

GREAT
LAKES
THEATER

TEACHER PREPARATION GUIDE

MACBETH

By WILLIAM SHAKESPEARE

Directed by SARA BRUNER



Contents



- 3 Dear Educator
- 4 A Note to Students: What to Expect at the Theater

SPOTLIGHT

- 5 Director's Note by Sara Bruner
- 6 Playnotes: *Macbeth*
- 10 *Macbeth* Through the Ages
- 13 From Page to Stage: GLT's Production of *Macbeth*
- 15 Dramatis Personae

DESIGN

- 16 Costume Design by Mieka van der Ploeg
- 20 Scenic Design by Courtney O'Neill

CONNECT

- 21 Discussion Questions Prior to Attending the Performance
- 23 Activities
- 25 Writing Prompts
- 26 Vocabulary
- 28 Map: Macbeth's Scotland
- 29 Discussion Questions After Attending the Performance
- 31 How to Write a Review
- 32 A Sample Review Written by a Student
- 33 A Brief Glossary of Theater Terms
- 35 Learning Standards

ADDITIONAL INFORMATION

- 36 2025-2026 Student Matinee Season
- 37 Teacher Workshop Series
- 38 Residency Program
- 39 Generous Support
- 40 About Great Lakes Theater



Spring 2026

Dear Educator,

Thank you for reserving student matinee tickets for *Macbeth* at Great Lakes Theater. This production will be presented in the Hanna Theatre at Playhouse Square from March 20—April 4, 2026.

"Something wicked this way comes..." This spellbinding story weaves a tale of power's intoxicating promise and the heavy toll it demands. This timeless tragedy captivates with unforgettable characters, Shakespeare's incomparable language and the relentless exploration of power's corrupting force. The boundaries between heroism and villainy blur as the question begs an answer: will ambition lead to greatness or doom? Don't miss this enthralling journey into the heart of human desire, danger and destiny.

This guide includes essays, discussion questions, and classroom activities designed to introduce students to the world of the play and offer a meaningful entry point for personal exploration. At Great Lakes Theater, we're proud to share high-quality classic theater alongside resources that support your teaching. We're thrilled to welcome you and your students and always appreciate your feedback on how we can best support your classroom experience.

Sincerely,

A handwritten signature in cursive script that reads "Kelly Schaffer Florian".

Kelly Schaffer Florian
Director of Educational Services
Kflorian@greatlakestheater.org

A handwritten signature in cursive script that reads "David Hansen".

David Hansen
Education Programs Manager
dhansen@greatlakestheater.org



A Note to Students: What to Expect at the Theater

You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the theatre. Even the glow from a watch or a silent cell phone (used for checking the time, text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as our own camera and editor, choosing our own personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there may be design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.



DIRECTOR'S NOTE *Sara Bruner*

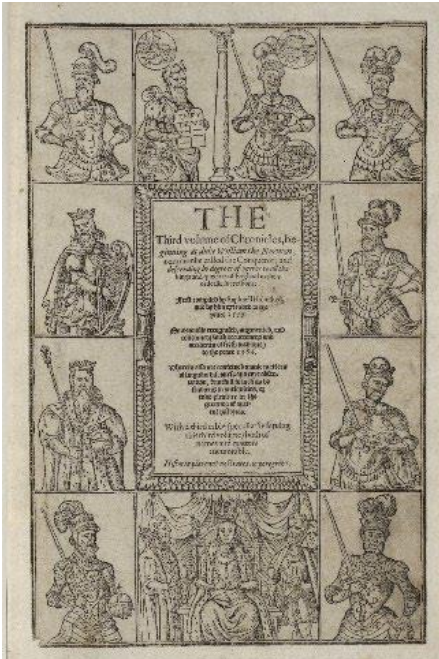
Macbeth asks us how far we might go to fulfill what we believe to be our destiny, and whether that destiny is something imposed upon us or something we choose to chase. The play examines the tension between free will and fate not as an abstract idea, but as a lived experience. The Weird Sisters may offer prophecy, but they do not give instructions. What unfolds is not inevitability, but a series of decisions, each one narrowing the path forward.

This is also a play about intimacy, about a marriage under extraordinary pressure. Macbeth and Lady Macbeth are not monsters at the start of the story. They are people deeply bound to one another, caught in shared grief, shared ambition and shared fear. Their partnership becomes both a refuge and a trap, a folie à deux. As they reinforce each other's worst instincts, their private world begins to distort, and the space between who they are together and who they are alone grows increasingly unstable.

The world of *Macbeth* is riddled with suspicion, where trust erodes quickly, and certainty is impossible. Trust frays between people, between allies — and even within marriages — as fear and ambition isolate individuals from one another. That external erosion coincides with a

more dangerous internal one, as characters find they can no longer trust their own minds. “Is this a dagger I see before me?” is not just Macbeth's question. It is the question of the play. Each of us reckons with our own daggers of the mind — intrusive thoughts, imagined threats and desires we are unsure how to name. In *Macbeth*, we watch those inner conflicts unfurl and spiral outward, reshaping a world.

Rather than an epic tragedy of kings and battles, we invite you to experience *Macbeth* as a story about people. People who convince themselves that their actions are necessary, justified or inevitable. By the end of the play, the violence has not been erased. It has been absorbed into the next chapter. Power is stabilized, but the cost remains. *Macbeth* asks us to sit with the reality that systems built on fear and force rarely disappear. They evolve, they repeat, and they depend on our willingness to participate in them.



Top left: Title page of the 2nd edition of Holinshed's *Chronicles of England, Scotland, and Ireland* (1587), which Shakespeare relied on for the plot of *Macbeth* and many of his English history plays.

Top right: James depicted at his ascension to the Scottish throne when he came of age in 1583, along with his mother, Mary Queen of Scots. In real life, mother and son were separated when James was a year old and never saw each other again.

Bottom: Woodcut from Holinshed's *Chronicles*, depicting the "Weird Sisters" greeting Macbeth and Banquo.

Playnotes: *Macbeth*

Uneasy political winds were sweeping England in 1606 when William Shakespeare (1564-1616) likely wrote *Macbeth*. There was a new Scottish king on the throne, and plots involving witchcraft and papistry swirled around him. 1606 also witnessed another outbreak of the deadly plague that sporadically killed tens of thousands of people throughout the playwright's lifetime.

King James I succeeded the childless Elizabeth I on the English throne in 1603. James had been King of Scotland since 1567, though he didn't rule on his own until he came of age in 1583. Elizabeth's Tudor family had ruled England for 118 years, from 1485 until her death in 1603. Elizabeth had reigned for 44 of those years, taking the throne before Shakespeare was born.

Elizabeth was always going to be a hard act to follow, but James brought complications. His kinship with Elizabeth

was distant. James' mother, Mary Queen of Scots, and his father, Henry Stuart, were both great-grandchildren of Henry VII, the first Tudor king of England. Henry's daughter Margaret had married a Scottish King. James would launch the dynastic name of Stuart in England.

England first invaded and subjugated Scotland in 1296. However, despite stretches of English control, Scotland had managed to remain a separate country, with its own king, for centuries. James was the first Scottish king to ascend the English throne and the first to bring the two countries under one ruler.

James' mother, Mary Queen of Scots, had already attempted to disrupt the narrative of English supremacy. As the Protestant Reformation swept Scotland in the earlier 16th century, Mary remained a Roman Catholic. She became the focal point of papist plots to overthrow her English cousin Elizabeth, who kept Mary in prison for much of her adult life, executing her in 1587. It took a lot of adroit maneuvering on the part of Elizabeth's Secretary of State, Robert Cecil, to position Mary's son James atop the line of English succession and to execute a relatively smooth transition for the Scottish king.

Things that the English people feared about James continued to surface during the early years of his reign. The English regarded their Scottish neighbors as witch-believing bumpkins. *The Discoverie of Witchcraft*, a book published in 1584 by an English gentleman named Reginald Scot, expressed the English view that witchcraft was a con perpetrated by papists. In Scotland, witch hunts were a fact of life. James interrogated accused witches at the North Berwick Trials of 1590, exposing several who confessed to attempting witchcraft against his own person. James argued the reality of witchcraft and its threats in a 1597 treatise entitled *Dæmonologie*. An anonymous English pamphleteer humorously counter-claimed that James and his entire court were bewitched.

James was raised as a Protestant. But since both his parents were Catholic, English Protestants feared he was a secret Catholic who was going to force allegiance to the Roman Catholic pope on England.

English papists, on the other hand, hoped he was a secret Catholic for the same reason. Both sides were disappointed during his first years on the throne. Maintaining a precarious balance, James commissioned a new Protestant translation of the Bible in 1604 and maintained anti-Catholic laws. But



James I of England, circa 1605, depicted in the resplendent finery of a monarch by divine right.

he did not vigorously enforce those laws so long as Catholics practiced quietly.

The Tudor monarchs had already modeled an absolutist kingship. James' childhood teacher George Buchanan taught him that the people, the source of a king's power, could overthrow a tyrant, views that Buchanan expressed in a 1579 treatise. But even before James assumed the English throne, he insisted that he ruled in Scotland by divine right, publishing two treatises on the topic in 1598 and 1599. James frequently clashed with the parliaments in both kingdoms, angrily dissolving the English parliament between July 1604 and November 1605.

Frustrated with James' high-handed ways and supposed lack of sympathy for Catholics, diehard



A print depicting the chief conspirators of the 1605 Gunpowder Plot against James.

papists began to plot against him. The most ambitious scheme, the Gunpowder Plot, was dramatically exposed on November 5, 1605. Parliament was to reopen that day, with the entire government—the king, his family and courtiers, and lawmakers—in attendance. The plotters amassed a large cache of gunpowder beneath the parliament building, but the plot was discovered just hours before the explosion was set to take place. The ensuing court trials revealed that one of the plotters had confided in a Jesuit priest, suggesting a network of supporters. The populace rallied around James at the time, but the Gunpowder Plot exposed the fault lines in the implied contract between the king and his English subjects.

As an actor, writer, and theater shareholder, Shakespeare was in a challenging position. His theater company came under James' direct patronage when the Scottish king ascended to the throne in 1603. The company members already had an independent source of box-office income in the Globe Theatre, which opened in 1599. But they also depended on additional income from performances at the royal court. Royal patronage guaranteed a steadier income stream for the King's Men, as they were now called, but it also came with closer scrutiny.

Plays that reflected the Gunpowder Plot, James' interest in witches, or the unnatural ravages of the



Lady Macbeth's admonition to her husband, "look like the innocent flower, / But be the serpent under't," may reflect the iconography of this coin commemorating James surviving the Gunpowder Plot.

plague were rife at the time. Shakespeare was usually attuned to contemporary trends and events.

When he arrived in London, he would have heard about the second edition of Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*, fresh off the presses in 1587. Tales of the Plantagenet kings who ruled England centuries earlier provided cover for commenting on the Tudor monarchy of the day. Incisive history plays made the young writer's early reputation.

Holinshed treated the kings of pre-Christian England and Medieval Scotland as historical. Questions about kingship and succession were already baked into the story of Macbeth, who claimed the Scottish throne by murdering his predecessor and was in turn slain himself. Holinshed's account also included three "weird sisters," witch-like seers who prophesied Macbeth's destiny. Holinshed's account provided the playwright with ready-made opportunities for topicality.

Shakespeare had to adapt Holinshed to accommodate the new reality that James I, the heir of Macbeth's fellow warrior Banquo, was on the throne. Other writers of the day made the same alteration. When James I visited Oxford during the summer of 1605, he was greeted by a play in Latin with three sybils who prophesied that Banquo's descendants would rule England. Holinshed's Banquo and Macbeth plotted together. Shakespeare's Banquo resisted the flattery of prophetic promises.

Other contemporary references pepper the play. The porter tending the gate to Macbeth's castle riffs extensively on the term "equivocation." The English

Jesuit Henry Garnet had written a *Treatise of Equivocation*, and one of the Gunpowder Plot conspirators owned a copy. By the theory of “equivocation,” the accused plotters could use deception to protect others or serve a greater good. The witches in *Macbeth* equivocate cynically when they promise the king safety until “Birnam wood comes to Dunsinane” or assure him that “none of woman born shall harm Macbeth.”

A prominent sermon of the day used the phrase “fair and foul” in describing the Gunpowder schemers, a phrase echoed by Shakespeare’s “weird sisters.” Shakespeare may have borrowed some spell ingredients from fellow playwright Anthony Munday’s spoof of a witch in a 1584 comedy. Two songs cued in the *Macbeth* script appeared in a play titled *The Witch*, published in 1616 by Shakespeare’s younger contemporary and sometime collaborator Thomas Middleton. Scholars have also seen the shadow of the plague in the many descriptions in *Macbeth* of the natural world upturned.

Shakespeare’s achievement in *Macbeth* can be measured against another backdrop. In the playwright’s second decade of writing for the stage, his comedies grew world-weary, and he began to mine a tragic vein. *Julius Caesar* (ca. 1599) and *Hamlet* (ca. 1600) were followed by an incredible run of ever-deepening tragedies, delivered at the urgent pace of one a year between 1604 and 1607: *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*. In his early 40s, Shakespeare’s productivity neared its zenith.

Macbeth is Shakespeare’s shortest play. The longer surviving version of *Hamlet* is almost double the length of the Scottish play. Some scholars have seen its brevity as evidence of an editor, perhaps Thomas Middleton. However, others have argued persuasively that the play’s concision, pacing, and rapid intercutting of scenes display the deft and intentional hand of an assured master.

Along with *Antony and Cleopatra*, *Macbeth* is one of the few Shakespeare plays with a strong couple at its center. Cultural maven Harold Bloom asserted that the Macbeths were “the happiest married couple” in all of Shakespeare. Happy or

not, their fierce mutual dependence sets the plot in motion.

Macbeth speaks about a third of the play’s lines. While politics may have motivated Shakespeare to reshape Holinshed’s *Chronicles*, the playwright’s changes also served the dramatic purpose of isolating Macbeth and heightening his crimes. Unrivaled as a warrior, Macbeth’s excellence at killing made him feared and hated as a ruler. Shakespeare may have polished the reputation of King James’ ancestor Banquo, but the play nonetheless depicted a tyrant who had to be overthrown.

In *Macbeth* Shakespeare confronts an abyss where the lines between strength and abuse, sanity and insanity, good and evil, free will and predestination, are confused. Steeped in the concerns of his day, he yet managed to become as his colleague Ben Jonson wrote, “not of an age but for all time.”



A woodcut accompanying James’ 1597 treatise, *Daemonologie*, depicting the king presiding over a trial of witches.

Macbeth Through the Ages

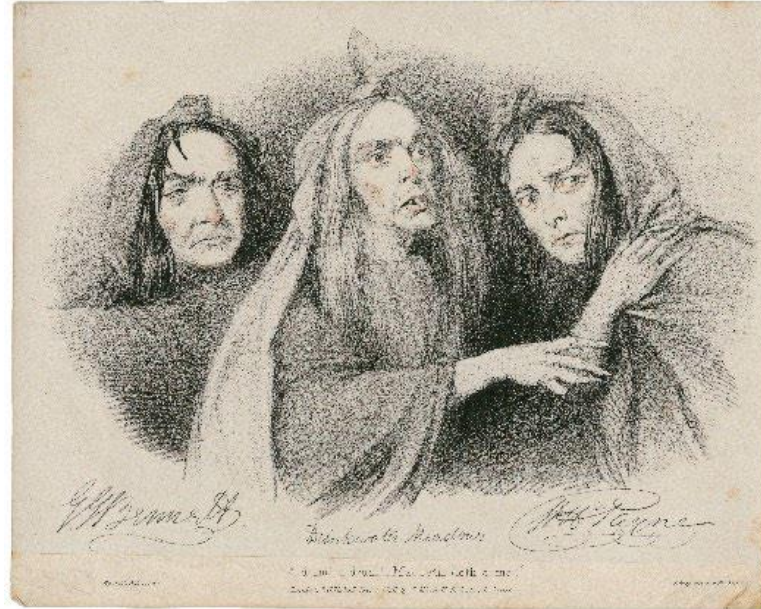
One performance of *Macbeth* was documented during Shakespeare's lifetime: Simon Forman, a sometime doctor, astrologer, and occultist, reported seeing it at the Globe Theatre on April 20, 1610.

The play appeared in the First Folio edition (1623) of Shakespeare's collected works. Theater manager William Davenant revived *Macbeth* when the theaters reopened in 1660 after the Restoration of the English monarchy. The playscript already included musical cues. Davenant amped the music further, particularly in scenes involving "the weird sisters." His singing witches fostered a tradition of male comedians playing the androgynous sisters.

Finding a Macbeth and Lady Macbeth of equal heft often proved elusive. Though the brother-and-sister act of John Phillip Kemble and Sarah Siddons garnered many accolades, the magnificent Siddons far overshadowed her brother in *Macbeth*. The Scottish play was not a triumph for either Henry Irving or Ellen Terry, the most famed acting duo of the late 19th century. Audiences gave Laurence



Sarah Siddons (1755-1831) first played Lady Macbeth in 1785, and it became her signature role.



An 1838 print commemorates three male actors who played the "Weird Sisters" in a production of *Macbeth* in the style of Davenant's post-Restoration revival.



David Garrick (1717-1779) and Hannah Pritchard (1711-1768) were among the most evenly matched Macbeths and Lady Macbeths in the play's performance history.

Olivier the clear edge when he and his wife Vivien Leigh paired in the roles at Stratford-Upon-Avon in 1955.

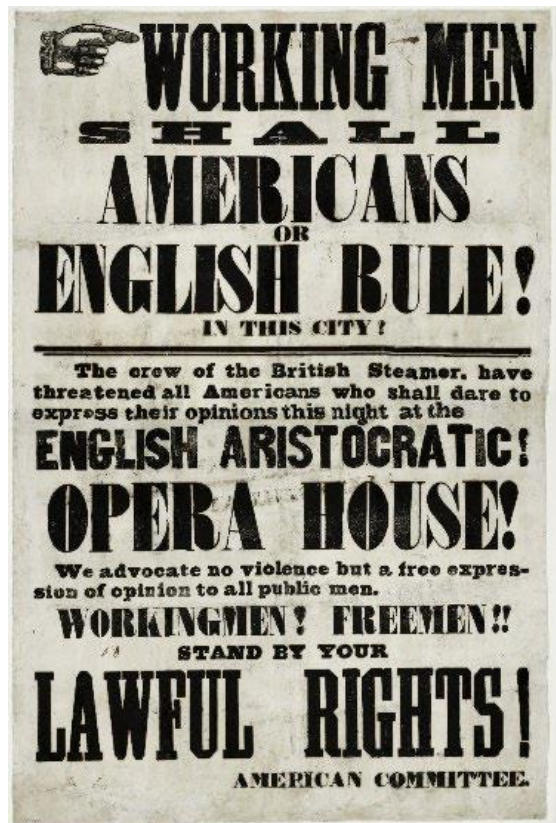


Ian McKellen (b.1939) and Judi Dench (b.1934) also delivered equally acclaimed performances in 1976.

David Garrick and Hannah Pritchard excelled individually and together at the start of the age of actor-managers. After the irreplaceable Pritchard retired from the stage in 1768, Garrick dropped *Macbeth* from his repertory. Centuries later, in 1976, Ian McKellan and Judi Dench, who were 37 and 42 at the time, stood out as equals in vigor and passion.

Macbeth became a flashpoint in a dispute about whether Americans could truly interpret Shakespeare. Adherents of the brawny American actor, Edwin Forrest, rioted on May 10, 1859, at the Astor Place Opera House in New York, where the refined English actor, William McCready, was starring in the play.

The 20th century saw iterations of *Macbeth* that left behind the Scottish tartans of the 19th century stage. In 1928 at London's Court Theatre, director Barry Jackson used the uniforms and weapons of WWI to infuse the play with "the vividness and actuality of present-day happenings." But as one dismayed critic bemoaned, "The khaki has associations too recent and too intense."



A handbill called for American working men to join the protest against the "English Aristocratic Opera House" for presenting English actor William McCready in the role of Macbeth, leading to the Astor Place riot of 1849.



Orson Welles' production of the so-called "Voodoo" *Macbeth*, set on a fictional Caribbean island, was presented in Harlem in 1936.

A Caribbean setting proved a more compelling draw in Orson Welles' "Voodoo" *Macbeth*, developed for the Federal Theatre Project at the Lafayette Theatre in Harlem in 1936. Welles—a 20-year-old wunderkind at the time—assembled an all-black cast. African drummers and dancers, led by Asadata Dafora, a drummer and choreographer from Sierra Leone, created the production's propulsive rhythm. Transposing this tragic tale of ambition to feudal Japan, Japanese filmmaker Akira Kurosawa had a similarly explosive impact with his 1957 film masterpiece, *Throne of Blood*.

The 2026 production of *Macbeth* marks the seventh presentation by Great Lakes Theater. GLT's current producing director Sara Bruner played one of the "weird sisters" in an electrifying production—with live Japanese drummers and spider-like

Asadata Dafora (1890-1865), a drummer and choreographer from Sierra Leone, led the African drummers and dancers in Welles' production.



witches—that opened the Hanna Theatre in September 2008.

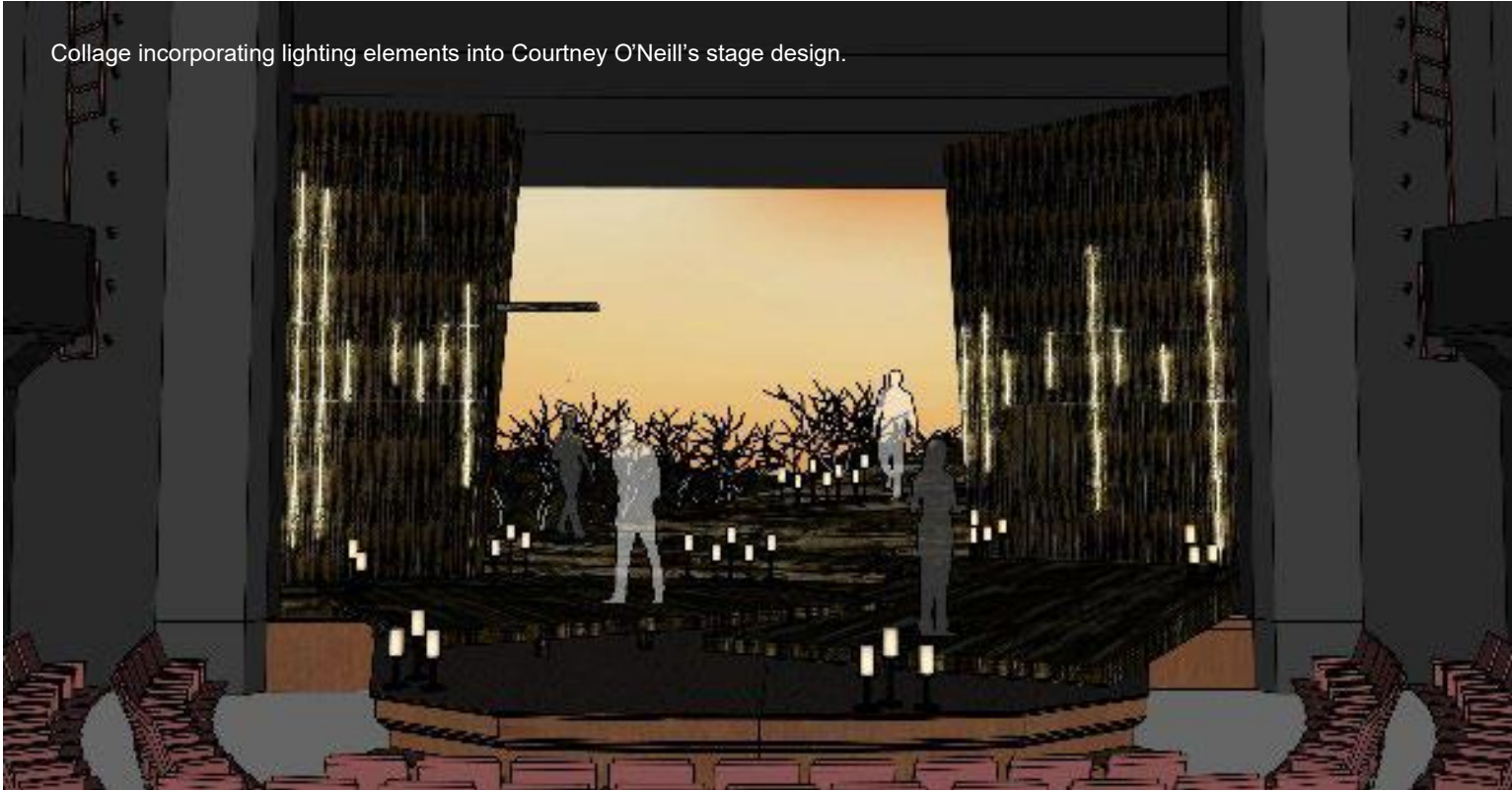
Bruner later recalled speaking the first lines of the show. "I felt so lucky to be the first actor to speak on this stage. Our entrance was really exciting. We felt, 'This is our home.'"



Toshiro Mifuno (1920-1997) starred in Akira Kurosawa's 1957 film adaptation of *Macbeth*, titled *Throne of Blood*

FROM PAGE TO STAGE : Great Lakes Theater's Production of *Macbeth*

Collage incorporating lighting elements into Courtney O'Neill's stage design.



Sara Bruner directs *Macbeth* from the vantage point of experiencing the play many times—onstage and in the audience. She's struck by both the immensity and particular humanity of Shakespeare's vision.

"Decisions that can rattle a nation—literally rattle the world, the animals, the environment—can be traced back to a couple of people. There's a rumble inside a person; scaled up it affects a nation, the world, the wind."

As she leads the company in exploring the play, Bruner says it's important "not to start with the assumption of where the play is going. We have to find the initial humanity and hope in Macbeth and Lady Macbeth." Casting provided a tool. The director looked for people "who could bring a natural warmth and humanity" to the work.

An intimate ensemble of 13 players will represent upwards of 30 characters. Double casting the weird sisters as household members doubles the opportunities for Macbeth to question his sanity, while subtly reinforcing the historical fact that accused witches were ordinary community members.

For a play that revolves around murder, set designer Courtney O'Neill created a tangle of brutalist ramps, platforms, and hidden spaces. Much of the action takes place at night; torches, firelight, and candles provide flickering illumination, while creating menacing patterns of light and dark. Lighting will also help to manifest Macbeth's tormented struggle to distinguish what is real from what is imagined.

Costumes signal battle rank or social status and color-code opposing sides in battle. But Bruner

especially tasked costume designer Mieka van der Ploeg with focusing attention on Macbeth and Lady Macbeth. Compatible with the Medieval attire that the others wear, their clothing silhouettes are styled in a sleeker and starker way. An ever-intensifying whiteness distinguishes their apparel and belongings the more they are engulfed by darkness.

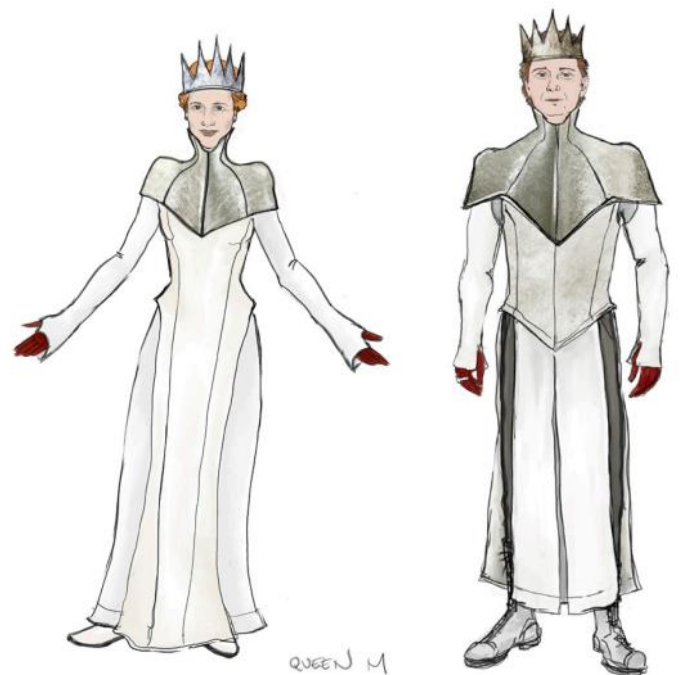
Bruner also commissioned a soundscape for the production from composer Matthew Webb. The two began by wrestling with the “weird sisters” and the issue of agency. “One of the central questions of the play,” muses Bruner, “has to do with free will versus destiny. Was this all ordained or is Macbeth manifesting his will?” The collaborators realized that the synthesized music, spooky drones, and distorted sounds of the horror genre could, explains Webb, “take the play into a supernatural space.”



Kim Kardashian and Kanye West’s all-white Bel Air house was an inspiration for the all-white world that the Macbeths create for themselves.

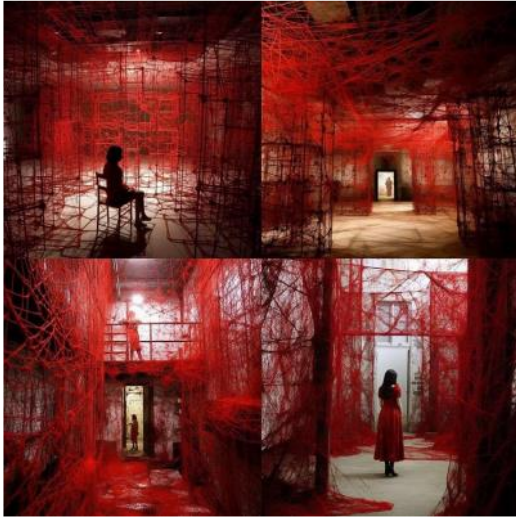


The interior furnishings and fitting of the Kardashian-West house was also aggressive in its all-white palette.



Costume renderings for both Lady Macbeth and Macbeth after they have supplanted Duncan.

Webb will be in rehearsal to discover where sound can help to suggest, as Webb puts it, “what is the real world, what is not of this world, and what is the perceived world in Macbeth’s head.” But all problems will not be solved. “The play doesn’t answer all its questions,” cautions Bruner, “so it’s not our job to do that either.”



Set designer Courtney O'Neill assembled images to inspire the production team's collaborative work on this blood-soaked play.



The production team also found inspiration in images from the horror genre, such as this still from the 2002 film *The Ring*, which was a remake of a 1998 Japanese film based on a 1991 novel.

DRAMATIS PERSONAE

Weird SistersKelsey Angel Baerhens*, Jonathan Contreras*, Ángela Utrera*
 Duncan, King of ScotlandDavid Anthony Smith*
 Malcolm, Duncan's elder sonAvery LaMar Pope*
 Donalbain, Duncan's younger son.....Evan Stevens*

Macbeth, Thane of GlamisJeffrey C. Hawkins*
 Lady MacbethCassandra Bissell*
 Attendant, to the MacbethsÁngela Utrera*
 PorterJonathan Contreras*
 DoctorKelsey Angel Baehrens*
 Seyton, attendant to MacbethJonathan Contreras*

Banquo, commander, with Macbeth, of Duncan's ArmyNick Steen*
 Fleance, his sonMarlowe Miller

MacDuff, a Scottish nobleJoe Wegner*
 Lady MacDuff.....Kelsey Angel Baehrens*
 MacDuff's daughter.....Marlowe Miller

Lennox, Scottish nobleM.A. Taylor*
 Ross, Scottish nobleJessie Cope Miller*
 Angus, Scottish nobleNick Steen*

Old Siward, commander of the English forcesDavid Anthony Smith*
 Young Siward, Old Siward's sonEvan Stevens*

Ensemble

A Sergeant in Duncan's armyJoe Wegner*
 LordsAvery LaMar Pope*, David Anthony Smith*, Joe Wegner*
 English DoctorDavid Anthony Smith*
 Two Murderers in Macbeth's serviceAvery LaMar Pope*, Evan Stevens*

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



MacB



LORE M



QUEEN M



FLEANCE



BANQUO



WEIRD SISTER



WEIRD SISTER



MALCOLM



DUNCAN



DONALD BAIN



MACDUFF



LADY MACDUFF



MACDUFF DAUGHTER



SEWARD



YOUNG SEWARD



ROSS



LENNOX



PORTER



BLOODY SARGEANT



shaftey - Folio



MURDERER



SEYDUN



ATTENDANT

Discussion Questions

Prior to attending the performance

1. Why are there so many stories that involve the idea of magic? Why do you think humans gravitate toward the idea of being able to control our world through supernatural means? If you had magical powers, what would you do with them? How would you affect the people and events in your family? Your community? Your county?
2. How would you define fate or destiny? Is there a difference between the two? Do you believe in fate/destiny? Why? Have you ever changed your behavior because of something that was predicted? Are we more apt to alter choices if the prediction is good or bad? Why?
3. If we are fated to do a deed or become a particular kind of person, how much responsibility do we have for the actions we take to achieve those things? Why can't we just do whatever we want in order to achieve what we want in the name of Destiny?
4. How far would you be willing to go in order to help a loved one achieve a goal? Would you compromise your own morals to support a loved one's dreams? What would you give up in order to support them in their ambition?
5. Think of something you want for yourself — is it an item? A career? Power or wealth? How hard are you willing to work in order to achieve that thing? Why do you think people go against their morals to get their heart's desire? If you could achieve the thing you wanted by harming someone or something else, would you do it? Why? How far is too far? Why?
6. What kind of qualities make a good leader? Think about the leaders you see in your school, community, and government - what do you admire about them? What qualities would you like to see instead? Do different levels need different kinds of qualities? For example, what qualities would work well for both a principal and the president of a country? What kind of person would be better at running a state versus a city?
7. There is a saying: Absolute power corrupts absolutely. What do you think that means? Have you seen an example of this in real life? Should limitations be placed on a person in power? What would those limitations look like? Or should a person in power be given the power to do whatever it takes to get the job done?
8. How do you know who you can trust? How do you build trust? Lose it? Did you lose trust in a person over an unfounded suspicion? What happened to the relationship? Would you keep a relationship with a person who didn't trust you? Why or why not?
9. Several characters have to give and receive life changing news throughout the story. Have you ever had to give life changing news to a person before? How did you give the news? How did they receive it? If you have ever received life changing news before, how did you feel after hearing it? Did you wish it was told a different way? By a different person? What would be the best way to give big news to a person?
10. Have you ever fought a losing cause? Why did you continue to support the idea/person/situation even though you knew it was done?
11. How would you define the idea of ambition. Why are some ambitions considered "good" and others "bad"? Have you ever been talked out of a goal you wanted for yourself? How did that feel? When you are struggling to follow an ambition, who helps push you further? Who would you help achieve an ambition — who are they to you and why would you help them?

12. How does guilt affect you? How do other strong emotions affect your body? What happens when you laugh? Cry? Feel tense? Anger? Why do you think strong emotions have such a large effect on our bodies?
13. Are people inherently good or evil? How do situations and circumstances affect the decisions we make toward helping or harming others? Should misdeeds be punished? How should punishments be decided?

Activities

1. Two truths and A Lie: A volunteer tells the group three statements. Two of them are true, one of them is a lie. Can the rest of the group tell which is the lie? Think about strategies behind lying: when do we equivocate? How do you use the truth to help you hide a lie? What physical things might a person do to cover or expose their lie? What kind of lies do the Macbeths use throughout the play? What strategies do they use? If you were to perform a moment where one of the characters is lying, what kind of performance do you think would be effective in showing or hiding the lie? How do the other characters react to the lies?
2. Bus Stop Improvisation Exercise: This exercise is meant to start a discussion on how to convince someone to do something they don't want to (similar to Lady Macbeth and Macbeth). Set up two chairs in the front of the room to be your bus stop. Get two volunteers. Person 1 enters the scene first, and acts like they are waiting for a bus. Person 2 enters a few seconds later with the goal of being alone at the bus stop. What do they do to annoy/surprise/anger/delight/entice the first person so that they leave? Person 2 must use words and actions that are classroom appropriate to persuade Person 1 to leave the bus stop without touching them. Encourage the volunteers to be as realistic as possible in their actions and reactions. To help the volunteers keep the scene moving forward, you can give them a time limit of 1-2 minutes to achieve their goal. After a few people have tried this, have a discussion about how we talk people into doing things for us. What are tactics they use in their lives that are effective? What never seems to work?

If the volunteers are having difficulty coming up with ideas on their own, write a type of character or specific qualities to act on for them to use as a way to navigate the scene and create tactics.

a) Possible character choices:

- i) A person who is running late
- ii) A misanthrope
- iii) A person who has never taken public transportation before
- iv) A garrulous person
- v) A person who has to have their way
- vi) A person who loves dancing and singing
- vii) A person that is talking on the phone

b) Possible qualities:

- i) Annoy the other person
- ii) Surprise
- iii) Entice
- iv) Shame
- v) Confuse
- vi) Delight
- vii) Encourage

3. The portrayal of the supernatural is an important part of the performance of *Macbeth*. The witches have been portrayed many ways and with many types of powers over the years. Special effects like fog, strobe lighting, and sounds help tell the audience who they are and how they do their magic in performance. Work as a class, or in smaller groups, to brainstorm how you would show the supernatural power of the witches. Do they have the ability to control the weather or animals? Where does their power come from — the goddess Hecate or from the knowledge of plants and medicines. Are they evil, neutral, or good? Chaotic or orderly? What items in the classroom or from home can help create the sights and sounds that might accompany the witches. Use Act 1, scene 1 to perform your version of the witches.

4. Put the Macbeths on trial for the murders of King Duncan, Banquo, and the Macduff family. Divide the class into three teams: the prosecution, defense for Macbeth, and defense for Lady Macbeth. Use details from the play to support the arguments as well. Is the case as cut and dry as some might think?
5. Create a trailer for the play *Macbeth*: Put students in groups and have each group prepare a trailer of the play — which moments would they include to advertise the play? The trailer must use 3-5 one line quotes and at least 2 exchanges between 2 or more characters. The group must work together to create a storyboard, cast the characters, and film the trailer with an edited product that is 60-90 seconds long.
6. 60 second *Macbeth* Recap in the classroom: Put students in groups and have each group prepare a 60-second version of the play. They can use each other to create “stage pictures” of the events (limit to no more than 5-6 “pictures”). Allow about 15 minutes for them to prepare. With each “picture” they must use a quote or read a one or two sentence recap of the action. All presentations must be finished within a 60 second time frame (or you can adjust to a longer version if you have time).

Writing Prompts

1. Write a spell. The spells in *Macbeth* are written in a particular type of poetic form called trochaic tetrameter, with rhyming couplets. Research what these terms mean and create your own spell. What is the spell for — what is being conjured, created, or banished? Include in your spell the reason it is being done and what the outcome will be if it is achieved.
2. The play *Macbeth* is very loosely based on historical kings, though the events in the play are not historical. There is a genre of literature devoted to this idea called historical fiction. Using *Macbeth*, as well as other pieces of literature that imagine the thoughts and conversations of historical figures, as inspiration, create a short story with historical people as the main characters. What event will you write about? Which person will be your main character? How do you imagine the conversation or events happened?
3. We only hear a fraction of Macbeth's letter to Lady Macbeth (act 1, scene 5) that he wrote between meeting the witches and meeting King Duncan. Write the rest of his letter to his wife. How much detail about the witches would you include? Where was he coming from when he and Banquo met them? Where was he going? Include details about how you think Macbeth feels about his wife, his friend Banquo, and his reaction to being surprised by the witches and what they told him.
4. Plot Twist! Go to a pivotal moment in the play and have a character make a different choice. Write the rest of the new story from that moment — how does it now end? What new choices do the characters face? Is it possible to create a happy ending? A happy ending for which character(s)? Some possible moments in the play to choose from:
 - a) Act 1, scene 3: Macbeth and Banquo meet the witches
 - b) Act 1, scene 7: The Macbeths agree to kill King Duncan that night.
 - c) Act 2, scene 2: The discovery of the murder
 - d) Act 3, scene 1: Banquo insists on going for a horse ride and Macbeth has a conversation with some murders
 - e) Act 3, scene 2: Macbeth hides his plans from his wife
 - f) Act 4, scene 1: Macbeth visits the witches again
 - g) Act 4, scene 3: Macduff and Malcolm have a conversation and Macduff receives some news

VOCABULARY

1. Western Isles - Referring to Ireland.
2. Kerns - a type of foot soldier from the poorer classes in Ireland; an Irish mercenary
3. Galloglasses - An Irish soldier, known for their ability to fight on horseback with axes
4. St. Colm's Inch - Possibly the island of Inchcomb in the Frith of Forth near Edinburgh or Colmekill Island in the west, also known as Iona.
5. Weird sisters - From the old English "wyrd", meaning having power to control fate. The wyrd sisters were also known as the Norn (Norse), or the Moirai (Greek) in other countries.
6. Forres - See map, page 28
7. Glamis - See map, page 28
8. Cawdor - See map, page 28
9. Prince of Cumberland - the monarchy in Scotland wasn't hereditary in Macbeth's time, though the king could name a successor. This person was given the title of Prince of Cumberland.
10. Inverness - See map, page 28
11. Heaven's Cherubims - a supernatural being associated with the Abrahamic religions. In early Christianity, they were high ranking in Heaven, used to guard the gate to the Garden of Eden and the Ark of the Covenant. Today, they are often depicted as angelic babies or toddlers.
12. Tarquin - Sextus Tarquinius was one of the sons of the last king of Rome approximately in 508/507 BCE. According to legend/history, he sexually assaulted Luretia, a Roman noblewoman and her subsequent death by suicide stirred her husband and her brother to lead a rebellion which resulted in the collapse of the monarchy and the creation of the Roman Republic.
13. Neptune's ocean - The Roman version of the Greek god Poseidon. Neptune is the god of the seas/ocean.
14. Beelzebub - a demon, sometimes portrayed as a version of Satan, sometimes as a lesser demon. Also known as Lord of the Flies.
15. Equivocator - one who uses vague or ambiguous language to conceal the truth or to avoid committing oneself.
16. Scone - See map, page 28
17. Fife - See map, page 28
18. Mark Antony - (83 BCE - 30 BCE) A Roman politician intricately involved in the events surrounding the death of Julius Caesar. He appears in two of Shakespeare's plays: Julius Caesar and Antony and Cleopatra.
19. Caesar - (100 BCE - 44 BCE) Arguably, the most famous ancient Roman. His death led to the switch from the Roman Republic to the Roman Empire. The events surrounding his death is the focus of Shakespeare's *Julius Caesar*.
20. Hecate - a goddess from ancient Greek mythology. She was worshipped for protection in the home and is associated with crossroads, night, light, magic, witchcraft, and the moon.

21. The Russian bear, the armed rhinoceros, or th'Hyrcean tiger - a reference to Pliny the Elder's *Naturalis historia* (77-79 CE), the largest single work to survive from Ancient Rome. Pliny's work was translated into English by Philemon Holland and published in 1601.
22. Birnam Wood - See map, page 28
23. Dunsinane Hill - See map, page 28
24. Perfumes of Arabia - Referring to the Arabic Peninsula and surrounding area that was called Arabia by Europeans in classical literature and writings. Many luxury goods were brought to Europe from this area, including perfumes.
25. English epicures - Shakespeare may be playing up a stereotypical difference between the English and the Scottish: the Scots being rugged, rough, and not used to ease; the English being used to ease and plenty, allowing them to be softer and revel in luxury.
26. Fortune - The goddess of luck in ancient Rome.
27. Roman fool - Referring to Roman historical figures who killed themselves instead of continuing to fight.
28. Hell-hound - Many cultures in Asia, Europe, and the Americas include a reference to one or more dogs that guard or are a part of the entrance to the underworld or Hell.

MACBETH'S SCOTLAND

(11th Century - Former Pictish Territory)

- LOCATIONS IN SHAKESPEARE'S MACBETH
- MODERN SCOTTISH CITIES



Map created by Rebecca Wright

Discussion Questions

After Attending the Performance

1. Is it possible for this play to have had a happy ending? At what point do you think events would have had to change in order to make that happen?
2. What do you believe the role of the witches is in the play? Why are they a part of the story? Do you think they remove or add to Macbeth's culpability for his actions? In what way could the story still move forward without them? In what ways do they help the story advance?
3. Think about how the supernatural was portrayed in this production. In what ways did it help you suspend your disbelief? In what ways did it support or subvert your expectations of how magic is performed in a play like this?
4. At this time in history, the Scottish throne was not hereditary even though, in the play, King Duncan names his son Malcolm as his pick for the next king. Why do you think Macbeth expected to be named the Prince of Cumberland instead of Malcolm — how do other characters describe him? What kind of leadership qualities does he show in his actions? What do you think would have happened next if Duncan had named Macbeth instead?
5. Lady Macbeth is often said to be the reason Macbeth commits the crime he does. In what ways is she culpable? What tactics did she use to convince him? Would those tactics (or similar ones) be enough to make you commit a crime like this? What does Macbeth's agreement to commit the crime say about him? If both of the Macbeths were tried in a court today, which charges would each of them receive?
6. How did you feel when Duncan's sons left Scotland after their father's death? Would you make the same choice? Why? How do you think the story would have changed if one or both had stayed?
7. "Two can keep a secret if one of them is dead" is a saying which is often attributed to Benjamin Franklin or Mark Twain. What does this saying mean? How does it apply to the story of Macbeth? If you were Macbeth, would you make the same decision? Why? How did you feel when you realized what Macbeth had in mind for Banquo? How do you think it affected his wife? Have you ever hurt a friend to get something you wanted? What would be the circumstances that would tempt you to harm or lose a friend in order to get what you desired?
8. Why do you think Banquo never acts on his suspicions? How do you think the story would have gone if he had? If you were Banquo, what would you choose to do? Have you ever had to make a choice between supporting a friend or your morals? What did you choose? How did you feel about your choice? How responsible should we be for our friends and loved ones?
9. Macbeth receives many prophecies throughout the play. How does the information he receives from the witches inform his choices? Is he justified in making his decisions because of the prophecies? What would be his other options? What would you do if you were told you were invincible? What would you do if you knew there was one person that could change that? Does invincibility mean that we should be more responsible for others or less?
10. Must good leaders be ruthless? Why do you think Macbeth makes the choices he makes to keep his power? In what ways are those choices justified? In what ways are they going too far?
11. How did Macduff receive the news about his family? How did Malcolm? If you were Ross in this situation, what would be going through your head? What do you think Malcolm meant when he told Macduff "Dispute it like a man"? Why do you think Macduff answered, "I shall do so, but I must also feel it as a man." What does it mean to "be a man" in a situation like this? What expectations do we place on men in times of hardship or grief? What other moments in the play do you see these

expectations playing out?

12. Why do you think Lady Macbeth was sleepwalking? Other than the death of King Duncan, how culpable is she for the other deaths in the play? Is her death justified? How do the other characters who hear about her death react to the news? What did you think about the way they reacted?
13. Over the centuries, the ending of *Macbeth* has been adapted to the time and place of the production that was portraying it, even going so far as to show Macbeth's descent into Hell. Why must Macbeth be punished? In what ways is his end satisfying? In what ways is it not? Is his death justice? How do you define justice? How is justice different or the same of fairness? How is it different or the same as revenge? Why do many of our stories end with one person meeting out justice in the form of revenge? Is the ending Shakespeare wrote enough? What would a just ending look like to you for this play and Macbeth's actions?

How to Write A Review

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A Sample Review Written by a Student

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry "is a higher thing than history," then "Royal Gambit," which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England's Henry VIII, "Royal Gambit" was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become "superior to the highest" while "wallowing in the depths."

As Henry uses the banners of "reason" and "humanism" to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in "Last of the Red Hot Lovers," found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, "In my realm I decide what constitutes tragedy!" Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that "the ways of the world are not so cut and dried!"

For my own part, I wish that "Royal Gambit's" statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

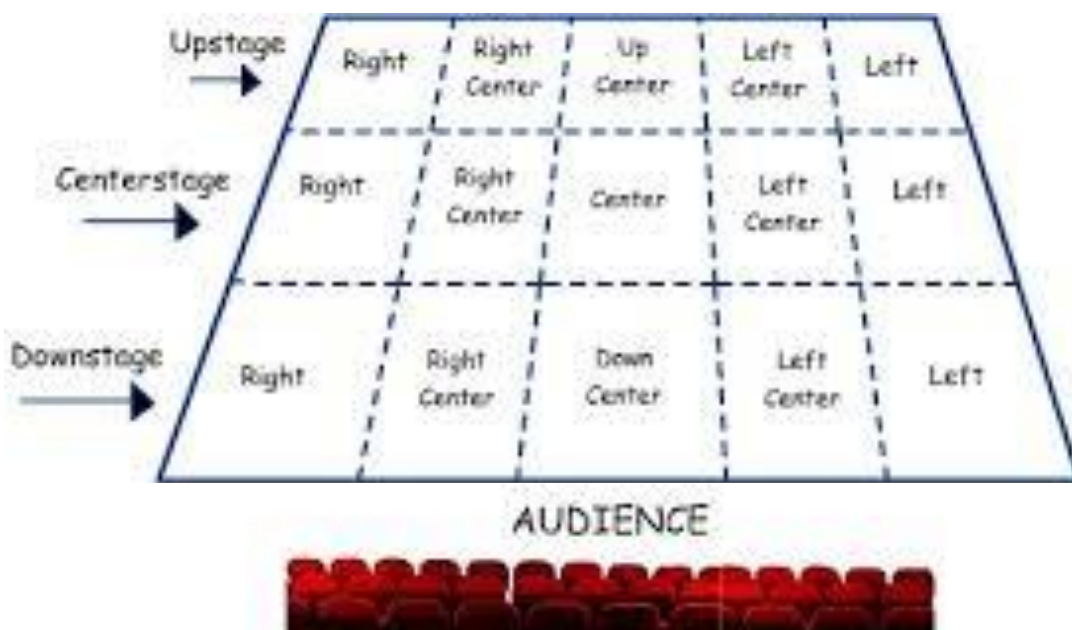
<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

A Brief Glossary of Theater Terms

| | |
|----------------------------|--|
| Apron | The part of the stage in front of the curtain |
| Auditorium or House | Where the audience sits |
| Beam Spread | The area a single light covers |
| Blackout | Turning off all the lights in the theatre at once |
| Board | The control center for lights, sound, or both |
| Book (The) | A copy of the script containing all notes and blocking |
| Box Office | Where the audience buys tickets |
| Box Set | A set in a proscenium with three walls |
| Call | The time certain members of the production need to be at the theatre |
| Cheat | When an actor takes a realistic action and modifies it for the audience to see |
| Cloth | Scenery painted on fabric |
| Cue | A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound) |
| Curtain Call | The bows at the end of the show |
| Dimmer | Equipment that controls the brightness of a light |
| Director | The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life |
| Flat | A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set |
| Floodlight | A light that has a wide unfocused beam covering most of the stage |
| Fly | A system used to raise set backgrounds, set pieces, or potentially actors |
| Follow-spot | A spotlight that can follow an actor as they move across around the stage |
| Footlights | Floodlights on the floor at the front of the stage. |
| Gel | A piece of plastic placed over the light to change its color |
| Greenroom | A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged |
| Notes | The director's notes on the performance or rehearsal |
| Pit | An area between the stage and the audience where an orchestra can sit (typically below audience level) |
| Producer | The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director). |
| Properties or Props | Items used by actors in a show (such as swords, plates, watches, etc.) |

| | |
|---------------------|--|
| Proscenium | A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example). |
| Raked Stage | A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly |
| Set | The scenery used in a scene or throughout the play |
| Set Dressing | Parts of the set that don't serve a practical function but make the set look realistic. |
| Spotlight | A type of light that is focused so that it can light a very specific area |
| Strike | Taking apart and removing a set from the theatre |
| Thrust | A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example). |
| Tracks | The rails on which curtains (tabs) run. |
| Trap | A hole in the stage covered by a door where actors or set pieces can exit or enter |
| Understudy | An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on |
| Upstage | The rear of the stage |
| Wings | The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues |

STAGE DIRECTIONS



Learning Standards

CCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.RL.11-12.7

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.)

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Analyze nuances in the meaning of words with similar denotations.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.L.11-12.1.A

Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.L.11-12.5.B

Analyze nuances in the meaning of words

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).



Student Matinee Series 2025-2026 Season

Sunday in the Park with George by Stephen Sondheim & James Lapine

Dial M for Murder adapted by Jeffrey Hatcher, original by Frederick Knott

A Christmas Carol by Charles Dickens

The Heart of Robin Hood by David Farr

Macbeth by William Shakespeare

Ms. Holmes & Ms. Watson—Apt. 2B by Kate Hamill

Make Classic Theater Come Alive for Your Students!

Since 1962, students have enjoyed the thrill of experiencing classic plays, professionally produced by Great Lakes Theater. Our student audiences experience the same top-quality productions offered in our public performances, but at a fraction of the cost. The state-of-the-art classical thrust stage configuration in the gorgeously renovated Hanna Theater affords students a dynamic audience experience unequalled in our region.

[Greatlakestheater.org/education](https://greatlakestheater.org/education)



GREAT LAKES THEATER TEACHER WORKSHOP SERIES

Inspiring confidence in teachers and igniting passion in students

1-DAY WORKSHOP

Deep Dive +

Performance: *Macbeth*

MACBETH

MARCH 20, 2026

9:00 AM – 5:00 PM

COST: \$175

Includes *Macbeth* performance & Director's Night discussion

Receive certificate with 11 contact hours

This dynamic workshop is partnered with a performance and live discussion with the production's director. The workshop is designed to provide you with innovative strategies to make *Macbeth* accessible to students, deepening their understanding of characters, themes and language. Attending the play allows you to experience the text in practice, seamlessly merging words with performance to deepen your understanding of the story and better equip you to convey that insight to your students.



FOR MORE INFO & TO REGISTER:

www.GreatLakesTheater.Org/teacherworkshop



School
Residency Program
Bring the Classics to Your Classroom!

Launched in 1981, Great Lakes Theater's in-school residency program is now one of the most successful artist-in-residence programs in the country. Each year over 16,000 students in over 100 schools experience the pleasure, power and relevance of classic literature brought to life in their own classrooms.



From *The Sneetches* to *Romeo and Juliet* (and so many more in between!) each week-long residency uses an interactive, hands-on approach, and is designed to meet the common core education standards. We visit your school with scripts, props, costumes—and for high schools, swords, daggers and stage blood—to explore classic literature in an unforgettable way!

For more information contact Lisa Ortenzi at 216.453.4446

Greatlakes theater.org/education

Generous Support

Cleveland Foundation
Community Foundation of Lorain County
Cuyahoga Arts & Culture
Eaton
Evans Charitable Foundation
Harry K. & Emma R. Fox Charitable Foundation
Giant Eagle Foundation
The George Gund Foundation
Kulas Foundation
The Lubrizol Foundation
The McGrath/Spellman Family Trust
The Nord Family Foundation
Nordson Corporation Foundation
Ohio Arts Council
The Reinberger Foundation
The Shubert Foundation
The Kelvin & Eleanor Smith Foundation

And hundreds of generous
Great Lakes Theater individual donors!





Sara Bruner, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, bringing students to the theater for matinee performances and sending specially trained actor-teachers to the schools for weeklong residencies developed to explore classic drama from a theatrical point of view. GLT is equally dedicated to enhancing the theater experience for adult audiences. To this end, GLT regularly serves as the catalyst for community events and programs in the arts and humanities that illuminate the plays on its stage.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. As GLT celebrates over a decade in its permanent home at the Hanna Theatre, the company reaffirms its belief in the power of partnership, its determination to make this community a better place in which to live, and its commitment to ensure the legacy of classic theater in Cleveland.

1501 Euclid Avenue, Suite 300 • Cleveland, Ohio 44115 • Tel. (216) 241-5490

greatlakestheater.org