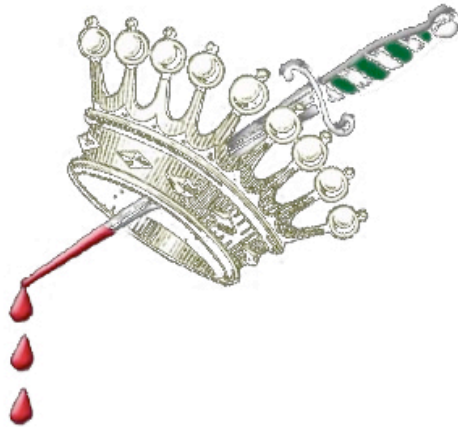


Choice and Consequence Within

Macbeth



Victor Lane
December Thirteen, MMVIII
ELAN 7408
Dr. Smagorinsky

Table of Contents

1. Goals and Rubric (pages 3-4)
2. Unit Rationale (pages 5-8)
3. Works Cited (page 9)
4. Unit Schedule (pages 10-20)
5. Appendices (pages 21-38)

Goals and Rubric

This section contains the goals and rubrics for the conceptual unit that uses William Shakespeare's *Macbeth* as its central text. The unit will cover five and a half weeks, and it will be used to teach five periods of College Prep British Literature to seniors that meet 5 days a week for 50 minutes. The abbreviations that follow each goal correspond to the 12th grade/British literature composition standards for the state of GA. See: (<http://www.georgiastandards.org/english.aspx>).

A. **End of Unit Goals.** Students will:

1. Develop a vocabulary to dialogue about their critical analysis of the texts both for discussion in class, and in their writing (ELABLRL1, ELABLRL5, ELABLRC3).
2. Analyze and evaluate choices made within the texts of the unit, and how those choices influence consequence, if the two are always connected (ELABLRL2).
3. Produce texts that span a variety of genres, purposes, and audiences culminating in personal portfolios (ELA12W2).
4. Demonstrate an understanding that text, even a canonical one like *Macbeth*, has no fixed meaning; meaning is relative, an act of individual interpretation. To acknowledge and work towards "wobble" within their own reading and writing processes (Fecho).

B. **Portfolio Rubric.** Below is the rubric for assessing the final writing portfolio students will be contributing to over the course of the unit. It will be the primary means of assessment, participation in small groups and class discussion being another. Throughout the unit, students will be assigned small writing assignments in conjunction with what they're reading, which will be collected primarily to check to make sure students are keeping up with their work. It will be assessed by its final form, the portfolio, so as to allow reflection and revision. The full portfolio is worth twice the value of the test, 200 points. Here is the rubric for that portfolio:

1. Portfolios that meet the following criteria will receive a grade of "A:"
 - ✓ Demonstrates authentic insights into students' learning processes and products.
 - ✓ Is organized and structured such that it enhances the portfolio's overall appearance.
 - ✓ Contains conventions that are not only readable and sensible, but also contribute to the work's overall meaning/theme.
 - ✓ Contains at least three portfolio pieces. One of those has multiple drafts.
2. Portfolios that meet the following criteria will receive a grade of "B:"
 - ✓ Demonstrates good insights into students' learning processes and products.
 - ✓ Is organized and structured in a logical way.
 - ✓ Contains conventions that are readable and sensible.
 - ✓ Contains at least three portfolio pieces. One of those has multiple drafts.
3. Portfolios that meet the following criteria will receive a grade of "C:"
 - ✓ Demonstrates limited insights into students' learning processes and products.

- ✓ Is largely unorganized and unstructured such that it detracts from the portfolio's overall appearance.
 - ✓ Contains conventions that sporadically are sensible such that it makes it difficult to read and follow.
 - ✓ Contains one or two portfolio pieces. One or none of those has multiple drafts.
4. Portfolios that meet the following criteria will receive a grade of "F:"
- ✓ Demonstrates little or no insights into students' learning processes and products.
 - ✓ Is entirely unorganized and unstructured.
 - ✓ Contains conventions which are unreadable and impossible to follow.
 - ✓ Contains one or no portfolio pieces. No drafts.

C. **Quizzes/Test Rubric.** There are three quizzes total and a final test. Each quiz will be weighted so that the three combined count as much as the test does. The test will be worth 100 points, so each individual quiz will be worth 33. Each quiz and test will consist of matching, quote identifications, and short answers.

Grade Breakdown:

A: 90-100

B: 80-89

C: 70-79

F: 0-69

Rationale

“Out, out, brief candle! Life’s but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more: it is a tale told by an idiot, full of sound and fury, signifying nothing.”
(*Macbeth* Act V, Scene V)

In piecing together this rationale, I started in the same place most teachers probably do: asking not only how will the students benefit from reading and writing about the texts I’ve chosen to read, but also is it practical to be teaching these texts? Do I have enough copies of the books? Do I have the technology to show media clips to the students? It may be that one text works fantastic with *Macbeth*, but the school does not have the text available to the students. What we have available to us as teachers influences what we can teach. Fortunately, teaching a text like *Macbeth*, which is anthologized in nearly every twelfth grade British literature textbook, these sorts of constraints are less of a concern.

But, it does bring me to the first question I had in drafting this rationale. And that is: does the fact that this text is anthologized as widely as it is grant it some sort of literary amnesty from criticism? One of the reasons teachers draw so frequently from the textbooks we’re issued is because it is what’s available to us. It meets practical necessities. But another reason is that it’s safe to do so. We know that if we pick a text from inside our anthology, students might question whether or not the text is interesting, but we know they won’t question its appropriateness. Anthologies provide that stamp of authority under which all questions or criticisms can be filed. Because when that question of appropriateness is raised we have an entire laundry list of editors and publishers defending our choice. Most of whom we’ve probably never met, and whose reasons for including the text we’ll never know, but still, the text is inside this intricately illustrated and ornately bound anthology, and that’s all that matters. Right?

In part four of *Mystery and Manners*, Flannery O’Connor explains that:

The high-school English teacher will be fulfilling his responsibility if he furnishes the student a guided opportunity, through the best writing of the past, to come, in time, to understanding the best writing of the present. He will teach literature, not social studies or little lessons in democracy or the customs of many lands. And if the student finds that this is not suitable to his taste? Well, that is most regrettable. Most regrettable. His taste should not be consulted; it is being formed. (140)

I include this excerpt here because O'Connor, as she does in much of her other prose, is adept at identifying and dialoguing explicitly about subjects that promote controversy. Maybe that speaks to the success of her writing more than anything else. For O'Connor, the English teacher's job is simple. He is teaching a "discipline" (128), the purpose of such "technical study" is to provide students with knowledge of the "conventions" of writing which she terms "manners" so as to aid them in determining what the writer has to say about the "mystery of our position on earth." (124) Hence the title of the book, *Mystery and Manners*.

Some of the assumptions governing her rationale I like. The notion that reading literature from the past should promote reading literature of the present is right on. It borrows from John Dewey's theory of collateral learning, which holds that "the most important attitude that can be formed is that of desire to go on learning." (48) The act of teaching then, to use a cliché of a metaphor, is to kindle and stoke a fire rather than to extinguish it. I like the way she proposes getting at the mystery of writing by grounding reading in technical, formal analysis of the text itself. I think these critical reading skills are beneficial for all students to possess.

Other assumptions governing her rationale I don't so much like. O'Connor does not place much value in the opinions and interests of students. They are not to be consulted; rather, teachers should only consider "the best writing of the past." (140) O'Connor constructs a model where students passively receive what the teachers tell them they need to know. And teachers can only teach the best texts. It is a model with little or no room for negotiation. Teachers teach the best writing, and students are supposed to absorb it. Many questions emerge from these assumptions. Who is deciding which texts

are the best written? Even the Georgia Performance Standards do not prescribe specific texts that teachers must cover. Besides being a subtle endorsement for literary anthologies, for a close teaching to the “classics,” I can think of few other potential things O’Connor might have meant with this vague phrasing. Even the experts differ on what constitutes a classic. You could have as many lists of the best writing as you do scholars with PhDs.

There are several others, most of which are similarly critical of an abundance of what Mikhail Bakhtin would label as centripetal tendencies; those that try to stabilize and unify curriculum. I think Bakhtin’s heteroglossic ideal does extend into the act of planning. Teachers should account for their individual strengths and interests, and they should also account for who they’re teaching, and what their students’ interests and motivations are. I think it is in the act of negotiating these centrifugal and centripetal considerations that teachers can negotiate a better functioning curriculum. And it is here that I want to introduce some of the reasons why I chose to teach *Macbeth* as a central text to my conceptual unit.

Literary significance seems to be the biggest and most obvious justification *Macbeth* has going for it. Shakespeare’s plays have been taught for centuries, and much of subsequent literature draws from or extends off of the literary cache that is found in them. Students stand to gain then from exposure to his writing because of the added perspective it provides in reading literature that followed. This justification ties directly into what O’Connor was talking about in *Mystery and Manners*. And it also leads me to my next justification for reading *Macbeth*: it is aligned with the Georgia Performance Standards for British Literature. It provides a unique genre and time period that students can use to compare and contrast against others (ELABLRL3). It provides numerous opportunities for textual analysis and interpretation (ELABLRL1, 2). It definitely gives them the chance to expand upon their vocabulary (ELABLRL5). So it draws much support from the standards that govern teaching British literature in the state of Georgia.

These first two justifications would be convincing to parents, administrators, and other teachers, but to tell them to students would only elicit confused looks at like I had lobsters crawling out of my mouth instead of intelligible words. Most of them at their age could care less about literary significance or state standards. Most of them could care less about the standards at their own school. They have some stake in the class, so at some level, the texts they read should be relevant to them. I think Macbeth in some ways is accessible, and in some others, is not accessible to the average student reader. The language is probably the most inaccessible part of the play. The concept of “dramatic” heightened language, as Rex Gibson refers to it, is largely foreign to them (47). It is a convention that Shakespeare’s contemporaries would have expected at a play, something that has not quite translated into twenty-first century theatre. The language would be an obstacle to teaching it, but with scaffolding, I think it is something that students in time could hurdle. I think this is why reading and acting the play as a class is so important. I think it’s another reason why bringing in video representations of it is too. But returning to the original point of relevance; what student could not identify with Macbeth’s thirst for power: the all consuming desire for something that propels you to stab your best friend in the back? And once attaining that power, what student couldn’t identify with clinging to it and one’s right to it to the bitter end? The actual story of Macbeth prompts all sorts of topics for discussion and points of entry for teachers to craft what Applebee calls “curricular conversations.” And so I think students will find the play to be relevant to their own experiences.

What I hope this rationale indicates if nothing else is that this text is valuable not just for its acclaim. There is a good deal of mystery to it that I think is worth taking a look at. I apologize if it seemed like I was taking O’Connor to task. Her writing has always been a spring board for my own thoughts. I think that literature is never an end in itself, but should always be the means to the end, and *Mystery and Manners* crystallizes that for me.

Works Cited:

1. Applebee, Arthur. *Curriculum as Conversation: Transforming Traditions of Teaching and Learning*. Chicago: University of Chicago Press. 1996.
2. Bakhtin, Mikhail. *The Dialogic Imagination*. Austin: University of Texas Press. 1982.
3. Dewey, John. *Experience and Education*. New York: Touchstone. 1997.
4. Georgia Performance Standards.
[<http://www.georgiastandards.org/DMGetDocument.aspx/Reading%20and%20British%20Literature%20with%20tasks.pdf?p=6CC6799F8C1371F69A89D10CBF5448F89CFECE47BFF8091870B3CAE7404EB870&Type=D>]
5. Gibson, Rex. *Teaching Shakespeare*. Cambridge: Cambridge University Press. 1998.
6. O'Connor, Flannery. *Mystery and Manners*. New York: Farrar, Straus, and Giroux. 1969.
7. Schultz, Holly and York, Brandon. For their deep treasure troves of filing cabinets and teaching experience as my mentor teachers.
8. Shakespeare, William. *Macbeth*.
9. Smagorinsky, Peter. *Teaching English by Design*. Portsmouth: Heinemann. 2008.
10. The Folger Library. *Shakespeare Set Free*. New York: Washington Square Press. 1993.

Day One (Monday)

5 minutes: Attendance and housekeeping. Brief introduction to the text we'll be reading next.

15 minutes: Distribute opinionnaires to the class, read over the instructions, ask if there's any questions. Everyone should fill these out individually to start out, being certain to include reasons and examples to support their answers.

15 minutes: Once it looks like everyone's finished filling out the opinionnaire, students are to form groups of four, discuss their answers, and arrive at a group consensus and rationale for each of the 10 statements that they can use to relay their decisions to the rest of the class later in the period.

15 minutes: Full class discussion to poll and see how comparable or dissonant the group's opinions are. One person from each group will be designated as the group oracle, and as I read off each statement, these oracles are to raise their hands and indicate where their group landed with their fingers. I will keep a tally on the smart board for each question, and after the "finger polls," I will ask groups to give their reasons and make note of where the class is unanimous in their opinions and where they're divided.

- Appendix I: Opinionnaire.

Day Two (Tuesday)

5 minutes: Attendance, housekeeping, introduce the video we'll be watching, distribute viewing guides.

45 minutes: Play "Shakespeare in the Classroom" from *Shakespeare in Love*. After it concludes, ask what students thought, if they have any questions about it. They should hold on to these viewing guides for the background and contextual information: might just see some of it again.

- Appendix II: Viewing guide.

Day Three (Wednesday)

10 minutes: Attendance, housekeeping, more detailed introduction to the unit, assessment.

Let the students know about the end of unit expectations surrounding the assessments. For most of them, the portfolio will probably be a new method of assessment, so students will require a detailed description of what the end product will look like so they're not lost. They will need a folder or notebook to house everything they'll be working on throughout the unit. They will need to bring their textbook to class every day. They will have a quiz following each act of the play, averaging about a quiz a week. They will have a test following the play's conclusion. Students will be able to use notes they take in class on these quizzes. Also, let them know about the extra credit option for memorizing and performing one of the plays numerous soliloquies. After going over these major assessments, and handing out the portfolio rubric, ask for questions.

20 minutes: Introduction to Shakespeare, *Macbeth*.

Mostly background information about the genre of plays, and how our reading of *Macbeth* will manifest itself in a variety of forms, since this text is meant to be part of a performance. Some days the students will read/act the parts themselves, some days the students will listen to other troops' readings, and some days the students will watch it on film. Regardless of the form the readings take, students should always be registering and critiquing the impressions that the texts make on them. The point here is to begin moving away from the common perception that Shakespeare is writing in an ancient language. Shakespeare's words are thick, his dialogue full of meaning, and ripe for unique interpretations.

- Introductory activity: Act I, Scene One. Put up the text on the Smart Board, and play an audio clip. Have students follow along and jotting down questions as it plays. After the witches finish, open the floor to the students for questions; words they don't recognize, or phrases that may need modern translations. Proceed to modeling how I would read this scene, the sort of questions I might raise, what I might guess happens in the future.

20 minutes: Continuing Act One, Scene Two.

Choose students to read the parts needed (5). Everyone else should be taking notes and following along. Stop them periodically after a part they seem confused about, asking them to reiterate what they heard in their own words. Based on what they gather from what's spoken in this scene, can they guess what is going to happen to Macbeth, Banquo, and Macdonwald?

- Appendix III: Portfolio handout.

Day Four (Thursday):

5 minutes: Attendance, housekeeping.

10 minutes: Ask for five volunteers. Give each volunteer a slip of paper with one of the quotes below. After giving them a moment to read over and think about their lines, toss a tennis ball to one, and ask them to dramatically read what they've got. After reading, they pass the ball to the next person who reads his/hers in turn, and so on. As the quotes are read, the class is to consider what they might mean, and by whom they might be uttered. We will do these quotes in one fashion or another for each act of the play, so by the end, everyone in the class should have a chance to read one.

- "A drum, a drum! Macbeth doth come." –Witch Three
- "So foul and fair a day I have not seen." –Macbeth
- "The thane of Cawdor lives: why do you dress me In borrow'd robes?" –Macbeth
- "But 'tis strange: Sometimes...the instruments of darkness tell us truths, Win us with honest trifles, to betray us In deepest consequence." –Banquo
- "Two truths are told, As happy prologues to the swelling act Of the imperial theme." –Macbeth

25 minutes: Play Act One, Scene Three from Roman Polanski's *Macbeth*. Ask the class to watch for these quotes in the movie, to see if their guesses on who spoke them were right, and to compare the actors' presentation of them to their classmates'. How can we anticipate the King's reception of Mac & Banq?

10 minutes: Ask for four volunteers to read Act One, Scene Four. What happens to the former Thane of Cawdor? Note what Duncan mutters as Macbeth enters. How does Macbeth take the news of Duncan naming Malcolm Prince of Cumberland and heir to the throne? After reading his aside, where can we anticipate Macbeth going next after he exits Duncan's throne room?

Day Five (Friday):

50 minutes: Play Scenes Five through Seven of Polanski's *Macbeth*. Pause intermittently and discuss as a class, reviewing key ideas, quotes. At the end of the period, students should feel prepared for an open note quiz on the context of the play, Shakespeare's biography, and the central plot points/quotes from the first act.

Day Six (Monday):

40 minutes: Pass out the quizzes for Act One.

10 minutes: Introduce Act Two.

- Appendix IV: Quiz for Act One.

Day Seven (Tuesday):

30 minutes: Break the class into five groups, giving each group one of these quotes. Without knowing who said them, each group is charged to 1) rewrite the quote using modern day language, 2) be prepared to talk about what the quote may mean, its possible significance, and 3) predict which character speaks these lines, or if they're not sure who specifically said them, what type of person might say them. After they finish with these instructions, they are to present their line to the class with a dramatic reading, and then talk about how they translated it, who they think said it, and what they think it means.

- "Is this a dagger which I see before me, The hand toward my hand? Come, let me clutch thee."
—Macbeth
- "A little water clears us of this deed. How easy is it then!" —Lady Macbeth
- "Our separated fortune Shall keep us both the safer: where we are, There's daggers in men's smiles; the near in blood, The nearer bloody." —Donalbain

- “Had I but died an hour before this chance I had liv’d a blessed time; for, from this instant, There’s nothing serious in mortality. All is but toys; renown and grace is dead, The wine of life is drawn, and the mere lees is left this vault to brag of.” –Macbeth
- “Confusion now hath made his masterpiece! Most sacrilegious murder hath broke ope The Lord’s anointed temple, and stole thence The life o’ the building!” –Macduff

20 minutes: Read Act Two, Scene One with the class. Need three volunteers to read Banquo, Fleance, and Macbeth. Talk about the use of symbols, specifically the entrance and departure of the torch carried by his servant, and the bell ringing off-stage.

Day Eight (Wednesday):

5 minutes: Quick review of where we left off the day before, with Macbeth’s cliff-hanger bell-tolling soliloquy muttered in the darkness of Inverness castle.

5 minutes: Give instructions for the dramatic reading of Act Two Scene Two. Break the class into four groups, each group charged with reading the same scene. They are to condense the scene down to fit into a ninety second window, doing whatever editing to the dialogue they feel is necessary to meet the time table and to make it more understandable to a modern audience. There are only two actors needed, but the rest should find ways to contribute either in the editing process or with providing the sound effects (someone’s got to be the owl shrieking, or the knocking from the gates). Put up the promptbook questions from pages 233-234 of Folger’s *Shakespeare Set Free* to help students think about staging their scene.

40 minutes: Working on the scene, rehearsing, and presenting to the class. Talk about the different spins the groups took on the scene, hopefully, and the ways those were smart and faithful to the original text. There are no right choices, just as there are no wrong ones as long as they are supported by character, setting, and dialogue.

Day Nine (Thursday):

5 minutes: Review of where we left off, with the dirty deed completed and the pounding at the gates. The last few scenes have been dramatic and intense, Shakespeare changes things up a little bit here at the beginning of the scene with the porter and his Falstaff-esque lines.

45 minutes: Ask for volunteers to read Act Two, Scene Three. Need a porter, Macduff, Lenox, Macbeth, Banquo, Lady Macbeth, Malcolm, and Donalbain. This scene brings in just about every character in the play, so it serves as a good opportunity to review with the class who all these people are, and what their relationship was with the deceased King Duncan. Be sure to talk about Macbeth’s first public lines reacting to the news that Duncan is dead, whether or not the class thinks they are believable, and compare those lines to some of the others (like Macduff’s and Banquo’s). Is Macbeth a good liar? Or

does Lady Macbeth bail him out with her swooning? Finally, what do we make of Donalbain and Malcolm's sudden flight to Ireland and England?

Day Ten (Friday):

5 minutes: Attendance, housekeeping. Quick review of what unfolded the day before.

15 minutes: Ask for three volunteers to play the Old Man, Ross, and Macduff. Finish Act Two.

30 minutes: Watch Roman Polanski's version of Act Two. No quiz this week, but students should hold on to their notes, as they will have a cumulative quiz after Act Three. Before starting, I'll ask them to have their books out and open to the scenes so they can make notes about the artistic choices Polanski made in his presentation of the play. If we don't have time to talk about these today, we'll lead off with them the next day.

Day Eleven (Monday):

5 minutes: Review and discussion of the Polanski film if needed. Pass back graded quizzes.

15 minutes: Introduction to the word web activity, drawn from pages 226-227 of Folger's *Shakespeare Set Free*. Use blood as the center of our word web. Circle it in the middle of the Smart Board, and give students a few minutes to compose a list of ten to twenty words that they associate with blood from the play. After they've had time to compile their own lists individually, ask for volunteers to put their choices up on the Smart Board, and have them explain the basis for the connections to the rest of the class.

20 minutes: Break the class into four groups, giving each group its own word. The groups are to create their own word webs, and describe how different characters from the play are associated in the web. After creating a list of words associated with the one they were given, they are to choose three that relate to a specific character, and compose a sentence that explains the connections.

10 minutes: Come back together as a class, and share the word webs, writing them up on the board, and drawing connections between the various groups' webs as they present them.

Day Twelve (Tuesday):

5 minutes: Handout the word web assignment. Students are to create their own word web for homework that uses a character's name as the central word. These will be turned in at the end of the unit with their portfolio. It will also get them started on the sort of thinking that will make some of the later projects a little easier.

30 minutes: Divide the class into five groups, and give each group one of the following quotes. Without knowing who said them, each group is charged to 1) rewrite the quote using modern day language, 2) be prepared to talk about what the quote may mean, its possible significance, and 3) predict which character speaks these lines, or if they're not sure who specifically said them, what type of person might say them. After they finish with these instructions, they are to present their line to the class with a dramatic reading, and then talk about how they translated it, who they think said it, and what they think it means.

- “Thou hast it now, King, Cawdor, Glamis, all, As the weird sisters promised, and I fear Thou played'st most foully for't.” –Banquo
- “Upon my head they plac'd a fruitless crown, And put a barren scepter in my gripe, Thence to be wrench'd with an unlineal hand, No son of mine succeeding.” –Macbeth
- “There the grown serpent lies; the worm that's fled Hath nature that in time will venom breed, No teeth for th' present.” –Macbeth
- “Nought's had, all's spent, Where our desire is got without consent: 'Tis safer to be that which we destroy Than by destruction dwell in doubtful joy.” –Lady Macbeth
- “Some holy angel Fly to the court of England and unfold His message ere he come, that a swift blessing May soon return to this our suffering country Under a hand accrs'd!” –Lennox

15 minutes: Read Act Three, Scene One. Need volunteers to read Banquo, Macbeth, Lady Macbeth, Attendant, First Murderer, and Second Murderer.

- Appendix V: Word web portfolio assignment.

Day Thirteen (Wednesday):

5 minutes: Review previous scene, the departure of the two murderers to dispatch Banquo and his son, Fleance.

5 minutes: Give instructions for the scene the students are to compose for today. In groups of five, students are to compose a script that condenses all of Act Three, Scenes One through Three into a quick two minute performance that still hits all the high points in the scenes. All performances should end with a tableaux or still shot of how they think Macbeth will react to hearing the assassins report. Put up the promptbook questions from pages 233-234 of Folger's *Shakespeare Set Free* to help students think about staging their scene.

40 minutes: Working on the scene, and rehearsing, and presenting to the class. Take pictures of the tableaux each group presents, and save them digitally.

Day Fourteen (Thursday):

5 minutes: Give a few minutes for each group to make final preparations for their presentations.

10 minutes: Each group presents. Talk a bit about the similarities and differences in the scripts.

35 minutes: Seque into reading Act Three, Scene Four with the tableaux. Now we get to see Macbeth's reaction on hearing Fleance is alive. Need a Macbeth, Lady Macbeth, Murderer, Lennox, Ross; the rest of the class will read the lines of the Lords in unison. What do we make of Macbeth's reaction? What does he have in store for murderer the next time they meet? Is he going to kick his ass, murder the murderer for failing him? Or give him a second go to redeem himself? Note that we don't ever find out what happens to the murderer, all we know is that Fleance lives to the end of the play.

Day Fifteen (Friday):

10 minutes: Assign parts for Act Three, Scene Six. Need a Lennox and a Lord. (*Note: Since most scholars agree Scene Five with Hecate was added sometime after 1609 by someone other than Shakespeare, and since it doesn't really add much to the play other than another crazy rhyming witch, I've cut this scene from the reading. I don't think the students will mind too much.*)

40 minutes: Watch Roman Polanski's version of Act Three. Review for the quiz on Monday covering Acts Two and Three.

Day Sixteen (Monday):

5 minutes: Ask for questions about the last two acts. Once these are answered, hand out the quizzes.

45 minutes: Quiz over Acts Two and Three.

- Appendix VI: Quiz for Acts Two and Three.

Day Seventeen (Tuesday):

10 minutes: Ask for five volunteers. Give each volunteer a slip of paper with one of the quotes below. After giving them a moment to read over and think about their lines, toss a tennis ball to one, and ask them to dramatically read what they've got. After reading, they pass the ball to the next person who reads his/hers in turn, and so on. As the quotes are read, the class is to consider what they might mean, and by whom they might be uttered.

- "Double, double toil and trouble; Fire burn and cauldron bubble...By the pricking of my thumbs, Something wicked this way comes." –Witches
- "Infected be the air whereon they ride, And damn'd all those that trust them!" –Macbeth

- “Wisdom! To leave his wife, to leave his babes, his mansion and his titles in a place From whence himself does fly? He loves us not...All is the fear and nothing is the love; As little as the wisdom, where the flight So runs against all reason.” –Lady Macduff
- “But cruel are the times, when we are traitors And do not know ourselves, when we hold rumor From what we fear, yet know not what we fear, but float upon a wild and violent sea Each way and move.” –Ross
- “But, gentle heavens, Cut short all intermission; front to front Bring thou this fiend of Scotland and myself; Within my sword’s length set him; if he ‘scape, Heaven forgive him too!” –Macduff

40 minutes: Read Act Four, Scene One, a reintroduction to the witches, Macbeth’s final prophecy, and the foreshadowing of his final showdown with Macduff. Share with the students that this is one of the scenes from the play that invites the most special effects work. As we read it, they should think of how they would portray the apparitions/visions that emerge from the cauldron, how they would set it (only direction given is it is to be set in a cavern), how they see Macbeth entering and exiting this cavern, and how they would expect Macbeth to react on seeing each individual apparition and hearing the prophecies they relate. Need nine volunteers to read First, Second, Third Witches, Hecate, Macbeth, First, Second, Third Apparitions, and Lennox.

- Appendix VII: Witches’ prophecies handout.

Day Eighteen (Wednesday):

20 minutes: Read Act Four, Scene Two, the murder of Macduff’s family. Need five volunteers to read Lady Macduff, Son, Ross, Messenger, and Murderer. As they read another glimpse into the home of another Scottish noble, students can consider how Lady Macduff compares to Lady Macbeth. What are the things they both hold valuable? How do they seem different?

30 minutes: Begin reading Act Four, Scene Three, the staging of the invasion in England, the lamenting of Malcolm, and Macduff’s pledge to end Macbeth’s reign. Need four volunteers to read Malcolm, Macduff, Doctor, and Ross. Is there anything that Malcolm says in this scene that is redeeming? Is he a likeable character, or one that we just want to steady and slap repeatedly across the face? How do you think Macduff feels hearing Malcolm say all these things about how bad and wicked a ruler he anticipates he would be if given power? This is the person he would putting on the throne if he succeeds in overthrowing Macbeth, is he any better than the “fiend of Scotland” he despises? This is a longer scene, so if we don’t finish today, we’ll finish reading it tomorrow.

Day Nineteen (Thursday):

10 minutes: Finish reading Act Four, Scene Three.

40 minutes: Watch Roman Polanski’s version of this Act. (*Note: The first scene of this act has some old wrinkly witch nudity in it, so it would need some prefacing. I would let them know what to expect, ask if everyone is ok with it, or if I need to censor the short snippets when bare breasts/butts are shown.*) After finishing, review with the students what has transpired in the last three scenes to ensure everyone recognizes just how Shakespeare’s set his stage for the concluding act of the play. This will be important for future reading when we hit Act Five next week, but it will also be important for the next class, when they will be composing their predictions for how the play will conclude.

Day Twenty (Friday):

10 minutes: Distribute and go over the directions for the portfolio piece they’ll be composing about how they foresee the play concluding in the fifth act. Share the poem with them.

40 minutes: In-class time to work on the portfolio piece. What they don’t finish, they can work on at home. This will be due at the end of the unit with the portfolio.

- Appendix VIII: Prediction portfolio piece instructions.

Day Twenty-One (Monday):

5 minutes: Attendance, housekeeping. Return last week’s graded quizzes. Quick review of where we left off in Act Four. Advise the class that the pace of the play quickens from here on out.

20 minutes: Ask for five volunteers. Give each volunteer a slip of paper with one of the quotes below. After giving them a moment to read over and think about their lines, toss a tennis ball to one, and ask them to dramatically read what they’ve got. After reading, they pass the ball to the next person who reads his/hers in turn, and so on. As the quotes are read, the class is to consider what they might mean, and by whom they might be uttered.

- “Out damned spot! Out, I say! The thane of Fife had a wife; where is she now? What, will these hands ne’er be clean?” –Lady Macbeth
- “Tomorrow and tomorrow and tomorrow Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out brief candle! Life’s but a walking shadow, a poor player That struts and frets his hour upon the stage And is then heard no more. It is a tale Told by an idiot, full of sound and fury, Signifying nothing.” –Macbeth
- “Now does he feel His secret murders sticking on his hands; Now minutely revolts upbraid his faith-breach; Those he commands move only in command, Nothing in love; now does he feel his title Hang loose about him, like a giant’s robe Upon a dwarfish thief.” –Angus
- “I have no words; My voice is in my sword, thou bloodier villain than terms can give thee out!” – Macduff

- “Though Birnam wood be come to Dunsinane, And thou oppos’d, being of no woman born, Yet I will try the last: before my body I throw my war-like shield. Lay on, And damn’d be him that first cries, ‘Hold, enough!’” –Macbeth

15 minutes: Read Act Five, Scene One, a glimpse at Lady Macbeth’s descent into madness. Ask for three volunteers to play doctor, gentlewoman, and Lady Macbeth.

10 minutes: Read Act Five, Scene Two, a glimpse into the camps that claim loyalty to Macbeth. Ask for four volunteers to read Menteith, Angus, Caithness, and Lennox.

Day Twenty-Two (Tuesday):

5 minutes: Attendance, housekeeping. Quick review of the previous two scenes of Act Five.

15 minutes: Read Act Five, Scene Three, where Macbeth learns of his wife’s sickness. Need four volunteers to read Macbeth, Servant, Seyton, and Doctor. It is becoming more and more apparent at this point that things are falling apart for Macbeth.

10 minutes: Read Act Five, Scene Four, where Malcolm’s army is making its approach, taking up the trees of Birnam Wood to hide their numbers. Need four volunteers for Malcolm, Menteith, Siward, and Macduff. The class will read the soldier’s line in unison.

20 minutes: Read Act Five, Scene Five, the death of Lady Macbeth, and the abject misery of Macbeth. Need three volunteers to read Macbeth, Seyton, and Messenger. This leaves the final three battle scenes for tomorrow.

Day Twenty-Three (Wednesday):

5 Minutes: Read Act Five, Scene Six, the descent into battle from the Malcolm camp. Need three volunteers to read Malcolm, Siward, and Macduff.

15 Minutes: Read Act Five, Scene Seven, the death of Young Siward at Macbeth’s hand. Need two volunteers to read Macbeth and Young Siward. These two will stand in front of the class and perform the parts. Need three other volunteers to read the parts of Macduff, Siward, and Malcolm.

30 Minutes: Read Act Five, Scene Eight, the final battle between Macbeth and Macduff, and resolution. Like yesterday, need two volunteers to read and act the parts of Macbeth and Macduff. Also need three volunteers to read Malcolm, Siward, and Ross. The rest of the class will read the line of All. After finishing, talk about the final sequence of events. Ask the class if this was similar to what they predicted would happen. Does Macbeth get what he deserves? Is Malcolm’s ascension to the throne a “happy

ending” after what we learn about him from his own lips earlier? Or does this ending fit the mold of a tragedy?

Day Twenty-Four (Thursday):

45 Minutes: Watch Polanski’s version of Act Five.

5 Minutes: Review for the quiz tomorrow over Acts Four and Five.

Day Twenty-Five (Friday):

5 Minutes: Attendance, housekeeping.

45 Minutes: Distribute quizzes over Acts Four and Five.

- Appendix IX: Quiz for Acts Four and Five.

Day Twenty-Six (Monday):

5 Minutes: Distribute and go over the instructions for the final creative writing portfolio pieces.

45 Minutes: In-class time to work on the portfolio pieces. Remind the class that the final test will be two days from now on Wednesday.

- Appendix X: Instructions for the final portfolio pieces.

Day Twenty-Seven (Tuesday):

30 Minutes: In-class time to work on the portfolio pieces. Remind the class these will be due the following Monday.

20 Minutes: In-class review for the final test. Field any questions the students have, remind them the best review is to look back over the quizzes. The test will be matching, short answer, and an essay.

Day Twenty-Eight (Wednesday):

50 Minutes: Distribute the tests. Remind the class that the final portfolios will be due on Monday following the weekend.

- Appendix XI: Final tests.

Appendix Contents:

- I. Opinionnaire.
- II. "Shakespeare in the Classroom" Viewing Guide.
- III. Portfolio Overview Handout.
- IV. Act One Quiz.
- V. Word Web Portfolio Assignment.
- VI. Acts Two and Three Quiz.
- VII. Witches' Prophecies Handout.
- VIII. Prediction Portfolio Piece Instructions.
- IX. Acts Four and Five Quiz.
- X. Instructions for the Final Portfolio Pieces.
- XI. Final Test.

Macbeth: A story of ambition, greed, remorse, self-deception, fate, and expectations of gender roles.

As you read the following statements, circle the reaction that matches up with the way you feel about them. On the lines below, write a brief note or two with reasons or examples why you feel that way. We will discuss these after you finish, so be prepared to defend your position. 10 statements, front and back.

1 (Strongly disagree) 2 (Disagree) 3 (Ambivalent/Unsure) 4 (Agree) 5 (Strongly agree)

1. Ambition is a good and desirable trait in a person.

1 2 3 4 5

2. Being in a position of power means you are happy.

1 2 3 4 5

3. Everyone is capable of lying, betrayal, and violence. All three are part of basic human nature.

1 2 3 4 5

4. The world is just; if you do something wrong you will be punished for it.

1 2 3 4 5

5. Who we are, our essential character and temperament, is fixed and unchangeable.

1 2 3 4 5

6. To get ahead in life you have to do things that others might consider immoral or wrong.

1 2 3 4 5

7. Men's actions are more likely to result in violence than women's.

1 2 3 4 5

8. Women feel more compassion than men.

1 2 3 4 5

9. Fortune-tellers and psychics generally tell the truth, and what they say should be believed.

1 2 3 4 5

10. Witches have always existed; they still do today.

1 2 3 4 5

Viewing Guide for Shakespeare Video

I. Facts about Will –

- Born in the year _____ in the country of _____
- Married Ann Hathaway in the year _____
- Three kids from 1583-1585 named:

- Died in the year _____ at the age of _____

II. His plays were very popular in his time, and still are today, 400 years later. What are some of the reasons for this love and interest in Shakespeare?

- He knows _____
- He wrote for and about _____
- The subjects or themes he wrote about, which are ever lasting:

III. London in Shakespeare's Times – Everyone went to the theater, both the rich and the poor. It was the great _____.

IV. What are the men talking about when they say:

- “Is she fertile?”
- “Oh she will breed. If not, send her back.”
- “Is she obedient?”
- “As any mule.”

V. Were women permitted to act? _____

VI. Why is this period called “Elizabethan England”? _____

VII. The theaters faced constant opposition from the law and from the church. Why did they stay open? _____

Extra Notes: _____

Macbeth Portfolio

British Literature

Name: _____

Mr. Lane

Date: _____

Overview: As we progress through reading *Macbeth*, you will be given a variety of writing assignments. Some of these will come early in the play, and some will come later on. By the end of the play, you will be expected to have a total of **THREE** of these writing pieces in your portfolio. At that time you will submit your portfolio with all three pieces to me. This means you will need to hold on to all the work you do over the course of the play. The idea behind this is to give you the opportunity to revisit, revise, and add on to your writing as you've had more time to think about the play. In addition to having the three writing pieces in your portfolio, one of those pieces will need to have more than one draft with it that shows this revision process. So when you turn in your final portfolio to me at the end of the play, it should contain three writing pieces, and the rough draft(s) that accompany them.

Here is the rubric for the portfolio:

1. Portfolios that meet the following criteria will receive a grade of "A:"
 - ✓ Demonstrates authentic insights into students' learning processes and products.
 - ✓ Is organized and structured such that it enhances the portfolio's overall appearance.
 - ✓ Contains conventions that are not only readable and sensible, but also contribute to the work's overall meaning/theme.
 - ✓ Contains at least three portfolio pieces. One of those has multiple drafts.
2. Portfolios that meet the following criteria will receive a grade of "B:"
 - ✓ Demonstrates good insights into students' learning processes and products.
 - ✓ Is organized and structured in a logical way.
 - ✓ Contains conventions that are readable and sensible.
 - ✓ Contains at least three portfolio pieces. One of those has multiple drafts.
3. Portfolios that meet the following criteria will receive a grade of "C:"
 - ✓ Demonstrates limited insights into students' learning processes and products.
 - ✓ Is largely unorganized and unstructured such that it detracts from the portfolio's overall appearance.
 - ✓ Contains conventions that sporadically are sensible such that it makes it difficult to read and follow.
 - ✓ Contains one or two portfolio pieces. One or none of those has multiple drafts.
4. Portfolios that meet the following criteria will receive a grade of "F:"
 - ✓ Demonstrates little or no insights into students' learning processes and products.
 - ✓ Is entirely unorganized and unstructured.
 - ✓ Contains conventions which are unreadable and impossible to follow.
 - ✓ Contains one or no portfolio pieces. No drafts.

I. Matching: Match the following characters with the descriptions about them. (4 points total)

- | | |
|------------------|---|
| _____ 1. Banquo | a. King of Scotland |
| _____ 2. Duncan | b. Prince of Cumberland, Eldest Son of the King |
| _____ 3. Macbeth | c. A prediction makes him consider murder |
| _____ 4. Malcolm | d. Best friend of Macbeth |

II. Short Answer: Answer the following questions in complete sentences. (20 points total)

5. Who ruled England during Shakespeare's early career as a playwright?

6. Who ruled England at the time Macbeth was first performed?

7. Shakespeare's plays were very popular during his time. They are still popular today. One reason for this is that his play's cover themes that are ever lasting. List three of these themes or subjects that frequently come up in his plays.

8. What was prophecy the witches made for Banquo's future?

9. When Macbeth meets the three witches, he is Thane of Glamis. Which two titles do the witches predict Macbeth will obtain?

10. Who seems to be the most ambitious and evil of the two, Macbeth or Lady Macbeth? Why?

11. How do Macbeth and Lady Macbeth plan to murder the King?

12. What does Lady Macbeth mean when she says, "unsex me here"?

III. Quote Identification. Identify the speaker and explain the meaning and/or significance of each of the following quotes from the first act of the play. (9 points total)

13. "But 'tis strange: Sometimes...the instruments of darkness tell us truths, Win us with honest trifles, to betray us In deepest consequence."

Speaker:

Significance:

14. "The thane of Cawdor lives: why do you dress me In borrow'd robes?"

Speaker:

Significance:

Word Web Portfolio Piece

Directions: Using one of the words above as the center of your piece, construct a web that has no fewer than ten words that you associate or connect to it. Then, compose three sentences about three different characters in the play that uses 1) your center word, and 2) three of the words that you associate with that center word. In each sentence you should underline the associated words and double underline the center word. Under each sentence you should also include a brief explanation for what these associations reveal to you about how you think about these characters, and how that might be consistent with what Shakespeare intended or how that might be different.

Commonly used words in Macbeth: Fear (35 times), Hand (33 times), Sleep (26 times), Thought (24 times), Death (20 times), Love (19 times), and Night (17 times). You may use any of these as the center term for your word web, or any others that stood out to you as being particularly powerful and thought-provoking so far in the play.

Act II Short Answer. Answer the following questions in complete sentences. (13 points total)

1. As comic relief in Scene Three, what does the Porter ramble on and on about? (There are more than one possible topics, choose at least one)

2. At the time Macbeth is crowned king, who are the four main suspects involved in Duncan's murder?

3. What reason does Macbeth give for murdering Duncan's guards?

4. Why did he really murder the guards?

Act II Quote Identification. Identify the speaker and explain the meaning and/or significance of each of the following quotes from the second act of the play. (8 points total)

5. a. "Will all of great Neptune's ocean wash this blood Clean from my hand? No: this my hand will rather The multitudinous seas incarnadine, Making the green one red."

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

Speakers: a. _____ b. _____

What do these two quotes signify about the characters? What do we see about their personalities?

6. "What will you do? Let's not consort with them: To show an unfelt sorrow is an office Which the false man does easy."

"Our separated fortune Shall keep us both the safer: where we are, There's daggers in men's smiles; the near in blood, The nearer bloody."

Who are the two speakers here? _____ and _____.

What is the significance of this conversation?

Act III Short Answer. Answer the following questions in complete sentences. (8 points total)

7. Once king, what is the main reason Macbeth sees Banquo as a threat? What does he plan to deal with this threat, and how is he successful and unsuccessful?

8. Where has Malcolm fled to, and what is he planning there?

Act III Quote Identification. (4 points total)

9. a. "Avaunt! And quit my sight! Let the earth hide thee! Thy bones are marrowless, thy blood is cold; Thou hast no speculation in those eyes Which thou dost glare with."

b. "I pray you, speak not; he grows worse and worse; Question enrages him. At once, good-night; Stand not upon the order of your going, But go at once."

Speakers: a. _____ and b. _____

Significance of this conversation:

The Final Witches' Prophecies

In the first scene of act four we observe Macbeth's final encounter with the witches. As we read the scene today, make note of the three apparitions or images that emerge from the cauldron and the corresponding messages they deliver.

Apparition One:

Apparition Two:

Apparition Three:

Prediction Portfolio Piece

Directions: Acts one through four have seen a gradual rise of suspense and tension. Act four concludes with a line drawn in the sand between Macbeth has been given a series of prophecies that have yet to be resolved. The final act of the play provides resolution to many of the questions he has about them, including:

Why should Macbeth fear Macduff if he has to fear no man who is woman born?

Why should Macbeth be concerned if it takes an act of moving the trees of Birnam Forest all the way to Dunsinane Hill where his castle stands?

How do Banquo's children come to acquire the throne and rule for eight+ generations?

For this portfolio piece, you are to draft your own final act of the play that resolves these questions. The form this piece takes is up to you; it can be a poem, a series of pictures (graphic novel), a dialogue between the play's major characters, or it can just be a plain prediction as you see things happening in the next act. Whatever genre you choose for this piece, remember that it needs to provide some sort of answer to these major questions, and at a basic level, it needs to provide a summary of what you think will happen.

Short Answer. Answer the following questions in complete sentences. (23 points total)

1. Why does Macbeth have Macduff's family killed?

2. During her sleepwalking episode, Lady Macbeth goes through the motions of washing her hands. Why is this significant? What does it indicate about how she has changed since Duncan's murder?

3. Explain each of the predictions Macbeth receives during his second visit to the witches in the opening scene of act four. Also, explain how each of these came true in act five.

Apparition One (Armored Head):

Apparition Two (Bloody Child):

Apparition Three (Crowned child):

4. How does Macbeth die? Who replaces him as king?

Quote Identification. Identify the speaker(s) and explain the meaning and/or significance of each of the following quotes from the fourth and fifth acts of the play. (10 points total)

5. a. "Nay, had I power, I should Pour the sweet milk of concord into hell, Uproar the universal peace, confound All unity on earth."

b. "O Scotland, Scotland! O nation miserable...These evils thou repeat'st upon thyself Have banish'd me from Scotland. O my breast, Thy hope ends here!"

Speakers: a. _____ and b. _____

Significance:

6. "Wisdom! To leave his wife, to leave his babes, His mansion and titles in a place From whence himself does fly? He loves us not...All is the fear and nothing is the love."

Speaker:

Significance:

End of Play Portfolio Piece

Directions: During the next two days you will have class time to work on your final portfolio pieces, and to organize and revise those portfolio pieces you've worked on previously. Remember, you will be turning all of these in as a complete portfolio to me next Monday. For your final portfolio piece, you have a choice to what you can write on, drawing from any of the ideas below, or any others that you approve with me.

1. Compose a one-and-a-half to three page typed, double spaced analytical essay that answers any of the following questions:

- A classic tragic hero is a person with many good qualities who is defeated by a fatal flaw in his own character. Explain how this definition fits Macbeth as a tragic hero. Be sure to explain his good qualities and how his flaw(s) progressed and ultimately resulted in his downfall.
- Look back over the murders of Duncan, the guards, Banquo, and Macduff's family. Trace Macbeth's role in these murders, and how his attitude about them change as the play progresses.
- How does the imagery of disease function in the play? Trace the way in which evil works within Macbeth and on Scotland like a sickness. Consider "sickness" as physical, mental, and in nature. Is the country healed by Malcolm's overthrow and succession to the throne of Scotland?

2. Write a scene referred in the play which occurs offstage. There are several possibilities here, including the meeting between Malcolm and King Edward of England, the private meeting between Macbeth and his murderer following Fleance's escape, the actual murder of Duncan, Malcolm's reign as king, or one of Lady Macbeth's earlier sleepwalking episodes.

3. Create a five-stanza poem summarizing the main events of each act of the play, one stanza per act.

4. Draft an article for Ye Cawdor Gazette, the local newspaper that would have been covering all the big events that unfold in the play. Some possible headlines include:

- *Exclusive Interview with Malcolm in England*
- *Macduff Mourns Losses*
- *Doctor Rules Lady Macbeth's Death a Suicide: Others Close to the Family Insist It To Be An Accident*
- *Murderers Confess: King's Hired Blade Instructed to Kill Banquo*
- *She Professed All While Sleepwalking*
- *Servant Recalls the Night of Duncan's Murder*

5. Sketch a body biography, a visual and written portrait illustrating several aspects of the character's life within the literary work. The biography should contain the five most important quotes relating to your character, visual symbols, and an original text explaining why you selected these for your character.

I. Matching. Match the character to the description that fits him/her best. (20 points total)

- | | |
|-----------------------|---|
| _____ 1. Lady Macbeth | a. Provides the comic relief of the play |
| _____ 2. Duncan | b. Seeks justice and kills Macbeth |
| _____ 3. Fleance | c. Loyal companion who is murdered |
| _____ 4. Macduff | d. A trusting king who is murdered |
| _____ 5. Macbeth | e. Ambitious thane who becomes king |
| _____ 6. Banquo | f. Banquo's son who survives the assassin's blade |
| _____ 7. Malcolm | g. Drives Macbeth to power, later commits suicide |
| _____ 8. Witches | h. Becomes rightful king at the end of the play |
| _____ 9. Porter | i. Reveals the future of Macbeth and Banquo |

10. Dial M for Macbeth. Order the following people Macbeth murders (or orders to be murdered) before and during his reign as king, starting with the earliest (1-5):

- _____ Macduff's family
- _____ Two guards
- _____ Duncan
- _____ Young Siward
- _____ Banquo

11. Witches' Prophecies. Sequence the following prophecies in the order that the witches give them, starting with the earliest (1-5).

- _____ Macbeth's assurance that no man who is woman born can harm him
- _____ Macbeth's caution to beware of Macduff
- _____ Macbeth's assurance that he will never be vanquished until Birnam Wood comes to Dunsinane
- _____ Macbeth's promise to be Thane of Glamis, Thane of Cawdor, and King of Scotland
- _____ Banquo's promise to get kings, but be none

II. Quote Identification. Identify the speaker(s) and explain the meaning and/or significance of the following quotes from the play. (30 points total)

12. "Stars, hide your fires:
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see."

Speaker:

Significance:

13. "Fair is foul and foul is fair:
Hover through the fog and filthy air."
"A drum, a drum! Macbeth doth come!"
"Double, double toil and trouble;
Fire burn and cauldron bubble."

Speakers:

Significance:

14. "But gentle heavens,
Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!"

Speaker:

Significance:

III. Short Answer. Choose **TWO** of the following three questions to answer in a few paragraphs on your own paper. (50 points total)

15. Macbeth and Lady Macbeth both change drastically throughout the play. The people they were at the beginning seem almost unrecognizable to who they become by the end. Explain the ways each of these two characters change, whether that be in thought, motivation, and/or action.

16. Compare and contrast Macbeth, Macduff, and Banquo. How are they alike? How are they different? Is it possible to argue that Macbeth is the play's villain and Macduff or Banquo its hero, or is it more complicated than that?

17. One of the themes of Macbeth centers on the power of evil and greedy ambition. Macbeth, a good and honest man, is corrupted by this power and uses it to successfully become the most important person in Scotland. Do you think Shakespeare saw evil as stronger than the forces of good? Support your answer with events from the play.

IV. Extra Credit. (2 points for each correct answer)

1. Name the other son of Duncan who flees to Ireland and isn't heard of again in the play.
2. Name a change or addition the director included in the movie we watched that wasn't in the original play, and why you think it might have been added/changed.