

❖ **Lesson 1**

A visit to the fortune teller.

Begin with a discussion about fortune tellers:

- Who might visit a fortune teller?
- Why?
- What would a fortune teller look like?
- Where might you visit one?
- What methods do they use to tell the future?
- What kind of things might they tell you?

**Task:**

Lead into drama activity in which pupils devise a scene in groups of four showing a visit to the fortune teller.

❖ **Lesson 2**

Begin by dividing the room into three sections:

AGREE, DON'T KNOW, DISAGREE

Pupils decide where to stand in order to indicate their opinions on the following statements:

- People generally visit a fortune teller for a laugh
- Some fortune tellers can really see the future
- Some people might visit a fortune teller when they are depressed or confused
- I would be scared to visit a fortune teller
- If I was given a bad prediction I would be able to change it

When they have decided on the last answer, ask them to sit where they are in order to focus on their answer to the final question. Do they believe in fate / destiny? Do they believe they are responsible for their own future or is it pre-determined?

So what would they consider to be a negative prediction? Death, illness, poverty, loss ... or simply being told they will fail exams or live a boring life ...

**Task:**

In groups of four, one of them has been given a negative prediction by a fortune teller. They decide to try to change their future ... but can they?

# Macbeth

## A Drama scheme of work

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### ❖ Lesson 3

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Discuss the witches and look at Act 1 Scene 1.

What is being discussed? What evidence is there that they can see the future? What are Greymalkin and Paddock?

Watch the scene on video/DVD and discuss how the witches are portrayed.

#### **Task:**

In small groups think about how they would modernise this scene to appeal to a teenage audience. They should consider the following points when devising their scene:

- Setting for conversation – flat, park, shopping centre, bowling alley ...
- Where and when will they meet again? – McDonald's, outside the cinema ...
- After what event will they meet? *EastEnders*? When their Xbox game is finished?
- What evidence is there that they can see the future?
- Also decide on ages, names and appearance of the witches

This can be planned on sugar paper before the scene is rehearsed.

**Extension activity:** show the meeting with a modern Macbeth with relevant predictions ...

### ❖ Lesson 4

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"Look like the innocent flower but be the serpent under 't."

Discuss the scene in which Duncan is welcomed into the castle by Lady Macbeth (Act 2 Scene 1). Discuss what she is planning and get pupils' thoughts on her duplicity. Her words are welcoming but her thoughts are murderous.

#### **Task 1:**

In groups of three, devise a scene showing two best friends, one of whom has betrayed the other. The third acts as the conscience of the person who has betrayed their friend.

#### **Task 2:**

Show the consequences of the betrayal ... what becomes of the guilty friend?

❖ **Lesson 5**

In groups of four, give out copies of Act 3 Scene 1, lines 75 – end (handout attached).

Read as a group and discuss what is happening / context.

As a group, working with three actors and a director, they are to edit, rehearse and stage the scene, whilst annotating the script with relevant stage directions.

When the scene is presented, the director should give a brief overview of the decisions made.

When directing the scene the following points should be considered:

- Macbeth's emotions, state of mind and body language
- how the murderers would react to him
- how to best present the scene to an audience.

**Alternative task:**

Discuss the scene as a group. How does Macbeth persuade the murderers to kill Banquo? Does he ever ask them directly to kill him?

In groups of three, devise a modern scene in which one character has to persuade the other two to kill someone for them with out asking directly, so that if the case came to court and their words were quoted, they could not be found guilty. Discuss possible situations and use of euphemism / metaphor.

Show scenes and discuss how successful the main character was at persuading the others and comment on what drama skills were used.

❖ **Lessons 6 & 7**

Look at the spell the witches are casting in Act 4 Scene 1. Discuss the ingredients and what these say about the witches.

On sugar paper, in groups of three, decide on some ingredients for a modern spell and sequence them appropriately, using rhyme. Then learn and perform the modern spell.

Discuss the apparitions which are shown to Macbeth.

In small groups, dramatise the apparitions then interview the various Macbeths in a press-conference style in order to try to find out his next moves. Alternatively, pupils prepare a monologue of Macbeth's thoughts following his visit to the witches, which reveals his next moves.

❖ **Lessons 8 & 9**

**Act 3 Scene 2**

In groups of two or three, pupils prepare, edit, learn and rehearse either one half of the scene, or the whole scene, to be performed to the group.

An option could be to act out the whole scene using scripts, then have each pupil choosing one speech to learn by heart and to perform.

Now run the scene as if the audience are in class and watching the scene on video. The third member of the group pauses the action in order to comment on what is happening and to ask the audience questions. This could be extended to include interviews with the characters (hot-seating), thought-tracking and cross-cutting (rewinding / fast-forwarding action).

❖ **Lesson 10**

Options:

- Groups to tell the whole story of Macbeth using a narrator and a series of tableaux. Each group could show one act of the play or the teacher could give eight or ten quotes or moments from the play to dramatise.
- Groups to enact the ending of the play in a relevant and effective way.
- Show what happens to Fleance – does he get his revenge on the murderers? ...
- To revise the SATs scenes, create a series of tableaux and show each, using a quote from the scene as a caption.
- If only ... Devise a scene which shows what would have happened to the Macbeths if the witches had failed to meet with Macbeth on the heath. Would they be happy? Popular? King and Queen?

Act 3 Scene 1, lines 75–end

Was it not yesterday we spoke together?

**MURDERERS**

It was, so please your highness.

**MACBETH**

Well then, now

Have you consider'd of my speeches? Know  
That it was he in the times past which held you  
So under fortune, which you thought had been  
Our innocent self: this I made good to you  
In our last conference, passed in probation with you,  
How you were borne in hand, how crossed, the instruments,  
Who wrought with them, and all things else that might  
To half a soul and to a notion crazed  
Say 'Thus did Banquo.'

**FIRST MURDERER**

You made it known to us.

**MACBETH**

I did so, and went further, which is now  
Our point of second meeting. Do you find  
Your patience so predominant in your nature  
That you can let this go? Are you so gospelled  
To pray for this good man and for his issue,  
Whose heavy hand hath bowed you to the grave  
And beggared yours for ever?

**FIRST MURDERER**

We are men, my liege.

**MACBETH**

Ay, in the catalogue ye go for men,  
As hounds and greyhounds, mongrels, spaniels, curs,  
Shoughs, water-rugs and demi-wolves, are clept  
All by the name of dogs. The valued file  
Distinguishes the swift, the slow, the subtle,  
The housekeeper, the hunter, every one  
According to the gift which bounteous nature  
Hath in him closed; whereby he does receive  
Particular addition from the bill  
That writes them all alike. And so of men.  
Now, if you have a station in the file,  
Not i' th' worst rank of manhood, say't,  
And I will put that business in your bosoms  
Whose execution takes your enemy off,  
Grapples you to the heart and love of us,  
Who wear our health but sickly in his life,  
Which in his death were perfect.

*Macbeth*  
**A Drama scheme of work**

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**SECOND MURDERER**

I am one, my liege,  
Whom the vile blows and buffets of the world  
Have so incensed that I am reckless what  
I do to spite the world.

**FIRST MURDERER**

And I another,  
So weary with disasters, tugged with fortune,  
That I would set my lie on any chance  
To mend it or be rid on't.

**MACBETH**

Both of you  
Know Banquo was your enemy.

**BOTH MURDERERS**

True, my lord.

**MACBETH**

So is he mine, and in such bloody distance  
That every minute of his being thrusts  
Against my near'st of life; and though I could  
With barefaced power sweep him from my sight  
And bid my will avouch it, yet I must not,  
For certain friends that are both his and mine,  
Whose loves I may not drop, but wail his fall  
Who I myself struck down. And thence it is  
That I to your assistance do make love,  
Masking the business from the common eye  
For sundry weighty reasons.

**SECOND MURDERER**

We shall, my lord,  
Perform what you command us.

**FIRST MURDERER**

Though our lives—

**MACBETH**

Your spirits shine through you. Within this hour at most  
I will advise you where to plant yourselves,  
Acquaint you with the perfect spy o' th' time,  
The moment on't; for't must be done tonight,  
And something from the palace; always thought  
That I require a clearness: and with him,  
To leave no rubs nor botches in the work,  
Fleance, his son, that keeps him company—  
Whose absence is no less material to me  
Than is his father's—must embrace the fate  
Of that dark hour. Resolve yourselves apart.  
I'll come to you anon.

**MURDERERS**

We are resolved, my lord.

**MACBETH**

I'll call upon you straight. Abide within.

*Exeunt Murderers*

It is concluded. Banquo, thy soul's flight,  
If it find heaven, must find it out tonight.

*Exit*