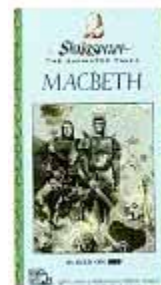
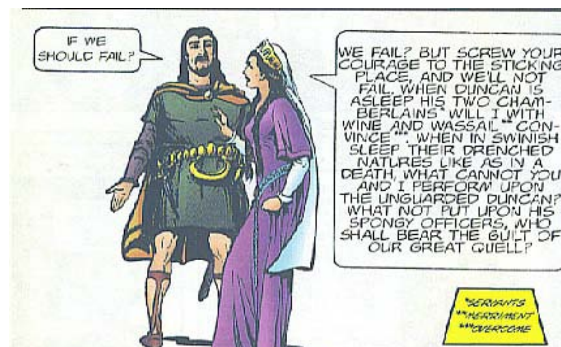




Manifestations of Macbeth

A Unit Plan on Macbeth with a focus on approaches to the play in other places, times, and mediums



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LLED 314 A
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Manifestations of *Macbeth*

A unit plan on *Macbeth* with a focus on approaches to the play in other places, times, and mediums

Grade Level: 11

Duration: 7 weeks (21 lessons, 60 minutes per lesson, 3 classes a week)

Global Rationale:

One of the most interesting aspects of studying a Shakespeare play is to compare and contrast different treatments of the text in different places, times, and mediums (drama, film, music, painting, comic books, and animation). In this unit, the class, as they carefully study *Macbeth*, will examine different manifestations of the play. I will take this angle in teaching the play for many reasons. First, I want to use a variety of media to keep the unit fresh and exciting and to scaffold the students' learning in different ways. Secondly, I want to show the students that there are many interpretations of this play and many ways to present it. Therefore, they will be encouraged to be creative in developing their own "valid" interpretations of the play. Thirdly, in examining these different manifestations of *Macbeth*, we will discuss the conventions of different art forms and how these conventions affect the presentation of the play. Finally, I want to show them that Shakespeare is all around us. Shakespeare permeates every facet of our lives, perhaps without our even knowing it: there are constant allusions to Shakespeare and his plays in popular culture, and the situations that he writes about parallel those that occur in our daily lives. Thus, I will relate Shakespeare to the students' everyday lives. Perhaps, through this process, students will be able to answer the question, "Why the preoccupation with Shakespeare?"

In this unit, we will be engaging in a variety of activities that should serve to develop the students' abilities in literary analysis, written composition, verbal communication, and social interaction. Students will be encouraged to connect what we do in class with their own lives. Students will also be challenged to think about *Macbeth* in terms of performance rather than just a written text.

I use a wide variety of activities and assignments in this unit to try as much as possible to meet the needs of all learners and to develop the unique talents of my students. The unit begins with my supporting – to a great extent – the student's understanding of the play. The students will be given study questions to answer for Act I, and we will read the first few acts together in class. As the unit progresses, students will become more responsible for their own learning. Ideally, their development will climax when they present their final group projects. My hope is that this unit will promote maximum learning and success for all my students. My plan is for my students to develop skills they can take with them once they have left school: learning independently, solving problems, and working with others. They will also learn that there is more than one way to approach a problem, more than one way to see a situation.

Note:

The line numbers used in this unit plan are based on the *Signet Classic* version of *Macbeth*.

Prescribed Learning Outcomes

My global objectives are included in my rationale. Some of the PLOs (from the BC Ministry IRPs for Grade 11 Language Arts) that this unit plan will meet are listed below. Many of them are mentioned in my individual lesson plans.

Students will

- consciously use and evaluate a wide variety of strategies before, during, and after reading, viewing, and listening to increase their comprehension and recall
- explain the effects of a variety of literary devices and techniques, including figurative language, symbolism, parody, and irony
- demonstrate an understanding of the main ideas, events, or themes of a variety of increasingly complex novels, dramas, stories, poetry, other print material, and electronic media
- organize details and information that they have read, heard, or viewed using a variety of written or graphic forms
- develop coherent and plausible interpretations of abstract, complex, or specialized materials
- interpret details and subtleties to clarify gaps or ambiguities in written, oral, or visual works
- interpret details in and draw conclusions from the information presented in a variety of graphic formats, including illustrations, maps, charts, and graphs
- make connections between the ideas and information presented in literary and mass media works and their own experiences
- demonstrate a willingness to take a tentative stance, tolerate ambiguity, explore multiple perspectives, and consider more than one interpretation
- support their opinions or respond to questions and tasks about the works they have read or viewed
- analyse the relationship between the medium and the message
- compare and analyse different presentations of the same ideas and issues
- use appropriate formats and documentation to present information from a variety of sources
- adjust their form, style, tone, and language to suit specific audiences and purposes
- create a variety of communications using different tones and voices to evoke emotions, influence, persuade, and entertain
- compare and analyse different presentations of the same ideas and issues:
- evaluate and adjust their own roles to align with the group's purpose
- apply a variety of strategies including diplomacy and compromise to solve problems and achieve group goals
- communicate to clarify their ideas, understanding, and opinions
- demonstrate an openness to the divergent ideas and opinions expressed by classmates and others

Alternate Activities

Here are some suggestions for activities that I just could not fit into this unit plan:

- Animated Macbeth – Watch an animated version of the play and critique it.
- Macbeth Murder Trial – This is set up like a debate. Pretend that Macbeth survives and is put on trial for the Murder of Duncan, Banquo, and Macduff's family. If he is found guilty of first degree murder, he will be beheaded. What can Macbeth say in his defence? Which witnesses can the defense or prosecution bring in? Divide the class into defense attorneys, and prosecuting attorneys. Perhaps you can do this in front of another class and they can be the judge and jury. This would be a good review exercise for the play, but would involve a lot of planning.
- Alter-Ego Exercise – Have the students perform scenes with two people playing the same character. One speaks the lines in the play and the other speaks the character's real thoughts. This would be great in the scenes with Duncan in the beginning of the play.
- Lady Macbeth's Trip Down Memory Lane (Sleepwalking Scene)
Lady Macbeth echoes other parts of the play as she speaks in her sleepwalking state. Ask the students to find these parts of the play. This can be done as a game, with the winning team finishing the fastest.
- Tableaus
- Modernize the Play – Have the students translate scenes to modern contexts.
- Shakespeare in Love – Watch a bit of this movie to get a feel for Shakespeare's life and times.
- Interviews – Have students interview characters who were involved in the same scene after the fact. This can be done right after a scene is performed by the students. The actors can stay in their roles as they answer questions from the audience.
- Stop! Freeze! – While students are performing a scene, the audience can yell out, "Stop! Freeze!" The actors freeze and the audience can ask any of the characters on stage to tell them what they are thinking.
- Casting – Ask students to brainstorm who they would want to play the key roles in their film version of *Macbeth*. They must justify their choices.
- Insults – Have students play with Shakespeare's language by shouting Shakespearean insults at each other for fun.
- Common Sayings – We quote Shakespeare all the time without knowing it. Show the students which of our common expressions came straight from the Bard. (i.e. "What's done is done.")
- Independent Study – Get groups of students to collect information on certain topics and then do a jigsaw activity wherein they teach others in their new group what they learned in their original groups.
- "What if" Scenes – Have students perform scenes in which they change the events in the play. What if Duncan got food poisoning and went home before Macbeth could kill him? What if Fleance was killed?
- Add Scenes – Add scenes that are not found in the original text.

Lesson 1: (Shakespeare 101)

Objectives:

- SWBAT understand my expectations for the classroom.
- SWBAT understand my expectations for the unit.
- SWBAT recall their knowledge of and feelings about Shakespeare and *Macbeth*.
- SWBAT interpret details in and draw conclusions from the information presented in a variety of graphic formats, including illustrations, maps, charts, and graphs. (PLO)
- SWBAT use efficient note-making and note-taking strategies. (PLO)
- SWBAT feel comfortable with their new teacher – me.

Materials:

- Video: *Shakespeare Tragedies: Origins and Style (Standard Deviants)*
- Handouts: Family Tree (of the real Macbeth); The Globe Theatre; A map of Macbeth's Scotland
- Pictures (put on overheads) and memorabilia from my travels to England and Scotland. Included are photos, postcards, and maps from Stratford-Upon-Avon; pictures of castles in general; and pictures of me in the New Globe Theatre in London.

Introduction:

- I will introduce myself and the units that I will be teaching them. I will reveal and elaborate on my expectations. **(5 minutes)**

Procedure:

- I will lead students in a brainstorming activity on the board to gather what they already know about Shakespeare and *Macbeth*. I will write the word "Shakespeare" on the board and ask for words they associate with it. I will do the same with "Macbeth." **(5 minutes)**
- I will then play the video. Students will write down 5 key points – which they did not know before – from the video. These will be collected. **(18 minutes)**
- I will distribute the handouts and discuss them briefly. **(10 minutes)**
- I will distribute the unit syllabus and go over it carefully. At this time, I will tell them about the focus of this unit: examining the different manifestations of *Macbeth*. **(10 minutes)**
- I will divide the class into 5 groups. These groups should sit close together in class as we do this unit. **(2 minutes)**
- I will share my pictures and stories of my trips to England. **(8 minutes)**

Closing:

I will summarize key points to remember about Shakespeare's life and the play, *Macbeth*. I will summarize my expectations from the class. **(2 minutes)**

Assessment:

I will gauge how comfortable the students are with me by paying attention to body language, facial expressions, and participation in the discussions. I will check that they

understand my expectations by asking them if they have any questions. Do they seem interested in the unit? I will collect their notes and give them completion marks.

Lesson 2: Introducing Macbeth

Objectives:

- SWBAT describe the main characters and the plot of *Macbeth*.
- SWBAT use the language of the play on a small scale.
- SWBAT dramatize the events of the play on a small scale.
- SWBAT predict the events of the play.
- SWBAT respond generally to the play.
- SWBAT communicate to clarify their ideas, understanding, and opinions. (PLO)

Materials:

- Handouts (8) for The 32-second *Macbeth* (from *Teaching Shakespeare at the Folger Library*)
- Video: *Shakespeare Tragedies: King Lear, Macbeth, Othello (Standard Deviants)*
- *Macbeth* textbooks

Hook:

The 32-second Macbeth

- Ask for 8 volunteers to do the 32-second *Macbeth*. Give each of them a copy of the play. Tell them to read their lines and do what the script asks. Time them to see if they can finish the play in less than 32 seconds. **(8)**
- Ask for another 8 volunteers. Can they beat the time of the first group? **(5)**

Procedure:

- Have a short discussion about the lines in the 32-second *Macbeth*. These are actual lines from the play. Ask for suggestions as to what happens in the full-length version of the play. What is the mood of the play? **(5)**

Video: Shakespeare Tragedies: King Lear, Macbeth, Othello (Standard Deviants)

- Play the part of the video that gives a summary of *Macbeth*. **(20)**
- Ask the students to take notes during the video. In their groups, have them share what they have written down so that they can help each other fill in the gaps. Were their initial predictions about the play correct? **(10)**

Macbeth Journals (10)

- Ask students to jot down their first impressions of the play based on what they have done in class. Ask them to think of one question they would like answered regarding the events in the play.

Distribute Macbeth textbooks

Closing: Ask the students what they think of the play so far? What do they think of the way it was presented in the video? **(2)**

Assessment:

I will observe group discussions to check for understanding and collaboration among members. Did the students have fun with the language while doing the 32-second *Macbeth*? I will evaluate their apparent interest in the play. Have they started to think about the play? Response journal entries will be marked for effort and completion.

Homework: Complete journal entry. Read Act I, scene i and do study questions 1-3 (Students can answer in point form).

Lesson 3: Of Witches (Act I, Scene i)

Objectives:

- SWBAT analyze the role of the witches in the play.
- SWBAT explain the themes of appearance vs. reality and fate vs. personal responsibility.
- SWBAT imagine how they would stage this scene.
- SWBAT compare and analyse different presentations of the same ideas and issues. (PLO)
- SWBAT demonstrate a willingness to take a tentative stance, tolerate ambiguity, explore multiple perspectives, and consider more than one interpretation. (PLO)

Materials:

- Video: *Macbeth* (film: Roman Polanski); *Macbeth* (film of stage production: Bennett Video Group)
- Images: Henry Fuseli's *The Three Witches (after 1783)*; Alexandre-Marie Colin's *The Three Witches from "Macbeth" (1827)*; students' drawings of the witches (from Livesey's *Creating with Shakespeare* – pp.99, 101)

Hook:

Representations of Witches (10)

- Examine the depictions of witches through the ages (including the present).
- Show film clips and artwork related to the witches and ask students to compare and contrast them.

Procedure:

Representations of Witches cont. (10)

- Discuss the different representations of Macbeth's witches through the ages.
- How do the different representations affect the audience's interpretation of the play?
- Encourage students to start creating their own vision of the play in their minds. As all the interpretations of the witches that I have shown are valid, so is theirs. That is true for their interpretation of the entire play. They should all think of themselves as directors of their own versions of *Macbeth*. All interpretations are valid so long as they are supported by the text.

Read Act I, Scene I (5)

- Divide the class into three groups and have each group speak for one of the witches. (This will sound like an impromptu choral reading.)
- What characteristics are often given to witches? What characteristics or powers are given to these witches?

Go over study questions (Homework Check) (25)

1. A paradox is two seemingly opposite or contradictory ideas that seem to make sense when put together (e.g. The silence is deafening. Love breeds hate. There is death in life.) The last two lines of the scene seem paradoxical. What do you think they mean?
Discuss the theme of appearance vs. reality.
2. The Witches – instruments of evil – are seeking Macbeth. What might this imply about Macbeth's character, even though we have yet been introduced to him?
Discuss the theme of fate vs. determination.

3. To be effective, an opening scene must accomplish a variety of purposes. What different functions are served by this first scene? **Discuss in groups first.**

Journal reflection (8)

- f) If you were directing this scene, what choices would you make with regard to such things as the setting, props, lighting, sound effects, costumes, and acting? Feel free to be as creative as you wish. (Illustrations are welcome.)
- 2) Do you believe in fate or do you think people have control over what happens in their lives? Would you ever get your fortune told? Why or why not? Have you ever had your fortune told? How did you react? How did it affect you and your actions?

Closing: (2)

I will reiterate my request that the students start thinking of the play as directors or artists, not readers. I will encourage them to use their imaginations and take ownership of the play.

Assessment:

I will check for completion of study questions. They will be assessed on their participation in discussions. Journal entries will be marked for completion and effort.

Homework: Complete journal entry. Read Act I, Scenes ii-iii and do study questions.

Lesson 4: “All hail, Macbeth, that shalt be King hereafter” – The plot thickens (Act I, Scenes ii-iii)

Objectives:

- SWBAT practice their oral communication skills in reading the play aloud.
- SWBAT recognize the violent world in which the characters live.
- SWBAT develop an impression of Macbeth using indirect means.
- SWBAT examine quotes from the play in detail.
- SWBAT explain the effects of a variety of literary devices and techniques, including figurative language, symbolism, parody, and irony. (PLO)

Materials: Video: Akira Kurosawa’s *Throne of Blood* (1957 Japanese film adaptation)

Hook: Play section of the video and ask for the students’ impressions. (5)

Procedure:

Read the scenes (15)

Have a brief discussion on each scene as a class to ensure comprehension.

Go over the study questions (Homework Check)

Act I, Scene ii (10)

4. Who won the battle?
5. Why did the Thane of Cawdor lose his title? How do his actions foreshadow future events in the play? Where does his title go?
6. Macbeth is a very violent play. What kind of world does Macbeth live in? Locate references to blood in scene ii.
7. We – indirectly – learn a great deal about Macbeth in this scene. What impressions of Macbeth do we get so far, based on what people say about him? What do we learn of Duncan’s character in this scene?
8. Define simile:
The captain uses several similes in this scene to describe the battle. Choose two of these metaphors and explain how the comparisons are effective.

Performance – Group 1 Act 1, Scene iii (20)

9. “So foul and fair a day I have not seen.” What do these words echo? What could that imply about Macbeth?
10. What are the four prophecies?
11. “Why do you stop and seem to fear things that do sound so fair?” What does this statement imply about Macbeth’s reaction to the witches’ prophecies? What could he be thinking? Why are the prophecies both foul and fair?
12. Compare the reactions of Macbeth and Banquo to the witches.
13. By the end of the scene, Macbeth decides not to kill Duncan and to wait for fate to crown him. What does this tell us about his character? Why is it important to establish this early on in the play?

Journal Entry: (8)

For each of the following quotations, state the speaker, what he/she is referring to and the significance: I, ii, 63-65; I, iii, 108-9; I, iii, 139-142; and I, iii, 142-43). You may help each other with this assignment. It will be collected next class.

Closing: What do we have learned about Macbeth and his world so far? (2)

Assessment: I will assess students’ oral skills (especially Group #1’s). I will check for understanding during the discussion. I will collect the students’ journal entry next class.

Homework: Finish journal entry. Read Act I, Scenes iv-v.

Lesson 5: Dramatic Irony/The Macbeths (Act I, Scenes iv-v)

Objectives:

- SWBAT identify characteristics of Lady Macbeth and Duncan.
- SWBAT examine the relationship between the Macbeths.
- SWBAT explain the effects of a variety of literary devices and techniques, including figurative language, symbolism, parody, and irony. (PLO)

Hook: Soap Operas (5)

- Ask students if they watch soap operas. What are some crazy story lines that they have followed? Give them a common scenario in soap operas. A boy falls in love with a girl but does not realize that they are actually brother and sister. The audience, however, knows and is grossed out! This is an example of dramatic irony. Dramatic irony is common in Shakespeare's plays. It makes the audience feel good because they know more than the characters do.

Procedure:

Dramatic Irony: (5)

- Ask students to copy the following from the board
"Dramatic irony occurs when the words or actions of a character contain more meaning or significance than is perceived by that character."
- Tell students to keep this in mind as we read Act I, Scene iv.

Read Act I, Scene iv. (Ask for volunteers.) (20)

14. Can you give an example of dramatic irony in this scene? What does it reveal about Duncan?
15. Take a closer look at lines 28-33. What kind of imagery does Duncan use to praise Macbeth and Banquo? What are the implications of his statements?

Read Act 1, scene v. (Ask for volunteers.) (20)

16. What does Lady Macbeth think about her husband's character? How do we know?
17. Look at lines 39-55. Who is Lady Macbeth calling? What is she asking for? Why? What does her speech sound like? (Could she be considered a fourth witch?)
18. Discuss the relationship between Macbeth and his wife.

Journal assignment: Choose one of the following activities. (8)

- 1) Scene v begins with Lady Macbeth reading a letter from her husband. Using the text as a guide, rewrite this letter in modern English.
- 2) Give another example of dramatic irony. Think of movies, tv shows, or plays you have seen, or make something up.
- 3) After hearing about his good fortune, Macbeth cannot wait to tell his wife. He also calls her his "dearest partner of greatness" (I, v, 12). Do you think the Macbeths have a good marriage? Why or why not?
- 4) Lady Macbeth tells her husband to "look like th'innocent flower,/But be the serpent under't." Draw a picture of this image and give a brief explanation of it.

Closing: Define dramatic irony. Ask students to look for it as they continue the play. (8)

Assessment: I will examine the journal entries. Were the students able to find the example of dramatic irony in the scene? Could they think of other examples? Did they participate in the discussions?

Homework: Finish journal entry. Read Act I, scenes vi-vii

Lesson 6: “If it were done” (Act I, Scenes vi-vii)

Objectives:

- SWBAT translate the “If it were done” speech in their own words.
- SWBAT outline the reasons Macbeth gives for not killing Duncan.
- SWBAT examine how Lady Macbeth persuades her husband to kill Duncan.
- SWBAT apply a variety of strategies including diplomacy and compromise to solve problems and achieve group goals.

Materials: Overhead copy of William Blake’s “Pity”

Hook: Show the class “Pity” by William Blake and ask them what in scene vii it refers to. Discuss the image Macbeth creates in his mind and what it means. **(5)**

Procedure:

Act I, Scene vi (5)

19. Briefly summarize Act I, Scene vi. Point out the dramatic irony. What do you notice about Lady Macbeth’s behavior?

In my own words: (25)

- In their groups, the students will put Macbeth’s soliloquy in their own words (1-28). They should struggle with it. That’s okay. However, they must work together at this. They don’t have to translate it word for word, but get the gist of it. This is to be handed in. Get each group to read theirs out.

Act I, Scene vii (23)

Ask for volunteers to read the rest of Act I, Scene vii.

20. Discuss how Lady Macbeth convinces Macbeth to kill Duncan.
21. What is their plan?

Closing: I will remind them not to get bogged down by Shakespeare’s language. They just need to get more comfortable with it. **(2)**

Assessment: I will collect each group’s version of Macbeth’s soliloquy. I will assess how well each group works together by walking around during the first activity. I will check for understanding by calling on all students during discussions.

Homework: Study for quiz next class. Students must know the characters and the sequence of events in Act I. There will also be 2 short answer questions.

Lesson 7: “Daggers of the Mind” (Act II, Scene i)

Objectives:

- SWBAT demonstrate a willingness to take a tentative stance, tolerate ambiguity, explore multiple perspectives, and consider more than one interpretation. (PLO)
- SWBAT evaluate and adjust their own roles to align with the group’s purpose. (PLO)
- SWBAT apply a variety of strategies including diplomacy and compromise to solve problems and achieve group goals. (PLO)

Materials:

- Quizzes for the students.

Procedure:

Administer quiz. (15)

Students read Act II, scene ii on their own. (5)

Planning to perform the “dagger speech” (15)

- Each group is to present the dagger speech in its own creative way.
- Students are given time to prepare. Here are some guidelines:
One person does the actions, while another reads the text. The rest of the group helps to direct and choreograph the scene. What is Macbeth’s state of mind?
The group must decide whether or not the audience sees a real knife or not. (Be creative with props.)
Each group must get the class to imagine what the set and costumes are like in the scene.

Ask: What purpose does the scene between Macbeth and Banquo serve? How do we know Banquo is suspicious of Macbeth? **(5)**

Performing the “dagger speech”

- Have each group perform their scene. Encourage the audience to ask questions about the way the scenes are performed. **(18)**
What is Macbeth’s state of mind as he goes off to kill Duncan?

Closing: There are many ways to perform this scene. Each performance implies a different interpretation, and that is okay. **(2)**

Assessment:

I will note how well the groups worked together. I will mark the groups for effort and participation. I will examine whether the students could justify their directorial decisions.

Homework:

Read Act II, Scene ii.

Lesson 8: “Macbeth shall sleep no more” (Act II, Scene ii)

Objectives:

- SWBAT analyse the relationship between the medium and the message. (PLO)
- SWBAT compare and analyse different presentations of the same ideas and issues. (PLO)
- SWBAT compare and contrast Macbeth’s and Lady Macbeth’s response to the murder of Duncan.
- SWBAT describe and apply appropriate strategies for locating and using information from a variety of print and non-print sources. (PLO)
- SWBAT support their opinions or respond to questions and tasks about the works they have read or viewed. (PLO)
- SWBAT collaborate in groups in order to enhance their understanding.

Materials:

- An overhead copy of a student’s comic strip based on Act II, Scene i (from Livesey’s *Creating with Shakespeare*, pp.108-112)

Hook:

- Show the students the comic strip and have a brief discussion on interesting aspects of it and how the artist has interpreted the scene. How does the medium affect the message? This activity serves as a review of what was done last class. **(10)**

Procedure:

- Read Act II, Scene ii as a class.
- Chart: Macbeth vs. Lady Macbeth (Reactions to the “deed”)
- In their groups, the students are to create a chart. In one column, they will write similarities between Macbeth and his wife in terms of how they react to the murder. In the other column, they will write the differences between their reactions. The students should find quotes to support their findings. This assignment will be collected at the end of class. Each group will hand in one sheet.
- We will discuss their findings as a class and fill in a larger chart on the board.
- We will discuss how we know that Macbeth feels guilt over the deed. What does this reveal about his character?

Closing: This exercise serves to prepare them for what they will be doing for their upcoming essays: collecting quotes to support and argument. **(2)**

Assessment:

I will collect the charts and assess them based on whether or not the students’ points have been supported by appropriate quotes. The charts will also be marked for neatness and comprehensiveness. I will observe group interaction during the activity.

Homework: Read Act II, Scenes iii-iv

Lesson 9: Disorder in the Great Chain of Being (Act II, Scenes iii-iv)

Objectives:

- SWBAT understand the “great chain of being” as it pertains to Shakespeare’s times and plays.
- SWBAT explain the effects of a variety of literary devices and techniques, including figurative language, symbolism, parody, and irony. (PLO)
- SWBAT understand that the killing Duncan is a cosmic crime that has universal effects.

Materials:

- Cards that include all the categories of the “great chain of being.” These cards are numbered, with God being number 1 and chaos being number 30 (or more, depending on how many students are in your class). There should be one for each student. Cards should be labelled as follows: God, Angels, King (Duncan), Heir to the throne (Malcolm), Other Nobles (Macbeth, Banquo, Macduff, etc.), Knights, Gentlemen, Professionals and Trades People, Peasants, Animals, Plants, Inorganic Matter, and Chaos.

Hook:

- Place a card face down on each student’s desk. Tell them not to look at their card. Tell them to put their card – with the name and number facing out – on their forehead. Tell the class to get up and rearrange themselves in order based on their numbers (from 1-30?). They cannot speak during the activity. **(8)**

Procedure:

Debriefing after “great chain of being” activity (10)

- After they arrange themselves in order, we will have a brief discussion on the Elizabethan view of the universe.
- We will discuss the divine right monarchy.
- When Macbeth kills Duncan, he violates the order of the universe. What happens as a result?

Performance – Group 2 (scene iii) (30)

- Briefly discuss the scene.
- How does everyone react to finding Duncan dead? What kinds of words do they use to describe him? How does that relate to the great chain of being and the fact that Macbeth can no longer say “Amen”? Why did Macbeth kill the two guards? Does Lady Macbeth really faint? Are the others suspicious?
- Define and give examples of pathetic fallacy in the play and in other places. **Pathetic Fallacy** – when nature somehow reflects what is going on in the affairs of people.

Act II, Scene iv (10)

- Ask students to find images of the upside down world of the play after Duncan’s death in Act II, Scene iv. How do these images reflect the present disorder in the world?
- Look at handout of maps and trace the events described in this scene.

Closing: There is disorder in Macbeth’s world. How will it return to order? **(2)**

Assessment: I will assess participation in discussions. I will assess Group #2’s scene.

Homework: Read Act III. Prepare for quiz on Act III.

Lesson 10: Review by Creating a Sociogram/Act III, Scenes i-iii

Objectives:

- SWBAT demonstrate an understanding of the main ideas, events, or themes of a variety of increasingly complex novels, dramas, stories, poetry, other print material, and electronic media. (PLO)
- SWBAT organize details and information that they have read, heard, or viewed using a variety of written or graphic forms. (PLO)
- SWBAT consciously use and evaluate a wide variety of strategies before, during, and after reading, viewing, and listening to increase their comprehension and recall. (PLO)

Materials:

- Large pieces of paper (perhaps newsprint)
- Felts/markers

Introduction: I will administer the quiz. **(15)**

Procedure:

Discuss scenes i-iii (15)

- Is Banquo at all at fault for the murder? What reasons does Macbeth give for killing Banquo? How is the planning and carrying out of Banquo's murder different from that of Duncan's? What does this reveal about Macbeth?
- What have you read or heard about mass murderers that can be applied to Macbeth at this point in the play?
- How has the relationship between the Macbeths changed?
- Describe the murderers? What kind of men are they?

Create Sociograms in groups (28)

- Hand out a sheet of paper and felts to each group.
- Explain the concept of the sociogram to the students.
- Start creating a sociogram on the board based on what we have read so far.
- Have students spend the rest of the class completing their sociograms.
- These will be collected and marked for effort and comprehensiveness.
- Encourage the students to be creative.

Closing: I will ask the students what they thought of the exercise of creating a sociogram. Was it helpful? **(2)**

Assessment: I will collect and correct the quizzes and sociograms. I will assess sociograms based on thoroughness. I will assess participation in discussions.

Homework: none

Lesson 11: Macbeth and Opera (Act III, Scene iv)

Objectives:

- SWBAT critique an opera version of this scene.
- SWBAT demonstrate a willingness to take a tentative stance, tolerate ambiguity, explore multiple perspectives, and consider more than one interpretation. (PLO)
- SWBAT analyse the relationship between the medium and the message. (PLO)

Materials:

- DVD: *Macbeth* (Verdi)
- Handouts of essay topics.

Hook:

- **Performance – Group 3 (scene iv) (15)**

Procedure: Discuss Act III, Scene iv (10)

- Should you show the ghost to the audience or not? If you do not show the ghost, what would you be implying to the audience?
- Describe Lady Macbeth's behavior in this scene. Explain her behavior?

Watch DVD excerpt of Verdi's *Macbeth* (10)

Briefly discuss what they saw. (5)

- What are some first impressions? Discuss sets, costumes, actors, etc.
- Discuss conventions of opera and how these can be used to enhance or hinder the drama.

Journal entry: (8)

- What is your opinion of the opera version of this scene? Do you think it is a good interpretation of Shakespeare? Why or why not? Is it very different from your interpretation of the scene? Compare this scene with the one done by your classmates? What are the merits and deficiencies of each? Do you think the "drinking song" adds or takes away from this scene?

Hand out and discuss essay questions (10)

Closing: Verdi composed other operas based on Shakespeare – *Otello* and *King Lear* (incomplete). There are many operas and other musical compositions based on Shakespeare's works (classical and modern styles). **(2)**

Assessment: I will take participation in discussions into account and will eventually take in their journals. I will assess Group #3's scene.

Homework: Complete Journal Entry.

Lesson 12- Act III, Scenes v-vi

We will go over Act III, Scenes v-vi in class.

Students will use class time to work on finding quotes for their essays. (Outlines due next class)

Lesson 13: “Double, double, toil and trouble”(Act IV, Scene i)

Objectives:

- SWBAT produce a choral reading of a scene.
- SWBAT organize details and information that they have read, heard, or viewed using a variety of written or graphic forms. (PLO)
- SWBAT explain the effects of a variety of literary devices and techniques, including figurative language, symbolism, parody, and irony. (PLO)

Materials:

- Overhead of “At the Fire and Cauldron Health-Food Restaurant” by Martin Robbins (from *Macbeth: The Global Shakespeare Series*, pp. 144)
- Handout of chart.

Hook:

- Read Robbins’s poem as a class. Discuss **parody** – “a humorous imitation of a serious writing. A parody follows the form of the original, but changes its sense to nonsense” (*Gage Canadian Dictionary*). Movies often parody other movies. Can you think of any? What are the effects of parody? **(10)**

Procedure:

Choral Reading (10)

- Divide the class into three groups and do a choral reading of Act IV, Scene i, 1-47)

Performance – Group 4 (scene i, 48+) (18)

Chart on the three apparitions (10)

- Give each group a chart to fill out concerning the three apparitions.
- We will complete question #4 at a later date.
- These are to be handed in later on.

Journal Entry: Choose one of the following. (10)

- 1) The second witch says “Something wicked this way comes” as Macbeth approaches. How is this statement ironic? How is it nonetheless true? Describe how Macbeth has grown to lose his conscience.
- 2) Write your own version of the “Double, double, toil and trouble” chant. Pick a theme and roll with it. You can think of items related to things you hate (i.e. school, doing chores, particular kinds of food, etc.).

Assessment:

- Could the students give other examples of parody? Could they perform the choral reading? I will assess Group #4’s scene. I will eventually evaluate the chart and journal entry. I will observe the cooperation in groups. I will take note of class participation.

Homework:

- Finish journal entry. Read Act IV, Scenes ii-iii.

Lesson 14 “He has killed me, mother” (Act IV, Scenes ii-iii)

Objectives:

- SWBAT demonstrate a willingness to take a tentative stance, tolerate ambiguity, explore multiple perspectives, and consider more than one interpretation. (PLO)
- SWBAT analyse the relationship between the medium and the message. (PLO)
- SWBAT critique a violent film version of the play, paying close attention to the conventions of feature filmmaking compared to those of stage productions.
- SWBAT compare and contrast the Macduffs and the Macbeths.

Materials: Video: Polanski’s *Macbeth*

Hook: I will begin class by playing the corresponding scenes from the movie. I will ask the students to record their thoughts and feelings as they watch the movie. They will need these for a later assignment. **(10)**

Procedure:

Discuss the video (10)

- We will have a short discussion regarding what we have seen. What are the students’ impressions?

We will discuss the scenes in further detail.(25)

Students will first discuss these questions in their groups. We will then take them up in class.

- Why was Lady Macduff angry with her husband? Was Macduff justified in leaving his family?
- Why does Shakespeare include the scene with Lady Macduff and her son?
- How are these murders different from Macbeth’s previous ones?
- How does Malcolm test Macduff’s loyalty? Why does he do this and how does this contrast him with his father?

Journal Entry: Answer one of the following in your journals. (13)

- 1) Why do you think the director decided to create such violent scenes on screen? What effect does it have on the audience? What can a filmmaker do with this scene that a director of a stage production cannot (and vice versa)?
- 2) The Macduffs are often thought of as the opposite of the Macbeths in the play. Do you agree or disagree? Compare and contrast the two women and two men.
- 3) Does these scenes remind you of ones from other movies or television shows? Write about the similarities and differences between these scenes.

Closing: I will remind them that film and stage productions of plays are inherently different. They are different media. They each have advantages and disadvantages. **(2)**

Assessment: I will assess their journal entries and participation in discussions.

Homework: Finish journal entry. Students will work on their essays.

Lesson 15: Integrating and Citing Quotes

We will use class time to learn how to properly integrate and cite quotes from Shakespeare's plays in essays. Students will be given class time to work on their essays or group projects. Their essays are due next class.

Lesson 16 “Out, damned spot!” (Act V, Scene i)

Objectives:

- SWBAT create a variety of communications using different tones and voices to evoke emotions, influence, persuade, and entertain (PLO)
- SWBAT compare and analyse different presentations of the same ideas and issues. (PLO)
- SWBAT demonstrate a willingness to take a tentative stance, tolerate ambiguity, explore multiple perspectives, and consider more than one interpretation. (PLO)
- SWBAT interpret details and subtleties to clarify gaps or ambiguities in written, oral, or visual works. (PLO)
- SWBAT collaborate in their groups.

Materials:

- Video: Polanski’s *Macbeth*
- DVD: Verdi’s *Macbeth*

Introduction: I will tell the students that we will be comparing many different versions of the same scene. In their groups, they will enact Lady Macbeth’s sleepwalking scene. **(3)**

Procedure:

Enacting the scene

- Each group is to enact this scene in their own way. Since there are not enough parts for all members, those who are not acting will serve as directors. Remind students that this is a collaborative activity.
- Groups are given time to prepare. **(15)**
- Groups present their scenes one at a time. Notice differences. **(15)**

Discuss the significance of this scene (5)

- What does it reveal about Lady Macbeth?

Play the film and opera versions of the scene (15)

- Discuss the differences between them. Take note of the conventions of opera and filmmaking. What are the advantages of each medium in creating a great interpretation of this scene?

Journal Entry: Choose one of the following activities. (5)

- 1) What does the “Lady Macbeth” in your imagination look and sound like? How does she differ from the depictions we encountered today (in class and in the film/opera versions)?
- 2) What did Lady Macbeth write on the piece of paper she is seen folding, writing on, and reading (Act V, Scene 1, 7)? Write a short paragraph.
- 3) What is Lady Macbeth dreaming about as she is sleepwalking? Who is she talking to? What is she looking at? Write a short paragraph or draw some pictures.
- 4) Create a found poem using any words or phrases in the scene. You can take the point of view of any of the characters.

Closing: Again, we see the many different interpretations of a single scene. We can do so much with Shakespeare. That’s what makes it so fun to study! **(2)**

Assessment:

I will evaluate the scenes in terms of effort. I will see the journal entries at some point. I will take class participation in discussions into account.

Homework:

Finish journal entry. Read Act V, Scenes ii-v

Lesson 17 Act V, Scenes ii-v

We will discuss these scenes as a class. We will pay close attention to Macbeth's "Tomorrow, and tomorrow . . ." soliloquy. In their groups, students will decide how this speech should be recited. Through this exercise, the SWBAT capture the mood and the meaning of the famous soliloquy. A representative from each group will recite the group's version of the speech. We will discuss the theatrical metaphor.

Journal Entry: Choose one of the following activities.

- 1) Suppose you are a close friend of Macbeth's and are aware of his present state of mind. What would you say to him to give him some hope? Write Macbeth a letter advising him not to despair. If you think Macbeth is a hopeless cause, give reasons why.
- 2) At this point in the play, do you feel sorry for Macbeth? Why or why not?

Homework: Read Act V, scenes vi-viii. Work on final group projects.

Lesson 18 (Act V, Scenes vi-viii)

****Performance – Group 5 (scenes vii-viii)**

Students will finish reading the play. They will complete the charts from lesson 13. Students will review the play and apply critical thinking skills as they decide who is most to blame for Macbeth's fall (pie chart activity). Students are told to create a pie chart that reflects the percentage of blame certain characters in the play have on Macbeth's downfall. (Fortune can be a character.) Students will present their pie charts to the class.

Homework: Work on group projects

Lesson 19: Wrap-up activities

Students will be given time in class to work on their group projects.

Lesson 20: Wrap-up activities

Students (Groups 1-3) will present their projects to the class.

Lesson 21: Wrap-up activities

Students (Groups 4-5) will present their projects to the class.

Breakdown of Marks

100% Total

Quizzes

10%

Act I (20 marks)

Part I will deal with the characters and sequence of events in Act I (matching style questions).

Part II includes two short answer questions based on the study questions.

Act III (10 marks)

You will be tested to check that you have read the assigned homework reading. The questions will test your comprehension of the events in Act III.

Midterm Essay – Outline (5%) **15%**

The outline is worth 5 marks and will be handed in a week before the finished essay. It will include your main points and supporting material (quotes from the play). The finished essay is worth 10 marks. This is not a research essay. (15 marks)

Journals **20%**

Your journals will be handed in at the end of the unit. They will include your answers to the study questions. They will also include all other journal assignments. This journal will be marked for neatness, effort, and completion. They will not be marked for grammar; however, your writing errors should not hinder my understanding. (10 entries, study Q's - 20 marks)

Polished Journal Entries **15%**

Pick your three best pieces, polish them up, and give reasons for your choices. I will mark for grammar (in writing) or detail (in artwork). (15 marks)

Class Participation **10%**

Did you participate in class discussions and activities? Were you prepared for class? Did you do your homework (study questions)? (10 marks)

Group Work

Small Class Assignments **10%**

This includes your prepared scene for your act and any other group assignment that is to be handed in. (8 in class activities, 1 prepared scene)

Final Assignment **15%**

You will present a scene from or aspects of your group's Act in one of many media: drama, film, animation, comic strip, etc. See handout for more details. (30 marks)

Cooperation in Groups **5%**

How well did you collaborate in your groups? Were you considerate of others' thoughts and feelings? Were you able to work through problems or disagreements, if any? (5 marks)

Study Questions for Act I

Act I, Scene i

- f) A **paradox** is two seemingly opposite or contradictory ideas that seem to make sense when put together (e.g. The silence is deafening. Love breeds hate. There is death in life.) The last two lines of the scene seem paradoxical. What do you think they mean?
2. The Witches – instruments of evil – are seeking Macbeth. What might this imply about Macbeth’s character, even though we have yet been introduced to him?
 3. To be effective, an opening scene must accomplish a variety of purposes. What different functions are served by this first scene?

Act I, Scene ii

4. Who won the battle?
5. Why did the Thane of Cawdor lose his title? How do his actions **foreshadow** future events in the play? Where does his title go?
6. Macbeth is a very violent play. What kind of world does Macbeth live in? Locate references to blood in scene ii.
7. We – indirectly – learn a great deal about Macbeth in this scene. What impressions of Macbeth do we get so far, based on what people say about him? What do we learn of Duncan’s character in this scene?
8. Define simile:
The captain uses several similes in this scene to describe the battle. Choose two of these metaphors and explain how the comparisons are effective.

Act I, Scene iii

9. “So foul and fair a day I have not seen.” What do these words echo? What could that imply about Macbeth?
10. What are the four prophecies?
11. “Why do you stop and seem to fear things that do sound so fair?” What does this statement imply about Macbeth’s reaction to the witches’ prophecies? What could he be thinking? Why are the prophecies both foul and fair?
12. Compare the reactions of Macbeth and Banquo to the witches.
13. By the end of the scene, Macbeth decides not to kill Duncan and to wait for fate to crown him. What does this tell us about his character? Why is it important to establish this early on in the play?

Act I, Scene iv

14. Can you give an example of **dramatic irony** in this scene? What does it reveal about Duncan?
15. Take a closer look at lines 28-33. What kind of imagery does Duncan use to praise Macbeth and Banquo? What are the implications of his statements?

Act 1, Scene v

16. What does Lady Macbeth think about her husband’s character? How do we know?
17. Look at lines 39-55. Who is Lady Macbeth calling? What is she asking for? Why? What does her speech sound like?
18. Discuss the relationship between Macbeth and his wife.

Act I, Scene vi

19. Briefly summarize Act I, Scene vi. Point out the dramatic irony. What do you notice about Lady Macbeth’s behavior?

Act I, Scene vii

20. Discuss how Lady Macbeth convinces Macbeth to kill Duncan.
21. What is their plan?

Questions adapted from *Global Shakespeare Series* and *Oxford School Shakespeare*

The Midterm Essay

You will write a literary essay of 500-600 words on the topics below. (Your essays will only refer to Acts I-III of the play.) You are to submit an outline for your essay a week before your essay is due. The outline will include your thesis statement, your three main points, and your supporting material (the quotes or examples you are going to use to support your points). The outline itself is worth 5 marks. The essay is worth an additional 10 marks. Your essays will be marked on clarity, style, and grammar. Your essays should be typed and double-spaced.

Essay Topics

- 1) Do you think the Macbeths have a good marriage? Why or why not?
- 2) Contrast Macbeth and Banquo. In what three ways are they different?
- 3) Contrast Macbeth and Lady Macbeth. In what three ways are they different?
- 4) Would you want Duncan to be your king? Why or why not?
- 5) Do the witches control the events in the play? Why or why not?
- 6) Choose three strong images and discuss their function in the play.
- 7) Find three instances of dramatic irony and discuss their function in the play.
- 8) One of the major themes of *Macbeth* is appearance vs. reality. Find three instances where things are not what they seem. What effect do these episodes have on our understanding of the play?

***If you are itching to write about something else, please let me know and we'll work something out. =D

Be Partners in Greatness!

Group Assignments

Each group has been assigned an act from *Macbeth*. Groups will do two activities based on their act.

- 1) Perform a scene: Each group will perform a scene from their act. They can use their books during the performance but should not rely on them. They should spend some time as a group discussing how the scene should be acted; what props, costumes, sets, sound effects will be necessary; and how the actors should move in the scene. They should be prepared to answer questions about their directorial decisions. The scene should show unity of purpose and the actors should speak their lines clearly and audibly.

Choose a director: He or she will guide the rest of the group.

Scene Assignments:

- Group #1 – Act I, Scene ii
- Group #2 – Act II, Scene iii
- Group #3 – Act III, Scene iv
- Group #4 – Act IV, Scene I, 48+
- Group #5 – Act V, Scenes vii-viii

Your marks for these scenes will make up half of your “Small Group Activities” mark, which is 10% of your total mark for this unit.

- 2) Play with the play: As we have studied this play, I have brought in different examples of how *Macbeth* has been treated in different art forms. As a group, you will present aspects or scenes of your act in differing artistic mediums. If you are working on a scene, you may work on the same scene you performed earlier on in the unit. You may cut lines or characters out of the scene or improvise on it as long as the essence of the scene is retained. I have provided suggestions on types of projects below. If your group has a brilliant idea for your project that is different from the ones I gave you, let me know and we’ll work something out. You must submit a proposal at least a week before the performances outlining what you plan to do and the tasks each group member has agreed to take on. Each member should do a similar amount of work. During the presentations, you must introduce your project and how you came up with it. You must be able to justify your artistic decisions during a question and answer period following your presentation. Finally, you must submit a journal – with at least two entries – that describes the process your group went through to complete this assignment. This journal will be marked for thoroughness (detail) and coherence. Grammar will be considered, but not to a great extent.

Final Project – 10%

Introducing project/Answering questions and Journal – 5%

****Remember, part of your final group mark will be based on how well you cooperate and relate to one another as a group. Learn to negotiate. Consider everyone’s ideas. Find and enhance everyone’s unique talents.**

Suggestions for final group project

Playing with a particular scene:

- 1) Perform the scene (memorization required). You may perform the same scene you did before, but you should do it quite differently. You may change the sets and costumes to those that depict a different place and time. You can modernize the play. Be creative. (Consider the conventions of staged drama.)
- 2) Make a movie. See the suggestions above. (Consider the conventions of movie making.)
- 3) Make a comic strip of a scene from your act. I have samples you can see. (Consider the conventions of comic books.)
- 4) Do an animated version of a scene from your act. This would be good for those of you who are great with computers. (Consider the conventions of animation.)
- 5) Perform a scene using puppets.
- 6) Write diary entries for all the characters that are involved in a particular scene in your act. Be creative. (Consider the conventions of journal writing.)

Playing with the entire act:

- 7) Do a series of drawings/paintings depicting key moments or images in your Act. These do not all have to be the same type of art. You can do collage, create pictures on the computer, or take photographs.
- 8) Create a series of poems depicting key moments or images in your Act. These do not all have to be the same type of poetry.
- 9) Choose music to compile a soundtrack for your act.
- 10) Create and perform a 32-second act.
- 11) Create tableaus of key moments in your act and get the rest of the class to guess what you are depicting.
- 12) Create a newspaper that depicts the events in your act. Come up with a clever title for your newspaper. Write creative stories, character sketches, editorials, sports reports, movie reviews, etc. that touch upon (or poke fun at) the events in your act. You can even include some comic strips, political cartoons, or weather reports.
- 13) Develop plans for a production of your act in *Macbeth*. Design costumes, sets, props, etc. (These can be shown in drawings or photos.) Show how the actors must move within the scenes. What will you use for sound effects? You must be able to describe these elements of the act during your presentation.
- 14) Rewrite your act entirely in prose.

***Feel free to use combinations of these suggestions for your project.

PROPOSAL FOR FINAL GROUP PROJECTS

- 1) We are Group # _____.
- 2) Write the names of all your group members here:

- 3) Which act or scene are you focussing on?

- 4) Which project do you intend to do?

- 5) What are your plans for this project?

- 6) How are you going to divide the work so that everyone does an equal amount? For each line, write a group member's name and the tasks he or she has agreed to do for this project.

Quiz 1 – Act I (Review)

PART I (10 marks)

Indicate the order in which the following events occurred in the play. Label the events from 1-5, 1 being the earliest event and 5 being the latest.

- _____ The king prepares to visit Macbeth at Inverness.
- _____ King Duncan asks a wounded sergeant about the battle and learns of Macbeth's bravery.
- _____ Macbeth and his wife decide to drug the servants and kill the king as he sleeps.
- _____ Macbeth is hailed by the witches as thane of Glamis, thane of Cawdor, and King hereafter.
- _____ Two noblemen bring Macbeth news of his new title – thane of Cawdor.

Match the character with his or her description. Not all answers will be used.

- | | |
|------------|---|
| 1) Duncan | a) I was hailed by the witches as father of future kings. |
| 2) Banquo | b) I brought Macbeth news of his new title as thane of Cawdor. |
| 3) Malcolm | c) I was named to be successor of Duncan. |
| 4) Ross | d) I taunted Macbeth with cowardice until he agreed to the murder. |
| 5) Macbeth | e) I decreed that the thane of Cawdor should die. |
| | f) I killed Macdonwald, fought the Norwegians, and earned the title "Bellona's bridegroom." |

PART II (10 marks)

Answer **TWO** of the following questions in complete sentences. (Use a separate piece of paper.)

- 1) What is the purpose of Act I, Scene i of the play? (Hint: this is the first scene of the play, where we meet the three witches for the first time.)
- 2) What were Macbeth's reasons for **NOT** killing Duncan?
- 3) How does Lady Macbeth try to persuade Macbeth to kill Duncan?

Quiz 2 – Act III (Homework Check)

Part I (5 marks) Choose the best answer.

- _____ 1) How does Macbeth convince the murderers to kill Banquo?
- a) He convinces them that Banquo had wronged them.
 - b) He threatens to have them executed.
 - c) He bribes them.
 - d) He orders them.
 - e) He convinces them that Banquo killed Duncan.
- _____ 2) What is Macbeth's motive for having Banquo murdered?
- a) He wants to avenge Duncan's death.
 - b) He blames Banquo for Duncan's murder.
 - c) He wants to prevent the prophecy about Banquo's heirs becoming kings from coming true.
 - d) He wants to avenge an insult.
 - e) He wants to keep Banquo from learning the truth about Duncan's murder.
- _____ 3) Why does Macbeth's plot against Banquo fail?
- a) Donalbain escapes.
 - b) Fleance escapes.
 - c) Malcolm escapes.
 - d) Banquo escapes.
 - e) Ross escapes.
- _____ 4) Why does Lady Macbeth make excuses for Macbeth's reactions to seeing Banquo's ghost?
- a) She also sees the ghost but wishes to appear brave.
 - b) She knows that her husband is insane.
 - c) She wishes to maintain the appearance that Macbeth is still in control.
 - d) She wants her guests to enjoy themselves.
 - e) She wants Macbeth to appear foolish, so that she can assume power.
- _____ 5) How does Macbeth interpret the appearance of Banquo's ghost?
- a) It is a sign that Duncan's murder will be avenged.
 - b) It is a sign that his plot against Banquo has failed.
 - c) It is a sign that his plot against Banquo has succeeded.
 - d) It is a sign that the witches are up to no good.
 - e) It is a sign that Malcolm is returning to Scotland.

PART 2 (5 marks) Answer in full sentences. (Use another sheet of paper.)

- 1) Who says "What's done is done"? (1 mark)
- 2) "There the grown serpent lies and the worm that's fled" – what does this quote refer to? (3 marks).
- 3) After the banquet, where does Macbeth say he is going? (1 mark)

Part 1 (from *The Center for Applied Research in Education*, 1994)

Quizzes (Answer Key)

Quiz 1 – Act I (Review)

Part 1: 4

- 1
- 5
- 2
- 3

- 1) e
- 2) a
- 3) c
- 4) b
- 5) f

Part 2: Answers will vary.

Quiz 2 – Act III (Homework Check)

Part 1:

- 1) A
- 2) C
- 3) B
- 4) C
- 5) A

Part 2:

- 1) Lady Macbeth says “What’s done is done.”
- 2) This quote refers to Banquo’s death and Fleance’s escape. It is spoken by Macbeth.
- 3) After the banquet, Macbeth decides to see the witches again.

Helpful Resources

Works Cited

City Paper.Net <http://citypaper.net/articles/2003-03-06/theatre2.shtml>.

This is where I obtained the article on *Machomer*, a one-man show that uses the characters on the *Simpsons* to tell the story of *Macbeth*.

Folger Shakespeare Library. www.folger.edu/education/teaching.htm.

This is an excellent cite for teachers. There are full lesson plans on a variety of plays. This is where I obtained the idea for the 32-Second *Macbeth* and the "Whose to Blame" pie chart exercise.

Livesey, Robert. *Creating with Shakespeare: Shakin' with Willie*. Ontario: Little Brick Schoolhouse, 1988.

Although this book does not have great ideas for lessons, it does include a lot of artwork by students.

Costello, Mary Edna et al. *Macbeth: Curriculum Unit*. USA: Center for Learning, 1988.

This is a great resource with a variety of ready-to-use handouts. It is filled with great ideas.

Macbeth. By Giuseppe Verdi. Perf. Renato Bruson and Mara Zampieri. Deutsche Oper Berlin Orch. And Chorus. Cond. Giuseppe Sinopoli. DVD. Image Entertainment, 1987.

Verdi's opera features Duncan with merely a walk-on on stage, Lady Macbeth singing a drinking song, and a great sleepwalking scene. There are choruses of witches, murderers, and Scottish refugees (not a typo). It would be interesting to compare the libretto with Shakespeare's play. This is a fascinating treatment of the play.

Macbeth. By William Shakespeare. Dir. Arthur Allan Seidelman. Prod. Jack Nakano. Perf. Jeremy Brett and Piper Laurie. Videocassette. Bennett Video Group.

This stage production boasts that it is performed as it would have been in the 16th century.

Macbeth Artwork. <http://www.olemiss.edu/courses/engl205/macbethart.html>.

This site includes comic book art and links to paintings and other artwork related to the play.

Macbeth (Classics Illustrated). Graphic Novel. NY: Acclaim, 1997.

This is a comic book version of the play. It has been adapted by Lorenz Graham and illustrated by Alex Blum. The reading level for this book is ages 9-12. It would be useful for students with learning disabilities. It can also help students who are visual learners or ESL learners understand the play better.

Macbeth: Unit Plan. Berlin, Maryland: Teacher's Pet Publications, 1989.

UBC Libraries (Education Library): PR 2823 M237 1989

This unit plan is very "traditional"; however, I liked the crossword puzzles.

Mayne-Ogilvie, Carol. *Macbeth: Teacher's Resource (Oxford School Shakespeare)*. Toronto: OUP, 1993.

This resource provides a lot of good study/discussion questions. It also has some ideas on activities.

Saliani, Dom et al, eds. *The Tragedy of Macbeth with Related Readings (The Global Shakespeare Series)*. Toronto: ITP, 1997.

I love this book! There is also a teacher's guide, which I could not get a hold of. The study questions provided are excellent: they go beyond basic comprehension. The related readings include poems, parodies, essays, and interesting tidbits on the play.

Shakespeare Tragedies: King Lear, Macbeth, and Othello (Standard Deviants). Perf. Standard Deviants. 1999. Videocassette. Cerebellum, 2002.

This is a fun video geared for students. The Standard Deviants are a group of young people that make Shakespeare teen-friendly. They use a variety of media to outline their main points.

Shakespeare Tragedies: Origins and Style (Standard Deviants). Perf. Standard Deviants. 1999. Videocassette. Cerebellum, 2002.

My comments are the same as above. This video has a 20-minute version of Macbeth using cartoon cutouts and real people. It also explains some of the themes of Macbeth. It explains the notion of the "tragic hero."

Shakespeare, William. *Macbeth (The Signet Classic Shakespeare)*. 1963. Toronto: Penguin, 1987.

Swope, John Wilson. *Ready-to-Use Activities for Teaching Macbeth*. NY: Center for Applied Research in Education, 1994.

This is a very thick book full of handouts. I think it would be most useful for ESL students. There is a focus on learning new vocabulary and dissecting quotes. The activities are very systematic.

Throne of Blood (aka Kumonosu jo). 1957. Dir. Akira Kurosawa. Perf. Shinobu Hashimoto and Ryuzo Kikushima. DVD. Criterion [us].

This is a very gory film by acclaimed Japanese director, Akira Kurosawa.

Tragedy of Macbeth, The. Dir. Roman Polanski. Perf. Jon Finch and Francesca Annis. Videocassette. Columbia, 1971.

This is also a very gory film. It includes nude scenes with the witches and Lady Macbeth. Be forewarned.

Other Resources

Landon, Philip. *Teaching Suggestions for Macbeth*. Vancouver: Dorset College, 1990.

UBC Libraries (Education Library): PR 2823 T42 1990z

This was developed right here in Vancouver. It focuses on literary devices and quotes from the play. The activities seem to be modeled after the questions in the English 12 and Literature 12 Provincial exams.

Macbeth. 1978. Dir. Philip Casson. Perf. Ian McKellen, Judi Dench, and the Royal Shakespeare Company (directed by Trevor Nunn). HBO, 2000.

Apparently, this is a very good production by the RSC.

Roy, Ken, ed. *Macbeth: Teacher's Guide*. Toronto: Harcourt Brace, 1989.

This small booklet provides good basic information on Shakespeare's life and times. It also gives some general suggestions for teaching *Macbeth*.

Shakespeare – The Animated Tales. Sony, 1992.

This comes in a book format as well and would be helpful in teaching the play to students with learning disabilities or ESL students.





