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Features of this Teacher Guide

This teacher guide is divided into four parts: **Planning, Teaching, Resources,** and **Blackline Masters.**

Planning

- **Learning Objectives for *Macbeth*** are presented in a menu-type listing that allows teachers to customize the unit to their particular curricular needs.
- **Scheduling Options for *Macbeth*** provides outlines for two-, four-, and six-week units of study as well as block or flexible scheduling.
- **Customizing for Divergent Learners** provides suggestions for including all students, including at-risk, physically challenged, gifted, easily distracted, second language learners, and those of all learning modalities.
- **Performance Elements** is especially useful for teachers who lack theatrical experience. Though staged readings and informal classroom presentations require very little background, helpful tips for casting, blocking, Reader's Theatre, set pieces, costumes, and props are provided.
- **Assessment Overview** lists the various types of assessment that are available with the Shakespeare-ience program.

Teaching

- **Activating Prior Knowledge** uses questions to help students determine what they already know about Shakespeare and *Macbeth.*
- The **Anticipation Guide** questionnaire explores students' attitudes about many of the themes and issues they will encounter as they read the play.
- **Working with Shakespeare's Language** elaborates on material in the student book and includes information about additional literary elements.
- **Strategies for Reading Shakespeare** provides additional strategies not in the student book.
- **Preparing for Speaking Parts** suggests breathing, vocal, and stretching exercises to "warm up" the class before a presentation.
- **Choosing a Persona** includes additional details about how students should go about choosing and developing their persona characters.
- **Understanding Improvisation** helps students understand the techniques of improvising.
- **Act Warm-up Activities** are elaborate improvisations or exercises that come before each act and provide context for it.
- **Individualized clan histories and point-of-view updates** are provided to personalize the clan experience.

- **Scene Planners** offer additional tips and extensions of the student book material.
- **Reacting to the Act** gives suggested answers and/or educational approaches to questions in the student book.
- **Projects and Activities** list a wide range of extension and/or assessment possibilities to end the unit of study.
- **Tests** for reading comprehension are provided for each act. An **End-of-Unit Test** assesses both literal and interpretive responses.

Resources

- **For Further Reading** lists recommended reading in subject matter connected to the play.
- **Multimedia List** suggests audio and visual materials relevant to the play.

Blackline Masters

- A wide variety of blackline masters is provided.

Learning Objectives for *Macbeth*

A menu of learning objectives appears on the following pages to give you the flexibility of selecting those that best fit your educational goals, time constraints, facility/equipment situations, and instructional approaches.

Some of the stated objectives will only apply if you select specific class activities or projects. The multimedia section of objectives (p. 13) is a good example. In addition, the menu gives you the option of setting higher goals for accelerated learners, as well as varied approaches based on ability level differences from class to class. You may elect to copy the learning objectives pages for each class and simply check the box for the student achievement outcomes you wish to focus on for instruction. Learning is individual, and you are in the best position to determine and plan the road map for the learners in your care. The objectives in the format provided are meant to offer you a flexible tool to accomplish your goals in guiding the learning of your students.

Reading and Writing

❏ The student can read, comprehend, analyze, and discuss Shakespeare's *Macbeth*.

❏ The student can monitor his/her comprehension of Shakespeare's *Macbeth*, including asking questions, rereading, and paraphrasing.

❏ The student can use appropriate reading strategies such as activating prior knowledge, previewing, discussing, and predicting to comprehend Shakespeare's *Macbeth*.

❏ The student can develop, explore, communicate, and sustain characters in improvisation and staged readings of Shakespeare's *Macbeth*.

❏ The student can select and use strategies to understand words and text.

❏ The student can make and confirm inferences from what is read.

❏ The student can utilize a variety of response strategies to understand and explore the text, including rereading, note taking, summarizing, outlining, journaling, and formal writing, as well as relating Shakespeare's *Macbeth* to his/her personal experiences and feelings.

❏ The student can use personal experience, discussion, visual stimuli, observation, reading research, and media to generate ideas for writing.

❏ The student can select and use appropriate prewriting strategies, such as graphic organizers, maps, and outlines.

❑ The student can apply logical thought patterns in writing and verbal discussions to support exploration of comparison and/or contrast, cause and effect, analysis, order of importance, definition, and/or chronological order.

❑ The student can use creative writing strategies.

❑ The student can write text, notes, outlines, comments, and observations that demonstrate comprehension and synthesis of content and experiences.

❑ The student can write fluently, making appropriate choices regarding style, tone, level of detail, and organization.

❑ The student can demonstrate a logical progression of ideas.

❑ The student can support ideas with specific, relevant, concrete, and substantial reasoning and examples.

Listening and Speaking

❑ The student can demonstrate appropriate listening skills.

❑ The student can use effective listening strategies and apply communication skills to discussions, including listening actively and reflectively, and connecting to and building upon the ideas of previous speakers while respecting the viewpoints of others.

❑ The student can select and use a variety of speaking strategies to clarify meaning and to reflect understanding and interpretation, including volume, stress, pacing, enunciation, eye contact, and gestures.

❑ The student can evaluate an oral presentation.

❑ The student can use his or her voice for creative expression of thought, feeling, and character.

❑ The student can demonstrate an understanding of the use of language in Shakespeare's *Macbeth*.

❑ The student can develop the ability to join with and respond to others in classroom activities.

❑ The student can utilize constructive criticism to improve his/her work.

❑ The student can demonstrate the ability to concentrate by focusing on the material being discussed, explored, read, etc.

❑ The student can work alone and with others, with and without direct supervision.

❑ The student can demonstrate responsible behavior when participating as an audience member.

❏ The student can portray a character and establish relationships with other characters.

❏ The student can utilize listening skills to develop a greater awareness of the intent or motives of characters.

❏ The student can use vocal variety to portray emotional and social dimensions of characters in Shakespeare's *Macbeth*.

Understanding and Analyzing

❏ The student can understand why Shakespeare's *Macbeth* is considered a classic.

❏ The student can relate the events of Shakespeare's *Macbeth* to real-life experiences.

❏ The student can summarize or paraphrase the content of Shakespeare's *Macbeth*.

❏ The student can integrate aural and visual elements into comprehension and interpretation of Shakespeare's *Macbeth*.

❏ The student can examine the choices of various characters as well as the cause and effect progression of the text in Shakespeare's *Macbeth*.

❏ The student can improvise situations based on elements of the text, characters, imagination, and personal experiences.

❏ The student can understand how directing techniques can convey the meaning of the text and the playwright's intent.

❏ The student can understand that people respond differently to Shakespeare's *Macbeth* based on background knowledge, purpose, and point of view.

❏ The student can understand the use of images and sound to elicit emotion from the audience.

❏ The student can understand the necessity of self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities.

❏ The student can identify examples of figurative language in Shakespeare's *Macbeth*.

❏ The student can use appropriate literary terminology, including foreshadowing, tone, symbolism, and irony, to analyze Shakespeare's *Macbeth* .

❏ The student can identify the literary elements, including plot, setting, characterization, point of view, and theme, of Shakespeare's *Macbeth*.

❑ The student can interpret Shakespeare's *Macbeth* and support the interpretation with examples from the text.

❑ The student can examine both personal and audience reactions to a variety of characters and situations within Shakespeare's *Macbeth.*

❑ The student can analyze the effectiveness of complex elements of plot, such as setting, major events, problems, conflicts, and resolutions.

❑ The student can utilize the features of the text, including table of contents, glossary, appendix, sidenotes, etc.

❑ The student can obtain information from maps, charts, tables, graphs, schedules, pictures, sidebars, or signs.

❑ The student can use analytical skills to help develop the physical, emotional, and social dimensions of characters that are culturally and historically true to the text.

Multimedia

❑ The student can recognize the connection between Shakespeare's original text of *Macbeth* and later artistic interpretations of the work.

❑ The student can examine the strengths and limitations of various media approaches to Shakespeare's *Macbeth.*

❑ The student can understand that various media can enhance the communication of Shakespeare's *Macbeth.*

❑ The student can understand context by comparing and contrasting the treatment of Shakespeare's *Macbeth* by various media.

❑ The student can understand symbolic references in the text and from a variety of media treatments of Shakespeare's *Macbeth.*

❑ The student can analyze, criticize, and construct meaning from a variety of media treatments of Shakespeare's *Macbeth.*

❑ The student can identify production concepts for various media.

❑ The student can recognize production elements that contribute to the effectiveness of a specific medium.

Scheduling Options for *Macbeth*

Depending on the time that you have allotted for the study of *Macbeth,* you may have some hard choices to make. Because the study of this play could cover many weeks, based on the number of hands-on experiences you incorporate into the instruction, several unit plans are provided below. These plans are given for three time frames: two weeks, four weeks, and six weeks.

Two-Week Unit

You have some extremely difficult decisions to make with this restricted time allocation. You will need to carefully select a few scenes to be presented out loud in class so that students receive a taste of the beauty of the language and hear essential elements of the plot. Below, you will find a list of scenes you might want to consider. If you are under the constraints of this limited amount of time, begin with **The Story of Macbeth** (page 8 in the student text); then introduce elements of **Working with Shakespeare's Language** (page 10) and **Strategies for Reading Shakespeare** (page 13). Finally, proceed to the text.

After reading and discussing **Act I, scene i** on page 24, continue with the rest of the play. Assign as homework the scenes that you will be unable to present in class. Remind students to use the reading strategies on page 13. You might also suggest that they read the Improv activities on the Setting the Scene pages before each scene and think through how they might respond. This contemporary insight may help them with comprehension. Before each daily lesson, read the top-of-page summaries for the homework scenes aloud. This will help ensure that no one gets left behind. If you do not think that students will be able to read the text at home on their own, you might decide to present the scenes below during class and have students read only the page summaries for the rest of the scenes.

Act I, scene i	Opening Scene—This sets the mood of the play.
Act I, scene iii	A Heath—The Witches' predictions are given to Macbeth and Banquo.
Act I, scene v	Macbeth's Castle—Macbeth returns home and devises a plan with Lady Macbeth to kill Duncan.
Act II, scene ii	Macbeth's Castle—Macbeth has just killed Duncan; Macbeth and Lady Macbeth frame Duncan's two guards for the murder.
Act III, scene iv	A Stateroom in the Palace—Macbeth sees Banquo's ghost at the banquet.
Act IV, scene i	A Dark Place—Macbeth seeks out the Witches for more predictions.

Act V, scene i	Dunsinane Castle—Lady Macbeth sleepwalks.
Act V, scene v	Dunsinane Castle—Lady Macbeth dies, and Macbeth realizes that he has been fooled by the Witches.
Act V, scene viii	The Battlefield—Macduff kills Macbeth; Malcolm claims victory.

Four-Week Unit

Just as in the unit of study suggested above, you will have decisions to make. An accelerated class may actually be able to complete most of the six-week unit plans that follow. In most cases, however, you will need to select which scenes will be presented out loud in class. Below, you will find a list of scenes for consideration. Begin your study with **The Story of Macbeth** (page 8 in the student text); then introduce elements of **Working with Shakespeare's Language** (page 10) and **Strategies for Reading Shakespeare** (page 13). Next, choose the aspects of the Shakespeare-ience component you want to implement before you proceed to the text.

After reading and discussing **Act I, scene i** on page 24, continue with the rest of the play. Assign as homework any scenes that will not be done in class. Read out loud the summaries at the top-of-the-scene pages up to the scene to be presented each day. Another teaching strategy would be to assign the "read-only" scenes to different groups in the class and let them present the story line elements when they occur. The presentations could take on a number of delivery methods, such as maps, character interviews, and graphic organizers, as well as short theatrical presentations. Give your students a menu of ideas and let them use their imaginations.

Act I, scene i	Opening Scene—This sets the mood of the play.
Act I, scene iii	A Heath—The Witches' predictions are given to Macbeth and Banquo.
Act I, scene v	Macbeth's Castle—Macbeth returns home and devises a plan with Lady Macbeth to kill Duncan.
Act II, scene ii	Macbeth's Castle—Macbeth has just killed Duncan; Macbeth and Lady Macbeth frame Duncan's two guards for the murder.
Act II, scene iii	Macbeth's Castle—Duncan's body is discovered; the guards are killed by Macbeth; and Duncan's sons flee Scotland.
Act III, scene i	The Palace at Forres—Macbeth arranges for Banquo's and Fleance's murders.
Act III, scene iv	A Stateroom in the Palace—Macbeth sees Banquo's ghost at the banquet.

Act IV, scene i	A Dark Place—Macbeth seeks out the Witches for more predictions.
Act IV, scene ii	Macduff's Castle—Lady Macduff, her children, and the entire household are murdered.
Act V, scene i	Dunsinane Castle—Lady Macbeth sleepwalks.
Act V, scene v	Dunsinane Castle—Lady Macbeth dies, and Macbeth realizes that he has been fooled by the Witches.
Act V, scene viii	The Battlefield—Macduff kills Macbeth; Malcolm claims victory.

Six-Week Unit

Unlike the shorter units of study, you will have greater freedom to select hands-on, interactive methods for your students to explore the world of *Macbeth*. You should be able to cover all of the scenes out loud in class. Your students will be fully immersed in the beauty of Shakespeare's language and experience all the rich elements of the plot and the depth of Shakespeare's characters. They will also have the opportunity to create their own personas who will both observe and participate in the world of the play. Begin with **The Story of** *Macbeth* (page 8 in the student text); then **introduce Working with Shakespeare's Language** (page 10) and **Strategies for Reading Shakespeare** (page 13). Next, explain what a Shakespeare-ience is, referring to **How to Have a Shakespeare-ience** on page 17. Encourage students to jump quickly into inventing their personas so that their lives in 11th-century Scotland will be vibrant and tangible. Now, move to the text.

At the completion of each daily lesson, assign a Knowledge Link activity or journal entry to keep the learning active overnight. (See scene-by-scene teaching tips starting on page 61.) In turn, briefly activate life in 11th-century Scotland by referring to the linking activity or journal entry from the previous day before you continue with the next scene in the play.

Depending on your situation, you can select a number of hands-on teaching strategies that have been outlined for you. Look through the projects and activities provided and enhance or adjust them to suit your educational environment and instructional needs.

Block/Flexible Scheduling

If you teach within a block or flexible schedule, here are a few suggestions as you plan this unit of study. Within the class period try to vary the delivery and pace of the learning on many levels. Consider:

- Changing between individual, small-group, and large-group instruction.

- Adding multiple visual and aural elements.

- Integrating or alternating performing, reading, and writing activities.

- Utilizing a number of different assessment strategies .

- Alternating teacher-led activities with teacher-facilitated/student-led activities.

- Adapting the classroom arrangement to different configurations.

- Taking advantage of other school site locations that might be better suited for the presentation of specific scenes.

Previewing Multimedia

There are a variety of media support materials to assist you and your students in the study of Shakespeare's *Macbeth*. Be sure to preview supplemental materials to assure age appropriateness and conformance to community standards. Some video renditions have graphic violence that might distract from the focus of experiencing Shakespeare's classic play. For a list of recordings, videos, and other support materials, refer to pages 179–181.

Customizing for Divergent Learners

There are always a number of variables in any classroom situation. This program of study is designed for flexibility in meeting divergent needs. In addition to being adaptable to various learning styles, activities can be tailored to meet individual student needs and specific populations. With careful planning, you will be able to facilitate learning that gently and discreetly reaches out to students who are at-risk, physically challenged, gifted, easily distracted, and to those whose primary language is not English.

As you plan and implement your instructional delivery, keep in mind the following:

For performance tasks, try to allow students to work in small groups before they tackle individual assignments in front of the class. This will allow students to become more comfortable. Remind them that learning sometimes means failing at first. Create for your students a safe environment by using positive, gentle reinforcement and encouragement.

For **students whose primary language is not English**, allow them to first participate using their primary language as much as possible. Many activities can be adapted for bilingual students. As the students become more comfortable, experience has shown that they will reach out to communicate with the other students in the class who do not speak their first language. Allowing this process to take place is rewarding for many students on many levels. Other students in the class may have multiple language skills they can use in peer learning situations. Additionally, *Macbeth* is available in a number of translations. These could be helpful for comprehension.

For movement and vocal activities, carefully urge students to try the activities knowing that everyone is not the same and all can make improvement. The exercises use different muscle groups. These muscles can be developed with practice. **Students who are physically challenged** should do as much as they are able. Participation is important here. You can break down each exercise or activity into manageable sections and add to them as students master each part. Students who have physical or speech production challenges to work through must be assured that everyone in the classroom will be supportive. All students must understand that everyone is part of a learning community and responsible for each other. If nurtured, this cooperative environment will reap many benefits.

Costume Pieces

There are many ways to embellish the look of the play in your class. In addition to the ribbons for each group (referred to in **From the Prop Box** in the student book on page 23), you might want each clan to have badges, T-shirts, or any article of clothing of the same color as their ribbon. Perhaps the Stuart clan women could have a feather in their hair or a scarf of the same color. The same effect could be achieved for each of the four clans (Macbeth, Macduff, Stuart, Canmore). Also, your students might bring in a costume piece or accessory that somehow heightens or represents aspects of their own individual personas.

You or your students can explore ways of obtaining costumes or props inexpensively through thrift shops, garage sales, toy or costume stores, donations, etc. Consider making items out of simple supplies such as cardboard or fabric. Your collective imaginations are invaluable in finding or making the items that make the play come alive.
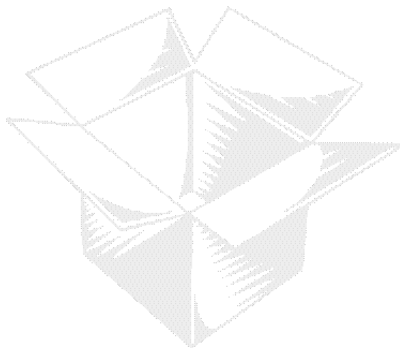
Play Prop and Special Effects List

(This is a complete list of the items that are found in the **From the Prop Box** or **Special Effects** features on each **Setting the Scene** page.)

Props

- Ribbons of four different colors for entire class

- Plastic or foam swords and daggers

- "Blood-stained" rag for Captain's head

- Crown for Duncan

- Beards and/or fright wigs for the Witches

- Clan banners on poles

- Pouch with thumb of ship's pilot

- 2 crowns for the Macbeths

- Letter for Lady Macbeth

- Flashlights to be used as torches

- Platters and other utensils

- Goblet for Lady Macbeth

- "Diamond," a gift from King Duncan to Lady Macbeth

- Goblet for each banquet guest

- Bloody rags for Banquo's head

- Cauldron

- Ingredients for the Witches' brew

- Hand mirror for Banquo's ghost

- Crowns for apparitions

- Candle with holder for Lady Macbeth

- Writing materials for the doctor

- Flags and/or banners

- Armor pieces for Macbeth

- Staff for Macbeth

- Branches for the soldiers

- Macbeth's head on a pole

- Crown for Malcolm

Special Effects

- Thunder

- Lightning

- Trumpet call to arms

- Drums

- Trumpet fanfare

- Oboe music

- Bloody dagger illusion

- Bell

- Owl hoot

- Cricket's chirp

- Knocking

- Stage blood for hands and murderer's face

- Horse hoofs

- Mood music

- Music and song

- 1st apparition—Helmeted head

- 2nd apparition—Bloody child

- 3rd apparition—Crowned child with branch in hand

- Banquo's ghost with kings

- Retreat sound

- Trumpet flourish

- Fighting sounds

Assessment Overview

Student achievement in this unit of study can be assessed with a number of different evaluative tools. As the learning facilitator, you are in the best position to determine the specific ways and means of measuring what students have learned. You will find that in the design of this program, a menu of assessment strategies has been developed.

- **Journals**
  Journal assessment can be approached in different ways. Checking entries, group sharing, class discussion, teacher observation, peer partnering, and so forth can assist you in monitoring student progress. Before students complete journal assignments, communicate to them how you will evaluate the journal work in general or for specific journal entries. If you will be grading for content, creativity, and ideas, they need to know that. Also, let them know if you will be grading for spelling and grammatical correctness.

- **Performance/Reading**
  The Shakespeare-ience approach is a hands-on, interactive, performance-based way to explore *Macbeth*. Because this performance-infused approach may not be familiar to some teachers, a few assessment tools have been provided for you. Character-tracking charts (pages 182–184) allow you to follow which students have read and which parts they have performed.

- **Projects/Research**
  There are a number of project-based learning opportunities provided in this program. They begin with the development of individual personas and progress to advanced group and individual projects listed on pages 162–167. Assessment of these projects varies. Some will call for individual grades, some for group grades, some for participation, some for process as well as product. You might want to develop a rubric for some of the projects so students will understand the grading criteria.

- **Writing**
  Writing that is reflective, creative, and predictive is infused into almost all aspects of this program of study. Students need to explore what has been presented as well as how this exploration and discovery affect their personal lives.

- **Improvs**
  Improvisation should be graded on both student participation and the level of commitment that the student brings to trying each improv. If students think that audience response—laughing, clapping, etc.—is the goal and the way to better grades, then the atmosphere for creativity and experimentation has been compromised. The goal is to explore the situations and character choices. Discussions after each improv are important to examine what just occurred. Journal responses are valuable here, allowing for individual responses that might not be expressed in class.

- **Tests**
  Objective examinations are provided for each act and focus on basic recall of the play's story line. The End-of-Unit Test includes both literal and interpretive responses. Answer keys are provided.

Activating Prior Knowledge

Help students construct a solid foundation for learning and understanding. Assist them in making connections and drawing meaning from past experiences as well as building upon prior knowledge. There are no right or wrong answers to the following questions. It is important, however, for students to think about their learning and what they already know, and link that knowledge to new information. The questions listed below are a version of the reading strategy K-W-L—What do I **K**NOW? What do I **W**ANT to know? What did I **L**EARN?

Discuss the questions below with students before they read The Story of *Macbeth* on pages 8–9 of the student text. These questions will be re-visited at the end of the program, and students will be able to assess their own progress and achievement. The questions and a K-W-L chart appear as blackline masters on pages 185–186.

- What do you know about William Shakespeare?

- What do you think you know about William Shakespeare?

- What do you want to know about William Shakespeare?

- What do you know about England during the time period of William Shakespeare's life? What do you think you know? What do you want to know?

- What do you know about the story of *Macbeth*?

- What do you think you know about the story of *Macbeth*?

- What do you want to know about the story of *Macbeth*?

- What do you know about early 11th-century Scotland? What do you think you know? What do you want to know?

Predicting

Predicting assists students in connecting what they already know about a topic to new knowledge. This thinking skill helps them approach the material as storytellers as the plot unfolds and their predictions do or don't come true. Follow up by comparing students' predictions to what actually happened.

Anticipation Guide

The following questions measure students' attitudes toward many of the themes and events in *Macbeth*. It is likely that some of the students' initial responses may change as they study the play. You might want to have students complete the survey again at the end of the play to see how their opinions have changed.

For your convenience, the questions exist in blackline master form on page 187 of this teacher guide.

True or False

_____   Shakespeare's writing is boring.

_____   Shakespeare's writing does not relate to my life.

_____   Some things are fated to happen, and we have no control over them.

_____   Supernatural beings can influence our lives.

_____   Loyalty to friends and family is the most important quality a person can have.

_____   A person's appearance, good or bad, can usually be trusted as a true reflection of his or her real nature.

_____   Ambition is always a good quality in a person.

_____   Telling only part of the truth is not a lie.

_____   If you know a person is in serious trouble, you have a responsibility to tell someone in authority that can help him/her.

_____   It is okay to lie in order to discover the truth.

_____   Revenge is sometimes justifiable.

_____   People in authority are always to be trusted.

_____   People who commit crimes will eventually be caught and/or punished.

Notes

Choosing Your Persona

page 18

Creating a persona is at the heart of the Shakespeare-ience program. Students will choose a character that might have lived in Scotland at the time of Macbeth. They will live within that character for the duration of the play—sometimes recording their response to events in a journal and sometimes participating in the action of the play. **Choosing Your Persona** is on page 18 of the student book.

Creating a Character

Creating a three-dimensional character takes detailed investigation. Help students develop their personas by asking such questions as When were you born? What is your favorite food or color? Do you have any brothers or sisters? Where do you live? Answering the questions below will help students flesh out their personas. This questionnaire is also available as a blackline master on page 195.

- What is your name?

- What is your age?

- What is your occupation, title, or relationship to other characters?

- Describe your daily job.

- Describe your economic status.

- What do you look like (height, weight, hair and eye color, etc.)?

- Write three words that describe your personality. Are you moody, calm, passive, quiet, temperamental, humorous, talkative, or explosive?

- Write three words that describe you physically.

- What are your vocal qualities (pitch, volume, tempo, etc.)?

- What are your movement qualities (tempo, gestures, posture, rhythm, etc.)?

- Describe your clothing.

- Describe your home and family.

- Describe your daily meals.

- How much education have you had?

- What are your religious beliefs?

- What are your dreams or goals, and what, if anything, is keeping you from achieving them?

- To which clan do you belong or with which do you sympathize?

Tip You may want to require that students also complete the preceding questionnaire before performing a speaking part. It would be part of his/her preparation plan before the scenes are read/performed aloud.

Character Research

The time you have allotted for persona development will determine how fully students are able to round out their characters. You may wish to have them do some initial research before they begin to read the play, or research might be an ongoing project culminating in a persona biography at the end of the unit. Whether students are engaged in research on their persona or on one of Shakespeare's characters from *Macbeth*, the process is the same. Instruct them to begin with the text and pay close attention to what characters say about themselves and about each other. Next, suggest ways, such as those listed below, for students to explore the time period and setting of the play. In addition, refer to the resource list provided on pages 177–178.

To research their personas, students can:

- Conduct a search in the school or local library for books on Scotland during the early part of the 11th century.

- Conduct a search of the Internet for sites on Scotland during the early part of the 11th century.

- Look for books, Internet sites, or museums that might provide paintings depicting this period and location.

- Speak to a history teacher for recommendations of print materials that might provide insight about Scotland during the time of *Macbeth*.

- View films about or set in Scotland during the 11th century.

- View one of the several film versions of *Macbeth*, keeping in mind that there are differences between these adaptations and Shakespeare's script.

- Listen to music composed during this time period (recorded with authentic musical instruments that would have been in used in that era, if possible).

- Look in museums or local theatres for reproductions of the clothing worn in Scotland during the 11th century.

Act I Warm-up Activity: A Gathering of the Clans

page 20

1. Refer students to the **How to Have a Shakespeare-ience** overview on page 17 in the student text. Go over the instructions with them for **Choosing Your Persona** on page 18 in the student text. Use the questionnaire for creating their own character provided in the teacher guide on page 195.

2. Next, divide the class into one of four clans—Macbeth clan (headed by Macbeth), Macduff clan (headed by Macduff), Stuart clan (headed by Banquo), or Canmore clan (headed by Duncan). Explain that all students will be aligned with a specific clan during the warm-up activity and the study of the play. Dividing the class can be as easy as numbering every student 1, 2, 3, or 4, then having the "ones" group together, the "twos" group together, etc. Try to keep the class from forming clans based on who their friends are. This will only lead toward fragmenting the class and is not conducive for learning. The clan groupings will assist students in understanding the politics of the time period, but should not carry over outside of the classroom with negative results.

3. Check to see that each student has selected or been assigned his or her persona and clan and has completed the persona questionnaire. Then have the class read **A Gathering of the Clans** on page 20 of the student book. (A map of Scotland can be found on page 175 of the student text.)

4. Just as Shakespeare took liberties with historical facts to write *Macbeth* (see **Life in 11th-Century Scotland**, pages 175–177 in the student text), the following improvisation takes historical liberties to establish an environment for this exercise. These conditions will allow students to experience as a group certain aspects of life in Scotland during the 11th century, including how kings were historically selected.

5. The teacher will provide each group/clan of students with background information on their specific clan. The clans will not share the information about their individual clan with members of other clans. The clan histories and current situations are provided on pages 53–60. They should be copied and given to each clan member. After providing each clan with their individual clan histories, you may include activities that will aid each clan in forming an identity, such as making four different plaid banners, buttons, ribbons, sashes, etc., to help distinguish each group/clan.

6. Reinforce the instructions on the conditions for the exercise regarding improvisation and side coaching, as well as the environmental circumstances of the improv situation. (For a review of **Understanding Improvisation**, see pages 45–48.)

Scotland is at war against the king of Norway as well as the traitorous Macdonwald and his clan. The other Scottish clans have gathered in Forres at the command of King Duncan. It is a cloudy, overcast late morning as "personas" enter the large courtyard of the castle. Students should keep in mind the occupation and/or social status of their personas and that Scotland has not been peaceful for quite a while, due to the war. After the clans have begun to gather and talk, send in the first messenger (select four messengers ahead of time, as well as Duncan and Malcolm) with news from the battlefront.

Messenger #1 brings news that "A great battle in the war has been won by the armies loyal to King Duncan."

7. As the personas hear the news from the first messenger, they should improvise a reaction to the news and enter into conversations with other members of their clans as well as people from other clans. As the reaction begins to fade, send in the second messenger with more news.

Messenger #2 brings news that "This victory could not have taken place without the amazing courage of Macbeth, who was supported by his friend Banquo."

8. Again, the personas should react in "character" to the additional news. Then send in a third messenger, who arrives with great news.

Messenger #3 brings news that "The war has been won for Scotland, as the enemies have been defeated. The great victory celebration may begin."

9. Each time the personas should react as their "character" would. They look around to see what is taking place and, "in character," begin to move and join with their specific clan members to celebrate. Gradually, four distinct groups begin to form—the Macbeth clan (who gather on the side of the classroom closest to the door), the Canmore clan (who are on the opposite side of the room), the Macduff clan (grouped at the back of the classroom), and the Stuart clan (grouped at the front of the classroom). As the celebration continues, send the final messenger.

Messenger #4 enters to announce the arrival of King Duncan and his son Malcolm. This messenger quietly begins to spread a rumor that King Duncan will announce a successor to his throne.

10. Finally, the king arrives. Safe within the protection of the groups or clans, the personas hear what the king says and talk with other members of their clan, commenting on how the news impacts them.

   King Duncan and Malcolm enter to the delight of the crowd. King Duncan praises all who were loyal to Scotland and to him, but does not name his successor.

11. Side coaching by the teacher may become necessary if students get lost in the improvisation. Remind them that verbal exploring of the events was the goal and that during Shakespeare's era, gossip was the main pathway for spreading news.

12. After the warm-up activity, you may elect to instruct students to respond to questions in their Persona Journal, or you may prefer to discuss the warm-up activity first. Either way, instruct the students not to forget their clan affiliation feelings, as they will need to use them during the study of the play. After this exercise, all personas will continue being associated with their clans throughout the action of the play and will be the point of view for the Persona Journal questions and the Persona Action statements.

13. Warm-up activity questions for response in your Persona Journal:

   • How did you react to the news from the first three messengers?

   • How does the king's message impact you and your clan?

   • Which other clan do you now feel closest to and why?

   • Were you surprised by the reactions of others in your clan? In the other clans?

14. Warm-up activity discussion questions:

   • What was your overall reaction to the warm-up activity?

   • How did your persona react to the insults directed toward it?

   • How did your persona affect your behavior in this activity?

   • Were you surprised by any of the reactions from others in the activity?

   • Can you recall a real incident that mirrors this activity in some way?

Notes

6. How does Macbeth react to the news that his wife is dead?

Macbeth appears to be incapable of reacting to the news of Lady Macbeth's death. He is numb to this tragic event. All he says is: "She should have died hereafter. / There would have been a time for such a word." This could mean that Macbeth does not have the time to appropriately mourn her right now as the battle is about to begin.

7. Explain how Macbeth is lulled into a false sense of security by the Witches' predictions and how the truth of the predictions leads to his downfall.

Prediction	How Macbeth is lulled into a false sense of security	How the truth leads to Macbeth's downfall
Laugh to scorn *The power of man, for none of woman born* *Shall harm Macbeth*	*Macbeth believes that no man will be able to harm him, because all men are born of a woman. It is implied that he thinks that he will live a long life and die of old age.*	*Macbeth is fearless, believing that no man can harm him. He therefore decides not to force a siege of the castle, but instead attack his enemies face-to-face. He does not consider that anyone could be born by Caesarian section. Since Macduff was, he is an exception to the prophecy.*
Macbeth shall never vanquish'd be until *Great Birnam Wood to high Dunsinane Hill* *Shall come against him.*	*This prediction confirms for Macbeth that no man will be able to harm him and that he will live and reign for a long time. Macbeth does not believe that a forest will ever be able to move, as trees are root-bound.*	*Thinking that the castle at Dunsinane is invulnerable, Macbeth stays and fortifies the castle for a siege. He does not consider the possibility that the opposing army will cut down branches from the trees and use them as camouflage to attack the castle, thereby fulfilling the prophecy.*

8. Is there any point in this act at which you feel sympathy for Macbeth? Explain your answer.

Answers will vary, but they need to support their answers with reasons that reference the text.

Literary Elements

1. A **metaphor** is a figure of speech that makes a comparison between things that are not truly alike. An **extended metaphor** is a complex comparison that goes on for several lines, comparing the unlike things point by point. Explain the extended metaphor on page 153 involving medicine.

   As these men prepare to meet and join with Malcolm's army, Malcolm is referred to as the medicine that will cure Scotland. These men declare their intent to shed every drop of their own blood toward the goal of defeating Macbeth and making Malcolm king. They will shed as much blood as necessary to nurture the good in Scotland and abolish the evil. Bloodletting was an accepted medicinal practice.

2. **Dramatic irony** occurs when the audience knows something that the characters on stage do not. Explain the irony on page 157 when the soldiers are ordered to cut down tree branches.

   Facilitate a whole class discussion on Act V, scene iv, lines 3–7, and have students explain why this passage is an example of dramatic irony. What does the audience know that is different from what the characters know? The audience knows that the order to cut down tree branches and use them as camouflage to advance on the castle is the true meaning of the Witches' prophecy. Macbeth does not know it yet.

Writing

1. Write a dialogue that might occur between Lady Macbeth and a therapist.

   Ask students to reread Act V, scene i, and make a list of any odd behaviors that are exhibited by Lady Macbeth or that are described by the Gentlewoman. Ask students to consider what may have triggered these behaviors and to consider Lady Macbeth's mental state as they begin to write the scene. Students may elect to write the scene from either the therapist's or Lady Macbeth's point of view, or from a neutral point of view. If you choose to have students write this scene in Shakespeare's language, instruct them to write the dialogue in modern language first, then "translate" it to Shakespeare's language. They may need to refer to the frequently used words listed on pages 14–15 of the student text.

Notes

Macbeth Act V Objective Test

Completing the Sentence

1. A Gentlewoman and a Doctor stay awake to observe _____.

2. Malcolm commands his soldiers to cut _____.

3. Lady Macbeth's mental strife leads to her _____.

4. Macbeth learns that the prophecies have a _____.

5. Macbeth is killed by _____.

Matching

Match the character with his or her reaction regarding the battle in Act V. Not all of the characters will be used.

    a. Malcolm   c. Ross   e. Macduff   g. Lennox
    b. Siward   d. Doctor   f. Macbeth

_____ 6. "Bring me no more reports." (Act V, scene iii, line 1)

_____ 7. "Were I from Dunsinane away and clear,/Profit again should hardly draw me here." (Act V, scene iii, lines 61–62)

_____ 8. "Do we but find the tyrant's power tonight,/Let us be beaten if we cannot fight." (Act V, scene vi, lines 7–8)

_____ 9. "Turn, hellhound, turn!" (Act V, scene viii, line 3)

_____ 10. "Let every soldier hew down a bough" (Act V, scene iv, line 4)

True—False

If the statement is True, mark it T; If false, mark it F.

_____ 11. The Doctor tells the Gentlewoman that he can cure Lady Macbeth's illness.

_____ 12. Macbeth's troops are very loyal to him.

_____ 13. Because of the Witches' prophesies, Macbeth is confident that he can withstand any threat.

_____ 14. A servant reports to Macbeth that 10,000 English soldiers are gathering to attack.

_____ 15. Macbeth reacts strongly to the death of his wife.

_____ 16. At first, Macbeth plans to defend the castle by forcing a siege.

_____ 17. After realizing that there might be double meanings to the Witches' predictions, Macbeth commands his army to attack.

_____ 18. Macbeth kills Young Siward in battle.

_____ 19. The castle surrendered before Macbeth was killed.

_____ 20. Ross presents Macbeth's head on a pole to Malcolm.

REACTING TO THE PLAY

Analysis

1. Why do you think the Witches chose Macbeth for their victim? Would Banquo have served their purpose just as well?

Students may answer this question either way. What is important is that their answer be supported by examples from the text. Small group discussions might work well with this question.

2. Throughout the text, there are references to double meanings and opposites. In Act I, scene i, the witches say "Fair is foul, and foul is fair." In Act I, scene iii, Macbeth echoes with "So foul and fair a day I have not seen." Find more examples of double meanings and opposites in the text. Why do you think Shakespeare carefully weaves these references throughout the play?

*This assignment could be completed in clans. Each clan will make a list of double meanings and opposites that they find. After a set time limit to search, ask each clan to share their lists with the entire class. The clan that was able to identify the most double meanings and opposites should be rewarded in some way. After students have completed this assignment, refer them to the **Themes and Imagery** article in the student text on page 188 and read the **Illusion and Reality** section.*

3. If Macbeth had not killed Duncan, do you think that he still would have become king?

Students could respond either yes or no. Justification is important here. Discussion of this question could include views on fate, destiny, cause and effect, and ambition.

4. Did the Macbeths really care for each other or were they only interested in themselves? Defend your answer with examples from the play.

Students could make a case for different interpretations of the relationship between Macbeth and Lady Macbeth; there is much evidence in the text, however, that the Macbeths loved and cared for each other very much. Macbeth refers to her as the "dearest partner of my greatness," "my dearest love," and "dearest chuck." Lady Macbeth aims to do everything in her power to obtain for Macbeth whatever he wants. If Macbeth wants to be king, she will commit any act to make it so.

If students decide that the Macbeths are only using each other to obtain their own individual ambitions, then students should point out evidence in the text that will support their opinion.