

Education Support Pack

Macbeth

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Production Credits

Below is a list of the Actors involved in the Production of the sound track for Macbeth:

<i>Macbeth, 1st Apparition</i>	Michael Maloney
<i>Lady Macbeth, Hecate</i>	Penny Downie
<i>Banquo, Caithness, English Doctor, Young Siward</i>	Michael Palmer
<i>Duncan, Scottish Doctor, Old Siward</i>	John Woodvine
<i>Macduff/2nd Apparition</i>	Alisdair Simpson
<i>Lady Macduff, Witch 2</i>	Charlotte McDougall
<i>Witch 3</i>	Jane Wood
<i>Witch 1, Hecate</i>	Ishia Bennison
<i>Porter, Lord, Old Man, Messenger</i>	Edward Clayton
<i>Malcolm, 1st Murder</i>	Julian Ovenden
<i>3rd Murder, A Sergeant, Angus, Seyton</i>	Ian Duncan
<i>2nd Murder, /Lennox</i>	Richard Banham
<i>Meneith, Donalbain, Fleance</i>	Neil Henry
<i>Ross</i>	Richard Hope
<i>Macduff's Son, 3rd Apparition</i>	Frankie Carson
<i>Frankie's Chaperone</i>	Marianne Hunter
Sound recording Directed by	Mark Rosenblatt
Sound recorded by	Martin Atkinson of MARS

The Kar2ouche Production Team

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Education Support Packs

What is Kar2ouche?



Kar2ouche is a multimedia authoring tool, used in a series of Content Libraries focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once students have learned to use Kar2ouche they are able to use it across a range of subjects.

Kar2ouche appeals to a range of learning styles: visual, aural and kinaesthetic. Engaging students of all abilities, Kar2ouche not only helps them develop skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus students are encouraged to know how and why as well as what.

Information – processing skills	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> • read for meaning • identify key images, text and ideas • sort the relevant from the irrelevant and extract what is essential • organise and where necessary prioritise ideas • sequence events • develop cultural awareness.
Reasoning skills	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> • justify decisions using evidence • make informed choices • work out subtexts • consider alternative perspectives, interpretations, ambiguity and allusion • extract meaning beyond the literal.
Enquiry skills	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"> • work collaboratively to question text • observe events and predict subsequent action • consider consequences • explore how ideas, values and emotions are portrayed • analyse the relationship between characters.

Creative thinking skills	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• offer individual interpretations of texts or situations• create original multimedia texts• add imagined scenes and events• respond imaginatively to texts and situations.
Evaluation skills	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• consider how meanings are changed when texts are adapted to different media• review, modify and evaluate work produced• reflect critically on written text, their own work and the work of peers• compare and contrast their work with the work of others.
Communication	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• engage in collaborative working and dialogue• listen, understand and respond critically to others• articulate ideas in groups of different sizes• use visual aids and images to enhance communication.

Activities Using Kar2ouche

You and your students can use Kar2ouche in a range of contexts and in a number of ways. Roughly, Kar2ouche can be used to create:

- storyboards
- animations
- publications.

Storyboards

These are particularly useful in encouraging students to show their understanding and ability to extract key information. By producing storyboards, students often show their ability to summarise and synthesise key information. Students can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step by step – as if for the police
- a summary with speech bubbles or captions containing important quotations
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and after shots
- additional episodes
- alternative interpretations of a key moment where the text is ambiguous
- outlines of structure
- explorations of subtext through the use of thought bubbles
- illustrations of the difference between what people say and what they may think with reference to evidence
- presentations for class
- illustrations of alternative points of view/debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment
- a proposal for a new film/advert/documentary etc to be presented to a board of executives.

In all of these students can add sound, their own digital images, special effects and recordings of their own voices.



If time is limited, you can complete partial storyboards for your students to complete in the lesson. Partially completed storyboards may comprise, for example:

- the first and last frame – students make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – students create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Students can also create their own incomplete storyboards for other students to complete.

Animations



Students who have access to Kar2ouche out of class time, enjoy creating animations. As with storyboards, animations enable students to demonstrate their understanding and ability to extract key information. Most of the activities listed below *can also be created as still storyboards*. Students may be told that they have been commissioned to create a:

- news programme
- documentary
- TV chat show/interview
- film trailer
- advertisement
- musical score
- fashion show to show fashions of time.

Publications



As a plenary, students can either present their storyboards to the class using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche. The sorts of publications students create, could include:

- a newspaper front page – using Kar2ouche to compose the pictures (students may choose to create broadsheets and tabloids to compare the differences)
- Storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels
- estate agents' details
- diary entries (with photos/pictures)
- letters (with pictures)
- photo albums
- magazine spreads
- advertising posters
- 'wanted' posters
- guides
- catalogues
- book and magazine covers.

In all of these activities students may be asked to consider audience and purpose. You can stipulate this audience.

The possibilities are almost endless. As you get used to the software and use it within your area of expertise, other activities will suggest themselves.

Kar2ouche and Special Needs

It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual students. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or learning support assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those students who experience some kind of sensory or learning difficulty, on average 20% of students in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

‘From 1988-90 the Palm Project explored the effects of computers on students’ autonomy in learning. The project found that students not only were more autonomous but also more motivated.’

Glendon Ben Franklin in Leask, M Ed. (2001) *Issues in Teaching Using ICT*, Routledge.

In particular, multimedia products, such as Kar2ouche, appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables students to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Special needs children are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often underdeveloped. In Kar2ouche all of the text is provided with a soundfile so that students can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a student’s vocabulary whilst also increasing his or her attention span. By following the text as they listen, students begin to recognise words and are provided with a real context for their learning.

In addition Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way that increases their confidence. ‘Nothing motivates children with special needs more than success, especially when their peer group can see that success is demonstrated on an equal basis without allowances being made.’ (Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum.) Once confidence has been built, the speech and thought bubbles offer the opportunity for students to write

in small bite-size chunks. This can be increased gradually by requiring students to produce a paragraph in the caption window and subsequently maybe use the writing frames and scaffolds provided in the education support packs that accompany the software.

The soundfiles and recording facility can therefore be seen to enable the learner to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these students found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that, students who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair or small group work, Kar2ouche can be used by the teacher to encourage collaborative learning thereby supporting these students as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group they are then more confident when required to present their ideas to the class or an adult.

For students with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The sound files also help these children. Likewise the brief sound-clips support dyslexic children many of whom find processing large amounts of information in a single unit difficult. They can also control the pace of the reading and repeat it as necessary thus allowing them to consolidate learning. For those whose hearing is impaired the combination of text and exciting visual material is motivating and by being able to attach pre-recorded soundfiles, students are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.

This Pack

So why use Kar2ouche®? for teaching Shakespeare? The relevance and excitement of Shakespeare lies in its infinite capacity for adaptation. The play is, after all, a script to be interpreted by the director, worked on by actors and finally performed. Students can use Kar2ouche to engage directly with this process to explore levels of meaning and to think independently about the numerous possibilities available in staging a performance. By visualising scenes students find the language more accessible, deepen their understanding of character and theme, and gain a greater insight into the play's structure.

One of the benefits of using Kar2ouche is its versatility. It allows you as a teacher to use it in the ways you consider most appropriate with your classes. The variations are almost limitless. Although, costumes and setting are pretty fixed in each Content Library, you will be able to use other Content Libraries to provide other historical settings or create modern versions. However, students should be encouraged to avoid getting too hung up on the costume and setting, by being reminded that language is the key to appreciating the breadth of Shakespeare's appeal. The Elizabethan theatre was relatively limited in terms of setting, costume, lighting and special effects but Shakespeare overcame this through the sheer physicality and evocative power of his language.

The following lesson suggestions are for those occasions when you want some hints on getting started or due to pressure of time a complete unit of work for a particular year group. The **Education Support Pack**, written by experienced teachers, provides both of these. Those who take out K2 membership will receive supplements to these materials as part of the termly mailings.

Introduction

Included in this Content Library are three embedded activities. These activities make use of the new activity screen in Kar2ouche. The activity screen contains step-by-step instructions to guide students through a number of tasks, and includes links to audiofiles and storyboards used during the lesson. This eliminates the need to have more than one application open on screen at one time.

Included here are the teacher notes for each activity, along with a copy of the step-by-step instructions that the students will see in the activity screen.

The activities included are:

Activity 1 In the Hotseat

Activity 2 Before They Were Infamous

Activity 3 Macbeth Sorted

Getting Started

These are brief lesson suggestions, providing examples of just some of the ways Kar2ouche can be used to enhance your students' learning through visualisation, debate, speculation and exploration. These are not full-blown lesson plans or units of work; rather, they provide a range of stimuli to be adapted for your own creative lesson planning. This section has been divided into three parts.

- 1 **Introducing the play** – ideas showing how Kar2ouche can be used to establish storylines and context.
- 2 **Closer reading** – suggestions for using Kar2ouche to develop understanding of plot, character, themes, images, relationships, the author's craft etc.
- 3 **Extending study** – prompts for extension activities – more challenging tasks, ideas for the student who finishes early and things to do at home/out of the lesson.

Most of these activities are suitable for **pair and group work** because by working together students dynamically re-interpret, analyse and create meaning from the text. Acting is a cooperative exercise and in an environment of virtual role-play students should be given the opportunity to discuss and share points of view. In justifying their opinions and debating certain interpretations they will increase the depth of their understanding. By viewing the work other groups produce they will also realise that there is not one definitive way to present a Shakespeare play and, even within the limitations of the software, begin to recognise the play's infinite richness.

Although these activities will deliver a number of the objectives outlined in the National Curriculum, National Literacy Strategy Framework for Teaching English, GCSE and A Level Syllabuses; because they are not complete lesson plans, or targeted at a particular year group, the objectives outlined are just suggestions. It is therefore important that you check these and that you are explicit in your requirements of students.

Unit of Work

In this Education Support Pack we provide one full *Unit of Work* for use with a particular Key Stage. This covers approximately 20 lessons. Recognising that it is not always possible to work with computers, these lesson plans include more traditional classroom activities as well as work with Kar2ouche. You will also find writing frames and worksheets outlined in this section. The format of the plans is *based* on the QCA examples in the National Literacy Strategy and makes reference to the objectives to be covered.

Storyboards

When you have loaded the Kar2ouche software onto your system, you will find a range of storyboards for use in the classroom. You will find these in the folder **My Storyboards** (found at the following location – C:\Program Files\Immersive Education\Kar2ouche\My Storyboards).

We include:

- an animation of Act 1 Scene 1 so that you can see the potential of the animation facility – a very easy process with the ability to copy frames and make slight adjustments (**My Storyboards/Act 1 Scene 1**)
- a single frame for the start of each scene and act incorporating an appropriate background and all the characters needed to start the scene – a sort of quick-start frame (**My Storyboards/Acts & Scenes**)
- a summary of the play: 10-20 still frames with commentary that will help you to explain the story briefly to your classes – Prerequisites (**My Storyboards/Brief Summary**)
- a range of storyboard frames that when reordered summarise the story – Introducing the Play: Activity 8 (**My Storyboard/Out of Sequence Storyboard**)
- a range of storyboard frames to illustrate students' summaries of the play – Introducing the Play: Activity 9 (**My Storyboard/Pictures for Summary**)
- a slightly more avant-garde use of Kar2ouche to produce Act 1 Scene 1 of Macbeth – again this is just an example of how props and special effects can be used to demonstrate an interpretation of the text – Extending Study: Activity 3. This is stored as a QuickTime movie. To open this:
 - 1 If Kar2ouche is open, CLOSE it first.
 - 2 Open 'My computer' (or go to Windows Explorer).
 - 3 Navigate to the drive on which Kar2ouche is loaded (this will usually be C:\Program Files\Immersive Education\Kar2ouche).
 - 4 Open both 'My Storyboards' and the title on which you are working.
 - 5 Double click on Sample AvantGarde.mov.

Presentations

Many of the activities culminate in a presentation of some sort. Ideally this will involve a networked data projector and possibly an interactive whiteboard. Alternatively you could use a data projector linked to a standalone computer and disks on which to record the students' work. Other methods of sharing work might include:

- a network management system allowing all students to see the same presentation on their individual computer screens
- saved files in a shared area where students can gain access at their own speed
- students moving around the room to view presentations at the machines on which the work was produced.

You may therefore need to discuss with your ICT coordinator what methods are available to you and your class.

Getting in touch

We would welcome feedback on the materials we are providing and if you have additional suggestions it would be great to share them with other teachers. You can get in touch with us by:

- e-mailing support@imed.co.uk
- visiting our Web page www.immersiveeducation.com

Additional Ideas

Further ideas for teaching Shakespeare in an active way can be found in the following texts.

Adams, R and Gould, G (1977) *Into Shakespeare*, Ward Lock Educational

Gibson, R (1998) *Teaching Shakespeare*, Cambridge University Press

Gibson, R Ed (1993) *Macbeth*, Cambridge University Press

Gibson, R (1997) *Shakespeare's Language*, Cambridge University Press

O'Brien, V (1984) *Teaching Shakespeare*, Edward Arnold

Peck, J and Coyle, M (1985) *How to Study a Shakespeare Play*, MacMillan Education

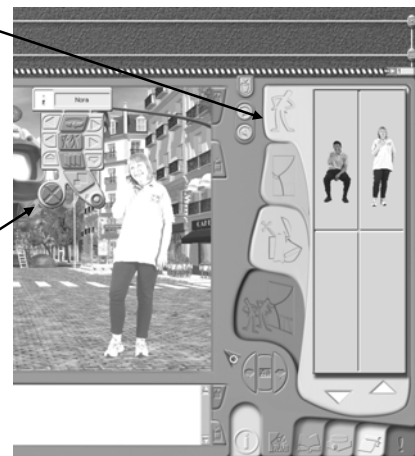
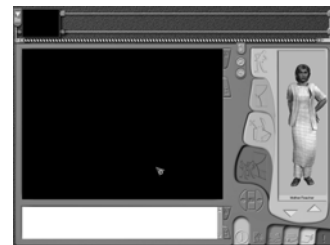
Reynolds, P (1991) *Practical Approaches to Teaching Shakespeare*, Oxford University Press

If You Haven't Used Kar2ouche Before – A Starter

If students have not used Kar2ouche before, QuickStart and User Guides are available on Disc 2 within your CD pack, on the hard drive for schools with Kar2ouche *Unlimited* service or can be downloaded via our website <http://www.immersiveeducation.co.uk/support/kar2ouche/>. A good way of showing them the main functions is to demonstrate how to create a title frame. This introduces selecting backgrounds, adding and posing characters, introducing text bubbles, as well as adding text and sound. Students can pick up other skills as they go.

To create a title frame

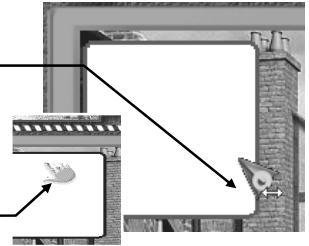
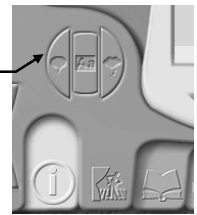
1. Ask students to open Kar2ouche – the first screen they see is the composition screen.
2. Next ask them to select a background by clicking on the **blue background tag**. They should click again to see six backgrounds and yet again to see twelve. (Do not click again, otherwise they return to a single view.) They can scroll through the backgrounds using the **green arrows** at the bottom. Once they have browsed the backgrounds they should select one they like by left clicking on it. It will appear in the composition window.
3. Having selected a background, students should choose a character to add to the frame. They do this by clicking on the **green character tab** (click once more to see four characters, click again to see sixteen) and scrolling through using the green arrows at the bottom. They select the character by left clicking (holding down) and dragging it into the frame. Now for the fun. This character can be resized, posed and rotated by right clicking on it in the frame. This brings up the **manipulator tool**.



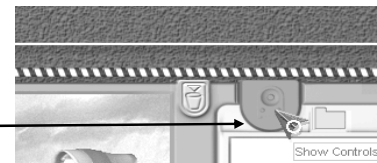
- To rotate the character students click on the left and right facing arrowheads at either side of the top icon.
- To repose the character they click on the arrow heads either side of the central characters icon.
- To resize the character students should left click on the blue squares at the bottom of the manipulator tool, then drag the mouse towards them to make the character bigger or backwards to make it smaller.
- The bottom icon allows the layering of characters and/or props.
- The character can be moved around by left clicking and dragging.



4. Next ask students to add a text bubble. They can do this by left clicking on the **text bubble icon**. The text bubble will appear in the top left hand portion of the screen. Students can then write in their name, form and the title of the storyboard they are about to complete. If they need to make the bubble bigger, they do this by passing the cursor over the right or bottom borders until a **double arrowhead** appears. They should then click and drag to size. To move the bubble to elsewhere on the screen students should hover over the top of the bubble until the **hand** appears, left click to grab it and then drag to position.



5. Finally, students could be asked to add some sound, either in the form of a sound effect or a recording of their own voice. In either case they should begin by clicking on the **text/audio tab** at the bottom of the screen. Next they should click on the **show controls icon** at the top of this text/audio frame. This will bring up the audio control panel.



To add a sound effect they should click on the orange folder, then select one of the sound effects offered by clicking on it and then on open. If they want to preview these sound effects they should click on the effect and then on



play. To record their own voices students press on the red microphone icon and speak into their microphones. To stop the recording they should press the square red button. They will be prompted to give their soundfile a name. They type this into the box and then click on save. The sound is attached to their frame.

Students will now know how to use the main functions of Kar2ouche. Encourage them to play in order to learn what other things it can do, for instance how to attach a soundfile to a frame.

Embedded Activities

Teacher Notes

Activity I In the Hotseat

Key Stage/Year	Key Stage 3/Year 9
Group Organisation	This activity is suitable for students working on their own. However, if the students work in pairs, they will have the opportunity to discuss their interpretation of the text with each other as they work through the activity.
Suggested Timing	1–2 one-hour lessons per character

Overview of Task

Students watch the **Macbeth** storyboard in which seven questions are posed to Macbeth. When the students click on a question, they are linked to Macbeth's answer – a quotation from the text, supported (in the caption window) by questions or comments to encourage the students to reflect on the answer given. Two other storyboards are provided (**Lady Macbeth** storyboard and **Banquo** storyboard). In these storyboards, the questions are given but the students have to provide the answers. The caption window guides them to the scene where the relevant quotation will be found. This activity can be used for revision, or as a way of studying these characters as the students work through the text for the first time.

Objectives

All students will: gain information about the character of Macbeth and will examine portions of the text, which give insights into the characters of Lady Macbeth and/or Banquo.

Most students will: gain insights into the characters of Macbeth, Lady Macbeth and/or Banquo and will see how quotations from the text can be used to support their views.

Some students will: gain a detailed understanding of all three characters and find and adapt all the relevant quotations to support their ideas. They may construct further storyboards in which other characters (such as Macduff or Duncan) are interviewed.

Curriculum References

National Curriculum

En1 Speaking and Listening (pair work option)

1b use evidence; 1d use visual aids and images; 1f use spoken standard English fluently; 2e recognise when a speaker ... uses and abuses evidence; 2f ask questions and give relevant and helpful comments; 3a make different types of contributions; 3b take different views into account; 3c sift, summarise and use the most important points; 3e help the group to complete its tasks; 8a explaining, arguing, persuading; 9c respond straight away; 10a exploring, analysing.

En2 Reading

1a extract meaning beyond the literal; 1b discuss alternative interpretations; (pair work option) 1c how ideas portrayed; 1d identify perspectives on individuals; 1f read and appreciate ... plays; 1g language used in imaginative ways; 1h reflect on ... motivation and behaviour of characters; 4c sift the relevant from the irrelevant; 5a how meaning is conveyed; 5b how choice of form, layout and presentation contribute to effect; 8a(i) plays by Shakespeare.

National Literacy Strategy

Year 9 Reading

1 locating, appraising and extracting relevant information; 14 analyse the language, form and dramatic impact of scenes; 18 discuss a substantial prose text (pair work option).

Year 9 Speaking and Listening (pair work option)

2 use standard English; 3 develop interview techniques; 5 compare different points of view; 6 analyse bias; 9 discuss and evaluate conflicting evidence; 10 contribute to the organisation of group activity.

Outcomes

By the end of this activity students will have:

- completed one or more storyboards in which a character from the play is interviewed.

Resources

Kar2ouche *Macbeth* Content Library

- **Macbeth** storyboard
- **Lady Macbeth** storyboard
- **Banquo** storyboard
- **Lady Macbeth Answers** storyboard (optional)
- **Banquo Answers** storyboard (optional)

Activities

Introduction



- 1 Students watch the **Macbeth** storyboard. Seven questions in text bubbles surround Macbeth's head in the first frame. When students click on a text bubble they are linked to a frame that provides the answer to the question.

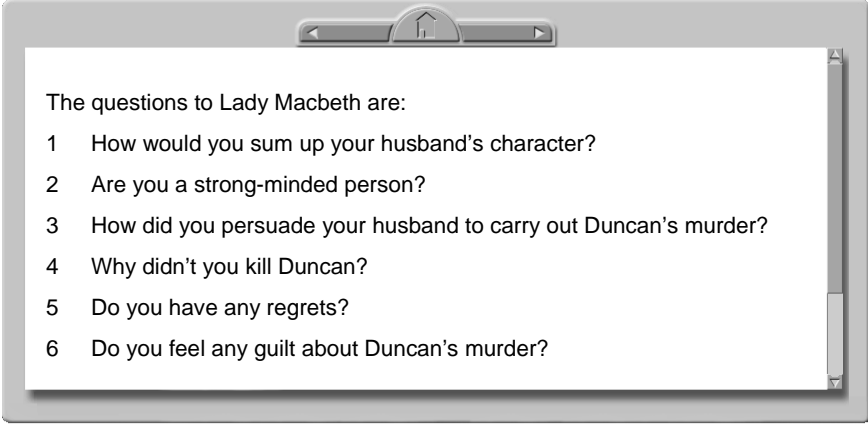
The **questions** (in bold), answers and *captions* are:

- 1 **'Would you like to be king?'** 'To be king stands not within the prospect of belief.' *The caption reads: Do you think Macbeth is being honest here (Act 1 Scene 3)? Remember that Macbeth has a claim to the throne through his father, Sinel. It is unlikely that he has never considered the possibility of becoming king.*
- 2 **'Are the witches good or bad'** 'This supernatural soliciting cannot be ill ... good.' *The caption reads: Listen carefully to this extract from Macbeth's speech. (You can find it at the end of Act 1 Scene 3.) How does Macbeth's reaction contrast with what Banquo says about the witches just before this?*
- 3 **'Are you ambitious?'** 'I have no spur ... and falls on th'other.' *The caption reads: Look at the whole of this speech in Act 1 Scene 7. Can Macbeth find any motivation at all to murder Duncan – apart from ambition?*
- 4 **'Are you brave?'** 'I dare do all ... who dares do more is none.' *The caption reads: Where in the play has Macbeth proved his 'manliness'? Macbeth speaks these lines in response to taunts from his wife. You can read what she says to him in Act 1 Scene 7.*
- 5 **'What do you think of Banquo?'** 'Our fears in Banquo stick deep ... be feared.' *The caption reads: Macbeth is alone as he speaks these lines (in Act 3 Scene 1), so we can assume they are his real thoughts. Why do you think Macbeth is so afraid of Banquo?*
- 6 **'Do you trust the other thanes?'** 'There's not a one of them ... keep a servant fee'd.' *The caption reads: Macbeth means that he has a paid spy in all the thanes' houses. Look at the rest of this speech (at the end of Act 3 Scene 4). How has his attitude to the witches changed since Act 1?*
- 7 **'Are you happy about the way your life has turned out?'** 'My way of life is fall'n ... I must not look to have.' *The caption reads: Read the whole of this speech in Act 5 Scene 3. Do you feel any sympathy for Macbeth here, or are his crimes too great for this?*

Development

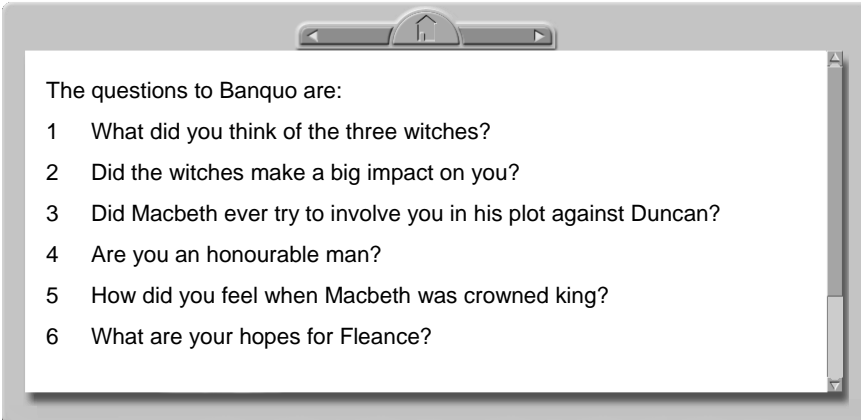


- 2 Direct the students to open either the **Lady Macbeth** storyboard or **Banquo** storyboard. The first frame consists of Lady Macbeth's/Banquo's head surrounded by questions in text bubbles. The caption reads: 'How do you think Lady Macbeth/Banquo would answer these questions? Click on each thumbnail in turn and read the instructions in the caption window.'



The questions to Lady Macbeth are:

- 1 How would you sum up your husband's character?
- 2 Are you a strong-minded person?
- 3 How did you persuade your husband to carry out Duncan's murder?
- 4 Why didn't you kill Duncan?
- 5 Do you have any regrets?
- 6 Do you feel any guilt about Duncan's murder?



The questions to Banquo are:

- 1 What did you think of the three witches?
- 2 Did the witches make a big impact on you?
- 3 Did Macbeth ever try to involve you in his plot against Duncan?
- 4 Are you an honourable man?
- 5 How did you feel when Macbeth was crowned king?
- 6 What are your hopes for Fleance?

The frames for the answers are set up for the student. Each one contains the character with a (blank) speech bubble. The caption windows contain the question to be answered and continue: 'Look at Act X Scene X to find a phrase that Lady Macbeth/Banquo might use to answer this question. Fill in the speech bubble and attach the soundfile to the thumbnail'. The relevant scene is specified in each case.

- 3 Students work through each frame in turn, reading the relevant portions of the text and completing the speech bubbles. In some cases they will have to introduce a quotation with a few words of their own, or alter the wording of the text slightly before placing it in the speech bubble. For example, Lady Macbeth's, '*Thou wouldst be great,*' would need to be changed to '*He would be great.*' You may wish to direct the students to change the quotations into modern or colloquial English.
- 4 Students print their completed storyboards.
- 5 You may wish to direct the students to two storyboards – **Lady Macbeth Answers** and **Banquo Answers** – which give *suggested* answers to the questions. However, you may prefer to get students to compare answers and make your own input.

Lady Macbeth Answers:

- 1 **'How would you sum up your husband's character?'** 'He would be great, is not without ambition, but without the illness should attend it.'
- 2 **'Are you a strong-minded person?'** 'Yes. No compunctious visitings of nature shake my fell purpose nor keep peace between th'effect and it.'
- 3 **'How did you persuade your husband to carry out Duncan's murder?'** 'I asked him if he wanted to live a coward in his own esteem, and told him he would be so much more the man if he did it.'
- 4 **'Why didn't you kill Duncan?'** 'Had he not resembled my father as he slept, I had done't.'
- 5 **'Do you have any regrets?'** 'Things without a remedy should be without regard; what's done is done.'
- 6 **'Do you feel any guilt about Duncan's murder?'** 'Yes. Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand.'

Banquo Answers:

- 1 **'What did you think of the three witches?'** 'Oftentimes, to win us to our harm, the instruments of darkness tell us truths; win us with honest trifles, to betray's in deepest consequence.'
- 2 **'Did the witches make a big impact on you?'** 'Yes. I dreamt of the three weird sisters after the meeting.'
- 3 **'Did Macbeth ever try to involve you in his plot against Duncan?'** 'He once said, 'If you shall cleave to my consent when 'tis, it shall make honour for you.'"
- 4 **'Are you an honourable man?'** 'Yes. I keep my bosom franchised and allegiance clear.'
- 5 **'How did you feel when Macbeth was crowned king?'** 'I feared he played most foully for't.'
- 6 **'What are your hopes for Fleance?'** 'My last words to him were, 'Fly, good Fleance, fly, fly, fly! Thou mayst revenge.'"

Plenary

- 6 Some pairs/individuals share a frame from their completed storyboards with the whole class for discussion. Alternatively, students could be put into small groups to discuss and compare their storyboards and pick out the frames they think are best.

**Extension/
Homework**

- 7 In class, students can create storyboard interviews with other characters, or write further questions to put to Lady Macbeth and/or Banquo. These storyboards can be complete (giving both the questions and the answers) or incomplete (giving only the questions and the scene references for the answers). Students can try to complete each other's storyboards.
- 8 For homework, students can be asked to work out a list of questions and answers for an interview and the storyboard created in a later class.

Student Notes

Activity 1 In the Hotseat

Objectives

This activity will help you to study some of the main characters in *Macbeth*. You will:

- watch an interactive storyboard of an interview with Macbeth
- research the text to find the answers to a storyboard interview with either Lady Macbeth or Banquo
- practise using quotations from the text to support your views by filling in the speech bubbles in the storyboard.

Outcomes

By working through this activity you will:

- complete and print a storyboard interview with either Lady Macbeth or Banquo.

Resources

To complete the activity you will need:

- Kar2ouche *Macbeth* Content Library

Activities

Introduction

- 1 First watch the **Macbeth** storyboard. To find out the answer to a question, click on the text bubble. This will link you to the frame, which provides the answer. You may wish to follow up some of the questions in the caption window by clicking on the blue text/audio tab and reading the speech in full. Remember to click the play button when you return to the presentation screen.



to open **Macbeth** storyboard

Development

- 2 Your teacher will ask you to open either the **Lady Macbeth** or **Banquo** storyboard.



to open **Lady Macbeth** storyboard



to open **Banquo** storyboard

- 3 Read the questions in the opening frame and the text in the caption window.
- 4 Click on the second frame. The caption window gives you the question, and the scene that will help you to answer it. Find the scene and read it through. . You may have to introduce the quotation with a few words of your own, or alter it slightly to make it appropriate for the speech bubble. For example you may have to change 'thou' to 'he' or 'thy' to 'his'. Your teacher may ask you to re-word the quotation in modern English.

Student Notes

- 5 Work through the remaining frames in the same way. When you have completed all the speech bubbles, click on the orange print tab and select a template. Drag and drop each frame in turn into the template, and print your completed storyboard.

Plenary

- 6 Be prepared to share your printed storyboard with the rest of the class and explain the choices you have made in selecting the text for each speech bubble.

Extension/Homework

- 7 You can complete the other storyboard.



to open **Lady Macbeth** storyboard



to open **Banquo** storyboard

- 8 You can create a storyboard of your own based on a different character, or write further questions to put to the character you have been studying. You will need to work out the questions and the scenes where the answers can be found. Then you can either fill in the text bubbles yourself, or ask another student in the class to try to complete them.
- 9 Alternatively, for homework, you could use your copy of the text to research another character and work out a list of questions and scene references. You may be able to use these questions to create a storyboard in a later lesson.

Teacher Notes

Activity 2 Before They Were Infamous

Key Stage/Year	Key Stage 3/Year 9
Group Organisation	Students may work through this activity on their own. However, if they work in pairs, they will have the opportunity to discuss their interpretation of the characters with each other.
Suggested Timing	2-3 one-hour lessons.

Overview of Task

This activity focuses on the ways in which Macbeth and Lady Macbeth change during the course of the play. Students will look in some detail at Act 1 Scenes 6 and 7, and Act 5 Scenes 1 and 3. You could set similar tasks for other scenes.

The students are given one six-frame storyboard for the Act 1 scenes and another for the Act 5 scenes. The opening frame in each storyboard has been created for the students to give them a springboard for discussion of the characters. The students then select five further quotations from each of the pairs of scenes and illustrate these by composing five frames to complete their storyboards.

Objectives

All students will: read/listen to the set scenes and understand the main changes that take place in Macbeth and Lady Macbeth during the course of the play.

Most students will: explore how the characters of Macbeth and Lady Macbeth are revealed and developed in these scenes and identify key quotations to illustrate this.

Some students will: gain a detailed understanding of the changes that occur within the characters and in their relationship, and will explore how these developments can be communicated to an audience. They will also consider the importance of language, in particular key images.

Curriculum References

National Curriculum

En1 Speaking and Listening (pair work option)

1b use evidence; 1d use visual aids and images; 1f use spoken standard English fluently; 2e recognise when a speaker ... uses and abuses evidence; 2f ask questions and give relevant and helpful comments; 3a make different types of contributions; 3b take different views into account; 3c sift, summarise and use the most important points; 3e help the group to complete its tasks; 8a explaining, arguing, persuading; 9c respond straight away; 10a exploring, analysing.

En2 Reading

1a extract meaning beyond the literal; 1b discuss alternative interpretations; (pair work option) 1c how ideas portrayed; 1d identify perspectives on individuals; 1f read and appreciate ... plays; 1g language used in imaginative ways; 1h reflect on ... motivation and behaviour of characters; 4c sift the relevant from the irrelevant; 5a how meaning is conveyed; 5b how choice of form, layout and presentation contribute to effect; 8a(i) plays by Shakespeare.

National Literacy Strategy

Year 9 Reading

1 locating, appraising and extracting relevant information; 14 analyse the language, form and dramatic impact of scenes; 18 discuss a substantial prose text (pair work option).

Speaking and Listening (pair work option)

2 use standard English; 3 develop interview techniques; 5 compare different points of view; 10 contribute to the organisation of group activity; 13 develop interpretation of scenes; 14 convey action, character, atmosphere.

Outcomes

The students will create two short storyboards which summarise the characters of Macbeth and Lady Macbeth as they are depicted in Act 1 Scenes 6 and 7, and Act 5 Scenes 1 and 3.

Resources

Kar2ouche *Macbeth* Content Library

- **Macbeths Act 1** storyboard
- **Macbeths Act 5** storyboard
- Sheet 2.1 *Study Questions – Macbeth* (optional)
- Sheet 2.2 *Study Questions – Lady Macbeth* (optional)
- Sheet 2.3 *Writing Frame* (for homework essay)

Activities

Introduction

- 1 Students read the text and/or listen to the audio of Act 1 Scenes 6 and 7.

Development



- 2 Students open the storyboard **Macbeths Act 1** and consider the depiction of Lady Macbeth in the first frame. They then write a short paragraph in the caption window explaining how Macbeth and Lady Macbeth are portrayed at this point in the play.



- 3 Using the questions in the activity window/on a printed sheet, students then identify five further quotations, which establish these two characters and the relationship between them in these two scenes. These quotations can be pasted into the caption windows of the blank frames as they are identified.
- 4 Once the quotations have been decided upon, students begin to create frames to illustrate them. They should replace the quotation in the caption windows with a brief written account of the reasons why they chose the quotation and what they set out to convey about the characters in their frame.
- 5 Students then repeat these steps using storyboard **Macbeths Act 5**.

Plenary

- 6 Students print a copy of their storyboards to present to the whole group, and discuss the choices they have made, and the impressions of the characters, which emerge from their work.

Extension/ Homework

- 7 Students could use their storyboards as the basis for a short essay on the changes which take place in these two characters during the course of the play. A writing frame is provided for this to support weaker students in this task.

Student Notes

Activity 2 Before They Were Infamous

Objectives

This activity will help you to understand the characters of Macbeth and Lady Macbeth and how they change during the play. It will help you to get to grips with Act 1 Scenes 6 and 7, and Act 5 Scenes 1 and 3. In particular you will:

- identify important quotations
- think about how atmosphere, character and relationships can be conveyed.

Outcomes

You will create two five-frame storyboards, which summarise the main characteristics of Macbeth and Lady Macbeth as they are shown in the set scenes.

Resources

You will need:

- Kar2ouche *Macbeth* Content Library

Activities

Introduction

- 1 First read the text and/or listen to the audio of Act 1 Scene 6.

Development

- 2 Open the **Macbeths Act 1** storyboard, which gives you one completed and five blank frames.



to open the storyboard

- 3 Click on the speaker icon in the thumbnail of the first frame to play the audiofile. Think about how Macbeth and Lady Macbeth are portrayed here and write a short paragraph in the caption window explaining your ideas. Make sure you consider the impact that the audio file and the poses of the characters have on you, as well as the words that are spoken.
- 4 Now click on the blue text/audio tab and select Act 1 Scene 7 from the contents in the script window. Read through the scene (or listen to it) and look for brief quotations, which seem to you to sum up these two characters and the relationship between them. Use the questions below to help you with this.
 - Why, in Macbeth's opinion, is the murder of Duncan so wrong? List the reasons he gives why he should not murder Duncan.
 - What is Macbeth's motive for murder?
 - How much influence does Lady Macbeth have over her husband?
 - What do you think are the most powerful arguments Lady Macbeth uses to persuade her husband, and why?
 - Would Macbeth have killed Duncan without Lady Macbeth's support?

You can paste any quotations you think you might use into the caption windows of the blank frames in the storyboard as you find them.

Student Notes

- 5 Once you have decided which quotations you will use, you can start to create frames to illustrate them. Remember to add soundfiles to your frames too. When you have completed a frame, you should replace the quotation in the caption window with a brief written account of the reasons why you chose the quotation and what you set out to convey about the characters in your frame.
- 6 Now read the text and/or listen to the audio of Act 5 Scenes 1 and 3.
- 7 Open the **Macbeths Act 5** storyboard. As before, this gives you one completed and five blank frames.



to open the storyboard

- 8 Click on the speaker icon in the thumbnail of the first frame to play the audiofile. Think about how Lady Macbeth is portrayed here and write a short paragraph in the caption window explaining your ideas.
- 9 Now click on the blue text/audio tab and select Act 5 Scene 1 from the contents in the script window. Read through the scene, and Act 5 Scene 3, looking for quotations which show how Macbeth and Lady Macbeth are portrayed at this point in the play. Use the questions below to help you with this.
 - What aspect of Duncan's murder has disturbed Lady Macbeth the most?
 - Who seems to be the braver of the two characters in these scenes?
 - What hope does Macbeth cling to in Act 5 Scene 3?
 - How would you describe Macbeth's mood in this scene?
 - What regret does he express?
 - How does Macbeth refer to his wife in this scene? What is the effect of this?
 - Do you feel any sympathy for Macbeth here?
- 10 Once you have found your quotations from the Act 5 set scenes, you can complete this storyboard. This time use the caption windows to explain how you think these characters have changed since the end of Act 1.

Plenary

- 11 Print the frames you have created so that you can show them to the rest of your group. Explain what you have learned about the changes that have taken place in the characters between the end of Act 1 and the start of Act 5.

Extension/Homework

- 12 Use the ideas in the caption windows as a starting point for a short essay on the changes that take place in the characters of Macbeth and Lady Macbeth between their appearances at the end of Act 1 and the opening scenes of Act 5. Use the quotations in the storyboard frames to back up your ideas.

Sheet 2.1 for Before They Were Infamous

Study Questions - Macbeth

- 1 Why, in Macbeth's opinion, is the murder of Duncan so wrong? List the reasons he gives why he should not murder Duncan.
- 2 What is Macbeth's motive for murder?
- 3 How much influence does Lady Macbeth have over her husband?
- 4 What do you think are the most powerful arguments Lady Macbeth uses to persuade her husband, and why?
- 5 Would Macbeth have killed Duncan without Lady Macbeth's support?

Sheet 2.2 for Before They Were Infamous Study Questions - Lady Macbeth

- 1 What aspect of Duncan's murder has disturbed Lady Macbeth the most?

- 2 Who seems to be the braver of the two characters in these scenes?

- 3 What hope does Macbeth cling to in Act 5 Scene 3?

- 4 How would you describe Macbeth's mood in this scene?

- 5 What regret does he express?

- 6 How does Macbeth refer to his wife in this scene? What is the effect of this?

- 7 Do you feel any sympathy for Macbeth here?

Sheet 2.3 for Before They Were Infamous

Writing Frame

TITLE: What changes take place in the characters of Macbeth and Lady Macbeth between their appearances at the end of Act 1 and the opening scenes of Act 5?

Use the grid below to plan your essay. Remember to back up the points you make with evidence from the text. You do not have to use the opening sentences to each paragraph given (*in italics*) below – they are just suggestions to help you started.

Paragraph	Main points for development	Evidence from text
1 Introduction	<p>Briefly introduce the characters and summarise their characteristics.</p> <p><i>In the opening scenes of the play, Macbeth seems to be a loyal and brave servant of King Duncan, but by the end of the play ...</i></p> <p><i>Lady Macbeth is introduced to the audience as an ambitious wife and perfect hostess. However, her final appearance gives a very different picture of a woman ...</i></p>	<p>If you use any quotations at all in your opening paragraph, keep them VERY short.</p>
2	<p><i>In Act 1 Scene 7 Macbeth seems ...</i></p> <p>Look at what you learn about Macbeth from:</p> <ul style="list-style-type: none"> • his soliloquy • his conversation/argument with his wife – in particular notice how the murder is planned jointly: 'If <u>we</u> should fail' 'When <u>we</u> have marked with blood ...' 	<p>Remember to introduce your quotations and explain what it shows.</p> <p>Idea – quotation – analysis</p>
3	<p><i>In contrast, in Act 5 Scene 3 Macbeth ...</i></p> <p>Think about:</p> <ul style="list-style-type: none"> • Macbeth's mood in this scene • how he treats those around him • the regrets he expresses • his conversation with the doctor about Lady Macbeth. 	<p>Idea – quotation – analysis</p>

Sheet 2.3 for Before They Were Infamous *continued*

Writing Frame

4	<p><i>When Lady Macbeth greets Duncan on his arrival at Macbeth's castle, she ...</i></p> <ul style="list-style-type: none"> • How does she behave in Act 1 Scene 6? Does she give any sign that she has just been plotting Duncan's murder? <p><i>In the following scene with Macbeth it is clear that she ...</i></p> <ul style="list-style-type: none"> • What are her motives? • How much influence does she have over Macbeth? • What tactics does she use to persuade her husband? 	Idea – quotation – analysis
5	<p><i>The audience gets a very different impression of Lady Macbeth in Act 5</i></p> <ul style="list-style-type: none"> • Why is Lady Macbeth not with her husband? • Does the audience feel any sympathy for her here? • Notice how her words echo things she said on the night of the murder. 	Idea – quotation – analysis
6 Conclusion	<p>Sum up your arguments.</p> <ul style="list-style-type: none"> • How (and how much) have the characters changed? • Who has changed the most? 	As with the introduction, if you use quotations at all in this paragraph, keep them very short.

Teacher Notes

Activity 3 Macbeth Sorted

Key Stage/Year	Key Stage 3/Year 9
Group Organisation	This activity is best suited to students working in pairs as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.
Suggested Timing	2 one-hour lessons.

Overview of Task

Students are provided with a series of frames depicting ten key moments from the play, which they have to annotate and sort into the correct sequence. It is intended as a revision activity.

Objectives

All students will: be reminded of the main events of the play.

Most students will: think about the order in which the key events of the play take place and be able to justify at least some of the choices they have made in creating and annotating their sequence of frames.

Some students will: be able to give a clear and cogent account of the reasons why they have ordered the frames as they have, and will expand their storyboard to include further key moments from the play.

Curriculum References

National Curriculum

En1 Speaking and Listening (pair work option)

1b use evidence; 1d use visual aids and images; 1f use spoken standard English fluently; 2e recognise when a speaker ... uses and abuses evidence; 2f ask questions and give relevant and helpful comments; 3a make different types of contributions; 3b take different views into account; 3c sift, summarise and use the most important points; 3e help the group to complete its tasks; 8a explaining, arguing, persuading; 9c respond straight away; 10a exploring, analysing.

En2 Reading

1a extract meaning beyond the literal; 1b discuss alternative interpretations; (pair work option) 1c how ideas portrayed; 1d identify perspectives on individuals; 1f read and appreciate ... plays; 1g language used in imaginative ways; 1h reflect on ... motivation and behaviour of characters; 4c sift the relevant from the irrelevant; 5a how meaning is conveyed; 5b how choice of form, layout and presentation contribute to effect; 8a(i) plays by Shakespeare.

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Year 9 Reading

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Year 9 Speaking and Listening (pair work option)

2 use standard English; 3 develop interview techniques; 5 compare different points of view; 6 analyse bias; 9 discuss and evaluate conflicting evidence; 10 contribute to the organisation of group activity.

Outcomes

By the end of this activity students will have:

- written a caption for each frame of a storyboard explaining what is happening in the frame and why
- placed the ten storyboard frames into the correct order to create a summary of the whole play.

Some students will have added further annotated frames to their storyboards.

Resources

Kar2ouche *Macbeth* Content Library

- **Sequence** storyboard

Activities

Introduction

- 1 Students watch the **Sequence** storyboard.

Development

- 2 The first frame is in its correct place and the caption window has been annotated.



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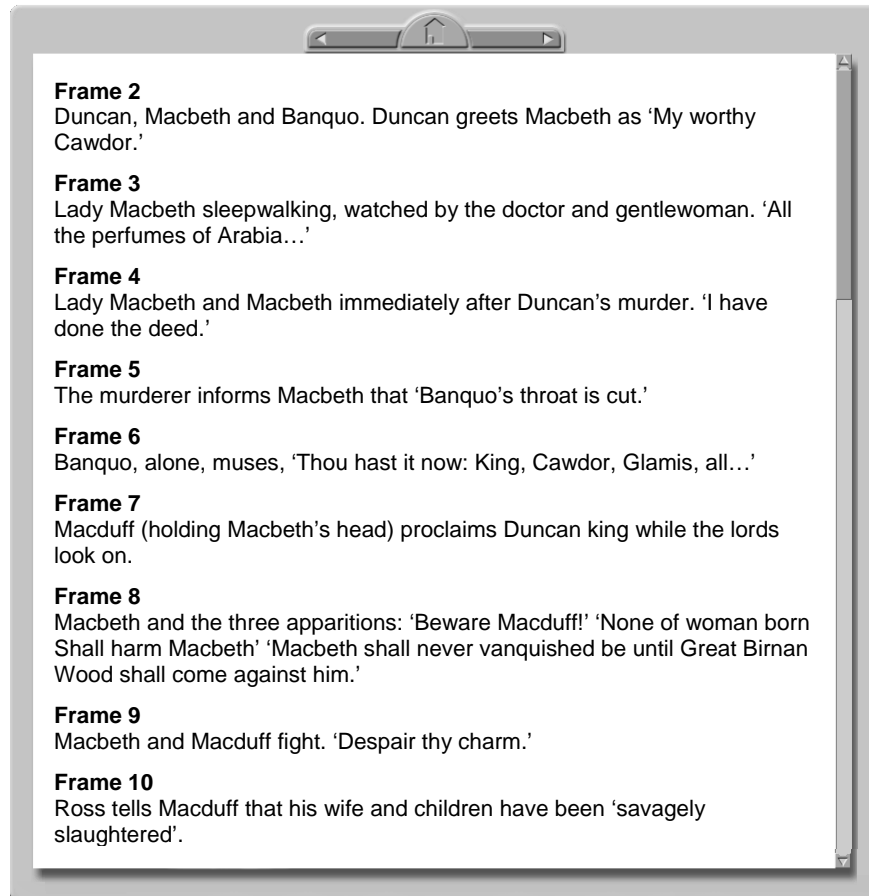
Frame 1

The three witches, Macbeth and Banquo. The caption reads:

This is the first frame. Macbeth and Banquo meet three witches on a heath. They greet him by his name (Thane of Glamis) and also by two titles, which are not yet his – Thane of Cawdor and King. Banquo is greeted as the father of kings.

Macbeth and Banquo are returning from a battle against the rebels Macdonald (whom Macbeth has killed) and Cawdor, and the King of Norway.

- 3 The following nine frames are not in the correct order and the caption windows are empty.



- 4 The students' first task is to add text to the caption windows explaining briefly what is happening and why.
- 5 Next, either alone or after discussion with their partner, the students decide on the correct sequence for the frames, which can then be printed. (The correct sequence for the frames is: 1, 2, 4, 6, 5, 8, 10, 3, 9, and 7.)

Plenary

- 6 A selection of the students' printouts can be presented to the whole class for discussion. The printed versions can also be submitted for assessment.

Extension/ Homework

- 7 Students could add two further annotated frames to their storyboard during class time.
- 8 Alternatively, for homework, students could write two paragraphs explaining which two frames they would add to their storyboard and why they think it is important to include them.

Student Notes

Macbeth Sorted

Objectives

This activity will help you to revise the story of *Macbeth* by reminding you of key scenes. You will:

- think about what happens in these scenes, where they occur and who is present
- be able to give a clear account of the order in which these scenes take place.

Outcomes

By working through this activity you will:

- write a caption for each frame of a storyboard explaining what is happening in the frame and why
- place the ten storyboard frames into the correct order to create a summary of the whole play.

Resources

To complete the activity you will need:

- Kar2ouche *Macbeth* Content Library

Activities

Introduction

- 1 Open the **Sequence** storyboard. These ten frames show important moments in the play but in the wrong order.



to open the storyboard

Development

- 2 Next click on the green composition tab. The caption for the first frame (which really is the first in the sequence) has been filled in for you. It explains what is happening in the frame and gives a little information about what has happened before this moment. Read it now.
- 3 Write a caption for each of the other frames in the storyboard. Do not worry at this stage about working out the correct order for the frames.
- 4 Next click on the orange printing tab and select the six-frame template. Drag and drop the thumbnail of the first storyboard frame into the first box of your template.
- 5 Think about what happens next in the play. When you think you have found the second frame, drag and drop it into the next box on the printing screen. You may find it helpful to return to the composition screen from time to time so that you can view the frames more easily – and re-read your captions.
- 6 Carry on until you have placed all ten frames in the correct order on your template. If you change your mind about the position of a frame, drag and drop it into the waste bin and then replace it.
- 7 Print your storyboard.

Student Notes**Plenary**

- 8 Be prepared to share your printed storyboard with the rest of the class and explain the choices you made when writing your captions and re-organising the storyboard.

Extension/Homework

- 9 If you have time in class, create two further frames (with captions), which show two other important moments in the play. Place them at the correct points in the storyboard.
- 10 Alternatively, for homework, write two paragraphs describing two frames you would like to add to your storyboard, and explain why you think they are important.

Getting Started – Introducing the Play

Overview

These brief activities can be used to help students get a sense of the story and provide the context for any further in-depth work on particular scenes, characters, themes, use of language, etc. It will give them a broad understanding of what happens and introduce them to Shakespeare's language. The activities are not prescriptive; rather they provide suggestions that can be adapted to suit individual needs. However, within the activities there are also some ideas about how the activities can be tailored for those who need additional support and for those who work more confidently. Students will probably only need to complete one of the following activities to get a sense of the shape of the play.

At the end of a study of key scenes, you might like to return to these activities and select one, possibly for students to complete in their own time, which would help them to see the play as a whole rather than as disjointed episodes. In addition, having worked through the closer reading activities and gained additional insights and understanding, students may want to return to their earlier storyboards to amend them.

There are innumerable ways to interpret and re-tell *Macbeth*. The story has found echoes in many ages and cultures, from Japan to the old Iron Curtain countries; and the relationship between Macbeth and his wife has been noted as being consciously or unconsciously mirrored in some modern soap-operas. Today you will find re-tellings by Charles and Mary Lamb, Leon Garfield, Marcia Williams and numerous other authors. Students can, therefore, be given a range of these 're-tellings' to compare and maybe even rank in order of preference.

Learning Objectives

Although these activities will deliver a number of the objectives outlined in the National Curriculum, National Literacy Strategy (NLS) Framework for Teaching English, GCSE and 'A' level syllabuses, because they are not complete lesson plans or targeted at a particular year group, it is difficult to say specifically which learning objectives should be met. In fact most of the activities can be tailored to suit KS2 right through to KS5. However, because the lesson suggestions in this section have similar aims, that is, to give a general overview of the play, the National Curriculum, NLS, GCSE and A Level objectives most relevant to the study are listed on the following pages. It is therefore important that you refer to these in customising the activities and are explicit in your requirements of students.

In the subsequent full *Unit of Work*, the objectives covered and the teaching needed are made more explicit.

NLS Framework for Teaching English and ‘Getting Started: Introducing the Play’

The following objectives can be built into the activities for introducing the play, relatively easily. This does not preclude the teaching of other objectives that can be built into more detailed planning, rather these are the objectives that relate most closely to the teaching of Shakespeare, particularly when using Kar2ouche to explore, interpret and understand the text.

Year 7

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
<i>Much of this will be up to the individual teacher. However where students are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.</i>		1 Locate information 2 Extract information 4 Note making 6 Active reading 7 Identify main ideas 8 Infer and deduce 10 Media audiences 11 Print, sound and image <i>Understanding the author's craft is covered more specifically in the 'Closer reading' section, as is the study of literary texts.</i>	1 Drafting process 2 Planning formats 3 Exploratory process 5 Story structure 7 Narrative devices 10 Organise texts appropriately 11 Present information	<i>Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations.</i> 1 Clarify through talk 2 Recount 3 Shape a presentation 5 Put a point of view 6 Recall main points 10 Report main points 12 Exploratory talk 13 Collaboration 14 Modify views 16 Collaborate on scripts
14 Word meaning in context 16 Unfamiliar words 21 Subject vocabulary	Paragraphing and cohesion 8-12 generally relate to written tasks set 13 Stylistic conventions of non-fiction 18 Sentences in older text			

Year 8

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
<i>Much of this will be up to the individual teacher. However where students are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.</i>		3 Notemaking formats 4 Versatile reading 8 Transposition 9 Influence of technology 13 Interpret a text 14 Literary conventions	1 Effective planning 2 Anticipate reader reaction 3 Writing to reflect 5 Narrative commentary 8 Experiment with conventions 10 Effective information	<i>Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations.</i> 2 Develop recount 3 Formal presentation 7 Listen for a specific purpose 10 Hypothesis and speculation 11 Building on others
3 Lexical patterns 5 Key terms 7 word families, unfamiliar words, words in context	6 Grouping sentences 13 Change over time			

Year 9

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
<i>Much of this will be up to the individual teacher. However where students are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical.</i>		3 Note-making at speed 10 Interpretations of text	2 Exploratory writing 4 Presentational devices 7 Infotainment 12 Effective presentation of information	<i>Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations.</i> 2 Standard English 5 Compare points of view 9 Considered viewpoint 10 Group organisation 13 Compare interpretations
2 High frequency words	4 Integrate speech, reference and quotation 5 Shape paragraphs rapidly 8 Sustained Standard English			

National Curriculum Learning Objectives

En1 Speaking and listening – Knowledge, skills and understanding

Speaking	1. To speak fluently and appropriately in different contexts, adapting their talk for a range of purposes and audiences, including the more formal, students should be taught to: <ul style="list-style-type: none"> a) structure their talk clearly, using markers so that their listeners can follow the line of thought d) use visual aids and images to enhance communication e) vary word choices, including technical vocabulary, and sentence structure for different audiences.
Listening	2. To listen, understand and respond critically to others, students should be taught to: <ul style="list-style-type: none"> a) concentrate on and recall the main features of a talk, reading, radio or television programme f) ask questions and give relevant and helpful comments.
Group discussion and interaction	3. To participate effectively as members of different groups, students should be taught to: <ul style="list-style-type: none"> b) take different views into account and modify their own views in the light of what others say c) sift, summarise and use the most important points e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ.
Drama	4. To participate in a range of drama activities and to evaluate their own and others' contributions, students should be taught to: <ul style="list-style-type: none"> b) use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] d) evaluate critically performances of dramas that they have watched or in which they have taken part.

En2 Reading – Knowledge, skills and understanding

Understanding texts	1. To develop understanding and appreciation of texts, students should be taught: <p>Reading for meaning</p> <ul style="list-style-type: none"> b) to analyse and discuss alternative interpretations, ambiguity and allusion c) how ideas, values and emotions are explored and portrayed e) to consider how meanings are changed when texts are adapted to different media f) to read and appreciate the scope and richness of complete novels, plays and poems. <p>Understanding the author's craft</p> <p>Students should be taught:</p> <ul style="list-style-type: none"> g) how language is used in imaginative, original and diverse ways h) to reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.
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English literary heritage	<p>2. Students should be taught:</p> <ul style="list-style-type: none"> a) how and why texts have been influential and significant b) the characteristics of texts that are considered to be of high quality c) the appeal and importance of these texts over time.
Media and moving image texts	<p>5. Students should be taught:</p> <ul style="list-style-type: none"> a) how meaning is conveyed in texts that include print, images and sometimes sounds c) how the nature and purpose of media products influence content and meaning d) how audiences and readers choose and respond to media.

En3 Writing – Knowledge, skills and understanding

Composition	<p>1. Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing. Students should be taught to:</p> <p>Writing to inform, explain, describe</p> <ul style="list-style-type: none"> e) form sentences and paragraphs that express connections between information and ideas precisely f) use formal and impersonal language and concise expression g) consider what the reader needs to know and include relevant details h) present material clearly, using appropriate layout, illustrations and organisation <p>Writing to analyse, review, comment</p> <ul style="list-style-type: none"> l) reflect on the nature and significance of the subject matter o) take account of how well the reader knows the topic.
Planning and drafting	<p>2. To improve and sustain their writing, students should be taught to:</p> <ul style="list-style-type: none"> a) plan, draft, redraft and proof-read their work on paper and on screen b) judge the extent to which any or all of these processes are needed in specific pieces of writing c) analyse critically their own and others' writing.
Language structure	<p>7. Students should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. They should be taught:</p> <ul style="list-style-type: none"> c) paragraph structure and how to form different types of paragraph d) the structure of whole texts, including cohesion, openings and conclusions in different types of writing.

GCSE Learning Objectives

Shakespeare based on AQA/NEAB– Assessment Grid

English	Literature
<p>Speaking and Listening - Objective 3.1</p> <ul style="list-style-type: none"> Communicate clearly Structuring and organising talk Participate in discussion Judge the nature and purpose of contributions. <p>Reading – Objective 3.2</p> <ul style="list-style-type: none"> Read with insight and engagement Make appropriate reference to texts Develop and sustain interpretations of texts Select material appropriate to purpose Understand and evaluate: <ul style="list-style-type: none"> ways language changes/varies. <p>Writing – Objective 3.3</p> <ul style="list-style-type: none"> Communicate clearly Adapt writing for purpose and audience Organise ideas into: <ul style="list-style-type: none"> sentences paragraphs whole texts. 	<p>Objective 3.1</p> <ul style="list-style-type: none"> Respond to texts: <ul style="list-style-type: none"> critically sensitively Select suitable ways to convey response Use textual evidence. <p>Objective 3.2</p> <ul style="list-style-type: none"> Consider different approaches to texts and alternative interpretations. <p>Objective 3.3</p> <ul style="list-style-type: none"> Select and evaluate relevant material. <p>Objective 3.4</p> <ul style="list-style-type: none"> Show understanding of literary tradition.

GCE Level Learning Objectives

Depending on examination board, Shakespeare may be assessed through coursework or examination, but the focus is mainly on dramatic techniques and effects.

AS Level

A01	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
A02i	Respond with knowledge and understanding to literary texts of different types and periods.
A04	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.

A Level

A01	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
A02i	Respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts.
A04	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.

Pre-requisites

It would be useful if students had watched a film and/or read an abridged version of the play before beginning these activities. Whether students are asked to watch one of the excellent film versions of the play, ranging from Polanski's uncompromising Dark Age setting to modern versions such as *Macbeth on the Estate*, will depend to some extent on a teacher's own view of the balance between the pros and cons of seeing a play as a pre-reading activity. Certainly, with Shakespeare, there are added benefits, in that a screen version can diminish the effects of unfamiliar language patterns on the young reader, which can sometimes be worsened by stilted sight-reading in class, but there is perhaps a greater danger with a work capable of such a variety of interpretations, that it will be fixed in the students' mind in just one of its potential incarnations.

If the teacher decides on this route, when watching the play for the first time, depending on the age of the students, we would recommend either the animated tale (circa 30 minutes) or the powerful Dench/McKellen version which was at one time broadcast on schools television. The Polanski version may be a little too violent for Key Stage 3 students, while its focus on major themes and its potential use as a

media text make its use at KS4 probably better as a post-reading activity. At this stage students can investigate the impact of translating a play from one medium to another and the importance of setting and period. Alternatively you could use the **summary storyboard on the CD-ROM** to structure your own brief re-telling of the story.

Likewise it would be useful if the students knew how to use Kar2ouche. An introduction only takes 20-30 minutes and this can be built into the plan.

Activity 1**KS 3 & 4****Barebones Macbeth (1 or 2 lessons)****Overview**

There are 5 acts in *Macbeth*. Ask students to:

- 1 choose the two moments that move the action forward most in each act
- 2 identify a key quotation for each moment
- 3 create a storyboard for each.

If the students already know the play relatively well they can be asked to create all 10 frames either individually or in pairs. They should skim and scan text for important quotations.

If they don't know the play particularly well, pairs could be allocated an act to read, or listen to the audio files, and then select the most important moments. In this instance they will only need to select two quotations and construct two frames. Those who are really struggling can be given two key quotations to explore and visualise.

Students could also be asked to write the summary for a particular audience – for instance younger children, or one of the characters in the play. Alternatively you could set the students the task of telling the story in ten brief telegrams (with a prize for the fewest words – discuss composition mainly of nouns and verbs).

Starter

To be left to the discretion of the teacher according to year group and current priorities: perhaps nouns and verbs revision.

Introduction

Describe format of Shakespeare's plays into five acts: reason for activity to give overview of play and to act as aide-memoir at a later stage.

Development

From each act students choose the two dramatic moments that they think are important in re-telling the story. For each selected moment they should complete the following.

- 1 Re-read the extract closely and choose a quotation that best summarises the action (alternatively they can be given quotations).
- 2 Decide where the action takes place and who is involved.
- 3 Use Kar2ouche to:
 - select a suitable background, which fits the atmosphere and physical setting
 - add a text box giving the act, scene and line reference

- drag in characters and pose them appropriately (they should be thinking about the characters' gestures, and about how, by placing them, they can explore their relationships with each other)
- include necessary props (these may be referred to in the text, or used to add to their interpretations in a symbolic way: a crow, for instance, might be used in one of the scenes which emphasises darkness)
- add text/audio files and if helpful sound effects and/or music – students can also be asked to add their own typed commentary in the caption window
- insert speech from the script palette.

Those who are able to identify more closely with character and motivation at this early point in a study of the play can be asked to add thought bubbles.

Plenary

If time, show storyboards to class – this is particularly good if different groups have been working on different acts – thus providing a composite class production. Alternatively, choose a couple that have presented the play in different ways and discuss the nature and reason for any differences.

Homework (optional)

Write up the story using storyboard frames as illustrations, for a particular audience – present as storybook or graphic novel, using the print function. Students should be asked to attempt to use a range of narrative devices as well as pictures to involve their readers. However, they should also keep in mind the need to keep it simple – and that this can be achieved by giving the story a clear structural framework.

Activity 2**KS 3 & 4****Summary Storyboard (2 lessons)****Overview**

Introducing the broad pattern of the play – allowing students to see how events and characters work together before looking at and interpreting the detail. Again, students can work on the whole activity or the task can be divided between groups. They should work on creating a four section re-telling of the play, and may be prompted to think about the links between what they find and the theme of the Macbeths' ambition.

Introduction – meeting the characters and exploring the possible areas of conflict, either between Macbeth and Lady Macbeth or between Macbeth and Banquo (1 storyboard frame).

- 1 Identifying the action that triggers the play's complication - there may be more than one (1 or 2 storyboard frames). They might choose the witches' involvement, in general, or the Banquo prophecy in particular, for example.
- 2 Main scenes in the increasing sense of chaos reaching a climax (3 or 4 storyboard frames).
- 3 The resolution – how order is restored (1 storyboard frame).

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Introduction

Explain how most of Shakespeare's plays follow a similar pattern. At the beginning you are introduced to the main characters and a potentially difficult situation. There is then some event or action that results in a complication or conflict – the interesting twist, upon which most of the play centres. This event leads to a series of problems and complications that reach a climax; and then, finally, the whole thing is resolved in some way and order is restored. The students' task is to represent the stages in the play through creating a storyboard. Each frame should be linked by a commentary.

Development

Students should be asked to use Kar2ouche to work through the following tasks.

- 1 Design a storyboard frame that introduces the main characters and shows the potential for trouble. Using their own words they should write a brief paragraph in the caption window explaining what the frame shows.
- 2 Decide which action or idea leads to most of the trouble or complications that Macbeth faces, and devise a frame to show this. Again, using their own words, they should write a brief paragraph

explaining why they think this is the key element that leads to the ensuing tragedy.

- 3 Summarise the main action of the play in three or four frames – thinking about where things increasingly go wrong for and with Macbeth, and why.
- 4 Create a final frame to show how order is restored and how it has been achieved.

As well as setting and character, students should use text, props, sound and special effects (like colour) to illustrate their ideas. Those who are getting on well with the task should be asked to identify and add key quotations. These can be added as sound files. Alternatively students may prefer to record their own voices.

Plenary

If there is time, students should show their storyboards or parts of them to the class – a couple of groups could share their introductions, a couple of others the complication, some more the developing disorder and climax, and finally the resolution. As an alternative, you could choose a couple that have presented the play in different ways and discuss the nature and reasons for the differences.

Homework (optional)

Present the story as a chart:

- exposition
- complication
- growing disorder
- climax
- resolution.

Again, if students have access to Kar2ouche out of school hours, this could include using the print facility to create pictures from the storyboard frame.

Activity 3

KS 2,3,4 & 5

Macbeth in Music (2 lessons)

Overview

Groups of 3 or 4 are asked to bring in CDs of songs or music that represent the emotional journey of the play. The music can be contemporary or classical and the activity could be carried out in conjunction with the music department. Students create collages within the storyboard frames to represent the main action/feelings for each act and add a soundtrack. Each storyboard frame can include words such as **ambition**, **witchcraft**, **good** or **evil**, as well as pictures. They should be allowed up to three frames for each act depending on the emotional variations identified. Unless struggling, students should be discouraged from creating straightforward representations of a moment in the action – what is needed for this exercise is a more abstract approach.

As an alternative, students could be given a range of musical clips to choose from, as backgrounds to key moments in the play.

Initially, they might wish to concentrate on:

- the scenes in which the witches appear
- the appearance of Banquo's ghost
- the moment at the very end of the play, when Macbeth is dead and order restored.

For the supernatural scenes, music which has a strange, other-worldly feel, like the Third Ear Band soundtrack used in the Polanski film, or any of that group's other work still available such as *Alchemy* or *Earth Air Fire Water* might be useful. Other possibilities would be Black Sabbath instrumentals, or some Pink Floyd such as *Shine on you Crazy Diamond*.

The music department might like to be drawn in to help. Composers whose work might give an impression of supernatural events and locations include:

- **Sibelius**, such as:
 - the opening minute of *Finlandia* (op. 26)
 - choral sections in parts 3 and 4 of *Kullervo* (op. 7)
 - the opening of *Symphony no. 4* (op. 63)
 - the opening of *Symphony no. 7* (op. 105)
 - the finale of *Tapiola* (op. 112)
- **Carl Orff**, such as:
 - Section 20 *Veni Veni Venias* from *Carmina Burana*
 - The Exodium from *Catulli Carmina*
 - *Invocazione dell' Imoneo* from *Trionfo di Afrodite*
 - Stockhausen's *Gruppen*
 - Gyorgy Kurtag's *Stele* (op. 33).

For the play's finale, it is interesting to see if students would choose something suggesting the loss of Macbeth's potential, such as *Bydlo* from *Pictures at an Exhibition* (Mussorgsky/Ravel) or a more unequivocally triumphal ending such as section 24, *Blanziflor et Helena*, of Orff's *Carmina Burana*, or some of the marches from Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh*. All of these would preserve the strangeness of *Macbeth*'s 11th-century setting.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Introduction

Explore what students already know about *Macbeth* – this should elicit an understanding that it is an emotional and dramatic play. They could be asked how emotional impact is enhanced in films – lighting, soundtrack, setting etc. Discuss how this works, then draw focus to the music.

Development

Students work through each act of the play noting down the main emotions felt by the actors and audience – they could present these ideas in a table like the one below. If they are not sure whether an emotion is significant or not, they should put it in brackets.

Act and Scene	Characters emotions	Audience emotions	Music & Comments
Act I scene I	Strangeness	Confusion	Stockhausen <i>Gruppen</i>
	Fear		Intro to <i>Finlandia</i>
	Evil		<i>Black Sabbath</i> by Black Sabbath
	(Mystery)	Concern	<i>An Ending (Ascent)</i> by Brian Eno

Ask students to:

- 1 create up to three storyboard frames for each act - these can be collages of characters, props and effects – along with single words and *brief* quotations
- 2 decide on appropriate music to reflect the mood(s) in the frames – they should make a note of this in their tables
- 3 (NEXT LESSON) complete storyboards and add the clips from their selected music to create a soundtrack reflecting the emotional journey of the play.

Plenary

Students present their musical journeys to the class.

Homework

Between the two lessons - record their own music clips or download MP3 files to add to storyboard.

Activity 4**KS 2 & 3****Take 3 (1 lesson)****Overview**

Pairs summarise the play in three sentences, then create 3 storyboard frames. At the simplest level they can be asked to think about the beginning, middle and end.

Alternatively, you may want students to create the play as a mini-saga with a descriptive title and just 50 words of text.

Starter

To be left to the discretion of the teacher according to year group and current priorities – but structure: paragraphing and cohesion may be a usefully related focus. Alternatively, focus on different sentence structures, that is, each of the three sentences could begin differently; the use of the passive voice, and how it affects the reader's reactions could be explored.

Introduction

Talk about summary and the skill of being able to explain things concisely. Define a mini-saga if students are going to be asked to write one – or set this as a warm-up activity. Haiku can also be used as warm up activities to emphasise the need for brevity.

Development

Students are told to write the story of *Macbeth* in three sentences. They should think about this in terms of:

- sentence 1 – what happens at the beginning?
- sentence 2 – what happens in the middle?
- sentence 3 – what happens at the end?

Then, using Kar2ouche, they should create a storyboard frame for each sentence. They should type the sentence in the caption window and record themselves reading it. Those who are able, should include quotations in speech bubbles in the frame.

Plenary

Present to small groups, or if time the whole class, or to a younger age-group.

Homework

Write three headlines relating to the three storyboards as if for a broadsheet and three for a tabloid newspaper – giving a sense of what happens in *each* of the three frames and showing understanding of the differences between the tabloid and broadsheet approach. You could also discuss the less emotional effect of the passive voice, and whether it is always a good or a bad thing.

Activity 5**KS 3,4 or 5****Points of View (2 lessons)***Overview*

Students are asked to tell the story from the point of view of one of the characters. You might want to allocate different characters to each working group of students. They can then compare their versions of events at the end.

Starter

To be left to the discretion of the teacher according to year group and current priorities: perhaps some work on direct and indirect speech.

Introduction

Many of the characters in the play only witness some of the action. Their understanding of what ensues is therefore partial. Students should consider how the play looks to some of these more minor characters.

Development

Distribute a list of characters to students (probably working in pairs). Obvious characters would be Macduff, Banquo, Duncan, Lady Macbeth or Malcolm, but what about the Sergeant, the Porter, Hecat, King Edward, Donalbain or one of Lady Macbeth's children. They should then be asked to do the following.

- Research this character – by asking what is he or she like? What do they do, what do they say about themselves, what do others say about them? The answers to these questions will help them decide how the character would describe events in the play. For instance, Lady Macbeth and Banquo would have very different views about the initial meeting with the witches. You could ask students to explore this contrast as a warm-up activity.
- Decide, from their character's point of view, on the five key moments in the story.
- Present these five moments as five Kar2ouche storyboard frames:
 - put the character's commentary in the caption window
 - at least one other character should be present and students should add in their thought bubbles – this is particularly useful if the character does not agree with what the focus character is saying.

Plenary

Students should discuss with someone who has represented another character's story – where their accounts are similar and where they differ. They can begin to explore why this is the case. They should also identify gaps in the story and make a note of these. In particular, students might like to identify any points in the story where Shakespeare seems genuinely to have left the action open to different interpretations.

Homework

Write the character's diary entries to accompany the five frames.

Activity 6

KS 3 & 4

The Witches' Prophecies (2-3 lessons)

Overview

On two occasions in the play, the Witches prophesy future events. Students are asked to check whether these prophecies:

- have one or more meanings, and what these meanings are
- whether they come true
- whether their coming true fits Macbeth's, other characters' and our expectations of their meanings.

Groups of students could be asked to compose a storyboard frame for each prophecy as it is made, showing how each character understands it and feels about it, and then a second frame to show how the prophecy is fulfilled, and what each character feels about it then. (The facility in Kar2ouche to make a character transparent might well be useful in the treatment of Banquo in the second frames!)

Students should look at Act 1 Scene 3 and Act 4 Scene 1 for these prophecies, which will probably include:

- All hail Macbeth, hail to thee, Thane of Cawdor
- All hail Macbeth that shall be King hereafter
- Lesser than Macbeth, and greater
- Not so happy, yet much happier
- Thou shalt get kings, though they be none
- Macbeth, Macbeth, Macbeth, beware Macduff;
- Beware the Thane of Fife
- Be bloody, bold and resolute: laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.
- Be lion-mettled, proud, and take no care
Who chafes, who frets, or where conspirers are;
Macbeth shall never vanquish'd be, until
Great Birnam wood to high Dunsinane hill
Shall come against him.
- Possibly, the dumb show of eight kings and others in a glass,
pointed to by Banquo as his.

Starter

To be left to the discretion of the teacher according to year group and current priorities. One focus may be different ways of expressing the future tense, including distinctions in older English between 'shall' and 'will' and the optative use of the subjunctive mood (e.g. 'Then live, Macduff'). If they have been looking at persuasion, they may link the rhetorical **rule of three** used by politicians with the three-fold prophecies. Alternatively, they might like to work out why Shakespeare

uses rhyme in these scenes, with a brief foray into the way pronunciation has changed (care/are rhymed).

Introduction

All students can look at the meaning of each prophecy, whether it has more than one meaning, and whether those present may interpret it differently (use of thought bubbles being useful here). AS/A2 level students can be asked to comment in detail on the dramatic impact of these scenes, including the use of rhyme, and to explore the meaning of the word 'equivocation'.

Development

In groups, students should:

- read *the prophecies* again, this time aloud, stressing what they think are the most evocative, powerful and/or ambiguous phrases
- make a note of these
- discuss the meaning of the phrases they have chosen and how they could be represented visually
- create Kar2ouche storyboard frames for each prophecy and then more to show how each is fulfilled.

Both of these scenes have a dream-like or semi-real quality. Banquo and Macbeth discuss whether the first scene has really happened, and in the Polanski film, Macbeth's experience of the apparitions is presented as a drug-induced hallucination brought on by drinking some of the contents of the cauldron. Students should look at using filmic techniques, such as lighting, transparency and unusual scaling or perspective, to represent this unreality in the first of their pairs of frames.

Further classroom work could involve hot-seating or press conferences of the characters to whom these prophecies are made.

Homework

Two news articles, the first based on such a press conference, where the paper comments on the unlikelihood of the events being real, the second showing them coming true, the editor having somehow convinced himself/herself that this was what had always been expected.

Activity 7**KS 3 & 4****Ten Quotations (1 or 2 lessons)****Overview**

Students are given, or (if confident), choose ten key quotations from the play. They create a storyboard frame for each and record their own linking commentary to provide a summary of the story. If time is short, or some students require more time, the work can be divided between groups and put together in a class presentation at the end.

An alternative but longer activity would involve identifying 5 quotations for each *act* – then completing a similar activity.

Starter

To be left to the discretion of the teacher according to year group and current priorities. Possibly a look at the images used (scorpions in the mind, bear-bating, butcher) and then hunting a specific scene for further examples of significant simile/metaphor.

Introduction

Explain need for summary to give overview and provide aide-memoir to main points in plot. Describe task to create storyboard frames for the 10 quotations that best summarise the main action. Confident students can be asked to select their own quotations, whereas those who might struggle could be given the ones listed below.

Development

Students should attach the sound files of the quotation to the appropriate storyboard frame, but translate into modern English in either the text box or speech bubbles. In addition students should provide a linking commentary to make sense of the story. This can be recorded and/or typed into the caption window.

Act I Scene 5

1 LADY MACBETH (reads)

These weird sisters saluted me, and referr'd me to the coming on of time with 'hail king that shalt be.'

Act I Scene 5

2 LADY MACBETH

He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch.

Act 2 Scene I

3 MACBETH

The bell invites me.
Hear it not, Duncan; for it is the knell
That summons thee to Heaven or to Hell.

Act 2 Scene 2

4 LADY MACBETH

A little water clears us of this deed.
How easy is it then!

Act 3 Scene 2

5 MACBETH

O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo and his Fleance lives.

Act 3 Scene 4

6 MACBETH

I drink to th' general joy o' th' whole table,
And to our dear friend Banquo, whom we miss;
Would he were here!

Act 4 Scene 1

7 SECOND APPARITION

Be bloody, bold and resolute: laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.

Act 5 Scene 1

8 LADY MACBETH

The Thane of Fife had a wife. Where is she now? –
What, will these hands ne'er be clean?

Act 5 Scene 6

9 MACBETH

They have tied me to a stake; I cannot fly
But bear-like I must fight the course. What's he
That was not born of woman?

Act 5 Scene 6

10 MALCOLM

This dead butcher and his fiend-like Queen,
Who, as 'tis thought, by self and violent hands,
Took off her life.

Plenary

Put 10 frames on cycle and leave running on PCs. Students should move round and watch different versions, making a note of questions and observations that they can then ask the 'Directors'.

The print facility in Kar2ouche can be used to create a display of these key moments and quotations, to inform further study.

Activity 8**KS 3 & 4****Sequencing (1 lesson)****Overview**

Create 10-15 storyboard frames including speech bubbles that you can give to the students. **Alternatively use the ones on the accompanying CD.** Make sure that these are out of order on the storyboard. Students then put them into the correct order on a printed sheet to create the graphic novel version of *Macbeth*. Students should add text to the caption window to make sure that the story is clear.

Starter

To be left to the discretion of the teacher according to year group and current priorities. Could be speech punctuation – words in bubbles become part of a speech punctuation exercise.

Introduction

Explain that you have created a storyboard but the frames have ended up in the wrong order. It is the students' job to put them in the right order and to create a comic book version of the play for a younger reader.

Development

Students should:

- 1 watch the presentation in the wrong order, then in pairs decide what order the frames need to go in to tell the story
- 2 add a caption to each frame in the caption window to make sure that the story is told clearly for a young reader
- 3 turn the quotations in the speech bubbles into simple modern English
- 4 put the frames in the right order by moving them down onto the print sheet and then deleting them on the storyboard
- 5 print out as the comic version for a young reader.

Plenary

Groups should read each other's comic version and comment. To keep the comments positive you could create a comment sheet or use the one overleaf.

Comment Sheet

The storyboard I like best is by:	
I like it because:	
1	
2	
3	
In particular it makes me think about:	
The one thing I would change is:	
Because:	
Name	Date

Activity 9**KS 2, 3 & 4****Summary (1 lesson)****Overview**

Create a cloze summary as a Word document **or use the one on the next page**. This is on the CD so can be saved as a template in a shared area. Ask students to delete the missing words and add either **ready-made Kar2ouche frames** from the CD to illustrate each act or create their own.

Alternatively, if there are five groups they can be allocated one act each and share what they produce; that is to say, the completed summary and a single frame for that act. This works more easily if the computers are networked so they can save their storyboards and Word documents in a shared area.

Older, more able students might like to create a summary exercise for a younger group.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Introduction

The illustrated summary students create in this activity will help them to remember the story of the play.

Development

Students can be asked to:

- read the summary of *Macbeth*, deleting the incorrect words
- create 5 Kar2ouche storyboard frames – to illustrate the most dramatic moment described in each act
- copy each illustration into the summary Word document to illustrate the text.

Plenary

Students can change the font of the summary, add drop capitals, alter the size of the pictures and so forth, and then mount the printed document for display.

As an extension activity they can also be asked to make notes of any questions they would like to ask a selected character or range of characters based on their reading of the summary. In groups, they should prioritise these. You, or you and a panel of colleagues, could then answer in role.

Summary Sheet

Act 1 Scene 1: two/three Witches plan to meet Macbeth/Macduff on the heath.

Act 1 Scene 2: King Duncan hears news from the battle. He learns that the Thane of Cawdor/Glamis is a traitor, but that through the bravery of Macbeth and Banquo, Duncan's army has won. He decides to have the Thane of Glamis/Cawdor executed and give his title to Macbeth/Banquo.

Act 1 Scene 3: The Witches greet Macbeth with three titles: Thane of Glamis, Thane of Cawdor and King to be. He seems shocked/pleased. They tell Banquo that he will not be as happy/unhappy as Macbeth but that his descendents will be kings/lords. Ross and Angus arrive and tell Macbeth that he has been given the Thane of Cawdor's/Glamis's title. It would seem that the prophecies are beginning to come true.

Act 1 Scene 4: Duncan announces that his son Malcolm/Donalbain will be his heir.

Act 1 Scene 5: Lady Macbeth reads a letter/telegram from her husband and determines that he will become king/sheriff. She fears that he may have doubts/committed murder already, but calls on the spirits of darkness/guards to help her help Macbeth kill the king.

Act 1 Scene 6: Duncan arrives at Macbeth's/Banquo's castle and is greeted by Banquo's/Macbeth's wife.

Act 1 Scene 7: Macbeth tells his wife that they will/will not kill the king, but she taunts him and persuades him that it is an easy task and that they will not be caught. She explains her/asks Macbeth for his plan. As they return to their company, she tells him to hide his concerned looks/dagger and to appear cheerful.

Act 2 Scene 1: Macbeth dismisses Banquo's fears/praise and promises they will talk of the Witches at a later date. When Banquo leaves, Macbeth imagines that he sees a dagger/hand guiding him towards Duncan. A bell tolls telling him that it is time to go and kill Duncan.

Act 2 Scene 2: Lady Macbeth waits for Macbeth to return when he has killed/visited the king. She says she would have done it herself if Duncan had not looked like her father/brother as he slept. Macbeth returns in a horrified state and still carrying the daggers. He refuses to return so Lady Macbeth takes over/hides the murder weapons. She smears Duncan's drugged guards with alcohol/blood and leaves the daggers/bottles with them. She tries to reassure Macbeth that all they need to do is go to bed/wash their hands to be rid of the guilt! Knocking at the castle gate disturbs them. She tells him that they must go to their room and act as if they've been woken. She adds that he must pull himself together and act shocked/pleased when the murder is discovered.

Act 2 Scene 3: The Porter is slow/quick to answer the knocking. It is Macduff who has come to wake/kill the King. Macduff raises the alarm and both Lennox/Angus and Macbeth rush to check if the King is really dead. Macbeth returns and explains he was so angry that he killed the murderous guards. Macduff seems suspicious, so to avoid awkward questions, Lady Macbeth faints/says a prayer for Duncan.

Frightened for their own lives, the King's two sons: Malcolm and Donalbain decide to run away. Malcolm to England/Ireland and Donalbain to England/Ireland.

Summary Sheet continued

Act 2 Scene 4: Because they have fled, Duncan's sons are suspected of plotting their father's death/being cowards. Macbeth is crowned. Macduff decides to avoid the ceremony/give a rich present.

Act 3 Scene 1: Banquo is suspicious, but reasons that as the prophecies have come true for Macbeth, the future is optimistic/dreadful for his family. The Macbeths arrive and Macbeth asks Banquo what his plans are for the day. He reminds him that he is the chief guest at that evening's banquet/concert. When Banquo leaves Macbeth summons two murderers who he persuades to kill both Banquo and his son Fleance/Ross.

Act 3 Scene 2: Macbeth confides his fears of Banquo/hell to his wife. He tells her he plans another dreadful deed/banquet but will not give her the details.

Act 3 Scene 3: The murderers kill Banquo but Fleance/Ross escapes.

Act 3 Scene 4: As Macbeth welcomes guests to the banquet one of the murderers arrives to tell him what has happened. Macbeth is upset that Fleance/Ross escaped. Back at the banquet/concert he thinks he sees Banquo's ghost/son. His behaviour is so strange that Lady Macbeth asks the guests to leave/get a doctor. He tells his wife that Macduff/Banquo seems to be resisting his power and that he intends to visit the Witches again.

Act 3 Scene 5: The Witches meet with Hecat and tell her what they have done. She tells them to prepare a spell to fool/reassure Macbeth when he visits them.

Act 3 Scene 6: Lennox explains what is happening in the Scottish/English court to another lord.

Act 4 Scene 1: Macbeth returns to the Witches and demands that they tell him where to find Banquo's son/his future. In riddling terms they tell him to beware Macduff/Ross, but that no-one born of a woman can harm him and that he is safe until Birnam Wood comes to Scotland/his castle. He seems reassured/worried by this news, but dismayed that they still show him Banquo's sons as kings/alive. As the Witches disappear, messengers arrive to tell him that Macduff has fled to England/Ireland. He decides to have Macduff's wife and children killed.

Act 4 Scene 2: Lady Macduff feels that her husband has abandoned her/done a brave deed. Men arrive and kill/help both Lady Macduff and her son.

Act 4 Scene 3: In England, Macduff and Malcolm discuss events in Scotland and compare Macbeth to the saintly King Edward/Henry. Ross arrives with news of the deaths/escape of Lady Macduff and his son.

Act 5 Scene 1: Watched by a gentlewoman and a doctor/servant, Lady Macbeth reveals her guilt while sleepwalking/summoning devils.

Act 5 Scene 2: The English army marches north/south to meet with dissatisfied Scottish lords at Birnam/Gretna Wood.

Act 5 Scene 3: Macbeth feels confident because of the prophecies and is dismissive of a servant who reports on the progress of the English army. Macbeth asks the doctor to cure/kill Lady Macbeth.

Summary Sheet continued

Act 5 Scene 4: Malcolm tells his soldiers to prepare camouflage/a fire by cutting branches from the trees in Birnam/Gretna Wood. Macbeth will stay in his castle with a few demoralised soldiers.

Act 5 Scene 5: Macbeth feels disappointed that, because he has so few men, he cannot go out to fight. He feels confident/uncertain of victory. He hears a scream/door banging and discovers that Lady Macbeth has committed suicide/left him. Life is now meaningless to him and when he hears that the trees of Birnam/Gretna Wood seem to be moving, he decides to go into battle, rather than sit out a siege.

Act 5 Scene 6: In the battle Macduff/Malcolm seeks out Macbeth. They fight/talk. Macbeth boasts that any man born of a woman cannot kill him and Macduff/Malcolm reveals that he was born by Caesarean section after his mother died. Realising that he has been tricked/helped by the Witches, Macbeth continues to fight, but is ultimately beaten by Macduff/Malcolm. Malcolm is proclaimed king.

Activity 10**KS 3, 4 & 5****Character Map (2 lessons)****Overview**

Students identify the main 5-6 characters in the play then choose the 1-3 most dramatic moments for these individuals. They create a storyboard for each moment (some may double up, that is to say, a dramatic moment for one character may also be dramatic for another in the same scene/shot). The frames are then put in chronological order and students decide whether the resulting storyboard gives a good summary of the play's main action. Where there are gaps they can fill them out with narrative.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Introduction

Explain that this activity asks students to identify the main characters in the play in order to chart the action according to the intensity of their emotional reactions. They should begin by ranking all the characters in the play from the most to the least important in the action.

Development

Students should take their top five characters and then draw a table to record the following information:

- the three most dramatic moments for their top three characters
- the two most dramatic moments for the other two characters.

Students need to give act, scene and line references and brief summary for each dramatic moment.

Characters in order of importance	Dramatic moment	Dramatic moment	Dramatic moment	Comments
Eg Macduff	Act 2 Scene 3, c. line 97, when Duncan is found murdered	Act 4 Scene 3 c. line 204, where he discovers that his wife and children have been slaughtered in his absence.	Act 5 Scene 6 c. line 3, when he finally comes face to face with his family's murderer.	Macduff seems to be surrounded by death
1				
2				
3				
4				

Having decided on the key dramatic moments for each of the main characters the students create storyboard frames illustrating the scene. They should try to bring out the relationships between the characters and something of the atmosphere. Characters may share some of the dramatic moments. If this is the case, they just need to create one frame for the two characters' shared dramatic moment. They should include audio, text/speech bubbles and if appropriate sound effects. Students can also be reminded that choice of background setting, colour and/or lighting can be very effective in creating a dramatic impact.

Finally the characters' key moments need to be placed in chronological order according to where they appear in the play. Students who work at a slightly slower pace might like to concentrate on Macbeth and Lady Macbeth only.

Plenary

Students should discuss whether the storyboard frames they have thus created provide a good summary of the main action or not. If not, they should add a commentary – either recorded or written – to explain the links between the storyboard frames. If written, this could be completed for **homework**.

Activity 11**KS 2, 3, 4 & 5****Virtual Class Production (2 lessons)****Overview**

Each student is given just one scene of the play to prepare as a storyboard (longer/ more difficult scenes can be split between a number of students). The resulting storyboards are shown sequentially as a whole class production. More confident students can be allocated the key scenes.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Introduction

Explain that this activity will result in a class production of *Macbeth* and that each member of the class will be responsible for one scene and must therefore work hard in order to play their part in creating a successful summary.

Development

Students should read their scene carefully and decide:

- who is involved, what they are like (look at what they say and do, and what is said to/about them), and what their relationship is with the other characters
- where the action takes place and at what time of day
- what is happening and why.

In particular the students should think about how the scene starts, how characters enter and leave the stage, how characters interact and how what is happening could best be summarised in 3-5 storyboard frames.

They should then select three to five quotations that best represent the key moments or critical incidents and create frames/still pictures. Audio, text, music and sound effects can be added as appropriate.

Plenary

Students watch the composite version commenting on and evaluating the overall effect. If this can be presented on an interactive whiteboard, and perhaps with a PowerPoint introduction, the students will be more confident in having a go at talking through their scenes. Alternatively, they may record a commentary on one of the audio tracks.

Activity 12**KS 5****The Problem Scene (Act 4 Scene 3) in England, from a Theoretical Viewpoint (2-3 lessons)****Overview**

This scene seems to lack conviction for a modern audience, and is often massively cut in productions. This causes problems, in that it gives us what little we know of two major characters, Malcolm and Macduff, and reduces both the information we receive on the theory of kingship and the balance between good and evil in our perception of the play. Pairs are asked to *research* a particular critical viewpoint, then to present a ten to fifteen slide summary of *a version of this scene* from this particular perspective.

Introduction

Introduce the idea that there is a growing body of literary criticism that is written and analyses texts from a particular perspective/viewpoint. Select a range of the concepts that underpin such perspectives eg Marxist, feminist, psychoanalytical, structuralist, poetic-aesthetic, historicist/new historicist, Brechtian, liberal humanist, etc and ask Students to research these ideas either in pairs or individually. You may wish to provide a reading list based on what is available in your library.

Development

Students present a brief introduction to their researched topic.

Discuss how some modern directors choose to present plays from a particular critical viewpoint in which one idea/concept dominates the production or at least becomes a main point of focus. For instance a Marxist interpretation of *The Merchant of Venice* might be set in the City of London's financial community and show the unhappiness accompanying financial aspiration. A new historicist production of *Hamlet* might emphasise the weaknesses in the concept of kingship - something that Shakespeare may consciously or unconsciously have presented. This dominant concept influences every aspect of the production, from the setting to which lines are omitted and how the play is cast.

Having listened to all the presentations, pairs of students can be told that as directors they have been invited to submit a proposal for the staging of a new interpretation of *Macbeth*. As an example of their proposal, Act 4 Scene 3 will be presented to the theatre's board in 10-15 storyboard frames (plus some explanatory text). Through staging, editing of lines and possible additions, the students should make clear the ideology they have adopted for their planned production. Students can use digital photos to provide their own backgrounds.

Plenary

Students watch the different versions commenting on what is gained and lost by adopting such an approach. Further written work can go some way to achieving AS/A2 objective AO4.

Getting Started – Closer Reading

Overview

The following single activities suggest ways in which Kar2ouche can be used to enhance understanding of chosen extracts from *Macbeth*. It is envisaged that these will be integrated with more familiar classroom approaches and maybe some more active drama exercises to support close reading of specific scenes in the text. By completing a range of these activities students will be able to develop their knowledge, understanding and enjoyment of the play.

You will know what your students need to accomplish through their study of the play:

- an introduction to the language - making subsequent more formal study easier
- preparation for an examination either on the play as a whole or a single specified scene
- a coursework essay ...

With understanding of this goal and your knowledge of the students, you will be able to put together the appropriate unit of work. Some of the following activities will fit into such a programme and help you to vary the teaching approach. Kar2ouche will help engage your students' interest and stimulate independent, innovative and individual thinking about the play.

The CD contains a storyboard frame for the start of each scene to provide the characters and an appropriate background. This will allow students to make a quick start on a task and avoid time wasted as they scroll through all the various options.

In *Introducing the Play* a range of objectives from the NLS Framework for Teaching English, National Curriculum, GCSE and 'A' Level syllabuses were suggested as appropriate at the start of the section. In this section, which moves into a close reading of individual parts of the text, we do the same. The targeted objectives are very general. Much of the NLS word level work can be tackled as a starter activity. Sentence level and writing work will be built into some lessons, but will also be the focus of a number of homework tasks. Where there are key objectives to be taught in a particular lesson these are highlighted at the beginning of the activity.

NLS Framework for Teaching English and 'Getting Started: Closer Reading'

The following objectives can be built into the activities for closer reading, relatively easily. This does not preclude the teaching of other objectives that can be built into more detailed planning, rather these are the objectives that relate most closely to the teaching of Shakespeare, particularly when using Kar2ouche to explore, interpret and understand the text.

Year 7

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However where students are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.		1 Locate information 2 Extract information 4 Note making 6 Active reading 8 Infer and deduce 11 Print, sound and image 18 Response to a play	1 Drafting process 3 Exploratory process 10 Organise texts appropriately 11 Present information 12 Develop logic 14 Evocative description	Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations. Preparation 1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 14 Modify views Presentation 10 Report main points Plenary 19 Evaluate presentations
14 Word meaning in context 16 Unfamiliar words 21 Subject vocabulary	8 Starting paragraphs 9 Main point of paragraph 11 Paragraph structure 12 Sentence variety 13b Recount 14 Subject conventions			

Year 8

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However where students are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.		3 Notemaking formats 4 Versatile reading 7 Bias and objectivity 8 Transposition 9 Influence of technology 13 Interpret a text 14 Literary conventions	1 Effective planning 2 Anticipate reader reaction 3 Writing to reflect 5 Narrative commentary 8 Experiment with conventions 10 Effective information 16 Balanced analysis 17 Integrate evidence	Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations. Preparation 10 Hypothesis and speculation 11 Building on others 15 Work in role Presentation 3 Formal presentation 4 Commentary Plenary 16 Collaborative presentation
3 Lexical patterns 5 Key terms 7 Word families, unfamiliar words, words in context 14 Language change	6 Grouping sentences 7 Cohesion and coherence 9 Adapting text types 13 Change over time			

Year 9

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However where students are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical.		3 Note-making at speed 5 Evaluate own critical writing 8 Readers and texts 10 Interpretations of text 18 Prose text	2 Exploratory writing 4 Presentational devices 7 Infotainment 11 Descriptive detail 12 Effective presentation of information 16 Balanced analysis 17 Cite textual evidence	Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations. 2 Standard English 5 Compare points of view 9 Considered viewpoint 10 Group organisation 13 Compare interpretations 14 Convey character and atmosphere
2 High frequency words 7 Layers of meaning	1 Complex sentences 2 Punctuation for clarity and effect 4 Integrate speech, reference and quotation 5 Shape paragraphs rapidly 6 Paragraph organisation 8 Sustained Standard English 11 Trends over time			

National Curriculum Learning Objectives

En1 Speaking and listening – Knowledge, skills and understanding

Speaking	<p>1. To speak fluently and appropriately in different contexts, adapting their talk for a range of purposes and audiences, including the more formal, students should be taught to:</p> <ul style="list-style-type: none"> a) structure their talk clearly, using markers so that their listeners can follow the line of thought b) use illustrations, evidence and anecdote to enrich and explain their ideas c) use gesture, tone, pace and rhetorical devices for emphasis d) use visual aids and images to enhance communication e) vary word choices, including technical vocabulary, and sentence structure for different audiences f) use spoken standard English fluently in different contexts g) evaluate the effectiveness of their speech and consider how to adapt it to a range of situations.
Listening	<p>2. To listen, understand and respond critically to others, students should be taught to:</p> <ul style="list-style-type: none"> a) concentrate on and recall the main features of a talk, reading, radio or television programme b) identify the major elements of what is being said both explicitly and implicitly f) ask questions and give relevant and helpful comments.
Group discussion and interaction	<p>3. To participate effectively as members of different groups, students should be taught to:</p> <ul style="list-style-type: none"> b) take different views into account and modify their own views in the light of what others say c) sift, summarise and use the most important points e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ.
Drama	<p>4. To participate in a range of drama activities and to evaluate their own and others' contributions, students should be taught to:</p> <ul style="list-style-type: none"> b) use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] c) appreciate how the structure and organisation of scenes and plays contribute to dramatic effect d) evaluate critically performances of dramas that they have watched or in which they have taken part.
Language variation	<p>6. Students should be taught about how language varies, including:</p> <ul style="list-style-type: none"> f) the development of English, including changes over time, borrowings from other languages, origins of words, and the impact of electronic communication on written language.

En2 Reading – Knowledge, skills and understanding

Understanding texts	<p>1. To develop understanding and appreciation of texts, students should be taught:</p> <p>Reading for meaning</p> <ul style="list-style-type: none"> a) to extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings b) to analyse and discuss alternative interpretations, ambiguity and allusion c) how ideas, values and emotions are explored and portrayed d) to identify the perspectives offered on individuals, community and society e) to consider how meanings are changed when texts are adapted to different media f) to read and appreciate the scope and richness of complete novels, plays and poems. <p>Understanding the author's craft</p> <p>Students should be taught:</p> <ul style="list-style-type: none"> g) how language is used in imaginative, original and diverse ways h) to reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text i) to distinguish between the attitudes and assumptions of characters and those of the author j) how techniques, structure, forms and styles vary.
English literary heritage	<p>2. Students should be taught:</p> <ul style="list-style-type: none"> a) how and why texts have been influential and significant b) the characteristics of texts that are considered to be of high quality c) the appeal and importance of these texts over time.
Media and moving image texts	<p>5. Students should be taught:</p> <ul style="list-style-type: none"> a) how meaning is conveyed in texts that include print, images and sometimes sounds c) how the nature and purpose of media products influence content and meaning d) how audiences and readers choose and respond to media.

En3 Writing – Knowledge, skills and understanding

Composition	<p>1. Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing. Students should be taught to:</p> <p>Writing to imagine, explore, entertain</p> <ul style="list-style-type: none"> a) draw on their experience of good fiction, of different poetic forms and of reading, watching and performing in plays b) use imaginative vocabulary and varied linguistic and literary techniques c) exploit choice of language and structure to achieve particular effects and appeal to the reader d) use a range of techniques and different ways of organising and structuring material to convey ideas, themes and characters. <p>Writing to inform, explain, describe</p> <ul style="list-style-type: none"> e) form sentences and paragraphs that express connections between information and ideas precisely [for example, cause and effect, comparison] f) use formal and impersonal language and concise expression g) consider what the reader needs to know and include relevant details h) present material clearly, using appropriate layout, illustrations and organisation. <p>Writing to persuade, argue, advise</p> <ul style="list-style-type: none"> i) develop logical arguments and cite evidence j) use persuasive techniques and rhetorical devices. <p>Writing to analyse, review, comment</p> <ul style="list-style-type: none"> l) reflect on the nature and significance of the subject matter m) form their own view, taking into account a range of evidence and opinions n) organise their ideas and information, distinguishing between analysis and comment o) take account of how well the reader knows the topic.
Planning and drafting	<p>2. To improve and sustain their writing, students should be taught to:</p> <ul style="list-style-type: none"> a) plan, draft, redraft and proofread their work on paper and on screen b) judge the extent to which any or all of these processes are needed in specific pieces of writing c) analyse critically their own and others' writing.
Language structure	<p>7. Students should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. They should be taught:</p> <ul style="list-style-type: none"> c) paragraph structure and how to form different types of paragraph d) the structure of whole texts, including cohesion, openings and conclusions in different types of writing [for example, through the use of verb tenses, reference chains].

GCSE Learning Objectives

Shakespeare based on AQA/NEAB– Assessment Grid

English	Literature
<p>Speaking and Listening - Objective 3.1</p> <ul style="list-style-type: none"> Communicate clearly Structuring and organising talk Adapting talk to different occasions Participate in discussion Judge the nature and purpose of contributions. <p>Reading – Objective 3.2</p> <ul style="list-style-type: none"> Read with insight and engagement Make appropriate reference to texts Develop and sustain interpretations of texts Select material appropriate to purpose Understand and evaluate: <ul style="list-style-type: none"> linguistic devices structural devices ways language changes/varies. <p>Writing – Objective 3.3</p> <ul style="list-style-type: none"> Communicate clearly Adapt writing for purpose and audience Organise ideas into: <ul style="list-style-type: none"> sentences paragraphs whole texts. 	<p>Objective 3.1</p> <ul style="list-style-type: none"> Respond to texts: <ul style="list-style-type: none"> critically sensitively in detail Select suitable ways to convey response Use textual evidence. <p>Objective 3.2</p> <ul style="list-style-type: none"> Explore how language structure and forms contribute to textual meanings Consider different approaches to texts and alternative interpretations. <p>Objective 3.3</p> <ul style="list-style-type: none"> Select and evaluate relevant material. <p>Objective 3.4</p> <ul style="list-style-type: none"> Understanding of literary tradition Appreciation of social/historical influences.

A/S and A Level Learning Objectives

Depending on examination board, Shakespeare may be assessed through coursework or examination, but the focus is mainly on dramatic techniques and effects.

AS Level

A01	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
A02i	Respond with knowledge and understanding to literary texts of different types and periods.
A03	Show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.
A04	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.
A05i	Show understanding of the contexts in which literary texts are written and understood.

A Level

A01	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
A02ii	Respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts.
A03	Show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.
A04	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.
A05i	Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

Pre-requisites

It would be useful if the students had completed some of the activities in *Introducing the Play* or at least had a good sense of the plot and some knowledge of the characters. It would also help if they knew how to use Kar2ouche. An introduction only takes 20-30 minutes and can be built into planning.

Activity 1**KS 3 & 4****Act 1 Scene 3 – The Natural and Supernatural Worlds Meet
(1 or 2 lessons)****Overview**

Groups of students work on sections of Act 1 Scene 3 to produce a version of the scene that shows how Shakespeare:

- immediately arrests the interest of his audience
- introduces characters and themes
- establishes the seeds of the tragedy and direction of the ensuing drama.

Starter

To be left to the discretion of the teacher according to year group and current priorities but something on Word Level Objective 14 language change would seem appropriate (bark, get, intelligence, insane, trifles, use, function).

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 7 Identify main ideas 12 Character, setting and mood 18 Response to a play	Homework task 10 Organise texts appropriately 11 Present information	1 Clarify through talk 12 Exploratory talk 13 Collaboration 15 Explore in role
8			7 Implied and explicit meanings 10 Development of key ideas 13 Interpret a text	Homework task 10 Effective information 17 Integrate evidence	10 Hypothesis and speculation 15 Work in role 16 Collaborative presentation
9			8 Readers and texts 10 Interpretations of text 14 Analyse scenes	Homework task 12 Effective presentation of information 17 Cite textual evidence	9 Considered viewpoint 14 Convey character and atmosphere

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a, b Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing a, b, c, d

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Explain how many of Shakespeare's plays bring together two groups of people quite early in the play; who have different outlooks, backgrounds, or even are different types of beings, as in this case. This creates all kinds of dramatic interest. If, for instance, on television we see a sketch with several businessmen on a commuter train, reading the newspaper and minding their own business, this does not promise much drama. If, however, a tramp enters the compartment and sits down between them, we immediately expect something lively, interesting or funny to take place. In bringing together Othello, his accusers and the senate in Act I of *Othello* or the mortals and the fairies in *A Midsummer Night's Dream*, Shakespeare can guarantee a certain amount of interest, conflict and confusion. However, he also needs to keep all the characters individually believable and their reactions to each other credible, which is, not at all easy when the play is a tragedy, not a comedy, and the characters are different classes of being.

Development

The scene can be divided as follows; with students responsible for manipulating and determining the speech and actions of one or two characters - as in a role-play. The direction of additional minor characters can be decided collaboratively.

Allocate the sections according to ability – longer sections will require students to edit the text to a manageable length. They need therefore to be able to determine the key points in the extract.

- a Lines 1-36 Giving this section to three separate students can help determine whether Shakespeare means there to be a distinction between the Witches - (3) - three
- b Lines 37-77 Macbeth (1) Banquo (1) and one or perhaps a pair of students to handle the Witches (1) - three
- c Lines 78-87 Macbeth (1) Banquo (1) - pair
- d Lines 88- 115 Macbeth (1) Banquo (1) Ross and Angus (1) - three
- e Lines 116 - 126 Macbeth (1) Banquo (1) - pair
- f Lines 127-157 Banquo (1), Angus and Ross's reactions controlled by a single student (1), with either an able student or preferably a pair to deal with Macbeth's complex and perhaps ambiguous words and reactions here (1) - three.

In a class of 30 you would need two groups working on each section – thus producing two versions of the scene.

Each pair should work on either a series of still storyboard frames or a brief animation. Their choices should be informed by their responses to questions on Sheet 1.

Plenary

Groups share storyboard/animation and offer a commentary based on their responses to the questions.

Homework (optional)

Write Banquo's account of the meeting with the Witches, to his wife. How would it differ from the version we see Lady Macbeth reading in Act 1 Scene 5? Writing should include some quotations from the play. If time, students can work in groups to proof and re-draft next lesson. Pictures from Kar2ouche can be used to illustrate events. Copy chosen pictures into a Word or Publisher document.

Sheet 1 – Staging Act 1 Scene 3

Photocopy and distribute question sheets to students.

In making your storyboard/animation you need to think about:

- which quotations you will use – text and audio files
- where the action takes place
- who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- what props you need
- special effects.

In particular you need to think about your responses to the following questions. *Read through more than once – actors re-read all the time.*

Lines 1–36 The Witches

- How do these characters enter? What are they doing? What are they carrying? Does one of the three have some kind of power over the others? How will your answers alter the way they say and act out their lines?
- What do we learn of them from the treatment of the sailors' wife, and what do you understand from the line 'Though his bark cannot be lost'?
- What two adjectives would you use to describe them and how can you show this through the way you position them on stage?
- What particular details appear to have been chosen to make us: a) fear them b) be aware of their power and c) be disgusted with them.

In making your storyboard/animation you need to think about:

- which quotations you will use – text and audio files
- where the action takes place
- who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- what props you need
- special effects.

In particular you need to think about your responses to the following questions. *Read through more than once – actors re-read all the time.*

Lines 37–77 Macbeth, Banquo and the Witches

- Where have we heard something very much like Macbeth's first line before?
- We've heard a bit about Macbeth. How far does he live up to his reputation, now we see him for the first time?
- We've heard little about Banquo. What is the first impression of him that we get? Choose three adjectives to describe your impression of him.
- In what ways do Macbeth and Banquo differ in the ways in which they react to the Witches and what they say?
- Look at the lines 'Lesser than Macbeth and greater Not so happy, yet much happier.' What does the manner of their giving information suggest to you about the Witches?
- What is the effect of the physical description of the Witches?
- Can we draw any conclusions about Macbeth's view of life from his description of the Thane of Cawdor as 'a prosperous gentleman'?

Sheet 1 – Staging Act 1 Scene 3 continued

Photocopy and distribute question sheets to students.

In making your storyboard/animation you need to think about:

- which quotations you will use – text and audio files
- where the action takes place
- who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- what props you need
- special effects.

In particular you need to think about your responses to the following questions. *Read through more than once – actors re-read all the time.*

Lines 78–87 Macbeth and Banquo

- You may wish to represent the vanishing Witches in your first frame. What help does their description by the two soldiers give you in portraying the Witches?
- What differing interpretations of who or what the Witches might be do we get from Banquo and Macbeth?
- What do the two of them feel initially about the information they are given?
- What do we learn about Macbeth's reaction to the Witches' information from his comment, 'Would they had stayed'?
- What does the relationship between Macbeth and Banquo seem to be at this stage of the play, and how does the rhythm of their speeches show this?

In making your storyboard/animation you need to think about:

- which quotations you will use – text and audio files
- where the action takes place
- who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- what props you need
- special effects.

In particular you need to think about your responses to the following questions. *Read through more than once – actors re-read all the time.*

Lines 88–115 Macbeth, Banquo, Ross and Angus

- How should Macbeth's line 'Why do you dress me in borrow'd robes' be spoken? Is he confused, surprised, angry or what? Why does he feel this?
- What further information about Macbeth as a man and a soldier do we learn from Ross and Angus?
- What do you feel when you hear that, in war, Macbeth created 'strange images of death'?
- What do you suppose that Banquo, who has spoken just one word throughout the scene, is thinking about all this?
- Is there anything in the language used by Ross and Angus which can help us give them specific characters, rather than just being seen as 'extras'?

Sheet 1 – Staging Act 1 Scene 3 continued

Photocopy and distribute question sheets to students.

In making your storyboard/animation you need to think about:

- which quotations you will use – text and audio files
- where the action takes place
- who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- what props you need
- special effects.

In particular you need to think about your responses to the following questions. *Read through more than once – actors re-read all the time*

Lines 116–126 Macbeth and Banquo

- Macbeth rapidly speaks to himself, then, to Ross and Angus and finally to Banquo. How would you show a different tone in each of these speeches? Is he embarrassed or just stunned when he turns to them?
- When he speaks to Banquo, is he sharing a secret with a friend, or is he embarrassed by what Banquo can see in his face?
- Later in the play, Lady Macbeth says that her husband's face is 'as a book, wherein men can read strange matters.' How far has life as a soldier and nobleman prepared him for the need to disguise his thoughts?
- What precisely are his thoughts? Of kingship? Of how he might become king?
- Does Banquo suspect anything? Why does he give the warning about the 'instruments of darkness'?
- Decide what Banquo says to Ross and Angus.

In making your storyboard/animation you need to think about:

- which quotations you will use – text and audio files
- where the action takes place
- who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- what props you need
- special effects.

In particular you need to think about your responses to the following questions. *Read through more than once – actors re-read all the time*

Lines 127–end Macbeth and Banquo, with Ross and Angus present

- Macbeth is clearly confused by events. How far has his previous life as soldier and nobleman prepared him to deal with this sort of uncertainty?
- The phrase 'cannot be good, cannot be ill' echoes two other phrases so far, one in this scene, where good and evil are balanced. How can you represent this?
- What is the 'horrid image' that comes into his mind?
- What precisely does Macbeth mean by 'Time and the hour runs through the roughest day'?
- Note Banquo's comments about 'strange garments'. What does this tell us? What other image in the scene does it resemble?
- What exactly are Banquo, Ross and Angus thinking about all this?

Sheet 1 – Staging Act 1 Scene 3 continued

Photocopy and distribute question sheets to students.

When you have seen all the presentations, answer these questions.

- 1 Which bits of which presentations worked well and why?
- 2 Which bits, if any, would you have changed and why?
- 3 What is the play going to be about – that is to say - what themes do you think Shakespeare was exploring?
- 4 What do you think of Macbeth and why?
- 5 Do you think he is lucky in having Banquo as a friend?

Homework

Look at the way in which Macbeth describes this scene to his wife in a letter in Act 1 Scene 5. Think about how Banquo would describe these events to his own wife and write his letter.

Don't just describe events, but include your thoughts, feelings and reactions.

Before you begin, you have to have some idea of how Lady Banquo differs from Lady Macbeth.

Try to include quotations from the text.

You may, if you wish, illustrate your letter with pictures from Kar2ouche.

When you have seen all the presentations, answer these questions.

- 1 Which bits of which presentations worked well and why?
- 2 Which bits, if any, would you have changed and why?
- 3 What is the play going to be about – that is to say - what themes do you think Shakespeare was exploring?
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Homework

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Don't just describe events, but include your thoughts, feelings and reactions.

Before you begin, you have to have some idea of how Lady Banquo differs from Lady Macbeth.

Try to include quotations from the text.

You may, if you wish, illustrate your letter with pictures from Kar2ouche.

Activity 2**KS 3 & 4****Act I Scenes 4 & 6 – Duncan’s Welcome (1 or 2 lessons)****Overview**

A focus on the key characters in these scenes, Banquo, Macbeth, Lady Macbeth and Duncan, and how, in some cases, their words do not necessarily reflect their thoughts. Students produce a sincerity chart.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher’s discretion		2 Extract information 4 Note-making 6 Active reading 8 Infer and deduce 12 Character, setting and mood 18 Response to a play	6 Characterisation 11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8			4 Versatile reading 8 Transposition 14 Literary conventions	6 Figurative language	2 Develop recount 4 Commentary 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			8 Readers and texts 15 Major writers	5 Narrative techniques	3 Interview techniques 10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a, b Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing a, b, c

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Begin discussions by asking if any of the students has ever met famous or important people, and how they spoke or behaved when they met these people. Go on to give information about the early 17th Century views on kingship and its religious associations.

Development

Read Act 1 Scenes 4 and 6, omit Scene 5. In groups, ask students to discuss:

- the way that Duncan speaks
- Macbeth and Lady Macbeth's reactions to having such an important character stay with them
- how Banquo appears to relate to the king.

Draw attention to the brevity of Banquo's replies to the king, and compare this with the length/syntactic complexity/repetition of Macbeth and Lady Macbeth's responses to him. Brainstorm the possible significances of this.

In the same groups, ask students to produce three Kar2ouche frames from each of the two scenes, six in all; in which the characters show their relationship to each other through their positioning and demeanour, and in the quotations, which accompany the frame. If anything is being said which the students feel is insincere, it should be put in a speech bubble, and placed in speech marks, to indicate its insincerity. On the storyboard frame, and using the text box, each

character can be given a *Sincerity Rating*, out of ten, for what they are saying.

Next students read Act 1 Scene 5. They return to their frames, modifying the poses of characters and the *Sincerity Ratings*, as necessary. Groups pair up and see how the ratings they give compare. If there are differences, they should use quotations to prove their own views. If time, they could also be asked to indicate what the characters are really thinking by inserting think bubbles.

Plenary

Students should put their presentations on cycle so they can go round and view what others have produced. If they have questions they can write them as Post-it notes and stick them on the screens.

Homework

Copy six frames onto print page. Add brief supporting commentary for homework. *Follow up activity to write Duncan's diary of the events mentioned in these scenes, trying to capture the special character of royalty that Shakespeare appears to present.*

Activity 3**KS 3 & 4****Act 2 Scenes 1 & 2 Good Versus Evil (2 lessons)****Overview**

Students explore the conflict between good and evil, in Macbeth's mind, and in the play as a whole, as seen in the early parts of Act 2. The card exercise helps students look at how language is used to develop these concepts, before its dramatic impact is shown on Kar2ouche. The references to goodness, which can be overlooked, are emphasised.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		2 Extract information 4 Note-making 6 Active reading 7 Identify main ideas 8 Infer and deduce		1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			5 Trace developments 7 Implied and explicit meanings		2 Develop recount 4 Commentary 10 Hypothesis and speculation 11 Building on others
9			11 Author's standpoint 12 Rhetorical devices		10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a, b Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Good and evil, fair and foul are already well established in our minds by this stage in the play.

From their knowledge of Act 1, ask students to recap on words, phrases and actions, which represent the two sides in this conflict between good and evil.

Read Act 2 Scenes 1 and 2 and draw attention to a couple of examples: one of goodness; such as the charming joke about husbandry in heaven by Banquo, which illustrates his gentle and loving family relationship with Fleance; and one of evil, such as the image of Duncan's blood turning all the world's oceans red.

Development

Group students in fours and hand out the twenty cards on Sheet 2, on which the following phrases from Act 2 Scene 1 are written, and twenty blank cards for use with Act 2 Scene 2.

- 1 The moon is down
- 2 There's husbandry in heaven
- 3 Merciful powers
- 4 Cursed thoughts
- 5 Unusual pleasure
- 6 Most kind hostess
- 7 Measureless content
- 8 Three weird sisters
- 9 My bosom franchis'd and allegiance clear
- 10 Fatal vision
- 11 False creation
- 12 Heat-oppressed brain

- 13 Gouts of blood
- 14 Wicked dreams abuse the curtain'd sleep
- 15 Pale Hecat's offerings
- 16 The wolf, whose howl's his watch
- 17 Sure and firm-set earth
- 18 Present horror
- 19 Summons thee to heaven
- 20 Or to hell.

Students:

- decide on whether each card is an expression of good or evil
- think how/why it falls into this category
- build up two piles of cards, good and evil.

They then find phrases in Act 2 Scene 2 to put on the blank cards, adding them to the good and evil piles. The balance between images of good and evil can then be discussed in class. It is something like 60% good.

Groups produce a set of five, or if time, ten Kar2ouche storyboard frames summarising these two scenes; and which, through setting, character pose, quotation, lighting and special effects (audio as well as visual) the images of both good and evil are brought out. Groups present their frames to the rest of the class, with either a spoken or recorded commentary.

Plenary

Discuss the balance between good and evil in the play, whether certain characters, such as Lady Macbeth and Duncan can be seen as completely evil or completely good. What about Macbeth and Banquo? How does any of this relate to the way we see the world today?

Homework

Should be to search the play up to the end of Act 2 Scene 2 and jot down all references to sleep and washing (good) and to blood or darkness (evil).

Sheet 2 – Good or Evil

The moon is down	False creation
There's husbandry in heaven	Heat-oppressed brain
Merciful powers	Gouts of blood
Cursed thoughts	Wicked dreams abuse the curtain'd sleep
Unusual pleasure	Pale Hecat's offerings
Most kind hostess	The wolf, whose howl's his watch
Measureless content	Sure and firm-set earth
Three weird sisters	Present horror
My bosom franchis'd and allegiance clear	Summons thee to heaven
Fatal vision	Or to hell

Activity 4**KS 3 & 4****Act 2 Scene 3 A Case of Murder (1 lesson)****Overview**

Not only what people do, but also their reactions to events tell us a lot about them in drama, as in everyday life. We know who killed Duncan, but if we were a police investigation team, how would we set about solving the mystery? This activity asks students to focus on different characters' views of events following the discovery of Duncan's body.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood 14 Language choices		1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8			7 Implied and explicit meanings 13 Interpret a text		2 Develop recount 4 Commentary 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			12 Rhetorical devices 14 Analyse scenes		3 Interview techniques 10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a, b

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
	Objective 3.3
	Objective 3.4

Introduction

Read Act 2 Scene 3. Tell the group that their focus is as a team carrying out a police inquiry. They will be interested in the reactions of those present when Duncan's body is discovered. Then re-read 60-143, or listen to the Kar2ouche audio file.

Development

Students discuss the following questions as a class:

- How effective in covering up her guilt is Lady Macbeth's comment, 'What! In our house?' Critics have disagreed on this.
- Was it a good idea for Macbeth to kill the guards?
- In what tone of voice should Macduff's 'Wherefore did you so?' be spoken? Is he merely puzzled, angry or even suspicious?
- Why exactly do Malcolm and Donalbain run away?

Key figures in this scene are:

- Macbeth
- Lady Macbeth
- Macduff
- Banquo
- Malcolm
- Donalbain.

Concentrating on this scene, small groups of students should take one of these characters each. They choose five key moments for that character, in which they represent the character's thoughts and reactions, and how their character sees one or more of the other main suspects. These five moments are made into Kar2ouche frames, using quotations, thought bubbles, and special effects, to represent the moment from the given character's viewpoint.

Groups reform; each new group containing at least one person from each of the previously convened expert character groups. These new groups become the police investigators.

Each character's frames are carefully looked at by the police investigation groups, who, using only their knowledge from this scene, should decide on who is the prime murder suspect, taking into account:

- motive
- opportunity
- weapon
- evidence of words spoken
- witnesses – what others would say about them.

Students may add any other ideas they have gleaned from watching detective shows on television.

Plenary

Whole class tries to come up with the prime suspect(s) from the evidence available. If time is available, a trial could be held.

Homework

Design a wanted poster for their chosen suspect/ pair of suspects. Use picture from Kar2ouche copied into a Word or Publisher document (or copy attached Sheet 3).

Add to this police dossier, explanatory text including characters' own words, explaining why they are prime suspects.

Sheet 3 – Wanted Poster

WANTED FOR MURDER



Ex-Princes Malcolm and Donalbain

**This day, Lord Protector Macbeth hath issued warrants
for the arrest of these cruel parricides**

Details of accusations here

*If they be found in our noble land it is your solemn duty
to arrest them and bring them to justice
for this most terrible of all crimes.*

Activity 5**KS 3 & 4****Act 3 Scene 1 Hit Men Wanted****Overview**

Using storyboard frames to develop students' understanding of a scene with much more wording than action, and to develop their sensitivity to dramatic irony.

Starter

To be left to the discretion of the teacher according to year group and current priorities. It would be an obvious time to look at the use of euphemism, beginning with the terms Macbeth uses for the murder of Duncan: 'that business', 'that takes your enemy off', 'sweep him from my sight', 'his absence', 'must embrace the fate'. Alternatively, the reference to 'parricide' might lead to some useful work on suffixes.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood 14 Language choices	14 Evocative description	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 13 Interpret a text	7 Establish the tone	2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			12 Rhetorical devices 14 Analyse scenes	11 Descriptive detail	10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a, b, c Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing a, b, c

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Explain the use of dramatic irony; where the audience is aware of far more than some or all of the characters, and how it is used to develop either comic suspense, or the dramatic situation where we want to call out and warn a character of another character's bad intentions, as here. Tell students that they will illustrate their understanding of dramatic irony in this scene by the use of thought bubbles.

Development

After discussing dramatic irony; and asking for examples from other reading, or viewing, students read the scene. They then divide into groups and represent the tension between characters' words and feelings in 5 slides.

- The first two storyboard frames should concentrate on the interchange between Banquo and Macbeth. Each appears to be polite and supportive to the other. However, the frames, one for Banquo and another for Macbeth, should illustrate the contrast between the text in the caption window and the thoughts, feelings and intentions of the character speaking. Students can be asked how far each is conscious of the other's insincerity, and to think about how this can be represented.
- The next two storyboard frames will show Macbeth suborning his 'hit-men'. Again, we need to highlight his words and intentions by a contrast between thought and word, in one of these. His words about Banquo and to the murderers both seem insincere, and both of

these should be illustrated. What insights can students show into precisely why Macbeth feels the need to do this? For the other frame, students must decide, from the little evidence we are given, the murderers' motivations.

- Finally, students are asked to look at the closing couplet of the scene. They should search for an echo of this comment earlier in the play ('Hear it not, Duncan...') and produce a detailed thought bubble, to represent the tensions and confusions in Macbeth's mind; how he sees himself, Banquo and his own spiritual state, at this point.

Plenary

Discuss why Macbeth needs to get rid of Banquo. Are the Witches influential in his decision? Do students think his wife has been involved in it? What Macbeth is doing here would be punishable by a life sentence in the modern world. Does this make him a totally evil person at this point in the play? What might happen next?

Homework

Write brief but telling extracts from the diaries of Macbeth and Lady Macbeth, indicating how each sees their first few days as king and queen. There should be some differences between the two, and older or more able students may be asked to give a scene and line reference at the end of each diary sentence, indicating where the ideas they are expressing originate, in the play.

Activity 6**KS 3 & 4****Act 3 Scene 4 A Dramatic Banquet****Overview**

In this activity students focus on understanding how different characters see the scene from different perspectives, and how the scene is a turning point in the relationship of the Macbeths.

Starter

To be left to the discretion of the teacher according to year group and current priorities. Perhaps an examination of Shakespeare's frequent use of listing as in 'cabined, cribbed ...' etc (lines 23-4), 'Approach thee like the rugged Russian bear ...' and so on (lines 99-100), 'maggot-pies and choughs and rooks' (line 124). These are used for dramatic effect. Can they find any modern everyday usage, say in the tabloid papers, where listing like this is used?

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood 14 Language choices		1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 13 Interpret a text		2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			12 Rhetorical devices 14 Analyse scenes		10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a, b, c, e Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a, c

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing a, b, c

Key GCSE Objectives

English	Literature
Speaking and Listening – Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Students discuss the relationship of Macbeth and Lady Macbeth up to this point. They can be asked how the assembled thanes would view the couple.

Development

Students should read through and then listen to the audio file of this dramatic scene. Then, in pairs, they could work through the following questions.

- 1 How does Macbeth feel when he hears, in rapid succession, that Banquo is dead, but Fleance alive?
- 2 What does her rapid excuse about Macbeth's health tell us about Lady Macbeth?
- 3 What does Macbeth's line, 'Which of you hath done this?' tell us about his state of mind?
- 4 Look at the way Lady Macbeth makes comments about Macbeth and gender. Have we seen her do this before? Is it justified?
- 5 Is there anything here to suggest a change of power, and perhaps of the level of intimacy, between Macbeth and Lady Macbeth from this point?

Having discussed these questions and having made a few notes – pairs of students can be asked to complete the following.

- Compose a single storyboard frame showing Macbeth's view of events when Banquo appears, another single frame showing the scene as anyone else would see it, and a final frame as the banquet breaks up, illustrating the feelings of Macbeth, Lady Macbeth and the guests.
- Students could also add sound effects/special effects and music to heighten the mood.
- In the caption windows of the first, they should explain why Macbeth is so afraid; and in the other two, write tabloid headlines, describing the chaotic and puzzling events at the castle.

Plenary

Discuss how important this scene is in developing the relationship between the Macbeths. In Polanski's film, if this is being used, it is notable that up to this point, they are often seen very close together, and are quite clearly in love, but after this point, there is a marked distance between them. Also look at how the scene will have affected the other nobles' view of Macbeth.

Homework

You are working for a tabloid newspaper or *Hello* magazine. Print off the last two pictures, and write a sensational piece about confusion at the royal banquet, with quotations from those present, perhaps a lame excuse from the queen, and speculation about the future of the Macbeth government.

Activity 7**KS 3****Act 4 Scene 1 More Predictions (2 lessons)****Overview**

In this activity students focus on how the staging of a scene involving supernatural beings can at once be dramatic and preserve/highlight its important thematic point.

Starter

To be left to the discretion of the teacher according to year group and current priorities. A good time to focus on why, when and how Shakespeare uses rhyme. An able or older group might be able to compare the scene with the doggerel of Act 3 Scene 5, and come to a view about whether they agree that the earlier scene is probably not Shakespeare's.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		2 Extract information 6 Active reading 8 Infer and deduce 11 Print, sound and image 12 Character, setting and mood 14 Language choices		1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 13 Interpret a text		2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			14 Analyse scenes		10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities b, c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a, b, c Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing a, b, c

Introduction

When this scene has been read, students should look at a number of different versions of the scene on video, preferably at least three. They can then discuss how each one manages to keep the scene credible.

Development

Students should discuss the central theme of the scene – that now Macbeth has voluntarily sought the Witches' aid he has placed himself at the mercy of their trickery. It might well be possible to look here at what is meant by equivocation. Some revision work on dramatic irony could be triggered by looking at the lines (137-8):

'Infected be the air whereon they ride
And damn'd be all that trust them.'

The decision to slaughter the inhabitants of Macduff's castle will need to be considered. How did 'noble Macbeth' get from the admired warrior of Act 1 to this? Equally, they will need to look at the dramatic impact of the scene.

They may well be aware of the way in which the unspecified, the shadow, the half-explained are far more effective in horror films than the most grotesque special-effects; this can be related to the phrase (lines 47-8):

'How now, ye secret black and midnight hags!
What is't ye do?
A deed without a name.'

The contents of the cauldron could be scored out of 10 for their effect on a modern audience:

'Finger of birth-strangled babe
Ditch-deliver'd by a drab'.

The students' main activity is to produce, in pairs, a version of this scene that is original, emphasises the evil in the Witches' world and shows its effect on Macbeth.

They may well wish to use their own backgrounds, taken from digital pictures or gleaned from the net, and/or appropriate music. Colour, lighting, the transparency feature and other special effects will come into their own here. Experimentation with whispered echoes or other sound effects will make this a popular exercise, and teachers will have to limit the number of frames and/or set some of this work for homework.

Plenary

Students show their storyboards, preferably on a whiteboard; and the class rates each one both for effective embodiment of horror and for how well the important themes in the scene have been brought out.

Homework

Might be to work out how the promises to Macbeth go wrong; or for the more able, to take the speech

‘Though you untie...

Even till destruction sickens’ (lines 51-59)

and re-write it, with other examples of unlikely powers the Witches might have, sticking as far as possible to the pentameters.

Activity 8**KS 3 & 4****Act 4 Scene 3 Bad News Delivered****Overview**

Students explore the subtle dramatic possibilities of staging this scene, in contrast to the pulling out of all the stops in the previous scene.

Starter

To be left to the discretion of the teacher according to year group and current priorities. The way in which words change their meaning radically over time, such as 'modern' and 'nice' in this scene would be an interesting investigation.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 10 Media audiences 11 Print, sound and image 12 Character, setting and mood		1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 8 Transposition 9 Influence of technology 13 Interpret a text		2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			8 Readers and texts 10 Interpretations of text 14 Analyse scenes		10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

ENI Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others a, b, f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a, b, c Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing a, b, c, e, h, j

Key GCSE Objectives

English	Literature
Speaking and Listening – Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Ask students to listen carefully to the audio files of this scene. Explore with them the variety of staging possible within the play – and how different directors interpret what Shakespeare has written. When reading the play it is possible to draw very strong mental pictures, some of them almost surreal, such as the visit to the Witches' den; but others very muted, enabling us to recognise some universals of human experience. Move on to say that actors and directors can also produce varied interpretations of the motives behind a character's actions. They can discuss why this may be the case.

Development

This scene is very important for the development of Macduff's character, if he is not to be just a pawn in the war between good and evil. It also shows an interesting insight into a minor character, Ross, who is very humanly unhappy at being the bearer of bad news.

Students in pairs produce just three frames to illustrate the following.

- 1 How the news is initially devastating for Macduff.
- 2 The possibly clumsy intervention of the childless Malcolm.
- 3 Macduff's and Malcolm's resolve to take revenge.

In preparing their storyboard frames, they should look at how and where their characters stand in relation to one another, and might use the facility to put images as well as text inside thought bubbles to emphasise characters' reactions.

Plenary

Discuss how staging the scene has helped the understanding of these three characters. Are there any differing interpretations? 'he has no children' (216) for instance, might refer to Macbeth, and the impossibility therefore of gaining full revenge; or, more likely, to Malcolm's insensitivity in using the news to stir up Macduff's military passions.

Homework

This scene gives an account of both the general state of Scotland and the latest atrocity committed by Macbeth. These could be made into the first two paragraphs of a newspaper account of Macbeth's Scotland - direct quotations being taken from the play. If desired, some students could take a tabloid, others a broadsheet angle on the situation, while the particularly able might do an editorial about why the wicked regime in Scotland is ripe for overthrow. These could then be compared, and, if students have access to Kar2ouche graphics at home, made into a display.

Activity 9

KS 3 & 4

Act 5 Scene 5 Macbeth Faces the End

Overview

In this activity students are asked to look at the central relationship between Macbeth and Lady Macbeth. Macbeth is on stage for the whole scene and has to react to a number of incidents. They will be encouraged to consider traditional views about how tragic heroes fall and then slightly rise in the audience's estimation, and also to imagine what is in Macbeth's mind at key moments.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood	Homework task 10 Organise texts appropriately 11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 13 Interpret a text	Homework task 10 Effective information 17 Integrate evidence	2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			14 Analyse scenes	Homework task 12 Effective presentation of information 17 Cite textual evidence	10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others a, b, f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a, b, c Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing a, b, c, g

Key GCSE Objectives

English	Literature
Speaking and Listening – Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Having looked perhaps at a couple of film versions of this scene, students will try to explore, in groups, how high or low their estimation of Macbeth now is. They should consider the height from which it falls, and whether it changes at the end of the scene?

Development

Groups are given a quotation each to develop into a single frame, showing through character poses, and thought bubbles, which may well contain images rather than words, what is going on in Macbeth's mind.

The quotations are:

- 1 here let them lie
Till famine and the ague eat them up.
- 2 I have supp'd full with horrors.
- 3 She should have died hereafter.
- 4 It is a tale,
Told by an idiot, full of sound and fury,
Signifying nothing
- 5 If thou speak'st false
Upon the next tree shalt thou hang alive
Till famine cling thee.
- 6 Begin
To doubt th' equivocation of the fiend
That lies like truth

7 Blow wind! Come wrack!
 At least we'll die with harness on our back.

Remind students that posture, thought bubbles, and the reaction of other characters will be important.

Plenary

Each group shows its single frame, and the whole class give a respect mark out of 10 for Macbeth as he is seen at that moment. Discuss whether he would have received higher/lower marks in earlier incidents in the play, and why.

Homework

Macbeth writes his diary entry for the day on which his wife dies. As well as feelings for his wife, he should indicate what he thinks of his own followers and of the people besieging his castle.

Activity 10**KS 3 & 4****Act 5 Scene 6****Overview**

Discuss the ending of the play. Is it satisfying – does it feel complete (explore use of rhyming couplet)? Is the mood appropriate and how is the audience left feeling (mention notion of catharsis)? Having seen the end of the play, students may agree or disagree with Malcolm's comment about 'this dead butcher and his fiend-like queen.' Others may agree with only half of this assessment. Students prepare for the appearance of the main characters on *The Jerry Springer Show*, for a special called *My Wife Made Me Commit Murder*.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood	Homework task 10 Organise texts appropriately 11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 13 Interpret a text	Homework task 10 Effective information 17 Integrate evidence	2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			14 Analyse scenes	Homework task 12 Effective presentation of information 17 Cite textual evidence	10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b, d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	Reading for meaning 1 To develop understanding and appreciation of texts, students should be taught: Reading for meaning a, b Understanding the author's craft Students should be taught about language g, h, j
English literary heritage	2 Students should be taught about important texts from the past c
Media and moving image texts	5 Students should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Students should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing e, f, g, i, l, m, n

Key GCSE Objectives

English	Literature
Speaking and Listening – Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Encourage students to re-read the final 16 lines and consider whether the hatred and contempt shown for the Macbeths is entirely justified. Discuss what was meant by the fiend (devil) and why it could be insulting to call someone a butcher.

Development

Students take one of the following characters and find a moment from the play that shows that character at his/her best and another showing him/her at their worst. They can then compose storyboard frames to emphasise this contrast.

The characters are:

- Macbeth
- Lady Macbeth
- Duncan
- Banquo
- Macduff
- Malcolm
- The Witches.

Plenary

Present the storyboard. Use what is learnt to stage an edition of *The Jerry Springer Show* entitled *My Wife Made Me Commit Murder*. The guests will be the characters listed above.

A member of the class can be Jerry and others play the roles above. Others might be included such as Lady Macduff.

Homework

Students make notes on the pro-Macbeth and anti-Macbeth, pro-Lady Macbeth and anti-Lady Macbeth ideas needed to draft the essay:

Do you agree with Malcolm's assessment of 'this dead butcher and his fiend-like queen'?

This could be completed next lesson.

Getting Started – Extending Study

Overview

These brief activities can be used to supplement classroom activities either for students who finish ahead of time or for those who wish to extend work outside the classroom. Some are therefore additional and in some instances ‘fun’ tasks for those who enjoy using Kar2ouche, while others provide opportunities for more challenging tasks.

Because these are additional to the activities outlined in *Closer Reading* the objectives from the National Literacy Strategy Framework for Teaching English, National Curriculum or A level syllabuses are not outlined in any detail unless specific to the particular task. It is therefore important that you are explicit in your requirements of students.

Pre-requisites

It would be useful if students had watched a film and/or read an abridged version of the play before beginning these activities. Likewise they should have completed some of the activities described in *Introducing the Play* and *Closer Reading*. If this is the case, students will already know how to use Kar2ouche. If not, an introduction only takes 20-30 minutes and could be built into your plans.

Activity 1**KS 3****Produce a Programme (or Poster) for the Play****Overview**

Students should be asked to work individually or in groups on Kar2ouche to create a programme to accompany the storyboard version of the play they create in class.

Tasks

- 1 Read and compare a range of theatre programmes and make a list of the types of content, for example:
 - brief summary of story
 - stage history
 - cast list and biography of actors
 - commentary on directorial decisions
 - explanation about placing of interval(s).
- 2 Analyse front and back covers of existing programmes and then use Kar2ouche to design the cover and back page. They can copy and import this into Publisher or Word to make design easier.
- 3 If working in groups divide writing tasks between them – use Kar2ouche images to accompany writing.

Those who would struggle with the explanatory text could be asked to produce a poster advertising their production – this should include some text explaining the decisions they made, but need not be so developed.

Outcomes

Illustrated programmes for display including commentaries on decisions made in creating storyboards.

Activity 2**KS 3 (&4)****Produce a Graphic Novel****Overview**

Students should be asked to work individually or in groups to produce a summary of the play for young children.

Tasks

- 1 Read a range of shortened/simplified versions of *Macbeth* and explore the intended audience(s). See reading list on next page.
- 2 Decide on the features that would appeal to a 5-8 year old audience.
- 3 Explore what should be included and what omitted for this age range. Careful thought would be needed here, to include excitement, but delete anything too disturbing.
- 4 Write text appropriate for 5-8 year old students.
- 5 Create images that help illustrate the text and make understanding easier for a young audience – students might want to label characters and add speech bubbles to reinforce main points.
- 6 Read text and record; add sound effects as necessary.
- 7 Print in graphic novel form and display.
- 8 Present to young children and ask whether they prefer the presentation or text version and why.

Outcomes

Presentation, graphic novel and ideas about the impact of different media on an audience.

Re-tellings of Shakespeare's Stories

Compiled in 2001 with the help of Blackwell's Children's Bookshop, Oxford. All prices quoted are recommended retail price and were correct at time of printing. Suggested reading ages are very approximate.

Birch, B (1999) *Shakespeare's Stories*, Macdonald [8+]

Adaptations of five of Shakespeare's plays: Romeo and Juliet, Macbeth, Julius Caesar, Twelfth Night and Midsummer Night's Dream. Beautifully illustrated throughout. RRP £8.99

Carpenter, H (1994) *Shakespeare Without the Boring Bits*, Viking [9+]

Re-telling of nine of the plays from the point of view of one of the characters and using contemporary language. Plays included: Romeo and Juliet, Julius Caesar, Twelfth Night, A Midsummer Night's Dream, Merchant of Venice, Macbeth, Taming of the Shrew, Henry V and the Tempest. RRP £5.99

Deary, T (1998) *Top Ten Shakespeare Stories*, Scholastic [9+]

Re-tellings using modern language and styles: from a photo love-story to a newspaper report. Good models for children's own writing and fun. RRP £3.99

Doyle, J & Lischner, R (1999) *Shakespeare for Dummies*, IDG [11+]

Snappy summaries of each play – fun tips on understanding Elizabethan English and much more. RRP £14.99

Garfield, L (1997) *Shakespeare Stories*, Puffin [9+]

Twelve of Shakespeare's plays presented in narrative form and incorporating dialogue from the original play. RRP £10.99

Garfield, L (1995) *Shakespeare Stories II*, Puffin [9+]

Twelve more of Shakespeare's plays presented in narrative form and incorporating dialogue from the original play. RRP £10.99

Garfield, L (Adaptation) *Shakespeare – The Animated Tales*, Heinemann [9+]

Adapted from the televised series of animated tales. Illustrated with images from the programmes transmitted on BBC and SC4. RRP £5.99 each.

Lamb, C & M (1995) *Tales from Shakespeare*, Penguin [10+]

One of the most famous re-tellings of Shakespeare's plays, first published in 1807. RRP £1.00

McCaughrean, G (1997) *Stories from Shakespeare*, Dolphin [10+]

Stirring re-tellings of ten of the best-known and most studied plays including *Romeo and Juliet*, *Othello*, *Macbeth* and *King Lear*. Incorporates quotations from the plays. RRP £4.99

Mulherin, J (2000) *Shakespeare for Everyone*, Cherrytree Books [9+]

This series provides the background to six of Shakespeare's plays – telling the reader about both the story and the main characters. Available titles: *Hamlet*, *Julius Caesar*, *Macbeth*, *Merchant of Venice*, *A Midsummer Night's Dream* and *Romeo and Juliet*. RRP £4.99 each.

Mulherin & Frost (2000) *The Best Loved Plays of Shakespeare*, Cherrytree [9+]

Introduction to the playwright's life and times, plus re-tellings of the most popular plays. RRP £14.99

Page, N (1999) *The Tabloid Shakespeare*, Harper Collins [10+]

Shakespeare's plays as you've never seen them before – hundreds of quotable lines, scenes and poetry to create the 'tabloid' touch. RRP £9.99

Williams, M (2000) *Mr William Shakespeare's Plays*, Walker Books [7+]

Comic-strip versions of seven plays, which incorporate original dialogue along with the rowdy remarks of a contemporary audience! Good fun and beautifully drawn. RRP £5.99.

Activity 3**KS 3, 4 & 5****Create an Avant Garde Version of One Scene****Overview**

Students should watch the 'alternative' version of **Act 1 Scene 1 of *Macbeth*** and investigate how the effects were achieved. They should discuss when and why such interpretations are staged and then choose a scene/extract from the play that would benefit from a similar treatment. It might be because they don't like the existing scenery available for a particular scene; or they may think that certain scenes lend themselves to an alternative approach – for instance, Macbeth's visit to the Witches' den.

Tasks

- 1 Watch *Macbeth* Act 1 Scene 1.
- 2 Identify the special effects used and comment on the impact they have on the audience.
- 3 Choose a scene or extract from *Macbeth* that would benefit from a modern treatment – this could be an additional scene, such as Macduff's decision to leave for England, the final words between Macbeth and his wife and then her suicide, or a further visit from Banquo's ghost to Macbeth just before he sees Birnam Wood on the move; if the last is chosen, students could be referred to ghostly visitations Richard III and Brutus receive before important battles.
- 4 Plan the scene/extract in terms of:
 - background – check for the more abstract ones
 - props – how might these be used more creatively? (the circular staging area on the CD-Rom is created by re-colouring and enlarging the shield)
 - sound files and effects – consider volume, repetition, cutting, existing and recorded effects
 - transitions between frames
 - special effects – think about how colour might be used symbolically, the uses of transparency, brightness and contrast
 - characters – how can they be used in different ways – for instance, when might you have two of a character present in the same scene, how might you create shadows and why, how do size and perspective impact on the audience's perceptions?
- 5 Create frames and write a commentary explaining what the effects add to the interpretation and drama of the extract/scene.

Outcomes

Skilled use of Kar2ouche and an alternative interpretation of a selected scene/extract. Consideration of the potential dramatic impact of selected scenes.

Activity 4**KS 3, 4 & 5****Create an Illustrated Glossary of Shakespeare's Language****Overview**

Groups of students work on defining and illustrating (quotation and storyboard frame) examples of Shakespeare's language.

Tasks

- 1 Distribute the following list of terminology to describe Shakespeare's use of language:
 - personification
 - oxymoron
 - antithesis
 - alliteration
 - repetition
 - rhyming couplet
 - iambic pentameter/blank verse
 - end-stopped lines
 - repetition
 - lists
 - hyperbole
 - malapropism
 - sonnet
 - dramatic irony
 - puns
 - monosyllables
 - prose
 - invented words
 - metaphor
 - simile.
- 2 Groups of three students take two or three of the above terms each, write a definition of the term they have been allocated and find a good example from the text.
- 3 They create a storyboard frame or frames to illustrate the example, and show this to their classmates, who take notes and produce a composite glossary.
- 4 Finally, groups are given two or three terms other than the ones initially studied, from the list above, and use their classmates' information to find an example in the text, create a single Kar2ouche frame, and write a commentary on the effect achieved by the use of the technique – for example the use of oxymoron may show the character's confusion, end stopped lines may increase the dramatic tension and/or suggest hesitancy etc.

Outcomes

A class-produced, illustrated glossary of key terminology – with focus on language and how it is used to heighten atmosphere, illustrate character and mood.

Activity 5**KS 3 & 4****The Public and Private Faces of Macbeth (or Lady Macbeth)****Overview**

Discuss with students the fact that different characters in the play will see Macbeth (or Lady Macbeth) in different ways. Ask them to suggest why this might be and its significance in the play.

Tasks

Students should list all the characters with whom Macbeth (or Lady Macbeth) comes into significant contact.

For each, they should create a frame in which the character introduces Macbeth and explains who he is in relation to him/her and what he is like. For example:

‘I am Duncan; this is my cousin Macbeth: he is a noble lord, a fine leader and a great soldier. I am so grateful for all he did in the recent wars and can’t find anything adequate to reward this great man and his charming wife... but one thing puzzles me a little, the number of times he seems to whisper up a corner with his wife. I must be getting paranoid after that awful incident with the old Thane of Cawdor. They are probably planning some surprise for me, at this evening’s banquet, though heaven knows, I don’t deserve it.’

The relationship between the characters should be reflected in the way they are positioned/placed and their postures.

- 1 Ideas should be supported by quotation(s) that justify the decisions made. For example:

O worthiest cousin,
The sin of my ingratitude even now
Was heavy on me.

- 2 Students can extend this activity by exploring any ambiguity (for example, Banquo and Macbeth have been comrades in arms and probably good friends; but he eventually begins to wonder about the effect of the Witches’ prophecies, particularly when Macbeth refuses the offer to talk about them). Students can also add the views of minor characters such as Ross or the Doctor, who may have seen and thought more than they say in the actual play.

Outcomes

Exploration of the attitudes of characters and relationships to each other – use of quotation.

Activity 6**KS 3 & 4****Points of View****Overview**

Explore a single incident as experienced by different characters. Look at the ways in which Macbeth, Banquo, Ross, Angus, and of course the Witches (as they report back to Hecat) understand/fail to understand the events of Act 1 Scene 3.

Tasks

- 1 Students should re-read Act 1 Scene 3, paying particular attention to the exchange between the four thanes at the end.
- 2 They should improvise scenes, producing storyboard frames where Banquo, Ross and Angus talk in private as Macbeth soliloquises (lines 126 – 141). Students should list what would most concern the lords, who have recently experienced war and treachery, and decide how much, if any, of the strange encounter with the Weird Sisters Banquo is willing to relate.
- 3 Students can then create a storyboard in which the three Witches recount their meeting with the two soldiers to their superior, Hecat. The following questions might be used to inform their composition:
 - how well do they think it has gone?
 - what are their purposes, and how do they feel about these two men?
 - do they particularly want to get rid of Duncan, or is Macbeth's soul their main aim?

Those who are able could attempt to write their storyboard text in the same rhyming verse as Shakespeare.

Outcomes

Deepening understanding of the complexity of character and dramatic situation; and, if this is done during a first read-through, a chance to predict what the outcome of the encounter will be.

Activity 7**KS 3, 4 & 5****Interrogating Banquo****Overview**

Students work in small groups – one representing Banquo, the others his interrogators. Interrogators create 3 questions to elicit information about his role in the tragedy.

Tasks

- 1 Students should re-read and reconsider the role of Banquo in the play.
- 2 They need to look at the key questions:
 - how far could he foresee the murder of Duncan?
 - why didn't he stop Macbeth seizing power, when he suspected that he had murdered Duncan?
 - how far were the Witches promises to him responsible for his inaction?
- 3 List the characters who would like to question Banquo most and select up to three – one could be Macduff. They should consider how pointed their questions should be. In addition the student role-playing Banquo should consider whether he might accept some portion of the blame and whom else he might blame; the Witches, Macbeth or Lady Macbeth?
- 4 Using Kar2ouche, students create a scene where Banquo is interrogated by these characters. They should consider where to situate the interrogation to create most dramatic impact. In addition, those students who are able can be instructed to include thought bubbles – to give some indication of the various characters' motives.

Outcomes

Consideration of complex causes of tragedy – not simply the actions of one person.

Activity 8**KS 3 & 4****A Play Built on Contrasts****Overview**

Macbeth can be seen, as can all of Shakespeare's plays, as a play centring on contrasts. The series of thematic contrasts add to the dramatic tension – creating a roller-coaster ride of emotions for the audience. Students can be asked to create a series of contrasting tableaux to show how the contrasts can be dramatically realised.

Tasks

- 1 Students should identify the themes explored in the play – and match them in contrasting pairs – the resulting list might include, for instance:
 - night and day
 - dark and light
 - disorder and order (applicable to all Shakespeare plays)
 - fate/chance and self-determination/free will
 - evil and good
 - hell and heaven
 - witches and angels/holy men
 - violence/conflict and peace
 - deception and honesty
 - appearance and reality (applicable to all Shakespeare plays)
 - blood and water
 - adult and child/guilt and innocence/strength and vulnerability
 - ill-fitting clothes and clothes that fit
 - cruel animals and gentle animals/plants (e.g. serpent and flower)
 - anxiety and relaxation (to be thus is nothing ...).
- 2 The contrasting pairs can be distributed to different students who can then be asked to create one or two tableaux to show how the themes are dramatically realised, ie identify points in the play where the themes exist in the action/characterisation/ language. Each tableau should include at least one quotation and a commentary explaining the context.
- 3 The tableaux can then be printed for display.

Outcomes

Class display of themes explored in *Macbeth*, supported by quotations from the play.

Activity 9**KS 3 & 4****Thee/Thou and You****Overview**

Students work in pairs to explore how and when Shakespeare's characters use thee/thou and you.

Tasks

- 1 Students should find examples of characters using thee, thou and you and try to work out when and why the different terms are used. (Those who study French/German/Spanish/Latin could be given the clue of looking at those languages.)
- 2 They should then create a storyboard frame showing how the words can be used to demonstrate status and another one to show how it can also be used to denote an informal/intimate relationship. Understanding should be demonstrated by use of quotations from the play and a commentary.
- 3 If time, improvise - using Kar2ouche - a conversation showing both uses.

Outcomes

Consideration of how language is used and how it has changed over time.

Activity 10**KS 3 & 4****A Play of Fate and Magic/A Human Choice?****Overview**

Students look at ways in which it seems that the outcome of the play is decided irrevocably from the start, and how there are also times when characters can make choices.

Tasks

- 1 Students should re-read the scenes in which the Witches appear. Are they totally in control of what happens to the mortals?
- 2 Students consider whether Lady Macbeth is possessed by the spirits of the Witches or merely uses the following terms figuratively:

Come you spirits
That tend on mortal thoughts
Hie thee hither
That I may pour my spirits in thine ear

- 3 Students find scenes where Macbeth is puzzled and finally appears to make up his mind; for example, the end of Act 1 Scene 3, Act 1 Scene 7, and end of Act 4 scene 1.
- 4 Students are given a traditional account of the Renaissance tragic hero, with his fatal flaw, and perhaps a few examples of others (Faustus, who is also up against the supernatural, might be a good example) who fall as a result of choice rather than fate. They might then look at Oedipus as an example of someone who seems very much fated to suffer and fall.

Students should think individually about these issues and then work in groups to produce two alternative frames; one to back up, with quotation and visual power, the fate interpretation; one to further the idea that Macbeth chooses his own fate and creates his own downfall.

Outcomes

Exploration of a major theme and aspects of the theory of tragedy.

Activity 11**KS 3 & 4****What If?****Overview**

Students divide the play between them and look for moments where things could have turned out differently if something had been done/not done/said. They then take this a step further and question whether that is in fact the case.

Tasks

- 1 Students should take one or two scenes and create a table of 'what if ...?' moments.

For instance:

What if ...	consequence	although ...
Banquo had 'blown the whistle' on Macbeth before he killed Duncan?	Macbeth would have tried to pin accusations on Banquo, perhaps as a co-conspirator with Cawdor, and had him executed.	Duncan's death would have to be planned to look like an accident, and Fleance would still be there to cause unease, in the light of the witches' prophecy.

- 2 They then share their findings and imagine a different outcome/ending to the play and create this alternative scene.

Outcomes

Consideration of who and what is responsible for Macbeth's demise.

Activity 12**KS 3 & 4****Complex Characters****Overview**

One of the strengths of Shakespeare's writing is his creation of multi-dimensional, complex main characters who have the ability to both develop as the play proceeds and occasionally surprise the audience. Students will investigate the development and facets of the main characters.

Tasks

- 1 Students list all of the characters and then decide whether they are two dimensional or rounded.
- 2 The ones they decide are two-dimensional should be described in one or two adjectives with a quotation to support this view.
- 3 Those that are more fully rounded should be described in a series of ten phrases – each accompanied by a quotation.
- 4 Students create a Kar2ouche storyboard for each identified aspect of the rounded characters showing a moment in the play when they reveal this particular characteristic. The frame should be captioned, the quotation included in a speech bubble and thought bubbles attached as appropriate.

Outcomes

Character analysis possibly in preparation for an essay.

Activity 13**KS 3 & 4****Just How Evil is Lady Macbeth?****Overview**

Students look back at the play to see if they can work out the key moments in Lady Macbeth's contribution to the play; looking at her words, her actions and what others say about her.

Tasks

- 1 Students are divided into prosecution and defence teams.
- 2 They then find evidence of her words, actions, and the words of others, which might be used in evidence, if she were accused of conspiracy to murder and crimes against the people of Scotland. It will be important to look at her possible good points – that she did not take part in the murder of Duncan, as he reminded her of her father, as he slept; and the fact that she does have a conscience, as shown in the sleepwalking scene. It may be possible for students to take a view on how many children she had, and what happened to them - with or without reference to the famous critical essay.
- 3 Both teams of lawyers produce a series of four or five frames, highlighting critical moments in her career, which are printed off, with quotations; and used in a classroom trial, as a series of focuses for the prosecution and defence cases. Alternatively, if there is insufficient time, students can use the printed off display to inform voting on the guilt of Lady Macbeth; or, even better, to rate the degree of her guilt.

Outcomes

Thinking about reasons for the tragedy – could be preparation for an essay looking at who, and/or what is responsible for the tragedy.

Activity 14**KS 3 & 4****Advertising Campaign****Overview**

Students use Kar2ouche to produce a 30 second advert for a commodity. This is a fun activity for those who want to master the animation potential of the software. If this is to form part of school work – a media or oral assessment - you might want to award a prize for the most inventive use of backgrounds and characters.

Tasks

- 1 Students decide what sort of product could be advertised using characters from *Macbeth*. This could be something as unexpected as whisky, or more predictable, such as holidays in the Scottish Highlands.
- 2 They then write a script and rough outline of the story to be told. They should time their narration and remember that for animation the frames should be around 0.5 - 0.8 seconds each.
- 3 Having planned what is needed, students can produce the animation using the copy frame facility and inserting their own soundtrack(s).

Outcomes

Ability to use more advanced features of Kar2ouche.

Activity 15**KS 4 & 5****Prose, Rhymed verse and Pentameter****Overview**

Students examine the use of these three different types of language in the play, and explore their conventions, their appropriateness for the tasks and the way in which Shakespeare avoids slavishly following metre.

Tasks

- 1 Give students three or four examples of each of the three types of writing from the play, and listen through the audio files carefully.
- 2 They look carefully at the rules of the three types of writing, noting the trochaic beat and four main stresses of the Witches' poetry, compared to the iambic metre of the main characters' speeches, and the prose of the Porter and Doctor. They should also note that something different again happens with Hecat's speeches, which are iambic tetrameters.
- 3 They can try to vary the type of writing used in some of the extracts, keeping the ideas, but changing a few words, using prose for a major Macbeth soliloquy, or blank verse for the Witches' sections.
- 4 They create Kar2ouche storyboard frames for a number of these extracts, and in each case make a second version to put on the audio track, using a different style of language.

They might need to be helped by some extracts from Davenant's 1663 mangling of the play, where the variations in the blank verse are ironed out:

What aged man is that? If we may guess
His message by his looks, he can relate
The issue of the battle.

And the eerie trochees of the Witches are turned into workaday iambs:

The liver of blaspheming Jew,
With gall of goats and slips of yew,
Plucked when the moon was in eclipse,
With a Turk's nose and Tartar's lips;
The finger of a strangled babe,
Born of a ditch-delivered drab
Shall make the gruel thick and slab

Or

I'll charm the air to give a sound
While you perform your antic round,
That this great king may kindly say
Our duties did his welcome pay.

Outcomes

The sharing and listening to these files should help students understand not only how form and content are matched in Shakespeare's plays, but how he varies the iambic beat for dramatic purposes. Students increase their knowledge of metrical concepts and terminology, and their awareness of Shakespeare's art.

Unit: Text Study

About this Unit

This unit is a general study of *Macbeth*, suitable for any point in Key Stage 3, particularly with the use of Kar2ouche, but also deep enough to prepare students for the end of KS3 examination. It culminates with the production of an essay on the two protagonists, in which students may show their understanding of character and dramatic technique. As the scenes, and indeed the texts, set at KS3 change rapidly, the temptation to focus on certain scenes has been resisted; a decision, which many would agree, is also educationally sound.

Duration

About half a term – 18–20 lessons

Prior Learning

In order to complete this unit successfully, students should be able to draw on their experience of:

- working in groups
- presenting to others
- making notes
- planning strategies
- close and thoughtful reading
- using Kar2ouche.

Expectations

All students will show an understanding of significant ideas, themes, events and characters, beginning to use inference and deduction.

Most students will identify key features of the text, including theme and character. They will be able to select quotations to support their views, summarise plot and ideas. They will be aware of different layers of meaning and refer to different aspects of language, structure and theme.

Some students will show understanding of various ways in which meaning and understanding are conveyed in texts. They will articulate a personal critical response to the play, showing a range of thematic, structural and linguistic features have been understood. In expressing their views, they will show an ability to select and synthesise a range of information, from different sources.

Stages

- 1 Pre-reading activities, emphasising:
 - character
 - theme.
- 2 Context, getting to grips with the:
 - plot
 - historical context
 - language
 - task to be completed.
- 3 Close reading of key scenes in preparation for essay.
- 4 Writing Essay for assessment.

Resources

Copy of *Macbeth*

Kar2ouche with *Macbeth* Content Library

Stage 1 Lesson 1**KS 3****Ambition****Resources**

Unit 1 Sheet 1 *How Ambitious Are You?*; copy of Act 1 scene 7 of *Macbeth*; if using audio files, access to Kar2ouche

Starter

As appropriate to overall units of work. A brief revision of question marks might be useful.

Introduction

Discuss the nature and meaning of ambition, and whether by and large our society encourages it.

Development

Work on the sheet *How Ambitious Are You?* stressing that it is not entirely a serious document. Score each answer as a 1, 2 or 3 for ambitiousness and give time to check their scores with the read-out at the end. The following are suggested scores:

1 A = 1 B = 2 C = 3	6 A = 3 B = 2 C = 1	11 A = 1 B = 2 C = 3
2 A = 1 B = 2 C = 3	7 A = 1 B = 2 C = 3	12 A = 1 B = 2 C = 3
3 A = 2 B = 3 C = 1	8 A = 3 B = 2 C = 1	13 A = 1 B = 3 C = 2
4 A = 3 B = 1 C = 2	9 A = 2 B = 3 C = 1	14 A = 1 B = 3 C = 2
5 A = 3 B = 2 C = 1	10 A = 2 B = 1 C = 3	15 A = 1 B = 2 C = 3

Plenary

On a more serious note, discuss whether it is possible to have too little or too much ambition. Having set homework, explain as briefly as possible, without reference to the Witches, or Malcolm, the situation in the play at the start of Act 1 Scene 7. Get capable readers to read through the scene, or use the Kar2ouche audio files. End the lesson as the last lines are read, without further discussion.

Homework

To write three paragraphs each on an ambition:

- 1 a personal ambition
- 2 for family or friends
- 3 for the world.

In each case, not just the ambition, but a reason or reasons for it, must be given.

Unit 1 Sheet 1: How ambitious are you?

How ambitious are you?

- 1 Imagine yourself aged 40. Would you rather:
 - a. be happily married, with two pleasant, healthy children?
 - b. be unmarried, have a top office job in London and a sports car?
 - c. have just retired, a millionaire, from a career in sport or pop music?
- 2 Would you rather go out with:
 - a. the girl/boy in your class with the best personality/sense of humour?
 - b. the girl/boy in your year who is best-looking?
 - c. the girl/boy in Year 12/13 who is best-looking?
- 3 One of the banks in town has £50,000 in its safe. Would you:
 - a. steal it, if you were sure of getting away with it?
 - b. steal it, if there was a 50/50 chance of getting away with it?
 - c. not steal it, even if you were certain to get away with it?
- 4 As a career, would you most like to be:
 - a. in business or the law?
 - b. a builder or shop manager?
 - c. a doctor or social worker?
- 5 In football, do you support:
 - a. a premiership team which has won a trophy in the last three years?
 - b. a premiership team which hasn't?
 - c. not support a team/ support a lower division/ non-league team?
- 6 Do you think politicians are in politics because:
 - a. they enjoy being in control of other people?
 - b. they can make a lot of money out of it?
 - c. they think that their ideas are the best thing for the country?
- 7 If the following were on TV at the same time, would you watch:
 - a. a programme about preserving endangered animal species?
 - b. a quiz like, 'Fifteen to One' or 'University Challenge'?
 - c. a quiz like, 'Who Wants to be a Millionaire'?
- 8 Do you prefer to wear:
 - a. smart clothes all the time?
 - b. smart clothes to go out and scruffy ones when you're on your own?
 - c. whatever you feel most comfortable in?
- 9 Would you prefer to live in:
 - a. a large house in a village near your home town?
 - b. a flat in a fashionable area of London?
 - c. a small cottage in Scotland?
- 10 Do you:
 - a. often wish you were like someone else in your class?
 - b. often think how lucky you are compared to many people?
 - c. often wish you were yourself in five or ten years' time?

Unit 1 Sheet 1: How ambitious are you? continued

- 11 Which of the following holiday destinations most attracts you:
 - a. Wales?
 - b. Ibiza?
 - c. The Bahamas?
- 12 What would give you an adrenaline rush:
 - a. getting one of your teacher's questions right?
 - b. bungee-jumping?
 - c. clinching a multi-million pound deal?
- 13 The most effective way of getting promoted is:
 - a. offering to do overtime before you're asked?
 - b. making sure you always look better than all other candidates?
 - c. sucking up to the boss?
- 14 What colour car do you want:
 - a. green?
 - b. red?
 - c. black?
- 15 Whom would you most like to strangle:
 - a. violent criminals?
 - b. people who show off their designer clothes?
 - c. people who get top marks at school?

Scores:

15-25: You are content to be the person you are, know the people you know and make the best of what you've got. If you go to a zoo, don't look at the sloths - their lifestyle will only make your head spin.

26-34: You are quite happy to accept the opportunities the real world offers you but might consider selling your sister's letters to *The Sun*, if the price was right.

35-45: You want to get everything you can out of life, but do tend to think it has more to offer than it really has. You have already sent your sister's letters to *The Sun*, and are negotiating a price for your granny's Diary.

Stage 1 Lesson 2**KS 3****Internal and External Conflict for Macbeth**

Resources	Copy of Act 1 Scene 7; Kar2ouche
Starter	As appropriate to overall unit of work. 'Hors'd' in line 22, 'quell' in 73 and 'other' in 78, are good examples of Shakespeare using a word as a different part of speech from its dictionary use; and 'spongy' in 72 is one of the other ways that this is done in English. Some should attempt to do this for themselves, and a request to ask their modern language teachers if this can be done in other European languages would be of interest.
Introduction	In groups, students should list the reasons Macbeth gives in lines 1-28 not to kill Duncan, as opposed to the one reason to do it, 'vaulting ambition'. Then, still in groups, to list the techniques Lady Macbeth uses to persuade him to commit the murder.
Development	In the same groups, produce a Kar2ouche storyboard staging this scene; paying attention to character poses, setting, lighting, perspective, and using thought bubbles, as appropriate.
Plenary	Students show their interpretations to the class, explaining how they have brought out the essential conflicts in the scene.
Homework	Students should go through a copy of this scene, highlighting the number of times euphemisms are used for the killing of Duncan. They can be asked: <ol style="list-style-type: none">1 who uses most, Macbeth or Lady Macbeth?2 what does this tell us?

Stage 2 Lesson 3**KS 3****What happens in *Macbeth*?**

Resources	Access to whiteboard and pens; animated tales, text for homework.
Starter	As appropriate to overall unit of work.
Introduction	<p>Lots of students will already know something about the story of <i>Macbeth</i>. Explain that this is the text to be studied for KS3 assessment.</p> <ol style="list-style-type: none">1 In pairs or small groups, ask students to take about 5 minutes to write down anything at all that they know, or think they know, about the play of <i>Macbeth</i>; including, what they discovered in their study of Act 1 scene 7.2 They can now organise this knowledge under the headings of:<ul style="list-style-type: none">• plot – beginning, middle, end• characters• location• playwright – historical setting.3 They are asked to share this knowledge with the class – with students taking it in turns to capture ideas under each of the headings listed above on whiteboard.4 Teacher summarises what group knows already.
Development	Carefully watch the schools television broadcast of <i>Macbeth</i> in the animated tales series.
Plenary	Ask students to think about good and evil in the story as they now understand it, deciding what proportion of good and evil they think they are likely to find, after close study, in Macbeth, Lady Macbeth, the Witches and Duncan.
Homework	<p>Use the edition chosen for study, Internet and/or encyclopaedias, to discover more about the:</p> <ul style="list-style-type: none">• historical <i>Macbeth</i>• history of the Shakespeare play and its staging.

Stage 2 Lesson 4 & 5**KS 3****Watching Macbeth**

Resources	Video either of teacher's choice of film version of <i>Macbeth</i> . Copies of <i>Unit 1 Sheet 2</i> – cloze summary of play.
Introduction	Explain that it is important to understand the story as a whole before beginning to look closely at particular scenes. As they watch the play they should complete the cloze summary sheet. This will act as an aide-memoir when studying the play.
Development	Watch the film, pausing at key points to ensure that students are keeping up with the task of completing the cloze. Students who are struggling can be given a sheet of the missing words. They can cross them off as they use them.
Plenary	Go through the cloze checking answers. Get different students to volunteer reading out each paragraph. They will use these notes to create a summary storyboard using Kar2ouche, so that they could tell the story to a primary or Year 7 class.
Homework	<p>As the cloze sheet provides quite a lengthy summary – students can be asked to create contrasting summaries for homework. They can be given the choice of writing either:</p> <ul style="list-style-type: none">• a mini-saga version of the play (descriptive title and 50 words exactly)• a series of five linked haiku or acrostic poems, based on the names of key characters – one for each act (students who do this will need to be prepared to skim read to check what happens in each act – but it's a good way of putting the film into context).

Unit 1 Sheet 2 – A Summary of Macbeth

Three Witches appear, and plan to meet someone called Macbeth on a deserted heath. They believe that 'fair is foul and foul is'. The King of Scotland, the good and gentle Duncan, hears from a wounded captain how a battle has been won for him. There were three sets of enemies, a rebel lord called Macdonald, the army of Norway, and the forces of a traitor, the Thane of Cawdor. All three were.....thanks to the efforts of Macbeth and his friend Banquo.

Macbeth has persuaded the King of Norway to make peace and pay a huge ransom. King Duncan sentences the Thane of Cawdor to death, and confers his title on.....who still hasn't returned from battle.

The Witches, who reveal that they are called The Weird Sisters, plan revenge on a sea-captain, whose wife has insulted them; they are waiting for Macbeth and Banquo, and when the two appear, they make threeto each. Macbeth will be Thane of Glamis, Thane of Cawdor and eventually Banquo will be greater and happier than Macbeth, and his descendants will be Macbeth tries to question them, but they Ross, another thane, brings news of Macbeth's being madeof Cawdor. Macbeth is astonished, while Banquo is worried that the Witches' predictions are designed for evil ends.

Macbeth is already considering the possibility of Duncan, but decides that if fate wants him as king, it must give him the kingship without his doing anything. When he meets Duncan, Macbeth his loyalty to him. The leading thanes, including the king, intend to stop off on their way home at Macbeth's castle. However, when Duncan appoints his son Malcolm as official heir to the throne, Macbeth is upset, and worries about the 'black and deep desires' which enter his mind.

Lady Macbeth reads her husband's letter, telling of the predictions. She says she fears his nature is too decent and gentle to take 'the nearest way' to the kingship by killing As he returns home in haste, she asks evil spirits to strengthen her determination to have Duncan murdered. She greets Macbeth with a reminder of the greatness he has been promised, says she'll take care of planning Duncan's and warns Macbeth not to let his face reveal his intentions.

Banquo and Duncan are commenting on the beautiful setting of Macbeth's castle, when Lady Macbeth greets Duncan with promises of loyalty and service. Later that evening, Macbeth is fighting his conscience; there are many reasons why he shouldn't kill Duncan, but only to make him do it. He decides to 'proceed no further in this' but Lady Macbeth accuses him of not being a proper She says she would her own child, rather than break promises like those he has made to her. She says she will get Duncan's guards drunk, and they will befor the murder. Macbeth is impressed by her plan, and says he will kill Duncan that night.

Unit 1 Sheet 2 – A Summary of Macbeth continued

Later on, as everyone goes off to bed, reminds Macbeth of the Witches' prophecy, but he will not be drawn. On his way to murder Duncan, Macbeth, his mind full of sinister images, imagines he sees a blood-stained We do not witness the murder. Instead, we see Lady Macbeth, excited by alcohol, saying she would have killed Duncan herself, if he hadn't looked like her own Macbeth returns, having killed the king, and is in a daze. In his confusion, he has forgotten to leave the daggers with the servants. He is more concerned that when he heard someone saying their nightly prayers, he couldn't say 'Amen'. He is unwilling to return to the scene of the crime, so she takes them, returning to his lack of courage and say 'A little clears us of this deed.' Macbeth is already regretting what he's done.

A drunken porter, day-dreaming of being the porter of hell's gate, lets in Macduff, another thane, who has come to see Duncan, early next..... Strange events have happened all night, and the weather has been awful. Macduff comes out of room, horrified. He shouts for the rest of the household to get up.says he was so angry, he went back and killed Duncan's Lady Macbeth pretends to faint. Duncan's sons, and Donalbain, fearing for their lives, agree to run away, the former tothe latter to Ireland.

The story is spread about that Duncan's sonsthe servants to kill him. Macbeth is to be crownedbut Macduff is suspicious of this tale and doesn't attend. Banquo, too, is highly of Macbeth. As he is off on a riding errand with his son, Fleance, he is approached by Macbeth, who reminds him of the important that evening. However, the next thing Macbeth does is to hire someto kill Banquo and....., making up some lies about Banquo harming their careers, to make sure Banquo and his son die; and so the Witches' second set of cannot come true.

Lady Macbeth isthat her husband always looks miserable. Meanwhile, the murderers kill Banquo, but Fleance The murderers report this to Macbeth, who is almost as by the news about Fleance as he is by that about Banquo. At the great feast that Macbeth had mentioned to him, he sees Banquo's, which is invisible to everyone else. Macbeth is and makes his terror very public, despite Lady Macbeth's anger at his behaviour. Again, she tells him to act in a more manly way. In the end, she has to call off the Macbeth realises that violence leads only to more and that he is now into that way of life so deeply, there is no way out. He decides tothe Witches himself.

Unit 1 Sheet 2 – A Summary of Macbeth continued

Various Scottish thanes speak of Macbeth's unjust rule, and of Macduff's refusal to obey his orders. They take in the fact that Malcolm is trying to raise an army in England. Macbeth visits the Witches, who up some hideous apparitions, to tell him what he wishes to know about the..... Again, he is given three prophecies; to of Macduff, that 'none of woman born' can Macbeth, and that he will never be conquered, until Birnam Wood climbs up Dunsinane Hill. Reluctantly, when asked about Banquo, they show him a line of kings, who all resemble Banquo. Again, they disappear and Macbeth is left feeling angry. To start with, having heard that Macduff has fled to England, he says he will have Macduff's wife and children, and anyone else in his , massacred.

A messenger warns Lady Macduff to run away, but it is too late, and she and her children are by Macbeth's men. We see Macduff in England, telling Malcolm he must take an army to defend all the decent people in Scotland from Macbeth. To test Macduff, Malcolm pretends to be even than Macbeth. When Macduff turns away in disgust, he quickly tells him that it has been a test. We hear how the holy king Edward in England can cure people's illnesses by his touch. Ross arrives from Scotland, with news of how the country is under Macbeth. Having been unable to do so at first, he then tells Macduff what has happened to his family. Macduff swears vengeance on Macbeth, and Malcolm adds that God himself will help them overthrow the.....

One of her servants tells a doctor that she has seen Lady Macbeth sleepwalking. We see her doing so, and trying to wash imaginary off her hands, while giving away details about the murders of Duncan, Lady Macduff and Banquo. Meanwhile, the army from England, led by Macduff and Malcolm, is approaching, while Macbeth is only obeyed through fear. He reveals that he has had none of the pleasures from being king that he expected. Hearing that the doctor cannot help his wife, Macbeth turns again to the worry that so many men are deserting him. Meanwhile, the attacking army decides to cut down some trees for camouflage. They begin to besiege the castle. News is brought to Macbeth of his wife's death. This makes him think life is just pointless. The next message spurs him back to action; Wood appears to be climbing up Dunsinane Hill, the effect of the camouflage tactic. At last he realises he should not have the Witches, but is determined to go down fighting.

Macbeth still clings to the promise that no one born of a can harm him. He kills one of the army's leaders, young Siward; but his castle is scarcely defended and Macduff, looking for Macbeth personally, asks to take it over. Even when fighting face to face with Macduff, Macbeth takes comfort in the prophecy that no one of a woman can hurt him, until Macduff reveals that he was prematurely delivered by Caesarean section. Briefly refusing to fight, Macbeth finally agrees to do so, but is killed. Macduff cuts off Macbeth's Malcolm rewards everyone for their help, says he will hunt down Macbeth's followers, and arranges for his crowning as king.

Unit 1 Sheet 2 – A Summary of Macbeth continued

Words missing from cloze

Optional sheet – cross off the words as you use them.

Duncan	fair	water
father	kings	king
dagger	mock	Fleance
promises	Witches'	morning
England	paid	prophecies
death	Thane	terrified
suspicious	murderers	Duncan's
defeated	upset	violence
ambition	business	visit
banquet	comfort	Macbeth
vanish	man	raise
worried	woman	harm
king	blamed	servants
swears	Malcolm	tyrant
kill	killing	escapes
pleased	born	Malcolm
Banquo	ghost	feast
blood	Birnam	branches
castle	murdered	worse
beware	head	trusted
suffering	revenge	future

Stage 2 Lesson 6**KS 3****Storyboard Summary of *Macbeth***

Resources	PCs and Kar2ouche; (homework mini-sags/haiku and cloze exercise) Copies of <i>Macbeth</i> ; Post-it notes.
Starter	As appropriate to overall units of work.
Introduction	Having produced a written aide-memoir, students now create a storyboard summary of the main action with particular emphasis on factors leading to ultimate tragedy. This will be of help to those whose preference is for a visual learning style.
Development	<ol style="list-style-type: none">1 Students remind themselves of the story. Read their haiku/acrostics and mini-sagas to each other in pairs.2 Pairs plan the 12-15 stills needed to summarise the story (circa 3 still frames per act).3 Create Kar2ouche storyboard.4 Include quotations (and those who are able to think about motivation should add thought bubbles).5 Put storyboard on cycle and leave running.
Plenary	Pairs should walk round watching other students' presentations – they should make a note of the three they like best and why. A post-it note should be left on each of the three they like (they can vote for their own). The presentations with the most post-it notes can be shown to the whole group, and those who voted for them can say what it was they particularly liked.

Stage 3 Lesson 7**KS 3****Witchcraft and Magic**

Resources	Copies of <i>Macbeth</i> .
Starter	As appropriate to overall unit of work.
Introduction	Brief historical information about nature and origin of belief in witches and their powers. There is a good section in the CUP edition of <i>Macbeth</i> , edited by Rex Gibson.
Development:	<ol style="list-style-type: none">1 Look in groups at the first two scenes in which the Witches appear. Examine the powers and intentions of the Witches. Are their powers limited? Why is it that the sailor's boat 'cannot be lost'?2 What is different about the language Shakespeare uses to write about the Witches?3 How can a director of the play make actors playing the Witches vanish? How could you do it, using Kar2ouche?
Plenary	Various groups report back their ideas on these three issues.
Homework	Read the captain's speech, highlighting any use of comparisons.

Stage 3 Lesson 8**KS 3****Creating Atmosphere**

Resources	Copies of <i>Macbeth</i> .
Starter	Revision work on metaphor, simile and personification would be useful here. Some ideas on symbolism could be introduced to more able students.
Introduction	Shakespeare's language is especially rich and varied. The structure, imagery and choice of language helps to emphasise key themes, create atmosphere, and add to understanding of character. <i>Macbeth</i> is no exception. The language the Captain uses is full of imagery and of verbs of action.
Development	<ol style="list-style-type: none">1 Groups prepare a dramatised reading of the Captain's speech, in which one delivers the lines, whilst others mime the actions.2 Make a list of the comparisons used, showing precisely what is compared to what; whether it is a metaphor or simile (mutually exclusive), or a personification – can be this as well as one of the others. Able students might also look for symbols.3 Taking a news or sports event they have recently seen, ask students to create vivid metaphors or similes, to describe the action.
Plenary	Hear some of comparisons. Give examples of other features to watch for: hyperbole, anti-climax, puns, antithesis, lists, etc (Examples of these could form the 'starters' to subsequent lessons or students might create a glossary for homework.)
Homework	If students have access to computer network and Kar2ouche out of hours – students can be asked to produce a Shakespeare glossary as described in <i>Getting Started: Extending Study Activity 4</i> . This can be displayed in class for future reference when studying the play.

Stage 3 Lesson 9

KS 3

Sincerity

Resources

Copies of *Macbeth*; PCs and Kar2ouche.

Starter

Drawing on knowledge from the last lesson and homework, look at the way in which Shakespeare uses metaphor, simile and antithesis to show the dishonesty of Macbeth and Lady Macbeth in Act 1 Scenes 4, 5 and 7.

- false face must hide what the false heart doth know
- Stars hide your fires
Let not light see my black and dark desires
- Look like th' innocent flower
But be the serpent under 't.

Introduction

Begin discussions by asking if any of the students has ever met famous or important people, and how they spoke or behaved when they met these people. Go on to give information about the early 17th Century views on kingship and its religious associations.

Development

Read Act 1 Scenes 4 and 6, omit Scene 5. In groups, ask students to discuss:

- the way that Duncan speaks
- Macbeth and Lady Macbeth's reactions to having such an important character stay with them
- how Banquo appears to relate to the king.

Draw attention to the brevity of Banquo's replies to the king, and compare this with the length/syntactic complexity/repetition of Macbeth and Lady Macbeth's responses to him. Brainstorm the possible significances of this.

In the same groups, ask students to produce three Kar2ouche frames from each of the two scenes, six in all; in which the characters show their relationship to each other through their positioning and demeanour, and in the quotations, which accompany the frame. If anything is being said which the students feel is insincere, it should be put in a speech bubble, and placed in speech marks, to indicate its insincerity. On the storyboard frame, and using the text box, each character can be given a *Sincerity Rating*, out of ten, for what they are saying.

Next students read Act 1 Scene 5. They return to their frames, modifying the poses of characters and the *Sincerity Ratings*, as necessary. Groups pair up and see how the ratings they give compare. If there are differences, they should use quotations to prove their own views. If

time, they could also be asked to indicate what the characters are really thinking by inserting think bubbles.

Plenary

Students should put their presentations on cycle so they can go round and view what others have produced. If they have questions they can write them as Post-it notes and stick them on the screens.

Homework

Copy six frames onto print page. Add brief supporting commentary for homework. Follow up activity to write Duncan's diary of the events mentioned in these scenes, trying to capture the special character of royalty that Shakespeare appears to present.

Stage 3 Lessons 10 & 11

KS 3

Good and Evil

Resources Text of *Macbeth*; Kar2ouche and *Macbeth* Content Library; pre-prepared blanks and quotation cards.

Starter As appropriate to overall unit of work.

Introduction Good and evil, fair and foul are already well established in our minds by this stage in the play.

From their knowledge of Act 1, ask students to recap on words, phrases and actions, which represent the two sides in this conflict between good and evil.

Read Act 2 Scenes 1 and 2 and draw attention to a couple of examples: one of goodness, such as the charming joke about husbandry in heaven by Banquo, which illustrates his gentle and loving family relationship with Fleance; and one of evil, such as the image of Duncan's blood turning all the world's oceans red.

Development Group students in fours and hand out the twenty cards on Sheet 2, on which the following phrases from Act 2 Scene 1 are written, and twenty blank cards for use with Act 2 Scene 2.

- 1 The moon is down
- 2 There's husbandry in heaven
- 3 Merciful powers
- 4 Cursed thoughts
- 5 Unusual pleasure
- 6 Most kind hostess
- 7 Measureless content
- 8 Three weird sisters
- 9 My bosom franchis'd and allegiance clear
- 10 Fatal vision
- 11 False creation
- 12 Heat-oppressed brain
- 13 Gouts of blood
- 14 Wicked dreams abuse the curtain'd sleep
- 15 Pale Hecat's offerings
- 16 The wolf, whose howl's his watch
- 17 Sure and firm-set earth
- 18 Present horror
- 19 Summons thee to heaven
- 20 Or to hell.

Students:

- decide on whether each card is an expression of good or evil
- think how/why it falls into this category
- build up two piles of cards, good and evil.

They then find phrases in Act 2 Scene 2 to put on the blank cards, adding them to the good and evil piles. The balance between images of good and evil can then be discussed in class. It is something like 60% good.

Groups produce a set of five, or, if time, ten Kar2ouche storyboard frames summarising these two scenes, and which, through setting, character pose, quotation, lighting and special effects (audio as well as visual) the images of both good and evil are brought out. Groups present their frames to the rest of the class, with either a spoken or recorded commentary.

Plenary

Discuss the balance between good and evil in the play, whether certain characters, such as Lady Macbeth and Duncan can be seen as completely evil or completely good. What about Macbeth and Banquo? How does any of this relate to the way we see the world today?

Homework

Should be to search the play up to the end of Act 2 Scene 2 and jot down all references to sleep and washing (good) and to blood or darkness (evil).

Unit 1 Sheet 3

The moon is down	False creation
There's husbandry in heaven	Heat-oppressed brain
Merciful powers	Gouts of blood
Cursed thoughts	Wicked dreams abuse the curtain'd sleep
Unusual pleasure	Pale Hecat's offerings
Most kind hostess	The wolf, whose howl's his watch
Measureless content	Sure and firm-set earth
Three weird sisters	Present horror
My bosom franchis'd and allegiance clear	Summons thee to heaven
Fatal vision	Or to hell

Stage 3 Lesson 12

KS 3

Macbeth Haunted

Resources

Copies of *Macbeth*; Kar2ouche.

Starter

To be left to the discretion of the teacher according to year group and current priorities. Perhaps an examination of Shakespeare's frequent use of listing as in 'cabined, cribbed' etc (lines 23-4), 'Approach thee like the rugged Russian bear' etc (lines 99-100), 'maggot-pies and choughs and rooks' (line 124). These are used for dramatic effect. Can they find any modern everyday usage, say in the tabloid papers, or political speeches, where listing like this is used?

Introduction

Students discuss the relationship of Macbeth and Lady Macbeth up to this point. They can be asked how the assembled thanes would view the couple.

Development

Students should read through and then listen to the audio file of this dramatic scene. Then, in pairs, they could work through the following questions.

- 1 How does Macbeth feel when he hears, in rapid succession, that Banquo is dead, but Fleance alive?
- 2 What does her rapid excuse about Macbeth's health tell us about Lady Macbeth?
- 3 What does Macbeth's line, 'Which of you hath done this?' tell us about his state of mind?
- 4 Look at the way Lady Macbeth makes comments about Macbeth and gender. Have we seen her do this before? Is it justified?
- 5 Is there anything here to suggest a change of power, and perhaps of the level of intimacy, between Macbeth and Lady Macbeth from this point?

Having discussed these questions and having made a few notes – pairs of students can be asked to complete the following.

- Compose a single storyboard frame showing Macbeth's view of events when Banquo appears; another single frame showing the scene as anyone else would see it; and a final frame as the banquet breaks up, illustrating the feelings of Macbeth, Lady Macbeth and the guests.
- Students could also add sound effects/special effects and music to heighten the mood.
- In the caption windows of the first, they should explain why Macbeth is so afraid; and in the other two, write tabloid headlines, describing the chaotic and puzzling events at the castle.

Plenary

Discuss how important this scene is in developing the relationship between the Macbeths. In Polanski's film, if this is being used, it is notable that up to this point, they are often seen very close together, and are quite clearly in love, but after this point, there is a marked distance between them. Also look at how the scene will have affected the other nobles' view of Macbeth.

Homework

You are working for a tabloid newspaper or *Hello* magazine. Print off the last two pictures, and write a sensational piece about confusion at the royal banquet, with quotations from those present, perhaps a lame excuse from the queen, and speculation about the future of the Macbeth government.

Stage 3 Lessons 13 & 14

KS 3

The Witches Revisited

Resources Copies of *Macbeth*; Kar2ouche.

Starter To be left to the discretion of the teacher according to year group and current priorities. A good time to focus on why, when and how Shakespeare uses rhyme. An abler group might be able to compare the scene with the doggerel of Act 3 Scene 5, and come to a view about whether they agree that the earlier scene is probably not Shakespeare's.

Introduction When this scene has been read, students should look at a number of different versions of the scene on video, preferably at least three. They can then discuss how each one manages to keep the scene credible.

Development Students should discuss the central theme of the scene – that now Macbeth has voluntarily sought the Witches' aid he has placed himself at the mercy of their trickery. It might well be possible to look here at what is meant by equivocation. Some revision work on dramatic irony could be triggered by looking at the lines (137-8):

'Infected be the air whereon they ride
And damn'd be all that trust them.'

The decision to slaughter the inhabitants of Macduff's castle will need to be considered. How did 'noble Macbeth' get from the admired warrior of Act 1 to this? Equally, they will need to look at the dramatic impact of the scene.

They may well be aware of the way in which the unspecified, the shadow, the half-explained are far more effective in horror films than the most grotesque special-effects; this can be related to the phrase (lines 47-8):

'How now, ye secret black and midnight hags!
What is't ye do?
A deed without a name.'

The contents of the cauldron could be scored out of 10 for their effect on a modern audience:

'Finger of birth-strangled babe
Ditch-deliver'd by a drab'.

The students' main activity is to produce, in pairs, a version of this scene that is original, emphasises the evil in the Witches' world and shows its effect on Macbeth.

They may well wish to use their own backgrounds, taken from digital pictures or gleaned from the net, and/or appropriate music. Colour, lighting, the transparency feature and other special effects will come into their own here. Experimentation with whispered echoes or other sound effects will make this a popular exercise, and teachers will have to limit the number of frames and/or set some of this work for homework.

Plenary

Students show their storyboards, preferably on a whiteboard, and the class rates each one both for effective embodiment of horror and for how well the important themes in the scene have been brought out.

Homework

Might be to work out how the promises to Macbeth might go wrong, or for the more able, to take the speech

‘Though you untie...

Even till destruction sickens’ (lines 51-59)

and re-write it, with other examples of unlikely powers the Witches might have, sticking as far as possible to the pentameters.

Stage 3 Lesson 15**KS 3****Jacobean Concepts of Kingship**

Resources	Copies of <i>Macbeth</i> .
Starter	As appropriate for overall unit of work.
Introduction	A discussion of the variety of ways people see the royal family today, and how this might have changed from the past should lead to a discussion of the 'divine' origin of ancient kingship, and some historical background about how the issue was seen in the days when Shakespeare wrote this play. Then focus particularly on the description of Edward the Confessor in Act 4 Scene 3 lines 139-160.
Development	Individuals/Pairs should skim/scan the play so far for references to the way in which kingship is seen. They then look carefully at the 'king-becoming graces' listed by Malcolm in Act 4 Scene 3 lines 91-94. Armed with a dictionary, they should construct a chart deciding whether a) Duncan b) Macbeth and c) Malcolm possess these qualities. If at all possible, students should refer to a quotation to prove the point, based on what the character says, what he does and what others say about him. Some parts of the consideration of Malcolm may have to be filled in later.
Plenary	Students read out their findings. Any differences or uncertainties are explored.
Homework	Write these notes up into a brief essay, comparing the kingly qualities of Macbeth and Duncan.

Unit 1 Sheet 4: Qualities of kingship in *Macbeth*

Quality	Duncan	Macbeth	Malcolm
Justice (= using your power to treat other people fairly)	Yes. He rewards Macbeth for his hard work (Act 1 scene 2 lines 64-67)	No. He kills everyone in Macduff's castle even though they've not hurt him (Act 4 scene 1 lines 143-154)	Yes. He is fair to Cawdor (Act1 scene 4. lines 3-11)
Verity (= telling the truth)			

Stage 3 Lesson 16**KS 3****Guilt**

Resources	Copies of <i>Macbeth</i> ; Kar2ouche.
Starter	As appropriate to overall units of work.
Introduction	In this activity students concentrate on the famous sleepwalking scene.
Development	Students are given a free hand in preparing a Kar2ouche storyboard for this scene. If desired, after they have started it, they may look at some video versions of the scene. There are a number of unanswered questions; such as, what Lady Macbeth is writing c. line 50. Students can be prompted to look at references to both light and blood and then asked to consider how these should be picked up in the storyboard. Thought-bubble use, and the chance to comment on their choices in the caption window should be encouraged.
Plenary	Presentation of each group's storyboard; with commentary, either live, or pre-recorded as part of the audio track.
Homework	Write down what you think Lady Macbeth is writing on the mysterious piece of paper.

Stage 4 Lesson 17**KS 3****The Macbeths Meet the Press**

Resources	Copy of <i>Macbeth</i> . If students have produced single frames of key moments in the various characters' contributions to the play, with commentary, (see <i>Introducing the Play: Activity 19</i>); these can be printed out and displayed around the classroom as a resource to support this lesson.
Starter	As appropriate to overall units of work.
Introduction	Having reached the point where Macbeth is about to face the invasion from England, students imagine he and Lady Macbeth have to give a press conference at which they face enquiries about their behaviour in the play so far.
Development	One group takes on the roles of these major characters, preparing a statement about their record in power. The group decides which two students will take on the roles in the eventual conference. Other groups prepare sets of questions for the Macbeths. As we would expect Macbeth and Lady Macbeth to be evasive in some of their answers, each questioner is allowed a supplementary question.
Homework	The papers present a front-page exposé of the tottering Macbeth regime, with quotations both from the press conference and from the play itself.

Stage 4 Lesson 18**KS 3****The Final Scene****Resources**

Copy of the play, Kar2ouche.

Starter

A look at some aspects of how Shakespeare uses hyphenated words to create a meaning for which a whole sentence or clause would otherwise be necessary, e.g. 'fiend-like queen' for 'Lady Macbeth, who is like a devil.' Search for other examples in the play, writing out in full what Shakespeare would have had to say, without this hyphenating technique.

Introduction

Encourage students to re-read the final 16 lines and consider whether the hatred and contempt shown for the Macbeths is entirely justified. Discuss what was meant by the fiend (devil) and why it could be insulting to call someone a butcher.

Development

Students take one of the following characters and find a moment from the play that shows that character at his/her best and another showing him/her at their worst. They can then compose storyboard frames to emphasise this contrast.

The characters are:

- Macbeth
- Lady Macbeth
- Duncan
- Banquo
- Macduff
- Malcolm
- The Witches.

Plenary

Present the storyboard. Use what is learnt to stage an edition of *The Jerry Springer Show* entitled *My Wife Made Me Commit Murder*. The guests will be the characters listed above.

A member of the class can be Jerry and others play the roles above. Others might be included such as Lady Macduff.

Homework

Students make notes on the pro-Macbeth and anti-Macbeth, pro-Lady Macbeth and anti-Lady Macbeth ideas needed to draft the essay:

Do you agree with Malcolm's assessment of 'this dead butcher and his fiend-like queen'?

This will be completed in the next lesson.

Stage 4 Lesson 19**KS 3****Preparing to Write an Essay**

Resources Copy of *Macbeth*

Starter Some thoughts about the form and purpose of paragraphing.

Introduction Present students with essay title:

Do you agree with Malcolm's assessment of Macbeth and Lady Macbeth as 'this dead butcher and his fiend-like queen'? Use evidence, both of things they do, and of quotations from what they say and what others say about them. Look also at how features of language (poetic form, patterns of images and choice of words) might affect the audience's response.

There is clearly an increasing degree of difficulty in the three parts of the question, but there is no real need to make this explicit.

In the first instance, some discussion will be needed of 'fiend' as an alternative word to devil, and some brief explanation of the characteristics of a personal Satan. Likewise, students need to discuss the implications of 'butcher', with the idea of killing people without a second thought, on a regular basis.

Development

Referring to notes and storyboards completed during their study so far, students should look at the following possible reasons for thinking Macbeth a 'butcher'.

- He kills Duncan, a good man, who is a friend, a family member, and someone who has recently been kind to him.
- He murders Banquo, another friend, and comrade-in-arms; just so that he will not be revealed as the murderer of Duncan, and because of the Witches' prophecies.
- He kills Macduff's wife and children, and everyone else in his castle, as an act of deliberate policy, without any sign of conscience or remorse.
- He says 'for mine own good
All causes will give way. I am in blood
Stepped in so far, that, should I wade no more,
Returning were as tedious as go o'er.'
- other reason 1
- other reason 2.

However he:

- had been a brave and noble soldier, widely admired, with no hint of bad behaviour, until the Witches crossed his path
- had not resolved to kill Duncan, but rather had decided to let fate take its own course, until Lady Macbeth egged him on to commit the murder
- had determined not to kill Duncan, until Lady Macbeth launched a tirade of abuse about his manhood, and the strength of his love for her
- was deeply upset by not being able to say, 'Amen' and refused to revisit the murder scene
- other reason 1
- other reason 2.

Lady Macbeth may be seen as being a sort of devil because she:

- asks evil spirits to take over her mind and help her persuade Macbeth
- puts almost unbearable pressure on Macbeth to commit the murder
- is totally hypocritical in the way she speaks to Duncan
- uses the terrible image of beating her own child's brain out.
- other reason 1
- other reason 2.

However, Lady Macbeth might not be seen as a devil when:

- she cannot kill Duncan himself, because he reminds her of her dead father
- we see in the sleepwalking scene that she has a conscience
- at the start of Act 3 Scene 2, she shows concern for Macbeth's mental anguish
- she says herself 'I know how tender 'tis to love the babe that milks me'
- other reason 1
- other reason 2.

- 1 Students should copy out this list and decide whether they think both, just one, or neither of the comments is fair. They can use the attached planning sheet to help structure this (Unit 1 Sheet 5). Remind students about the need to use evidence – and in analysing the evidence they cite they will be able to refer to features of language.
- 2 Once the plan is written and the evidence gathered, students can begin writing. Those who need a little extra help can be given the writing scaffold on Unit 1 Sheet 6.
- 3 Students can read and comment on each other's drafts and the teacher may ask prompt questions where points are unclear. This

draft can then be used to produce the final piece for teacher assessment and end of key stage test preparation.

Unit 1 Sheet 6: Planning Sheet

Use this sheet twice, once for considering Macbeth and once for Lady Macbeth. Make a note of your main ideas on this sheet. Begin with the reason you think is most powerful in confirming or denying the accusation from Malcolm.

Paragraph	Main points for development	Evidence from text
Introduction Definition of the term		
Paragraph 1 Argument	1 2 3 (Alternative interpretation?)	
Paragraph 2 Further argument	1 2 3 (Alternative interpretation?)	
Paragraph 3 On the other hand,	1 2 3. But this point could be denied by saying ...	

Repeat for Lady Macbeth

Unit 1 Sheet 6: Planning Sheet

Paragraph	Main points for development	Evidence from text
Para 1		
Para 2		
Para 3		
Paragraph linking the two?		
Conclusion		

Make your point – back it up with evidence/quotation – analyse evidence showing how it proves the point

Unit 1 Sheet 7: Writing Scaffold

The following suggestions are intended to help you start your essay. Copy them out as starters, filling in the gaps. You do not need to stick to them. Once you feel confident, write in a way that feels natural to you. Don't forget:

POINT → **QUOTATION** → **ANALYSIS**

Introduction	<p>One of the heroes and conquerors, Malcolm, refers to Macbeth and Lady Macbeth as 'this dead butcher and his fiend-like queen'. By butcher I think he means and by fiend I think he means</p> <p>.....</p> <p>.....</p>
Paragraph 1	<p>One might consider that Macbeth is/isn't a butcher because</p> <p>.....</p> <p>.....</p> <p>This is shown [include a quotation to support your point] when/by</p> <p>This quotation suggests that</p> <p>On the other hand one could ... [if there is an alternative interpretation include it here]</p> <p>.....</p> <p>.....</p>
Paragraph 2	<p>Another reason that Macbeth should/shouldn't be called a butcher is that</p> <p>.....</p> <p>.....</p> <p>This suggests that</p> <p>However, it could also be suggested that ... [if there is an alternative interpretation include it here]</p> <p>.....</p> <p>.....</p>

continued overleaf

Unit 1 Sheet 7: Writing Scaffold continued

Paragraph 3	<p>On the other hand, the most important argument to suggest that he isn't/is [if you said is in the first two paragraphs, you must say isn't here, and vice-versa] a butcher is that</p> <p>.....</p> <p>.....</p> <p>This is important because</p> <p>.....</p> <p>.....</p> <p>As shown when</p> <p>.....</p> <p>.....</p> <p>However one could see even this as</p> <p>.....</p> <p>.....</p>
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Continue paragraphs 4 –6 in this way, dealing with Lady Macbeth:

Conclusion	<p>I believe that Lady Macbeth and Macbeth were important influences on each other, because</p> <p>This was not the only cause of the tragedy, however, and other influential factors included [summarise points you have made]. I would therefore say that on balance, Macbeth was/wasn't a butcher and/but Lady Macbeth was/wasn't fiend-like.</p>
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