



## EDUCATION DEPARTMENT CURRICULUM GUIDE TO *MACBETH*

### About the Folger Shakespeare Library

The Folger Shakespeare Library houses one of the world's largest and most significant collections of materials pertaining to Shakespeare and the English and Continental Renaissance. The Folger Shakespeare Library editions of Shakespeare's plays are acclaimed throughout the world by educators, students, and general readers.

The mission of the Folger Library is to preserve and enhance its collections; to render the collections accessible to scholars for advanced research; and to advance understanding and appreciation of the Library and its collections through interpretive programs for the public.

### About the Folger Shakespeare Library's Education Department

*"There is much matter to be heard and learned."  
As You Like It*

Shakespeare's audience spoke of *hearing* a play, rather than of seeing one. The Folger Shakespeare Library's Education department believes in active learning, using a performance-based and language-centered approach to teaching Shakespeare. Drawing on the Folger's abundant resources and incorporating opportunities provided by the Web, their activities and workshops present innovative ways to engage children, students, and teachers in Shakespeare's work.

For a complete selection of curriculum plans from the Folger Shakespeare Library Education department, visit [www.folger.com](http://www.folger.com).

## About the Folger Shakespeare Library's Publishing Program

For nearly 70 years, the Folger Shakespeare Library has been the most respected resource for the scholarship and teaching of William Shakespeare. Designed with everyone in mind—from students to general readers—these editions feature:

- Freshly edited text based on the best early printed version of the play
- Modern spelling and punctuation
- Detailed explanatory notes conveniently placed on pages facing the text of the play
- Scene-by-scene plot summaries
- A key to famous lines and phrases
- An introduction to reading Shakespeare's language
- An essay by an outstanding scholar providing a modern perspective on the play
- Illustrations from the Folger Shakespeare Library's vast holdings of rare books
- Biographical and historical essays

To receive a complete list of available titles, e-mail your request to [folger.marketing@simonandschuster.com](mailto:folger.marketing@simonandschuster.com).

## The Shakespeare Set Free Workshops

Make meaningful learning fun. Shakespeare Set Free workshops model a fresh approach for teaching Shakespeare in grades 3-12. Based on twenty years of best practices, the Folger method inspires teachers with proven activities that address national and local standards. Schedule a one-day workshop for 20-30 teachers at your school. If you teach in New Jersey, you may be eligible for funding from the Geraldine R. Dodge Foundation. Contact the Folger Shakespeare Library at 202-675-0380 or by e-mail at [educate@folger.edu](mailto:educate@folger.edu) for more information.

Turn the page for sample curriculum plans that you can find at <http://www.folger.com>  
Additional plans and tools are available on the website.

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## MACBETH

Dear Colleagues,

You enter *Macbeth* to a question:

When shall we three meet again?  
In thunder, lightning, or in rain?

Then blood runs under cloak of night; a ghost shakes gory locks at a usurping king. And several murders, apparitions, and a suicide later, you exit darkness, invitation to a coronation in hand. At the very least, you feel entertained. With any luck you will feel flat out elevated.

Try telling that to most teenagers. The classroom spokesperson for the vast majority groans, "Shakespeare? This is going to be impossible. Forget it, I can't read books written in Old English." The can-do kid responds from the front of the room, "Oh, come on, just try. It'll make sense once you translate it." Optimism and determination aside, these two are twins: they see Shakespeare's plays as printed words in a dead language, a bookworm's aerobics.

Why are some captivated while others are turned off? After all, the play's words never change. Macbeth always says, "I have done the deed." Macduff always says, "Turn, hell hound, turn!" Too often we communicate that the plays are sacred texts, and we distribute them with the well-intentioned but misguided assumption that our students should eagerly study them with the same reverent devotion that monks dedicate to their holy books. God knows teenagers are not monks. Look at how they spend their days. They like wooing and sword swinging and bragging and swearing and vengeance. Macbeth is loaded with those things. So how do you get a kid to see that? By teaching the play as living spoken language, best experienced on stage by every corner.

Christopher D. Renino

Excerpted from *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over
- Suggested related lesson plans with directions on how to find them on the Folger Web site.

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## Curriculum Plan #1:

### **Murder Under Trust: *Macbeth* and Scottish Law** **(A Lesson in History)** **Developed by Christian Talbot**

This is an exercise aimed at getting students to understand how primary resources may inform the text and ideas of Shakespeare's drama. Specifically, students will examine *Macbeth* 1.7 in conjunction with a primary source from 1599 to gain an understanding of historical context as a literary device.

This lesson will take one class period.

#### **NCTE Standards Covered:**

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

#### **What To Do:**

1. Distribute the attached handout of the 51st act of the 11th parliament: *The laws and actes of Parliament...* under King James I, which deals with the crime of "murder under trust." The handout contains both the image of the primary source and a transcription. Ask your students to read the primary source first, using the transcription sparingly.

2. Have students compare this law with Macbeth's opening soliloquy in 1.7. In particular, focus their attention on lines 12-16. Have students take notes on the relationships between the two texts.

3. The students will likely ask why this crime is considered "treason" rather than "murder." It is important to note for students (or to ask students to discover on their own through research) that although the crime of murder would have been punishable by death, the crime of treason carried further penalties (i.e., forfeiture of lands and goods; anything one might pass on to surviving family). One standard and very public form of execution for treason was hanging, drawing, and quartering: the victim was hanged until

he/she was almost dead, then the ribcage was cut open and the heart cut out, and then the hangman cut the body in four pieces and severed the head. This penalty would bring further shame to the surviving family and perhaps serve as a strong deterrent to other treasonous acts.

4. Ask the students to write an essay about how this law directly or indirectly influences the character motivations, actions, and themes of the play. Students should cite lines from both the play and the law in the essay.

5. Does a reading of this law spark discussion of our own laws regarding treason and capital punishment?

### **What You Need:**

The Folger Shakespeare Library edition of *Macbeth* (ISBN: 0-7432-7710-3, \$4.99)  
"Murder Under Trust" handout (attached)

### **How Did It Go?**

Did students refer to both the text of the Scottish law and the text of *Macbeth* in the essay? Were they able to deepen their understanding of the action and themes of the play through writing?

### **If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:**

"They Smack of Honor Both"—A lesson about Shakespeare's text in terms of plot, themes, and character motivation and development through comparative analysis with Holinshed's 1577 book, *The Chronicles of England, Scotlande, and Ireland*.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://www.folger.edu)
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "Macbeth"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

## Curriculum Plan #2:

### **And . . . Freeze!** **(A Lesson in Performance and Performance History)** **Developed by Sarah Squier**

Your students will be reading a short section of a scene very closely and developing tableaux as a start to the performance process. This method of jumping into the text was demonstrated by Calleen Sinette-Jennings at the Folger's *Teaching Shakespeare Institute* in July 2000.

This lesson will take one class period.

#### **NCTE Standards Covered:**

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

#### **What To Do:**

- 1) Place the students into groups of five, and assign them different roles from *Macbeth* 3.4.33-73. Have the students read their lines out loud.
- 2) Ask the students to decide which words in each passage are *operatives*. By looking closely at these words, have them think about what each character wants, what he or she is willing to do to get it, and how he or she tries to influence the other characters.
- 3) At the board, ask the students to share their words and thoughts on the characters. It is great if students see different goals and motivations within the scene, but make sure that whatever their opinions, they can back up their ideas with textual examples.
- 4) Instruct the students to write an on-the-spot paragraph in the voice of their character, answering the following questions:  
What do I want?  
What am I willing to do to get it?  
What is in my way?

On whom can I rely, and whom do I fear?

Any other issues they feel are central to their character at that moment.

5) Once the students are back in their groups, give them five minutes to run through their lines. Then instruct each group to find the three most important moments in the scene. Each group is responsible for creating a tableau—or living painting—to represent each moment. Remind them to think about what they wrote in their paragraphs as they try to stage the action.

6) Now ask each group to get into its opening tableau. This will be the first moment the audience sees as the curtain rises, and should reflect the complicated relationships and emotions present for each character in the scene. Have the students freeze in these positions one group at a time, and look at each other's choices.

7) In groups again, have students create the middle and final tableaux. Each moment—beginning, middle and end—should give the audience information and insight into the characters. Students should be drawing from the thinking and writing they did as they create their tableaux.

8) After three or four practice "freezes," have students present their opening, mid-point, and closing tableaux to the class. If there is time, have a quick (2-3 minute) discussion after each presentation, with the audience sharing what it learned about the characters and their relationships to one another from the three tableaux presented.

9) For homework, have students write a final draft of the paragraph they wrote earlier in the process. There should definitely be changes from the first draft to the final, based on their learning as they performed and watched the tableaux.

### **What You Need:**

The Folger Shakespeare Library edition of *Macbeth* (ISBN: 0-7432-7710-3, \$4.99)

### **How Did It Go?**

This should be a fast and energy-filled lesson. Did students examine the text closely to find clues about their characters and the scene? Did they work together to create stage-moments of tension and interest? Did they produce paragraphs that reflect insight into the characters in *Macbeth*?

### **If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:**

"Double, Double, Toil and Trouble": A lesson where students will see, hear, and feel the differences between characters when they, as actors, have to take on more than one role.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://www.folger.edu)
2. Scroll down to "Teachers and Students"

3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “Macbeth”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas



## Curriculum Plan #3:

### **It's Elementary!: Stomping and Romping with Shakespeare (A Lesson in Language) Developed by Janet Field-Pickering**

In introducing Shakespeare to elementary students, the best place to start is with the rhythm of the language in Shakespeare's songs. Children respond to the sound and beat of Shakespeare as much as they respond to his wonderful stories and characters. Shakespeare's songs are also short, self-contained (in terms of what's going on in the rest of the play), and often include vivid images and word pictures.

Shakespeare's predominant meter was iambic. A unit of iambic meter, called an iambic foot, consists of a soft stress followed by a sharp one: da-DUM. (A good example of an everyday word that acts as an iambic foot is toDAY.)

Shakespeare wrote most of his poetry in iambic pentameter, five units of iambic beat to a line:

"But SOFT, what LIGHT through YONder WINDow BREAKS."  
daDUM daDUM daDUM daDUM daDUM

But a lot of the songs from his plays are written in iambic tetrameter, four units of iambic beat to a line:

You SPOTted SNAKES with DOUble TONGUE  
daDUM daDUM daDUM daDUM

This meter is common in songs and in children's poetry. Dr. Seuss is a great example:

i DO not LIKE green EGGS and HAM  
i DO not LIKE them, SAM i AM

The first part of this lesson will engage children in a number of activities that explore rhythm and meter. In the second part of the lesson, students will create a series of "living pictures" to illustrate the song.

This lesson is divided into parts, but the whole lesson will probably take one to three block periods.

#### **NCTE Standards Covered:**

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and

contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

### **What To Do:**

#### **PART ONE: Rhythm and Meter**

1. Ask the children to place their hands over their hearts and feel the daDum, daDum, daDum of their own heartbeats. Tell the students that Shakespeare used the rhythm of the heartbeat in his poems and plays. Have them practice beating out this rhythm on their desks, and tell them that this rhythm is called iambic.

2. Next have the students stand up and gather in a big circle. Tell them to face right and start marching around the room to an iambic beat. Starting with a softly placed left foot followed by a sharply stomped right, have the students circle the room twice, marching to the beat.

3. Now add words. Get out your Dr. Seuss and read aloud sections of *Green Eggs and Ham* as the students continue marching around the room. The teacher calls out a line, and the students repeat it. Continue this back and forth until you feel you have fully established the rhythm.

4. Continue marching to the same beat while substituting the words to Shakespeare's "A Winter's Song" from *Love's Labour's Lost*. Again the teacher calls out each line and the children repeat it:

When IciCLES hang BY the WALL,  
And DICK the SHEPherd BLOWS his NAIL,  
And TOM bears LOGS inTO the HALL,  
And MILK comes FROzen HOME in PAIL,  
When BLOOD is NIPP'D, and WAYS be FOUL,  
Then NIGHTly SINGS the STARing OWL,  
Tu-WHIT; Tu-WHO, a MERry NOTE,  
While GREASy JOAN doth KEEL the POT.

When ALL aLOUD the WIND doth BLOW,  
And COUGHing DROWNS the PARson's SAW,  
And BIRDS sit BROODing IN the SNOW  
And MARian's NOSE looks RED and RAW,

When ROASTed CRABS hiss IN the BOWL,  
Then NIGHTly SINGS the STARing OWL,  
Tu-WHIT; Tu-WHO, a MERry NOTE,  
While GREASy JOAN doth KEEL the POT.

At the end of this activity, your students should have a good sense of Shakespeare's meter and should be well on the way to memorizing one of his songs.

#### PART TWO: Meaning, Movement, and Living Pictures

1. Give each student a copy of "A Witches' Spell" from *Macbeth*. (See attached handout.) Point out that Shakespeare often plays with the meter of fairy songs or witches' chants. Ask the students to beat out the rhythm of this poem on their desks. They may have a little trouble at first, but they may come up with something like this:

THE WEIRD SISters, HAND in HAND,  
POSTers OF the SEA and LAND,  
THUS do GO, aBOUT, aBOUT,  
THRICE to THINE, and THRICE to MINE,  
And THRICE aGAIN, to MAKE up NINE.  
PEACE! the CHARM'S WOUND UP

Then have the students get up and gather into small circles of three, pretend to be witches, and move to this new meter. Encourage them to join hands, or to dance, or to change directions—whatever the passage moves them to try. Then discuss reasons why Shakespeare might have used a different meter for supernatural characters. Is the rhythm more chant-like? More spooky?

2. Distribute the handout for "A Winter's Song." (See attached handout.) Discuss unfamiliar words and anything that the students may have missed in marching around. Try to see if the students can guess the meanings of the words through context or sound. A few words or phrases that might cause problems for them are:

"blows his nail"—blows on his hands to warm them

"keel the pot"—cool the contents of the pot by stirring or pouring in something cold

"saw"—speech

"crabs"—crabapples

Don't be a stickler for the exact meaning. Give your students the chance to use their imaginations.

3. Divide your class into six small groups. Assign one line from the first stanza of the song to each group; the refrain will be acted out by the whole class. Do the same for the second stanza.

4. Give the small groups 3-5 minutes to think about how to act out or pantomime their lines in front of the class. Tell the students that they are going to make a living, moving picture out of the poem as you read the poem aloud.

5. While the small groups plan and practice what to do, circulate around the room and encourage students to use their physical imaginations, space, sounds, and movement to stage their lines.
6. When all the groups are ready, discuss with the whole class what they want to do to act out the refrain. Practice once or twice.
7. Perform the "living picture" at the front of the room.

### **What You Need:**

"A Winter's Song" handout (attached)

"A Witch's Spell" handout (attached)

The Folger Shakespeare Library edition of *Macbeth* (ISBN: 0-7432-7710-3, \$4.99)

### **How Did It Go?**

Did your students have fun stomping out Shakespeare's meter? Did they get a sense of how different rhythms can reinforce or affect the sound and meaning of different poems? Did they work together to use their imaginations and create a living picture to illustrate a poem? After working on all these activities on "A Winter's Song," do they almost have it memorized?

### **If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:**

"The Macbeth Tango": a summary of the relationships between the main characters through dance.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://www.folger.edu)
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "Macbeth"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

## Curriculum Plan #4:

### **The 32-Second Macbeth** (A Lesson in Plot) Developed by Janet Field-Pickering

The length of Shakespeare's plays is enough to strike terror into the hearts of most students, especially ones who expect "the two-hours' traffic of our stage" promised by the prologue in *Romeo and Juliet*. Taking inspiration from The Reduced Shakespeare Company's hilarious and brief *The Complete Works of William Shakespeare (Abridged)* and Cam Magee, an actor and dramaturge from Washington, D.C., we present our own very concise version of Shakespeare's *Macbeth*.

#### **NCTE Standards Covered:**

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

#### **What To Do:**

1. Make nine photocopies of the attached handout—one each for Macbeth and the eight other actors.
2. Have nine volunteers take their places at the front of the room. Assign roles and let the actors read through the script once, for rehearsal. Then get out your stopwatch and see if your students can make or break the 32-second record. When the script indicates that a character dies, the actor must hit the floor.
3. Then select nine more volunteers to see if the second group can beat the first group's record. Again, give them a practice run before timing and cheer for the winners.
4. If you wish, ask your students, in groups, to create their own 32-second versions of one act from *Macbeth*. Along with selecting short and punchy lines to highlight the plot, they need to pick the characters that they want to include in their scripts. For example, in "The

32-second *Macbeth*," Actors 1-8 are, respectively, the witches, Duncan, Lady Macbeth, Banquo, Macduff's son, and Macduff.

### **What You Need:**

Handout: The 32-second *Macbeth* (attached)

The Folger Shakespeare Library edition of *Macbeth* (ISBN: 0-7432-7710-3, \$4.99)

### **How Did It Go?**

Did your students have fun? If you asked them to write their own 32-second versions, were they able to identify and incorporate key lines and characters into effective scripts?

### **If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:**

"What's Up with the Crime Scene?": A lesson that enables students to use dialogue to discover the structure and format of a scene, understand language and plot, and formulate decisions about characters in the play by acting out a scene where the character's names have been removed from the text.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://www.folger.edu)
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "Macbeth"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

## Curriculum Plan #5:

### **www. Macbeth (An Interactive Lesson) Developed by Jeremy Ehrlich**

Students will use online resources in order to examine patterns of imagery in *Macbeth*. By comparing these patterns to those of other Shakespeare plays, the students will draw conclusions about the different reasons Shakespeare uses imagery in the play.

This lesson will take two class periods.

#### **NCTE Standards Covered:**

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

#### **What To Do:**

1. Demonstrate the use of the online concordance at <http://www.it.usyd.edu.au/~matty/Shakespeare/test.html>. Explain that a concordance groups together all the uses of each word in a piece of literature. Show students how to

select a play to search, how to search for a particular word, and how to read the passages provided by each search.

2. Divide the students into pairs. Give each pair of students a set of images to explore in the play. Make sure they know they will have to look up all the different forms of the word: a student with the word "blood" may need to enter "blood," "bloody," "bleed," "bleeds," etc. Possible sets of images to use include: fair/foul; blood/bleed; night/dark/black; day/light/white; murder/murdering; drink/drunken; sight/sightless; life/death; or evil. More challenging image sets include: desire/reason; witch/hag/weird sisters; like (to study use of metaphor); robe/garment/clothing; or water/wine/milk/urine/blood.

3. Have the students use the online concordance to examine their sets of images. At each stage, make them attempt to draw conclusions: what does this information tell them about what Shakespeare is trying to say with his imagery? First, have them find and examine the uses of their word(s) in the play. As a conclusion, they may note the relative frequency of words in the play: they may note the word "black" appears 8 times, the word "white" only once, giving the color imagery of the play a decidedly dark feel.

4. Second, have them examine each use of the word in the context in the play in which it appears. Can they find any patterns in the way a word is used throughout the play? They might note that "fair" and "foul" rarely appear without being compared to the other, or that most of the uses of the word "desire" are in negative contexts. Coax them to use this information to draw conclusions: what is the play saying about desire?

5. Third, have them go back to the concordance and compare Shakespeare's use of these words in *Macbeth* to his use of them in some of the other plays he was writing around the same time. Before *Macbeth*, scholars think he wrote *King Lear*, and before that *Timon of Athens*. After *Macbeth*, scholars think he wrote *Antony and Cleopatra* and then *Pericles*. How is his use of imagery different in *Macbeth* than in the other work he was doing at the time? What kinds of conclusions can students draw from that information? In these four other plays, they might note that the word "black" appears a total of 11 times, and "white" 18. How does the feel of this play change due to its color imagery? How does the context for these usages change as well?

6. Finally, have the students examine Shakespeare's use of these images within the context of his entire body of work. Students might note that the word "sightless," appearing twice in *Macbeth*, appears only once in all the rest of Shakespeare's plays. Or they might note that "blood" is often used to refer to kinship in the rest of the Shakespeare canon, but is not used in that way in *Macbeth*. What can students conclude about the reasons for these differences from the rest of the canon?

7. Have students report their findings to the whole group. Have groups compare other students' findings with their own to see if they can uncover any larger patterns of imagery in the play.

8. Optional extension: copy and distribute the attached 12-page handout "There's No Plays Like Home." This is a dramatic retelling of the Wizard of Oz story told entirely



with lines from Shakespeare. It was written by Heather Bouley, a sophomore at West Springfield High School in 2000-01. Bouley's class used online resources to identify Shakespearean lines relating to the Oz story. Have students read this play. Then, give them a well-known fairy tale or modern story to research online. For extra credit, see if students can retell this story using Shakespeare's language as Bouley has.

### **What You Need:**

Internet-linked computer lab for the class period or available for homework

Optional: "There's No Plays Like Home" handout (attached)

The Folger Shakespeare Library edition of *Macbeth* (ISBN: 0-7432-7710-3, \$4.99)

### **How Did It Go?**

Were students able to draw conclusions from the information they received from the concordance website? Were they able to generate a discussion about the imagery in the play? Did the exercise show the students image patterns they had not seen before?

### **If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:**

"Bill's Allusive Nature: An Introduction to Shakespeare": A lesson that again directs students to a concordance to identify student-discovered examples of Shakespeare quotations in contemporary films, television shows, and comic strips.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://www.folger.edu)
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "Introducing Shakespeare"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

### **Also Available from the Folger Shakespeare Library**

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## Handout for "Murder Under Trust"

51 *Murther or slauchter vnder-credite, is treason.*

**I**TEM, It is statute and ordaned, that the murther or slauchter of quhatsum euer OVR SOVERAINE LORDIS lieges, quhair the partie slaine is vnder the traist, credite, assurance and power of the slayer: Al sik murther and slauchter, to be committed in time cumming, after the daite hereof, the same being lauchfullie tried, and the person delated found guiltie, be an Assise thereof, salbe treason, and the persones found culpable, sall fore-fault life, landes and gudes.

### Transcription

*The lawes and actes of Parliament, maid be [=by] King James the First, and his successours kinges of Scotland: visied [=scrutinized], collected and extracted furth of the Register.*

The 51<sup>st</sup> act of the 11<sup>th</sup> parliament:

"It is the statute and ordaned, that the murther or slauchter of quhatsum euer [=whomsoever] Our Sovereign Lordis lieges, quhair [=where] the partie slaine is vnder the traist [=trust], credite, assurance and power of the slayer: Al sik [=such] murther and slauchter, to be committed in time cumming, after the daite hereof, the same being lauchfullie tried, and the person delated found guiltie, be [=by] an Assise thereof, salbe [=shall be] treason, and the persones found culpable, sall [=shall] forefault life, landes, and gudes."

Handout #1 for It's Elementary!  
Stomping and Romping with Shakespeare

**A Winter's Song**

When icicles hang by the wall,  
And Dick the shepherd blows his nail,  
And Tom bears logs into the hall,  
And milk comes frozen home in pail,  
When blood is nipp'd, and ways be foul,  
Then nightly sings the staring owl,

Tu-whit;  
Tu-who, a merry note,  
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,  
And coughing drowns the parson's saw,  
And birds sit brooding in the snow,  
And Marian's nose looks red and raw,  
When roasted crabs hiss in the bowl,  
Then nightly sings the staring owl,

Tu-whit;  
Tu-who, a merry note,  
While greasy Joan doth keel the pot.

*(Love's Labour's Lost, 5.2)*

Handout #2 for It's Elementary!:  
Stomping and Romping with Shakespeare

**A Witches' Spell**

The weird sisters, hand in hand,  
Posters of the sea and land,  
Thus do go, about, about,  
Thrice to thine, and thrice to mine,  
And thrice again, to make up nine.  
Peace! the charm's wound up.

*(Macbeth, 1.3)*

## Handout for The 32-Second Macbeth

Actors 1, 2, 3	Fair is foul and foul is fair
Actor 4	What bloody man is that?
Actor 2	A drum, a drum! Macbeth doth come
<i>Macbeth</i>	So foul and fair a day I have not seen
Actor 3	All hail, Macbeth, that shalt be king hereafter!
<i>Macbeth</i>	If chance will have me king, then chance will crown me
Actor 5	Unsex me here
<i>Macbeth</i>	If it were done when 'tis done
Actor 5	Screw your courage to the sticking place
<i>Macbeth</i>	Is this a dagger that I see before me? (Actor 4 dies)
Actor 5	A little water clears us of this deed.
Actor 6	Fly, good Fleance, fly! (dies)
<i>Macbeth</i>	Blood will have blood
Actors 1, 2, 3	Double, double, toil and trouble
Actor 7	He has kill'd me, mother! (dies)
Actor 8	Bleed, bleed, poor country!
Actor 5	Out damn'd spot! (dies)
<i>Macbeth</i>	Out, out, brief candle!
Actor 8	Turn, hell-hound, turn!
<i>Macbeth</i>	Lay on Macduff! (dies)
Actor 8	Hail, king of Scotland!

## Handout for [www.Macbeth](http://www.Macbeth)

THERE'S NO PLAYS LIKE HOME  
BY HEATHER BOULEY

***Human Tornado, Dorothy, Toto, and trees enter.***

**Tornado:** Here's neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing i'the wind: yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before...

**Dorothy:** I know not where to hide my head: yond same cloud cannot choose but fall by pailfulls. Alas, the storm is come again! My best way is to creep under his gaberdine; there is no other shelter hereabouts: I will here shroud till the dregs of the storm be past. (*The Tempest*)

***Tornado exits. Fairy enters from stage right, unnoticed by Dorothy. Elves enter and hide behind the trees.***

What country, friends is this? (*Twelfth Night*) How silent is this town! **Dorothy notices fairy.** What may you be? Are you of good or evil?

**Fairy:** Good. (*Othello*)

**Dorothy:** For this relief much thanks. (*Hamlet*) Gentle girl, assist me; and even in kind love I do conjure thee, to lesson me and tell me some good mean, how, with my honor, I may undertake a journey.

**Fairy:** Alas, the way is wearisome and long!

**Dorothy:** A true-devoted pilgrim is not weary to measure kingdoms with his feeble steps. (*The Two Gentlemen of Verona*)

Fairy: I pray you, tarry: pause a day or two before you hazard; for, in choosing wrong, I lose your company: therefore forebear awhile. There's something that tells me, but it is not love, I would not lose you; and you know yourself, hate counsels not in such a quality. But lest you should not understand me well and yet a maiden hath no tongue but thought, I would detain you here some month or two before you venture. I could teach you how to choose right. (*The Merchant of Venice*)

Dorothy: My fairy lord, this must be done with haste. (*A Midsummer Night's Dream*)

Fairy: Alas, that love, whose view is muffled still, should, without eyes, see pathways to his will! (*Romeo and Juliet*) Elves, come here anon. All elves for fear creep in to acorn-cups and hide them there.

***Elves come out from behind trees.***

Elf 1: You spotted snakes with double tongue, thorny hedgehogs, be not seen; newts and blind-worms, do no wrong, come not near our fairy queen.

All Elves: Philomel, with melody sing in our sweet lullaby; lulla, lulla, lullaby, lulla, lulla, lullaby.

Elf 2: Never harm, nor spell nor charm, come our lovely lady nigh; so, good night, with lullaby. (*A Midsummer Night's Dream*)

Fairy: All is well! Do not fear our person: There's such divinity doth hedge a king, that treason can but peep to what it would, acts little of his will. (*Hamlet*)

Dorothy: I must perforce. (*King Richard III*)

Elf 3: Go tread the path that thou shalt ne'er return. (*Titus Andronicus*) A speedier course than lingering languishment must we pursue.



***Yellow Brick Road Enters.***

Dorothy: And I have found the path.

Road: The forest walks are wide and spacious; and many unfrequented plots there are. I'll lead you about around, through bog, through bush, through brake, through brier.

Fairy: You have shoes with nimble soles. Those be rubies, fairy favors, in those freckles live their savors: I must go seek some dewdrops here and hang a pearl in every cowslip's ear. Farewell, thou lob of spirits; I'll be gone. (*A Midsummer Night's Dream*) Well, go thy way.

Dorothy: Farewell! God knows when we shall meet again!

***Scarecrow enters stage left and posses. Fairy and Elves exit. Road leads Dorothy and Toto to Scarecrow, then steps to the back of the scene.***

Scarecrow: A word I pray you. A word I pray you! (*Macbeth*)

***Dorothy helps the scarecrow "down." Dorothy now recalls the story from the past.***

Dorothy: A fool, a fool! I met a fool i' the forest, a motley fool; a miserable world! As I do live by food, I met a fool who laid him down and basked him in the sun, and rail'd on Lady Fortune in good terms, in good set terms and yet a motley fool. 'Good morrow, fool' quoth I.

Scarecrow: No, sir,

Dorothy: Quoth he,

Scarecrow: Call me not fool till heaven hath sent me fortune.

Dorothy: And then he drew a dial from his poke, and looking on it with lack-lustre eye, says very wisely,

Scarecrow: It is ten o'clock: thus we may see

Dorothy: Quoth he

Scarecrow: How the world wags: 'tis but an hour ago since it was nine, and after one hour more 'twill be eleven; and so, from hour to hour, we ripe and ripe, and then from hour to hour, we rot and rot; and thereby hangs a tale.

Dorothy: When I did hear the motley fool thus moral on the time, my lungs began to crow like chanticleer, that fools should be so deep-contemplative, and I did laugh sans intermission an hour by his dial. O noble fool! O worthy fool!

Motley's the only wear. (*As You Like It*)

***Back in the present.***

Scarecrow: Give me your favor—my dull brain was wrought with things forgotten. Kind gentlemen, your pains are register'd where every day I turn the leaf to read them. Let us toward the king. (*Macbeth*)

***Tinman enters stage right. The Road leads them stage right and goes around the Tinman to be in back of the scene again. Scarecrow runs into the Tinman.***

Tinman: Although I hate her, I'll not harm her so.

Dorothy: What! Can you do me greater harm than hate? Hate me! Wherefore?  
O me! What news, my love!

Tinman: Ay, by my life; therefore be out of hope, of question, doubt, be certain, nothing truer, 'tis no jest that I do hate thee.

Dorothy: O me! You juggler! You cankerblossom! You thief of love! (*A*

*Midsummer Night's Dream*) ***change of attitude*** Or are you like the painting of a sorrow, a face without a heart? (*Hamlet*)

Tinman: I would not have such a heart in my bosom for the dignity of the whole body. Bring me where they are. (*Macbeth*)

Dorothy: The course of true love never did run smooth. Away! (*A Midsummer Night's Dream*)

*To scarecrow or audience*

I shall observe him with all care and love. (*2 Henry IV*)

*Lion enters stage left. The Road leads them around until the Lion is noticed.*

Many lives stand between me and home; and I, like one lost in a thorny wood, that rends the thorns and is rent with the thorns, seeking a way and straying from the way; not knowing how to find the open air, but toiling desperately to find it out,--torment myself and from that torment I will free myself.....(*3 Henry VI*)

*They see the lion up ahead.*

Scarecrow: Ho, ho, ho, ho! Coward, why com'st thou not? Here come noble beasts in, a lion!

Lion: You, ladies, you whose gentle hearts do fear the smallest monstrous mouse that creeps on floor, may now perchance both quake and tremble here, when lion rough in wildest rage doth roar. Then know that I, one Snug the joiner, am a lion-fell, nor else no lion's dam; for if I should as lion come in strife into this place, 'twere pity on my life.

Scarecrow: A very gentle beast, of good conscience.

Tinman: The very best at a beast my lord, that e'er I saw.

Dorothy: This lion is very fox for his valor.

Scarecrow: True; and a goose for his discretion.

Tinman: Not so, my lord; for his valor cannot carry his discretion; and the fox carries the goose.

Scarecrow: His discretion, I am sure, cannot carry his valor; for the goose carries not the fox. It is well: leave it to his discretion. (*A Midsummer Night's Dream*)

Lion: But I have none: the King-becoming graces as justice, verity, temperance, stableness, bounty, perseverance, mercy, lowliness, devotion, patience, COURAGE, fortitude, I have no relish of them! (*Macbeth*)

Lion: I'll follow thee and make a heaven of hell. (*A Midsummer Night's Dream*)

***Dorothy takes his arm and they all skip off stage left with the Road leading.***

Dorothy: How beauteous mankind is! O brave new world that has such people in it! (*The Tempest*)

***Witches enter stage right.***

Witch 1: Thrice the brinded cat hath mewed.

Witch 2: Thrice and once the hedge-pig whined.

Witch 3: Harpier cries:- 'Tis time, 'tis time.

Witch 1: Round about the cauldron go: in the poisoned entrails throw. Toad, that under cold stone days and nights has thirty-one. Sweltered venom, sleeping got, boil thou first i'th' charmed pot!

All Witches: Double, double, toil and trouble; fire burn and cauldron bubble.

Witch 2: Fillet of a fenny snake, in the cauldron boil and bake: eye of newt and toe of frog; wool of bat and tongue of dog, adder's fork and blind-worm's sting, lizard's leg and howlet's wing, for a charm of powerful trouble, like a hell-broth boil and bubble.

All: Double, double toil and trouble, fire burn and cauldron bubble.

**Witch 3:** Scale of dragon, tooth of wolf, witch's mummy, maw and gulf of the ravined salt-sea shark, root of hemlock digged i'th'dark, liver of blaspheming Jew, gall of goat and slips of yew slivered in the moon's eclipse, nose of turk and tartar's lips, finger of birth-strangled babe ditch-delivered by a drab, make the gruel thick and slab: add thereto a tiger's cauldron.

**All:** Double, double toil and trouble; fire burn and cauldron bubble.

**Witch 2:** Cool it with a baboon's blood, then the charm is firm and good.

Enter in Road leading the rest.

**Witch 1:** All my pretty ones! (*Macbeth*)

***The Witches grab Dorothy and Toto, putting Toto into a human cage.***

**Dorothy:** Now the witch take me, if I meant it thus! Grace grow where those drops fall! My hearty friends, you take me in too dolorous a sense; for I spake to you for your comfort; did desire you to burn this night with torches; know my hearts, I hope well of to-morrow and will lead you where rather I'll expect victorious life then death and honor. (*Antony and Cleopatra*)

**Scarecrow:** When shall we meet again? In thunder, lightning or in rain?

**Dorothy:** When the hurlyburly's done, when the battle's lost and won. That will be ere the set of sun.

**Tinman:** Where the place?

**Dorothy:** Upon the heath.

**All Witches:** Fair is foul and foul is fair; hover through the fog and filthy air.

***Witches exit with Dorothy and Toto.***

**Scarecrow:** Let's after him, whose care is gone before to bid us welcome; it is a peerless kinsman. (*Macbeth*) No place, indeed, should murder sanctuarize; revenge should have no bounds.

Tinman: And for that purpose I will anoint my sword. (*Hamlet*)

Lion: Let our best heads know that tomorrow the last of many battles, we mean to fight! (*Antony and Cleopatra*)

Scarecrow: Go forward at thy command. Draw forth thy weapon, we are beset with thieves; rescue thy mistress, if thou be a man. (*Taming of The Shrew*)

***They all exit off stage right and run to the stage left entrance yelling and making noise. The witches enter stage right.***

Witch 2: Did not you speak?

Dorothy: When?

Witch 3: Now.

Witch 1: ***looking out the "window"***—Hark! Who lies I' the second chamber?

***They all look out and see the guys with swords.***

All Witches: This is a sorry sight. (*Macbeth*) Yet but three?

Lion: Here villain; drawn and ready. Where art thou?

Tinman: Thou runaway, thou coward, art thou fled? Speak! In some bush?

Where doest thou hide thy head?

Scarecrow: Thou coward, art thou bragging to the stars, telling the bushes that thou look'st for wars, and wilt not come? Come, recreant; come thou child; I'll whip thee with a rod: he is defiled that draws a sword on thee.

Lion: Ho, ho, ho! Coward, why comest thou not?

Witches: Come hither: I am here. (*A Midsummer Night's Dream*)

Tinman: Now put your shields before your hearts, and fight with hearts more proof than shields.—Advance; they do disdain us much beyond our thoughts, which makes me sweat with wrath—Come on, my fellow. (*Coriolanus*)

Witch 1: I'll fight till from my bones my flesh be hack'd. (*Macbeth*)

***They fight.***

Dorothy: Oh lord, they fight! (*Romeo and Juliet*)

Scarecrow, Tinman, Lion: Come, tears, confound; out sword, and wound the  
pap of Pyramus: Ay the left pap, where heart doth hop.

***They stab.***

Witches: Thus die I, thus, thus, thus.....Now am I dead, now am I fled, my soul is  
in the sky. Tongue, lose thy light! Moon, take thy flight!

Scarecrow: Now die.

Tinman: Die.

Lion: Die.

Dorothy: Die.

Scarecrow, Tinman, Lion, Dorothy: Die! (*A Midsummer Night's Dream*)

Dorothy: Be happy then, for it is done. (*Richard II*)

Road: Follow me, then, over hill, over dale, through flood, through fire.

Dorothy: I do wander everywhere, swifter than the moon's sphere. (*A  
Midsummer Night's Dream*) ***The road leads the characters to the Palace of Oz  
represented by two people as doors.*** I have lived to see inherited my very  
wishes, and the buildings of my fancy (*Coriolanus*) Now go we in content to  
liberty and not to banishment. (*As You Like It*) Let us go in together. (*Comedy of  
Errors*)

***Dorothy tries to open the doors by pulling and the Scarecrow bypasses her  
and pushes the door, making it come open.***

Oz: Who is there?

Tinman: Friends to this ground. (*Hamlet*) Lord, hear me speak.

Oz: Freely good father. (*Timon of Athens*)

Tinman: I am sick at heart. (*Macbeth*) **He moves to the side of Oz.**

Oz: **speaking to the Lion** Where is your ancient courage? (*Coriolanus*)

Lion: 'Tis gone, 'Tis gone, 'Tis gone. (*Romeo and Juliet*) **He moves to the other side of Oz.**

Oz: Heart and courage to proceed. (*2 Henry VI*)

Scarecrow: **Approaching Oz** I have very poor and unhappy brains. (*Othello*)

Oz: **Presenting him with brains** O, there has been much throwing about of brains. (*Hamlet*)

**Oz now looks at Dorothy and points to his feet, clicking his heels three times. Dorothy copies this movement.**

Dorothy: I will take my leave. (*Othello*) Farewell, kind neighbors: Now the gods keep you!

Everybody: Farewell, farewell

**Fairy enters.**

Fairy: Get you home; be not dismay'd; these are a side that would be glad to have this true which they so seem to fear. Go home, and show no sign of fear.

(*Coriolanus*)

**The entire cast enters the stage and stands on the apron in front of Dorothy. She clicks her heels three times, then comes forward to the apron. The cast looks down.**

Dorothy: I have had a most rare vision. I have had a dream—past the wit of man to say what dream it was. Man is but an ass, if he go about to expound this dream. Methought I was—there is no man can tell what...Methought I was, and



methought I had...but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report what my dream was.

***The cast looks up and toward audience.***

**Chorus:** If we shadows have offended, think but this, and all is mended,--that you have but slumber'd here while these visions did appear. And this weak and idle theme, no more yielding but a dream. Gentles do not reprehend: If you pardon, we will mend.

**Dorothy:** So, goodnight unto you all. (*A Midsummer Night's Dream*)

## CAST OF CHARACTERS

(In Order of Appearance)

Trees(s)	Tinman
Tornado(s)	Lion
Dorothy	Witch 1
Toto	Witch 2
Fairy	Witch 3
Elf 1	Human Cage(2)
Elf 2	Oz
Elf 3	
Yellow Brick Roads (2)	
Scarecrow	