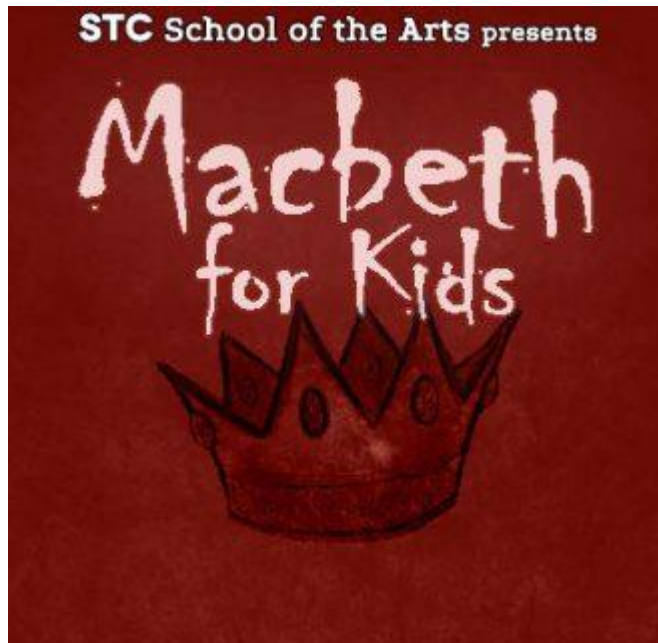


Sacramento Theatre Company

Study Guide



Macbeth For Kids

From the book by Lois Burdett and Christine Coburn
Based on William Shakespeare's *Macbeth*

Study Guide Materials Compiled by Anna Miles

Sacramento Theatre Company

Mission Statement

The Sacramento Theatre Company (STC) strives to be the leader in integrating professional theatre with theatre arts education. STC produces engaging professional theatre, provides exceptional theatre training, and uses theatre as a tool for educational engagement.

Our History

The theatre was originally formed as the Sacramento Civic Repertory Theatre in 1942, an ad hoc troupe formed to entertain locally-stationed troops during World War II. On October 18, 1949, the Sacramento Civic Repertory Theatre acquired a space of its own with the opening of the Eaglet Theatre, named in honor of the Eagle, a Gold Rush-era theatre built largely of canvas that had stood on the city's riverfront in the 1850s. The Eaglet Theatre eventually became the Main Stage of the not-for-profit Sacramento Theatre Company, which evolved from a community theatre to professional theatre company in the 1980s. Now producing shows in three performance spaces, it is the oldest theatre company in Sacramento.

After five decades of use, the Main Stage was renovated as part of the H Street Theatre Complex Project. Features now include an expanded and modernized lobby and a Cabaret Stage for special performances. The facility also added expanded dressing rooms, laundry capabilities, and other equipment allowing the transformation of these performance spaces, used nine months of the year by STC, into backstage and administration places for three months each summer to be used by California Musical Theatre for Music Circus.

Sacramento Theatre Company can accommodate 292 patrons in the proscenium-style auditorium of its Main Stage, while the Pollock Stage offers a more intimate experience with only 87 seats in a black box-style theatre. Both provide good acoustics and sight-lines. This professional, Equity theatre presents seven professional productions per season with a reputation for excellent stage adaptations of classic literature. Three annual productions in the Cabaret Stage, which seats 100, round out the experience with high-quality Broadway musical revues.

The Young Professionals Conservatory, a training program for young theatre artists, was founded in 2003. The program, as well as the entire STC School of the Arts, is directed by Michele Hillen-Noufer.

For further information about the Sacramento Theatre Company please visit us online:

<http://www.sactheatre.org>

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*written for the Sacramento Theatre Company by Anna Miles

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Synopsis: *Macbeth For Kids*

On a barren Scottish heath, three witches await the coming of Macbeth and Banquo, Scottish generals on their way home after a victorious battle. At the same time, on a battlefield not far away, a wounded soldier tells his fellow soldiers of Macbeth's great courage in battle. Then the Thane of Ross arrives elsewhere to tell Duncan, king of Scotland, both of Macbeth's brave acts and of the traitorous actions of the Thane of Cawdor. The king immediately sentences the thane of Cawdor to death and confers that title upon Macbeth, sending Ross to tell Macbeth of the new honor.

When Macbeth and Banquo arrive at the eerie site of the witches, the three prophesy that Macbeth (still uninformed of his new title) shall become the thane of Cawdor and later on shall be king, while Banquo shall be the father of kings although not one himself. When the thane of Ross arrives and addresses Macbeth with the new title, the witches' prophecies already seem to be coming true, and Macbeth begins to wonder if the kingship could really be within his reach. However, when he reports to King Duncan, the king announces two intentions: first, of visiting Macbeth's castle in gratitude of his valor and, second, of making his son Malcolm heir to his throne.

The scene switches to Macbeth's castle, where his wife, Lady Macbeth, is reading a letter from her husband detailing the witches' prophecies and their accuracy thus far. She sets her sights on becoming queen and plans to murder the king when he visits her home; she calls on the power of evil to help her stifle feminine weakness and spur Macbeth to action.

That evening, while the king sleeps in his home, Macbeth, with his wife's urging and assistance, carries out the act, murdering King Duncan in his bed. The king's sons flee the country in terror, and Macbeth is crowned king of Scotland. But he is haunted by the prediction that Banquo's children are to inherit the throne and fearful that Macduff, a noble suspicious of Macbeth's quick rise to power, will take matters into his own hands. Therefore, Macbeth brutally arranges for the murder of Banquo and his only son, Fleance; however, Fleance escapes the attack and flees the country. Macbeth gives a great dinner for the court and is about to take his seat when he sees the ghost of Banquo (invisible to the guests), and his frenzied and incriminating remarks break up the feast and raise Macduff's suspicions even more.

Macbeth goes now to consult the witches. They warn him to beware of Macduff. However, they also assure, much to his comfort, him that no man born of a woman can harm him and that he cannot be defeated until Birnam Wood, a medieval forest, comes to Dunsinane, the site of Macbeth's castle. After this he is greeted with the news that Macduff has fled to England, whereupon Macbeth, in increasing paranoia orders the murder of Lady Macduff and her children. While this is all happening, Lady Macbeth, who before the king's murder appeared to be stronger than her husband, becomes completely overcome by remorse and guilt and, with unsettled mind, dies, probably by her own hand.

Macduff, gathering forces with the escaped Malcolm in England, is in complete revolt now and leads an army against Macbeth's castle at Dunsinane, the soldiers covering their advance with branches cut from the trees of Birnam Wood, making it appear that Birnam Wood is coming to Dunsinane. Macbeth's nerves are shaken as he recalls the witches prophecies, but he still clings to their saying that he cannot be harmed by any man born of woman. However, the castle is attacked and during his final hand-to-hand conflict with Macduff, Macbeth learns that his opponent was prematurely ripped from his mother's womb. Macbeth realizes he is doomed but, rather than being captured alive, fights to his death. Macduff kills him and announces Scotland's freedom from tyranny.

Characters: *Macbeth for Kids*

THE ROYAL FAMILY

Duncan- The King of Scotland
Malcom- Duncan's older son
Donalbain- Duncan's younger son

LORDS AND LADIES

Macbeth- Thane of Glamis, and a brave warrior
Lady Macbeth- Macbeth's wife
Banquo- Macbeth's friend
Fleance- Banquo's son
Macduff- Thane of Fife
Lady Macduff- Macduff's wife
Young Macduff- Macduff's son
Ross, Lennox, and Angus- Noblemen/Thanes of Scotland
Old Siward- Earl of Northumberland
Young Siward- Siward's son

OTHERS

The Three Witches
The Murderers
Three Apparition Spirits
Eight Apparition Kings
A Doctor
A Sergeant- Duncan's attendant
A Porter, Seyton- Macbeth's servants
A Gentlewoman- Lady Macbeth's attendant

Shakespearean Snapshots

By Ace G. Pilkington

It is hard to get from the facts of Shakespeare's life to any sense of what it must have been like to have lived it. He was born in 1564 in Stratford-on-Avon and died there in 1616. The day of his birth is not certain, but it may have been the same as the day of his death—April 23—if he was baptized, as was usual at the time, three days after he was born. He married Anne Hathaway in the winter of 1582-83, when he was eighteen and she was twenty-six. He became the father of three children. The first was Susannah, who was born around May 23, close enough to the date of the wedding to suggest that the marriage was not entirely voluntary. Shakespeare's twins, Hamnet and Judith, were baptized on February 2, 1585. Hamnet died of unknown causes (at least unknown by us at this distance in time) in 1596. Shakespeare's career as actor, theatre owner, manager, and, of course, playwright began in the vicinity of 1590 and continued for the rest of his life, though there are clear indications that he spent more and more time in Stratford and less and less in London from 1611 on. His work in the theatre made him wealthy, and his extraordinary plays brought him a measure of fame, though nothing like what he deserved or would posthumously receive.

It's hard to get even the briefest sense of what Shakespeare's life was like from such information. It is probably impossible ever to know what Shakespeare thought or felt, but maybe we can get closer to what he saw and heard and even smelled. Perhaps some snapshots—little close-ups—might help to bring us nearer to the world in which Shakespeare lived if not quite to the life he lived in that world. In Shakespeare's youth, chimneys were a new thing. Before that, smoke was left to find its way out through a hole in the roof, often a thatched roof, and there were even some who maintained that this smoky atmosphere was better than the newfangled fresh air that chimneys made possible—along with a greater division of rooms and more privacy.

In the year of Shakespeare's birth, Stratford had more trees than houses—"upwards of 400 houses as well as 1,000 elms and forty ashes" (Peter Thomson, *Shakespeare's Professional Career* [Cambridge: Cambridge University Press, 1992], 1). Peter Levi says, "The town was so full of elm trees that it must have looked and sounded like a woodland settlement. For example, Mr. Gibbs's house on Rothermarket had twelve elms in the garden and six in front of the door. Thomas Attford on Ely Street had another twelve. The town boundaries were marked by elms or groups of elms (The Life and Times of William Shakespeare [New York: Wings Books, 1988], 7). Shakespeare's "Bare ruined choirs where late the sweet birds sang" becomes a far more majestic image with the picture of Stratford's elms in mind. And the birds themselves had a sound which modern ears no longer have a chance to enjoy. "We must realize that it was ordinary for . . . Shakespeare to hear a dawn chorus of many hundreds of birds at once. . . . as a young man thirty years ago I have heard a deafening dawn chorus in the wooded Chilterns, on Shakespeare's road to London" (Levi 10).

Exactly what Shakespeare's road to London may have been or at least how he first made his way there and became an actor is much debated. He might have been a schoolmaster or fifty other things, but he may well have started out as he ended up—as a player. We can then, in John Southworth's words, "Picture a sixteen-year-old lad on a cart, growing year by year into manhood, journeying out of the Arden of his childhood into ever more unfamiliar, distant regions, travelling ill-made roads in all weathers, sleeping in inns, hearing and memorising strange new dialects and forms of speech, meeting with every possible type and character of person; learning, most of all perhaps, from the audiences to which he played in guildhalls and inns" (Shakespeare the Player: A Life in the Theatre [Gloucestershire:

Sutton Publishing Limited, 2000], 30). At some time in his life—in fact, many times—Shakespeare must have known theatrical tours very like that.

In London itself, the new Globe, the best theatre in (or rather just outside of) the city, was in an area with a large number of prisons and an unpleasant smell. "Garbage had preceded actors on the marshy land where the new playhouse was erected: 'flanked with a ditch and forced out of a marsh', according to Ben Jonson. Its cost . . . included the provision of heavy piles for the foundation, and a whole network of ditches in which the water rose and fell with the tidal Thames" (Garry O'Connor, *William Shakespeare: A Popular Life* [New York: Applause Books, 2000], 161). The playgoers came by water, and the Globe, the Rose, and the Swan "drew 3,000 or 4,000 people in boats across the Thames every day" (161). Peter Levi says of Shakespeare's London, "The noise, the crowds, the animals and their droppings, the glimpses of grandeur and the amazing squalor of the poor, were beyond modern imagination" (49).

England was a place of fear and glory. Public executions were public entertainments. Severed heads decayed on city walls. Francis Bacon, whom Will Durant calls "the most powerful and influential intellect of his time" (*Heroes of History: A Brief History of Civilization from Ancient Times to the Dawn of the Modern Age* [New York: Simon & Schuster, 2001], 327), had been "one of the persons commissioned to question prisoners under torture" in the 1580s (Levi 4). The opportune moment when Shakespeare became the most successful of playwrights was the destruction of Thomas Kyd, "who broke under torture and was never the same again," and the death of Christopher Marlowe in a tavern brawl which was the result of plot and counterplot—a struggle, very probably, between Lord Burghley and Walter Raleigh (Levi 48).

Shakespeare, who must have known the rumors and may have known the truth, cannot have helped shuddering at such monstrous good fortune. Still, all of the sights, smells, and terrors, from the birdsongs to the screams of torture, from the muddy tides to the ties of blood, became not only the textures and tonalities of Shakespeare's life, but also the information and inspiration behind his plays.

What Has Gotten Into You?

By Diana Major Spencer

My grandmother used to say, “Di-AN-a! WHAT’S gotten INto you!” Could she have known something I didn’t? Could my behavior have been caused by some mysterious outside force that invaded my spirit and made me a “naughty girl”? I didn’t know it at the time, but Grandma Emma’s words had a long history in the English language—long enough, in fact, that our understanding of and sympathy for Macbeth, for example, can be enriched by asking the same question of him: “Really, Macbeth, what HAS gotten into you?”

Shakespeare uses four words in the course of *Macbeth* which, interpreted in sixteenth century terms, reveal a man of nobility waylaid by conjurers: noble, charm, weird, and wicked. For maximum tragic effect, Macbeth must be noble (in a sixteenth-century sense); he must also be charmed and wicked (in a sixteenth-century sense) by the Weird (in the sixteenth-century sense) Sisters. In contrast, many productions minimize the weird and wicked and aim the early scenes in the direction of unfettered ambition and bloody cruelty, culminating in mad scenes for both Macbeth and his lady. If the mad scenes are mad enough, the entire motivation of the play lies in the insanity of its two primary characters—not very tragic.

If, however, Macbeth is a noble man (not merely a nobleman) caught up in something beyond his control, he is a sympathetic, tragic figure. Noble implies a code of behavior as well as rank of birth. Macbeth begins as a brave and noble warrior who counts kindness and gentility among his virtues. He is noble by birth and noble of character.

In the first scene, however, the Weird Sisters agree to meet Macbeth, whom they have singled out for their attention. They cast their magical spell, ending “Peace, the charm’s wound up.”

According to the Oxford English Dictionary (OED), the original meaning of charm was “to sing [magic] into.” Magic, witchcraft, and spells are consistently associated with charms. By extension, to say someone is charming, enchanting, or bewitching as metaphors for attractive, or that one is spellbound by a person’s charms, implies something metaphorically magical, though not usually occult. Macbeth later says he leads a “charmed life.”

The OED’s primary meaning of weird, moreover, is “the principle, power, or agency by which events are pre-determined” (2:3731). The Weird Sisters correspond to the Three Fates, who spin, weave, and cut the thread of life. When Shakespeare wrote *Macbeth*, weird characters were deemed capable of prophecy. We moderns, though, hear the modern denotation of weird, which, incidentally, dates from its use to describe these bearded ladies who vanish into the air. Formerly, weird ladies—i.e., those endowed with prophetic powers—were presumed to have magical powers as well; now, ladies who think they have magical powers are presumed to be weird—i.e., strange, peculiar.

If we are to enjoy a tragic sympathy for Macbeth, he must be good without being quite perfect and he must contribute to his own downfall. What in his character makes him vulnerable to the Weird Sisters? Ambition, perhaps; but Shakespeare has not established unreasonable ambition as Macbeth’s normal state.

Instead Macbeth is wicked: in that, the adjective wicked derives from a variant of the word (be)witched. To say something was wicked meant literally to Shakespeare’s audience that it was under the spell of a witch (wicca). Something “had gotten into” Macbeth--the inner disturbance induced by whatever has the power to witch, bewitch, or charm: the Weird Sisters. Interpretations of the disturbance range all the way from total infestation by supernatural powers to the mere catalyzing of Macbeth’s latent seed of ambition. Nevertheless, the witches have done something to Macbeth.

Macbeth makes for exciting drama even as a bloodbath prompted by a fourth witch--Lady Macbeth. But the play has the potential to engage the emotions at a deeper and more universal level. Macbeth needs to undergo crisis and change during the course of the play, which can best be achieved, I believe, by playing the Weird Sisters at face value as other-world powers that seduce the hero from his truest nature.

Ghosts, Witches, and Shakespeare

By Howard Waters

Sometime in the mid 1580s, young Will Shakespeare, for reasons not entirely clear to us, left his home, his wife, and his family in Stratford and set off for London. It was a time when Elizabeth, “la plus fine femme du monde,” as Henry III of France called her, had occupied the throne of England for over twenty-five years. The tragedy of Mary Stuart was past; the ordeal of Essex was in the future. Sir Francis Drake’s neutralization of the Spanish Armada was pending and rumors of war or invasion blew in from all the great ports.

What could have been more exciting for a young man from the country, one who was already more than half in love with words, than to be headed for London!

It was an exciting and frightening time, when the seven gates of London led to a maze of streets, narrow and dirty, crowded with tradesmen, carts, coaches, and all manner of humanity. Young Will would have seen the moated Tower of London, looking almost like an island apart. There was London Bridge crowded with tenements and at the southern end a cluster of traitors’ heads impaled on poles. At Tyburn thieves and murderers dangled, at Limehouse pirates were trussed up at low tide and left to wait for the water to rise over them. At Tower Hill the headsman’s axe flashed regularly, while for the vagabonds there were the whipping posts, and for the beggars there were the stocks. Such was the London of the workaday world, and young Will was undoubtedly mentally filing away details of what he saw, heard, and smelled.

Elizabethan people in general were an emotional lot and the ferocity of their entertainment reflected that fact. Bear-baiting, for example, was a highly popular spectator sport, and the structure where they were generally held was not unlike the theatres of the day. A bear was chained to a stake in the center of the pit, and a pack of large dogs was turned loose to bait, or fight, him. The bear eventually tired (fortunately for the remaining dogs!), and, well, you can figure the rest out for yourself. Then there were the public hangings, whippings, or drawing and quarterings for an afternoon’s entertainment. So, the violence in some of Shakespeare’s plays was clearly directed at an audience that reveled in it. Imagine the effect of having an actor pretend to bite off his own tongue and spit a chunk of raw liver that he had carefully packed in his jaw into the faces of the groundlings!

Despite the progressing enlightenment of the Renaissance, superstition was still rampant among Elizabethan Londoners, and a belief in such things as astrology was common (Ralph P. Boas and Barbara M. Hahna, “The Age of Shakespeare,” *Social Backgrounds of English Literature*, [Boston: Little, Brown and Co., 1931] 93). Through the position of stars many Elizabethans believed that coming events could be foretold even to the extent of mapping out a person’s entire life.

Where witches and ghosts were concerned, it was commonly accepted that they existed and the person who scoffed at them was considered foolish, or even likely to be cursed. Consider the fact that Shakespeare’s *Macbeth* was supposedly cursed due to the playwright’s having given away a few more of the secrets of witchcraft than the weird sisters may have approved of. For a time, productions experienced an uncanny assortment of mishaps and injuries. Even today, it is often considered bad luck for members of the cast and crew to mention the name of the production, simply referred to as the *Scottish Play*.

In preaching a sermon, Bishop Jewel warned the Queen: “It may please your Grace to understand that witches and sorcerers within these last few years are marvelously increased. Your Grace’s subjects pine away, even unto death; their color fadeth; their flesh rotteth; their speech is benumbed; their senses

bereft” (Walter Bromberg, “Witchcraft and Psychotherapy”, *The Mind of Man* [New York: Harper Torchbooks 1954], 54).

Ghosts were recognized by the Elizabethans in three basic varieties: the vision or purely subjective ghost, the authentic ghost who has died without opportunity of repentance, and the false ghost which is capable of many types of manifestations (Boas and Hahn). When a ghost was confronted, either in reality or in a Shakespearean play, some obvious discrimination was called for (and still is). Critics still do not always agree on which of these three types haunts the pages of *Julius Caesar*, *Macbeth*, *Richard III*, or *Hamlet*, or, in some cases, why they are necessary to the plot at all. After all, Shakespeare’s ghosts are a capricious lot, making themselves visible or invisible as they please. In *Richard III* there are no fewer than eleven ghosts on the stage who are visible only to Richard and Richmond. In *Macbeth* the ghost of Banquo repeatedly appears to Macbeth in crowded rooms but is visible only to him. In *Hamlet*, the ghost appears to several people on the castle battlements but only to Hamlet in his mother’s bedchamber. In the words of E.H. Seymour: “If we judge by sheer reason, no doubt we must banish ghosts from the stage altogether, but if we regulate our fancy by the laws of superstition, we shall find that spectres are privileged to be visible to whom they will (E.H. Seymour “Remarks, Critical, Conjectural, and Explanatory on Shakespeare” in *Macbeth A New Variorum Edition of Shakespeare* [New York: Dover Publications Inc., 1963] 211).

Shakespeare’s audiences, and his plays, were the products of their culture. Since the validity of any literary work can best be judged by its public acceptance, not to mention its lasting power, it seems that Shakespeare’s ghosts and witches were, and are, enormously popular. If modern audiences and critics find themselves a bit skeptical, then they might consider bringing along a supply of Coleridge’s “willing suspension of disbelief.” Elizabethans simply had no need of it.

Activities: *Macbeth*

Symbols

Symbols are used throughout Shakespeare's plays. For example in *Macbeth*, they talk of how dark it has become, owls prey where once it was light. What are some other symbols used in *Macbeth*, and what do they represent?

Double, Double...

Read the "eye of newt" speech out loud. How do you think this would taste? What ingredients would you put in a spell or magic recipe?

You're the Playwright

Write or improvise a scene involving any of the characters from the play. Examine their relationships from a modern perspective. How could they communicate differently? Is there another way the play could have ended? Are there other complications that could have arisen?

A Witch by Any Other Name...

If you were directing *Macbeth*, would you want the witches to be scary or pretty? Draw a picture or find in a magazine your idea of the perfect *Macbeth* witch.

You're the Designer

Create costume designs that show the differences between the characters in the play. Pay attention to the meaning or feelings behind the colors you pick. Consider what era you want to set the play in and what impact that will have on the play.

Preparing the Castle

Decide how you would prepare the castle for Duncan's arrival, and how many servants it would take. How many people would Duncan bring with him? Would people in the castle have to wear special

clothes to meet the king? What about feeding the horses? What kind of food would be served at the banquets in the play?

Discussion Questions: Compare and Contrast

Compare and Contrast

1. Shakespeare's women are not slaves or subordinates to the men in some of Shakespeare's plays. They are complete characters in their own right; they influence other characters, and by so doing they influence the plot; they have dreams, ambitions, feelings, and desires; they are capable of sin and guilt, as well as joy and love; they (like men) can become tragic figures. With specific reference to scenes and events in the play, discuss how much of this is true for Lady Macbeth.
2. How is the story of Macbeth unique in its themes in Shakespeare? Plenty of plays have tragedy, death, and power, what makes Macbeth different?

Relational

1. Macbeth has not been a scoundrel all of his life. Instead he is a good man who has gone wrong. This is a real tragedy. Discuss this statement by focusing on Macbeth's good qualities some of which are used for the wrong purposes.
2. Banquo seemed to be Macbeth's best friend at the beginning of the play. Discuss how and why Macbeth turned on his friend. Do you think if they had not met the witches Banquo would have survived the play? Who is really to blame for his death?

Textual

1. Themes or messages are very important to Shakespeare's plays. Discuss fully the development of one major theme or message the play has for its audience. Use evidence from the text to support your theory.
2. One of the themes of Macbeth is that wrongdoing has serious consequences. Discuss this statement with careful reference to the play and to the decline of both Lady Macbeth and Macbeth.
3. A writer such as Shakespeare was able to create in the reader a feeling (such as respect, sympathy, love, hate, admiration, or several of these together towards one or more characters. Choose a character in the play and write your feelings towards that character and explain how the author managed to make you feel as you do.
4. Shakespeare not only presents the actions of characters but also helps us to understand what motivates characters to act in the way that they do. Discuss the factors that motivate Macbeth's own ambitions. Use excerpts from the text to base your argument on.

Shakespeare's World

1. In 1603 King James I became king of England. He was also King of Scotland and as a result the English subjects were unhappy with the idea of a Scottish man on the throne. Macbeth is thought to have

been written in 1606. How does Macbeth reflect what may have been the attitude of Shakespeare and the rest of the English people?

2. It is well known that Richard Burbage, a well-known dramatic actor in Shakespeare's troupe, the Lord Chamberlain's Men, may have been the first person to play Macbeth. What does this tell us about Shakespeare's writing process? How would writing for specific actors affect the types of characters he wrote?

3. How do you think the actors (all male) would have overcome the challenges of performing this very dramatic script to a widely diverse audience (some very rich and some very poor), in the middle of the day, with no special effects? What would they have to do to keep their attention? How does Shakespeare's arrangement of the action help?

Study Guide Questions: Engage With the Play

By Anna Miles

Take charge of your theatre-going experience and make it your own by asking yourself questions before, during, and after watching a play.

Questions to ask before the play:

If you **HAVE** read the play:

How did you envision the set, or the visual world of the play, while reading?

How did you imagine the characters looked while reading the play?

What themes did you notice repeating throughout the play?

What images jumped out at you while reading the play?

How would you describe the central theme of the play in one sentence?

If you **HAVEN'T** read the play:

Do you know anything about the play? If so, what do you know?

In General:

When you think about "theatre," what impressions come to mind? What does "theatre" mean to you?

What do you expect your experience to be when you watch a play? Do you expect to be bored? Excited? Engaged? Curious? Angry? Tired?

Questions to ask after the play:

If you **READ THE PLAY BEFORE SEEING IT:**

How did the production set differ from what you had imagined while reading the play? How was it similar? How did these changes affect your understanding of the story?

Did the characters look different from how you envisioned them looking while reading the play? Did

they sound different? Act differently? How did these changes affect your understanding and opinion of each character? How did these changes affect your understanding of the overall story?

How did the themes and images you noticed while reading translate to performance? Did the same themes and images jump out at you? Did you notice new ones?

Did this particular production seem to have the same central theme, or a different central theme from the one you discovered while reading? What elements of the staging, acting, or design helped convey the theme?

Did they play gain or lose anything in performance? Did you enjoy reading it more, or watching it?

If you **DIDN'T READ THE PLAY BEFORE SEEING IT:**

How did the play live up to your expectations? Did it turn out the way you thought it would? Was your knowledge of the play correct?

Were you able to follow the story?

Which part of the story did you most respond to? What themes and images jumped out at you?

Which character did you most relate to? Why?

In General:

How did this production change or confirm your original impressions of "theatre"?

How did your experience watching the play differ from how you expected it would go?

In your own words, how would you summarize the plot of the play? How is the plot different from the story, or the thematic implications, in the play?

Did you feel the story was relevant to your life? How and why?

Did you feel the story said something about our society, or about the world at large? If so, what?

Do you feel this story is an important one to tell and keep telling? How and why?

What kind of stories do you most respond to?

California State Standards

Giving students the chance to experience live theater at the Sacramento Theatre Company not only gives them the chance to enrich their understanding of literature, humanity, and the world, but also includes the added benefit of fulfilling several of California's State Standards for Education, including:

California Arts Standards in Theater:

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question: How do theatre artists comprehend the essence of drama processes and theatre experiences?

Process Component: Reflect

PK.TH:Re7	K.TH:Re7	1.TH:Re7	2.TH:Re7	3.TH:Re7	4.TH:Re7	5.TH:Re7
With prompting and supports, recall an emotional response in dramatic play or a guided drama experience .	With prompting and supports, express an emotional response to characters in dramatic play or a guided drama experience .	Recall choices made in a guided drama experience .	Recognize when artistic choices are made in a guided drama experience .	Understand and discuss why artistic choices are made in a drama/theatre work.	Identify artistic choices made in a drama/theatre work through participation and observation.	Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

6.TH:Re7	7.TH:Re7	8.TH:Re7	Prof.TH:Re7	Acc.TH:Re7	Adv.TH:Re7
Describe and record personal reactions to artistic choices in a drama/theatre work.	Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.	Apply appropriate criteria to the evaluation of artistic choices in a drama/theatre work.	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

RESPONDING—Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists’ interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Essential Question: How can the same work of art communicate different messages to different people?

Process Component: Interpret

PK.TH:Re8	K.TH:Re8	1.TH:Re8	2.TH:Re8	3.TH:Re8	4.TH:Re8	5.TH:Re8
a. With prompting and supports, explore preferences in dramatic play , guided drama experience or age-appropriate theatre performance.	a. With prompting and supports, identify preferences in dramatic play , a guided drama experience or age-appropriate theatre performance.	a. Explain preferences and emotions in a guided drama experience or age-appropriate theatre performance.	a. Explain how personal preferences and emotions affect an observer’s response in a guided drama experience or age-appropriate theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.
b. With prompting and supports, name and describe characters in dramatic play or a guided drama experience .	b. With prompting and supports, name and describe settings in dramatic play or a guided drama experience .	b. Identify causes of character actions in a guided drama experience .	b. Identify causes and consequences of character actions in a guided drama experience .	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural contexts .	b. Explain responses to characters based on cultural contexts when participating in or observing drama/theatre work.
c. With prompting and supports describe how personal emotions and choices compare to the emotions and choices of characters in dramatic play or a guided drama experience .	c. With prompting and supports describe how personal emotions and choices compare to the emotions and choices of characters in dramatic play or a guided drama experience .	c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience .	c. Explain or use text and pictures to describe how others’ emotions and choices may compare to the emotions and choices of characters in a guided drama experience .	c. Examine how connections are made between oneself and a character’s emotions in drama/theatre work.	c. Identify and discuss physiological changes connected to emotions in drama/ theatre work.	c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

RESPONDING—Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

Essential Question: How do analysis and synthesis impact the theatre artist’s process and audience’s perspectives?

Process Component: Evaluate

PK.TH:Re9	K.TH:Re9	1.TH:Re9	2.TH:Re9	3.TH:Re9	4.TH:Re9	5.TH:Re9
a. With prompting and supports, discuss and make decisions about dramatic play or a guided drama experience .	a. With prompting and supports, discuss and make decisions with others in dramatic play or a guided drama experience .	a. Build on others’ ideas in a guided drama experience .	a. Collaborate on a scene in a guided drama experience .	a. Understand how and why groups evaluate drama/theatre work.	a. Develop and implement a plan to evaluate drama/theatre work.	a. Develop multiple criteria to evaluate drama/theatre work.
n/a	n/a	b. Compare and contrast the experiences of characters in a guided drama experience .	b. Describe how characters respond to challenges in a guided drama experience .	b. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.	b. Analyze and evaluate characters’ choices in a drama/theatre work from an audience perspective.	b. Analyze and evaluate a character’s circumstances in a drama/theatre work from an audience perspective.
n/a	n/a	c. Identify props and costumes that might be used in a guided drama experience .	c. Use a prop or costume in a guided drama experience to describe characters, settings, or events.	c. Consider and analyze technical theatre elements from multiple drama/theatre works.	c. Explore how technical theatre elements may support a theme or idea in a drama/theatre work.	c. Assess how technical theatre elements represent the theme of a drama/theatre work.

California Reading Standards in Literature:

Standards in Integration of Knowledge and Ideas for grades 6-12: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Grade 6 students: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

Grade 7 students: Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

Grade 8 students: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

Grade 9-10 students: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

Grade 11-12 students: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. **(Include at least one play by Shakespeare and one play by an American dramatist.)**

Theatre Etiquette

- Arrive at the theater on time.
- Visit the restroom before the performance begins.
- Turn off your cell phone. Do not speak on the phone or text during the performance.
- Pay attention to announcements that are made prior to the show about the rules of the theater you are attending and the location of the fire exits.
- Don't speak during the performance unless you are encouraged by the performers to participate.
- Remember that the Overture (introductory music) in musical theater is part of the performance, so be quiet when it begins.
- Do not take pictures during the performance. It can be very distracting to the actors and can cause a mishap. It can also be a violation of an actor's contract.
- Remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, wait for an appropriate break in the show. It is rude to get up in the middle of a quiet moment.
- Do not eat or drink in the theater.
- Do not put your feet up on the seats or balcony and do not kick the seat in front of you.
- Don't put or throw anything on the stage.
- Do laugh when the performance is funny.
- Do applaud when it is appropriate during the performance.
- Do applaud when the performance is over... this tells the performers and crew that you appreciate their work.
- Stand and applaud if you really thought the show was great (a standing ovation).
- Do not whistle, stomp your feet, or scream out to the performers except for a Bravo or Brava.

Additional Resources

ArtsEdge

<http://artsedge.kennedy-center.org/>

ArtsEdge offers free, standards-based teaching materials for use in and out of the classroom, as well as professional development resources, student materials, and guidelines for arts-based instruction and assessment.

Utah Shakespeare Festival Education Website

<http://www.bard.org/education.html>

Expand your horizons, your outlook, your understanding with our myriad of educational resources, not just for students, but for students of life.

ProjectExplorer, Ltd.

<http://www.projectexplorer.org/>

ProjectExplorer, Ltd. is a not-for-profit organization that provides an interactive global learning experience to the kindergarten through twelfth grade community. Providing users globally the opportunity to explore the world from their own computer, it is a free, all-inclusive site that uses story-based learning to spark students' imaginations.

The Complete Works of William Shakespeare

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

The web's first edition of the complete works of William Shakespeare. This site has offered Shakespeare's plays and poetry to the internet community since 1993. Downloadable plays are available by scene or in their entirety.

Absolute Shakespeare

<http://absoluteshakespeare.com/>

Absolute Shakespeare provides resources for William Shakespeare's plays, sonnets, poems, quotes, biography and the legendary Globe Theatre. Absolute Shakespeare also offers a review of each character's role in each play including defining quotes and character motivations for all major characters.

Royal Shakespeare Company

<http://www.rsc.org.uk/learning/Learning.aspx>

This site provides resources materials for teachers and students from Royal Shakespeare Company.