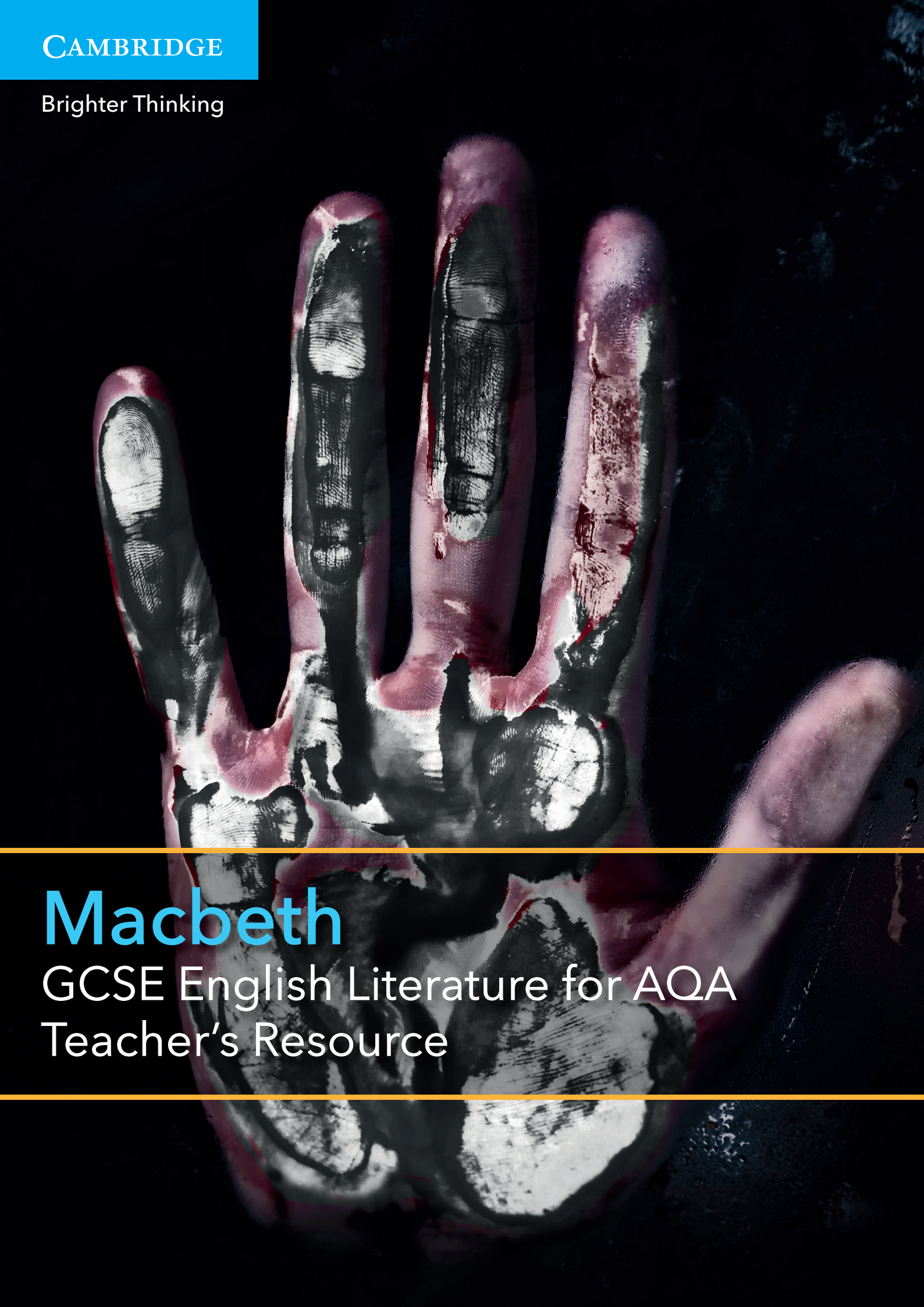


CAMBRIDGE

Brighter Thinking



Macbeth

GCSE English Literature for AQA
Teacher's Resource

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Introduction from the Series Editor

Change and challenge in GCSE English Literature

The changes to GCSE English Literature will have a significant impact on teaching and learning, as well as on course planning and management.

- First, the curriculum will be more rigidly defined than in previous GCSEs, with limited scope for teachers' choices of texts and tasks, as set texts are prescribed for study.
- Second, the mode of assessment will be very different; it will be based entirely on end-of-course exams, without reference to texts in the exam room. Though upcoming cohorts of students will quickly accept what will become the normal situation for them, these changes will require adjustment by teachers used to previous systems.

Some of the AQA set texts are the same as those from previous GCSE specifications, so you will be able to build on established knowledge and practice when resourcing and producing materials. Some of the new texts are well suited for engaging students at Key Stage 4.

Our response to the new 'closed-book' GCSEs is a skills-based approach to English Literature. We focus on the assessment objectives underpinning the new GCSE: these are not fundamentally different from those that came before, with a familiar focus on personal response to texts and analysis of writers' ideas and writers' craft.

The Student Books

All the Student Books in this series are based on what students need in order to be successful in the new GCSE. They are all designed to support students in meeting the assessment objectives and succeeding under the conditions they will find in the exams. Most importantly, they are built on an understanding of what skills matter across all texts and across all exam questions: the skills of responding, interpreting, analysing, comparing, evaluating and contextualising. These core skills are systematically reinforced throughout the books by reference to authors' ideas and their relevance to readers then and now, as well as to authors' craft in a genre by structure and use of language.

The Student Books are organised so that in Part 1, students can use them as they read through the texts. Units 1–5 will help them to notice important aspects of ideas and writing craft, and give them prompts to practise their skills and develop their notes so that they can use them later as revision. These units also provide guidance on writing about reading for maximum effect in the exam, with examples they can use to check their own writing. Part 2 takes a broader view of the essential study focus areas of GCSE Literature. These units help students to develop their skills and their responses even further,

with a clear summary of how key study focus areas can be seen in the text as a whole.

This Teacher's Resource

This Teacher's Resource provides a companion to the *GCSE English Literature for AQA: Macbeth* Student Book, with a focus on differentiated tasks and attainment for setting student targets. The emphasis throughout, as with the Student Books, is on engaging the reader as an active interrogator of the text and on helping them to reflect on the text's relevance to themselves and others.

At certain points throughout each unit guide you will find markers for Extension topics. Extension tasks are available in the Cambridge Elevate-enhanced Edition of this teacher's resource. They provide additional opportunities for interrogating the text and delving deeper into topics and themes raised in the student book.

Combined with the wide range of engaging and stimulating materials on Cambridge Elevate, this teacher's resource will help you successfully meet the challenges of the new GCSE by ensuring progression, achievement and – most importantly – an enjoyable experience for you and your students.

Peter Thomas

Digital assets on Cambridge Elevate

The Cambridge Elevate-enhanced Edition of *Macbeth* features a wide variety of supplementary videos. Actors from the theatre company Four of Swords delve into a variety of ways of interpreting the text, including:

Key performances: some key scenes and speeches are provided to aid with revision and discussion.

Characters in the hot seat: actors playing the characters are asked questions about the motivations for their actions.

Interpretation discussions: actors and directors discuss or debate the way they would prefer to interpret the characters in the text, informing their own performances.

Characters on trial: speeches for the prosecution and defence set up a debate for students: does Shakespeare present the characters as 'guilty', 'innocent' or a mixture of both?

Language discussions: the actors discuss the language of the text, interrogating the ways it is used to create atmosphere and meaning.

Pitching productions: a directors' debate about the validity of different interpretations and staging of the text.

The prime purpose of these videos is to bring a variety of voices into the classroom. Nothing motivates students more powerfully than exposure to actual artists and differing viewpoints.

The length of the videos is tailored to the needs of the classroom. Clips last no longer than five minutes; long enough to set up food for thought, but short enough to allow plenty of lesson time.

Videos and other media resources can be accessed from the 'Media Library' tab in the contents listing of the Cambridge Elevate-enhanced Edition of the *Macbeth* Student Book, or they can be accessed directly from the page as you are reading through the units onscreen. This offers you teaching options: you can ask students to watch videos at home or use them to inspire classroom discussion.

Overall, the series aims to provide a blended resource in which print books, digital editions, video and audio combine to give a 21st-century flavour to English Literature teaching and learning.

Assess to Progress on Cambridge Elevate

The Elevate-enhanced Edition of the *Macbeth* Student Book includes Cambridge's built-in assessment support 'Assess to Progress'. For meeting the challenge of terminal GCSE exams and the requirement to report students' progress, in the absence of controlled assessment and National Curriculum levels to act as benchmarks, this digital assessment support can help you with:

- Planning – using pre-defined assessments straight from the Student Books
- Marking – unpacking the assessment objectives into key skills
- AfL – enabling students to see criteria against which they are assessed
- Reporting – measuring and demonstrating students' progress over time

Unpacking the assessment objectives

At the heart of this assessment support are Ofqual's assessment objectives (AOs), a safe benchmark against which to measure students' progress, since these AOs are what students will be tested on in their final exams. We have worked with experienced examiners and teachers to unpack these assessment objectives – to break each one down into a key criterion or skill against which a student can be assessed when they complete a piece of work. For example, AO1 for GCSE English Literature is:

Read, understand and respond to texts. Students should be able to:

- *maintain a critical style and develop an informed personal response*
- *use textual references, including quotations, to support and illustrate interpretations.*

We have broken this down into three skills:

- response to text and task
- comparison of texts
- use of references.

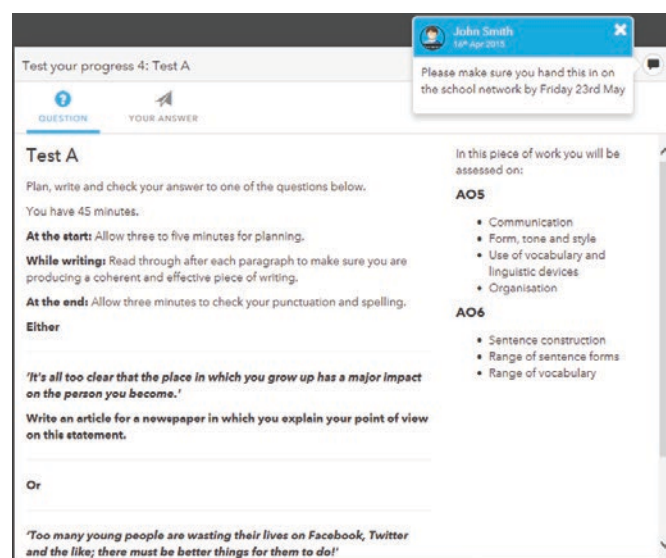
For each assessment opportunity on Cambridge Elevate we have identified all the different assessment criteria from the range of GCSE English Literature AOs – this could be all of the three criteria above for AO1 (or anything up to three), as well as other criteria we have broken down from any of the other AOs.

Planning

All assessment opportunities on Cambridge Elevate are taken directly from the *Macbeth* Student Book. These assessment opportunities comprise all the 'Getting it into writing' features at the end of each unit, together with

the writing tasks in the 'Preparing for your exam' section of the book.

You can add a note to each assignment for your students with any tips or information for completing it. When your students open the link to the assignment on Cambridge Elevate they will see this note, as well as the question/s from the Student Book and the assessment criteria they will be marked against.



Students can write their responses to questions and submit them on Cambridge Elevate. Students can also link to external files, for example on Google Drive, Dropbox or the school's VLE.

Marking

For each Student Book assessment opportunity on Cambridge Elevate we have identified the assessment criteria (see above) that the task will be assessed against. Each of these criteria is measured in a five-stage scale:

Stage 5: Sophisticated and independent

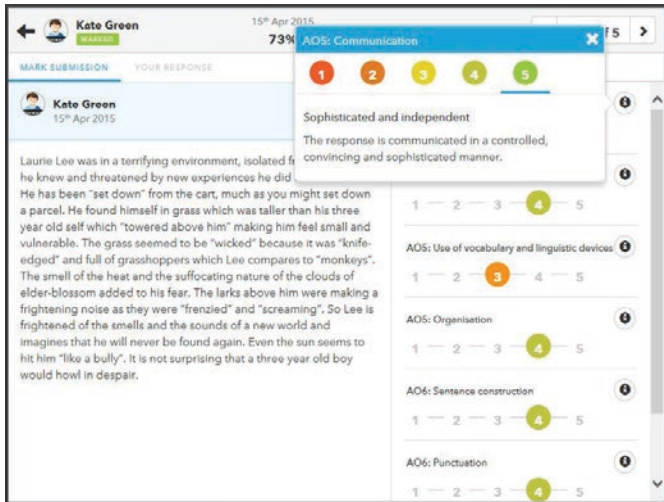
Stage 4: Assured and developed

Stage 3: Secure and explained

Stage 2: Aware and supported

Stage 1: Simple

To help you determine which stage your student is at for each assessment criteria, we include a guidance statement. This brief statement outlines, in general terms, what you could expect of a student's performance of a particular skill at each of the stages 1 to 5.



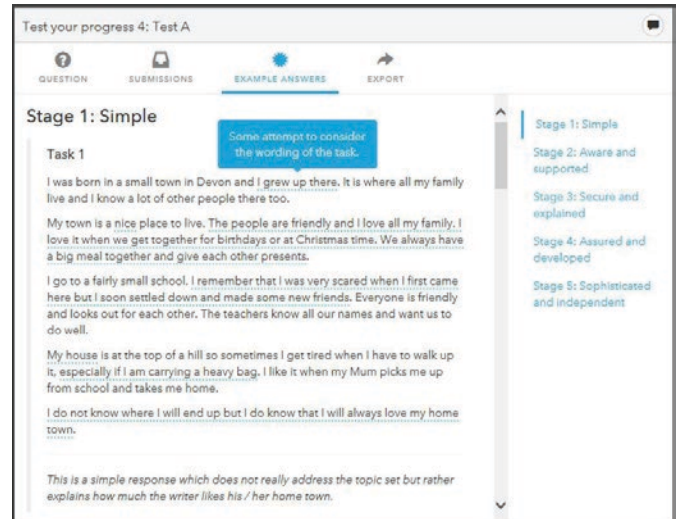
For selected Student Book assessment opportunities we also include example answers with examiner-style comments, at each of the stages 1 to 5. Used in addition with the guidance statements for the assessment criteria, these can help you benchmark your students' performance. For the *Macbeth* Student Book, the assessment opportunities that include example answers are the 'Getting it into writing' tasks in Units 1 and 5.

We also include the facility for you to enter an overall score for each student's work. Cambridge Elevate will not automatically calculate this overall score – this is for you to determine based on all the assessment criteria scores (stages 1 to 5) you have assigned, your reading of example answers where these are included, and knowledge of your students.

Finally, in the 'My response' tab, you can include a feedback note to each of your students, accompanying the scores you have assigned them.

Assessment for Learning

We provide support for assessment for learning (AfL) by allowing your students to see the unpacked assessment objective criteria for themselves, and the guidance statements for stages 1 to 5, each time they take a Student Book assessment task on Cambridge Elevate. This way, students can see the criteria against which they will be assessed, and how they can perform well, while completing their task.



When students have submitted their work and you have marked it, they can also see – where included – example answers at stages 1 to 5 to help them understand how to improve their work and develop their skills. Using the 'Improvement note' tab, students can make notes to help with their consolidation and revision (for example, what they have done well and how they could improve), taking responsibility for their own learning.

Reporting

All your students' scores – assessment objective criteria scores and overall percentage scores – can be exported for download (for example into an Excel spreadsheet) or for upload (for example to your VLE).

Test your progress 4: Test A				
QUESTION	SUBMISSIONS	EXAMPLE ANSWERS	EXPORT	
STUDENT	STATUS	DATE	SCORE	
Kate Green	MARKED	15 th Apr 2015	73%	
Ben Jones	MARKED	15 th Apr 2015	67%	
Chloe McDonald	NOT RECEIVED		0%	
Jodie Wilkinson	NOT RECEIVED		0%	
Liam Clark	NOT RECEIVED		0%	

Scores can be exported both by individual students and by class; they can also be exported task by task or for tasks over a period of time which you set.

This offers you flexibility of reporting – for your senior management team, for parents, for Ofsted and for Progress 8.

Watch our Assess to Progress video online at <https://vimeo.com/126470260>

Planning support for *Macbeth*

This Planning map has been put together to provide brief guidance and suggestions about how the tasks in the Student Book might be approached.

There are discrete columns which separate out tasks into the three principal domains of English: Reading, Writing and Spoken Language. There are further columns which indicate assessment opportunities and signal links to the additional resources on Cambridge Elevate.

Many of these divisions are quite subjective and it is quite possible (indeed desirable) to approach the tasks open-mindedly. You may feel that a task positioned in the 'Reading' column might provide excellent opportunities for a written follow-up or, perhaps, a piece of formal assessment. For example, a reading task asking students to read and analyse a text could easily be adapted to focus on a written outcome. This could then be self-assessed or peer-assessed or, indeed, summatively assessed.

Similarly, opportunities for homework or further work beyond the classroom have been suggested. But you, as the class teacher, are in the best position to identify and select meaningful and appropriate tasks at relevant moments for your scheme of work. And, of course, you will be familiar with your students and can therefore pitch those assignments more purposefully at their specific needs and abilities.

This Planning map is a map of possible learning tasks and opportunities which provides, at a glance, their scope and range across all five acts, to help you put together your own scheme of work. None of the tasks are prescriptive, and you are not obliged to follow the chronological order in which they are catalogued. If you choose to read the text through quickly without tackling any of the tasks, then you can be more creative about how you direct your students towards them. The key is not to be confined or restricted by an approach that is too mechanistic or predictable: variety is essential.

You can download an editable version of the planning map from Cambridge Elevate.

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 1: Act 1 The focus is on: • understanding and explaining Shakespeare's choice for opening the play • exploring the way Shakespeare establishes characters and ideas • analysing Shakespeare's use of language and imagery • developing a response to a writing task.	R1 Read a summary of what happens in Act 1 and discuss key things established. R2 Read Act 1 Scene 1 and create a montage / mind map of any references to darkness and atmosphere. R3 Read Act 1 Scene 2 and complete the tasks about Macbeth. R4 Read Act 1 Scene 3 and complete tasks about the Witches, Macbeth and Banquo. R5 Read Act 1 Scene 5 and complete tasks about Lady Macbeth. R6 Read Act 1 Scene 7 and complete tasks about Macbeth and Lady Macbeth.	W1 Five line-voiceover for a 'teaser trailer' video for a new film version of <i>Macbeth</i> W2 Write a few lines of instruction to an actor on how they may perform the 'Fair and foul' speech. W3 A table of central characters W4 A table of words to describe Macbeth W5 Note about what is known about Macbeth W6 Thought bubbles for Macbeth and Banquo W7 A short comment on a list of quotations W8 An essay about how Shakespeare presents Macbeth TR Character profiles TR A mind map about the Globe Theatre TR Word bank of simple quotations TR A table about positive and negative quotations TR Facebook/Twitter feed based on the thoughts of Macbeth and Banquo TR A letter from Macbeth to Lady Macbeth	S1 A discussion on ambition S2 A roleplay based on <i>Macbeth</i> and the directors S3 A discussion on the ratings chart based on the Witches TR A roleplay based on the Witches TR A roleplay based on the discussion between Macbeth and Lady Macbeth	Reading assessment: a table of statements and quotations based on <i>Macbeth</i> Writing assessment: an essay about how Shakespeare presents the character of Macbeth in Act 1	Video: An apprentice tells us about seeing <i>Macbeth</i> at the Globe Video: 'So foul and fair a day I have not seen' (Act 1 Scene 5) Video: The actors discuss King Duncan's character Video: The actors discuss how Macbeth's character is established Handout: Learning checkpoint table Video: Different interpretations of Act 1 Scene 7 Assess to Progress (with example responses)

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 2: Act 2 The focus is on: - exploring the motives and relationship of Macbeth and Lady Macbeth - considering the possible ways of interpreting the text in performance - exploring how Shakespeare uses language and imagery - learning how to write a good answer.	R1 Read a summary of what happens in Act 2. R2 Read Act 2 Scene 1 and complete tasks about the opening and Macbeth. R3 Read Act 2 Scene 3 and complete tasks about the Porter's speech. R4 Read Act 2 Scene 2 and complete tasks about Macbeth, Lady Macbeth and imagery.	W1 Notes about Macbeth's state of mind W2 A table of Lady Macbeth's motives W3 A table about how Lady Macbeth influences Macbeth W4 A mind map of Lady Macbeth's persuasive techniques W5 A mind map of adjectives to describe Lady Macbeth W6 A list of what others say about Lady Macbeth W7 A list and a paragraph about references to sleep W8 An essay about how Shakespeare establishes and presents the character of Macbeth as a hero W9 An essay about how Shakespeare presents Macbeth's actions and feelings about the murder of Duncan W10 A brief commentary on examples of imagery TR A storyboard based on Act 2 TR A letter from Macbeth to a magazine problem page TR A mind map of connotations of sleep	S1 A discussion about images in Macbeth's soliloquy S2 A discussion and presentation based on Lady Macbeth's innocence and guilt S3 Dramatising lines for Act 2 TR A discussion about Macbeth's downfall TR A performance of the dagger speech	Writing assessment: an essay about how Shakespeare presents Macbeth as a hero Writing assessment: an essay about how Shakespeare presents Macbeth and the murder of Duncan	Video: How does language create an atmosphere in Act 2 Scene 1? Video: Lady Macbeth in the hot seat Video: The prosecution of Lady Macbeth Video: The defence of Lady Macbeth Assess to Progress

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 3: Act 3 The focus is on: - interpreting the role of the Witches in the play - understanding the ways evil is presented and the importance of the supernatural in the play - analysing Macbeth's tyrannical actions and Shakespeare's use of dark and violent imagery - developing written responses.	R1 Read a summary of what happens in Act 3 and complete tasks based on quotations. R2 Read Act 3 Scene 1 and complete tasks about Macbeth and the Murderers. R3 Read Act 3 Scene 2 and complete tasks about Macbeth's state of mind R4 Read Act 3 Scene 4 and complete tasks about the banquet. R5 Read Act 3 Scene 5 and complete tasks about Hecate and Macbeth. R6 Read sample responses to the essay question about the Witches and complete the tasks. R6 Read Act 3 Scene 6 and complete the tasks about Macbeth's tyranny.	W1 A list about tyrants W2 A table of quotation summaries W3 A table of examples of imagery W4 A mind map about Banquo's ghost W5 A list to describe Macbeth's thoughts W6 A paragraph on the changing relationship between Macbeth and Lady Macbeth W7 A table of supernatural events W8 A paragraph on the importance of the Witches W9 An essay on how Shakespeare presents Macbeth and the Witches W10 An account of the coronation of Macbeth W11 A table on the Witches' prophecies W12 A list of events that take place off stage TR A letter from Banquo to a family member TR A diary extract from a guest attending the banquet	S1 A discussion about tyrants S2 A performance of the extract based on references to unnatural elements S3 A conversation between Lennox and a Lord TR A performance of Scene 4	Writing assessment: an essay on how Shakespeare presents the changing relationship between Macbeth and Lady Macbeth Writing assessment: an essay on how Shakespeare presents Macbeth and the Witches TR Peer assessment of the diary extract TR Spoken language task on the diary extract	Video: The last time we see Macbeth and Lady Macbeth together (Act 3 Scene 4) Video: Hecate's speech (Act 3 Scene 5) Assess to Progress

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 4: Act 4 The focus is on: - identifying the ways that Shakespeare contrasts Macbeth and Lady Macbeth with other characters - exploring the dramatic contrasts in Act 4 - exploring how Shakespeare uses imagery of chaos and turmoil - developing skills in writing appropriate written responses.	R1 Read a summary of what happens in Act 4. R2 Read Act 4 Scene 1 and complete tasks about Macbeth and the Witches. R3 Read Act 4 Scene 2 and complete tasks on Ross and Macduff. R4 Read Act 4 Scene 3 and complete tasks on Ross, Macduff, Malcolm and England versus Scotland. R5 Read sample responses to the essay based on the contrast between Macbeth and Macduff and complete the tasks.	W1 A table on the Witches' prophecies W2 A summary of the soliloquy at the end of Scene 1 W3 Notes on how Macbeth's character has changed W4 Notes on the different interpretations of Ross' character W5 A table about the state of Scotland W6 A table of events in Act 4 Scene 3 W7 A table about Malcolm's suspicions of Macduff W8 A table on England versus Scotland W9 A table analysing the responses to the essay question W10 An essay on how Shakespeare presents Macbeth and Macduff as contrasting W11 An essay on how Shakespeare presents kingship W12 A paragraph on Macduff's life W13 Director's notes on Act 4 Scene 2 W14 A paragraph on the differences between Edward and Macbeth W15 A paragraph about how Shakespeare uses lists, contrasts and juxtaposition in Act 4 Scene 3 TR Horoscopes for characters TR A list of words to describe the Witches TR A table on the struggle between good and evil	S1 A discussion on horoscopes S2 A discussion on breaking the news of the murder of his family to Macduff S3 A discussion on how language is used to describe England and Scotland S4 A discussion on references to healing in Act 4 Scene 3 TR Performing a dramatic reading of Act 4 Scene 1 and completing tasks based on the Witches	Writing assessment: an essay about how Shakespeare presents Macbeth and Macduff as contrasting Writing assessment: an essay about how Shakespeare presents kingship	Assess to Progress

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 5: Act 5 The focus is on: - understanding the factors that led to Macbeth's downfall - considering how Lady Macbeth's character changes - exploring the moral context and messages of the play - analysing the use of dark and violent imagery and language - developing written responses skills.	R1 Read a summary of what happens in Act 5 and complete the tasks. R2 Read Act 5 Scene 1 and complete the tasks about Lady Macbeth and the sleepwalking scene. R3 Read Act 5 Scene 3 and complete the tasks about Macbeth's mood. R4 Read Act 5 Scene 5 and complete the tasks about Macbeth's feelings. R5 Read the sample responses to the character of Macbeth and complete the tasks. R6 Read Act 5 Scene 9 and complete the tasks about Macbeth's language. R7 Read Act 5 Scene 8 and complete the tasks about the Witches.	W1 A table about Macbeth in Act 1 and Act 5 W2 A table about references to earlier incidents in the play W3 Sentences about aspects of old age W4 Re-writing Macbeth's speech in Act 5 Scene 5, lines 9–15 W5 A table about images connected to the meaning of life in Macbeth's speech Scene 5, lines 17–27 W6 A table of the key elements of a tragic hero W7 Writing a comment on the responses to Macbeth's character W8 Listing points that make Macbeth a sympathetic character W9 An obituary for Lady Macbeth W10 Alternative views responding to the obituary W11 An essay about how Shakespeare presents the development of Lady Macbeth's character W12 An essay about how Shakespeare presents Macbeth as a tragic hero W13 A spider diagram about Macbeth's downfall W14 A response to who is to blame for the events in the play W15 A paragraph about how far the Witches are to blame for Macbeth's actions TR A table about Lady Macbeth TR Director's notes for Lady Macbeth TR A letter from the Gentlewoman about Lady Macbeth's behaviour TR A carousel approach for Macbeth as a sympathetic character	S1 A discussion about sympathy and judgement of people who commit terrible crimes S2 A discussion about Lady Macbeth in Act 2 and Act 5 S3 A discussion about what the Witches tell Macbeth S4 A class debate on Lady Macbeth S5 A discussion about alternative interpretations of Lady Macbeth TR A role play of Lady Macbeth visiting a psychiatrist	Writing assessment: a couple of paragraphs about how Macbeth and Lady Macbeth have changed Writing assessment: an essay about how Shakespeare presents Macbeth as a tragic hero Writing assessment: an essay about how Shakespeare presents Lady Macbeth	Video: Lady Macbeth's soliloquy (Act 5 Scene 1) Video: The Gentlewoman in the hot seat Video: Macbeth's soliloquy (Act 5 Scene 5) Video: How guilty is Macbeth? Video: Are the Witches to blame for Macbeth's actions? Assess to Progress (with example responses)

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 6: Plot and structure The focus is on: - understanding and explaining the structure of the plot - interpreting the theatricality and dramatic impact of the play - exploring how the action of the play develops - writing about plot and structure.	R1 Read the extract about 'The plot in <i>Macbeth</i> '. R2 Read the extract about 'The real <i>Macbeth</i> '. R3 Read the extract about 'Theatricality and dramatic structure'. R4 Read the extract about 'The pace of the action'. R5 Read the extract about 'The structure of a tragedy'.	W1 A table about developing a tragedy W2 Writing a mini saga about the plot W3 Creating a tragi-ometer W4 Notes about the plot	S1 A tableau to represent plot S2 A discussion about the mini saga		Video: The actors reduce the play to five freeze frames
Unit 7: Context, setting and stagecraft The focus is on: - understanding and exploring the context and setting of <i>Macbeth</i> - understanding how the audience would have watched and understood <i>Macbeth</i> in Shakespeare's time - exploring the ways in which action and change can be presented on stage.	R1 Read the extract about 'Context and setting'. R2 Read the extract about 'The importance of the supernatural in the play'. R3 Read the extract about 'Scotland and England'. R4 Read the extract about 'Putting on a performance'. R5 Read the extract about 'Staging battles'. R6 Read the extract about 'The challenge of change'. R7 Read the extract about 'Shakespeare the dramatist'.	W1 A table on conditions in Shakespeare's day W2 Designing a stage set W3 Director's notes on stagecraft, theatricality and performance TR A letter to a friend about visiting The Globe	S1 A discussion about the opening of <i>Macbeth</i> TR A discussion about statements related to the opening TR A discussion about the Witches TR A discussion about a modern-day adaptation		Video: An interview with Four of Swords about their production of <i>Macbeth</i> Video: The actors pitch their ideas for a production of <i>Macbeth</i>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 8: Character and characterisation The focus is on: - understanding and exploring the characters in the play - interpreting how these characters represent ideas and attitudes - exploring the ways in which Shakespeare presents these characters - analysing the changes in certain characters through the play - writing about character and characterisation	R1 Read the extract about 'The creation of characters'. R2 Read the extract about 'Reported behaviour'. R3 Read the extract about 'The use of soliloquy'. R4 Read the extract about 'Character development'. R5 Read the extract about 'Interpreting character'. R6 Read the extract about 'Characters in contrast'. R7 Read the extract about 'Page versus stage'. R8 Read the extract about 'Casting characters'. R9 Read the extract about 'historical characters'.	W1 Stage directions about a chosen scene W2 A graph and notes on character development W3 Listing characters and writing about connections, comparisons and contrasts W4 A connection web about the five acts in the play TR A list of characters TR A group-carousel approach to considering characters TR A group-carousel approach to character contrasts	S1 Acting out the chosen scene in W1 TR A discussion about the soliloquys TR A hot-seating task about different characters TR A Jeremy-Kyle-chat-show task about main characters		Video: The actors interview Macbeth and Lady Macbeth about ambition
Unit 9: Ideas, perspectives and themes The focus is on: - understanding and exploring the major themes in the play - interpreting how these themes are communicated to the audience - exploring different interpretations of and perspectives in the play - researching and writing about themes in the play	R1 Read the extract about 'The message of the play'. R2 Read the extract about 'Major themes in the play'. R3 Read the extract about 'Ambition'. R4 Read the extract about 'Ambition and reality'. R5 Read the extract about 'Good versus Evil'. R6 Read the extract about 'Order versus chaos'. R7 Read the extract about 'Other themes'.	W1 A table about appearance and reality W2 A table on good versus evil W3 List how Macbeth is a tyrant. W4 Quotations on themes TR Song-film-and-book-titles task on the themes TR A group carousel approach on the themes			

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 10: Language The focus is on: - analysing and exploring language across the whole play - exploring and interpreting links between character and language - identifying and analysing common images or features of language - writing about Shakespeare's use of language.	R1 Read the extract about 'Language in Shakespeare's world'. R2 Read the extract about 'Finding words'. R3 Read the extract about 'Early modern English'. R4 Read the extract about 'Imagery'. R5 Read the extract about 'Imagery in <i>Macbeth</i> '. R6 Read the extract about 'Verse versus prose'. R7 Read the extract about 'Repetition and antithesis'. R8 Read the extract about 'Finding the words' and complete the tasks. R9 Read the extract about 'Private Prose' and complete the tasks.	W1 Key quotes on recurring themes TR A group carousel approach on imagery			Video: How does an actor approach Shakespeare's language?

1 Fair and foul

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characters and language of Act 1.

At the end of the unit the students should:

- understand why Shakespeare opens the play with the Witches
- understand how Shakespeare presents the main characters
- be able to analyse how Shakespeare uses language and imagery
- understand how to develop a response in writing.

Differentiation

You could hand out the scene summaries for more confident students to sequence themselves. This will encourage them to really consider plot development in a more interactive approach to the task.

Some students may need further guidance to fully understand the key characters, so you could have them create a character profile, with information from each scene, which they can add to throughout the reading of the play. Another layer of support could be provided by allowing students to watch the BBC Animated Tales version of *Macbeth*.

GETTING STARTED – THE PLAY AND YOU

When approaching a Shakespeare play you should consider carefully how to introduce it, as they can seem very challenging to some students. Before students even start reading, it is important that you use some pre-reading tasks to help in establishing the text. The Student Book introduces a pre-reading task, focusing on one of the themes: ambition.

Differentiation

The list in this task provides some examples of ambition that may provide a starting point for the discussion. Less confident students may need further prompts such as:

- When does ambition become a bad thing?
- When do you know when you have achieved it?
- Would you be constantly unsatisfied?

You could take this further by introducing other themes such as power, fate, guilt, dreams/reality. You could give students a list of scenarios based on these themes and, like a game of Scruples, ask them to decide how they would react in each situation.

GETTING CLOSER – FOCUS ON DETAILS

This section will help students to grasp the plot of Act 1 which will give them more confidence when tackling the language.

- 1 Students may need some prompts here about what to look for: you may want to suggest that they focus first on basic character details (names, positions and relationships), before moving on to more complicated aspects. From the synopsis they could deduce, for example, that Duncan trusts Macbeth and Lady Macbeth, but Lady Macbeth is two-faced, or that Lady Macbeth is more determined than Macbeth to go ahead with the murder (although does Macbeth think about killing Duncan first?) A bigger question may be asked here: do the Witches set everything in motion?
- 2 Quotations are an important aspect of success in a closed-book exam, so it is important that students have as much access to them as possible. By introducing some simple ones early on such as ‘black and deep desires’, this will encourage students to understand how to choose relevant quotations to support their points.

Extension

The supernatural atmosphere

Prior to reading Scene 1, you might wish to introduce the Witches and the language in a role-play task. Put the students in groups of three and give out copies of the opening scene. Ask the students to perform a parody of the scene in character stereotypes, for example as football hooligans, gangsters, chefs, soldiers, cowboys or teenagers. This would be an engaging way to introduce the opening and may help students to interpret the Witches later in the play. The last section of the Student Book provides more in-depth tasks that explore stagecraft and theatricality.

- 1** Responses might include:
 - a** The Witches are planning to meet Macbeth on the heath.
 - b** Students might notice that the Witches know that a battle is taking place, when it will end, and that they will be able to meet Macbeth on the heath.
 - c** *thunder, lightning, rain, sunset, fog, filthy air, Graymalkin, foul*
- 2** Answers for questions **a–c** might focus on atmosphere and setting the scene. Scene 1 sets an eerie tone and suggests that the Witches know everything ahead of events. Scene 2 is about success and ends with something positive for Macbeth; without the foreboding atmosphere of the first scene there would be no underlying tension as the audience would not know that the Witches intend to meet Macbeth.
- 3 and 4** Answers for these questions might focus on the more explicit meaning of the weather. But students could be directed to consider the significance of the recent battle which could be interpreted as foul, yet the success of it means it was fair.

Differentiation

More confident students may start to consider the use of riddles by both the Witches and Macbeth. Does this suggest that the characters are linked even before they have met? This has implications for the question of who is to blame for Macbeth's downfall.

Less confident students should be guided towards considering the meaning of the words 'foul' and 'fair'. A mind map that focuses on the definitions of these words may support their understanding. Links can then be made towards the weather and the battle, and will lead into task 5.

Setting context in performance

- 1** Students may need some prompts here: you may want to suggest they start by considering how Macbeth is described in battle, focusing on the brutal side of his character, and also to highlight the positive words used to describe him by Duncan.

Establishing character relationships

- 1** You could put less confident students into pairs and give them just one character to consider. Each pair could then feed back their findings to the rest of the group. Suggested answers might include:

The Witches

- There are three witches.
- They tell Banquo and Macbeth their fortune.
- They are 'withered' and 'wild'.
- Will their prophecies come true?
- Will they cause further mischief?

King Duncan

- He is a kind king.
- He rewards Macbeth with the title Thane of Cawdor.
- He trusts Macbeth.
- Will the Macbeths kill him?

Macbeth

- He is brave.
- He is now Thane of Cawdor; one of the prophecies has come true.
- He is married.
- He listened intently to the Witches' prophecies.
- Will he kill the king?
- Will he kill Banquo and his son?

Lady Macbeth

- She is married to Macbeth.
- She seems a strong woman.
- It would appear that she wants to be Queen.
- She knows how to persuade her husband to kill the king.
- Will she be able to go through with the murder?

Macbeth's reputation

The Student Book tasks in this section will help students to understand how Macbeth is presented, especially through his actions, language and interactions with other characters, and how other characters view him in the first part of the play. It may be useful, especially for less confident students, to create a word bank of simple quotations that they discover while completing the tasks which show how Macbeth is viewed in Act 1 and prior to the murder of Duncan. This can then form a starting point when charting Macbeth's character. They will be able to compare how Macbeth is presented at the beginning with how he is at the end of the play.

- 1 and 2** A good approach for these tasks would be to present students with two columns headed 'Positive' and 'Negative'. Ask students to find quotations for each heading.

Positive quotations may include:

- 'brave'
- 'valiant'

- 'worthy gentleman'
- 'lion'

Negative quotations may include:

- 'bloody execution'
- 'And fixed his head above our battlements'
- 'cannons over-charged'

You might like to direct students to consider how these quotations give us an image of Macbeth that is not only heroic but also quite violent. So should we be surprised that he commits murder later in the play?

Character and Language

Some students may struggle with this task, so it is important that the task is modelled appropriately and that students complete this in pairs with further guidance on the meaning of words. You should provide definitions of key words like 'disdaining' and 'valour'.

PUTTING DETAILS TO USE

Establishing Macbeth's character in Act 1

A group carousel would be a useful way to approach this task. Groups could either be given all the prompts on one sheet of paper or they could just concentrate on one aspect before passing the paper to the next group to add their comments.

Macbeth and the Witches

- 1 Answers for this question might focus on: the unnatural appearance of the Witches; their knowledge of Macbeth (Thane of Glamis); that their predictions are not unreasonable; that they are acting as fortune tellers.
- 2 To further support the students' understanding of the meeting between Macbeth and Banquo it may be useful to include a more creative task, such as a Face book update or a Twitter feed to represent the thoughts of Banquo and Macbeth.
- 3 If you would like to make this a more active task, you could set up an active continuum line where the students stand at a point which they feel is appropriate. They could then be questioned about the reasons for their choice.

LEARNING CHECKPOINT

Confident students who are already experienced with using quotations may need little help with the learning checkpoint of this unit and could possibly just complete the last question. You may wish to develop this further by encouraging the students to integrate the quotations within their response. Less confident students, however, will benefit from the scaffolded approach suggested and some may need to be given some quotations as a

starting point to help them respond. The skill of selecting appropriate quotations can be built up over the course of the units.

Macbeth and Lady Macbeth

Extension

- 1 Students might focus on the fact that, although she thinks he is ambitious, she also thinks he is too good natured and may fear the consequences of his actions. You may like to highlight key quotations to support this, especially for less confident students:
 - 'It is too full o'th'milk of human kindness'
 - 'Art not without ambition'
 - 'wouldst not play false'
- 2 Direct students to the last lines of Scene 5 (lines 60–72) in order to answer this question. For less confident students you might like to give them examples of the commands, beginning with the easier ones, and then ask them to paraphrase in order to show how she is controlling:
 - 'He that's coming must be provided for'
 - 'Leave all the rest to me'
 - 'bear welcome in your eye, your hand, your tongue'
 - 'Look like th'innocent flower, but be the serpent under't'

Extension

GETTING IT INTO WRITING

Differentiation

Using quotations will be a key skill in a closed-book exam. The use of a framework such as PEE may support less confident students:

- *Macbeth is changing his mind; 'We will proceed no further in this business'. This shows he no longer wants to kill Duncan.*

PEE can become restrictive for more confident students. They should be encouraged to use quotations in a way that allows for some freedom and depth:

- *Following the soliloquy, Shakespeare brings Lady Macbeth onto the stage and Macbeth voices his determination to bring the plan to an end; 'We will proceed no further in this business'. It is significant that the first word is 'We', it confirms the characters' joint responsibility and the importance of the relationship. The selected modal verb 'will' suggests this is an order that Macbeth is assuming. The ideas and doubts explored in the soliloquy can be seen in the use of euphemism at the end of the sentence; he cannot bring himself to be explicit about the murder. By the end of the scene, however, some mere fifty lines later, Macbeth is 'settled' on the decision to murder Duncan, suggesting that the euphemism might show a lack of conviction.*

- Act 1 Scene 5: (lines 15–30) Lady Macbeth responding to the letter from Macbeth.
- Act 1 Scene 5: (lines 38–52) Lady Macbeth contemplating the murder of Duncan.
- Act 1 Scene 7: Macbeth considers the virtues of Duncan and reasons why he should not kill him.

Shakespeare in performance: stagecraft and theatricality

Draw attention to the *Connect to the text* feature as a more general 'rule' about writing about stagecraft.

1 Students might focus on:

- 'What bloody man is that?'
- 'But I am faint, my gashes cry for help'

These two quotations could provide great drama on stage through the actors emerging covered in blood and staggering to suggest the ferocity of the battle. The challenge would be to ensure that make-up is used effectively to highlight the injuries.

- [Thunder. Enter the three WITCHES]
- 'What are these, so withered and so wild in their attire / That look not like th'inhabitants o'th'earth'

These two quotations could provide great drama through the noise of the thunder and the appearance of the Witches. The purpose would be to make the audience feel scared of the noise and horrified by the Witches. The challenge would be to ensure that the appropriate atmosphere is created.

GETTING FURTHER

Investigating soliloquy

- 1 a Students might notice that in Act 1 Scene 3 Macbeth is delighted that he has been promoted – one of the prophecies has come true. He now contemplates the other prophecies which would make him king. He starts to have murderous thoughts but he tries to resist temptation.

- b Students might notice that in Act 1 Scene 5 Lady Macbeth knows her husband well. She feels that although he is ambitious, he is also kind and possibly not capable of murdering a friend.

- 2 This task is a useful way to explore character for more confident students. It could be set up as a group activity with each group exploring different soliloquys using the prompts in the Student Book. Each group could then present back to the rest of the class. You could direct the students to the following soliloquies:
 - Act 1 Scene 3: Macbeth responding to the Witches.
 - Act 1 Scene 4: Macbeth is contemplating the murder of Duncan.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: An apprentice tells us about seeing *Macbeth* at the Globe

Video: 'So foul and fair a day I have not seen' (Act 1 Scene 5)

Video: The actors discuss King Duncan's character

Video: The actors discuss how Macbeth's character is established

Handout: Learning checkpoint table

Video: Different interpretations of Act 1 Scene 7

Assess to Progress (with example responses)

2 Alarms and escapes

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, character and language of Act 2.

At the end of the unit the students should:

- understand the motives and relationship of Macbeth and Lady Macbeth
- understand how to interpret text in performance
- be able to analyse how Shakespeare uses language and imagery
- understand how to develop a response in writing.

GETTING STARTED – THE PLAY AND YOU

What is tragedy?

The initial tasks in the Student Book introduce the idea of ‘tragedy’, and lead students to consider the reasons why *Macbeth* is called a tragedy.

- 3 For this question you might like students to consider the dark themes, Macbeth as a tragic hero and the fact that he is flawed. This could lead to a discussion about who is to blame for his downfall at this point in the play.

GETTING CLOSER – FOCUS ON DETAILS

Developing the action

Differentiation

The use of a storyboard might be a useful supporting task for less confident students when engaging with the plot.

- 1 You could direct students to consider the following quotations:

- ‘The moon is down’
- ‘Their candles are all out’

They may notice the references to light and dark; how does this add to the atmosphere?

- ‘A heavy summons lies like lead upon me’

Students might focus on the use of simile and how the language of ‘heavy’, ‘summons’ and ‘lead’ creates an unsettling atmosphere.

- ‘I would not sleep’

They may notice how this further adds to the atmosphere of unease and fear.

- 2 The Student Book task based on the Porter’s speech will help confident students consider some of the

themes of the play. Answers for question **b** might focus on the irony that the porter sees himself as the porter of hell: a murder of a king has just taken place. The reference to an ‘equivocator’ (someone who uses words ambiguously to conceal the truth) could be linked to characters in *Macbeth*. Students could also consider the dramatic significance of the scene, particularly focusing on how comedy is used. It follows the murder of the king so does the scene provide emotional relief or increase the tension?

Differentiation

This may prove more difficult for less confident students. You could omit the task or just consider the language choices, especially focusing on the references and images that relate to key themes of the play, such as hell.

Macbeth’s state of mind

The dagger speech soliloquy is one of the most famous speeches in Shakespeare’s plays. Here is a good approach to accessing this speech and supporting the tasks in the Student Book:

- Hand out one line of the soliloquy to each student.
- Ask each student to deliver the line in their normal voice.
- Ask each student to deliver the line in different ways, using the list of feelings from task 3 in the Student Book.

Extension

PUTTING DETAILS TO USE

Lady Macbeth’s motives

- 1 Before students begin this task, you could ask them to consider whether she is ambitious for her husband or whether she is, in fact, ambitious for herself.

Differentiation

- 2** Less confident students could be given the quotations and asked to discuss how they show her strength of will and determination.
- 'A foolish thought, to say a sorry sight'
 - 'Go get some water and wash this filthy witness from your hand'
 - 'A little water clears us of this deed'

How does Lady Macbeth influence her husband?

- 1** Less confident students may find it useful here to recap on how she persuaded Macbeth to kill the king in Act 1. You could ask students to list the other strategies that she used. If you would like to make this a more interactive task, you could make photocopies of the list and cut each of the influences out. Then put students in groups and provide each group with the 12 influences, and a copy of the table on an A3 sheet of paper. Students will work in their groups to place the items in the appropriate columns.

Interpreting the evidence

- 1 a** You could ask students to consider the line 'I have drugged their possets', which suggests that Lady Macbeth is taking a leading role in the murder of Duncan. She appears more ruthless and dominant than Macbeth at this point.
- 1 b** You could ask the students to consider the following quotations:
- 'Infirm of purpose!'
 - 'for it must seem their guilt'
 - 'Give me the daggers'

Lady Macbeth is questioning Macbeth's commitment and is taking control of the situation. Again she commands him and this highlights the contrast in how each character is dealing with the situation. While Macbeth is horrified at the murder, she seems to lack emotion. It begs the question: would Macbeth have committed the murder without the influence of his wife?

- 1 c** You could ask students to consider the phrase 'heart so white' and how Lady Macbeth is once again questioning his manhood. This links to how she persuaded Macbeth in the first place; by using the same strategy of questioning his bravery and calling him a coward. She knows that this kind of language will affect Macbeth and cause him insult because he is a brave soldier.

To develop a further understanding of Act 2 Scene 2 other key quotations could be used that focus on Lady Macbeth at this point in the play:

- 'Had he not resembled my father as he slept, I had done't' – does this suggest a softer side to her character?
- 'I heard the owl scream, and the crickets cry' – could the reference to an unnatural image suggest some guilt?

There are many reference to the 'hands' in this scene and it would be useful to direct students to these quotations now so that they can make reference to them when reading Act 5 Scene 1, where Lady Macbeth is suffering a breakdown and is seen constantly washing her hands.

LEARNING CHECKPOINT

- 1** Suggested adjectives may include: 'determined', 'ambitious', 'cruel' and 'manipulative'. You could direct more confident students to more challenging vocabulary, such as 'malevolent' and 'duplicious'. Less confident students could be given a list of adjectives and asked to choose the most appropriate ones or to rank them in order of importance.
- 2** The focus here should be on how Lady Macbeth is called a 'fair and noble hostess' and 'gentle lady'. More confident students should be able to consider how it is ironic that it is Duncan, the person that will be the victim of the crime, who often expresses these positive comments.
- 3** Students should focus on the fact that her public face is very different from her private face. What does this tell us about her?

IMAGERY IN ACT 2

1 and 2 Students may consider that:

- sleep represents innocence
- sleep is seen as a reward at the end of a hard day at work
- sleep is seen as not only a necessity of life but makes life worth living
- lack of sleep could represent a guilty conscience
- when he murdered Duncan he murdered sleep.

Differentiation

To further support less confident students you could tell them to produce a mind map of connotations of sleep before tackling the task.

Extension

GETTING IT INTO WRITING

Writing about Macbeth

How does Shakespeare establish and present the character of Macbeth as the 'hero' in the early part of the play?

Suggested points might include:

- Macbeth is presented as a warrior king. He has a fearless character, he fights valiantly and is courageous.
- It is through the comments from other characters that the audience find out about his character.
- The use of images that are used to compare him to animals and weapons.
- Act 1 Scene 2 and Act 1 Scene 4 are the main scenes to consider.

Key quotations:

- 'brave Macbeth'
- 'O valiant cousin, worthy gentleman'
- 'And with his former title greet Macbeth'
- 'He was a gentleman on whom I built / An absolute trust'
- 'worthy Cawdor'
- 'As sparrows, eagles, or the hare, the lion'
- 'As cannons over-charged with double cracks'

How does Shakespeare present Macbeth's actions and feelings around the murder of King Duncan?

Suggested points might include:

- Macbeth is presented as having pangs of conscience, in conflict with himself, ambitious and weak
- the role of Lady Macbeth
- imagery that is used to convey his feelings
- Act 2 Scenes 1–3 are the main scenes to consider

Key quotations:

- 'Is this a dagger which I see before me'
- 'It is the bloody business'
- 'Nature seems dead, and wicked dreams abuse'
- 'Witchcraft celebrates'
- 'That summons thee to heaven and to hell'
- 'This is a sorry sight'
- 'A foolish thought to say a sorry sight'
- 'Macbeth does murder sleep'
- 'My hands are of your colour, but I shame / To wear a heart so white'
- 'O yet I do repent me of my fury / That I did kill him'

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: How does language create an atmosphere in Act 2 Scene 1?

Video: Lady Macbeth in the hot-seat

Video: The prosecution of Lady Macbeth

Video: The defence of Lady Macbeth

Assess to Progress

3 Illusions and delusions

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characters and language of Act 3.

At the end of the unit the students should:

- understand and interpret the role of the Witches
- understand the ways evil is presented and the importance of the supernatural in the play
- be able to analyse how Shakespeare uses dark and violent language and imagery
- be able to analyse Macbeth's tyrannical actions
- understand how to develop a response in writing.

GETTING STARTED – THE PLAY AND YOU

What makes a tyrant?

1 and 2 The Student Book tasks in this section introduce the idea of tyrants. Before starting the discussion, you could ask students to research tyrants for homework. You could direct less confident students to specific examples (e.g. Hitler, Stalin, etc.) and supply supportive material if necessary.

GETTING CLOSER – FOCUS ON DETAILS

The influence of evil

1 The sequencing/quotation task will help students to grasp the plot and also allow them access to key quotations. After the students have completed this task they could focus on the opening of Act 3 to consider Banquo's suspicions. Using the information from Banquo's opening speech (lines 1–10), students could write a letter as if they were Banquo, to a family member about his suspicions. This would further consolidate their understanding of the reasons behind his murder.

Differentiation

To add additional support, especially for less confident students, students could also use Macbeth's speech (lines 45–72) to explain why he has decided that Banquo is a threat.

Macbeth and the Murderers

1 Students should notice that Macbeth uses many references to different types of dogs here, yet they may need some prompts in order to understand how these references are being used and how this may persuade the Murderers. Direct students to consider

the different types of dogs mentioned and how they all have a particular role to play. Macbeth is explicitly stating that dogs can be ranked and so can men, and he challenges the Murderers by saying that if they are not 'the worst' then he'll give them the job.

2 Students should note that Macbeth implies he can decide what rank the Murderers are and changes to verse, which is more upper-class, to say it. It also shows how he is questioning their manhood: a tactic used by Lady Macbeth to persuade him to kill Duncan. Less confident students may struggle with this task so you could direct them to consider how the planning of this murder is different from the murder of Duncan. They could:

- list the key differences between the planning of this murder and the murder of Duncan
- focus on the details of the murder and why Fleance needs to be killed
- consider the role of Macbeth and what this tells us about his character at this point in the play.

Extension

Macbeth's dark thoughts

3 Some of the tasks in this section may be more difficult for less confident students, especially task 3. If necessary, for this task students could consider the relationship between Macbeth and Lady Macbeth instead. Students could focus on:

- their relationship in Act 1 and Act 2
- how their relationship is different in this scene
- that Lady Macbeth is not aware of the plan to kill Banquo and why this is significant
- the quotation: 'Be innocent of the knowledge, dearest chuck' and what this tells us about Macbeth and their relationship at this point.

It is important to help students understand that their relationship is changing, and in this scene Lady Macbeth has the weaker role. Does the fact that Macbeth calls her 'dearest chuck' suggest a softer side to his character?

4 and 5 The key quotation here is:

- 'Good things of day begin to droop and drowse, Whiles night's black agents to their preys do rouse'

Suggested answers might focus on good versus evil and that Macbeth is aware of this and so the evil is torturing him.

PUTTING DETAILS TO USE

Haunted by guilt – the ghost at the banquet

A dramatic acting out of Scene 4 may benefit the students here. You could experiment with different interpretations that include/do not include the ghost. Does this make a difference to how one reacts to Macbeth?

Differentiation

There is a lot going on in this scene so some students may need further support before completing the tasks. You could ask students to imagine they were a guest at the banquet and to write an account of the event as a diary entry. To add an extra layer of support for less confident students, you could elicit the order of events first and highlight them on the board. The order of events is:

- Macbeth appears happy and hospitable at first.
- Macbeth has a conversation with some strange looking characters (Murderers).
- Macbeth says 'Which of you have done this?' (ghost)
- Lady Macbeth speaks to Macbeth alone.
- Macbeth apologises to the guests.
- A toast is made to Banquo.
- Macbeth shouts 'quit my sight!'
- Macbeth tells the guest to sit still.
- Macbeth mentions 'such sights'.
- Lady Macbeth tries to cover up for him and asks the guest to leave.

This could be used as a peer assessment opportunity. The criteria for success could not only include the order of events but also how successfully feelings were portrayed from the guest's point of view considering they had been invited to celebrate the crowning of the new king and queen.

An alternative assessment opportunity could be in the form of a spoken language task. You could ask students to read out their account with as much feeling as possible to portray their emotions (e.g. shock, fear, intrigue).

- 1** Suggested answers may include: fear, anger, confusion, tormented, lacking in self-control, guilt.
- 3 and 4** Students might notice that Lady Macbeth is once again questioning Macbeth's manhood and is becoming quite annoyed with him. She blames the visions on an illness from his youth and explains that they will not last long. She seems to be acting like this to cover up their murderous actions.

Differentiation

More confident students may consider the fact that she has just become queen (an ambition fulfilled, possibly?) and this requires a certain status and behaviour that could be questioned here.

- 5 a-c** You could direct less confident students to the following quotations to support their opinion on whether the ghost is real or just a figment of Macbeth's imagination:

- 'The table's full'
- 'Which of you have done this?'
- 'his highness is not well'
- 'The fit is momentary; upon a thought / He will again be well'
- 'How say you?' (to the ghost)
- 'If I stand here, I saw him'
- 'Avaunt and quit my sight!'
- 'Hence, horrible shadow!'
- 'What sights, my lord?'
- 'Good night, and better health / Attend his majesty'

The Macbeths – a turning point?

- 1** Students might focus on the use of the word 'blood' that is often repeated.
 - 'It will have blood, they say: blood will have blood'
 - 'I am in blood / Stepped in so far'

What effect is created with the repetition of the word 'blood'?

- 2** You could direct students to find their own words, or you could give them a list of statements to discuss:
 - He appears to have regained his composure.
 - He appears more self-confident.
 - He is still paranoid.
 - He is so far along the path of evil that he cannot turn back.

The influence of the supernatural

The tasks in this section will help students to understand the role of the supernatural. The table task is a useful way to chart the events related to supernatural features but less confident students may need to be given specific scene references to support this task. Some suggested scenes are listed below.

Supernatural event	Occurrence in play
Witches	Act 1 Scene 1: the Witches agree to meet Macbeth
ghostly appearances	Act 3 Scene 4

Supernatural event	Occurrence in play
dreams/nightmares	Act 3 Scene 2
prophecies	Act 1 Scene 3
visions	Act 2 Scene 1
noises	Act 2 Scene 2
unexpected weather	Act 2 Scene 3, lines 51–57
strange events	Act 2 Scene 4, lines 10–18

- 4 The question based on the audience reaction could be supported by showing a variety of clips based on the supernatural, or images of different witches in the Student Book.

Why does Hecate appear?

Read the *Connect to the text* feature to support the tasks in this section.

Direct students to consider:

- how Hecate is presented as quite a vindictive woman through the forceful instruction to the Witches. Could this link to Lady Macbeth?
- how Hecate perceives Macbeth – that he has become egotistical.

She seems to suggest that the visions he shall be shown will confuse him. Does this scene suggest that Macbeth is powerless to control his own destiny?

GETTING FURTHER

A tyrant takes control

Differentiation

- 1 You could ask more confident students to consider two different interpretations of the coronation: a nobleman that supports Macbeth and one who is suspicious of him. How would their accounts differ?
- 3 Ask students to consider how Lennox appeared sympathetic and genuinely worried about Macbeth during the banquet scene, but that in Scene 6 he comments on the fact that Scotland is now a 'suffering country / Under a hand accursed'. Does this suggest that he was already suspicious of Macbeth?
- 4 Students may consider that Macbeth feels that the Witches' prophecies may come true even without him doing anything: that actually fate will determine what happens. You could ask more confident students to consider the soliloquy prior to this quotation and whether he is considering the murder of Duncan.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: The last time we see Macbeth and Lady Macbeth together (Act 3 Scene 4)

Audio: Hecate's speech (Act 3 Scene 5)

Assess to Progress

4 Resistance and revenge

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the character, plot and language of Act 4.

At the end of the unit the students should:

- understand how Shakespeare contrasts Macbeth and Lady Macbeth with other characters
- understand the dramatic contrasts in Act 4
- be able to analyse how Shakespeare uses the language and imagery connected to chaos and turmoil
- understand how to develop a response in writing.

GETTING STARTED – THE PLAY AND YOU

Looking into the future

The initial task in the Student Book is based on the concept of horoscopes. To provide further support for less confident students you could ask students to write the horoscope that Macbeth and Lady Macbeth may have read prior to meeting the Witches. This would act as a useful recapping exercise and also links to the second meeting of the Witches in this act.

Extension

Star signs:

- **Aries:** active, demanding, determined, ambitious
- **Taurus:** subtle strength, stubborn, patient
- **Gemini:** indecisive, inquisitive, intelligent, changeable
- **Cancer:** emotive, diplomatic, impulsive
- **Leo:** warm, generous, faithful
- **Virgo:** practical, reflective
- **Libra:** happy, balanced, sense of justice
- **Scorpio:** transient, self-willed, purposeful, unyielding
- **Sagittarius:** philosophical, optimistic
- **Capricorn:** determined, persevering, practical, wilful
- **Aquarius:** humanitarian, serious, duplicitous
- **Pisces:** imaginative, reactive, indecisive

GETTING CLOSER – FOCUS ON DETAILS

Before reading Act 4 you might wish to recap on how the Witches have been presented so far in the play. You could ask students to make a list of words that have been used to describe the witches. Examples may include:

- ‘withered’
- ‘wild’
- ‘imperfect speakers’

- ‘devil’
- ‘instruments of darkness’
- ‘wayward sisters’.

You could then put students into groups of three and ask them to complete a number of tasks based on Scene 1, lines 1–38.

- Perform a dramatic reading.
- Make a list of all the ingredients that are put into the cauldron. Then comment on what they notice about the ingredients and what they could suggest (e.g. all body parts of animals and humans; vile ingredients – even the babe is linked to a prostitute; taken together could they make a monster – Macbeth?).
- Choose three images that are particularly horrific and explain why. Explain what atmosphere is created by using these images (e.g. chaos, turmoil, destruction).
- Using the list created, find evidence to support these descriptions of the Witches, e.g. devil (‘finger of birth’/‘strangled babe’). Using a babe, which is seen as an innocent creature, may suggest that they are utterly evil. In the context of having been murdered by its own mother, this makes the image even more horrific.

Dramatic contrasts

- 1 Suggested answers may focus on the fact that the vision of Banquo’s ghost has made him more fearful or more determined to find out if Banquo is a threat.
- 2 There are six images:
 - ‘untie the winds and let them fight / Against the churches’
 - ‘the yeasty waves / Confound and swallow navigation up’
 - ‘bladed corn be lodged and trees blown down’
 - ‘castles topple on their warders’ heads’
 - ‘palaces and pyramids do slope / Their heads to their foundations’
 - ‘the treasure / Of nature’s germen tumble altogether / Even till destruction sicken’

Students should consider how the images all relate to destruction, chaos, turmoil and the unleashing of the elements.

- 3 a Students should consider how the repetition of ‘though’ intensifies the speech. The images of destruction provide a link with the earlier speeches of the Witches.
- 3 b Students might notice that the following features of the language makes it sound like a spell or incantation:
 - use of the phrase ‘I conjure you’

- use of a list to express the message
- use of images of destruction
- use of repetition.

Differentiation

A good approach to support understanding of the speech, especially for less confident students, would be to put the students into pairs and have one read this extract and another read an extract from the Witches. They could then identify the similarities.

- 4** The language of Macbeth is uncompromising and could suggest that he is so far down the path of evil that he now has no conscience and is quite determined to achieve his ambitions, no matter what the cost. You could direct more confident students to consider how malevolent he is now and how he appears more clearly linked to the Witches. You could further reinforce this link when considering the initial quotations that introduced the arrival of Macbeth in this scene:
- Witch: 'By the pricking of my thumbs Something wicked this way comes'
 - Macbeth: 'How now, you secret, black and midnight hags!'

'Seek to know no more'

The tasks in this section will help students to further understand Macbeth's state of mind and how it compares with his previous meeting with the Witches.

- 1** When completing the table, students should focus on the fact that Macbeth seems quite self-assured and invincible when first told of the prophecies, as two of them seem so fantastical that they could not happen and the other, dealing with the threat of Macduff, could be easily dealt with.
- 2 a** You might direct students to consider how Macbeth persists in asking about Banquo and his heirs. His mood changes and he becomes more angry and appalled.
- 2 d** When identifying key words, most students could consider the imagery of the eyes and sight:
- 'Start, eyes!'
 - 'I'll see no more'

While more confident students could consider more challenging references:

- 'The crown does sear mine eyeballs'

Deadly decisions

- 1** Students should identify the fact that Macbeth has now decided to kill Macduff's family. You might want to take this further by asking students about this

decision and what it tells them about Macbeth at this point in the play. You could also compare his announcement of his intended murder with the way he has dealt with previous ones.

- 2** Students should focus on the fact that he is angry for not acting quickly enough to murder Macduff. He vows in the future to act on impulse.
- 3** Less confident students may need some prompts here so you may want to guide them to a list of ideas that may describe Macbeth, or to key quotations. For some less confident students you may prefer to ask them to simply match the ideas with the quotations.

How Macbeth's character has changed:

- Macbeth is more like the Witches now.
- He has become more evil.
- Ambition and fear have pushed him further down the road to destruction.
- He now not only targets his political enemies but also their innocent families.
- He thinks he is invincible.

Quotations to support this:

- 'I conjure you'
- 'Something wicked this way comes'
- 'Even till destruction stricken'
- 'His wife, his babes, and all unfortunate souls'
- 'Then live, Macduff, what need I fear of thee?'

PUTTING DETAILS TO USE

Ross – good or bad?

Before starting the tasks in this section direct students to the *Connect to the text* feature about the differing interpretations of Ross.

- 1** This task will help students to engage with the most popular interpretation of Ross. You could direct students to consider how he:
- wants to reassure her but knows that it is futile
 - he fears for her safety
 - he could hold her hand.

Some quotations to support this sympathetic reading of Ross could be:

- 'You must have patience, madam'
- 'My dearest coz'
- 'I pray you, school yourself'
- 'I take my leave of you; Shall not be long but I'll be here again'

Differentiation

- 2** More confident students could engage with the less conventional interpretation of Ross. You might like to guide them to consider that:
- Ross says to Lady Macduff: ‘when we are traitors And do not know ourselves’. Could this be a reference to himself as a traitor?
 - The Murderers follow so closely after he has left. Did he signal them?
 - Prior events could also be interpreted to suggest that he is a traitor. After the murder of Duncan both Ross and Macduff question who the murderer actually was. This could suggest that they have serious doubts about the story provided by Macbeth, yet Ross still attends the celebratory banquet while Macduff flees.

Extension

Scene 3 – delivering bad news

- 1** This task will help students to explore how Scotland has changed under the kingship of Macbeth.
- 2 and 3** You could begin by facilitating a discussion about how you would tell someone about the deaths of family members. Consider the various ways that this could be related and then linked to Ross’s speech. You could ask students to consider the effect of words such as ‘babes’, ‘savagely slaughtered’ and ‘murdered deer’.

The longest scene

Differentiation

- 1** This task will help students view the narrative structure of the scene. Less confident students may struggle to identify the correct order. You might like to simply give them the events in the correct order; they should then be able to add the approximate number of lines.

Extension

How is Malcolm’s character presented?

- 2** To further support the question about the struggle between good and evil, you could ask students to create a table with those headings. Within the table, students could also include references to these themes from other parts of the play, especially focusing on the character of Macbeth.

Is Macduff sincere?

- 1** Answers might focus on:
- Malcolm stating that Scotland could suffer more after Macbeth is defeated as he would be more evil than him. He says that he could become lustful, avaricious and positively evil. So is someone like him fit to govern?
 - Macduff responds by lamenting the fate of Scotland. He questions whether such a bad man could come from such good parents.
 - Malcolm takes everything back. He says that he is chaste, generous and trustworthy.
 - Malcolm’s opinion changes as he is impressed by Macduff’s emotional response, which suggests that he does care about what happens to Scotland and he is not a traitor.

From Scotland to England

- 1 and 2** These tasks further support the students’ understanding of the contrast between Scotland and England. You might want to explore this even more here by completing the *Getting further* section on a good king versus a bad king.

GETTING IT INTO WRITING

- 2** This task will help students consider how to effectively analyse responses to questions. You could approach this by asking key questions for each response in order to add more depth.

Response 1:

- How does Shakespeare present the victims?
- Why do we feel sorry for the victims?
- What quotations would be effective in showing sympathy for the victims?

Response 2:

- How is the relationship between mother and son presented?
- What is meant by Macbeth’s actions?
- What quotations would be effective in showing the relationship between mother and son?

Response 3:

- How is the violence shown on stage?
- What is the effect of the son using the word ‘mother’ as he dies?
- What is meant by ‘evil actions’?

- 3** You may want to complete the tasks in the *Getting further* section before asking the students to write their extended answers to the two questions.

GETTING FURTHER

Macduff's family

- 1** You may want to ask students to consider that seeing Macduff's wife and children at home in their castle:
 - highlights the contrast between Macbeth and Macduff
 - highlights the contrast between Lady Macbeth and Lady Macduff
 - the murder of the family appears even more malicious when the audience have been presented with a close family
 - this is a domestic scene with a nurturing mother that offers some light relief for a while.

A good king versus and bad king

- 1** Answers might highlight how the listing of such evils reinforces how Macbeth has become such a malevolent figure.
- 2** Before they attempt this task, you could provide less confident students with a list of quotations:
 - 'gracious England'
 - 'goodly thousands'
 - 'good king'
 - 'healing benediction'
 - 'heavenly gift of prophecy'
 - 'full of grace'
- 3** Students might consider how Edward is perceived as such a saintly and Christ-like figure, which is heightened even more by the fact that we do not see him – so he remains quite mystical. It also further reinforces how he is the antithesis of Macbeth.
- 4 a** You could direct students to consider how the king was viewed as God's representative on earth. So this list of attributes would epitomise how Shakespeare and his society perceived the role of both God and the king.
- 4 b** To support the response to this task you could ask students to find a dictionary definition for each word in the list. How do the definitions match with their perception of kingship?
- 5** Guide students to really consider the contrasts between:
 - Macbeth and Macduff
 - Macbeth and Edward
 - Scotland and England.
- 6 a** Answers might focus on the fact that healing is the opposite of murder, so again reinforcing the difference between Macbeth and Edward. While Edward is seen as a King who tries to save his

citizens, Macbeth is seen as a king who murders his citizens.

- 6 b** You could direct students to research some information about James I to support their response to this question.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress

5 Endings and beginnings

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot and language of Act 5.

At the end of the unit the students should:

- understand the factors that lead to Macbeth's downfall
- understand how Lady Macbeth's character has changed
- understand and explore the moral context and messages of the play
- be able to analyse Shakespeare's use of dark and violent imagery and language
- understand how to develop a response in writing.

GETTING STARTED – THE PLAY AND YOU

Sympathy or judgement?

- 1 This task focuses on the idea of feeling sympathy for people who commit serious crimes and for students to relate this to cases they have heard about in the news recently. Have some examples of appropriate news stories ready for students who may struggle to think of any recent examples.

GETTING CLOSER – FOCUS ON DETAILS

Bringing it all together

As this is the final Act it might be useful to begin by recapping on all the main characters and events. If students are not aware of the ending then you could ask them to predict what might happen next – especially to the main characters of Macbeth and Lady Macbeth – before they read the plot synopsis.

Talking about Macbeth

The tasks in this section will help students consider how far Macbeth has changed.

- 1 You could direct less confident students to some of the key quotations from Act 1 Scene 2 and Act 5 Scene 2.
 - 'Worthy gentleman' (Duncan: Act 1 Scene 2, line 24)
 - 'Noble Macbeth' (Duncan: Act 1 Scene 2, line 67)
 - 'Some say he's mad' (Caithness: Act 5 Scene 2, line 13)
 - 'Those he commands, move only in command / Nothing in love' (Angus: Act 5 Scene 2, lines 19–20)

Extension

Lady Macbeth sleepwalks

- 1 Students should notice that there is a focus on 'water', 'clean' and 'hands'. You could direct students to consider how in the earlier scene, Lady Macbeth naively thought that she could just wash her hands and forget about the murder of Duncan. The sleepwalking scene shows how this has not been the case as she is now so consumed with guilt that she imagines her hands full of blood and constantly tries to wash the imagined blood away: a clear link to the earlier scene.

Differentiation

- 2 a You could give less confident students the following quotations to support this task:

- 'Yet who would have thought the old man to have had so much blood in him?'
- 'The Thane of Fife had a wife. Where is she now?'
- 'Banquo's buried; he cannot come out on's grave.'

More confident students could also consider:

- 'No more o'that, my lord, no more o'that. You mar all with this starting.'

This is a reference to the banquet scene and the appearance of Banquo's ghost.

- 2 b Answers might include:

- There is no clear order to her memories.
- All the murders have merged into one.
- Her speech is broken.
- The cool hostess and domineering wife has become a gibbering creature.
- She is suffering enormous emotional pressure.
- Her conscience and guilt are torturing her.

- 3 You could discuss the significance of Lady Macbeth's perceived confidence in Act 2 Scene 2 to be able to commit the murder and then forget about their actions. However, does this quotation suggest that she realises that they have to be strong in order to remain sane? Yet Act 5 Scene 1 shows how she cannot live with the guilt and constantly recalls all the murders which appear to have made her 'mad'.

Extension

The Doctor and the Gentlewoman

1, 2 and 3 Before completing these tasks, direct students to the *Connect to text* feature and make sure that they understand the differences between prose and verse and how they are used by Shakespeare in his plays. Make sure students focus on the fact that the prose could represent Lady Macbeth's loss of control. You could provide less confident students with some examples if necessary. More confident students could take this further by looking at other examples in the play where prose is used instead of blank verse. Ask them to consider the reasons for this, for example:

- Lady Macbeth reads the letter from Macbeth (Act 1 Scene 5) – to demarcate the difference between the spoken and written language?
- The porter (Act 2 Scene 3) – he is of lower status but this also allows him to make jokes?
- Lady MacDuff and her son (Act 4 Scene 2) – this shows the tender quality of a mother/son relationship and they even make jokes as well? Does this highlight the importance of the messenger's warning, which is in verse?

To further support students' understanding of the scene you could ask them to imagine that they were the Gentlewoman and that she writes a letter to her sister explaining what has happened to Lady Macbeth. Ask students to use quotations from the scene to support what the Gentlewoman is saying.

Differentiation

You could provide less confident students with the key quotes or ask them to use the table they created in the previous section based on the sleepwalking scene.

Key quotes:

- 'Yet who would have thought the old man to have had so much blood'
- 'Banquo's buried; he cannot come out on's grave'
- 'Out, damned spot!'

PUTTING DETAILS TO USE

Macbeth reflects on life

1 Students should focus on:

- 'honour'
- 'love'

- 'obedience'
- 'troops of friends'.

2 You can direct students to consider the use of the word 'curses', which is what he expects from old age.

3 You may need to give students some prompts to support their response to this question:

- He has had a self-realisation at the fall of his reputation.
- He knows that life at the moment is awful.
- Life is not worth living.
- It is not just the throne that is at stake, but his own life.
- He knows he is alone.

'Out, out, brief candle'

1 Students might focus on the fact that noises no longer frighten him (compare this with his comments after the murder of Duncan). He is also so familiar with slaughter that it means nothing to him now.

2 You may want to direct students to consider the differing interpretations of this quotation:

- Macbeth could be viewed as being callous. He cares so little and has become so estranged from her that he cannot be bothered: he has too much to contend with at the moment. He sees her death as an annoyance.
- Macbeth could be viewed as being stoic. He comforts himself with the idea that every human is mortal and would die at some point anyway. He sees her death in terms of regretful acknowledgement.

3 a You may want to give less confident students a list of words to support their response to this question, for example:

- numb
- callous
- despairing
- stoic
- depressed
- miserable
- wistful
- bitter.

3 b This response will depend on how students react to Macbeth's speech. Some critics suggest that he is being callous while others are more sympathetic. To further support an understanding of this soliloquy, you could ask students to try reading it out in a number of different ways. The list of adjectives in task **3 a** could be used as a starting point.

4 a There are a few different points to consider here. You might want to encourage students to think about these things:

- Macbeth appears to be contemplating a lonely future.
- How his life appears meaningless to him.
- There appears to be a loss of purpose.
- He feels life is just an act.
- We are soon forgotten so nothing really matters.

4b and 4c You may want to direct students to consider the key images of ‘candles’, ‘acting’, and ‘life in general’. You could use some of the responses in **4a** to further support this task.

5 You may find some extra prompts helpful here:

- How the soliloquy appears just before he is going into battle. Does this suggest that he is:
 - now contemplating his own death
 - reflecting on his life and whether the murders were meaningless
 - being brave and stoic
 - looking forward to dying?
- Key words – ‘walking shadow’, ‘poor player’, ‘struts and frets’

Macbeth as a ‘tragic hero’

The tasks in this section will help students to consider how they view Macbeth.

1 You might like to provide prompts here in the form of questions:

- ‘I will not yield’ – does this suggest bravery or arrogance?
- What does the word ‘baited’ suggest? Does this make us feel sorry for him?
- He has been misled by the Witches. Do we feel sorry for him or feel that he is actually responsible for his own downfall?
- ‘warlike shield’ – should he be commended for his bravery or despised for his action?

Extension

The equivocation of the fiend

1 a Students should notice that Macbeth realises that he has been misled.

1 b Students should notice that two of the predictions were based on unlikely scenarios that came true, so the Witches were actually telling the truth.

1 c Students should notice that the Witches could be viewed as malevolent evil forces, and mischievous agents fate, who wanted to mislead Macbeth.

Differentiation

You might want to facilitate a discussion with more confident students to consider the fact that in Act 1 Scene 3 Macbeth called the Witches ‘imperfect speakers’ and he felt that their ‘supernatural soliciting, cannot be ill; cannot be good’. This shows that he had doubts about the validity of their speeches anyway, so why did he trust them?

GETTING IT INTO WRITING

You may want to complete the tasks in the *Getting further* section before asking students to write their extended answers to the two questions.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Lady Macbeth’s soliloquy (Act 5 Scene 1)

Video: The Gentlewoman in the hotseat

Video: Macbeth’s soliloquy (Act 5 Scene 5)

Video: How guilty is Macbeth?

Video: Are the Witches to blame for Macbeth’s actions?

Assess to Progress (with example responses)

6 Plot and structure

AIMS AND OUTCOMES

The aim of the unit is to review the plot and structure of *Macbeth*.

At the end of the unit students should:

- understand the structure of the plot
- be able to interpret the theatricality and dramatic impact of the play
- understand how the action of the play develops
- write about plot and structure.

THE PLOT OF *MACBETH*

Differentiation

For less confident students, a good approach to reviewing the plot of *Macbeth* is to provide a list of key events and ask students to put them in the correct order. To further support their understanding you could then put students into groups and ask them to select an event from the play which they could represent through the form of a tableau (a still image that provides a visual representation of the plot structure).

For more confident students, you could ask them to provide the list of key events, which could be showcased on the whiteboard and used as a basis for a tableau activity. Students could perform their tableau for the rest of the class to identify the scene. You could also ask them to consider the episode with the porter in order to consider the use of comedy in the play. Note: that you may not want to introduce this to less confident students as they may struggle to understand the significance of the role of comedy.

DEVELOP AND REVISE

Developing a tragedy

- 1 Students should be familiar with the three-pattern narrative structure but it is important to reinforce each aspect, especially for less confident students. This task provides an avenue to explore key events/characters and how they are developed. Some students may need further guidance so you could give them a list of prompts, for example:
 - introduction of Duncan as king / his murder / his son regains the throne
 - the role of Lady Macbeth and how she changes
 - the character of Banquo / his murder / his son will be king

- the setting (especially focused on the battlefield).

Write a mini-saga

- 2 This task will help students to grasp the plot as well as to make decisions about what they consider to be key events.

Differentiation

Less confident students could be asked to list the events in order and then try and produce a short story with the information. As a further task, you could ask more confident students to explain why they chose the events that they decided to focus on.

Create a tragi-ometer

This is quite a difficult task which you may wish to omit for less confident students, but it is useful as a way to challenge more confident students. It may be more appropriate to revisit this task after completing Unit 7, which focuses on stagecraft and performance. Students should be able to really consider the structure of the scenes, especially focusing on the ones that follow the murders. You could also ask students to focus on whether the use of comedy was to relieve or heighten the tension.

Untangle the plots

This is quite a challenging task so you may want to link it with the themes of the play when considering Unit 9.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: The actors reduce the play to five freeze frames

7 Context, setting and stagecraft

AIMS AND OUTCOMES

The aim of this unit is to review the setting, context, theatricality and performance of *Macbeth*.

At the end of the unit students should:

- understand the context and setting of *Macbeth*
- understand how audiences would have watched and understood *Macbeth* in Shakespeare's time
- understand the ways in which action and change can be presented on stage.

CONTEXT AND SETTING

The importance of the supernatural in the play

You could put students into small groups and distribute a number of statements linked to the opening:

- The opening introduces the audience to the themes of the play (disorder/evil/equivocation).
- The thunder and lightning aspect creates an eerie atmosphere.
- The opening creates suspense (Who is Macbeth? What is the battle? Why fair and foul?)
- This would appeal to an Elizabethan audience (they believed in witches).
- This does not appeal to a modern audience.
- A more effective opening would have been the entrance of the king and his court.

The students could decide if they are true or false, giving reasons for their decision.

Extension

DEVELOP AND REVISE

Understanding performances in Shakespeare's day

- 1 This task will further support students' understanding of the challenges involved in directing a performance of *Macbeth* during Shakespeare's time.

Differentiation

Less confident students may need more guidance about how each fact could be considered an opportunity. Some prompts may be required, such as focusing on the importance of: language; stage directions; how characters interact; costume; music; and props.

The importance of the opening

- 2 Before students attempt this task, you could remind them of the task in Unit 1, in which they performed the opening scene in the form of a parody of character stereotypes. Having now read the whole play, they could consider how the Witches could be viewed as those characters.
 - teenagers: mischievous, having their own language and customs, rebellious
 - soldiers: regimental, chanting (American), can be destructive
 - football hooligans: can cause mayhem, chanting, frightening
 - gangsters: malevolent, have their own rules, destructive
 - cowboys: often considered outsiders, work in the wilderness, often isolated
 - chefs: create recipes, could cause destruction (food poisoning), use ingredients

Extension

Plan a performance

Film/stage adaptations of plays can be a useful learning resource if utilised in the right way. If the film is shown when you have finished reading the play, and you feel that your students have a good grasp of the plot and characters, then this will act as a consolidation exercise. However, all adaptations will change certain aspects of the text so it is important to ensure that you evaluate these changes. You may want to show the film early on but there is a danger, especially for less confident students, that they will fail to differentiate effectively between the film and the play.

It may be useful to show extracts from performances while reading the play to further support understanding or to challenge ideas further, but, again, an effective evaluation of the extract is crucial.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: An interview with Four of Swords about their production of *Macbeth*

Video: The actors pitch their ideas for a new production of *Macbeth*

8 Character and characterisation

AIMS AND OUTCOMES

The aim of this unit is to review how Shakespeare creates dramatic characters.

At the end of the unit students should:

- understand the characters in the play
- understand and interpret how the characters represent ideas and attitudes
- understand the ways in which Shakespeare presents these characters
- be able to analyse the changes in certain characters through the play
- write about character and characterisation.

CREATION OF CHARACTERS

Less confident students could be asked to list the characters and to recap on what they know about them. This will act as a useful exercise to determine how much they have remembered and assimilated. It will also determine how much time you will need to spend on covering this important aspect.

Extension

Use of soliloquy

You might like to review some of the soliloquies here, especially those spoken by Macbeth, in order to consider his change in character:

- Act 1 Scene 3 (lines 128–142): contemplating the Witches' prophecies
- Act 1 Scene 7 (lines 1–27): considering Duncan's virtues
- Act 2 Scene 1 (lines 32–62): the dagger speech
- Act 3 Scene 1 (lines 48–72): considering the threat and murder of Banquo
- Act 4 Scene 1 (lines 143–154) considering the murder of Macduff's family
- Act 5 Scene 5 (lines 11–28) reflecting on the death of Lady Macbeth
- Act 5 Scene 5 has a number of soliloquies that you may want to consider as well.

Extension

Characters in contrast

Extension

DEVELOP AND REVISE

Write the stage directions

- 1 This task will help students really consider how characters can be portrayed in a specific scene.

Differentiation

For less confident students, you could provide some of the key scenes from the beginning of the play, for example:

- Macbeth and Banquo meet the Witches
- Lady Macbeth and Macbeth discuss killing the king
- The banquet scene.

Students may also need a list of adverbs (and definitions) to support the task. More confident students could look at the scenes from Act 5, especially Scene 5, in order to consider how Macbeth could be portrayed here.

Chart the developments

- 1, 2 and 3 All the tasks in this section provide opportunities for students to chart the development of character. Less confident students might engage better with the montage task in task 3. For this task, you could put students into groups and give each group one character to focus on. Some groups could even focus on Lady Macbeth at the beginning of the play, and some could consider her at the end. You could do the same for Macbeth. This may also provide a good opportunity for considering key quotations. Students should have listed key quotes while reading the play so they could use them now. If further support is needed, key quotations could be provided to support points.

Dramatic approaches

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: The actors interview Macbeth and Lady Macbeth about ambition

9 Ideas, perspectives and themes

The aim of this unit is to review the themes and ideas that dominate *Macbeth*.

At the end of this unit students should:

- understand the major ideas in the play
- understand and interpret how these themes are communicated to an audience
- understand different interpretations of and perspectives on the play
- research and write about themes in the play.

MAJOR THEMES IN *MACBETH*

Here's an interesting approach for considering themes in *Macbeth*: place students into groups and provide each group with a large sheet of paper. Ask students to think about song, film or book titles that could represent the themes in *Macbeth* (e.g. *Black Or White* by Michael Jackson, *Ghostbusters* etc.) You may need to prompt less confident students about the main themes. You could take this further, especially for more confident students, by asking them to find quotes from each song, book or film to support their choices.

Extension

DEVELOP AND REVISE

Separate the real from the unreal

- 1 Less confident students may need to be given the quotations. Here are a few examples that could be used:
 - 'This castle hath a pleasant seat'
 - 'Fair is foul, and foul is fair'
 - 'When the battle's lost, and won'
 - 'None of woman born / Shall harm Macbeth'
 - 'Is this a dagger which I see before me'
 - 'And to our dear friend Banquo, whom we miss'

Identify good and evil

- 1 Students might focus on:
 - planning the murder of the king
 - welcoming Duncan to his castle
 - killing Duncan
 - killing the servants
 - hiring assassins to kill Banquo and his son
 - deceiving the guests at the banquet
 - the murder of Macduff's family
 - possibly showing no remorse for his wife's death.

You could also direct students to Act 4 Scene 2, which focuses on how Macbeth is perceived by Malcolm, Macduff and Ross.

Support the themes with quotations

Differentiation

- 1 For less confident students, you could provide the quotations and ask them to match them with the appropriate statements. Here are a list of quotations that could be used:
 - a 'Hurly burly ... And with his former title greet Macbeth'
 - b 'His wife, his babes, and all unfortunate souls'
 - c 'The night has been unruly'
 - d 'Strange screams of death'
 - e 'Hours dreadful and things strange'
 - f 'Know Banquo was your enemy'
 - g 'Are you a man?'
 - h 'Gracious England'
 - i 'Out, damned spot!'

10 Language and form

AIMS AND OUTCOMES

The aim of this unit is to review how the language and actions in *Macbeth* create such an impact.

At the end of the unit students should:

- understand the language across the whole play
- understand and interpret links between character and language
- identify and understand common images or features of language
- write about Shakespeare's use of language.

- sleep
 - 'Sleep no more'
 - 'Macbeth does murder sleep!'
 - 'wicked dreams abuse'

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: How does an actor approach Shakespeare's language?

IMAGERY

Extension

DEVELOP AND REVISE

Recurring themes

3, 4 and 5 There are a variety of activities that explore the role of imagery and language in this section. Some may be quite challenging for less confident students. It may be more useful to only consider quotations linked to the main images. To make this more interactive you could give the students a number of quotations which they have to match to the theme. Here are some examples that you could use:

- blood
 - 'hangman's hands'
 - 'Yet who would have thought the old man to have had so much blood in him?'
 - 'Bleed, bleed, poor country'
- light and dark
 - 'Let not light see my black and deep desires'
 - 'heaven peep through the blanket of the dark'
 - 'She has light by her continually'
 - 'pall thee in the dunnest smoke of hell'
- nature
 - 'I heard the owl scream and the crickets cry'
 - 'The night has been unruly'
 - 'You wait on nature's mischief'
- water
 - 'A little water clears us of this deed'
 - 'wash this filthy witness from your hand'
 - 'Wash your hands'

Preparing for your exam

There is a practice paper in the Student Book which has been fully annotated and includes annotated example answers for students to compare their own responses to, as well as guidance for approaching the question and developing further practice questions of their own. Assess to Progress is available for you to use to mark and track student responses.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress (x2)