Unit 3 Module- Macbeth and the Role of Leadership: Who is in Control?

Several lesson activities adapted from Shakespeare Uncovered

Module Introduction

Nearly all men can stand adversity, but if you want to test a man's character, give him power.
- Abraham Lincoln (1809-1865)

In this module, students will use Macbeth to consider the influences that affect leadership, and examine how much control we have over our lives. Teachers can expand on this module by using Macbeth with a text set that aligns with the essential questions and examines the idea of leadership (see pg. 2).

Culminating Task

Who is in control? After reading Macbeth, write an essay that addresses the question and analyzes to what extent Macbeth has control over his own actions and the tragic events in the play. Consider to what extent he leads and to what extent he follows. Support your analysis with specific details from the play.

Primary Resource

Macbeth, William Shakespeare

Supplementary Resources

(These resources might be used to broaden the conversation and to provide students with social and historical context.)

Folgers Shakespeare Resources:
- 32 Second Macbeth
  http://www.folger.edu/eduLesPlanDtl.cfm?lpid=616
- Can You Hear Macbeth Now?
  http://www.folger.edu/eduLesPlanDtl.cfm?lpid=828
- And….Freeze!
  http://www.folger.edu/eduLesPlanDtl.cfm?lpid=619

Holingshed Chronicles & Macbeth:
  http://shakespeare-navigators.com/macbeth/Holinshed/

PBS Macbeth Resources:
- Shakespeare Uncovered Lesson Overview
  http://www.pbs.org/wnet/shakespeare-uncovered/education/lesson-overview/
- Supernatural Shakespeare and Macbeth
  http://www.pbs.org/wnet/shakespeare-uncovered/education/lesson-overview/
- Macbeth w/ Patrick Stewart (PBS Production Video)
  http://www.pbs.org/wnet/shakespeare-uncovered/blog/macbeth/
Possible Text Set Aligned to Module and Essential Question/Culminating Task
(These resources might be used to broaden the conversation and to provide students with social and historical context.)

Teacher may use this text set to look at a wide view of leadership through the following pieces:

- Black Boy excerpt
- “On Civil Disobedience”
- NPR: Courage
- http://www.ted.com/talks/drew_dudley_everyday_leadership.html

Module Approaches/Options

Teachers can approach this module in several ways. It depends on how you want to teach the text and what will work best for your students. Both approaches have their merits.

Approach A: Read, write, view, act, and close read (analysis activities) throughout the reading of play using essential questions as a guide, then write the essay. The module is written using this approach.

Approach B: Read play first, then focus on close analysis and writing--Let students experience the play first through acting, viewing, and some close reading, then write based on essential questions and analysis of specific scenes. This can be done by taking out the close analysis activities that are used in Approach A and use after reading the play. After the play has been read, have students begin preparing for their essay through close analysis of specific parts of the play.

Scope and Sequence Enduring Understanding Addressed
Leaders can come from any part of society and can shape who we are as individuals, motivate us to follow, and influence how we choose to lead ourselves. Some leaders have the influence to make great change, but to what end?

Essential Questions

- How do we let others influence us?
- How much control do we have over our lives, choices, actions?
- How do we decide when to lead and when to follow?
**TEXT: Macbeth**

**Focus Scenes:**
- Act I, scene iii, v, & vii
- Act II, scene i & ii
- Act IV, scene i
- Act V, scene, v & vii

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**Activity 1:** Previewing the Essential Question

Share the essential questions with students and ask them to respond in writing to each of the questions based on their individual experiences and learnings.

- How do we let others influence us?
- How much control do we have over our lives, choices, actions?
- How do we decide when to lead and when to follow?
Ask students to share their responses to the questions in small groups. After finishing discussion in small groups, ask students to return to their original individual responses to add new information they gained through discussion.

**Activity 2: Exploring Initial Understandings**

In this module we will be responding to character in leadership. Have students respond to the following quote to begin building context for their stance in this conversation:

Nearly all men can stand adversity, but if you want to test a man's character, give him power.
- Abraham Lincoln (1809-1865)

Ask students to respond in writing to Lincoln’s quote by asking them to consider the following questions: What is Lincoln suggesting about the relationship between character and power? What is he suggesting about the importance of “adversity”? After writing, ask students to engage in a whole class discussion sharing their thoughts about the questions.

**Activity 3: Previewing the Writing Task/Prompt**

Students will read, think, write and discuss readings that will then lead them to write an essay that responds to the following:

*Who is in control? After reading Macbeth, write an essay that addresses the question and analyzes to what extent Macbeth has control over his own actions and the tragic events in the play. Consider to what extent he leads and to what extent he follows. Support your analysis with specific details from the play.*

Have students discuss what the prompt is asking them to do. Have students write their ideas about the questions in their journal.

*Have students keep a journal/portfolio for the entire module. Students will be asked to write every day.*

**Activity 4: Activating Prior Knowledge**

Quick write: Who leads you? How do you let others influence you?

1. In this activity, students are using writing to collect ideas.
2. Have students respond to the following prompt: Who leads you? How do you let others influence you?
3. Allow students 3-5 minutes to generate some ideas on the questions, and then have them share with their table group.
4. Have each group discuss their answers and come up with a consensus on what the group believes about how much control we have over who we become.
5. Next have each group share their description and explain why they felt this was the best description.
6. Once you have finished writing, reread what you have written and begin to list reasons why this list is an accurate description of how much control we have over who we become, or list questions that you need answered.
7. Allow students time to write their reflections in their journal at the end of this activity.
### Activity 5: Macbeth Line Festival (50 Minutes)

Because we are working with a play, a variety of activities are used to enable student understanding of the text: acting, viewing, writing, reading, & discussing—modify lessons, as needed.

Activity 5, 6, 8, 10 & 12 adapted from Shakespeare Uncovered—see website link below for full lesson ideas and video links used in activities.

[Shakespeare Uncovered Activity Link (Click Here)]

1. Ask students to get into groups of four or five. Distribute the “Line Festival” Handout.
2. Have each group select four to six lines from the handout.
3. Next, distribute the “Objectives and Tactics” Handout
   After a group has chosen its lines, have the group’s members collaborate to form an **objective** and a **tactic** for each line, using the handout as a reference. Here is some information to share with your students:
   - An **objective** is simply a task they wish to accomplish by saying the line. In the example in step 2, for instance, we might say that Macbeth’s sentence intends “to prevent his wife from making a bad mistake.” This, in other words, is what he wants to **DO** with his word; his **objective** expresses his **intention**.
   - A **tactic** is a strategy to help an actor achieve his or her objective. Macbeth might “threaten,” “warn,” or “beg” with his line of dialogue to “prevent his wife from making a bad mistake.” Allow students about 10 - 15 minutes to accomplish this.

4. Once students have their lines, objectives, and tactics worked out, hold a “Festival of Lines.” Each student must choose one line from the ones their group has chosen and perform it to the class while keeping in mind his or her objective and tactic. This should move quickly -- five minutes tops for the whole class -- so that no student is put on the spot for too long, but so that every student has a chance to say a line of Shakespeare with his/her specific objective and tactic in mind. This will work best if you have the class form a circle and then simply say their lines in turn.

5. After this is completed, do a quick check-in by having each student share one quick observation from the exercise by completing the following sentence, “I noticed . . .” All comments are valid, but be sure to underscore two key points:
   - Many meanings are possible in a single line.
   - Meaning emerges from doing Shakespeare and not by merely searching for hidden meaning during silent reading.

6. Journal: Have students respond to the activity by summarizing their understanding of the play so far.
7. Share: Have students share their summary with a partner to solidify their understanding.

### Activity 6: Ethan Hawke & the Witches Video (50 Minute)

1. View PBS video clip and discuss the influence of witches on Shakespeare’s audience. Have students take notes on the following questions as they view the clip:
   - How do they set the scene/tone?
   - How is it like a modern day horror story?
   - What kind of impact might the witches have on Macbeth’s state of mind?
2. Show Patrick Stewart version (PBS) of Macbeth, Act I and have students respond to the following questions:
   - What kind of impact do the witches have on Macbeth’s state of mind?
   - Who has the power? What evidence is there for this?
3. Have students discuss their answers with a partner, and then discuss the questions as a class.
4. Select students to read Act I sc. iii specifically focusing on Macbeth and Banquo’s reactions. Have the rest of the students act as detectives seeking the facts revealed in the scene (reactions, weather, time, intent to reunite, a forthcoming battle, etc.).
5. Once the facts of the scene have been revealed, have students read again adding sound effects for thunder, rain, etc.
6. **Stop & Write:** After class discussion, answer the following questions in their journal: What evidence is there that the witches are in control of future events? What evidence is there that Macbeth is in control of future events?
7. **H/W:** Read and watch Act I video (PBS) and keep T-chart journal with a summary of scenes on one side and questions you have on the other side. Or have students write objectives and tactics for specific characters.

**Activity 7: Focused Read Lady Macbeth (50 Minute) Act I, sc. v, & vii**

1. As a class, read Act I, sc. v, vi, & vii
2. Then have students pair up and re-write scenes v & vii in modern English
3. Share Re-written scenes in small groups as teacher roams to CFU and ask questions
4. Share scene development with group members.
5. Choose 1 group to share scene v, and another to share scene vii
6. Teacher leads discussion using the following questions:
   - What is the impact of Lady Macbeth’s influence on Macbeth?
   - How does she influence him?
   - Why does she “fear” Macbeth’s nature?
   - What reason does he give for not killing Duncan?
   - What does Lady Macbeth say to convince Macbeth to go ahead with their plan?
   - What evidence is there that Lady Macbeth is in control of Macbeth?
   - Who has the power?
7. **Summarizing & Responding:** As a way of reflecting on the events in Act I and preparing students for the module writing task, have students respond to the following prompt: The Act you have just read describes Macbeth’s relationship with others. In a one page response, describe how he leads or follows, and explain how much control he has over his own actions. At this point in the play, evaluate Macbeth’s ability to lead. *Be sure to note line numbers to use as evidence later.
8. **H/W:** Read ACT II and keep dialectical journal with a summary of scenes on one side and questions on the other side.
Activity 8: “Speak, I Charge You”: Macbeth on Your Feet, Not in Your Seat
Act II, sc. i & ii

Shakespeare Uncovered Activity Link

1. Let students know that you are now going to be showing a video segment from the PBS series Shakespeare Uncovered. Ask students to think about how the way an actor says the words in a scene affects the meaning of those words.

2. Play the video segment “Exploring the Dagger Scene” (Access the video segments for this lesson at the Video Segments Page.) After showing the segment, ask students to discuss how the way in which Richard Easton said the words of the Dagger speech affected the meaning of those words.

3. Give your students a minute or two to read the Dagger speech in Act II, Scene i, silently to themselves, starting with line 44.

4. After all students have read the speech, have them stand in a circle to read the speech aloud (starting with line 44), one speaker at a time. Change speakers every time the speech comes to a full stop (period, semi-colon, colon, question mark, or exclamation point). If you have more students than lines, have students read the speech aloud again, taking turns so that all students have a chance to read at least one line.

5. If desired, after all students have read at least one line aloud, have the class read the speech aloud one more time, with students reading several lines at a time.

6. In a whole class discussion, ask students to reflect on what they noticed when speaking parts of the speech, as well as hearing others read the speech aloud. How is this different from reading silently?

7. View the rest of Act II as a class (PBS version)

8. In pairs, have students discuss and come to consensus on the following questions:
   • Who is in control?
   • Who has the power? Macbeth? Lady Macbeth? The witches?
   • Who has the most influence in these scenes?
   • What evidence from the text suggests this?
   • How did Macbeth choose to lead himself?
   • What defines his character in his moment of crisis?

9. Stop & Write—have students take a few minutes to journal their ideas about the questions.

Activity 9: Focused Read Act II, sc. ii
1. Select two students to do a reading of Act II, sc. ii, and then have students work through the following questions in pairs—make sure they take notes in their journal:
   • What has Lady Macbeth “laid…ready” so that Macbeth “could not miss ‘em”?
   • Why does Lady Macbeth say she did not kill Duncan herself?
   • What is Macbeth supposed to do with the daggers? What does he do instead?
   • How does Lady Macbeth fix his mistake?
   • Interpret the line, “My hands are of your colour; but I shame/To wear a heart so white.”
   • What evidence is there that Macbeth is in control of carrying out Duncan’s murder?
• What evidence is there that Lady Macbeth is in control of carrying out Duncan’s murder?

2. Whole Class Discussion: allow students to debrief the scene.

3. **Microessay**: Have students write a microessay that responds to the following prompt:
Consider Macbeth’s actions so far, how much has he been influenced by others and how much is really just his own personal motivation? What decisions has he made? Is he in control of his own actions? Or is there something else going on here?

Microessay Writing Expectations:

1. No longer than one page.
2. Must present an opinion and support that opinion through the use of evidence, analysis, and explanation.
3. May use only one quote from the primary text.
4. May use one or two quotes from another text.
5. Must have a conclusion that extends that expresses the significance of the writer’s opinion in a wider context.

**H/W**: Read and watch Act III video (PBS). Keep an objectives and tactics list for Macbeth.

**Activity 10: Staging a Scene-Act III (90 minutes/2 days)**

*Shakespeare Uncovered Activity Link*

1. Let students know they are going to work on staging scenes from *Macbeth*. Tell students that as they prepare their scenes, they should think about not only what they are saying, but about how they are saying the lines. Ask students to think about what someone can learn about a character by how he/she talks and not just by what he/she says.
2. Play the video segment “The Language of Trauma.” (Access the video segments for this lesson at the Video Segments Page.) After playing the segment, ask students what someone can learn about a character not only by what he or she says, but by how he or she talks. Ask students to discuss how someone’s mood and state of mind can affect how they communicate.
3. Assign Act III scenes to groups to prepare staging.
   - Act III, sc. i (6 speaking parts)
   - Act III, sc. ii (3 speaking parts)
   - Act III, sc. iii (4 speaking parts, Fleance has no lines)
   - Act III, sc. iv (6 speaking parts, & ghost)
   - Act III, sc. v (2 speaking parts)
   - Act III, sc. vi (2 speaking parts)
*For larger classes, split the longer scenes or have more than one group stage the same scene.
4. Go over the handout “How to Stage a Scene” with the class, and ask if there are any questions, noting that some of these questions will be answered when they start working.
5. Give each group 20 - 30 minutes to work on staging the scene. Remind them to look up words that they don’t know either in a dictionary or in the recommended Shakespeare Glossary (www.shakespeareswords.com). If it’s allowed, encourage students to download a dictionary app and to add the glossary to their home screens on their smart phones if they have them. Next, tell them that they must justify all of their staging choices with evidence from the text, and remind them of the work exhibited by Ethan Hawke and Richard Easton in the segment “Exploring the Dagger Scene”. If a theatre, an open space, or any other venues are available, encourage students to use them.

6. Have students refer to their objectives and tactics handout they completed during Act I Whenever they can, students should think in terms of objectives and tactics -- of what they want to DO with Shakespeare’s language in order to communicate a clear story. Ask them not to overthink each line too much; rather, encourage them to experiment with different choices to see what works best and what seems best supported by the text. They will learn the play by playing the play!

7. As students work, visit with each group to mark their progress. If they have questions for you, direct them to the text and pose questions for them to consider. Avoid directing them or giving them definitive answers.

8. Once the groups have been able to prepare their scenes, gather the casts and establish the order of a scene festival -- i.e., the presentation of each group’s scene. Either clear your classroom for this, or bring your class to various staging areas around school, if time and space allow.

9. Ask students to establish the stage -- exits, entrances, and other necessary markers -- and have the rest of the class sit so that they surround the action on three sides (as Shakespeare’s audiences would have at the Globe and at the Blackfriars Playhouse). Have each group perform its scene without interruption from start to finish. When the scene concludes, the players should take a bow to thunderous applause from their audience.

Optional: If time allows, play the video segment “Who is Your Lady Macbeth?” (Access the video segments for this lesson at the Video Segments Page.) After you have screened this, ask students to discuss what type of Lady Macbeth they prefer. Remind them of how many different Lady Macbeths there have been and help them understand how the play supports many choices and interpretations.

10. After students have performed their scenes, have them circle up for a discussion about the lesson.

11. Ask the class to reflect upon and discuss the essential question, who has the power? Who has control? Who leads Macbeth? Is he in charge of his own destiny? During the discussion, ask students to talk about their experiences listening to and acting out lines and scenes from Macbeth.

12. Give students a few minutes to write down and complete the following sentence on paper: “By performing my scene, I noticed . . .”

13. After all students have completed their sentences, ask for volunteers to share their reflections.

14. Ask students to share any additional thoughts they have about the lesson. As you facilitate this debrief, look for moments to highlight observations that connect performing with a deeper understanding of Shakespeare’s language and of complex texts.

15. Stop & Write: Have students consider their understanding of the play so far, and consider the module essential question: Who is in control? To what extent is he in charge of his own actions?
H/W: Read Act IV & View Act IV keep tactics and objectives journal for Macbeth

Activity 11: Focused read Act IV, sc.i witches’ 2\textsuperscript{nd} prophecy—Close read DBQ Style

1. Select students to read Act IV sc. i, specifically focusing on Macbeth’s reactions. Have the rest of the students act as detectives seeking the facts revealed in the scene (reactions, weather, time, intent to reunite, a forthcoming battle, etc.).

2. Once the facts of the scene have been revealed, have students read again adding sound effects for thunder, rain, etc.

3. Have students break down the scene—what happened? What are the important elements? What is going on with Macbeth’s state of mind at this point in the play?

4. Facilitate a class discussion on the scene using the following questions.
   • Why does Macbeth visit the weird sisters again?
   • Who does the First Apparition say Macbeth should beware?
   • Who does the Second Apparition say “shall harm Macbeth”? How does Macbeth interpret the prophecy?
   • When Macbeth says, “thou shalt not live,” who is he talking about? Of what does he want to be double sure?
   • When does the Third Apparition say that Macbeth will be “vanquish’d” or conquered? How does Macbeth interpret this prophecy?
   *Make sure students record notes in their journals.

5. Stop and Write: Macbeth just met with the witches again and learned a few new things. Reevaluate his state of mind at this point in the play. Is he in charge of his actions? Does he have the power? What motivates him to continue? Does Macbeth have control over his actions or is there something else going on here?

6. Finish viewing ACT IV in class

7. H/W: Read ACT V and keep summary journal with questions.

Activity 12: ACT V Staging a Scene-Act V

*Module Sequence Choices—the scenes in this act are short—you can do a whole class read of Act V or get students off their feet staging the scenes. You can also view Act V through the following link:

Shakespeare Uncovered Activity Link

1. Let students know they will use the same format they used to stage Act III-staging, tactics and objectives.

2. Assign ACT V scenes to groups to prepare staging.
• Act V, sc. i (3 speaking parts)
• Act V, sc. ii (4 speaking parts)
• Act V, sc. iii (3 speaking parts)
• Act V, sc. iv (5 speaking parts)
• Act V, sc. v (3 speaking parts)
• Act V, sc. vi (3 speaking parts)
• Act V, sc. vii (4 speaking parts)
• Act V, sc. viii (5 speaking parts)

*For larger classes have some students stage the scene, while the others do the acting.

3. Go over the handout “How to Stage a Scene” with the class, and ask if there are any questions, noting that some of these questions will be answered when they start working.

4. Give each group 20 - 30 minutes to work on staging the scene. Remind them to look up the words that they don’t know either in a dictionary or in the recommended Shakespeare Glossary (www.shakespeareswords.com). If it’s allowed, encourage students to download a dictionary app and to add the glossary to their home screens on their smartphones if they have them. Next, tell them that they must justify all of their staging choices with evidence from the text, and remind them of the work exhibited by Ethan Hawke and Richard Easton in the segment “Exploring the Dagger Scene”.

5. Have students refer to their objectives and tactics handout they completed during ACT I. Whenever they can, students should think in terms of objectives and tactics -- of what they want to DO with Shakespeare’s language in order to communicate a clear story. Ask them not to overthink each line too much; rather, encourage them to experiment with different choices to see what works best and what seems best supported by the text. They will learn the play by playing the play!

6. As students work, visit with each group to mark their progress. If they have questions for you, direct them to the text and pose questions for them to consider. Avoid directing them or giving them definitive answers.

7. Once the groups have been able to prepare their scenes, either clear your classroom for this, or bring your class to various staging areas around school, if time and space allow.

8. Ask students to establish the stage -- exits, entrances, and other necessary markers -- and have the rest of the class sit so that they surround the action on three sides. Have each group perform its scene without interruption from start to finish.

9. Summarizing & Responding: After students have performed their scenes, have students write their responses to the scene—have them respond to any part of their experience—the acting, staging, content, essential question, who has the power? Who leads Macbeth? Is he in charge of his own destiny? etc.

10. Have students share their responses with a partner, then open the discussion to the class.

Activity 13 ACT V, sc. v—Out, out brief candle--Focused Read DBQ Style

1. Select students to read Act V sc. v, specifically focusing on Macbeth’s state of mind. Have the rest of the students act as detectives seeking the facts revealed in the scene (reactions, weather, time, intent to reunite, a forthcoming battle, etc.).
2. Once the facts of the scene have been revealed, have students read again adding sound effects for thunder, rain, etc.

3. Have students break down the scene—what happened? What are the important elements? What is going on with Macbeth’s state of mind at this point in the play?

4. Have students work in pairs or small groups to discuss the scene using the following questions:
   - What happens to Lady Macbeth?
   - Macbeth’s speech in ACT V, scene v is famous. Is this the speech of a man who is “in control”? Explain.
   - What news does the messenger deliver? How does Macbeth respond?
   - Considering Macbeth’s encounters with the witches, what evidence is there that the weird sisters are in control of Macbeth’s downfall?
   - Considering Macbeth’s relationship with his wife, what evidence is there that Lady Macbeth is in control of Macbeth? What is the status of control in this relationship?
   - At this point in the play, what evidence is there that Macbeth is in control of his own destiny?

5. After students have worked through the questions, have them come together as a class and discuss their findings.

6. Allow students to add their thinking & responses to their journal.

7. **Stop & Write:** Have students do a quick one pager response to the following prompt: *At this point in the play, who is in control?* Use evidence from the text to prove your points.

8. Give students about five minutes to write, and then have them use the Microlab protocol to share with their group members, if time permits.

9. After the student discussion, have each table group share out their most interesting insight.

10. Allow students a few minutes to journal their thinking.

   *Make sure students refer to the textual evidence when explaining their points and observations.*

**Activity 14: ACT V, sc.vii-close read (mini DBQ)**

1. Select students to read Act V sc. vii specifically focusing on the dialogue between Macduff and Macbeth, and Macbeth’s state of mind. Have the rest of the students act as detectives seeking the facts revealed in the scene (reactions, weather, time, intent to reunite, a forthcoming battle, etc.).

2. Once the facts of the scene have been revealed, have students read again adding sound effects for thunder, rain, etc.

3. Have students break down the scene—what happened? What are the important elements? What is going on with Macbeth’s state of mind at this point in the play?

4. Have students work in pairs or small groups to discuss the scene using the following questions:
   - Why is Macduff seeking revenge against Macbeth?
   - Is Macduff technically “of woman born”? Explain.
• Considering Macbeth’s encounters with the witches and their prophecy, what evidence is there that the weird sisters are in control of Macbeth’s downfall?
• Considering Macbeth’s relationship with his wife, what evidence is there that Lady Macbeth is in control of Macbeth? What is the status of control in this relationship?
• At this point in the play, what evidence is there that Macbeth is in control of his own destiny? What evidence from the play makes you believe this? Explain.

5. **Stop & Write**: Give students time to add to their thinking regarding the discussion generated from the scene and the questions.

*Make sure students refer to the textual evidence when explaining their points and observations.*

**Activity 15: Considering the Writing Task: Discovering What You Think**

Take students through the writing prompt and discuss what the prompt is asking them to do.

*Who is in control? After reading Macbeth, write an essay that addresses the question and analyzes to what extent Macbeth has control over his own actions and the tragic events in the play. Consider to what extent he leads and to what extent he follows. Support your analysis with specific details from the play.*

Have students break down the prompt a little further and discuss what it is asking them to do in the essay.

**Questions asked in prompt:**
1. Who is in control?
2. To what extent does Macbeth have control over his actions?
3. To what extent does he lead & to what extent does he follow?

**Where do you stand in this conversation?**
1. Take a few minutes to respond to the questions in the prompt in your journal.
2. In pairs, have students share their responses.
3. Whole group share—take some time to let kids discuss their responses to the writing prompt.
4. After having the whole group share their ideas, comments, and questions, have them write in their journal again.

**Activity 16: Taking a Stance: Elements of the Rhetorical Framework**
From R. Hansen CSUF

Explain to students that the rhetorical framework is the “Frame” for the key elements of the writing situation. The following terms should help students think about the context that surrounds the writing they will generate for this essay.

Students are developing and strengthening their writing by analyzing specific contexts for the writing situation. This analysis leads to a more informed writing stance for the writer as he or she moves into the drafting stage.

Using the “rhetorical framework” guide to lead discussion read each section and ask students if they have any questions. Establishing the purpose and function of the rhetorical framework may involve some whole class practice.
Students may also benefit from a guided response in which you cover one aspect of the framework and then give them time to write about it before moving on to the next concept.

Students benefit from writing about their writing. Considering aspects of the writing situation such as purpose and audience leads to a more specific understanding of the contexts that surround the writing, which, in turn, influence the way writers decide what goes in their writing (selection) and how things may be organized in their writing (arrangement).

1. **PURPOSE:** Identifying the purpose of your writing means that you are able to say what you are trying to do to an audience through your writing. What effect do you want your writing to have on the reader?

   **Here are some questions you can use to figure out your purpose:**
   - What am I trying to accomplish in this essay?
   - What is it I want my readers to experience when they read my essay?
   - What do I want this audience to understand as a result of reading my writing?

   **Here are some things to remember about purpose**
   - Sometimes purpose isn’t clear until after you have done some writing.
   - Purpose is always related to your sense of audience.
   - Sometimes analyzing audience in detail helps you figure out purpose.
   - Sometimes writing about purpose before you draft your response can help you find a thesis, or a structure, or a plan.
   - Your sense of purpose can change as you move toward your final draft and understand more about what you are writing.

2. **AUDIENCE:** Identifying audience and analyzing audience helps you develop a clearer understanding of your purpose. Your knowledge about audience functions as an important guide to you when you are trying to decide what to put in your essay and how you are going to sequence information in your essay.

   **Here are some questions to ask about audience:**
   - What do they know about my topic?
   - What do I want them to know about my topic and my message?
   - Why interests do they have in my topic?
   - Why do they need to read my writing?
   - What does my audience believe about the topic?
   - What makes my audience a group, or a community?

   **Here are some things to remember about audience analysis:**
   - Be specific as you take inventory of their interests, their knowledge, their sources, their agenda, and their world-view.
   - Try to summarize their argument, or the ideas they contribute to the conversation about your topic.
   - Be aware of the language and knowledge the audience favors: what kind of facts do they like, what sort of values do they insist upon, what are their expectations?
Remember that your writing moves from a kind of internal focus (where you are writing more to yourself) out to a specific focus on audience (where you are focused on how your writing affects the reader). How is your writing supporting a shared understanding of what you want to communicate?

3. **SITUATION:** Understanding the situation in which you are producing writing helps you understand the kind of rules you need to follow, or the genre conventions that are most important to your writing. We always write in a specific context, understanding how the writing takes place in a particular context helps you understand what you need to show through your writing. For example, you may write to simply summarize a reading for yourself, or you may write to prove to the teacher that you have read something well; these two scenarios constitute two different writing situations and call for different processes and different products. Thus the context, or situation, of the writing will influence the way you perform the writing.

Here are some questions that will help you analyze the writing situation:

- What does this writing have to do with my current situation as a writer/student?
- How does my writing relate to what others have written?
- How does my writing relate to the curriculum in my class?
- How does my writing relate to other work in the class?
- For whom am I writing?
- Am I supposed to demonstrate anything through this writing?
- What in this situation has prompted me to choose my topic?

Here are some things to remember about the value of analyzing situation:

- Understanding situation helps you develop a clearer sense of purpose.
- Knowing the context for your writing helps you develop better ideas for the writing, allowing you to write in relation to some other ideas; it helps with topic selection, with research, with composing, and revision. You need information about the situation of the writing to be able to make key decisions about both the content and the sequence of information you use.
- Analyzing audience helps you understand the influence situation has on your writing choices.

4. **PERSONA/ETHOS:** This simply refers to the way you are representing yourself in the writing. As people who write, we have lots of ways of presenting ourselves, sometimes as experts on family, sometimes as experts on law, sometimes as someone searching for truth, there are an infinite number of ways we present our identity through writing. Ethos refers to the way you build credibility through your writing. It is about the way people read "YOU" in the writing and learn to trust what you are telling them. Ethos is the way you represent yourself in the writing in order to gain trust from the reader.

Here are some questions to ask about ethos:

- What impression do I want to make on the reader?
- What tone of voice do I want to use?
- Who am I speaking for when I write?
- Am I part of a larger community when I write?
- How can I let the reader experience my competence?
Here are some things to remember about ethos

- Readers will pay attention to the language you use in making a judgment about your credibility.
- Readers will notice the kind of examples you use as those examples say something about your level of engagement with the topic, or your expertise, or how much research you have done.
- Readers will notice how well you explain things. Your ideas find their clearest expression in your explanations. The more developed your explanations about the truth-value of your claims, the more credibility you have with the reader.
- Readers will detect inaccuracy or lack of engagement with a topic.

MESSAGE: In its most elemental form, message is made of the thing you want to say about a particular topic, event, or idea. It is the controlling idea of the essay. Message is the product of your thinking about purpose and audience: it is what you want to say to the reader, or the point you want to get across. It is your most dominant claim.

Here are some questions to ask about message:

- Can I summarize the main point of my essay in a short paragraph?
- Does my message support the purpose of my writing?
- Does all the evidence and explanation I use in my writing relate to my message?
- Does the audience need to hear my message?
- Is my message meaningful?
- Is my message self-evident?
- What happens when I apply the “So what?” question to my writing?

Here are some things to remember about message

- Remember to ask the age-old question about your writing: SO WHAT?
- Message is often not discovered until after you have done quite a bit of writing.
- Another way to think of message is as the largest claim of the writing.
- Remember that we pass along a lot of messages in our writing, but in academic writing, one message seems to prevail as the most important message.

Journal: Now that you have considered the “rhetorical framework” for your writing, develop a set of instructions for yourself about how you will use this information in your first draft.

Activity 17-Respond to Writing Prompt in a Timed Write (30-50 minutes)
Have students do a first draft writing to begin gathering their ideas about the prompt. It is one way to start working towards a more solid draft of writing.

Who is in control? After reading Macbeth, write an essay that addresses the question and analyzes to what extent Macbeth has control over his own actions and the tragic events in the play. Consider to what extent he leads and to what extent he follows. Support your analysis with specific details from the play.
Activity 18: Formulating a Working Thesis

Have students begin composing a working thesis for their paper. They have generated a lot of writing at this point, now they need to start considering what they will use in their writing.

A thesis statement is the controlling idea for your essay. The following questions will help you develop a tentative thesis statement. Record your answers to these questions in your journal or on a separate piece of paper; then write a working thesis statement.

• What is your tentative thesis? (what is your stance on the essential question?)
• What are the main ideas you will use to support your thesis statement?
• What evidence from the text/s do you have to support your points?
• How much background information do your readers need to understand your topic and thesis?

Now draft a possible thesis for your essay.

*After your students have formulated a working thesis, giving them feedback (either individually or as a class activity) before they begin to write will be important. Potential writing problems can be averted at this stage—before your students generate their first drafts. Focus on a coherent thesis that conveys a clear and distinctive perspective on the subject and maintains a consistent tone and focus throughout the draft.

Activity 19: Composing a Draft

Have students gather their portfolio/journals they generated during this module. Have them start organizing their thoughts and developing their ideas.

Starting with your brainstorming notes, informal outlines, freewriting, and/or other materials you have generated, write a second rough draft of your essay. Just get your ideas down on paper. You will work on organizing your thoughts and developing your ideas as you revise.

Activity 20: Revising the Draft

Your students will now need to work with the organization and development of their drafts to make sure their essays are as effective as possible. Your students should produce the next drafts on the basis of systematic feedback from others. These drafts will be more —reader-based than the first draft because the students will take into consideration the needs of the readers as they respond to the text. The process is as follows.

*Teacher should have students follow a peer editing check list to help them with the following peer writing workshop tasks.

Peer Group
Working in groups of three or four, each student reads his or her essay aloud to other members of the group. After each essay is read, give feedback based on the questions below.

Paired Work
Now work in pairs to decide how you want to revise the problems identified by your group members.

Individual Work
At this point, you are ready to revise your draft on the basis of the feedback you have received and the decisions you have made with your partner. You might also use the following revision guides for your individual work:
• Have I responded to the assignment?
• What is my purpose for this essay?
• What should I keep? What is most effective?
• What should I add? Where do I need more details, examples, and other evidence to support my point?
• What could I omit? Have I used irrelevant details? Have I been repetitive?
• What should I change? Are parts of my essay confusing or contradictory?
Do I need to explain my ideas more fully?
• Have I addressed differing points of view?

Activity 21: Editing the Draft

Have students continue the writing workshop with a focus on editing during this activity.

Edit your draft on the basis of the information you have received from your instructor or from a tutor or peer. The following editing guidelines will help you to edit your own work:

• If possible, set your essay aside for 24 hours before rereading it to find errors.
• If possible, read your essay aloud so you can hear errors and awkward constructions.
• At this point, focus on individual words and sentences rather than on overall meaning. Take a sheet of paper and cover everything except the line you are reading.
• With the help of your teacher, figure out your own pattern of errors— the most serious and frequent errors you make.
• Look for only one type of error at a time. Then go back and look again.

*Working in groups of three or four, each student reads his or her essay aloud to other members of the group.*
Resources:

Objectives and Tactics Handout

Objectives

In the theatre, an objective refers to that thing a character/actor wishes to accomplish at a particular point in the play. Sometimes this is called a “beat” of action. The important thing to note is that an objective is driven by action -- by an active verb -- and that an objective must be something an actor can accomplish.

Examples of an objective look like these:

I wish to gain my mother’s consent

I want to prevent my brother from getting angry

Note that the structure of these sentences is very simple: a subject wants to do something and get a specific, measurable response.

Objectives like these aren’t just invented; they are suggested by a close reading of the text, Shakespeare or otherwise. Often, in rehearsal, actors test objectives against the text to see what makes the best sense. In the ELA classroom, this simple acting exercise provides an active, performance-based means of doing a close reading of the text.

Tactics

Tactics are those devices we use to aid ourselves when going after our objectives. So, for example, if the objective is, “I wish to gain my mother’s consent,” the actor can choose “to flatter,” “to threaten,” “to annoy.” These verbs are the helpers to the success of attaining your objective.

What about Adjectives?

Very often, when students new to theatre work on a play, they will think in terms of adjectives: e.g., this character is “angry,” this woman is “happy,” this child is “sad.” As audience members, we certainly assign adjectives readily to the things we see. But actors should only be pursuing a clear action with a specific goal in mind. For example, if a person is seen running from a burning building carrying a child to safety, bystanders might see this and say, “how brave” or “how noble.” These qualities may indeed be present in the hero who saved the child. But the person who saved the child isn’t thinking of adjectives when his or her only objective is to escape from danger. It is an interesting exercise to transpose an adjective, which cannot be acted, into an objective that can.
Directions: Once you’ve found a passage on which you’d like to work, have students perform a close reading of the text aloud (this can be a single speech, a bit of dialogue, a whole scene, etc.). Have students discuss what each character wants to accomplish based on evidence from the text. Next, have them fill out as many of these prompts as possible. Sometimes actors articulate different objectives and tactics for the same speech. That’s fine. Justifying one’s choice of objective and tactic engages students in a close reading of a complex text. Finally, have students perform the passage in question with specific objectives in mind.

- Objective: “I want to . . .
  ______________________________________________________________
  o Tactic: “to . . .
  ______________________________________________________________

- Objective: ______________________________________________________
  o Tactic: ______________________________________________________

- Objective: ______________________________________________________
  o Tactic: ______________________________________________________

- Objective: ______________________________________________________
  o Tactic: ______________________________________________________

- Objective: ______________________________________________________
  o Tactic: ______________________________________________________
**How to Stage a Scene**

If you’re new to performance-based teaching, have never acted or directed, or have never thought of Shakespeare as a script to be played, DON’T WORRY! In the Folger’s handbook, *Page to Stage: Preparing for Your Festival* (included in the Shakespeare Set Free Toolkit), the first page instructs, “Teachers don’t have to know anything about acting or directing in order to get their students up on their fee performing. The man really knew how to write; most often he directs you, or lets you decide” (1).

**So how does Shakespeare direct us?**

Here are a few questions to ask of a text (which, not surprisingly, will lead to very close reading!):

1. **What time of day is it?**
   a. Look for clues in the language? Does a character comment on how dark it is? Mention the time? Refer to breakfast?

2. **Where are you?** Is there bad weather? If so, are you outside? Is this a private area where, for instance, a meddling figure hides behind an arras (a curtain) to overhear a private conversation (only to be killed)? Is a battlefield mentioned? Since Shakespeare’s company played on an empty stage, the clues are everywhere in the text.

3. **Who is talking to whom?** Most of the time, it’s pretty clear. But this is a basic question to have student keep in mind all the time. Sometimes, remember, it’s the audience!

4. **How does the diction of a character reveal his or her state of mind?** Does the character speak in short, stabbing mono-syllables, or does she wax poetic? Constantly ask *how* a character speaks and not just *what* she speaks. Very often, the style and form gives us clues about a person’s emotional frame of mind.


6. **How does the human traffic move on stage?** If Brutus and Cassius are having a face-off with Mark Antony and his army in *Julius Caesar*, would they enter from the same door? Probably not. This is a place where Shakespeare lets us decide how and where people enter -- we just need to use our judgment to know where we shouldn’t enter.

These six questions will give you the tools to problem-solve the staging of a scene quite effectively. After that, make sure that students can be heard and seen, and the rest will take care of itself!
1. GENERAL HEADING: Exploring the Text

2. TITLE OF EXERCISE: "Detective Story"

3. GOALS: To develop students' attention to the factual details of a scene, and to involve their senses in their response to the scene.

4. NUMBER OF STUDENTS: Any number, but preferably more than five.

5. EQUIPMENT AND SUPPLIES: None

6. CLASS TIME NEEDED: Ten to fifteen minutes, depending upon the length and complexity of the scene.

7. STEP-BY-STEP DESCRIPTION:

Roles are assigned, and students read through a given scene (e.g., Macheth 1.1).

All the other students act as detectives, seeking the facts revealed in the scene (e.g., bad weather, intent to reunite, an upcoming battle, etc.).

After the facts have been gathered, read the scene again, perhaps with the students now supplying sound effects (foot stamping for thunder, finger tapping for rain, wind sighing, cat meowing, etc.).

8. POINTS FOR OBSERVATION, DISCUSSION: The facts of a scene are often missed by students, and their sense of "what is happening" in a scene is then weak. Good exercise in close reading, and involves the class as a whole.

9. SOURCE/REFERENCE: Audrey Stanley, Co-Director of the Institute, UC-Santa Cruz

10. ADDITIONAL READING: N.A.

11. VARIATIONS: As an alternative, the students might raise their hands whenever a fact emerges during the scene (reference: Edward Rocklin). This exercise is similar to "The Research Team."