Introduction

Macbeth: source of a backstage superstition and one of Shakespeare's best-known tragedies. I hope that this scheme of work will allow you to explore some of the areas of the play that are less well known. While covering key aspects such as superstition and the witches, this scheme also looks at the themes of friendship, sleep and prophecy. There is a suggested assessment point at the end, but equally there are moments throughout where you could pause and assess students’ developing understanding of the play.

Learning objectives
By the end of this scheme students will have learnt:
- To identify the themes of the play
- To use improvisation to develop their understanding of key characters
- To develop off-text improvisation linked to the themes of the play.

Lesson 1: Opening scene and key themes

Learning objectives
By the end of the lesson students will have learnt:
- The basic plot of Macbeth
- To identify the key themes of the play
- The importance of the opening scene in the context of the time the play was written.

Entry task (10 mins)
As students enter, hand them the key question sheet. They are to collate their initial thoughts on each of the following:
- What do I know?
- What do I like?
- What don’t I like?
- What do I find difficult?

Discuss students’ initial responses to these questions. This exercise allows them to get out their fears of Shakespeare as well as finding the positives with the class before starting to study the play.

Starter activity (10 mins)
Mill and Grab: Ask students to walk around the room and call out a number. Students get into groups of that number and then make a tableau of the following ideas:
- Friendship
- Hallucinations
- Ambition
- Violence
- Prophecy.

Some of these terms are quite high level, so you can either clarify the terms for them or ask the more able students to define the terms for the rest of the class. Ask students which Shakespeare play they think they might be studying. Introduce them to the title Macbeth.

Understanding the story (20 mins)
Using the whoosh outline and the character cards in the resource section the class improvise the plot of Macbeth. While the class are watching give them the thematic bingo cards and when they think they spot one of the themes they cross this off. Discuss where they saw the themes of the play and link this back to the starter activity.

Resources
- Key question sheet
- Macbeth whoosh
- Thematic Bingo
- Character Cards
- Opening scene.

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www.teaching-drama.co.uk
Following this activity, split the class into groups of 5/6. Based on what they have just watched and improvised, each group must create the plot of Macbeth as 5 tableaux. Look at examples of work. Students must then reduce this to 3 tableaux and then to one key tableau that they feel sums up the whole of the play. Discuss as a class what they think the play is about.

**Staging the opening (15 mins)**
Look at the opening stage direction, ‘Thunder and lightning. Enter three witches’. Introduce students to the concept of pathetic fallacy. In groups ask them to create a soundscape to capture the atmosphere and then to improvise what they think happens in this opening scene with the atmosphere that has been created. Watch examples and then look at the real script. Why does the play start in this way? Link to put it in the context of James I’s fear of the supernatural.

**Exit ticket (5 mins)**
Go back to the key questions from the beginning of the lesson. In a different coloured pen, ask them to mark what they can now add or change from their initial ideas.

**Lesson 2: Fathers and sons**

**Learning objectives**
By the end of the lesson students will have learnt:
- The importance of family relationships in the play
- What is meant by soliloquy and how to write one.

**Entry task (15 mins)**
As students enter, give them one of the following character names: Macbeth, Lady Macduff, Duncan, Malcolm, Donalbain, Macduff, Lady Macduff, Banquo, Fleance, Son 1, Son 2, Daughter. They must go and find the other characters who form their families. In these groups students create a short scene showing a moment from this family’s life. Watch examples.

**Sonnet 2 (10 mins)**
Explain to students the importance of family relationships in the play. Look at Shakespeare’s second sonnet. Complete a class reading line by line around the circle and discuss what this sonnet is about. Working in pairs, give each pair two lines of the sonnet. They should create their two lines with two clear tableaux. Bring the class back together to show a whole class performance of the sonnet. Discuss with the class how the sonnet is related or linked to the play Macbeth.

**Happy families? (15 mins)**
Ask students to find a new partner and create tableaux showing the following:
- A childless couple
- An absent Father
- Old king giving the crown to eldest son.

Discuss which characters from the play these tableaux relate to. Give students a selection of quotes from the play. They must choose an appropriate quote to match the tableau. Watch examples of students’ work.

**Soliloquies (20 mins)**
What is a soliloquy? Watch examples with students and explain that a soliloquy allows a character to speak their thoughts out loud either on stage, on their own, or regardless of any hearers on stage.

Working in their pairs students are going to pick a tableau from the previous exercise and practise writing in role. (I do this as a stream of consciousness where students write for a set time limit. Otherwise it can take a whole lesson to get some students to get anything down on paper.) They are instructed to reveal their characters’ thoughts at being in this situation. Once students have written their thoughts they can edit them by crossing out anything that doesn’t make sense and adding words to join ideas together. Back in their tableau they then take it in turns to deliver their soliloquy. Watch examples of students’ work.

**Plenary: Lightbulb moments (5 mins)**
From the work today ask students to go and stand in the part of the room where they learnt something that they didn’t know before. This could be something about the play or a key term, etc. Ask them to explain what they have learnt today.
Lesson 3: ‘Fair is foul and foul is fair’

**Learning objectives**
By the end of the lesson students will have learnt:
- The role of the witches in *Macbeth*
- Different ways to interpret the characters of the witches.

**Entry task (10 mins)**
As students enter the room give them a plain piece of paper and ask them to draw a picture of a witch. As you take the register ask students to answer with a key feature of a witch that they have drawn in their picture. You should expect lots of repetition and that, to some extent, is the point as you can lead in to a discussion as to the stereotypical idea of a witch.

**Starter activity (10 mins)**
Split the class into groups of 5. Students are going to put together a short improvisation which uses as many stereotypes about witches as it can. Watch examples of students’ work and then challenge them to create a second scene that challenges these stereotypes. What could an alternative view of witches be? Could they be healers for example? Again watch examples of their work. Lead into the question that within *Macbeth*, the play, what do the witches need to be? Have students write an idea down on a post-it note and stick it up on the board. They will come back to these later.

**Making an entrance (15 mins)**
As a class read through the opening scene of *Macbeth*. Without too much explanation, give students time to put the scene into performance. Watch examples as an initial idea of the way they have approached the scene.

**Different interpretations (10 mins)**
Explain that we are going to look at three different interpretations of the opening of the play. Using the sheet provided they should record what they see and what impact it has. The clips are as follows:
- [https://www.youtube.com/watch?v=cIG8ha2D26g](https://www.youtube.com/watch?v=cIG8ha2D26g)
- [https://www.youtube.com/watch?v=7jVRBdminpro](https://www.youtube.com/watch?v=7jVRBdminpro)
- [https://www.youtube.com/watch?v=K5TpecxZL88](https://www.youtube.com/watch?v=K5TpecxZL88)

Discuss their reactions to the openings. How could they use some of these ideas or challenge the ideas in their scenes as they are currently?

**Developing the scene (15 mins)**
Students go back into their groups and develop their scenes further. Who do they want their witches to be? Where could the scene be set? What effect do they want to create for their audience? Watch examples of their work.

**Plenary (10 mins)**
Students should look at their post-it notes from earlier in the lesson. Ask again what the witches need to be? How does who is watching it affect this and also how would a Jacobean audience’s needs differ to a modern day audience?

**Lesson 4: Friendship**

**Learning objectives**
By the end of the lesson students will have learnt:
- The changing friendship between Macbeth and Banquo
- How to communicate subtext within a scene.

**Starter: This is for you (10 mins)**
The class stand in a circle. Have in your hand a small object like a pen or lolly stick. You start by turning to the student on your left saying, ‘This is for you’. The student replies, ‘For me’, and you respond with, ‘For you’, passing the object to the student. They then turn to the next student, saying, ‘This is for you’, and the game continues around the circle until all students have passed the object round. The first time they do this they should act as though it is the most exciting thing they have ever given or received. Repeat the exercise, but this time the lines should be said as though they are disappointed. Save explaining the point of the exercise as it links to the next part of the lesson.
The Prophecy (15 mins)
As a class read Act 1, scene 3 where Macbeth and Banquo hear the prophecy from the witches. Discuss how this revelation might affect the friendship between Macbeth and Banquo. How can they link this to the idea in the previous activity?
In pairs students should try to stage the scene.

Secrets (10 mins)
Working in their pairs, students are going to develop the following improvisation. They should create a 5-line scene of two best friends. They should then add 5 more lines where the friends share a secret and finally 5 more where the two friends now don’t trust each other. Watch examples of students’ work and explain that this is the journey that Macbeth and Banquo take in the first part of the play.

The Prophecy and subtext (20 mins)
From their pairs, students should join another pair to make groups of four. Introduce students to the idea of subtext. (You may have covered this with them before, or it may be a new idea. If it is a new idea I have included some activities you can put in to the lesson to get students to understand what is meant by it.) Go back to Act 1, scene 3. Two students will play Macbeth and Banquo while the other two students are playing the thoughts of Macbeth and Banquo. The group must decide what Macbeth and Banquo are thinking as they deliver their lines and pause the scene to allow the thoughts to be said out loud.
This can be developed a stage further by removing the thoughts said out loud and asking students to use their tone of voice, facial expression and body language to communicate the subtext to the audience.
Watch examples of students’ work.

Plenary (5 mins)
Using an exit ticket, get students to write a key thought from either Macbeth or Banquo towards their friend following the hearing of the prophecy.

Lesson 5: Lady Macbeth

Learning objectives
By the end of the lesson students will have learnt:
► How the character of Lady Macbeth challenges the conventions of a sixteenth-century woman
► How to create a persuasive speech.

Starter
Ask students who they consider to be a celebrity power couple. How do these couples behave? In pairs, they should imagine they are a celebrity power couple posing for the paparazzi. Pose for three separate photographs as three tableaux. What is the connection between this exercise and the characters of Macbeth and Lady Macbeth?

A woman of her time? (part 1) (10 mins)
Using the handout in the resource section, students collate their understanding of what a woman in the sixteenth century would have been like. Working in a group of 3, students create an improvised scene showing three women meeting in the sixteenth century. What would their conversation focus on? You can link boys playing girls to the original performance conditions of Shakespeare’s time.

A lady of letters (15 mins)
As a class read through the letter that Lady Macbeth receives from Macbeth telling her the news that he has heard from the witches. Writing in role, the students respond to Macbeth putting the idea of inviting Duncan to dinner. The students should aim to be as persuasive as possible.
Once students have had some time to write, ask for volunteers to perform their letters. The students reading should stand in the middle of the space while the rest of the class adopt the character of Macbeth. They walk about the space as the letter is read out. If they are persuaded by the letter they should move closer to the students playing Lady Macbeth. The less persuaded they are the further away they should move from her.
This can be repeated a couple of times to assess how persuasive students letters are.

Introducing subtext
The following exercises can be used to introduce students to the idea of subtext:
Yes? Yes! Yes. In groups of three, students improvise a scene where one of them is shopping for a new outfit. The only word that they can use is “Yes”. Through the way that students say the word they must communicate how they feel about the new outfit.

Resources
► Sixteenth-century Women handout
► Macbeth's letter
► Images of Lady Macbeth
► Persuasive Writing Guide.

There is an opportunity here to make some cross-curricular links with English. See if they are focusing on persuasive writing and support this aspect through this exercise. I have included some resources on persuasive writing in the Resource section.
Conscience Alley (10 mins)
The Macbeths have decided that they will murder Duncan in his sleep. What would they both be thinking at this time? Establish the technique of conscience alley with students. Students create two lines across the space forming a corridor. One side are the negative thoughts of the character while the other side is the positive. A student volunteers as Macbeth and then Lady Macbeth and takes it in turns to walk down the ‘alley’. As they pass the students should be saying out loud the positive and negative thoughts for Macbeth and Lady Macbeth at this time. Discuss what students heard.

Sleepless Nights (15 mins)
Show students images of Lady Macbeth in her final moments of the play. What do they think has happened? How do they think she is feeling? Read through Act 5, scene 1 as a class. How has Lady Macbeth been affected by the events of the play? Students should work in pairs to create a performance of this scene; one playing Lady Macbeth and the other plays the Doctor.

A woman of her time? (part 2) (10 mins)
In a repeat of the earlier exercise, give students a handout, but with Lady Macbeth in the middle. How does she defy the conventions of a woman in the sixteenth century? Students collate ideas around the sheet.

Lesson 6 and 7: Macduff’s nightmare – ‘Sleep no more’

Learning objectives
By the end of the lesson students will have:
▶ Created some original work in relation to a key theme of the play.

Starter: Your worst nightmare (10 mins)
As students enter the class ask them, on a plain piece of paper, to draw their worst nightmare. Look at them as a class and discuss any common ideas of things that come up within our nightmares. Discuss with students how the theme of sleep is important to the play. Where do they remember occasions of sleep and how does sleep change as the action in the play progresses?

Who am I? (5 mins)
Using the fact sheet, reveal to students a fact at a time for them to guess the character from the play.

This is your life (10 mins)
Once you have established that you are talking about Macduff, look at the key moments for Macduff in the play. In groups, students create each moment as a tableau as though it is an image from the family photograph album. Discuss the impact these moments have on him as a person and give each group a piece of string or ribbon. Ask students to create a human line graph showing the tension of his life. Students in the group all hold the ribbon and each student represents a moment in his life. If the moment is one of great tension they should hold the ribbon high. If it has less tension they hold the ribbon lower. This exercise gives an effective visual representation of the character’s journey through a play. Look at students’ line graphs and discuss the biggest conflict in Macduff’s life: the battle between avenging the murder of his wife and children and fighting for his country.

How does Macduff sleep? (10 mins)
Watch the following trailer from Michael Boyd’s production of Macbeth and ask students to imagine that this is Macduff’s nightmare. https://www.youtube.com/watch?v=mdImzdm_neM

Explain to students that they are going to create their own sequence showing Macduff’s nightmare.

Creating the nightmare (20 mins)
Working in a group, one person must play the character of Macduff. Who else might appear in his nightmare? Discuss what students want to show: The conflict between war/family? His anger at Macbeth? Using music, students put together a movement sequence to show his nightmare. Watch students work and then give them key lines from the text that they must incorporate into their sequence.
**Assessment (20 mins)**
Using the assessment forms that I have included in the Resource section, students should perform their nightmares to show their understanding of the theme of sleep in the play.

**Plenary (15 mins)**
Students should feedback to each other using the peer feedback box on the assessment sheet.

To conclude the entire scheme give students back their sheets from the first lesson. In a different colour, do they want to make any changes to their original thoughts and feelings on Shakespeare?
Resource 1: Shakespeare key questions

What do I know?
What do I like?
What don't I like?
What do I find difficult?
Resource 2: Macbeth WHOOSH

Characters:
Macbeth
Lady Macbeth
Witches
Banquo (and Ghost)
King Duncan
Guests (several)
Macduff
Malcolm
Donalbain
Doctor
Waiting Woman
Malcolm’s army (several)

1) Thunder and lightning crash above a Scottish moor.

The Witches appear out of the storm. They make plans to meet again upon the heath, after the battle, to confront Macbeth. ‘Fair is foul, and foul is fair: Hover through the fog and filthy air.’ As quickly as they arrive, they disappear.

WHOOSH

2) King Duncan’s generals, Macbeth and Banquo are riding their horses through driving rain. Suddenly, their horses rear up in fear and the two soldiers struggle to control their horses. They have encountered three strange women on bleak Scottish moorland on their way home from the battle. Macbeth cannot believe what he sees.

The witches give three prophecies:
First Witch:
‘All hail, Macbeth! Hail to thee, Thane of Glamis!’
Second Witch:
‘All hail, Macbeth! Hail to thee, Thane of Cawdor!’
Third Witch:
‘All hail, Macbeth, thou shalt be King hereafter!’

Banquo is suspicious of them and demands that they speak to him.

The three witches reply: ‘Banquo – you won’t be King but your children will be’.

Once again, as quickly as they have appeared, they disappear. Macbeth wonders: ‘I am already Thane of Glamis but how can I be Thane of Cawdor when there already is one. And the King of Scotland? How can it be?’

WHOOSH

3) Out of the distance, surrounded by soldiers, appears King Duncan who is told that Macbeth and Banquo fought with great courage. He claims: ‘The Thane of Cawdor has been executed for treason. I hereby name Macbeth the title of Thane of Cawdor and name my sons Malcolm and Donalbain heirs to the throne.’ Macbeth declares his joy but notes to himself that the King’s sons now stand between him and the crown.

Plans are made for Duncan to dine at Macbeth’s castle that evening, and Macbeth goes on ahead of the royal party to inform his wife of the king’s impending arrival. Macbeth sends a letter to warn his wife and tell her the exciting things the witches said. Banquo looks on with great suspicion at his friend.
4) Lady Macbeth is standing staring out of the window. She has grasped in her hand a letter from her husband. She looks at it and grins with an evil smirk. She decides to convince her husband to do whatever is required to seize the crown.

5) Macbeth returns to the castle. Lady Macbeth tells Macbeth that they must kill Duncan in his sleep if Macbeth is to become King of Scotland. Macbeth is horrified. Can his wife read his mind? How did she know what he was thinking? Macbeth claims that he does not want to commit treason.

Lady Macbeth calls her husband a coward which angers Macbeth, He agrees to commit this evil deed.

6) Duncan and guest arrive at the castle and a feast is had. Macbeth is struggling with what he has agreed to do. Lady Macbeth enters and Macbeth says he no longer wants to kill Duncan. Lady Macbeth convinces Macbeth that the assassination is the right thing to do and tells him how they will do it.

7) Later that night, everyone in the castle is asleep after enjoying a fabulous party. Lady Macbeth has given the guards drugged wine and they lay snoring, fast asleep. Macbeth creeps along the corridor when suddenly he stops dead in his tracks. ‘What’s this? A dagger? In front of my eyes? No, it’s just my mind playing tricks on me!’. The dagger starts to move... towards Duncan’s chamber! It waits for Macbeth and moves again, luring him toward the bedroom. Macbeth enters the room stealthily and with a heart of stone kills the King. He comes back out of the room with the daggers in his hands. Lady Macbeth storms over to him and punches his arm. ‘What are you doing you idiot? They (pointing to the daggers) should be by the guards with the blood on them. Stupid man. Give them here, I’ll do it myself.’ She leaves the bloody daggers beside the guards and smears Duncan’s blood all over them with her hands.

8) Macduff along with Duncan’s sons Malcolm and Donalbain arrive on their horses. They go to wake Duncan who they think has slept for far too long. Cries of horror ring round the castle. Macbeth and Lady Macbeth looked shocked and horrified. Malcolm and Donalbain are terrified fearing they will be next to be murdered. They flee, fearing for their lives, but this just makes them look guilty and they are blamed for the murder.

9) Macbeth becomes King of Scotland, but is haunted by feelings of guilt. He worries that Banquo will know he killed Duncan and that Banquo’s son will become King if the Witches prophecy comes true. He arranges for Banquo and his son, Fleance, to be killed, but the boy escapes the murderers.

10) At a celebratory banquet, everyone is eating and drinking and having a great time. In a room away from the party, the murderers return and tell Macbeth Banquo is dead. ‘Excellent’, says Macbeth. ‘But what about Fleance, his son?’ The murderers back away slowly ‘Sorry Sir, your Highness, Macbeth, but well, you see, he is young and fast, and well, he escaped Your Highness.’ Macbeth is outraged. ‘What? You useless idiots! That was the most important part of the plan’, he shouts. Macbeth grabs the murderers and in a moment of fury throws them into a pit where they will die and rot.
11) Returning to the party, Macbeth looks around wondering where he should seat himself. One of the guests says 'Macbeth, there's a place here. Come, sit.' Macbeth stares at the chair upon which he sees a ghostly figure with its head hung low. As he approaches, it raises its head and laughs with such evil it chills Macbeth's bones. No one else can see the ghost. They are looking at Macbeth like he is a man gone mad. Macbeth sees the ghost of Banquo, all bloody and gory. He demands, 'Don't you shake your bloody hair at me!' Everyone whispers and looks at Macbeth as he yells into thin air 'Get back to your grave monster!' He concerns the guests at the feast with his strange manner. Lady Macbeth tries to calm him but is rejected. 'My Lords, the King is ill, leave us now and let him rest'. She tries to gently move her husband to the exit of the room when he cries 'Banquo's spirit must be laid to rest. Only the Witches can set me free!' WHOOSH

12) Macbeth returns to the windy, wet and miserable moor to seek out the Witches. He finds them huddled round a fire, mumbling and muttering to themselves. The ugliest of the Witches cries, 'Macbeth has come to learn about the future!' He stares at them, wondering what else they can read from his mind. The blind witch dips a cup into a cauldron full of horrible green liquid. 'Here, drink this', she demands. Trying not to vomit, Macbeth drinks the sloppy green grunge. Macbeth sees strange lights and sways from side to side. He kneels in front of the Witches who chant at him, 'Beware Macduff, the Thane of Fife!', 'No man born of a woman can harm you!', 'You will rule until Birnam Wood walks to Dunsinane Hill.' Macbeth staggers away from the Witches filled with delight at what the Witches have told him. 'I am invincible!' he cries to the howling winds. He then embarks on a reign of terror which includes killing Macduff's family, while Macduff himself has gone to join Malcolm at the court of the English king, Edward. When Macduff hears of the dreadful news Malcolm and Macduff decide to lead an army against Macbeth. 'Macbeth is up to no good. He is an evil King. We will defeat him!' WHOOSH

13) Back at the castle Lady Macbeth, paralysed with guilt, walks in her sleep. She paces up and down the castle, rubbing her hands, as if there is something on them that she can't get off. A Doctor and her Waiting Woman look at her wondering what is wrong with her. She mutters 'Who'd have thought the old man would have so much blood in him?' The Doctor and Waiting Woman look at each other horrified. The Doctor rushes to Macbeth who is looking out from the turret of the castle. 'My Lord, your wife, she is very ill'. Macbeth sneers at him and snaps, 'Well just give her some medicine and leave me alone!' A while later, as Macbeth is hearing reports about Malcolm's approaching army, Lady Macbeth takes her life by jumping off the roof. Macbeth feels safe in his remote castle at Dunsinane as he remembers what the Witches told him. Suddenly a messenger enters the room. 'My Lord, My Lord, there is some strange news I have to tell you!' Macbeth who has no time for the snivelling wimpy messenger shouts, 'Well? Spit it out boy! You cannot tell me anything that will frighten me!' The messenger replies, backing away from Macbeth who he is terrified of, 'My Lord, Birnam Wood moves. It moves toward Dunsinane Hill!' WHOOSH

14) Macbeth leaps out of his throne and storms toward the messenger who whimpers and runs for his life! He rushes to the top of the castle where he sees hundreds of Malcolm's army carrying branches in front of them to disguise their numbers. 'Cursed Witches! You tricked me! Bring me my armour, I must fight for my crown.' He shouts waving his fist in the air as if he knows the Witches are watching him. As Malcom's army invades the castle, Macbeth fights off every soldier shouting, 'You were born of woman!' He laughs with every stab of the sword. The final soldier to approach Macbeth is Macduff. 'Greetings Macbeth. I am here to take revenge for the murder of my wife and children.' he calls. 'Stay back!' Macbeth calls, 'I cannot be harmed by you, born from a woman.' Macduff continues to move towards Macbeth, 'My mother died before I lived. I was cut from her by a Doctor'.
Macbeth breaks out into hysterical laughter, as he realises he has been tricked. With one clean strike, Macduff’s sword removes Macbeth’s head from his body. Victorious cheers ring out from below as Macbeth’s head is placed upon a spear. The crown is placed rightfully on Malcolm’s head as the crowd all cheer, ‘All hail! All hail!’.
Resource 3: Macbeth Thematic Bingo

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<tr>
<th>AMBITION</th>
<th>SUPERNATURAL</th>
<th>Violence</th>
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<td>SLEEP</td>
<td>VERSIONS OF REALITY</td>
</tr>
<tr>
<td>FATE</td>
<td>TIME</td>
<td>GENDER</td>
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As you listen to the plot, where can you spot the themes of the play? In each box write a moment from the play that is an example of the theme.
Resource 4: Character cards

Macbeth
Banquo
Witch 1
Witch 3
Macduff
Malcolm
Donalbain
Fleance
When forty winters shall beseige thy brow,
And dig deep trenches in thy beauty’s field,
Thy youth’s proud livery, so gazed on now,
Will be a tatter’d weed, of small worth held:
Then being ask’d where all thy beauty lies,
Where all the treasure of thy lusty days;
To say, within thine own deep-sunken eyes,
Were an all-eating shame and thriftless praise.
How much more praise deserved thy beauty's use,
If thou couldst answer ‘This fair child of mine
Shall sum my count and make my old excuse,’
Proving his beauty by succession thine!
   This were to be new made when thou art old,
   And see thy blood warm when thou feel'st it cold.
Resource 6: Act I, Scene I

A desert place.

[Thunder and lightning. Enter three Witches]

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

Second Witch When the hurlyburly's done,
When the battle's lost and won.

Third Witch That will be ere the set of sun. 5

First Witch Where the place?

Second Witch Upon the heath.

Third Witch There to meet with Macbeth.

First Witch I come, graymalkin!

Second Witch Paddock calls. 10

Third Witch Anon!

ALL Fair is foul, and foul is fair:
Hover through the fog and filthy air.

[Exeunt]
Resource 7: Witch Interpretation sheet

**When shall we three meet again?**
You are going to watch three performances of the opening scene of *Macbeth*. You should make comments on the following:

<table>
<thead>
<tr>
<th>Clip 1</th>
<th>Where was the scene set?</th>
<th>What did the witches look like?</th>
<th>Do you think the scene worked?</th>
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<th>What did the witches look like?</th>
<th>Do you think the scene worked?</th>
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<th>Clip 3</th>
<th>Where was the scene set?</th>
<th>What did the witches look like?</th>
<th>Do you think the scene worked?</th>
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A heath near Forres.

Thunder. Enter the three Witches.

First Witch Where hast thou been, sister?
Second Witch Killing swine.
Third Witch Sister, where thou?
First Witch A sailor’s wife had chestnuts in her lap,
And munch’d, and munch’d, and munch’d:--
‘Give me,’ quoth I:
’Aroint thee, witch!’ the rump-fed ronyon cries.
Her husband’s to Aleppo gone, master o’ the Tiger:
But in a sieve I’ll thither sail,
And, like a rat without a tail,
i’ll do, i’ll do, and i’ll do.

Second Witch I’ll give thee a wind.
First Witch Thou’rt kind.
Third Witch And I another.
First Witch I myself have all the other,
And the very ports they blow,
All the quarters that they know
I’ the shipman’s card.
I will drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se’n nights nine times nine
Shall he dwindle, peak and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

Second Witch Show me, show me.
First Witch Here I have a pilot’s thumb,
Wreck’d as homeward he did come.
Drum within.

Third Witch A drum, a drum!
Macbeth doth come.

ALL
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.
Enter MACBETH and BANQUO.

MACBETH So foul and fair a day I have not seen.

BANQUO How far is’t call’d to Forres? What are these
So wither’d and so wild in their attire,
That look not like the inhabitants o’ the earth,
And yet are on’t? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.
MACBETH    Speak, if you can: what are you?  
First Witch  All hail, Macbeth! hail to thee, thane of Glamis!  
Second Witch All hail, Macbeth, hail to thee, thane of Cawdor!  
Third Witch  All hail, Macbeth, thou shalt be king hereafter!  
BANQUO  Good sir, why do you start; and seem to fear  
Things that do sound so fair? I’ the name of truth,  
Are ye fantastical, or that indeed  
Which outwardly ye show? My noble partner  
You greet with present grace and great prediction  
Of noble having and of royal hope,  
That he seems rapt withal: to me you speak not.  
If you can look into the seeds of time,  
And say which grain will grow and which will not,  
Speak then to me, who neither beg nor fear  
Your favours nor your hate.  

First Witch  Hail!  
Second Witch  Hail!  
Third Witch  Hail!  
First Witch  Lesser than Macbeth, and greater.  
Second Witch  Not so happy, yet much happier.  
Third Witch  Thou shalt get kings, though thou be none:  
So all hail, Macbeth and Banquo!  
First Witch  Banquo and Macbeth, all hail!  
MACBETH  Stay, you imperfect speakers, tell me more:  
By Sinel’s death I know I am thane of Glamis;  
But how of Cawdor? the thane of Cawdor lives,  
A prosperous gentleman; and to be king  
Stands not within the prospect of belief,  
No more than to be Cawdor. Say from whence  
You owe this strange intelligence? or why  
Upon this blasted heath you stop our way  
With such prophetic greeting? Speak, I charge you.  
Witches vanish.  
BANQUO  The earth hath bubbles, as the water has,  
And these are of them. Whither are they vanish’d?  
MACBETH  Into the air; and what seem’d corporal melted  
As breath into the wind. Would they had stay’d!  
BANQUO  Were such things here as we do speak about?  
Or have we eaten on the insane root  
That takes the reason prisoner?  
MACBETH  Your children shall be kings.  
BANQUO  You shall be king.  
MACBETH  And thane of Cawdor too: went it not so?  
BANQUO  To the selfsame tune and words.
A woman of her time?

16th Century Women

Lady Macbeth
Macbeth’s letter to Lady Macbeth

"They met me in the day of success, and have learned by the perfectest report they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it came missives from the king, who all-hailed me ‘Thane of Cawdor’, by which title, before, these weird sisters saluted me, and referred me to the coming on of time with ‘Hail, king that shalt be!’ This have I thought good to deliver thee, my dearest partner of greatness, that thou might’st not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.”
Resource 11: Images of Lady Macbeth’s final speech

Out Damned Spot!
Resource 12: Persuasive speech – Lady Macbeth’s letter

Letter Opener:
‘To my (insert the most flattering word you can think of for Lady Macbeth to describe Macbeth)

Main Body of letter:
Use the following to include persuasive devices in your work:
- W – Why are you writing this?
- R – Rhetorical question/repetition
- A – Audience (Who are you writing to?)
- P – Polite language
- A – Alliteration
- P – Personal pronouns
- L – Lists of three, e.g. adjectives
- U – Unless, if, because
- M – Modal verbs, e.g. would, could, should.

Signing off your letter:
Make Macbeth feel powerful through more use of flattery, praise him. For example:
‘I know you will do the right thing...’
Who is Macduff?

Lord Macduff is the Thane of Fife and serves as a foil to Macbeth and a figure of morality. He is a noble and upright character, and his actions ultimately present Macbeth’s head to Malcolm, who discovers the corpse of King Duncan. Macduff suspects Macbeth of regicide and is driven into exile, which leads to one of the darkest scenes in the play, where he avenges the murder of his wife and children.

He was "from his mother’s womb/Untimely ripped"
### Objectives
- To understand and explore a Shakespearian text.
- To be able to create off text improvisation.
- To develop confidence in the delivery and understanding of Shakespeare’s language.

### Keywords
- Elizabethan
- Iambic pentameter
- Soliloquy
- Aside
- Tragedy

### Assessment Criteria

<table>
<thead>
<tr>
<th>In this unit of work I need to show that:</th>
<th>What that means....</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Creating:</strong></td>
<td><strong>Creating:</strong></td>
</tr>
<tr>
<td>- I use my development time wisely and look at ways to make my work better.</td>
<td>- I can rehearse with focus and develop my performance.</td>
</tr>
<tr>
<td>- I can suggest drama techniques to use in performance.</td>
<td>- I can tell my group what to put in the performance.</td>
</tr>
<tr>
<td><strong>Performing:</strong></td>
<td><strong>Performing</strong></td>
</tr>
<tr>
<td>- I perform in different styles and show understanding of genres of performances.</td>
<td>- I can work with the Elizabethan style of performance and show this in my acting style.</td>
</tr>
<tr>
<td>- I use multiple drama techniques in a performance.</td>
<td>- I can use tableau, thought tracking etc.... to show I understand the play.</td>
</tr>
<tr>
<td>- My piece has a clear beginning, middle and end. (I freeze to show I have finished and the story makes sense)</td>
<td>- I can structure my performance clearly.</td>
</tr>
</tbody>
</table>

### Always think about and apply the skills of performing in all of your work:
- Facial expression
- Body language
- Gesture
- Voice- pace, pitch, pause, volume, tone, expression
- Focus

### What do I think I am going to be doing in this unit?

### What am I looking forward to most?

### What do I think is going to be hard?

### My personal target for this work is:
Resource 15: Final evaluation and assessment

Macbeth

Task:
In a group you will create a performance, using off text improvisation, around the concept of Macduff's nightmare.

Student name:
Target grade:

Lesson date:

Self assessment:
What went well?

✓
✓

Next steps (focus your evaluation on skills that you can apply to your next piece of work):

Teacher Feedback:

Reflection
How do you feel about the feedback and level of your work?

Effort grade:
Final level: