors-in-training from all over the world. Shakespeare & Company also develops and produces new plays of social and political significance, with particular interest in plays that emphasize language.

This synergy is further enhanced as Shakespeare & Company's Education Program brings our work to students and teachers across the nation. Through a company-wide commitment to performance, education and training, Shakespeare & Company inspires actors, directors, designers, students, teachers and audiences to rediscover the resonance of Shakespeare's truths in the everyday world, demonstrating the influence that classical theatre can have within a community and the world.

*Last of all, we've created a short description of the education programs at Shakespeare & Company. We're very proud of what we've created, and we want you to know about it.*

## **ABOUT SHAKESPEARE & COMPANY'S EDUCATION PROGRAM**

### ***NEA Shakespeare for a New Generation***

The goal of Shakespeare & Company's Education Program, since the company was founded in 1978, has been and remains, 'to bring the poetry and plays of William Shakespeare alive and into the lives of as many students and teachers as possible'. Succinct enough for a mission statement, the excitement comes in unpacking it. Over many years we've developed, refined – even abandoned – strategies and activities to engage students and teachers in multiple ways that are responsive to their levels of education and experience. These activities are designed to be intellectually rigorous, emotionally engaging, imaginatively compelling and personally meaningful.

One of the most extensive arts-in-education programs in the northeast, Shakespeare & Company's Education Program reaches nearly 50,000 students and teachers each year with innovative, socially responsive and educationally challenging performances, workshops and residencies. Identified by the Arts Education Partnership, the GE Foundation, the MacArthur Foundation and the President's Committee on the Arts and Humanities as a *Champion of Change*, Shakespeare & Company's Education Program is recognized as an innovative leader in the field of arts in education. In 2005, the Education Program received the Massachusetts Commonwealth Award, the highest honor offered by the state for significant contributions in the fields of art, science and humanities. Since the program was founded in 1978, over a million elementary, middle and high school students – and their teachers – have taken part.

By incorporating into each of our programs clear goals, measurable outcomes, and both student and teacher assessments of each activity, we are better able to evaluate and improve the impact of what we do. Assessments are done daily. Changes can be incorporated quickly. Logs are kept to record observations, gather feedback and jot down new ideas to try. At the completion of each project, a lengthy evaluation is conducted. Daily logs and assessments are reviewed. Anecdotes

from school teachers and our staff are incorporated and help determine what worked, what didn't work and new ideas to try. These are the methods we use to evaluate our programs, their effectiveness for the students and teachers we serve, and our own sense of satisfaction.

In brief, our programs for students include: the **Fall Festival of Shakespeare**, where 10 schools each mount a full production of Shakespeare at their own school and then come together for 4 days in a non-competitive festival on our mainstage, the Founders' Theatre. This program also includes design, technical theatre, stage management and promotion components for students not interested in acting. Several common classes occur during the rehearsal period to have students play together prior to their performances; the **Winter Residencies**, various in-school residencies culminating in productions appropriate to students' grade level and courses of study; the **Riotous Youth**, a summer-long program of repeating 2-week, day-long sessions for children aged 7-9, 10-12 and 13-15, each culminating in performance; the **Young Company**, a 10-week evening and weekend training and performance program for area high school students in the winter and spring, as well as a 10-week full time program in the summer for students from across the country; the **Juvenile Court Project**, an intense rehearsal and performance experience for adjudicated youth offered by the court as an alternative to punishment (this program has received the President's **Coming Up Taller Award**); and finally, the **New England Tour**, which includes a 90-minute, 6 or 7 actor production of a Shakespeare play (this year *Macbeth*), *Workshops in Performance*, a 45-minute workshop where students themselves perform; *Shakespeare & the Language that Shaped a World*, a 45-minute performance piece that serves as an introduction to Shakespeare, his plays, language, life and times, and *Actors and the Audience*, a post-performance, interactive workshop which allows the audience to respond to our tour production with insights and observations, which we've found to be more beneficial than just having students ask questions of the actors.

To meet the demands of classical theatre, theatre created for language, we must help students to breathe more deeply, free their voices, and commit their bodies through acting, stage combat, and dance. We must help them to speak sublime poetry with clear thought and deep feeling; to listen openly and respond passionately and reflectively; to embrace the paradox of human nature as it is expressed in dramatic situations; and to be sensitive, flexible, and expansive intellectually, physically, imaginatively and emotionally.

We must help students to work collaboratively, strive for honesty with themselves and others, and add their energy to the group through conviction – or through conviction, to stand alone. We must help them manage both success and failure, praise, and criticism, and through the words of Shakespeare, expose them to a more vital experience of their own and others' humanity.

This is the ethic and aesthetic that guides all our programs. What could be more exciting?

Kevin G. Coleman  
Director of Education  
January 16, 2007