

PROTEUS

Macbeth Education Pack



This is London, October 1987, Black Monday.
This is the tale of greed, betrayal and murder.
This is Macbeth

In the city, success is all and ruthless ambition is rewarded. The only problem is, how do you control it before it consumes you and your family? Award-winning theatre company Proteus present a highly physical re-imagining of Shakespeare's Macbeth as a corporate thriller which explores class and identity, set against the background of the 'greed is good' corporate landscape of 1980s Britain.

The trailer for the show can be found here: <https://youtu.be/zcWMzIXr1pU>

This Education pack has been developed with Key Stage 3 & 4 students in mind, but the exercises and content can easily be adapted for other age groups.

Background to Proteus' production

"The Firm was a bunch of fiefdoms. People in the departments were more concerned with protecting their own business....the best are cut throat, competitive and often neurotic and paranoid"

Michael Lewis 'Liars Poker'

On Thursday 15th October 1987 a great storm hit the South East of England, tearing off roofs and upending trees onto railway lines and roads. The devastation was vast and brutal, but what was to come was far more violent. On that Thursday, whilst the winds blew in England, the Hong Kong financial markets began to crash. On Friday 16th the London Stock market was closed due to the disruption of the storm, but that was beside the point, none of the traders could reach London from their Surrey homes – the roads and transport links were blocked. In the days long before the internet, nothing could stop the London financial market crashing, traders and corporations powerless to stop it. A forest had contributed to the fall of great companies with Kings at their heads, a forest that moved to thwart the ambitions of the global financial markets at the height of the 'greed is good' era. 19th October 1987 became Black Monday – a day that marked the destruction of the ruthless old order aided by fallen oaks, planted when William Shakespeare was alive and writing 'Macbeth'.

Macbeth is a tale of ruthless, uncontrolled greed and when I read Michael Lewis' book 'Liars Poker' about the financial markets in the 1980s, the concept for this version became clear.

At Proteus we always want to find interesting ways to tell old stories, to make the familiar seem new and radical. Setting the play on the London stock market during the '87 crash felt like an exciting and unexpected place to find these characters. Shakespeare's play begins and ends on the battlefield, and when we began to research the language and physical manner of 80s stockbrokers, the similarity to military conflict was clear.

Look at this footage from the Mumbai stock exchange: <https://youtu.be/6HiKyz6UG3I?t=20>

The films 'American Psycho' and 'Wolf of Wall Street' were also big influences on the creation of the world of the play. The extreme drug use, particularly of cocaine, by Stockbrokers in the late 80s is reflected in these films and was a touchstone for us in re-imagining the 'witches'. For our world they became drug dealers; providing the characters with their escapes and fantasies through the substances they sell them. We saw them as architects of the events, not supernatural puppet masters – who controls *them*, however, is for the audience to ponder.

The soundtrack for the show is comprised of original 1980s music from '87 or earlier, plus contemporary pieces from Artists like *Bat for Lashes*, *Future Islands* and *James Blake*. The current late 80s revival in music and the Vaporwave movement, gave us the opportunity to create a world that is both faithful to the period, but feels incredibly contemporary. We also commissioned some original pieces from composer Paul Wild which enabled us to create exactly the mood we needed for some sequences, most notably the 'nightclub' scene at the start of the second half.

Macbeth was most likely written in 1606, early in the reign of James I, who had been James VI of Scotland before he succeeded to the English throne in 1603. James was a patron of Shakespeare's acting company, and of all the plays Shakespeare wrote under James's reign, *Macbeth* most clearly reflects the playwright's close relationship with the sovereign. In focusing on Macbeth, a figure from Scottish

history, Shakespeare paid homage to his king's Scottish lineage. Additionally, the witches' prophecy that Banquo will found a line of kings is a clear nod to James's family's claim to have descended from the historical Banquo. In a larger sense, the theme of bad versus good kingship, embodied by Macbeth and Duncan, respectively, would have resonated at the royal court, where James was busy developing his English version of the theory of divine right.

Macbeth is not Shakespeare's most complex play, but it is certainly one of his most powerful and emotionally intense. Whereas Shakespeare's other major tragedies, such as *Hamlet* and *Othello*, fastidiously explore the intellectual predicaments faced by their subjects and the fine nuances of their subjects' characters, *Macbeth* tumbles madly from its opening to its conclusion. It is a sharp, jagged sketch of theme and character; as such, it has shocked and fascinated audiences for nearly four hundred years.

The real Macbeth was born around 1005. His father was a 'mormaer' which means 'Earl'. In August 1040, he killed the ruling king, Duncan I, in battle near Elgin, Morayshire. Macbeth became king. His marriage to Kenneth III's granddaughter Gruoch strengthened his claim to the throne. In 1045, Macbeth defeated and killed Duncan I's father Crinan at Dunkel. Historical research suggests that Macbeth himself may have had ancestors with a claim to the throne.

Shakespeare's text



Despite setting the play in 1987, it was important to us to keep Shakespeare's original text, and that means that our actors needed to understand how to speak the text so it is clear for audiences. Shakespeare wrote rhythmically, and to understand how that rhythm works you need to understand iambic pentameter.

Exercise 1:

Shakespearian Language

Begin this exercise by exploring a range of different rhythms, call and response style. You could speak these or tap them out on a table. Explain what iambic pentameter is by breaking it down. What does pent mean? How many sides does a pentagon have? An iamb is a Di Dum. Iambic means stresses, one stress on, one stress off. So there are 5 stresses on and 5 stresses off:

Di Dum Di Dum Di Dum Di Dum Di Dum (10 beats)

- Get this rhythm going with your group. Clapping hands, stamping feet.
- If you can, get everyone up on their feet and moving about. Put a break at the end of each line of 10 beats.
- Bring it back to sitting but keep it going, softly, like a heartbeat
- Now get students to put it into the language, using lines from the play.
- Stand 10 students in a line and give each of them a piece of paper with one 'beat' of the line on it, then get them to each read their part in turn, repeating and playing with the stresses on different bits of the line to get a sense of the most important beats and therefore the sense of the line.

Thinking about which words are stressed helps both the actors and the audience understand what is being said. For example, you could use this line, spoken by Lady Macbeth when Macbeth returns from killing Duncan, Lady Macbeth says

And wash this filthy witness from your hand

However, don't get caught in the iambic trap! Sometimes actors intentionally subvert or move away from such an obvious rhythm so that the meaning of the line is really clear. Take this speech and say it sticking to the strict iambic pentameter:

MACBETH

[Aside] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.

Aside

This supernatural soliciting cannot be ill, cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth? I amthane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

Now, try the speech again, this time making sure the *meaning* of the words are most important. Sometimes the rhythm will work, but sometimes, for modern ears at least, you will need to *play the sense* as opposed to the rules!!

Characterisation



Macbeth and Banquo begin the play as confidantes, comrades and seemingly friends. Our actors looked at what their history might be, how they came to be friends and therefore how deep and difficult it then is for Macbeth to betray and murder Banquo. These are important questions for actors as it enables them to play the subtext of scenes, giving the audiences clues to their relationship and enriching the emotional impact of the play.

Exercise 2: friendship and trust

In pairs, ask the students to brainstorm a possible ‘friendship backstory’ for Macbeth and Banquo:

- How did they meet?
- Are they a similar age?
- Is one of them dominant in the friendship?
- Do they make each other laugh? If so – how?
- How much do they trust each other?
- Are they competitive with each other?

Exercise 3: Banquo and Macbeth subtext exercise:

Give each pair the following scene and ask them to fill in the subtext, or true thoughts of each character after each line – they can then perform the scene, reading the subtext aloud.

Banquo The earth hath bubbles, as the water has, And these are of them. Whither are they vanished?

Subtext _____

Macbeth Into the air, and what seem'd corporal, Melted, as breath into the wind. Would they had stayed.

Subtext _____

Banquo Were such things here as we do speak about? Or have we eaten on insane root, That takes the reason prisoner?

Subtext _____

Macbeth Your children shall be kings.

Subtext _____

Banquo You shall be king.

Subtext _____

Macbeth And Thane of Cawdor too: went it not so?

Subtext _____

Banquo To th'selfsame tune and words

Subtext _____

Exercise 4: Group subtext exercise:

Give each member of the group a character from the play (even those traditionally not present in this scene) and ask them to create a tableau of the moment when Malcolm is announced as successor to Duncan. Ask each member of the group to think about what their feelings are at this event – nervous, delighted, angry, apprehensive etc.

As the group hold the tableau, tap each one at random on the shoulder and ask them to speak aloud their thoughts and feelings as Malcolm is announced as heir to the throne.

Toxic masculinity in Macbeth



There are a lot of images of masculinity in Macbeth, and these images are invariably all about violence and force, it is no accident that Lady Macbeth calls upon the spirits to bring her what she thinks are masculine tendencies:

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

Masculine tendencies are what she believes will enable her to murder Duncan, her feminine qualities will weaken her resolve and lead her to forgiveness and reason.

For Macbeth then, there is an argument to be made that it is not his 'vaulting ambition' that is the main driver to his downfall, but toxic masculinity and the expectations made of him as a man in power.

Exercise 5: being 'The Man'

In groups, ask the students to read through the following exchanges of dialogue referencing masculinity.

- What effect does each exchange have on Macbeth?
- What does Lady Macbeth intend to make Macbeth feel and do after these comments?

In Act 1 Scene 7 When Macbeth tells his wife that he has changed his mind and doesn't want to kill King Duncan, she accuses him of being a coward. He asks her to be quiet.

Lady Macbeth Are you a man?

Macbeth Prithee, peace; I dare do all that may become a man. Who dares do more is none

In Act 3 Scene 4 the Ghost of Banquo appears at Macbeth's banquet, Macbeth reacts strongly, showing his fear. However, he is the only one who sees the ghost, so the banquet guests are astounded, and Lady Macbeth is angry that her husband is making a fool of himself. She takes him aside and asks,

Lady Macbeth Are you a man?

Macbeth Ay, and a bold one, that dare look on that which might appall the devil.

An Alternate view:

In Act 4 Scene 3 when Macduff hears the news that his wife and children have been murdered, he cries out. Malcolm tells him to keep his emotions in check, but Macduff counters him, providing the most eloquent rebuff to the relentless machoism displayed in the rest of the play:

Macduff All my pretty ones? Did you say all? O hell kite! All?

Malcolm Dispute it like a man

Macduff I shall do so; But I must also feel it as a man

Macduff is secure in his masculinity – he is certain that his emotions must have outlet and that makes him no less a man, Malcolm seems to suggest that he needs to ‘use’ his grief to fuel his violent revenge on Macbeth:

Malcolm Be this the whetstone of your sword: let grief convert to anger; blunt not the heart, enrage it.

By rejecting this, Macduff shows us a sharp contrast of masculinity. He knows that to ‘bottle up’ his emotions will undo his ability to judge situations calmly and logically and therefore to attain revenge for his wife and children.

Act 5 Scene 8 - the last scene of the play, Macduff tells Macbeth that he was not 'of woman born'. In Macbeth's way of thinking, the 'better part of man' is courage.

Macduff Macduff was from his mother's womb untimely ripp'd

Macbeth Accursed be that tongue that tells me so, for it hath cow'd my better part of man.

Exercise 6: Macduff and Macbeth

Ask the group to compare the characters of Macduff and Macbeth – both flawed and both heroic in their own way, as them to identify the key moments/actions that show us their contrasting characters.

Lady Macduff is critical of her husband for leaving his family unprotected, and her fears are realised – how much is it Macduff's fault that they are killed? Why does he not go to them?

Macbeth appears to respect Macduff, and even at the end of the play seems reluctant to fight him; what was their previous relationship? Were they friends? Rivals? How might that influence the playing of the characters?

Two of the group should then ‘play’ Macduff and Macbeth and speak about the other one as if they know them – what do they like or dislike about the other?

Lady Macbeth



Lady Macbeth is a much misunderstood and misrepresented character. Her name has become a byword for women viewed as 'difficult' or scheming. The media uses it all the time to belittle and alienate powerful women. Michelle Obama and Hilary Clinton were described in the US media as 'Lady Macbeth' on several occasions, perpetuating the idea that she is firmly the driving force behind Macbeth's actions.

But is she? What is often overlooked is the see-saw nature of the power in their relationship, and where that comes from.

When we talked about the character of Lady Macbeth, central to it was the idea of a woman who had lost a child and who had not recovered from the mental trauma of that loss. The void left by the loss of a baby is then filled with ambition for her husband. We imagined her rattling around a big empty house, with nothing to do but think; how stable her mind set is at the beginning of the play is an interesting idea to play with.

Exercise 6: The letter subtext

In pairs ask the students to look at the letter Macbeth sends Lady Macbeth:

LADY MACBETH

'They met me in the day of success: and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor;' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'

The audience have seen the scene in which Macbeth is told all this, so why does Shakespeare include it here? Possibly a re-cap on the plot so far, but more likely it is to enable us to understand Lady Macbeth's reaction to it, and to prepare the actor to deliver the powerful 'Unsex me here' speech.

As with the Macbeth and Banquo subtext exercise, ask one student to read the letter, and the other to speak aloud the thoughts running through Lady Macbeth's mind as she reads it.

- How does she feel?
- How solid is her relationship with Macbeth?
- Does she love him?
- Does she see this as an opportunity for her, him or both of them?

What happens after the play?



Although Fleance survives the events of the play and is predicted to become King, we never see that come to pass in Shakespeare's version. It is Malcolm instead who takes the crown and invites all to see him invested at Scone.

But – how does the prophecy come true? Fleance cannot possibly become King if Malcolm has any children, so what could happen in a sequel to the play?

In groups ask the students to discuss the possible sequence of events over the following 15 years after the end of the play (in our version Fleance was supposedly aged around 13). How might Fleance become King – does he take the crown by force? Is there a sequence of supernatural events or accidents that make it possible? And what do the surviving characters think of all this?

Exercise 6: Possible Futures Hotseating

Ask 3 students from each brainstorming group to be Malcolm, Macduff and Fleance. Ask them one by one to sit in a chair in front of the rest of the group. The 'Hotseated' characters are then asked questions by the group to find out what has happened 5 years after the end of the play, 10 years after the end of the play and finally 15 years after the end of the play. The characters in each time zone can be played by different students if necessary, but need to reflect the arc of events sketched out in the brainstorming by their group.

Exercise 7: Fantasy casting

This is a favourite game for all ages, and whilst being a lot of fun, can bring some revealing and insightful observations/opinions about the characters themselves, which when writing an essay on the characters in the play may unlock some bold ideas.

Ask the group to suggest actors/ celebrities living or dead as casting for the characters in the play and ask for reasons why they think they would be suitable. Discuss what characteristics or other factors make them their choice for the role. This would make a great homework challenge – ask the group to find pictures/ clips of them on YouTube to illustrate what they mean and how they see them in the role. Award a 'Casting Director' Oscar to the best choices!

Talk about how versions of the play the group have seen have cast the characters differently, discuss what has worked for them and what hasn't.

Macbeth Playlist

Music plays a big part in the rehearsal process, helping to create the world in which the characters live. Here's a selected playlist of tracks from the Proteus rehearsal room during Macbeth:

Blue Monday - New Order

Quiet Life – Japan

Spellbound - Siouxsie and the Banshees

Wonderful Life – BLACK

Sweet Dreams (Are Made of This) – Eurythmics

A Forest - The Cure

Bela Lugosi's Dead – Bauhaus

Love Like Blood - Killing Joke

Seasons (Waiting On You) – Future Islands

Sign O' The Times – Prince

Smalltown Boy - Bronski Beat

I've Seen That Face Before (Libertango) - Grace Jones

Pale Green Ghosts - John Grant

Kids In The Dark - Bat For Lashes

She's Lost Control - Joy Division

Lullaby For My Insomniac - James Blake

About Proteus

We are an award-winning theatre company who believe that the audience is as important as the artist, and that to create truly dynamic and relevant theatre the audience and artist must inspire each other's imagination. Quality, integrity and innovation are the values at the heart of our work and the criteria by which we judge our success. Formed in 1981 and based in Basingstoke, Hampshire, we have a long history of creating quality work; producing a programme of events that serves audiences locally, nationally and, since 2009, internationally. We produce touring shows, projects, residencies and workshops and plays a key role in the provision of performance and participatory opportunities for the wider community, regularly reaching a target audience of 30,000 people annually. We collaborate with artists in order to create unique performance pieces. We make work both for and with diverse communities, from rural villages to socially excluded young people, creating amazing experiences, promoting and advancing education and enriching lives through the power of the performing arts. In April 2018 we became an Arts Council England National Portfolio Organisation - this additional funding will allow us to further develop our programme of work over the next four years.

Creative Team

Mary Swan – Director

Mary Swan joined Proteus as Artistic Director in December 2004. Over the past 14 years, she has developed the company's distinctive style for fusing physical performance, circus, puppetry and music. National touring work has included *The Secret Garden*, *Missing in Action*, *Dracula*, *Houdini*, *Frankenstein*, *Arabian Nights*, *Little Red and the Wolves* and *Becoming Hattie* as well as the hugely acclaimed one-man production of *Merrick*, *The Elephant Man* for a three week run at the Brits Off Broadway Festival in New York. Mary also directed *The Party*, a co-production with associate company Nearly There Yet, which has so far toured to venues and festivals including The Lowry in Salford, Camp Bestival and Guy Garvey's Meltdown at Royal Festival Hall, Southbank. She has written the script for *Pinocchio* a co-production between The Albany in London, ARC in Stockton and Nearly There Yet. Her work in physical and kinaesthetic theatre has been the subject of an academic study in the American Journal of Drama and Theater Criticism, and is used in teaching at the University of Tennessee in the USA. In 2017, Mary became a Fellow of the Royal Society of Arts.

Katharine Heath – Scenographer

Katharine trained in Design for Performance at Wimbledon School of Art and Central Saint Martins. She works as a Set and Costume Designer in Theatre, Music and Opera and is drawn to unconventional and innovative forms of storytelling. Collaboration, play and experimentation are at the heart of Katharine's work, entwining design with narrative from the start of the process. She regularly works with immersive companies Punchdrunk, Theatre Delicatessen and Geraldine Pilgrim, and enjoys working in a range of spaces - from broom cupboards to West End stages.

George Mann - Movement Consultant

George Mann is co-artistic director of Ad Infinitum. Highlights with the company include The Stage Best Solo Performer Award for *Odyssey; Translunar Paradise*, an award-winning hit that toured internationally for 7 years; and 3 sell out London runs including at Barbican/LIMF and BAC with *Light*. George won the National Theatre's Quercus Trust Award becoming Associate Director at Bristol Old Vic 2015-17. His critically acclaimed main stage directorial work includes *PinkMist*, (by Owen Sheers), and a new *Medea* (by Chinoyere Odimba).

Peter Harrison – Lighting Designer

Peter trained at RADA. Credits include *One Hand Tied Behind Us* (Old Vic, London), *Macbeth* (Stafford Festival Shakespeare), *Romeo and Juliet*, *Julius Caesar* (Guildford Shakespeare Company), *Pink Mist* (Bristol Old Vic), *Paul Bunyan* (Welsh National Youth Opera), *Dear Brutus*, *The Cardinal* (Southwark Playhouse), *Child of the Divide* (Polka Theatre London), *Wilde Creatures*, *The Canterville Ghost* (Tall Stories), *In Nocentes*, *Home Turf* (Sadlers Wells), and *Jean and Antonin* (Gartnerplatz Theatre, Munich).

2019 National Tour Cast

Jessica Andrade – Malcolm / Lady Macduff / Witch / Doctor

Jessica has a wide range of theatre and circus credits. She trained professionally at East15 Acting school, NCCA, Gravity Circus Centre. Jessica's most recent tour has been with New Vic's adaptation of *Around the World in 80 days* in association with Kenny Wax. Theatre credits include *Princess Suffragette* (The Vaults), *Romeo & Juliet* (Secret Theatre), *Taj* (Leicester Curve), *Lalita's Big Fat Asian Wedding* (Birmingham Drum). Circus credits include *Funk Da Cirque* (Camden Roundhouse), *Olympic Stadium*, *ZiguZag Festival Malta*, *Circustaad* (Rotterdam), Greenwich & Docklands International Festival, Brighton Festival, *All That is Solid Melts Into Thin Air*, (Tangled Feet, National Theatre, Imagine Watford, FUSE Festival). Jessica recently curated and hosted a cabaret night called *London Calling*, part of the Jacksons Lane Postcards Festival 2018. Jessica is also currently developing an aerial theatre show, *The Brownie Club*, which is supported by Proteus and premiered as a co-production with Jacksons Lane in May 2019.

Hassan Maarfi – Macbeth

Hassan trained at the Royal Birmingham Conservatoire (formerly Birmingham School of Acting). Theatre credits: *The Mullah of Downing Street* (Chipping Norton Theatre) *Macbeth & Why Would You?* (Barbican Theatre, Plymouth), *Playing with Shakespeare* (Theatre Royal Plymouth), *A Family Affair* (Vienna's English Theatre), *Silent Meat* (Tristan Bates Theatre), *The Key Keepers of Kabul* (Tara Arts). Film credits: *The Left Behind* (BBC), *Santa Suicides* (Detour Pictures), *Top Secret* (Millennial Films).

Adrian Decosta – Duncan / Macduff / Lennox

Adrian Decosta graduated from Rose Bruford drama school. Some of Adrian's credits include: *Ma Vie En Rose* Young Vic, *Nation* National Theatre, *The Taming of The Shrew*, *The Merchant of Venice*, *Midsummer Night's Dream* and *The Tragedy of Thomas Hobbes* Royal Shakespeare Company. Aaron in *Titus Andronicus* in Edinburgh. Jimmy in *A Taste of Honey* at The Lyceum Theatre Edinburgh. *Duwayne*, New Vic Productions. *We Love You City* at the Belgrade Theatre. *The Inland Sea*, at the Greenwich Theatre. *Venus/Mars*, The Bush Theatre. Dr Martin Luther King in TNT's European tour of *Americas Dreams and Nightmares*; *The Life and Death of Martin Luther King* and Mercutio In *Romeo and Juliet* for TNT's National Tour of China. Adrian has performed at the Scoop, *The Odyssey*, *The Wizard of Oz* and the title role in *King Arthur*. Stokely Carmichael in *Dialektikon* at the Park Theatre. Silas Jones in TNT's European tour of *Crooked Letter, Crooked Letter*. Radio work for BBC Radio 4 *The Music Teacher* and *Base Lines*. Adrian's film credits includes *Jab Tak Hai Jaan* by Bollywood director Yash Chopra.

Adam Buksh – Banquo / Ross / Witch / Carer

Adam is a Scottish based BAME actor who has been working for the last decade around the UK. He has been in TV and film working with the BBC on *Scot Squad* and *Soul Journey*. He is closely involved with a show that's been touring around the UK called *How to Make a Killing in Bollywood* for the last 8 years. You can see him, more specifically his physical characterisation, at the Bannockburn Exhibition, providing a large majority of the motion capture. He is very excited to be working with Proteus Theatre company on *Macbeth* and hopes to work with them again in the near future.

Kudzanayi Chiwawa – Lady Macbeth

Kudzanayi is Zimbabwean born actress, who graduated from Drama Studio London. She has just finished the Two Gents production of *The Importance of Being Earnest*; nominated for an OFFIE in the category of 'Best Performance Ensemble'. She is currently a collaborator in the new all female theatre company, *Dangerous Space*, taught & established by Barbara Houseman and Nastazja Somers. Other recent productions include playing *Titania & Hypolita* for Honey Tongued Productions take on *A Midsummer Nights Dream*, performed at both Dubrovnik's Midsummer Festival and Bermuda Annual Festival of The Performing Arts. *One Hundred Trillion* at Southwark Playhouse, *In The Continuum* at The Bread & Roses Theatre, *Cornflake Girl* at The Bunker, *Big Bad* at The King's Head, *Three Mothers* at Jermyn Street Theatre, and *Gliwice Hamlet* at The V&A. She has workshopped and performed with companies such as The Dot Collective, HerStory, Bechdel Theatre, Smooth Faced Gentlemen, Scary Little Girls, Gecko Theatre, and Punchdrunk.

Kudzanayi is also a developing Playwright; she was accepted onto the Royal Court Theatre Writers Program and her first play 'Push Up Daisies' performed at The Hope Theatre.