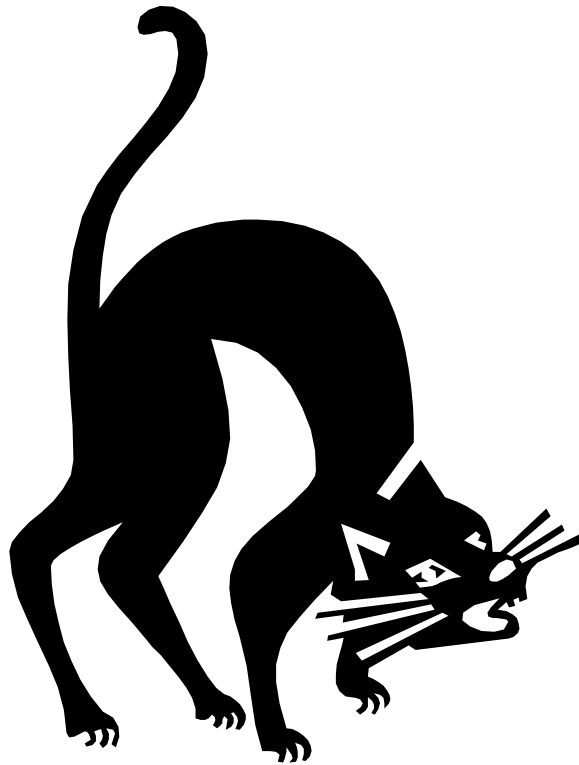


**Macbeth:**

A study in relevance



TRACY SULLIVAN

UNIT PLAN

DR. HUGH ROCKETT

December 4, 2003

LLED 314A

## **Macbeth: A Study in Relevance**

Unit Plan—English 11  
4 weeks (75 minute lessons)  
Designed by: Tracy Sullivan  
LLED 314A  
December 4, 2003

In *The Disappearance of Literature* speech, 1900, Mark Twain wrote: “A classic is something that everybody wants to have read and nobody wants to read.” Twain’s apt observation holds urgent truth for adolescents. At the outset of compiling this plan, I considered the many ways that I could teach this unit. I looked to the usual suspects: theme-based learning, the mechanical play, and dramatic perspective, all of which are highly important to the study of Macbeth. However, I found myself groaning throughout these considerations. I panicked: if I was bored by the prospects, how would my students feel? I calmed down long enough to consider the motivation behind my dis-ease, and I was suddenly rushed back to my grade eleven classroom: I was trying to read a language I didn’t understand, I was embarrassed, I was bored, and I was fearful of the upcoming assignments that seemed foreign to me. There was no relevance.

And just like that, I realized that was the problem! In order to appreciate literature, it has to be established as relevant by the reader. All of the above approaches contain information essential to the understanding, and enjoyment of Macbeth, however, if the student isn’t interested, it will matter very little. This unit plan strives to establish relevance, and personal interest throughout its lesson plans, and various assignments. This approach works well in my classroom, which will be established as one of communal interest.

It is my sincere hope that this unit will be successful in instilling within the student a sense of ownership, and respect for Shakespeare, and Macbeth. May this be an opportunity to re-introduce students to literature in a way that excites them, so that they may go on to explore the wonders in other literary works.

## **EVALUATION FOR MACBETH UNIT**

### **JOURNALS**

**25%**

- exercises
- reflections
- web quests
- mid-unit assignment
- Act V exercise "Imagine"

### **SHAKESPEARE WALL**

**10%**

### **QUIZZES**

**15%**

### **PARTICIPATION**

**15%**

- ready to learn: in class, on-time, materials in possession
- involvement in group projects
- homework completed and on time

### **FINAL PROJECT**

**30%**

- student determined rubric

**NOTE:** This is a democratic classroom. The weight of these assignments will be discussed in the classroom at the commencement of the unit. Student input is essential to the success of this course.

## **MACBETH FOR ALL STUDENTS**

### **Bill of Rights for Children with ADD**

HELP ME TO FOCUS ...

Please teach me through my sense of touch.

I need "hands-on" and body movement.

I NEED TO KNOW WHAT COMES NEXT ...

Please give me a structured environment where there is a dependable routine. Give me an advance warning if there will be changes.

WAIT FOR ME, I'M STILL THINKING ...

Please allow me to go at my own pace.

If I'm rushed, I get confused and upset.

I'M STUCK, I CAN'T DO IT! ...

Please offer me options for problem solving.

If the road is blocked, I need to know the detours.

IS IT RIGHT? I NEED TO KNOW NOW ...

Please give me rich and immediate feedback on how I'm doing.

I DIDN'T KNOW I WASN'T IN MY SEAT! ...

Please remind me to stop, think, and act.

AM I ALMOST DONE? ...

Please give me short work periods with short-term goals.

WHAT? ...

Please don't say "I already told you that."

Tell me again, in different words.

Give me a signal. Draw me a symbol.

I KNOW IT'S ALL WRONG, ISN'T IT? ...

Please give me praise for partial success.

Reward me for self-improvement, not just for perfection.

BUT WHY DO I ALWAYS GET YELLED AT? ...

Please catch me doing something right and praise me for the specific positive behavior.

Remind me--and yourself--about my good points when I'm having a bad day.

{ Author Unknown }

## **Gifted Kids' Bill of Rights**

by Marissa K. Lingen

October 1, 2000

Each gifted child can say...

- 1) I have the right to challenge myself. I should realize that my interests and my thoughts are valid and should be pursued. If you don't limit me, I'm less likely to limit myself.
- 2) I have the right not to have other people interfere with my learning. I am not a teacher's aide, nor am I the sole source of all group projects--I should not be treated as if I was.
- 3) I have the right not to be physically or mentally abused for being gifted. If a teacher looks the other way while others taunt me or beat me up, he or she is in the wrong--there is nothing wrong with me for being smart. If a teacher or other authority figure is doing the abusing, it is still wrong, and I have the right to recourse.
- 4) I have the right to be looked at as a human being. Nobody should ever assume that everything in my life is okay just because I'm smart.
- 5) I have the right to make mistakes. This right I must guard most closely against myself. Chances are pretty good I have always been my own worst critic. I must remember that I am not perfect, and that that's okay.
- 6) I have the right to ask for help. If you cannot help me, don't pretend--try to find someone who can. I learn quickly, but I don't learn by osmosis. Sometimes I will need a hand, and my needs are just as valid as those of students who learn slowly.
- 7) I have the right to be my age. If I'm a smart 7-year-old, I'm a smart 7-year-old, not a short 30-year-old.
- 8) I have the right not to be forced into your notions of childhood. If I want to be a marine biologist when my classmates want to be firefighters, so be it.
- 9) I have the right to an advocate. Please remember that the system is skewed against me, for you adults. If you see these rights being violated, speak for me, and help me speak for myself.
- 10) I have the right to some privacy. Not everything I do should be put on a microscope slide just because I'm smart. Let me decide what to share with the world and what to keep.



### Learning Outcomes:

- consciously use and evaluate a wide variety of strategies before, during, and after reading, viewing, and listening to increase their comprehension and recall.
- demonstrate a willingness to take a tentative stance, tolerate ambiguity, explore multiple perspectives, and consider more than one interpretation.
- communicate to clarify their ideas, understanding, and opinions

### Learning Objectives/SWBAT's:

- Identify themes of superstition, and the supernatural in Macbeth.
  - Determine importance of Act I: hook; foreshadowing; introduction of themes.
  - Anticipate content, and literary patterns through analysis of opening act.
- Collaborate ideas, and opinions in a group setting, and ultimately present to class.

**Resources required:** VCR, Macbeth, Roman Polanski's Macbeth video, Handouts, Overhead Projector, witch's hat!

### Teaching Activities:

**Hook:** Teacher performs Act I, Scene I in full or partial costume.

#### Development:

- Teacher introduces play: Macbeth
- Assess student familiarity: What scene did I perform? Who was I?
- Ask students why Shakespeare would open play with the Weird Sisters. (Hook and foreshadowing)
- Ask students why they think I chose to perform instead of read the first act to them. Did it grab their attention? Were they more interested? Define and explain concept of "hook".
- Define "foreshadowing", and explain how the witches embody this function in their representation of the supernatural.
- Discuss "Fair is foul, and foul is fair...": setting the stage for expecting the unexpected; nothing is what it seems.
- Teacher provides background to play in terms of supernatural theme: King James I, Daemonology
- Interpretations of play: most discussed play in terms of the supernatural element, not just in the play itself, but surrounding it. Will discuss these superstitions later in lesson.
- Have students know that because there is so much history, and speculation about the play, it is one of the most popular to perform, and to watch. This is why there have been so many interpretations of the work, in all forms of media.
- Which leads us to the student's own interpretations! Time to take off your witch's hats, and put on your directors caps: "You Have Been Chosen to Direct Shakespeare's Macbeth!" (worksheet in appendix).
- Teacher puts directions on overhead, and arranges groups for activity (10-15 minutes for collaboration).
- Groups present their scenes to class (candy treats are great for volunteers!).
- Teacher emphasizes variety, and interpretation possible as demonstrated by group presentations.
- Show Polanski's version of Macbeth Act I, Sc. I to view what Hollywood has done with Shakespeare.
- Ask students what elements of the supernatural the film utilized? Was it effective? How did it compare to their ideas?
- Introduce students to the "cursed" play: The Bard's play/The Scottish play.
- Discuss myths as to why it may be cursed (real black magic, socio-economic perspective)
- Recount real "occurrences" surrounding the play in modern times (can be found on internet).



### **Learning Outcomes:**

- make connections between their own values, beliefs, and cultures and those reflected in literature and mass media
- compare and analyse different presentations of the same ideas and issues
- describe and evaluate a variety of strategies for locating information in print and electronic resources, including mass media

### **Learning Objectives/SWBAT's:**

**establish a personal relevance for learning Shakespeare**

### **Resources required:**

### **Teaching Activities:**

**Hook:** Teacher performs Act I, Scene I in full or partial costume.

#### **Development:**

- Teacher introduces play: Macbeth
- Assess student familiarity: What scene did I perform? Who was I?
- Ask students why Shakespeare would open play with the Weird Sisters. (Hook and foreshadowing)
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- Have students know that because there is so much history, and speculation about the play, it is one of the most popular to perform, and to watch. This is why there have been so many interpretations of the work, in all forms of media.
- Which leads us to the student's own interpretations! Time to take off your witch's hats, and put on your directors caps: "You Have Been Chosen to Direct Shakespeare's Macbeth!" (worksheet in appendix).
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- Discuss myths as to why it may be cursed (real black magic, socio-economic perspective)
- Recount real "occurrences" surrounding the play in modern times (can be found on internet).

**Connections/Closure:** Overhead of incantation (see appendix). All recite!

**Homework:** Students will read Act I in entirety for next class. Ss. told to write down questions to bring in (min. three).



### Learning Outcomes:

- explain the effects of a variety of literary devices and techniques, including figurative language, symbolism, parody, and irony
- describe and evaluate a variety of strategies for locating information in print and electronic resources, including mass media

### Learning Objectives/SWBAT's:

- recognize literary devices, and figures of speech within the play to better understand Shakespeare's intentions with Macbeth

navigate the world-wide web in search of resources for the study of Macbeth

**Resources required:** "Intro. To Interpretation", "In The Complete Works...", and "Kaleidoscope" transparencies, overhead projector, and "Figures of Speech" handouts.

### Teaching Activities:

**Hook:** "Kaleidoscope". See appendix for instructions, and script

-Arrange groups, and allow 15 minutes to prepare dialogue. Present! (10 minutes)

### Development:

-Draw conclusion that it is easier to understand a work if it is placed in context. This is essential in the reading of Shakespeare because... Teacher puts up transparency "In the Complete Works..." (appendix)

-So how do we interpret Shakespeare? With the proper tools: "Intro. To Interpretation" overhead

-Figures of speech hand-outs to students

-Discuss, and use examples that pertain to play

-Pick students to read sc. iii aloud and watch for these devices—teacher stops the reading after the act to point out devices, and parts of speech taught.

-Pick new ss. to read sc iv, and at the end have the ss. point out elements of speech, and dramatic conventions

-Introduce Webquest (see "homework")

### Connections/Closure:

- Note the elements that are typical of Shakespeare's works, and unique to him

-Interpretation is made easier through tools that help reader/audience understand drama

-Consider how else the understanding of Shakespeare (in particular, Macbeth) could be achieved. Consider different mediums: internet, film, companion literature

**Homework:** Macbeth Webquest ([www://webquest.sdsu.edu/LessonTemplate.html](http://www://webquest.sdsu.edu/LessonTemplate.html))

-Hand out worksheet, and go over together

-Students will familiarize themselves with site, and answer question 2 ("This is not family entertainment") in their journals for next class (remind that this exercise will be graded)

-Students will read Act I, sc's v-vii to complete Act I

### Teacher's Notes:





### Learning Outcomes:

- use appropriate criteria and critique and appraise their own and others' ideas, use of language, and presentation forms, taking into consideration the purposes of the communication
- adjust their form, style, tone and language to suit specific audiences and purposes
- analyze the merits of print and electronic communications in relation to given criteria

### Learning Objectives/SWBAT's:

- define formal and informal language, and consider the usage within Macbeth
- create a script utilizing language that is aimed at a chosen audience
- research various mediums in order to generate relevant resources that will aid in their comprehension of Macbeth

**Resources required:** Transparencies: "Different Forms of Speech", "Shakespeare Wall"; The 32-Second Macbeth; group lists for play readings; study guide for Act I; and overhead projector.

### Teaching Activities:

**Hook:** The 32-Second Macbeth (see appendix for directions, and script)

#### Development:

- Volunteers, practice run, and timing of the act. Can they beat the 32-second record?
  - Explain that obviously the act is carried out so fast that there is no room for text inference.
  - Overhead with different forms of speech: explain "colloquial" and "rhetorical"
  - Teacher explains that both forms are acceptable use of the English language, but in differing circumstances.
  - Ask students when they would use formal, and informal languages (at the mall, dinner at a friend's house, etc).
  - Arrange groups, and have students pick a scene in Act I to re-write in colloquial language (note classroom expectations in regards to respectful, considerate, and non-biased language, and inference). (15 minutes)
  - Groups share re-writes with class.
  - Teacher explains that Macbeth is designed to be performed: it is a play. The books we have are mere scripts: the templates to the actual performances. This is why it can seem confusing, and even boring to read. While we cannot act out every scene, or watch every scene, we can make the reading of the text more interesting. Students will alternate reading the remaining acts (in groups I have assigned).
  - Teacher reads out group members and their corresponding acts. The point of this is to add interest to reading a script, so ask them to please read over in advance and come prepared to "express" their character.
  - Have students take out journals, and discuss experience of webquest. Concerns? Problems?
  - Ask students for their five "grossest" answers. Why? Do we agree? Does anyone have anything different? How do these contribute to, or take away from, the play?
  - While discussing these answers, teacher is stamping work for completion (will be collected for recording later).
- "SHAKESPEARE WALL" ASSIGNMENT** given: Teacher explains that the class will be compiling a list of relevant, and interesting resources relating to Shakespeare, and Macbeth. These may be from any source (web, print, visual, lyrical, etc). **Note minimum of three contributions.** This will be due three classes from today. Note that this is for student's benefit for this unit, and future Shakespeare lessons. Although this has a "due-date", it should be an on-going process. Hand out to students: "**Shakespeare Wall**" (appendix). Worth 10% of grade. Questions?

**Connections/Closure:** Close of Act I. Summarize. Go over study guide questions for Act I. Quiz tomorrow.

**Homework:** Students are asked to do webquest #9: "Help for Students" to start them off on their research for the Shakespeare wall assignment. Nothing to hand in, unless they wish to get a start on their "wall" contributions

- Students are told there will be a quiz next day on Act I. Expect one after every act: worth 10% collectively.



## Learning Outcomes:

- support their opinions or respond to questions and tasks about the works they have read or viewed
- consciously use and evaluate a wide variety of strategies before, during, and after reading, viewing, and listening to increase comprehension and recall
- analyze the relationship between the medium and the message

## Learning Objectives/SWBAT's:

- synthesize, and record their knowledge of Macbeth Act I
- defend their point of view in regards to a literary perspective

make connection between Act I of Macbeth and overarching theme: nothing is as it seems (“Fair is foul...”)

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**Resources required:** Act I quizzes, “Jeopardy” questions, extra study guides for Act II

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## Teaching Activities:

**Hook:** Jeopardy Game for final review of Act I. Classroom is divided in half. A coin is flipped to see who will answer first. Teacher presents questions relating to Act I (characters, themes, significance of: “fair is foul...” meaning of “soliloquy”, etc). Best out of 10 wins and gets to draw from the ‘goody bag’ for their side.

## Development:

-QUIZ: Act I Macbeth (30 minutes)

-If students finish early they should review study questions for Act II, and get started

-After quiz, students get out Macbeth and group assigned to Act II, so i read to class

-Discuss scene: action, interpretation, and symbols. How does this serve to develop the themes established in Act I?

-What is a soliloquy? A dramatic monologue that gives the illusion of being a series of unspoken reflections

-Ask students what the significance of Macbeth’s soliloquy is (turning point)

-In pairs, pick a character from Macbeth to create a soliloquy for. Pay attention to reflections, and conflict experienced. Modern da language is fine, but feel free to experiment with Shakespeare’s language (it does not have to be accurate) (10 minutes)

-Volunteers to share soliloquy’s with the class (5 minutes)

-Students told to ensure journal assignments are in order for handing in next day

**Connections/Closure:** Questions about the quiz, or upcoming quizzes? Consider how the “stage was set” in Act I for the rest of the play. What was foreshadowed then that we can see now? (consider themes, plot, character)

**Homework:** Begin collecting resources for the Shakespeare Wall assignment

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### Learning Outcomes:

- consciously use and evaluate a wide variety of strategies before, during, and after reading, viewing, and listening to increase their comprehension and recall
- organize details and information that they have read, heard, or viewed using a variety of written or graphic forms
- make connections between the ideas and information presented in literary and mass media works and their own experiences
- use efficient strategies for recording, organizing, and storing information that they read, hear, or view

### Learning Objectives/SWBAT's:

- relate the themes in Macbeth to their lives in modern day
- organize their thoughts, and philosophies in writing
- critically analyze Act II through study guides, and discussion

**Resources required:** Copies of Macbeth, The English Theatre Company's Macbeth

### Teaching Activities:

**Hook:** "Imagine" journal writing assignment: Macbeth demonstrates his struggle with "right" and "wrong" during his soliloquy in Act II. This theme of conscience is timeless. (a) Write about a time you were tempted to (or did) do something against your nature, to achieve something you desired. (b) How is "wrong" justified to achieve a goal in modern day? E.g. big business, clear-cutting, pollution, etc. (15 minutes to write, and 5 to share with neighbor or class)

### Development:

- Students who were assigned to Act II, sc ii-iv read to class
- Go over study guide for Act II together after each scene. Questions?
- Show clip of Macbeth's soliloquy from: "The English Theatre Company's Macbeth"
- Students to hand in journal work for mark so far (loose-leaf pages only as they will need journals for homework)
- Mid-unit journal assignment: see "homework"

**Connections/Closure:** We are halfway through the Macbeth unit. Is there anything that can be clarified?

### Homework:

- \*Reminder to bring items for "Shakespeare Wall" project next class.
- \*Note that the end of Act quiz for next day will be postponed in order to accommodate the "Shakespeare Wall" assignment. There will be questions on Act II, on the Act III quiz (but only two).



### **Learning Outcomes:**

- locate, access, and select appropriate information from a variety of resources
- communicate to clarify their ideas, understanding, and opinions
- create presentations in formats that are appropriate to a variety of subjects, audiences, and purposes, including informing, persuading, and entertaining

### **Learning Objectives/SWBAT's:**

- locate, utilize, and share resources from various locations
  - consider resources in differing form to be applied to the same project
- communicate their research and process to peers

**Resources required:** Resources for the “Shakespeare Wall”, stapler, pins, glue, construction paper

### **Teaching Activities**

#### **Development:**

- Have students put their resources up on Shakespeare Wall (20 minutes)
- “David Letterman Talk Show”: break class into groups of five (one will be interviewer, and the others are interviewees)
- “Letterman” will interview his “guests” about the exciting resources they have found on Macbeth, and/or Shakespeare
- Groups can take 10 minutes each to share their research and tell audience why it’s so useful
- Note: Interviewer also has to mention what he/she discovered
- Students to hand in mid-term journal assignments

**Connections/Closure:** Note the various, and abundant resources available for Shakespeare, and Macbeth. Draw connection between number of available resources and obvious relevance of playwright 400 years later.

**Homework:** Night off!



### Learning Outcomes:

- demonstrate an openness to the divergent ideas and opinions expressed by classmates and others
- demonstrate a willingness to explore diverse perspectives to develop or modify viewpoints

### Learning Objectives/SWBAT's:

- recognize, through examples, a well-constructed passage of writing
- consider and contribute to a discussion surrounding a controversial, and current literary debate
- express own ideas with confidence, while considering others' views as valid

**Resources required:** Copies of Macbeth, hand-outs on “Final Project”, transparency with definitions: fate, free-will

### Teaching Activities

#### Development:

- Hand back students mid-unit journals and discuss
- Teacher reads out exceptional passages as examples to class (without mentioning names)
- Teacher assigns **FINAL PROJECT** (see appendix)
- Students who were assigned Act III sc i-iv read to class--each scene is followed by a brief discussion relating to study guide
- Fate or free-will? Teacher puts up transparency with definitions.
- Teacher briefly shares history of Shakespeare's time in relation to belief structure
- Pair and share:** students asked to consider Macbeth as being a victim of fate, or a coward in the face of free-will (10 mins.)
- Pairs share with group. Discuss the “why's”

**Connections/Closure:** Journals: students write their own thoughts, and a few ideas discussed by their peers. Realize that this is an-ongoing debate in the literary community, and all sides should be considered. Think about ideas for final project to discuss with me next day.

#### Homework:

Students will read remainder of Act III (sc vi, v, vi) and utilize study guide in preparation for quiz next day (Teacher will go over questions that students have at commencement of next class—before quiz).



### Learning Outcomes:

- create presentations in formats that are appropriate to a variety of subjects, audiences, and purposes, including informing, persuading, and entertaining
- demonstrate their understanding of themselves as self-directed, curious, self-appraising, and open-minded learners
- establish and use criteria to evaluate group process and their own roles and contributions to the group process
- apply a variety of strategies including formal decision-making techniques and consensus-building skills to solve problems and achieve group goals

### Learning Objectives/SWBAT's:

- adapt a Shakespeare scene to address a modern day audience for the purpose of entertainment as well as informing
- choose their own roles in a group process (final project), while considering the needs of the group as a whole
- contribute to evaluation process, and think critically about relevance through input regarding rubric

**Resources required:** Quizzes for Act II/III, a bell, goody bag, extra study guides for Act IV

### Teaching Activities:

**Hook:** “Family Feud”—Class is divided in half and placed on opposite sides of classroom. Students line up one behind the other facing the “host”. Two by two students approach “podium” to receive their question. Questions will be relating to the overview of Act II, and the particular scenes in Act III (review). Whoever hits bell first, answers question first, and wins a point for team (if they are correct). Should player give an incorrect answer, the other side may collaborate and submit theirs for the steal. The winning team gets to draw from the goody bag (and has bragging rights!)

### Development:

-**Quiz:** Act II/III (15 minutes)

-Students who have been assigned to **read** Act IV do so for the class (15 minutes—but broken up by teacher summary of less ‘essential’ scenes).

-Incorporate **study guide considerations** into summary. Remind students to work through confusion they have with Act though guides in journals. When we have determined the stumbling block, then we can work on solving it.

-Organize students into their **groups for final project**, and have them decide which scene they want to stage (30 mins)

-Have them determine individual roles in process

-While this is happening, teacher circulates: available for consult. Teacher also hands out **rubrics** for project evaluation.

-Teacher reminds students of their resources from the Shakespeare Wall to help them gather ideas for project

**Connections/Closure:** Remind students that Macbeth is a play and meant to be performed (this is the rationale behind the final project). Reminder of group etiquette, and performance “appropriateness”. Any final questions re: Act IV?

**Homework:** Remind students of Act IV quiz next day. Work on study guides in journals. Look at rubrics given, and jot down revisions for consideration. Determine which areas you feel are of highest importance. Provide reason.



### **Learning Outcomes:**

- identify, describe, and independently apply as appropriate a range of strategies for organizing information
- establish and use criteria to evaluate group process and their own roles and contributions to the group process
- create a variety of academic, technical, and personal communications, including presentations, formal reports, persuasive materials, and research papers

### **Learning Objectives/SWBAT's:**

- critically analyze, and determine pertinent criteria and apply to rubric content
- write critically, and creatively through journal essay assignment

**Resources required:** Quizzes for Act IV, extra study guides for Act V, hand-outs and transparencies of “final project”, and “rubric”

### **Teaching Activities:**

#### **Development:**

-**Quiz:** Act IV (15 minutes)

-Teacher hands students back past quizzes for review. Return to teacher. Questions/concerns addressed after class.

-**Journal Activity** handouts given (see appendix). Teacher tells students there will be an acting workshop (to help us with our final projects) next day with Toni Rozylo, therefore no quiz will be given. However, the journal activity will take its place. Discuss writing options. Questions?

-**Rubric** discussions. How will we amend our evaluative criteria? What's important? Why? Will there be a group mark, and an individual mark, or simply a group grade? Option of each group submitting anonymous reflections on their group process, to be considered in marking. This may help with the “lazy-group-member” problem. Students decide.

-Students designated to read Act V do so for class. Reminder to consult study guide, and Shakespeare Wall resources to aid in journal activity.

-Group Work for final project (remainder of period)

**Connections/Closure:** End of Macbeth. Final thoughts? Did students enjoy play? Have we made Shakespeare more relevant through our study? Consider for final project.

**Homework:** Remind students of acting workshop with Toni next day. Wear comfortable clothes that are appropriate for movement. Toni will spend five minutes with each project group to help with process. Consider pertinent questions for her. Work on Journal Assignment. Get journals ready to give to teacher in entirety on last day of unit.

#### **Teacher Notes:**

Teacher will compile student input to create new rubric and bring to next class



### Learning Outcomes:

- apply various strategies to generate and shape ideas
- adapt their oral presentations and discussions to best suit audiences and styles
- create a variety of communications using different tones and voices to evoke emotions, influence, persuade, and entertain

### Learning Objectives/SWBAT's:

- experience Macbeth as a play (establish relevance)
  - experiment with voice, and gesture while considering audience
  - gain exposure to the profession of acting
- establish confidence in performance, and communication (important for final presentations)

**Resources required:** Comfortable clothing, Ms. Rozylo!

### Teaching Activities:

#### Development:

- Hand back quizzes for students review. Return to me. Questions/concerns after class.
- Hand out revised rubrics.
- Teacher introduces Toni Rozylo: a BFA from S.F.U. Actor, and co-creator of own theatre company. Has acted in numerous Shakespeare plays, including Macbeth.
- Workshop!** (40 minutes)
- Students get into their groups. Toni visits each group to discuss final project. Answers questions. (5 mins per group!)
- Thank you's for Toni!

**Connections/closure:** Final questions for Toni or teacher regarding final project. Are there any things that teacher needs to bring for projects next class? E.g. VCR, overhead projector, stereo, etc.

**Homework:** Final projects, journal exercises, and journals are due tomorrow.





### **Learning Outcomes:**

- demonstrate confidence in their abilities to communicate effectively in a variety of formal and informal contexts
- demonstrate an appreciation of the power and beauty of language, past and present
- evaluate and adjust their own roles to align with the group's purpose

### **Learning Objectives/SWBAT's:**

- personally experience a group process from inception, to completion
- transcribe Old English to present day language, in order to address project requirements
- deem Shakespeare (and hopefully, literature as a whole) relevant to themselves

**Resources required:** Rubric, treats!

### **Teaching Activities:**

#### **Development:**

- Teacher collects journal activities (Act V), and journals
- Group Projects!** (10 minutes each)
- Teacher marks from rubric

**Connections/closure:** Teacher hands out compiled resources from Shakespeare Wall to students for future use. Discuss how Shakespeare is still relevant in 2003, and personally. Reflections on Macbeth unit, and process. Students write **exit-slip** to hand in to teacher, describing what was helpful to them in unit, and what requires revision

In the complete works of Shakespeare, there are:

884,667 words  
680,775 words in verse  
203,892 words in prose

118,406 lines composed  
91,464 lines in poetry  
26,942 lines in prose

31,959 speeches  
21,726 speeches in poetry  
10,062 speeches in prose  
171 speeches have both prose and poetry

...AND about 90% of the words Shakespeare uses have the same meaning as today.

**So why is it so darned hard to understand?!**

## **MACBETH**

When reading, considering, or studying Macbeth or any of Shakespeare's plays it is important to remember that it is a play. A play is different to a novel, biography, or history in that it is designed not simply to be read, but to be performed. The script, therefore, is not the final product; it is the raw material that the director and the actors use to produce the drama they present to the audience. In the process they consider and interpret the text in an attempt to make it come alive and create an illusion of reality for the audience. A good production so involves the audience that they consider and interpret what they have witnessed upon the stage and develop their own understanding of the play. Consequently, when studying any Shakespeare play we must be aware of the different ways in which the characters and language of the play can be interpreted.

Macbeth is a complex play, which requires us, as an audience or readers, to make decisions about the nature of the characters, their motivations, their interactions and their choices. For example, the way in which we interpret the character of Lady Macbeth and her relationship with Macbeth will determine much of our response to the play. Similarly, the way in which we interpret the role of the witches and their effect on Macbeth will have an affect on our attitude towards fate and our ability to determine our own destiny.

(Borrowed from Christopher Ingham: <http://www.lesstutor.com/ci2.html>)

## JOURNAL

- **Personal Insights:** A journal is, in part, a reflection of your thoughts, and observations. It should include questions about the material, and class information: anything to do with the content of the course, and your reaction to it. These processes in the learning of this unit will not be graded for content, but rather for completion. These “insights” are meant to encourage a free, safe place to express your reaction to the new information within this study. You will not be asked to share these personal insights with the class (except your teacher) unless you request to do so. They are meant for your personal use.
- **Exercises:** You will be asked to complete various exercises in your journals, and these **will** be graded, and often shared with your peers.
- You will be asked to expand on one of these exercises (your choice with approval of teacher) in essay format for your final assignment. Directions will be provided, as we get closer to that date.
- You are requested to use a loose-leaf notebook, so you can hand in pertinent work, and keep the rest in your possession to work on.
- Creativity is encouraged! Feel free to dress up your binder with pictures, drawings, or quotations. Make it personal, as this is your resource to keep. Believe me: you will study Shakespeare in the future, and this work could be very helpful to your other classes! (This will also be included in your participation grade)
- **Grading:** 25% of overall grade

## COMMON FIGURES OF SPEECH

**METAPHOR:** a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (as in *drowning in money*); *broadly*: figurative language

**SIMILE:** figure of speech comparing two unlike things that is often introduced by *like* or *as* (as in *cheeks like roses*)

**ALLITERATION:** repetition of a consonant sound in succeeding words

**PERSONIFICATION:** giving human characteristics to the non-living

**PARADOX:** an apparent contradiction, but logical in context

**IRONY:** implying the opposite of what is intended:

**Dramatic:** audience knows more than the character

**Verbal:** what the character says is different from what is meant (intentional or Unintentional)

**Situational:** the dramatic context evolves in a way different from what the actions of the characters intend.

### **B/ IMAGERY:**

A. creating **mental pictures** that can dominate a scene or entire play

B. **motifs:** images that unify a scene or entire play

### **C/ DRAMATIC DEVICES:**

- A. **soliloquy:** character alone on stage reveals his/her inner thoughts to... himself, audience, and/or another character. Function: dramatization of consciousness.
- B. **aside:** a mini-soliloquy by characters while others “suspend disbelief” and pretend not to hear.
- C. **manipulation of time:** foreshadowing, flashback devices may occur by using figures of speech and/or motifs.

[Note in Shakespeare, several of the above devices may be used simultaneously.]

## STUDY GUIDES AT A GLANCE

- The study guides are to help you understand the play. Initially they will guide you to closely consider elements of the play that are seen as important.
- As you become familiar with these elements, you will develop your own perspective as to what is important. At this time, please feel free to let me know what to add to our study guide. Your input is of highest importance.
- These completed guides will not be graded unto themselves as they are for your benefit in understanding the play.
- However, random questions from the study guides will be chosen for your end of act quizzes, which you *are* graded on (10% collectively for your final grade).
- Teacher will go over homework from last day each class. This is the time to clarify questions, or confusion about the act, or the study guide questions. It is to your benefit to do this as it will help you prepare for the end of act quizzes. Please do not hesitate to ask. As long as you have attempted the work:  
**No question is a silly question!**

\*These guides are borrowed from Christopher Ingham, with gratitude!

## STUDY GUIDE-ACT I

1) What reasons can you think of as to why Macbeth is first introduced to us through the witches?

2) Explain what you think is meant by the paradoxical:  
Fair is foul, foul is fair.

Scene two provides us with the views Duncan, the King, and the bloodied Captain have of Macbeth.

1) Paraphrase the Captain's description of the battle and the part played by Macbeth in securing victory.

2) What impression do you gain of Macbeth from this description?

3) The Thane of Cawdor was obviously a traitor. What does Duncan's comment:  
No more that Thane of Cawdor shall deceive  
Our bosom interest:  
suggest about Duncan's former relationship with him?

4) Given the fact that Macbeth was first mentioned by the witches, the idea of fair is foul, foul is fair was introduced in scene one and that Duncan was deceived by Cawdor, to what extent are you prepared to accept at face value the assessment of Macbeth as brave and noble?

The first part of scene three sees a return of the witches.

1) Carefully read their discussion of their attempt to take revenge on the sailor's wife. What does this episode suggest about the extent and the limits of their powers?

Macbeth's entry is a shock because his first words echo those of the witches in scene one:  
So foul and fair a day I have not seen

1) What might this mean in a literal sense?

2) What effect does it have on our initial response to Macbeth?

Macbeth and Banquo are confronted by the witches who predict both Macbeth's and Banquo's future. Analyse Banquo's reaction to their prophesy regarding Macbeth.

1) What does he suggest about Macbeth's reaction?

2) What is significant about his use of the words fear and fair in this context?

3) What does his challenge to the witches suggest about his character?



## Study Guide Act I-Page Two

Immediately following the disappearance of the witches, Ross and Angus bring the news that we, as an audience, already know regarding the Thaneship of Cawdor. This situation where the audience knows more than the characters is called dramatic irony.

1) How does Banquo react?

2) Macbeth's reaction takes the form of a metaphor:

why do you dress me

In borrowed robes

Explain this metaphor. The clothes metaphor is used throughout the play. Pay careful attention to how and why it is used whenever you come across it.

3) Why does Banquo warn Macbeth about his reaction to the prophecies? What does this warning suggest about Banquo's understanding of Macbeth's character and ambitions?

4) Paraphrase this warning:

Macbeth's response comes in the form of a soliloquy. (A speech which reflects the thoughts of a character. It is heard by the audience but not by the other characters in the play.)

Carefully read from the start of Macbeth's soliloquy to the end of the scene.

1) Paraphrase this soliloquy.

2) What does the soliloquy suggest about Macbeth's state of mind?

3) What decision does Macbeth come to?

4) Explain Banquo's use of a clothing metaphor.

In scene three, Macbeth and Banquo are received by Duncan

1) How does Duncan's comment:

There's no art

Find the mind's construction in the face

reflect the fair is foul theme?

2) What does Duncan say to each of Macbeth and Banquo?

3) How does each respond?

4) How does Macbeth react to the naming of Malcolm as heir to the throne?

5) What does Macbeth mean when he says:

Stars hide your fires;

Let not light see my black and deep desires:

The eye wink at the hand; yet let that be

What the eye fears, when it is done, to see?

### Study Guide Act I-Page Three

Act One scenes 5, 6, and 7 introduce Lady Macbeth and explore her relationship with Macbeth. These are very important scenes because our response to the relationship between Macbeth and Lady Macbeth is crucial to our interpretation of the play.

1)What does the tone of Macbeth's letter suggest about his relationship with her?

2)Explain her assessment of Macbeth and his ambition.

3) How does she see her role?

4) Carefully read her "unsex me" soliloquy.

a) What is she attempting to do?

b)What do the lines:

Come thick night,

and pall the in the dunnest smoke of hell,

That my keen knife see not the wound it makes,

Nor heaven peep through the blanket of the dark,

To cry 'Hold hold!'

suggest about her psychological state?

5)How does Lady Macbeth further develop the "fair is foul" theme in this scene?

6)Carefully read Macbeth's soliloquy in scene 7.

a) What does he mean by:

If it were done when 'tis done ,then 'twere well

It were done quickly. If th' assassination

Could trammel up the consequence, and catch,

With his surcease, success; that but this blow

Might be the be-all and end-all-here,

But here, upon this bank and shoal of time,

We'd jump the life to come. ?

b) What arguments does he provide against the assassination?

c) What motive does he provide for the murder?

d) Analyse Lady Macbeth's response to his declaration that he will proceed no further in the business.

- What tactics does she use to persuade him?

- What does the tone of her attack upon him suggest about her psychological state?

-What is it that finally persuades him?

e) How is clothing imagery used in this scene?

f)How is the "fair is foul" theme further developed

## STUDY GUIDE-ACT TWO

Act Two is concerned with the murder of Duncan and its immediate aftermath. Scene one builds tension as Macbeth prepares to commit the act.

Examine the dialogue between Macbeth and Banquo at the start of the scene:

- How would you describe Macbeth's state of mind?
- In what ways is he different to the man we saw at the end of Act One?

Read the "Is this a dagger..." soliloquy carefully

- Note the imagery of light and darkness?
- Watch for metaphors from the speech and explore how they are used.
- In what ways does this soliloquy represent an apparent change in Macbeth?

**Scene two** begins with Lady Macbeth. In these speeches she admits to having consumed alcohol in order to be able to fulfill her role in the murder.

- What does this suggest about her strength of character?
- Explore how Shakespeare builds tension throughout the scene.
- What does Macbeth mean when he says that he has murdered sleep?
- What is the importance of Lady Macbeth's comment: "These deeds must not be thought After these ways; so, it will make us mad?"

When Lady Macbeth realizes that Macbeth has failed to remove the daggers from the scene she appears strong and angry.

- How does she respond to Macbeth's weakness?
- How is water used as an image in this scene? Why?
- How would you describe Macbeth's feelings at the end of the scene?

**Scene three** introduces a brief moment of comic relief. This is a technique used to relieve the tension that has been built up in the audience so that they are emotionally able to cope with the tension that is to follow. The Porter is a drunken peasant who jokes about a range of people well known to a Shakespearean audience who he believes will go hell for their pretentiousness. He also makes a number of sexual jokes.

Following the appearance of the Porter, the tension rises with the arrival of Macduff and the discovery of the murder.

- How does Macbeth justify his murder of the grooms?
- Why do you think Lady Macbeth faints at this point?
- How does Banquo respond to the murders?
- Why do Malcolm and Donalbain flee?

**Scene four** begins with a discussion between Ross and an old man.

- What is interesting about the events which they discuss? What do they symbolize? What does Macduff's decision not to attend the coronation suggest about his attitude toward Macbeth?



## STUDY GUIDE-ACT THREE

### Scene One

Act Three begins with a soliloquy by Banquo.

-In what ways does this speech show that Banquo is a threat to Macbeth?

Read Macbeth's soliloquy:

"To be thus is nothing, but to be safely thus-"

-What assumptions underlie Macbeth's fears?

-Given Banquo's earlier soliloquy, to what extent do you feel his fears are justified?

-Why is it interesting that Macbeth employs professional cut-throats to kill Banquo?

### Scene Two

-In what ways do each of Macbeth and Lady Macbeth show that the crown has not brought peace of mind?

-In what ways has Macbeth changed since the murder?

-In many ways the roles of Macbeth and Lady Macbeth have been reversed. Show how their relationship has altered. Pay particular attention to the way the "fair is foul " theme is used to emphasize this change.

### Scene Four

This is the scene in which Banquo's ghost appears.

-In many of his plays Shakespeare uses ghosts. However, usually the ghost is seen by a number of characters.

-What does the fact that only Macbeth can see this ghost suggest about the nature of the ghost?

-How does Lady Macbeth respond to his "fit"?

-Once again there is a shift in their relationship. Explain this shift.

-Once Banquo's ghost has finally gone, Macbeth appears to be more settled. Why do you think this is so?

-Why do you think Macbeth decides to visit the witches again?

Examine the following lines:

For my own good

All causes shall give way. I am in blood

Stepped so far that, should I wade no more,

Returning were as tedious as go o'er.

Strange things I have in head that will to hand

Which must be acted ere they may be scanned.

### **Study Guide-Act Three (page two)**

**Scene Five** Read Hecate's speech closely. She is the Queen of witches. In many productions of the play, this scene is left out. What does she suggest about the witches' plans for Macbeth? What effect does leaving the scene out have on our understanding of the role of the witches in determining Macbeth's actions?

#### **Scene Six.**

Scene six provides us with an insight into Macbeth's reign and the way in which he is viewed by the Thanes.

- Briefly describe these views.

## **STUDY GUIDE-ACT FOUR**

### **ACT FOUR**

#### **Scene One**

Macbeth returns to the witches, apparently placing his trust in their knowledge. However, as the audience knows through the dramatic irony of the Hecate speech, he will be deceived by them playing upon his own illusions and their creation in him of a state of false security.

- Read the opening of the scene, prior to Macbeth's entrance. What do you think is the purpose of this scene?
- Look carefully at the three prophecies. In what ways does each encourage a sense of false security in Macbeth?

#### **Scene Two**

This scene contains the murder of Lady Macduff and her children.

- Why do you think Shakespeare includes a scene showing the relationship between Lady Macduff and her son?
- This is the first murder to be committed on stage. What effect does this have on the audience?
- Why do you think Shakespeare deems it necessary to create this effect at this particular point in the play?

#### **Scene Three**

Scene three is a comparatively long and complex scene in which Malcolm tests Macduff's loyalty, not to him, but to Scotland.

- Why does Malcolm need to do this?
- What do Ross's comments suggest about the state of Scotland under Macbeth's rule?

## **STUDY GUIDE-ACT FIVE**

### **Scene One**

This is Lady Macbeth's sleepwalking scene. Read the scene carefully.

- List her actions.
- In what ways is this scene linked to her unsex me speech in Act One, scene five?
- Look carefully at the images that come out of her subconscious mind. What do they suggest about her state of mind?
- To what extent has the audience been prepared earlier in the play for her inability to cope with her guilt?

### **Scene Three**

Read Macbeth's speech which begins with: I am sick at heart...

- Why is he disillusioned?
- In the scene as a whole, in what ways is he still placing his faith in the witches?

### **Scene Five**

Read Macbeth's speech in response to Lady Macbeth's death.

- What is he saying about life?
- What does his final speech in this scene suggest about his state of mind and his belief in the witches?

### **Scene Eight**

- Macbeth, finally denying his belief in the witches, fights and dies with valiant fury. To what extent do you see his death as being heroic?



### **Discover Macbeth on the Internet**

1. Go to [www.pathguy.com/macbeth.htm](http://www.pathguy.com/macbeth.htm)
2. Look for the heading: “This is NOT family entertainment” List five or more of the grossest explanations of events in the play according to ‘pathguy’.
3. Scroll waaaaayyyyy down to “Help for students”.
4. Click on Macbeth.com. Visit this site and give your opinion. Do you like it?  
Why or why not? Do you think it might be useful to students studying this play?  
How?
5. Click on Starbuck “Macbeth” discussion area. List three comments which were posted by other students on this page. Provide the name and email address of the student who wrote it.
6. “Is Macbeth bad luck?/A rooted sorrow” Read this section and then click on The Curse. (A) What are some of the superstitions associated with performing this play? (B) What are some of the legends of misfortune, illness, or accident?
7. “Who was the third murderer?” List three characters suggested as possibly acting as the third murderer. Who do you believe it is? Why?
8. Which character is suggested to be the Devil in this play?
9. “What does it all mean?” List five or more of the paradoxes, double-meanings, or problems in the play found in this section.
10. What is posed as the **‘key question’** to understanding Macbeth?

## THE 32-SECOND MACBETH

1. Make nine photocopies of the handout—one each for Macbeth and the eight other actors.
2. Have nine volunteers take their places at the front of the room. Assign roles and let the actors read through the script once, for rehearsal. Then get out your stopwatch and see if your students can make or break the 32-second record. When the script indicates that a character dies, the actor must hit the floor.
3. Then select nine more volunteers to see if the second group can beat the first group's record. Again, give them a practice run before timing, and cheer for the winners.
4. If you wish, ask your students, in groups, to create their own 32-second versions of one act from *Macbeth* or another complete Shakespeare play. Along with selecting short and punchy lines to highlight the plot, they need to pick the characters that they want to include in their scripts. For example, in "The 32-second *Macbeth*," Actors 1-8 are, respectively, the witches, Duncan, Lady Macbeth, Banquo, Macduff's son, and Macduff.

## THE SHAKESPEARE WALL

- This project is to establish a database of relevant resources to aid in our study of Shakespeare, and Macbeth in particular.
- Our back wall will become the designated “Shakespeare Wall”. It is here that you post your materials.
- Ideas for our wall:
  - articles from newspapers, or magazines
  - pictures from magazines depicting various themes
  - names of books, or literary magazines
  - lingering questions e.g. who is the third murderer
  - music lyrics for a soundtrack to Macbeth
  - anything else you can think of!
- You will be asked to navigate the world wide web to gather resources for this project (through webquest), but you will also be given in-class time.
- You will be asked to present your contribution to the class, stating why it is relevant to our study of Macbeth.
- You will have one week to complete this assignment.
- The Shakespeare Wall is worth 10% of your final grade.
- Considerations for your mark:
  - participation
  - creativity
  - presentation
  - relevance to our study

## KALEIDOSCOPE

Each group is given about eight to ten lines from the play that will be studied. (The lines should not include references specific to the play.) The groups are then challenged to prepare in fifteen minutes a dialogue using the lines, and as far as possible, no other words. (Their first step is to decide upon a setting, e.g. a restaurant, an airport, a classroom...) E.g. Macbeth:

So fair and foul a day I have not seen

It is a banquet to me. Let's after him.

Our knocking hath awak'd him. Here he comes.

How now my lord! Why do you keep alone?

Strange things I have in head that will to hand

He hath a heavenly gift of prophesy

I have almost forgot the taste of fears

A heavy summons lies like lead upon me

Time, thou anticipat'st my dread exploits

## MID-UNIT JOURNAL ASSIGNMENT

In your journals discuss the following:

What have you learned about the play so far that you did not know before?

What themes make Macbeth relevant to 2003?

Discuss the significance of the supernatural to the play.

Briefly (point form) note images, and symbols Shakespeare uses in this play. Compare “predestination” or fate, with free will. Which do you think pertains to the Macbeths’? (we will discuss this in further detail later).

list Any further nagging questions about Shakespeare, or Macbeth.

## **JOURNAL TOPICS FOR FINAL ESSAY: Macbeth**

Choose the topic below that interests you and that you feel you can say the most about. This is a complex play with complex characters. Through your writing, you are to demonstrate that you have made some sense of that complexity and that you can explain yourself thoroughly and clearly.

You do not need to sound exactly like Shakespeare, even if you decide to write like a character. You will use quotes now and then, as explained below.

Your paper will have a structure and organization even though you may be writing a letter or a speech. Expect to write several paragraphs. There is no set number, but three is minimum.

### **Topics:**

1. a.) Imagine you are a lawyer, defending Macbeth's crimes. Write the speech which you would give to the judge and jury to try to persuade them that Macbeth was(or is)insane. Make your argument clear, logical and thorough.  
  
b.) Imagine the same scene as in the above topic, but in this case you are the prosecuting attorney. In your speech, you will try to persuade your audience that Macbeth must be held accountable for his crimes.
2. a.) Imagine you are Macbeth near the end of the play. When you are alone with yourself at this time, what will you have to say? Write out an interior monologue of your thoughts, especially as you try to decide whether you were right or wrong to do what you did. Consider the entire play.  
  
b.) Imagine the same scene as above, but in this interior monologue you examine your wife's part in all this. How much responsibility should she accept?  
  
c.) Imagine you are Macbeth thinking about future generations and how they'll think of you. You want history to treat you fairly. Write a letter to future citizens of Scotland to explain why you did what you did.
3. Imagine you are Lady Macbeth speaking to Macbeth near the end of the play about Macbeth's insatiable blood thirstiness. Evaluate his rampage. If he went wrong, where and when was it? and why? Consider the entire play.
4. Imagine you are one of the murderers of Banquo, commissioned by Macbeth. What do you think of what you have to do? Write the speech you give to another of the murderers as you wait in the woods. (If you choose this topic, you are free to use lines that Macbeth or Lady Macbeth spoke when the murderers were not present.)

5. a.) Imagine you are Banquo's ghost, no longer silent. You have come back to question Macbeth's murderous spree. Evaluate where Macbeth went wrong and why. Consider the entire play.
- b.) Imagine you are Banquo's ghost and you have come to see your son Fleance, to warn him of Macbeth, who has become evil and mad with his new power. Consider the entire play.
6. Imagine that you are a psychologist whose job it is to determine whether Macbeth was sane or insane. Evaluate Macbeth's many actions from throughout the play. You may write your letter to Macbeth, to the court, or to whomever may need to know of his mental condition.
7. Imagine that you are Hecate speaking to the people of Scotland about what really happened. Please, if you choose this, do not make it a plot summary; rather, evaluate how responsible Macbeth should be for his actions. Consider all of his encounters with the witches.
8. Imagine you are a friend of Lady Macbeth's who, in a letter or in a speech, evaluates her role in the killings. Consider the entire play.

### Macbeth act v journal activity

We will be unable to write the act v quiz due to our acting workshop, therefore you are to complete a journal activity instead. These will be collected on the last day of classes.

Choose one of the attached writing exercises

Note:

- This paper must have structure, and evident organization
- Although some of the mediums are less formal (letters, or speeches) this is a formal writing assignment
- Ensure you support your position with proof from the play
- Above all, I am looking for an indication of your familiarity, understanding, and considerations of relevance toward Macbeth. Please ensure you include these in your work
- Grade will be 10% of Journal mark (out of 20%)



	4	3	2	Improvement	
				1	
Oral Presentation	Interesting, well rehearsed with smooth delivery that holds audience's attention	Reletively interesting, rehearsed with a failly smooth delivery that usually holds audience's attention.	Delivery not smooth, but able to hold the audience's attention most of the time	Delivery not smooth and audience's attention lost	
Originality	Product shows a large amount of original thought. Ideas are creative and inventive	Product shows some original thought. Work shows new ideas and insights.	Uses other people's ideas (giving them credit), but there is little evidence of original thinking.	Uses other people's ideas but does not give them credit.	
Sources	Source information collected for all graphics, facts and quotes. All documented in desired format.	Source infromation collected for all graphics, facts and quotes. Most documented in desired format.	Source infromation collected for graphics, facts and quotes, but not documented in desired format.	Very littel or no source information was collected.	
Content	Covers topic indepth with details and examples. subject knowledge is excellent.	Includes essential knowledge about the topic. Subject knowledge appears to be good.	Includes essential information about the topic but there are 1-2 factual errors.	Content is minimal OR there are several factual errors.	
Organization	Content is well organized using headings or bulleted lists to group related material.	Uses headings or bulleted lists to orgainize, but the overall organization or topics appears flawed.	Content logically organized for the most part.	there was no clear or logical organizational structure, just lots of facts.	



In the last 135 years, the curse seems to have confined its mayhem to theatre people engaged in productions of the play.

- In 1937, a 30-year-old Laurence Olivier was rehearsing the play at the Old Vic when a 25-pound stage weight crashed down from the flies, missing him by inches. In addition, the director and the actress playing Lady Macduff were involved in a car accident on the way to the theatre, and the proprietor of the theatre died of a heart attack during the dress rehearsal.
- In 1942, a production headed by John Gielgud suffered three deaths in the cast -- the actor playing Duncan and two of the actresses playing the Weird Sisters -- and the suicide of the costume and set designer.
- In 1947, actor Harold Norman was stabbed in the swordfight that ends the play and died as a result of his wounds. His ghost is said to haunt the Colliseum Theatre in Oldham, where the fatal blow was struck. Supposedly, his spirit appears on Thursdays, the day he was killed.
- In 1948, Diana Wynard was playing Lady Macbeth at Stratford and decided to play the sleepwalking scene with her eyes closed; on opening night, before a full audience, she walked right off the stage, falling 15 feet. Amazingly, she picked herself up and finished the show.
- In 1953, Charlton Heston starred in an open-air production in Bermuda. On opening night, when the soldiers storming Macbeth's castle were to burn it to the ground onstage, the wind blew the smoke and flames into the audience, which ran away. Heston himself suffered severe burns in his groin and leg area from tights that were accidentally soaked in kerosene.
- In 1955, Olivier was starring in the title role in a pioneering production at Stratford and during the big fight with Macduff almost blinded fellow actor Keith Michell.
- In a production in St. Paul, Minnesota, the actor playing Macbeth dropped dead of heart failure during the first scene of Act III.
- In 1988, the Broadway production starring Glenda Jackson and Christopher Plummer is supposed to have gone through three directors, five Macduffs, six cast changes, six stage managers, two set designers, two lighting designers, 26 bouts of flu, torn ligaments, and groin injuries. (The numbers vary in some reports.)
- In 1998, in the Off-Broadway production starring Alec Baldwin and Angela Bassett, Baldwin somehow sliced open the hand of his Macduff.

Add to these the long list of actors, from Lionel Barrymore in the 1920s to Kelsey Grammer just this year, who have attempted the play only to be savaged by critics as merciless as the Scottish lord himself.

To many theatre people, the curse extends beyond productions of the play itself. Simply saying the name of the play in a theatre invites disaster. (You're free to say it all you want outside theatres; the curse doesn't apply.) The traditional way around this is to refer to the play by one of its many nicknames: "the Scottish Play," "the Scottish Tragedy," "the Scottish Business," "the Comedy of Glamis," "the Unmentionable," or just "That Play." If

you do happen to speak the unspeakable title while in a theatre, you are supposed to take immediate action to dispel the curse lest it bring ruin on whatever production is up or about to go up. The most familiar way, as seen in the Ronald Harwood play and film *The Dresser*, is for the person who spoke the offending word to leave the room, turn around three times to the right, spit on the ground or over each shoulder, then knock on the door of the room and ask for permission to re-enter it. Variations involve leaving the theatre completely to perform the ritual and saying the foulest word you can think of before knocking and asking for permission to re-enter. Some say you can also banish the evils brought on by the curse simply by yelling a stream of obscenities or mumbling the phrase "Thrice around the circle bound, Evil sink into the ground." Or you can turn to Will himself for assistance and cleanse the air with a quotation from *Hamlet*:

"Angels and Ministers of Grace defend us!

Be thou a spirit of health or goblin damn'd,

Being with thee airs from heaven or blasts from hell,

Be thy intents wicked or charitable,

Thou comest in such a questionable shape that I will speak to thee."

Neither director of the current Austin productions has encountered the *Macbeth* curse personally, although Guy Roberts says that he did "produce a very bad version of the play when I was the artistic director of the Mermaid Theatre Company in New York. But in that case I think we were only cursed by our own inability." Marshall Maresca says that when he was in the 1998 production of *Julius Caesar* at the Vortex, "Mick D'arcy and I would taunt the curse, call it on. Before the show, everyone would shake hands, say, 'Good show' or 'Break a leg' or the like. Mick and I would look right at each other and just say, '*Macbeth*.'"

For additional reference on the *Macbeth* curse, see Richard Huggett's *Supernatural on Stage: Ghosts and Superstitions in the Theatre* (NY, Taplinger, 1975).

Robert Faires

<http://www.austinchronicle.com/issues/dispatch/authors/robertfares.html>

## INTRODUCTION TO SHAKESPEAREAN INTERPRETATION

We assumed the role of Director last class, when we re-worked the opening scene of Macbeth. We will maintain this persona while we examine the play. Throughout, we should be thinking: What would I do? How would I stage the action? We rely today on special effects. On what did Shakespeare's audience rely? Remember that much of Shakespeare is poetry--blank verse, defined as unrhymed iambic pentameter, and therefore is based on inference, and a knowledge of the traditional figures of speech: simile, metaphor, personification, alliteration, paradox, and irony -- among many others.

**I. Diction: connotation and denotation** (implied contextually) and **literal** (dictionary meaning). There are several dictionaries available for Shakespearean research, chief of which of course is the **OED, The Oxford English Dictionary**. The **OED** provides etymologies, with prolific historical examples, many of which are from Renaissance sources.

### II. Common figures of speech:

- A. **metaphor** and **simile**: links the abstract to the concrete; the macrocosm and microcosm)
- B. **alliteration**--repetition of a consonant sound in succeeding words
- C. **personification**--giving human characteristics to the non-living
- D. **paradox**--an apparent contradiction, but logical in context
- E. **irony**--implying the opposite of what is intended: *dramatic*--audience knows more than the character *verbal*--what the character says is different from what is meant; either intentional or unintentional *situational*--the dramatic context evolves in a way different from what the actions of the characters intend.

### III. Imagery:

- A. creating **mental pictures** that can dominate a scene or a whole play
- B. **motifs**--images that unify a scene or an entire play--disease in **Hamlet**, blood, fair is foul in **Macbeth**, for example Common motifs: blood garden macrocosm/microcosm animal disorder symbols unnatural happenings sexual imagery storms-thunder etc. nature

### IV. Patterns within a line of verse:

- A. repetition of key ideas using parallel syntax patterns
- B. antithesis--opposite ideas are syntactically balanced...see examples below

### V. Dramatic devices:

- A. **soliloquy**--character alone on stage reveals his/her inner thoughts to... himself, audience, another character? function: dramatization of consciousness.
- B. **aside**--a mini-soliloquy--other characters on the stage who "suspend disbelief" and pretend not to hear.
- C. **manipulation of time**--foreshadowing, flashback devices may occur by using figures of speech and/or motifs

[NOTE: In Shakespeare, several of the above devices may be used simultaneously.]

## **VI. Creating character:**

A. actions? speech? relationship to others? degree of deception? use of irony? Reaction of character to his/her situation? Course of action? What frustrates action?

B. dramatization of consciousness

**VII. Themes and central ideas:** A Shakespeare play generally has what is called a theme passage. Its purpose is to define the meaning of the play in a single group of lines. The imagery, motifs and figures of speech in the passage will be echoed throughout the play. When this happens, we have a motif. The theme passage is usually in the first act and is spoken by a major character. By doing a comparative study of the theme passage it is possible to determine the evolution of Shakespeare's art as developed from period to period, especially regarding the treatment of common thematic material such as ...

love - hate - revenge - passion vs. reason - death - murder - growth - decay - honor - courage - cowardice - the supernatural - witches/ghosts - devils - order and degree in the universe - insanity - psychology of leadership - ambition - terror - fear - compassion...

[Note: Other than the BIBLE, it is difficult to imagine any other material besides the works of Shakespeare that dramatize so fully what it means to be human.]

## **MACBETH QUIZ-ACT I**

1/ what is the significance of this paradox: fair is foul, foul is fair

2/ Why does Shakespeare open his play with witches?

3/ Why does Banquo warn Macbeth about his reaction to the prophecies?

4/ **What does Macbeth mean when he says:  
Stars hide your fires;  
Let not light see my black and deep desires:  
The eye wink at the hand; yet let that be  
What the eye fears, when it is done, to see?**

5/ **How does Lady Macbeth further develop the fair is foul theme in this scene?**

6/ **how does lady Macbeth convince her husband to kill the king?**

7/ **write a short paragraph addressing who is to blame in the murder: Macbeth, or lady Macbeth. Why? (you must include references in play to support your answer)**

## **MACBETH QUIZ-ACT II and iii**

1/ discuss one metaphor used in macbeth's soliloquy. How is it used?

2/ how does lady Macbeth respond to her husband's "weakness" when he fails to remove the daggers from the scene? What does this say about her character?

3/ define soliloquy

4/ What does the ghost represent? Consider why only Macbeth can see it

**5/ write a short paragraph:** in what ways do either lady Macbeth or Macbeth demonstrate that the crown has not brought them peace of mind?



## **MACBETH QUIZ-ACT IV**

1/ what were the witches three prophesies?

2/ why does Macbeth return to the witches? What theme does this support?

3/ why does Shakespeare show his audience the relationship between lady macduff and her children?

4/ what does the impact of the on-stage murder have on the audience?

**5/ write a brief paragraph stating one purpose of scene iii. Describe why this is essential to the play**

## Macbeth final project

Congratulations! Your group has been chosen to perform your own version of a scene from Macbeth! The tricky part is: You will be performing in front of an audience who believes that Shakespeare has become irrelevant to modern day times. You must convince them otherwise through your scene!

- In groups of five, students will choose a scene to re-work for relevance, and perform for the class
- Roles must be chosen. Consider some of the following: (although remember-you have free creative reign as to how you wish to get the scene up on the boards)
  - director
  - actor(s)
  - playwright (or collaboration)
  - music/sound technician
  - wardrobe
  - props master
- the main point of this project is to:

**make your scene relevant to a modern-day audience.**

Ideas to consider:

- Adapt the language
  - Adjust the formality
  - add modern-day music
  - consider costumes
  - determine setting
  - technology
- grade for project is 20% of final mark
  - marking rubric will be collectively determined

## **Macbeth Resources**

Christopher Ingham's Home Page

<http://www.lesstutor.com/cihome.html>

I wish I could hug this guy! I have borrowed, and adapted many of his ideas throughout my plan. This is where I found the templates for the study guides that saved my life!

Macbeth Webquest Website (not to mention a great teaching resource in its own right)

<http://pathguy.com/macbeth.htm>

Mr. Shakespeare on the Internet

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

Great overall resource

Star Wars Macbeth

<http://www.glenridge.org/macbeth/download.html>

I didn't have time to use this, but I did watch it and it'd be great to show students. Could be a good example of a final project—albeit ambitious!

Parker Palmer on Teaching

<http://www.miracosta.cc.ca.us/home/gfloren/palmer.htm>

Lisa Michaels mentioned this man often during her lectures, so I looked him up! He is very inspirational, and offers years of experience (and comfort!) to the new teacher.