

**SHAKES
PEARE
FESTIVAL**

Macbeth

2018-19 Study Guide

ABOUT THIS STUDY GUIDE

The Colorado Shakespeare Festival will send actors to your school soon as part of a Shakespeare & Violence Prevention project. This study guide is a resource for you, whether you are an administrator, counselor, teacher, or student. Our program is most successful when schools have prepared in advance, so we encourage you to use this study guide to connect the material to your curriculum. Shakespeare offers a wonderful opportunity to explore meaningful questions, and we encourage you and your students to engage deeply with those questions.

Study guide written and edited by Isabel Smith-Bernstein, Dr. Amanda Giguere, and Dr. Heidi Schmidt.

ABOUT SHAKESPEARE & VIOLENCE PREVENTION

The Colorado Shakespeare Festival partners with CU Boulder's Center for the Study and Prevention of Violence (CSPV) and the Department of Theatre & Dance to create a touring program that increases awareness of Shakespeare and violence prevention.

Our actors will visit your school to perform an abridged three-actor version of *Macbeth* that explores the cycle of violence, using research from the Center for the Study and Prevention of Violence. In this 50-minute performance, we draw parallels between Shakespeare's world and our own. We recommend the performance for grades 6 through 12.

Theatre is about teamwork, empathy, and change. When your students watch the play, they will observe mistreatment, cruelty, humiliation, and reconciliation. They'll see examples of unhealthy and destructive relationships, as well as characters who become "upstanders"—people who make the choice to help. This play is intended to open up the dialogue about the cycle of violence and mistreatment—and to remind us all that change is always possible.

The post-show classroom workshops use theatre activities to increase your students' ability to work as a team and be upstanders. We employ empathy-building and team-building activities, key elements in creating a positive school environment.

Our short visit to your school aims to inspire your students with live, professional theatre, but the work does not end when our actors depart. We encourage you to continue this conversation after our visit in order to create positive change in your own school setting.

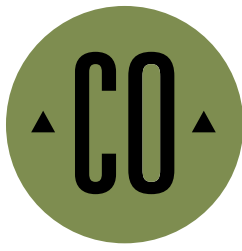
VIOLENCE IN NUMBERS

- 5% of students in this country miss school each day because of bullying. That translates to 160,000 students missing school each day.
- 57% of the time, bullying stops in 10 seconds or less when a bystander becomes an upstander.
- In 81% of planned violent attacks, someone other than the perpetrator knew it was going to happen. 59% of the time, more than one person knew.
- 23% of high school students have been in a physical fight in the past year.
- 20-25% of middle school students have been bullied in the past 30 days.



CU ★ PRESENTS





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ABOUT MACBETH

Why this play?

Macbeth wants to be king, but what will it take to get there? Pressured by three witches, he and his wife suppress their “human kindness” in favor of a violent path - with devastating consequences.

Macbeth deals with the complicated relationship between empathy and violence, showing us several instances of characters suppressing their empathy in order to harm others. The play offers a chance to examine empathy, peer pressure, and missed opportunities for building community and preventing violence.

Three-Person Cast

Shakespeare’s version of this play has over thirty characters. We combined some roles and eliminated others but we still have ten characters, all played by only three actors. The challenge becomes how we differentiate these characters--look out for different hats and costume pieces!

Gender-Swapping

In Shakespeare’s time, only men were allowed to perform publicly, so Shakespeare wrote more male characters than female characters. Today, those restrictions are obsolete. We have chosen to cast women to play several roles that were originally written for men. By hiring women to play these roles, we hope to carve out new possibilities within these 400 year-old plays, and to allow the plays to better reflect our own time.

Multi-Lingual Shakespeare

In this production, you will encounter characters speaking multiple languages. Whether or not you know these languages, how does this choice impact the way you experience the play? Shakespeare belongs to all of us, and we hope this helps you see Shakespeare’s ability to cross boundaries and connect people of all kinds.



SAFE2TELL is an anonymous tip-line for reporting bullying and other inappropriate behavior. You can use your voice to make the life of someone else better. Sometimes if YOU don’t speak up for someone, no one else will. You can make a difference. When you make a call or go online to report bullying, no one will ever be able to know that you are giving the tip. No names are asked, and phone calls to Safe2Tell cannot be traced. It is completely anonymous.

HOW TO REPORT:

(877) 542-7233 | safe2tell.org | Download the mobile app

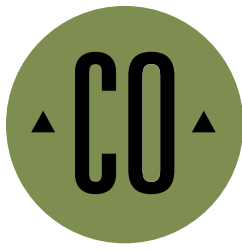
FOR MORE INFORMATION

Colorado Shakespeare Festival Education Programs

coloradoshakes.org/education | csfedout@colorado.edu | (303) 735-1181

Center for the Study and Prevention of Violence

colorado.edu/cspv | (303) 492-1032



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What Do I Do To Prepare?

TEACHER CHECKLIST

How do I prepare my students for the play?

- Watch the [CSF Upstander video](#) with your class.
- Review People & Plot Points (pg. 4-5) with your students. Print these pages as handouts, or [use this Prezi](#) in your classroom.
- Use the Mini-Lesson Plan (pg. 6); Things to Look For (pg. 6); and the graphic organizers (pg. 7-8) to help your students think through some of the big questions presented in *Macbeth* in advance of the performance.
- Discuss appropriate theatre etiquette with your students. Our performance is frequently interactive (like Shakespeare's original performances). Students are encouraged to laugh and applaud when they enjoy the show, though we ask them not to have private conversations, use cell phones, eat during the performance, or otherwise distract the performers or their fellow students. Remind them that just as they can see and hear the actors, the actors can also see and hear the audience.

How do I prepare for post-show workshops?

- Be ready to participate and co-facilitate with our teaching artist. The more involved you are, the more your students learn!
- Talk with your class about the upcoming actor-led theatre workshop. Set expectations about trying new things and respecting one another.
- Push desks/chairs to the side of your classroom to create an open, movement-friendly space.
- At the end of the workshop, our teaching artist will step out of the room while you conduct an anonymous, 3-question survey with your students. Don't worry about preparing - they'll give you a card with the questions pre-printed. We just wanted to give you a heads up.

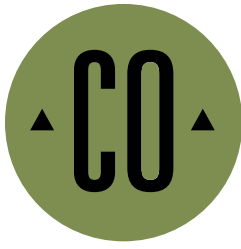
What should I do after the visit?

- [Take this 5-minute survey](#) to let us know what you thought.
- Use the Discussion Questions (pg. 9) to have a follow-up discussion with your students about the performance and the workshops.
- Look for ways to integrate the performance and workshop in your units throughout the year by tying your lesson plans back to the ideas and questions posed by the visit from the CSF actors.

Hyperlink Key:

Copy and paste if you have difficulty with any of the embedded links above.

- CSF UPSTANDER VIDEO: <https://www.youtube.com/watch?v=VhtwGqi9vdY&t=5s>
- INTRO TO MACBETH PREZI: <https://prezi.com/view/QxFgUxYPE0YPhOdQn7Fo/>
- SURVEY LINK: <https://www.surveymonkey.com/r/VW9F2CW>



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People & Plot Points



WITCHES (WEIRD SISTERS)

Can they predict Macbeth's future? Cause it to happen? Or do they use his hopes and fears to bring out his worst self and provoke him to violence?



BANQUO

Macbeth's friend and brother-in-arms.



MACBETH

A respected and well-liked Scottish nobleman, one of King Duncan's most trusted friends and advisors.



LADY MACBETH

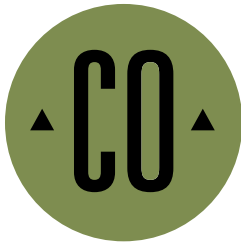
Lady Macbeth loves her husband and is proud of his accomplishments, but fears he's too kind to take the fastest route to the throne.

A PREDICTION

Returning victorious from battle, the brave warriors **Macbeth** and **Banquo** encounter three witches. The witches predict that Macbeth will be king and Banquo's children will be kings.

A PLAN

When **Lady Macbeth** hears about the witches' predictions, she encourages her husband to claim the crown for himself by murdering King Duncan.



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People & Plot Points



DUNCAN

The King of Scotland.



MALCOLM

King Duncan's son and heir.



MACDUFF

Another Scottish nobleman. One of the first to suspect Macbeth has become dishonest.



UNDERSTUDIES

If one of our actors gets sick, an "understudy" who has rehearsed and knows the role may perform in their place, or lead your classroom workshop.

A MURDER

While **Duncan** is a guest in their home, the Macbeths seize their opportunity and murder him in his sleep, framing his guards for the crime.

Fearing for his safety, Duncan's son and heir **Malcolm** flees to England, leaving the path clear for Macbeth.

UNRAVELING

Once they're crowned, the Macbeths start behaving erratically. Macbeth becomes distrustful and secretly kills anyone he sees as a threat (including his friend Banquo). Lady Macbeth hallucinates blood on her hands that can't be washed off.

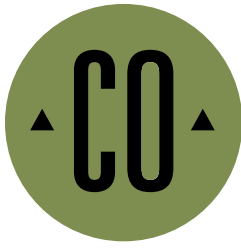
AN ARMY

Macduff finds Malcolm in exile.

They raise an army to exact revenge on Macbeth and reclaim the throne for Malcolm.

Macbeth is told his wife is dead just as the battle begins. He is killed by Macduff and Malcolm is crowned King of Scotland.

But for how long?



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Mini-Lesson Plans

INSTRUCTIONS FOR TEACHERS

Before the Performance

Rationale: This mini-lesson will introduce students to the plot of the Colorado Shakespeare Festival's touring production of *Macbeth*, some key ideas of this production, and prepare them to take part in a Shakespeare & Violence Prevention workshop with one of CSF's actors after the show.

Objective: Students will be able to discuss and defend their opinions about key themes and ideas related to *Macbeth* and use personal experience to relate the classic story to creating positive change in their own school climate.

Standards Specifically Addressed:

CCSS.ELA-LITERACY.SL.6-8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6-8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.9-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Introduction: Use this Study Guide or [this Prezi](#) to introduce the plot points and key themes and ideas of *Macbeth* to your students.

Anticipation Guide: Put students in small groups and hand out the Anticipation Guide (pg. 7), which asks students to defend their opinion about certain key ideas related to *Macbeth*. Explain that there are no right or wrong answers and they should fully discuss each statement with their group before writing down their answer. Remind them that it is okay if their answers do not match the others in their group. After each group has completed their work, lead a class discussion about answers that differed in groups. Ask students to remember their answers as they watch the play. After the play, continue the discussion and ask if any opinions have changed.

Adapting Texts: Hand out the Adapting Texts worksheet (pg. 8) and asks the students (individually or in groups) to read and analyze the original text of *Macbeth* Act I, scene vii. Explain that students should fully discuss the impact of editing the script, then create their own edited or adapted version of the speech. Ask students to remember their responses as they watch and discuss the play.

Things to Look For:

- **A power imbalance**
- **A planned attack**
- **Manipulation through peer pressure**
- **An opportunity to speak up and prevent harm**
- **Moments of empathy**

NAME: _____

ACTIVITY 1: ANTICIPATION GUIDE

STATEMENT	AGREE	DISAGREE	EXPLAIN YOUR ANSWER WITH AN EXAMPLE
Peer pressure is always harmful.			
Violent words or actions always lead to more violence.			
If you regularly practice using empathy, you're less likely to hurt someone.			
A planned act of violence always has warning signs.			
A group of people can easily change the opinion of an individual.			
Encouraging someone else to commit violence is just as bad as committing violence yourself.			
Power is always a dangerous thing.			
Revenge is sometimes justified.			
When you know that something dangerous is going to happen, you have a duty to try to prevent it.			

NAME: _____

ACTIVITY 2: ADAPTING TEXTS

Macbeth was written over 400 years ago (probably in 1606). We still perform Shakespeare plays today because he understood how people behave and interact with each other. Most theatre companies, however, make changes to the text he wrote to update references that don't make sense 400 years later or to make the plays shorter for a 21st century audience.

Read the text below from Act I scene vii of *Macbeth*. You may want to consult a version of the script with explanatory footnotes to help you better understand the meaning. Ask yourself or discuss in a group: (1) What decision is Macbeth making here? (2) What reasons does Macbeth give himself to take or not take the action he's considering? What's his pro/con list? (3) What lines do you think are most important to this speech? Which lines are confusing to a modern audience? (4) Do you think it's appropriate to change the script Shakespeare wrote, or should it stay exactly the same as he wrote it?

On your own (you can use the space on the right, a separate sheet of paper, or a computer), create your own version of this speech. You can decide whether to re-write the speech entirely, paraphrase each line individually, or cut specific lines for clarity or brevity while leaving Shakespeare's text exactly as he wrote it.

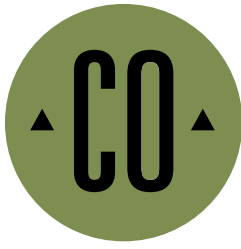
**ORIGINAL VERSION
(from Folger Digital Texts)**

Macbeth:

If it were done when 'tis done, then 'twere well
It were done quickly. If th' 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 th' inventor. This even-handed justice
Commends th' ingredience of our poisoned 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 newborn babe
Striding the blast, or heaven's cherubin 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 th' other—

YOUR VERSION

Macbeth:



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After the Performance: Discussion Questions

- What is empathy? Why is it important? How might empathy have changed the outcomes in the play?
- Research shows that in 81% of planned violence, someone other than the perpetrator knew it was going to happen. Which characters in the play knew about Duncan's murder before it happened? Could anyone have prevented it?
- Actors use teamwork to trust one another when they are onstage. How is teamwork useful in school?
- *Macbeth* is a play without clear heroes, and the audience is left with no character to root for—just people making mistakes, choosing violence, and getting stuck deeper in violence with every step. What is the value of watching a play in which characters make mistakes? Do you learn more from a play in which characters behave badly, or in which characters behave well?
- “An eye for an eye makes the whole world blind.” What does this mean to you? Can you think of examples of this idea in *Macbeth*?
- What references to masculinity and femininity did you notice in the play? How were gender expectations used by characters in the play as a peer pressure tool? How does casting across gender impact these messages of gender conformity?
- Who is responsible for the violence in the play? What do you think is the root cause of the violence?
- How do the characters change from the beginning of the play to the end? What causes these changes?
- What happens next? Has Macduff's killing of Macbeth solved the problem? Or does it create new problems under Malcolm's reign?

KINDNESS IS NEVER A SIGN OF WEAKNESS

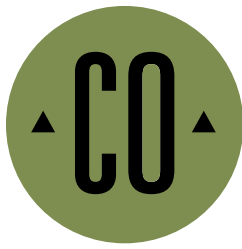
Tips from the Center for the Study & Prevention of Violence

HOW TO BE AN UPSTANDER

- Refuse to join in if someone tries to get you to taunt and torment another person.
- Get a teacher, parent, or other responsible adult to come help. This isn't snitching. You are saying that you don't think bullying is acceptable and don't want anyone to get hurt.
- Try to get the person being bullied to tell a trusted adult. Offer to go with them.
- Tell a trusted adult yourself if the person being bullied is unwilling to report it. Do not let the person behaving as a bully know so that they do not become aggressive toward you.

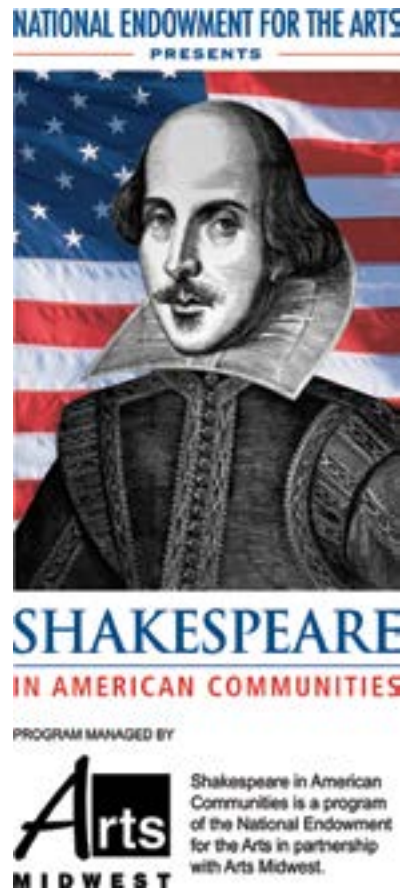
SCHOOL CLIMATE SURVEYS

One of the most important components of a safe school is a climate where youth feel secure and supported in their learning environment. The Center for the Study and Prevention of Violence has developed online student, staff, and parent school climate surveys that are free to any Colorado school. These assessment tools are anonymous and available free online, through a secure website. Using core questions on school climate, bullying, violence, alcohol, tobacco and drug use and protective factors, schools can gain a better understanding of their specific violence prevention and safety needs and develop a strategic plan to meet those needs. For more information, contact SafeSchools@colorado.edu



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Program Sponsors



"I can no other answer make but thanks, and thanks, and ever thanks."

-*Twelfth Night*

The Colorado Shakespeare Festival is deeply grateful for the support of these generous sponsors, who make the Shakespeare & Violence Prevention program possible.

Dorothy & Anthony Riddle Foundation



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Want More *Macbeth*?

Colorado actor and playwright Emily Van Fleet adapted *Macbeth* into a modern retelling of Shakespeare's classic. *I, Mac(k)ers* tells the story *Hamilton*-style with rap-cadenced dialogue, contemporary references, and a timely message about cyber-bullying and narcissism. This story uses spoken word to tell the cautionary tale of an aspiring but morally compromised high-school thespian who succumbs to the temptation to fuel his ambition by spreading rumors and manipulating his fellow students with social media and technology.

For young performers, aged 12-18. Cast size is 13. Genders are flexible for most characters, options for doubling and larger cast sizes.

Questions? Email emily.vanfleet@gmail.com. For additional info, photos of this (and other Shakespeare adaptations for young performers), or to view a script, go to:

<https://emilyvanfleet.com/playwriting-and-directing/>