

Columbus City Schools
English Language Arts Curriculum
Reading

Course/Grade English 12	Genre/Text Selection Drama <i>The Tragedy of Macbeth</i> by William Shakespeare	Pacing 14 days
<p>Reading: Text complexity and the growth of comprehension</p> <p>The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade “staircase” of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)</p>		
<p>Note on range and content of student reading</p> <p>To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)</p>		
<p>An integrated model of literacy</p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)</p>		
<p>Research and media skills blended into the Standards as a whole</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>		

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Strands/Topics

Standard Statements

Reading Literature/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Reading Literature/Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Reading Literature/Range of Reading and Level of Text Complexity

10. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Text/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Writing/Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
 - c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented.

Writing/Production and Distribution of Writing

6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

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Writing/Research to Build and Present Knowledge

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening/Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11-12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Speaking and Listening/Presentation of Knowledge and Ideas

5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Language/Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Language/Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Language/Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

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Instructional Strategies

Note: This lesson is designed to engage students with Shakespeare’s language. Performance is an integral aspect of teaching the plays; the activities for each act contain opportunities for students to explore the language and themes of the play through performance by speaking the lines themselves. Close readings emphasize how the playwright uses metaphorical and rhetorical language to propel his characters and plot. Performance activities for each act are highlighted.

Essential Guiding Questions for the Lesson

1. Characterization: What are the trajectories of Macbeth and Lady Macbeth? How do characters manipulate for gain?
2. Themes: What themes are addressed in the play? (Appearances may be deceiving. The effects of disturbing the natural order.) How do literary elements such as imagery, metaphor, alliteration, personification and irony emphasize the themes?
3. Contemporary Connection: Are people influenced by predictions and superstitions? Do they change behaviors after receiving advice from psychics?

Vocabulary

Teachers may introduce vocabulary words for each act by having students do the sentence completion and “Reading Warm-up” vocabulary worksheets located at www.pearsonsuccessnet.com. The vocabulary worksheets are located in the “Resources and Download” section, Unit 2, pp.86-169. Vocabulary lessons are also located in the “Integrated Language Skills: Vocabulary Lesson” section in the text *Literature: The British Tradition* on pp. 341, 359, 377, 398, and 417. Vocabulary words in the middle of the close reading sections that follow are included for additional practice in determining word meaning by asking students to use context clues from the surrounding lines to decipher the meaning of unfamiliar words. The text in *Literature: The British Tradition* beginning on page 322 contains explanations for idiomatic and archaic words and phrases in the margins.

Discussion Questions

Discussion questions may be used at the end of a class period or at the beginning to review and are located after each act. Teachers may set up a class at Blackboard or Edmodo and use the questions to facilitate discussion boards after school. Answers for the discussion questions throughout the lesson may vary according to teacher and student perspective; however, responses should demonstrate a connection to the text.

Day 1

Teacher introduces the supernatural elements first to engage students. Students complete a graphic organizer (**appendix**), which asks them to list witches from literature (example: *Harry Potter*), drama (examples: *The Crucible*, *Wicked*), and film (example: *The Wizard of Oz*). Students describe witches’ attire and behavior. Ask students to describe the difference between a “good” witch and a “bad” witch. Ask them to respond to the following questions:

1. Are you superstitious? Explain with examples.
2. Do you believe in psychic phenomena? Do you ever read your horoscope and would you ever change your behavior after reading it?

After answering the questions, students discuss psychic communication, predictions, horoscopes, and superstitions. Ask students who are nonbelievers if they have any good luck charms.

After the discussion, ask students to participate in a group choral reading of Act I, Scene i (323). Ask all female students to read the lines of First

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Witch, males the second, and the teacher should read the lines of the third.

Whole Group: Students practice comprehending Shakespeare by reading to the end punctuation: periods, semicolons, question marks, and exclamation points. First, ask each student to read one line of Act I, Scene ii, lines 1-44 (323-325). Then, each student in the class reads to the end punctuation beginning again with line 1. Begin this selection over if there are more students than lines until each student has had the opportunity to read to the end punctuation. Discuss first impressions of the characters Macbeth and Banquo by identifying images relating to their valor.

The instructor either assigns the rest of the lines in Scene ii (325-326) or paraphrases the action in the scene. **Performance Activity:** Student partners create a tableau of the following scenarios (activity from the Royal Shakespeare Society website): two best friends; two best friends sharing a secret; and two friends who do not trust each other. After discussing the tableaux, assign the roles of the three witches, Banquo, and Macbeth and read aloud Scene iii, lines 1-88 (326-339). Student partners then complete the subtext worksheet, “*Macbeth* Act I Scene iii – Edited scene” (**appendix**), that reveals the thoughts and feelings behind the words. After student pairs write their lines, assign pairs to groups of four and have them get up and act out the lines and the new subtext lines by doubling the roles. Student groups choose one of the interpretations and read the lines with the subtext lines for the whole group.

Exit Ticket: Explain the difference between appearance and reality in Scene iii basing your answer on the readings of the subtext lines.

Homework: Students finish reading Scene iii (329-331) and then complete “Paradox: *Macbeth* Act I” (**appendix**) for Act I, Scene iii.

Day 2

Share exit ticket and homework answers to review plot. Students listen to Scene iv (331-333) on the audio provided online with the textbook, or assign roles and read the scene aloud. Teacher could also paraphrase the plot developments.

Read aloud Scene v lines 1-13 (333-334) and discuss the contents of Macbeth’s letter. Students respond in four or five sentences as if they are Lady Macbeth. After sharing student responses, continue by reading her response to the prophecies. Then read the rest of the scene (334-336) as well as Scene vi (336-337) together or individually, or the teacher may paraphrase the events, pointing out key lines.

Next, begin a **close reading** of Scene vii (337-339) by assigning student volunteers roles and reading it aloud. Using the table that follows, guide students through the selection by re-reading the passage under discussion, clarifying the vocabulary that is explained in the textbook margins and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>[Hautboys. Torches. Enter a Sewer, and diverse Servants with dishes and service, over the stage. Then enter MACBETH.]</p> <p>Macbeth. If it were done when 'tis done, then 'twere well</p>		

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<p>Macbeth. We will proceed no further in this business: He hath honored me of late, and I have bought Golden opinions from all sorts of people, (Q4) Which would be worn now in their newest gloss, (Q5) Not cast aside so soon.</p> <p>35 Lady Macbeth. Was the hope drunk (Q6) Wherein you dressed yourself? Hath it slept since? And wakes it now, to look so green and pale (Q7) At what it did so freely? From this time (Q8) Such I account thy love. Art thou afeard</p> <p>40 To be the same in thine own act and valor As thou art in desire? Wouldst thou have that Which thou esteem'st the ornament of life, (Q9) And live a coward in thine own esteem, Letting "I dare not" wait upon "I would," Like the poor cat i' th' adage?</p> <p>45 Macbeth. Prithee, peace! I dare do all that may become a man; Who dares do more is none.</p> <p>Lady Macbeth. What beast was't, then, That made you break this enterprise to me? When you durst do it, then you were a man;</p> <p>50 And to be more than what you were, you would Be so much more the man. Nor time nor place Did then adhere, and yet you would make both. They have made themselves, and that their fitness now Does unmake you. I have given suck, and know</p> <p>55 How tender 'tis to love the babe that milks me: I would, while it was smiling in my face, (Q10) Have plucked my nipple from his boneless gums, And dashed the brains out, had I so sworn as you (Q11) Have done to this.</p>	<p>esteem: regard highly</p> <p>adage: proverb</p>	<p>(Q4) Which two images in lines 30-34 describe Macbeth's rationale for not killing the king? <i>"golden opinions"; "newest gloss"</i></p> <p>(Q5) Which literary element is employed in the phrases? <i>Alliteration: golden; gloss</i></p> <p>(Q6) What is personified in lines 35-36? <i>Hope is inebriated; it is "green" and "pale."</i></p> <p>(Q7) What does Lady Macbeth achieve through this personification? <i>She aligns her husband with weakness and illness.</i></p> <p>(Q8) What other words and arguments in lines 35-44 and 45-51 does she use to convince her husband? <i>She calls him a coward and points out that he is afraid to do what he wants. She questions his masculinity.</i></p> <p>(Q9) What literary element is used to describe the crown, and what does this comparison emphasize? <i>The metaphor "ornament of life" suggests a crown that is a decoration.</i></p> <p>(Q10) Identify the horrifying image Lady Macbeth utilizes to convince Macbeth. <i>She claims that she could kill a nursing baby.</i></p> <p>(Q11) What does this image suggest about their plan to kill King Duncan? <i>The plan is unnatural and grotesque.</i></p>
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<p>Macbeth. If we should fail?</p> <p>Lady Macbeth. We fail? 60 But screw your courage to the sticking-place, And we'll not fail. When Duncan is asleep— (Q12) Whereto the rather shall his day's hard journey Soundly invite him—his two chamberlains (Q13) Will I with wine and <u>wassail</u> so convince, 65 That memory, the warder of the brain, Shall be a fume, and the receipt of reason A limbeck only: when in swinish sleep Their drenched natures lie as in a death, (Q14) What cannot you and I perform upon 70 Th' unguarded Duncan, what not put upon His spongy officers, who shall bear the guilt Of our great quell?</p> <p>Macbeth. Bring forth men-children only; For thy undaunted <u>mettle</u> should compose Nothing but males. Will it not be received, 75 When we have marked with blood those sleepy two Of his own chamber, and used their very daggers, That they have done 't? (Q15)</p> <p>Lady Macbeth. Who dares receive it other, As we shall make our griefs and <u>clamor</u> roar Upon his death?</p> <p>Macbeth. I am settled, and bend up 80 Each corporal agent to this terrible feat. Away, and mock the time with fairest show: False face must hide what the false heart doth know. (Q16)</p>	<p><u>wassail</u>: carousing</p> <p><u>mettle</u>: spirit</p> <p><u>clamor</u>: uproar; outcry</p>	<p>(Q12) Paraphrase the steps of Lady Macbeth's plan. <i>She will get the guards drunk when Duncan is asleep. After they kill the king, they will blame the guards.</i></p> <p>(Q13) List three contrasts in lines 63-72 that emphasize the theme of deceptive appearances. <i>The dead king will appear to be sleeping; the innocent guards will appear guilty; the guilty Macbeths will appear innocent.</i></p> <p>(Q14) Which images refer to the drunken state of the guards? <i>"drenched natures"; "spongy officers"</i></p> <p>(Q15) Why are lines 70-71 and 75-77 questions instead of statements? <i>Macbeth is still questioning their plan.</i></p> <p>(Q16) Which theme is revealed and which line of the witches contains alliteration that reveals this same theme? <i>Appearances may deceive; fair is foul and foul is fair.</i></p>
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Discussion Questions

1. How does Macbeth's reaction to the witches differ from Banquo's?
2. How is Macbeth convinced to kill? What does this suggest about his character?
3. What do Lady Macbeth's responses indicate about their relationship?

Exit Ticket: Does this couple have a good relationship?

Homework: Students complete the Characterization Worksheets (**appendix**) for Macbeth and Lady Macbeth by identifying six or seven quotes from Act I and analyzing what the quotes reveal about the personality of the character.

Day 3

Line Tossing Activity: Use this activity to review themes and plot developments at the beginning or end of class periods. The activity may be organized by having the entire class form one large circle, or students could form smaller circles of six to seven students. Teacher provides each group with a ball. Each student is given a card with lines from the featured act, which allows her to connect to a theme or a character. (See **appendix** for lines for each act.) Give students one minute to memorize their lines. Ask a student to make eye contact with another student across from her and deliver her line while tossing the ball. After each student has delivered a line twice, and hopefully memorized her line, add a second and then a third ball. After a few minutes of line tossing, collect the cards and ask individuals to recite the lines from memory, recording the lines on a whiteboard or large paper which could be displayed in the classroom for the duration of the play. Discuss how the lines relate to themes and characterization.

Assign parts and have students read Act II, Scene i (343-345). Students will then interpret Macbeth's soliloquy by drawing five scenes on large paper to depict his thoughts. Students may work individually or in pairs. Divide the soliloquy into the following sections: lines 33-39; lines middle of 40-middle of 45; lines middle of 45-middle of 49; lines middle of 49-middle of 56; and lines middle of 56-61. Students will depict the meaning of the selections by drawing symbols or stick figures to represent the thoughts of Macbeth as he prepares to kill the king.

Concluding Activity: Time the activity allowing for five minutes at the end of the class period to display the students' work and to hold a "gallery walk" in order for students to view the work of their classmates.

Day 4

Begin by reviewing Macbeth's soliloquy by showing some of the students' drawings from the day before. Ask two students to read the roles of Macbeth and Lady Macbeth and to sit in front of the class for the reading. Ask the class to predict first how the Macbeths will react after the killing. Read Scene ii (345-348) aloud with the student readers concentrating on injecting emotion into lines ending with an exclamation point.

Then, begin a **close reading** of Scene ii, lines 29-73 (346-348). Using the table that follows, guide students through the passage by re-reading the passage under discussion and asking text-dependent questions that relate directly to the excerpt provided.

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Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>Lady Macbeth. Consider it not so deeply.</p> <p>30 Macbeth. But wherefore could not I pronounce “Amen”? I had most need of blessing, and “Amen” Stuck in my throat. (Q1)</p> <p>Lady Macbeth. These deeds must not be thought After these ways; so, it will make us mad. (Q2)</p> <p>35 Macbeth. Methought I heard a voice cry “Sleep no more! Macbeth does murder sleep”--the innocent sleep, Sleep that knits up the raveled sleeve of care, The death of each day's life, sore labor's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's feast— (Q3)</p> <p>Lady Macbeth. What do you mean?</p> <p>40 Macbeth. Still it cried “Sleep no more!” to all the house: “Glamis hath murdered sleep, and therefore Cawdor Shall sleep no more: Macbeth shall sleep no more.” (Q4)</p> <p>Lady Macbeth. Who was it that thus cried? Why, worthy Thane, You do unbend your noble strength, to think 45 So brainsickly of things. Go get some water, And wash this filthy witness from your hand. Why did you bring these daggers from the place? They must lie there: go carry them, and smear The sleepy grooms with blood. (Q5)</p> <p>Macbeth. I'll go no more. 50 I am afraid to think what I have done; Look on 't again I dare not. (Q6)</p>	<p>Balm: comfort</p>	<p>(Q1) Why is Macbeth's request for a blessing ironic? <i>King Duncan rules by divine right; Macbeth has assassinated his king.</i></p> <p>(Q2) What advice does Lady Macbeth offer? <i>She tells him to stop thinking about the killing or it will make <u>them</u> crazy.</i></p> <p>(Q3) Which metaphors convey the innocent aspect of sleep and which is an exception? <i>Sleep is a knitter, a bath, and a balm, but it is also the “death of each day's life.”</i></p> <p>(Q4) What effect do these metaphors create? <i>They point to Macbeth's disturbance of the natural order and restorative powers of sleep. They emphasize his fear of being caught and possible remorse.</i></p> <p>(Q5) How does Macbeth deviate from their plan? <i>He brings back the daggers.</i></p> <p>(Q6) Why does Macbeth refuse to return to the king? <i>He cannot look at his crime.</i></p>

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<p>Lady Macbeth. Infirm of purpose! Give me the daggers. The sleeping and the dead Are but as pictures. 'Tis the eye of childhood That fears a painted devil. If he do bleed, 55 I'll <u>gild</u> the faces of the grooms withal, For it must seem their guilt. (Q7)</p> <p><i>[Exit. Knocking within]</i></p> <p>Macbeth. Whence is that knocking? How is 't with me, when every noise appalls me? What hands are here? Ha! They pluck out mine eyes! Will all great Neptune's ocean wash this blood (Q8) 60 Clean from my hand? No; this my hand will rather The <u>multitudinous</u> seas incarnadine, Making the green one red.</p> <p><i>[Re-enter LADY MACBETH]</i></p> <p>Lady Macbeth. My hands are of your color; but I shame To wear a heart so white. <i>[Knock]</i> I hear a knocking 65 At the south entry. Retire we to our chamber. (Q9) A little water clears us of this deed: How easy is it then! Your constancy Hath left you unattended. <i>[Knock]</i> Hark! more knocking. Get on your nightgown, lest occasion call us, (Q10) 70 And show us to be watchers. Be not lost So poorly in your thoughts.</p> <p>Macbeth. To know my deed, 'twere best not know myself. <i>[Knocking within]</i> (Q11) Wake Duncan with thy knocking! I would thou couldst!</p>	<p><u>gild</u>: coat (with gold)</p> <p><u>multitudinous</u>: existing in great numbers</p>	<p>(Q7) What is the pun in line 55, and what does it convey? <i>Gild/guilt; refers again to deceptive appearances.</i></p> <p>(Q8) Identify an example of hyperbole from lines 59-61 and explain what it emphasizes. <i>He requires an ocean to wash the blood from his hands. This represents the magnitude of his guilt and the crime.</i></p> <p>(Q9) How does the imagery related to blood and water in Macbeth's lines contrast with those of Lady Macbeth? <i>His response is exaggerated while hers, "a little water clears us of this deed," is extreme in her desire to ignore what they have done.</i></p> <p>(Q10) Which theme is reinforced in lines 69-71? <i>Appearances are deceiving because she instructs her husband to snap out of it and put on his nightgown.</i></p> <p>(Q11) Why does the scene end with an exaggeration? <i>Macbeth realizes the enormity of his crime.</i></p>
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Discussion Questions

1. Which Macbeth is more responsible for the murder of Duncan?
2. Why does Shakespeare use images of people smeared with blood to describe the murder scene, which is not portrayed?

After completing the close reading questions, read the Literary Analysis section about blank verse in *Literature: The British Tradition* (342). Have students form a line, placing students who are marching band members first. Teacher reads lines 56-61 (344-345) breaking up the text into iambs and asking students to march beginning with their left foot for unstressed syllables and their right for stressed syllables. Students practice slowly marching around the room a second time as the teacher reads the lines again without pausing as distinctly between iambs. Recite the lines a third time having students repeat the lines after the teacher. Finish the activity with a fourth, speedier marching in unison and repeating the lines after the teacher. Then, ask students to paraphrase lines 56-61 with a partner and discuss the impact of what Macbeth is saying. (He asks that no one will hear his steps when he is on his way to kill the king, that the horror of the act will not reach him, and that he is prepared to go through with the crime.) Stress the seriousness of killing a king, regicide, because people of the time period believed that he was allowed to rule by divine right.

Return to the text, Scene iii (348), and ask a student who has prepared ahead of time to read the porter role aloud. Discuss the contrast between the status of characters and Shakespeare's use of blank verse and prose. Also, examine how the use of prose provides comic relief as well.

Homework: Students provide quotes on a Characterization Worksheet (**appendix**) that reveal the Macbeths' reactions to the crime.

Day 5

Review by having students share quotes from their homework. Complete the reading of Act II, Scene iii (349-353) by assigning roles or listening to the audio recording. Ask student pairs to choose four lines by Macbeth that seem disingenuous. For instance, Macbeth's comment on page 352, line 113, "His silver skin laced with his golden blood" uses the colors and associations of precious metals to describe the murdered king, connecting the images with the royal status of the victim. Ask pairs to report quotes until answers are exhausted.

Student partners read Scene iv (354-355) together. They record lines which reveal "things strange." Class discusses lines in relation to the theme of the killing of the king reflected in the disruption of the natural order. Before leaving Act II, discuss the impact of the plotting—the aftermath of the killing, the interjection of comedy with the Porter scene, and the ominous ending, which reinforces the terrible implications of the Macbeths' crime on Scotland. Complete the line tossing activity for Act II to review the salient points of the act (**appendix**).

Assign roles or play the audio of Act III, Scene i, (361-362), lines 1-45. Discuss foreshadowing. Finish reading or listening to the scene. Student pairs paraphrase two of Macbeth's arguments for killing Banquo, such as how Banquo kept them from good fortune and how he was thus their "enemy." Paraphrase the first and second murderers' reasons, contained in lines 109-114 (364) for being the men for the job.

Assign roles or listen to the audio of Scene ii (365-367). Student pairs record lines which reveal how the Macbeths are changing, such as Macbeth's comment to his wife to "be innocent of the knowledge" in response to their next moves.

Exit ticket: Record two lines with striking images from today's reading.

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Day 6

Performance Activity: Students individually read Act III, Scene iii (367-368) and decide as a class how three volunteer actors, playing Banquo and the murderers, should move around the classroom as they read their roles. After the “directors” have decided their movements, provide the actors with copies of the scene to aid movement and have them act out the scene following the directors’ instructions.

Listen to the audio recording or assign roles and begin Scene iv (368-373), stopping on p. 370, line 53. Next, begin a **close reading** of lines 54-111 by assigning student volunteers and reading the passage aloud to the class. Using the table that follows, guide students through the passage under discussion, clarifying the vocabulary that is in bold print and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>Ross. Gentlemen, rise, his Highness is not well.</p> <p>Lady Macbeth. Sit, worthy friends. My lord is often thus, 55 And hath been from his youth. Pray you, keep seat. The fit is momentary; upon a thought (Q1) He will again be well. If much you note him, You shall offend him and extend his passion. Feed, and regard him not.-- Are you a man?</p> <p>60 Macbeth. Ay, and a bold one, that dare look on that Which might appall the devil.</p> <p>Lady Macbeth. O proper stuff! This is the very painting of your fear: This is the air-drawn dagger which, you said, (Q2) Led you to Duncan. O, these flaws and starts, 65 Impostors to true fear, would well become A woman's story at a winter's fire, Authorized by her grandam. Shame itself! Why do you make such faces? When all's done, You look but on a stool.</p> <p>Macbeth. Prithee, see there! 70 Behold! Look! Lo! How say you?</p>	<p>appall: disgust</p>	<p>(Q1) How does Lady Macbeth characterize her husband's behavior, and what is the danger in her portrayal? <i>She claims that he has had these fits since childhood; the guests might further question the strange things happening in Scotland.</i></p> <p>(Q2) What images does Lady Macbeth use to taunt her husband? What is her intent? <i>She is trying to toughen him up as she did before and after the killing of the king with images of “the air-drawn dagger” and the “woman’s story.” She once again insults his manliness.</i></p>

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<p>Lords. Our duties, and the pledge.</p> <p><i>[Re-enter GHOST OF BANQUO]</i></p> <p>Macbeth. Avaunt! and quit my sight! Let the earth hide thee! 95 Thy bones are marrowless, thy blood is cold; Thou hast no speculation in those eyes Which thou dost glare with.</p> <p>Lady Macbeth. Think of this, good peers, But as a thing of custom, 'tis no other. (Q6) Only it spoils the pleasure of the time.</p> <p>100 Macbeth. What man dare, I dare. Approach thou like the rugged Russian bear, (Q7) The armed rhinoceros, or th' Hyrcan tiger; Take any shape but that, and my firm nerves Shall never tremble. Or be alive again, 105 And dare me to the desert with thy sword. If trembling I inhabit then, protest me The baby of a girl. Hence, horrible shadow! (Q8) Unreal mock'ry, hence!</p> <p><i>[GHOST OF BANQUO vanishes]</i></p> <p>Why, so: being gone, I am a man again. Pray you, sit still.</p> <p>Lady Macbeth. You have displaced the mirth, broke the 110 good meeting, With most admired disorder. (Q9)</p>	<p>speculation: sight</p>	<p>(Q6) What does Lady Macbeth finally admit? <i>Her husband's behavior has ruined the party atmosphere.</i></p> <p>(Q7) What does Macbeth's use of animal imagery reveal? <i>He is a man of valor and strength against formidable enemies such as a bear or tiger and would be unafraid to face them.</i></p> <p>(Q8) Which metaphor does Macbeth use for Banquo? <i>"horrible shadow"</i></p> <p>(Q9) Which theme is reinforced in lines 110-111? <i>Disturbance of the natural order.</i></p>
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Exit ticket: What are the guests thinking after the interesting behaviors of the host and hostess?

Homework: Students finish reading Scene iv (372-373).

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Day 7

Performance Activity: Students share responses in exit tickets from previous day to review. Assign students to small groups of six or seven and provide them with copies of Act III, Scene iv. Students will be performing the scene without words. Ask groups to warm up by brainstorming three scenarios which would generate reactions of extreme horror and terror. Students then practice reacting to the different scenes using movement, gestures, and facial expressions to convey terror and horror. Next, the group works through the script recording instructions next to lines and sections about which actions, mannerisms and expressions are needed to show plot development and the reactions of characters to the development. After allowing time for practice, have each group present their wordless scenes.

Exit ticket: Group response: Students may use one paper. Record five images, metaphors, or lines the group chose to perform, describing the actions and mannerisms they used to represent the text and why.

Discussion Questions

1. Has the relationship of Macbeth and Lady Macbeth changed? Are their reactions consistent with their previous behaviors?
2. Identify and discuss two to three examples of dramatic irony in the exchange between Macbeth and Banquo in Scene i.

Day 8

Finish reading Act III, Scenes v and vi (373-375). Identify examples of verbal irony, such as “Men must not walk too late” in Lennox’s lines in scene vi. Complete the line tossing activity for Act III to review the salient points of the act (**appendix**). **Performance Activity:** Student groups perform Act IV, Scenes i and ii (379-387) with the scenes divided to give more students opportunities to read lines. The first two scenes provide roles for 19 student actors and four students to come up with accompanying special effects, such as owls hooting, dogs howling, lightning and thunder. Provide students with copies of Act IV, Scenes i and ii, so students may highlight lines and record simple stage directions. Organize students into acting groups which contain sound effects specialists and a scenery/prop group to begin Act IV. **Group one:** needs five actors, two sound effects specialists and portrays Scene i, lines: 1-67 (379-382); **Group two:** needs seven student actors, two sound effects specialists and portrays Scene i, lines: 69-134 (382-384); **Group three:** needs two student actors and portrays Scene i, lines: 135-155 (384); **Group four:** needs five student actors, one sound effects specialist and portrays Scene ii, lines: 1-83 (384-387). After student acting groups are formed, have students do a cold reading first, deciding on tones and emotions for lines, placement of actors in the scene, and where sound effects will be inserted. Allow for a second reading, which should involve the actors matching delivery and movement to their lines. Finally, have student groups perform the scenes with brief interruptions as a new group begins. The scenery/prop group may draw a backdrop or provide props to aid the apparitions.

Exit ticket: What are the three predictions?

Day 9

Begin with a recap of Macbeth’s state of mind--invincible--at the end of the first scene of Act IV and discuss the predictions. **Performance Activity:** To emphasize the fear and mistrust behind the lines of Malcolm and MacDuff in Act IV, Scene iii, an activity from the Royal Shakespeare Company website offers an analysis of a shortened version (**appendix**). Ask students to form pairs and to stand with enough space to shadowbox without touching one another. Give students the edited version of Act IV, Scene iii and have the students stand up and choose roles. Students should silently read their lines before beginning and place a mark to indicate which lines give them the upper hand in the argument. Then, when students speak their lines, they should deliver them with fake punches (not touching) if they have the upper hand in the argument and the other student must react with

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facial expressions and body movements to simulate the blow. After students have delivered their lines and blows, ask pairs to describe when each character had the upper hand and where the verbal blows stopped and the characters achieved understanding.

Before beginning the close reading, have students read parts or listen to the audio of all of Scene iii because students worked with an abridged version of the beginning with Malcolm’s and Macduff’s lines. This close reading contains two sections from Act IV. Now begin a **close reading** of lines 1-29 (384-385) and lines 204-240 (395-396) by asking student volunteers to read the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>[Enter LADY MACDUFF, her Son, and ROSS]</p> <p>Lady Macduff. What had he done, to make him fly the land?</p> <p>Ross. You must have patience, madam.</p> <p>Lady Macduff. He had none: (Q1) His flight was madness. When our actions do not, Our fears do make us traitors.</p> <p>Ross. You know not 5 Whether it was his wisdom or his fear.</p> <p>Lady Macduff. Wisdom! To leave his wife, to leave his babes, His mansion and his titles, in a place From whence himself does fly? He loves us not; He wants the natural touch: for the poor wren, (Q2) 10 The most diminutive of birds, will fight, Her young ones in her nest, against the owl. (Q3) All is the fear and nothing is the love; As little is the wisdom, where the flight So runs against all reason.</p> <p>Ross. My dearest coz, 15 I pray you, school yourself. But, for your husband,</p>	<p>diminutive: small</p> <p>judicious: showing good judgment</p>	<p>(Q1) What does Lady Macduff’s reply to Ross indicate? <i>She is unaware that her husband has fled to England to meet with Malcolm.</i></p> <p>(Q2) How does the bird imagery Lady Macduff uses in lines 6-14 suggest both vulnerability and strength? <i>The smallness of the wren indicates vulnerability while fighting the owl to protect her young suggests strength.</i></p> <p>(Q3) Why are lines 12-13 ironic, and which lines of the witches do they echo? <i>Wisdom seems to be foolish; “fair is foul and foul is fair.”</i></p>

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<p>That could be found.</p> <p>Macduff. And I must be from thence! My wife killed too?</p> <p>Ross. I have said.</p> <p>Malcolm. Be comforted. Let's make us medicines of our great revenge, 215 To cure this deadly grief.</p> <p>Macduff. He has no children. All my pretty ones? Did you say all? O hell-kite! All? What, all my pretty chickens and their dam At one fell swoop?</p> <p>Malcolm. <u>Dispute it</u> like a man. (Q2)</p> <p>220 Macduff. I shall do so; But I must also feel it as a man. I cannot but remember such things were, That were most precious to me. Did heaven look on, And would not take their part? Sinful Macduff, 225 They were all struck for thee! Naught that I am, Not for their own demerits, but for mine, Fell slaughter on their souls. Heaven rest them now!</p> <p>Malcolm. Be this the whetstone of your sword. Let grief Convert to anger; blunt not the heart, enrage it. (Q3)</p> <p>230 Macduff. O, I could play the woman with mine eyes, And braggart with my tongue! But, gentle heavens, Cut short all intermission; front to front Bring thou this <u>fiend</u> of Scotland and myself; Within my sword's length set him. If he 'scape, 235 Heaven forgive him too! (Q4)</p>	<p><u>Dispute it:</u> counter your grief</p> <p><u>fiend:</u> monster</p>	<p>(Q2) Contrast the differences between Malcolm's and MacDuff's responses. <i>Malcolm tells him to "dispute it like a man" suggesting that a strong man would not show his grief, while Macduff believes that showing grief is appropriate for a man in his situation when he states he must "feel it like a man."</i></p> <p>(Q3) What metaphor for anger does Malcolm use? <i>He states that it should be a "whetstone."</i></p> <p>(Q4) Why are MacDuff's lines here ironic? <i>He asks the "gentle heavens" to help him kill "the fiend."</i></p>
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<p>Malcolm. This time goes manly. Come, go we to the King. Our power is ready; Our lack is nothing but our leave. Macbeth Is ripe for shaking, and the pow'rs above (Q5) Put on their instruments. Receive what cheer you may. 240 The night is long that never finds the day.</p>		<p>(Q5) What do the words “ripe for shaking” signify and which theme do they represent? <i>The image of Macbeth as a tree reinforces the theme of the disruption of the natural order.</i></p>
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Homework: Students complete a chart analyzing how imagery related to blood, babies, and children reinforces themes of the disruption of the natural order and appearances may be deceiving. The chart is located in the *All-in-One Workbook* (87).

Discussion Questions

1. Why do Lady Macduff and the murderer both label Macduff as a “traitor”? Is he a traitor in either estimation?
2. Why is Macbeth at war with the future, which babies and children represent?

Days 10 and 11

Review the imagery chart answers. Introduce new characters briefly: Siward, Young Siward, Menteith, Angus, and Caithness. Complete the line tossing activity for Act IV to review the salient points of the act (**appendix**). **Performance Activity:** Hand out copies of the following lines from Act V: Lady Macbeth Scene i, lines 36-41 (403); Doctor Scene i, lines 72-80 (404); Macbeth Scene iii, lines 1-10 (405); Macbeth Scene v, lines 17-28 (409); and Macduff Scene vii, lines 14-23 (411). Form five groups and have each group practice a choral reading of the lines. Begin Act V by having students reading the roles of the Doctor, Gentlewoman, and Lady Macbeth sit at the front of the room. Students doing the choral reciting of the lines of the Doctor and Lady Macbeth should sit together. Have the actors reading the roles pause to let the groups recite the choral parts. Ask two students to mime Lady Macbeth sleepwalking during the reading on the sides of the classroom to add atmosphere. They could examine spots on their hands, or mimic hand washing, but should not be overly dramatic as to draw attention away from the readers. Discuss Lady Macbeth’s decline.

Assign roles and complete reading the rest of the play, asking student groups to be ready for the choral reading lines.

Then, begin a **close reading** of Act V, Scene v: lines 1-52 (408-410). Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print, and asking text-dependent questions that relate directly to the excerpt provided.

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Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p><i>[Enter MACBETH, SEYTON, and SOLDIERS, with drum and colors.]</i></p> <p>Macbeth. Hang out our banners on the outward walls. The cry is still "They come!" Our castle's strength Will laugh a siege to scorn. Here let them lie Till famine and the ague eat them up. (Q1)</p> <p>5 Were they not forced with those that should be ours, We might have met them dareful, beard to beard, And beat them backward home.</p> <p><i>[A cry of women within]</i></p> <p style="text-align: center;">What is that noise?</p> <p>Seyton. It is the cry of women, my good lord.</p> <p><i>[Exit]</i></p> <p>Macbeth. I have almost forgot the taste of fears: (Q2)</p> <p>10 The time has been, my senses would have cooled To hear a night-shriek; and my fell of hair Would at a dismal treatise rouse and stir As life were in't. I have supped full with horrors. Direness, familiar to my slaughterous thoughts, (Q3) Cannot once start me.</p> <p><i>[Re-enter SEYTON]</i></p> <p>15 Wherefore was that cry?</p> <p>Seyton. The queen, my lord, is dead.</p>	<p>dismal: gloomy</p>	<p>(Q1) Provide an example of personification from lines 1-7 and describe what it emphasizes about the realities of battle during this time period. <i>"Famine and the ague" (fever) will eat his enemies; emphasizes the historical reality that it was easier to fight from a fortified castle than to approach one without protection.</i></p> <p>(Q2) Describe the imagery contained in Macbeth's reaction to the noise. <i>He "tastes" fears and "supped full with horrors."; "slaughterous" could refer to meat preparation.</i></p> <p>(Q3) What theme do these food images suggest? <i>Living with fear has become as natural as eating, which reinforces the unnatural order, due to Macbeth's machinations, in Scotland.</i></p>

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<p>Macbeth. She should have died hereafter; There would have been a time for such a word. Tomorrow, and tomorrow, and tomorrow 20 Creeps in this petty pace from day to day, To the last syllable of recorded time; And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player 25 That struts and frets his hour upon the stage And then is heard no more. It is a tale Told by an idiot, full of sound and fury Signifying nothing.</p> <p><i>[Enter a Messenger]</i></p> <p>Thou com'st to use thy tongue; thy story quickly!</p> <p>30 Messenger. Gracious my lord, I should report that which I say I saw, But know not how to do 't.</p> <p>Macbeth. Well, say, sir.</p> <p>Messenger. As I did stand my watch upon the hill, I looked toward Birnam, and anon, methought, The wood began to move.</p> <p>35 Macbeth. Liar and slave! Messenger. Let me endure your wrath, if't be not so. Within this three mile may you see it coming; I say a moving grove.</p>	<p>(Q4)</p> <p>petty: minor</p> <p>(Q5)</p> <p>(Q6)</p> <p>endure: tolerate</p>	<p>(Q4) How does Macbeth react at first to the news of his wife's death? <i>Answers may vary. At first he states that she would have died "hereafter," which could be interpreted as a clinical reaction that all humans die, or he could be referring to the fact that he is too busy to mourn.</i></p> <p>(Q5) Identify the metaphors Macbeth uses to describe life, and explain what they show about his emotional state. <i>Life is a shadow, a player, and a meaningless tale; they indicate his complete despair exacerbated by the death of his wife.</i></p> <p>(Q6) How does line 35 underscore his belief in the witches? <i>He does not want to believe that the predictions could be misinterpreted.</i></p>
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<p>Macbeth. If thou speak'st false, Upon the next tree shalt thou hang alive, 40 Till famine cling thee. If thy speech be sooth, I care not if thou dost for me as much. I pull in resolution, and begin To doubt th' equivocation of the fiend (Q7) That lies like truth: "Fear not, till Birnam Wood 45 Do come to Dunsinane!" And now a wood Comes toward Dunsinane. Arm, arm, and out! If this which he avouches does appear, There is nor flying hence nor tarrying here. I 'gin to be aweary of the sun, 50 And wish th' estate o' th' world were now undone. Ring the alarum bell! Blow, wind, come, wrack! At least we'll die with harness on our back. (Q8)</p> <p><i>[Exeunt]</i></p>	<p>equivocation: ambiguous expressions</p> <p>tarrying: lingering</p>	<p>(Q7) What is ironic about Macbeth's reaction to the witches' trickery? <i>He used deception to gain the throne and now he is being undone by the trickery of the witches.</i></p> <p>(Q8) How is Macbeth characterized in the last lines? <i>His heroic qualities are emphasized reminiscent of the first scene in the first act.</i></p>
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Finish with the line tossing activity for Act V (**appendix**) or the 32-Second Macbeth (See link below.) Students could also complete a Reading Strategy worksheet about inferring beliefs of the period located online in the *All-in-One Workbook* (91).

Discussion Question:

1. How did the balance of power in the Macbeths' relationship shift during the play?
2. Describe the decline of Lady Macbeth.
3. Are evildoers, such as the Macbeths, primarily influenced by genetics, upbringing, or their own free choice?

Days 12, 13 and 14

Assessment

Tests

- Students may take multiple choice and essay tests for each act located in *Literature: The British Tradition* Unit 2 Resources. An open book test is followed by two multiple choice and essay question tests of different levels. They begin on pages 97, 115, 139, 157, and 176.
- Students may also be tested on lines from all acts used in the line tossing activity.

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Performance Activities

- Students select music for a backdrop for one of the scenes.
- Students perform a scene from the play and record it. They could change it to a contemporary setting.
- Students write and perform dramatic monologues based on a character from the drama.

Creative and Informational Writing

Students write a one to two page reflective piece on one of the following topics:

- What tactics do contemporary politicians use to manipulate for gain?
- Compare the use of comic relief in horror films to Shakespeare's use of the tactic in *Macbeth*.
- *Literature: The British Tradition* (416): Is tragedy a part of life at any time, or is it a perspective on life that makes sense only in certain eras?
- In two different acts, Lady Macbeth asks her husband if he is a "man." What does it mean to be a "man" or a "woman" in contemporary society? What behaviors are expected of the different genders? Are these the same expectations Lady Macbeth had?

Essay prompts

- Compare Macbeth's trust in the witches' predictions with contemporary people relying on psychics in times of economic turbulence. Students research articles such as "Love, Jobs & 401(k)s" published in *The New York Times* on November 23, 2008, which features stock traders relying on psychics for tips. Evaluate the effect of the supernatural on Macbeth's behavior and what one could infer that it shows about the views of the time period. What does a belief in psychics or the supernatural reveal about contemporary human behavior and beliefs?
- Using the graphic organizer for Act IV, which identifies images of blood, babies, and children <http://www.pearsonsuccessnet.com/iText/products/0-13-361499-9-12/pdfs/NAgr12UR2.pdf>, analyze how these image patterns develop the play's themes and create connections between the character and events.
- In *Literature: The British Tradition* (418): In an analytical essay, evaluate Greenblatt's commentary. Do you agree that Macbeth dreads the earthly consequences of his actions more than he dreads the fate of his soul—or do you think the opposite is true?

Instructional Resources

- *Literature: The British Tradition* (textbook)
- Graphic organizers and handouts
- http://www.rsc.org.uk/downloads/rsc_teachers_pack_macbeth_2011.pdf *Macbeth* unit from the Royal Shakespeare Society
- <http://www.folger.edu/eduLesPlanArch.cfm?CFID=50337409&CFTOKEN=33583826> Archive of lesson plans
- <http://www.folger.edu/documents/32SecMacbethnew.pdf> The 32-second *Macbeth*
- <http://www.folger.edu/podcasts> Podcasts
- <http://www.folger.edu/playbyplay> Play-by-Play resources
- <http://shakespeareinamericanlife.org>
- <http://www.folger.edu/edulesplandtl.cfm?lpid=619> Creating tableaux with scenes from Act III
- <http://www.folger.edu/edulesplandtl.cfm?lpid=828> Creating sound effects for Act III
- <http://library.thinkquest.org/2888/?tqskip1=1> Annotated on-line version

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Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- <http://library.thinkquest.org/2888/?tqskip1=1> Annotated on-line version
- <http://www.universalteacher.org.uk/shakespeare/macbeth.htm#13> Questions and activities
- <http://www.bartleby.com/70/index41.html> On-line copy
- <http://poppet.com/> Create a Macbeth popplet.
- <http://learning.blogs.nytimes.com/2010/08/02/teaching-shakespeare-with-the-new-york-times/#macbeth> Teaching Shakespeare with *The New York Times*
- <http://learning.blogs.nytimes.com/2011/06/09/fill-in-macbeth-for-children/> Fill-in-Macbeth activity
- http://www.nytimes.com/2008/04/09/opinion/09dowd.html?_r=0 Dowd compares Iraq hearings to *Macbeth*
- <http://www.nts.org.uk/Home/> National Trust for Scotland: feature virtual castle visits and Scotland stories

Professional Articles

- <http://www.pbs.org/shakespeare/educators/performance/indepth.html> “Discovery Through Performance”
- <http://www.pbs.org/shakespeare/educators/technology/indepth.html> “Technology in the Shakespeare Classroom”
- <http://www.folger.edu/emaillist.cfm?gclid=CMSv2prenbcCFQdgMgodQ0QAdw> Sign up for “Bard Notes,” a monthly newsletter containing K-12 activities
- <http://www.edutopia.org/teaching-shakespeare-digital-media> “Teachers Shake up Shakespeare with Digital Media”

English Language Arts Connections

Writing	Language	Speaking and Listening
Incorporate Writing Standards as students read and comprehend complex literary and informational texts. http://www.corestandards.org	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Appendix

Good Witch or Bad Witch?

In each column, identify two witches found in literature, drama, and/or film. Briefly describe the physical characteristics and attire of each witch. Write two claim sentences, one for each of the witches, containing an explicit example supporting your evaluation of whether the witch is good or bad.

Literature

Drama

Film

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Claim Sentences:

1. _____

2. _____

***Macbeth* Act I Scene iii – Edited scene**

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

Subtext _____

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

Subtext _____

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

Subtext _____

Macbeth Your children shall be kings.

Subtext _____

Banquo You shall be king.

Subtext _____

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

Subtext _____

Banquo To th'selfsame tune and words

Subtext _____

Paradox: *Macbeth Act I*

Paradox: A statement that seems to be contradictory but that actually presents a truth. Because a paradox is surprising, or even shocking, it draws the reader's attention to what is being said.

Directions: Identify the speaker and describe the context in detail. Explain the truth contained in the paradox.

1. "Fair is foul, and foul is fair." **1.1.12**

Speaker and context:

Explanation:

2. "Lesser than Macbeth and greater." **1.3.39**

Speaker and context:

Explanation:

3. "This supernatural soliciting / Cannot be ill, cannot be good." **1.3.143-144**

Speaker and context:

Explanation:

4. "And nothing is but what is not." **1.3.155**

Speaker and context:

Explanation:

***Macbeth* Act IV Scene iii – Edited scene**

Enter Macduff into Malcolm's Castle:

Malcolm Let us seek out some desolate shade, and there
Weep our sad bosoms empty

Macduff Let us rather
Hold fast the mortal sword, and like good men
Bestride our down-fall'n birthdom; each new morn
New widows howl, new orphans cry

Malcolm What I believe I'll wail,
What know believe, and what I can redress,
This tyrant, whose sole name blisters our tongues,
Was once thought honest: you have lov'd him well

Macduff I am not treacherous

Malcolm But I crave your pardon:
That which you are my thoughts cannot transpose;
Angels are bright still, though the brightest fell;

Macduff I have lost my hopes

Malcolm Perchance even there where I did find my doubts.

Macduff Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp

Malcolm Were I king,
I should cut off the nobles for their lands,
Desire his jewels and this other's house:
And my more-having would be as a sauce
To make me hunger more.
If such a one be fit to govern, speak.

Macduff Fit to govern?
No, not to live. O nation miserable!
Fare thee well,
These evils thou repeat'st upon thyself
Hath banish'd me from Scotland.

Malcolm Macduff, this noble passion,
Child of integrity, hath from my soul
Wip'd the black scruples, reconcil'd my thoughts
To thy good truch and honour.

Macduff Such welcome and unwelcome things at once,
'Tis hard to reconcile.

Line Tossing: *Macbeth* Act I

1. **“What he hath lost, noble Macbeth had won.”**
2. **“So foul and fair a day I have not seen.”**
3. **“Or have we eaten on the insane root / That takes the reason prisoner?”**
4. **“Stars hide your fires; / Let not light see my black and deep desires;”**
5. **“Come, you spirits / That tend on mortal thoughts, unsex me here.”**

Line Tossing: *Macbeth* Act II

1. **“The sleeping and the dead / Are but as pictures.”**
2. **“Will all great Neptune’s ocean wash this blood / Clean from my hand?”**
3. **“My hands are of your color, but I shame / To wear a heart so white.”**
4. **“Approach the chamber, and destroy your sight / With a new Gorgon:”**
5. **“Had I but died an hour before this chance / I had lived a blessed time;”**

Line Tossing: *Macbeth* Act III

1. **“Banquo, thy soul’s flight / If it find heaven, must find it out tonight.”**
2. **“We have scotched the snake, not killed it:”**
3. **“Oh full of scorpions is my mind, dear wife!”**
4. **“My royal lord, / You do not give the cheer.”**
5. **“Men must not walk too late.”**

Line Tossing: *Macbeth* Act IV

1. **“By the pricking of my thumbs, / Something wicked this way comes.”**
2. **“Beware the Thane of Fife.”**
3. **“Thou li’st, thou shag-eared villain!”**
4. **“Such welcome and unwelcome things at once / ‘Tis hard to reconcile.”**
5. **“What, all my pretty chickens and their dam / At one fell swoop?”**

Line Tossing: *Macbeth* Act V

1. "All the / Perfumes of Arabia will not sweeten this little hand."
2. "I would not have such a heart in my / Bosom for the dignity of the whole body."
3. "Infected minds / To their deaf pillows will discharge their secrets."
4. "It is a tale / Told by an idiot, full of sound and fury / Signifying nothing."
5. "Turn, hell-hound turn!"

Macbeth Act I Characterization Worksheet: Lady Macbeth

Quotations:	What quote reveals about personality:

Macbeth Act I Characterization Worksheet: Macbeth

Quotations:	What quote reveals about personality:

Macbeth Act II Characterization Worksheet: Macbeth and Lady Macbeth

Reactions to the killing quotations:	What quote reveals about personality: