

English 11

Module 4 Blackline Masters

This blackline master package, which includes all section assignments, as well as selected worksheets, activities, and other materials for teachers to make their own overhead transparencies or photocopies, is designed to accompany Open School BC's **English 11** course. BC teachers, instructional designers, graphic artists, and multimedia experts developed the course and blackline masters.

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Section 1, Activity 1: Preparing for the Play

Instructions:

This activity gets you set up for reading and viewing *Macbeth* and will help you become familiar with your Folger Shakespeare Library text version of the play.

Note: You may complete this activity with other versions of the play, but there may be some differences between editions.

1. Skip past the introductory material to the beginning of the play.

Take a look at the list of characters on pages 3–4. Say the names to yourself—*Banquo* is an interesting one. In the video it sounds a little like “bank well.” You might also notice that *Glamis* is pronounced “Glawms.”

It might also help to know that *thane* means “lord,” a member of the nobility who has certain rights and usually has control over a particular area of land.

2. Turn to the beginning of Act 1, Scene 1 (pages 6–7) and become familiar with the way the notes on the left page (page 6) relate to the script of the play on the right page (page 7). Ignore the raised square marks, such as those that appear above the words *second witch* in line 10. These are the editor’s way of telling you that the original text from The Folio edition of 1623 wasn’t clear on this point, so the text has been “tidied up” a little.
3. Use the following questions to help you check that you know how to read the script.

1. On page 6, what does “1.1 Three witches plan to meet Macbeth” tell you?
2. How can you spot the *stage directions*?
3. What does the number 5 in the far right margin of page 7 tell you?
4. On page 23, line 125, what does *aside* mean?

Activity 1: Vocabulary

The English at the time of Shakespeare also used words that we no longer use in our everyday language. Words out of common use are called archaic words. Your text also defines unusual or archaic words as they come up in the play.

Instructions:

Following is a sample of some Elizabethan words. Try matching the words to their modern synonyms.

ELIZABETHAN

'twas

yea

would (he were)

whence

hie

doth

ere

oft

marry

aught

nay

hence

'tis

yon, yonder

ay

wherefore

MODERN

from where

before

from here

why

often

even

does

it is

it was

yes

anything

that one there

I wish (he were)

(a mild swear word)

no

hurry

Activity 1: Viewing Log

In this activity, you will continue watching the *Macbeth* video in detail. This production of *Macbeth* follows the written script quite closely, but if you follow along in your text, you will notice that the director has made some changes. For example, some lines of dialogue are rearranged or missing altogether. In the next section, we'll look at why some of these changes might have been made.

You are to keep a Viewing Log while watching this video. Keeping a Viewing Log is a listening strategy to help you to better understand the characters and dialogue in the play. Your Viewing Log may ask you to reflect on knowledge you already have, make predictions about what you think might happen, and focus your attention on critical dialogue. Keep the Viewing Log handy for future reference.

Instructions:

STEP A: Before Viewing Act 1

Based on what you know about Shakespearean tragedy, what type of person do you expect the main character, Macbeth, to be at the beginning of the play?

STEP B: While Viewing Act 1

In an activity of the last lesson you had a chance to become familiar with Act 1, Scene 2. This can be a confusing scene, for the reasons mentioned before, but you might find it easier this time, since you have worked with it already.

While you watch the video, listen for the lines of dialogue in the Viewing Log. Each highlights a significant moment in Act 1. It will help to read these quotations aloud before you watch the video.

The quotations are in order as they appear in the play. The act, scene, and line number are indicated in the style of notation used in your text. For example: (1.3.5–10) means Act 1, Scene 3, lines 5 to 10.

In the Reaction column, write your reaction to how the scene is presented. What thoughts and feelings come to mind? In the Links/ Connections column, link the line or image to something that has been previously mentioned or alluded to in the play.

STEP C: After Viewing

Make two predictions about what you think will happen in the next act.

Quotation	Reaction	Links/Connections
<i>Thou shalt get kings, though thou be none.</i> (Third Witch, 1.3.70)		
<i>The Thane of Cawdor lives. Why do you dress me In borrowed robes?</i> (Macbeth, 1.3.114–115)		
<i>There's no art To find the mind's construction in the face. He was a gentleman on whom I built An absolute trust.</i> (King Duncan, 1.4.13–16)		

Quotation	Reaction	Links/Connections
<i>The Prince of Cumberland! That is a step On which I must fall down or else o'erleap, For in my way it lies. Stars, hide your fires; Let not light see my black and deep desires.</i> (Macbeth, 1.4.55–58)		
<i>... Yet do I fear thy nature, It is too full o' th' milk of human kindness To catch the nearest way.</i> (Lady Macbeth, 1.5.16–18)		
<i>... Come, you spirits That tend on mortal thoughts, unsex me here, And fill me from the crown to the toe top-full Of direst cruelty. Make thick my blood.</i> (Lady Macbeth, 1.5.47–50)		

Quotation	Reaction	Links/Connections
<p><i>... I have no spur To prick the sides of my intent, but only Vaulting ambition, which o'erleaps itself</i> (Macbeth, 1.7.25–27)</p>		
<p><i>When you durst do it, then you were a man;</i> (Lady Macbeth, 1.7.56)</p>		
<p><i>I am settled and bend up Each corporal agent to this terrible feat. Away, and mock the time with fairest show. False face must hide what the false heart doth know.</i> (Macbeth, 1.7.92–96)</p>		

Assign 1.1: Identifying the Speaker

Instructions:

Identify the speaker for each of the following quotations by selecting the correct response.

1. *Fair is foul and foul is fair.*
 - a. Banquo
 - b. King Duncan
 - c. Lady Macbeth
 - d. Three Witches
2. *What, can the devil speak true?*
 - a. Banquo
 - b. King Duncan
 - c. Lady Macbeth
 - d. Three Witches
3. *We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland*
 - a. Banquo
 - b. King Duncan
 - c. Lady Macbeth
 - d. Three Witches
4. *Look like th'innocent flower
But be the serpent under 't. He that's coming
Must be provided for.*
 - a. Banquo
 - b. King Duncan
 - c. Lady Macbeth
 - d. Three Witches

5. *We fail?*

*But screw your courage to the sticking place
And we'll not fail.*

- a. Banquo
- b. King Duncan
- c. Lady Macbeth
- d. Three Witches

Evaluation Guidelines:

2 marks per questions

Total = 10 marks

Assign 1.2: Reviewing Act 1

To prepare you to answer these questions, view Act 1 of the DVD again, read the appropriate passages in the text, and refer to the synopsis in the last lesson of this section.

Instructions:

Answer each of the following questions. Be sure to include quotations or allusions from Act 1 to illustrate and support the point or points you are making.

1. What kind of man is Macbeth shown to be at the beginning of the play? Think about what his fellow soldiers and his wife say about him, and quote some of their words to support your opinion. (4 marks)
2. What element of Shakespearean tragedy do the witches represent? What evidence is there for this? (2 marks)
3. What character flaws become apparent in Macbeth in Act 1? Explain how these flaws are revealed, and provide two quotations to support your answers. (4 marks)
4. Lady Macbeth has two soliloquies at the beginning of Act 1 (1.5.1–33 and 1.5.45–61).
 - a. What do these tell us about her personality, her plans, and her belief-system? (3 marks)
 - b. Include two quotations in support of your answer to Question 4(a). (2 marks)
5. What does the dialogue between Lady Macbeth and Macbeth in Act 1, Scene 5 reveal about their relationship? What does the dialogue at the end of Scene 7 reveal? (3 marks)
6. In what way is Duncan's speech in 1.4.61–65 an example of dramatic irony? (2 marks)

Evaluation Guidelines:

See individual questions

Total = 20 marks

Assign 1.3: Responding to Quotations

In this assignment, you will be writing short paragraphs discussing key passages from the play. Remember that one of the keys to writing a task like this is to make connections.

And, to make those connections, your most important work will be thinking critically about the play. Thinking is sometimes a difficult task because there is no immediate, tangible outcome—not until you put your thoughts into carefully crafted words.

Making Connections

Helpful Hint: See if you can make connections *from* the quotation *to* the following:

- the time and place the words were spoken
- the importance of these words and thoughts to the plot or critical incidents in the plot
- the characters, the kind of people they are
- particular point of view (does this quotation explain a point of view?)
- the theme(s) of the play or the key conflict
- other pieces of literature you've read or movies you've seen
- any ethical, political, or personal issue that resonates with you?

(This list is meant to help you. Please do not try to include everything on it in each answer.)

And Writing Well

Make each paragraph response engaging and interesting:

- Make your own writing engaging and interesting.
- Start with interesting thoughts and insights.
- Then, find the most engaging way to express those thoughts.
- Write what you mean in a way that your friends would want to read it.
- Remember prewriting strategies—jot ideas down first and then craft your response

- Careful word choice is a mark of a great writer: search for the best words.
- And, don't be shy to try a few of your own literary devices. You can use effective comparisons. Try out your own simile, maybe even a metaphor!

Instructions:

Write a brief paragraph response to any five of the following ten quotations.

The quotations are in order as they appear in the play, with the act, scene, and line number indicated using the style of notation used in your text. For example: 1.3.5–10 means Act 1, Scene 3, lines 5 to 10.

An example is given below.

Example

Lady Macbeth:

*Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time. Bear welcome in your eye,
Your hand, your tongue. Look like th'innocent flower,
But be the serpent under't. He that's coming
Must be provided for; and you shall put
This night's great business into my dispatch,
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.
(1.5.73–82)*

Example Response (with identifying points numbered):

This quotation by Lady Macbeth fits in well with the false face idea of the play. (1) She wants Macbeth to be like the Thane of Cawdor, (2) whose appearance (3) fooled the king (4) into trusting him. She wants him to be like a poisonous snake under a flower. (5) This reminds me of the snake in the Garden of Eden in the Bible. (6) There is a lot of double meaning (7) in the business about how the king must be provided for. (8) I don't think she has anything as safe as sandwiches and coffee in mind! (9)

Here is an explanation of why the above points are relevant:

1. points out a supporting idea
2. paraphrases, and/or refers to a specific parallel of character

3. ties in with a possible theme area of play (appearance vs. reality)
4. connects one incident with another, and/or ties in with a specific incident
5. paraphrases, or uses a simile to heighten meaning
6. uses a simile to heighten meaning, and/or alludes to an incident in other literature (the Bible)
7. identifies ambiguity, demonstrates its application in play
8. supplies example of ambiguity from the excerpt
9. controlled use of irony or other literary/stylistic device

Now, write your five responses from the following ten quotations given. Review the evaluation guidelines before starting.

1. First Witch (1.1.1–5)

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

Second Witch

*When the hurly-burly's done,
When the battle's lost and won.*

Third Witch

That will be ere the set of sun.

2. Third Witch (1.3.70)

Thou shalt get kings, though thou be none.

3. Macbeth (1.3.114–115)

*The Thane of Cawdor lives. Why do you dress me
In borrowed robes?*

4. King Duncan (1.4.13–16)

*There's no art
To find the mind's construction in the face
He was a gentleman on whom I built
An absolute trust.*

5. Macbeth (1.5.55–58)

*The Prince of Cumberland! That is a step
On which I must fall down or else o'erleap*

*For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires.*

6. Lady Macbeth (1.6.16–18)
*. . . Yet do I fear thy nature,
It is too full o' th' milk of human kindness
To catch the nearest way.*
7. Lady Macbeth (1.5.47–50)
*. . . Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty. Make thick my blood*
8. Macbeth (1.7.25–27)
*. . . I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself*
9. Lady Macbeth (1.7.56)
When you durst do it, then you were a man;
10. Macbeth (1.7.92–96)
*I am settled and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show.
False face must hide what the false heart doth know.*

Quotation # _____.

Quotation # _____.

Quotation # _____.

Quotation # _____.

Quotation # _____.

Evaluation Guidelines:

Paragraph Scoring Guide x 5 30

Include 5 or 6 relevant points per response

Total = 30 marks

Assign 1.4: Recording a Scene

In Lesson D: Irony and Soliloquy, you had an opportunity to listen to a dramatic reading of Lady Macbeth's soliloquy in Act 1. Now, is the time for your performance!

Instructions:

You will submit a dramatic reading to your teacher for evaluation.

Follow these steps:

- Practise reading Act 1, Scene 1 aloud. This will work best if you can find two people to read with you. Use the Dramatic Reading Scoring Guide to help you self-assess your reading while practise.
- If you're on your own, change your voice a little to identify each witch. If you are doing this with others, identify which role you are playing.
- Make an audio or video recording of Act 1, Scene 1. If you don't have a recording device, you may present this to your teacher over the phone. Pay attention to volume, use of pauses, changes in speed, and expression in general.

Evaluation Guidelines:

Dramatic Reading Scoring Guide x 3

12

Total = 12 marks

Assign 1.5: Journal Entries

Journal Entry 1.1: Learning About Shakespeare

In this section, you've had an opportunity to learn about Shakespeare, life in London, and the Globe Theatre. Discuss how reviewing this information before reading the play might be important. Some of the information provided is in text format and others are in multimedia format. Which format do you find easier to learn from? Why?

Journal Entry 1.2: Role of Fate

What is your perspective on fate? Do you believe that the events that unfold in a person's life are determined by a power beyond human control? Or, are people masters of their own fate?

Journal Entry 1.3: Assessing Lady Macbeth

Summarize Step C from Lesson D Activity 2: Listening to Lady Macbeth, in your journal. Did you and your partner give the dramatic reading the same mark? Why or why not? Why did you find the reading effective or ineffective?

Evaluation Guidelines:

Journal Scoring Guide x 3

12

Total = 12 marks

Section 2, Activity 1: Viewing Log—Act 2

Instructions:

Watch Act 2 on the DVD and complete the following Viewing Log. In this part of the play, we find out whether or not Macbeth will carry out the murder.

STEP A: Before Viewing Act 2

Before viewing, and based on what you know so far about Macbeth, predict whether or not he will easily carry out the murder. What is his state of mind?

STEP B: While Viewing Act 2

While you watch the video, listen for the lines of dialogue in the Viewing Log. Each highlights a significant moment in Act 2. It will help to read these quotations aloud before you watch the video.

The quotations are in order as they appear in the play. The act, scene, and line number are indicated in the style of notation used in your text. For example:

(2.3.5–10) means Act 2, Scene 3, lines 5 to 10.

In the Reaction column, write your reaction to how the scene is presented. What thoughts and feelings come to mind? In the Links/Connections column, link the line or image to something that has been previously mentioned or alluded to in the play.

Quotation	Reaction	Links/Connections
<p><i>I think not of them.</i> <i>Yet, when we can entreat an hour to serve,</i> <i>We would spend it in some words upon that business,</i> <i>If you would grant the time.</i> (Macbeth, 2.1.27–32)</p>		
<p><i>Is this a dagger which I see before me,</i> <i>The handle toward my hand? Come, let me clutch thee.</i> <i>I have thee not, and yet I see thee still.</i> (Macbeth, 2.1.44–47)</p>		
<p><i>Methought I heard a voice cry "Sleep no more!</i> <i>Macbeth does murder sleep"—the innocent sleep,</i> <i>Sleep that knits up the raveled sleeve of care,</i> (Macbeth, 2.2.47–49)</p>		

Quotation	Reaction	Links/Connections
<p><i>Here's a knocking indeed! If a man were porter of hell gate, he should have old turning the key.</i> (the porter, 2.3.1–3)</p>		
<p><i>The night has been unruly. Where we lay, Our chimneys were blown down and, as they say, Lamentings heard i' th' air, strange screams of death, And prophesying, with accents terrible, Of dire combustion and confused events New hatched to th' woeful time. The obscure bird Clamored the livelong night. Some say the earth Was feverous and did shake.</i> (Lennox, 2.3.61–69)</p>		

Quotation	Reaction	Links/Connections
<p><i>Had I but died an hour before this chance, I had lived a blessed time, for from this instant There's nothing serious in mortality. All is but toys. Renown and grace is dead. The wine of life is drawn, and the mere lees Is left this vault to brag of.</i> (Macbeth, 2.3.107–112)</p>		
<p><i>This murderous shaft that's shot Hath not yet lighted, and our safest way Is to avoid the aim. Therefore to horse, And let us not be dainty of leave-taking But shift away. There's warrant in that theft Which steals itself when there's no mercy left.</i> (Malcolm, 2.3.167–172)</p>		

STEP C: After Viewing

These questions will help you check on your understanding of the plot so far. In order to answer these questions, you might want to view portions of the video again, read the appropriate passages in the text, or refer to the synopsis in the lesson.

1. What evidence is there that Banquo and Macbeth have reacted quite differently to the witches' prophecies?
2. When does Macbeth begin to feel the horror of what he has done?
3. Considering the normal use of poetry and prose in the play, what is unusual about the exchange between Macbeth and Lady Macbeth when he comes back from committing the murder? What is the most likely reason for this variation?
4. Did you spot any comic relief? You'll have a chance to describe it in a section assignment.

Activity 1: Viewing Log—Act 3

Instructions:

Watch Act 3 on the DVD and complete the following Viewing Log. Be attentive to the character of Macbeth. Notice how he begins to fear losing control of events and resorts to desperate measures.

STEP A: Before Viewing Act 3

What have you learned about Macbeth's personality so far? What impact do you think his flaws might have on events to follow?

STEP B: While Viewing Act 3

While you watch the video, listen for the lines of dialogue in the Viewing Log. Each highlights a significant moment in Act 3 and reveals more about Macbeth's personality. It will help to read these quotations aloud before you watch the video.

The video ends with Act 3 Scene 4. Scene 5, where the three witches meet with Hecate is left out by most directors, as it's quite definite that it was written by Thomas Middleton some decades after Shakespeare died. Scene 6 is often omitted, or shifted elsewhere in the play.

The quotations are in order as they appear in the play. The act, scene, and line number are indicated in the style of notation used in your text. In the Reaction column, write your reaction to how the scene is presented. What thoughts and feelings come to mind? In the Links/Connections column, link the line or image to something that has been previously mentioned or alluded to in the play.

STEP C: After Viewing

These questions will help you check on your understanding of the plot so far. In order to answer these questions, you might want to view portions of the video again, read the appropriate passages in the text, or refer to the synopsis in the lesson.

What does Macbeth's decision to kill his friend Banquo and Banquo's son reveal about his personality?

Summarize Macbeth's state of mind by the end of Act 3.

Quotation	Reaction	Links/Connections
<i>Thou hast it now—King, Cawdor, Glamis, all As the Weird Women promised, and I fear Thou played'st most foully for 't.</i> (Banquo , 3.1.1–3)		
<i>... There is none but he Whose being I do fear; and under him My genius is rebuked, ...</i> (Macbeth, 3.1.59–61)		
<i>Naught's had, all's spent, Where our desire is got without content. 'Tis safer to be that which we destroy Than by destruction dwell in doubtful joy.</i> (Lady Macbeth, 3.2.6–9)		
<i>Thou canst not say I did it. Never shake Thy gory locks at me.</i> (Macbeth, 3.4.61–62)		

Quotation	Reaction	Links/Connections
<i>Most royal sir, Fleance is 'scaped.</i> (Murderer, 3.4.22)		
<i>Question enrages him. At once, good night. Stand not upon the order of your going, But go at once.</i> (Lady Macbeth, 3.4.145–147)		
<i>... I am in blood Stepped in so far that, should I wade no more Returning were as tedious as go o'er.</i> (Macbeth, 3.4.168–170)		
<i>You do lack the season of all natures, sleep.</i> (Lady Macbeth, 3.4–173)		

Activity 1: Viewing Log—Act 4 & 5

Instructions:

Watch Acts 4 and 5 on the DVD and complete the Viewing Log. In this part of the play, we find out how the conflict resolves.

STEP A: Before Viewing Acts 4 & 5

As Macbeth loses control of the situation, do you predict that his actions will become more or less reasonable? Give two specific reasons for your prediction, based on the previous actions and words of Macbeth.

STEP B: While Viewing Acts 4 & 5

While you watch the video, listen for the lines of dialogue in the Viewing Log. Each highlights a significant moment in Acts 4 and 5. It will help to read these quotations aloud before you watch the video. The quotes from these two acts include some of the most famous lines in the play. The third and fourth quotes are especially powerful if read aloud.

The quotations are in order as they appear in the play. The act, scene, and line number are indicated in the style of notation used in your text. In the Reaction column, write your reaction to how the scene is presented. What thoughts and feelings come to mind? In the Links/Connections column, link the line or image to something that has been previously mentioned or alluded to in the play.

STEP C: After Viewing

What are your thoughts on the play's conclusion? Were you surprised by how the play ended? Did you feel any pity for Macbeth or did you feel he got what he deserved?

Quotation	Reaction	Links/Connections
<i>By the pricking of my thumbs, Something wicked this way comes. (Second Witch, 4.1.44–45)</i>		
<i>Whither should I fly? I have done no harm. But I remember now I am in this earthly world, where to do harm Is often laudable, to do good sometime Accounted dangerous folly. (Lady Macduff, 4.2.81–85)</i>		
<i>Out, damned spot, out, I say! One. Two. Why then, 'tis time to do 't. Hell is murky. Fie, my lord, fie, a soldier and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him? (Lady Macbeth, 5.1.37–42)</i>		

Quotation	Reaction	Links/Connections
<p><i>Tomorrow and tomorrow and tomorrow Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more. It is a tale Told by an idiot, full of sound and fury, Signifying nothing.</i> (Macbeth, 5.5.22–31)</p>		
<p><i>... Before my body I throw my warlike shield! Lay on, Macduff, And damned be him that first cries "Hold! Enough!"</i> (Macbeth, 5.8.37–39)</p>		

Assign 2.1: Identifying the Speaker

Instructions:

Identify by name the speaker(s) of each of the following quotations by selecting the correct response.

1. *Merciful powers
Restrain in me the cursèd thoughts that nature
Gives way to in repose.*
 - a. Apparition
 - b. Banquo
 - c. Lady Macbeth
 - d. Macbeth
 - e. Macduff
 - f. Malcolm
2. *But wherefore could I not pronounce “Amen?”
I had most need of blessing, and “Amen”
Stuck in my throat.*
 - a. Apparition
 - b. Banquo
 - c. Lady Macbeth
 - d. Macbeth
 - e. Macduff
 - f. Malcolm
3. *Things without all remedy
Should be without regard. What’s done is done.*
 - a. Apparition
 - b. Banquo
 - c. Lady Macbeth
 - d. Macbeth
 - e. Macduff
 - f. Malcolm

4. *Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.*

- a. Apparition
- b. Banquo
- c. Lady Macbeth
- d. Macbeth
- e. Macduff
- f. Malcolm

5. *I conjure you by that which you profess
(Howe'er you come to know it), answer me.*

- a. Apparition
- b. Banquo
- c. Lady Macbeth
- d. Macbeth
- e. Macduff
- f. Malcolm

6. *Laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.*

- a. Apparition
- b. Banquo
- c. Lady Macbeth
- d. Macbeth
- e. Macduff
- f. Malcolm

7. *—Fare thee well, lord.
I would not be the villain that thou thinks't
For the whole space that's in the tyrant's grasp.*

- a. Apparition
- b. Banquo
- c. Lady Macbeth
- d. Macbeth
- e. Macduff
- f. Malcolm

8. *Did heaven look on
And would not take their part?*

- a. Apparition
- b. Banquo
- c. Lady Macbeth
- d. Macbeth
- e. Macduff
- f. Malcolm

9. *What, will these hands ne'er be clean? No
more, my lord, no more o'that. You mar all with this starting.*

- a. Apparition
- b. Banquo
- c. Lady Macbeth
- d. Macbeth
- e. Macduff
- f. Malcolm

10. . . . *thanks to all at once and to each one
Whom we invite to see us crowned at Scone.*

- a. Apparition
- b. Banquo
- c. Lady Macbeth
- d. Macbeth
- e. Macduff
- f. Malcolm

Evaluation Guidelines:

1 mark per question

10

Total = 10 marks

Assign 2.2: Understanding the Play

The assignment that follows will have you answer questions that relate to the play as a whole. Some questions will require that you reflect back to earlier acts in the play, so you may need to re-read or re-view some events in the play to help refresh your member. It might be particularly helpful to review the synopsis of each act provided in the lessons in this section.

Instructions:

Write a paragraph response to any five of the following questions.

Be sure each paragraph includes:

- a topic sentence
- two to three reasons to support your topic sentence
- at least two quotations or allusions to illustrate and support the point or points you are making (except in question 2)
- a concluding sentences

1. What is Lady Macbeth's role in the murder of Duncan?
2. Explain the irony in Macbeth's comments in these lines. (You need to include only one quotation or allusion in your answer to this question.)

*Had I but died an hour before this chance,
I had lived a blessèd time, for from this instant
There's nothing serious in mortality.
All is but toys. Renown and grace is dead.
The wine of life is drawn, and the mere lees
Is left this vault to brag of.*

3. Describe the impact of the Porter's tone, manner, and ideas on the audience. This section is intended to be comical, and was taken as such by Shakespeare's audience. How successful is it today? (Be sure to include at least two quotations or allusions for this and the remaining questions in this assignment.)
4. What are the two reasons Macbeth sees Banquo as a threat? (Quotes or allusions should be drawn from Act 3, Scene 1, 53–75).
5. What incident is the climax? Give reasons, supported with quotations, for your choice.
6. How has Lady Macbeth's relationship with Macbeth changed since Act 1? What evidence is there that she has begun to regret their actions?

7. What effect is created by beginning the scene of the murder of Macduff's wife and son by showing the two in an affectionate family scene? How does this portrayal of Lady Macduff contrast with the way Lady Macbeth is shown in Act 1?
8. Compare the style and effect of Lady Macbeth's soliloquy in Act 5, Scene 1 with that of her soliloquy in Act 1, Scene 5. (Pay specific attention to the metre in each of these speeches. You can review in Section 2 Lesson A of this module.)
9. What has happened to the relationship between Macbeth and Lady Macbeth by the end of the play? What evidence supports this change in the relationship?
10. What incident late in Act 5 best echoes these lines of Malcolm's from Act 1?
*. . . Nothing in his life
Became him like the leaving of it.*

Question # _____.

Question # _____.

Question # ____.

Question # _____.

Question # _____.

Evaluation Guidelines:	
Paragraph Scoring Guide x 5	30
Total = 30 marks	

Assign 2.3: Responding to the Play

In this assignment, you will be writing short paragraphs discussing key passages from the play, as you did in the previous section. Remember that one of the keys to writing a task like this is to make connections.

And, to make those connections, your most important work will be thinking critically about the play. Thinking is sometimes a difficult task because there is no immediate, tangible outcome—not until you put your thoughts into carefully crafted words.

Making Connections

Helpful Hint: See if you can make connections from the quotation to the following:

- the time and place the words were spoken
- the importance of these words and thoughts to the plot or critical incidents in the plot
- the characters, the kind of people they are
- particular point of view (does this quotation explain a point of view?)
- the theme(s) of the play or the key conflict
- other pieces of literature you've read or movies you've seen
- any ethical, political, or personal issue that resonates with you?

(This list is meant to help you. Please do not try to include everything on it in each answer.)

And Writing Well

Make each paragraph response engaging and interesting:

- Make your own writing engaging and interesting.
- Start with interesting thoughts and insights.
- Then, find the most engaging way to express those thoughts.
- Write what you mean in a way that your friends would want to read it.
- Remember prewriting strategies—jot ideas down first and then craft your response

- Careful word choice is a mark of a great writer: search for the best words.
- And, don't be shy to try a few of your own literary devices. You can use effective comparisons. Try out your own simile, maybe even a metaphor!

Instructions:

Write a brief paragraph response to any five of the following quotations.

Review the example provided in Section 1 Assignment: Part 3—Responding to Quotations to refresh yourself on how to create a response to a quotation. Note any feedback your teacher provided in that assignment that might help you to respond to these quotations.

Write your five responses from the seven quotations given.

1. Macbeth (2.1.44–47)
*Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.*
2. Macbeth (2.2.47–49)
*Methought I heard a voice cry "Sleep no more!
Macbeth does murder sleep"—the innocent sleep,
Sleep that knits up the raveled sleeve of care,*
3. Lady Macbeth (3.2.6–9)
*Naught's had, all's spent,
Where our desire is got without content.
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.*
4. Macbeth (3.4.168–170)
*... I am in blood
Stepped in so far that, should I wade no more
Returning were as tedious as go o'er.*
5. Lady Macbeth (3.4.173)
You do lack the season of all natures, sleep.
6. Lady Macbeth (5.1.37–42)
*Out, damned spot, out, I say! One. Two. Why then, 'tis time to
do 't. Hell is murky. Fie, my lord, fie, a soldier and afeard?
What need we fear who knows it, when none can call our power
to account? Yet who would have thought the old man to have
had so much blood in him?*

7. Macbeth (5.5.22–31)

*Tomorrow and tomorrow and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.*

Quotation # ____.

Quotation # ____.

Quotation # _____.

Quotation # _____.

Quotation # _____.

Evaluation Guidelines:

Paragraph Scoring Guide x 5 30

Include 5 or 6 relevant points, per response

Total = 30 marks

Assign 2.4: Journal Entries

Journal Entry 2.1: Interpretations

Explain why you think Macbeth sees a vision of a bloody dagger that seems to be leading him to Duncan's room. Is this a result of witchcraft? An over-active imagination? Or is Macbeth losing touch with reality? Explain your response.

Journal Entry 2.2: Hubris

In reference to Macbeth's actions and behaviours in Acts 2 and 3, discuss how the character flaw of hubris applies to this character. Describe how Macbeth's hubris propels the plot forward.

Journal Entry 2.3: Poetic Justice

Do you believe that poetic justice was served at the end of the play? Do you believe modern audiences have the same need to see poetic justice served in plays and movies?

Evaluation Guidelines:

Journal Scoring Guide x 3

12

Total = 12 marks

Section 3, Activity 1: Character Studies

Before we look at techniques used to depict character in the DVD, read and annotate the character studies below, which are based on the information in the script of the play.

As you read, underline and write notes in the margin. Because these character studies are only one person's interpretation of the script, you might find you disagree with some points, want to add information, or want to note something that seems like a good idea. You can't use this form of note taking in a book that you don't own, but it's a useful technique for working with a workbook or photocopied material.

Be sure to complete these annotations, as you'll need them to complete your first Journal Entry for Section 3.

Well-rounded characters have complex natures. In these character studies, you'll notice that the main characters have more than one aspect, and their actions can be interpreted in several ways. These descriptions present as many questions as they do answers.

Character Studies:

Macbeth:



The transformation of Macbeth from a noble warrior to a despised tyrant is the heart of the play. How it happens is clear enough; why it happens is a more interesting question.

Noble Macbeth

The witches first mention Macbeth's name in Act 1, Scene 1. We aren't told anything about him, but already some doubt about him has been set in our minds: Why are the witches interested in him?

When we hear what the soldiers and King Duncan say about Macbeth in Act 1, Scene 2, we learn that he is much admired. The captain calls him "brave Macbeth," Ross describes his victory, calling him "Bellona's bridegroom" (a fierce warrior), and Duncan calls him "noble Macbeth." It is clear that for the nobles of

Scotland at this time and in this place, a man who is willing and able to kill in battle is to be admired.

When we finally meet Macbeth himself, the first thing he says is a contradiction: “So foul and fair a day I have not seen” (1.3.39). It’s a minor point, but it hints that this person might have contradictions in his personality—could he also be both fair and foul?

Ambition, Indecision, and a Powerful Imagination

Macbeth’s character, we quickly see, is flawed by over-zealous ambition. When he finds out that part of the witches’ prediction has come true, his mind leaps to treason—to the idea that he could replace Duncan (1.3.143–155). The question is:

Was this idea always in the back of his mind, or did the witches plant it there? On his own, his conscience and awareness of his “vaulting ambition” (1.7.27) might have won over his darker side, but when he is with Lady Macbeth, we see a man who can be swayed by others. Why is he persuaded? Is it out of love for his wife? the power of her very strong personality? the power of the spirit world she summoned to help her? Or is it because she has skillfully tapped into Macbeth’s own inner desires?

Regardless of the reason, the result is the same. In Act 2 Macbeth acts under Lady Macbeth’s instruction: she helps him through every detail of the plan to murder Duncan.

Another feature of Macbeth’s personality is his active imagination. While Lady Macbeth is calmly planning the details of the crime, Macbeth is fantasizing that he sees a dagger dripping with “gouts of blood” (2.1.44–77). Some authorities say that he originally shows the personality of a poet rather than a warrior, despite his bravery on the battlefield.

The Slide into Evil

By Act 3 Macbeth has become capable of arranging murders without his wife’s help. When he decides to kill Banquo he doesn’t consult Lady Macbeth but deliberately hides his plans from her. The end of the banquet scene marks a turning point for Macbeth:

*... I am in blood
Stepped in so far that, should I wade no more,
Returning were as tedious as go o’er.*
(3.4.168–170)

Is he totally under the power of the witches? Has his active imagination plunged him into insanity? Or is his true character emerging?

When Macbeth visits the witches in Act 4, Scene 1, he is perfectly at home in their company, demanding that they work to serve his purpose. Angered by the visions he sees of Banquo's descendants inheriting the crown, he vows that:

*The very firstlings of my heart shall be
The firstlings of my hand. . . .*
(4.1.67–58)

In other words, he won't hesitate to do whatever he wants, which includes murdering Macduff's wife and children.

An Ambiguous End

Who is Macbeth by Act 5? He certainly realizes that all he has done has cost him much and gained him little. In his famous soliloquy in Act 5, Scene 5, he describes life as pointless and tedious:

*Tomorrow and tomorrow and tomorrow
Creeps in this petty pace from day to day*
(5.5.22–23)

But is there any indication that he is sorry for what he has done? or is he only sorry for the consequences?

After realizing Macduff can kill him, Macbeth vows to fight on, regardless:

*Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damned be him that first cries "Hold! Enough!"*
(5.8.37–39)

To the Elizabethan mind, this would be seen as a noble act of courage. It could also be seen as a last arrogant gesture—he wants to avoid at all cost the humiliation of a public execution.

Duncan:



Is Duncan a model of a weak king or a good king?

Duncan is shown in the BBC DVD as a dignified and fair-minded ruler who seeks to reward those who have been loyal to him. He lavishes praise on Macbeth with the words “More is thy due than more than all can pay” (1.4.24).

However, his fair-mindedness doesn’t stop him from elevating his son Malcolm to the role of Prince of Cumberland, despite Malcolm’s youth and his ineffectualness as a warrior. Lines 5 and 6 of Act I, scene 2, in fact spell out that Macbeth rescued Malcolm after MacDonwald had captured him! Those who see Duncan as a model of kingship see him as a foil for Macbeth.

Note: A foil is a character whose personality is the opposite of another character. The foil highlights the main character’s traits.

We also see, however, that Duncan trusts Macbeth completely, even though the former Thane of Cawdor has just betrayed him. Some critics think that Duncan is in fact a weak king and that Macbeth, as a strong warrior, may have had some justification for his actions. There seems to be little in the play to support this idea, however. Neither Macbeth nor Lady Macbeth ever pretends that their murderous deeds are morally justified in any way.

A little literary and historical information might help us understand what Shakespeare meant us to think of Duncan. *Macbeth* is loosely based on a history text that was popular at the time, Raphael Holinshed’s *The Historie of Scotland* (1577). In Holinshed’s version, there are some significant differences. Duncan is presented as a weak king, and the plot to overthrow him is jointly decided by several thanes, of whom Macbeth is but one.

Did Shakespeare vary from this text because he wanted to show Macbeth’s acts as being more clearly evil so as to intensify the drama? Or did he do so to avoid suggesting (considering his patron King James) that killing a king was ever a good idea? Or, did he write a play in which Macbeth, Banquo, and Macduff plot to get rid of Duncan, with the help of Lady Macbeth, but the parts of the play that deal with Banquo’s and Macduff’s villainy towards Duncan have been lost, owing to the chequered history of the text of *Macbeth*?

Critics who support the third theory point out that the characterizations of both Banquo and Macduff are fragmentary; they are hardly even flat, and certainly not rounded. We do see that Banquo is so discreet that he keeps silent even when he knows Macbeth is plotting something based on what the witches have said, and that Macduff is so loyal to Malcolm that he, in effect, abandons his own family in order to further the interests of the returning would-be king.

Banquo:



Banquo, even more than Duncan, acts as a foil for Macbeth. In the first scene, Macbeth and Banquo are shown as good friends with a common outlook on life. However, their reactions to the first of the prophecies coming true (Macbeth being named Thane of Cawdor) show an important difference between them. Macbeth's imagination runs wild with thoughts of future greatness, but Banquo points out that they shouldn't believe the witches too readily:

*And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray's
In deepest consequence.*
(1.3.135–138)

Later, he admits to being disturbed by dreams of the three Weïrd Sisters. To overcome them he appeals to “merciful powers” (2.1.9). In the same scene, he makes it clear that he will only take advantage of what Macbeth has to offer him if he can do so honourably. Is it Banquo's moral strength that will not let him be drawn into evil, or does he lack imagination and ambition?

Both interpretations can be supported from the play. As with Macduff, some authorities say that Banquo is incompletely characterized in the play as we know it, theorizing that the missing one-third of the play contains information that realizes Banquo as a considerably more rounded (and perhaps, less admirable) character.

Macbeth gives us his opinion of Banquo's character:

*. . . in his royalty of nature
Reigns that which would be feared. 'Tis much he dares,*
(3.1.54–56)

Macbeth also says that Banquo is wise and brave. These lines show that he feels Banquo would be a better king than he and is therefore a major threat. Don't forget that this would also have been a compliment to King James, who claimed to be descended from Banquo.

Lady Macbeth:



Lady Macbeth bursts into the play with a single-minded determination that makes any of Macbeth's previous musings seem relatively harmless.

After she has read the letter from Macbeth, she appeals to the spirits to fill her with cruelty so she can carry out her plan. Judging by what happens next, her appeal is granted!

It is Lady Macbeth who plans Duncan's murder, gets the grooms drunk, and returns the daggers to the scene of the crime. When Macbeth wavers in his purpose, her contempt and sarcasm push him forward.

In a play full of violent images, Lady Macbeth describes one of the most powerful. The idea of dashing her own baby's brains out shows her ruthless nature and lack of compassion. Macbeth is so impressed by her words that he cries (in praise):

*Bring forth men-children only,
For thy undaunted mettle should compose
Nothing but males.*
(1.7.83–85)

As time passes, however, it becomes apparent that Lady Macbeth had not foreseen the consequences of pushing her husband into something his conscience could not handle. In Act 3 she sighs:

*Naught's had, all's spent,
Where our desire is got without content.*
(3.2.6–7)

It's clear that she is no longer the spark plug for Macbeth's acts and is no longer in his confidence. Even to a direct question, he replies:

*Be innocent o'the knowledge, dearest chuck
Till thou applaud the deed.*
(3.2.51–52)

By the time of the banquet scene, she is clearly losing control of Macbeth. She still tries to dismiss his visions as cowardly imaginings, but her words have little effect.

As her mental deterioration continues, we finally see in the sleepwalking scene that Lady Macbeth has herself finally become obsessed with the consequences of their actions. Soon after the murder, she had declared contemptuously, “A little water clears us of this deed” (2.2.86), but by Act 5 she feels permanently stained by the murder and sighs that “all the perfumes of Arabia will not sweeten this little hand” (5.1.53–54).

It is interesting that Macbeth’s contact with dark forces seems to drive him to more and more action and ever-greater evil. While he grows stronger in his bloody drive to absolute power, Lady Macbeth grows weaker. Was she only a channel for the “evil spirits” and is now no longer needed? Or is she a person who acted in haste and is in the end driven mad by guilt?

Activity 2: Interpret the Characters

In this activity we'll take a brief look at techniques the BBC cast used to interpret the characters. (This activity and several of the others in this section ask you to move around from scene to scene in the video. It's a bit tricky to get to the right spots, but you do need to look at the DVD to understand what's going on.)

1. Costume might seem like an insignificant part of the interpretation of a play, but let's look at what it can show us about character. How do Macbeth's costumes in the following three scenes help you see the change in his character during the course of the play?
 - a. Act 1, Scene 2
 - b. Act 3, Scene 1
 - c. Act 5, Scene 3
2. How a character stands and moves conveys many things, including age, personal feelings, and social status. What patterns do you see? How do the characters move?

Observe the bearing of the following:

- a. The witches, Act 1, Scene 1
- b. Duncan, Act 1, Scene 2
- c. Lady Macbeth, Act 1, Scene 5

What pattern do you see? How do they move?

3. An actor's interpretation of a play is also reflected in his or her tone of voice.
 - a. Turn to 1.3.39 in your text to see how Macbeth's first line in the play is punctuated. Now listen to the actor deliver this line. What additional meaning does the actor's tone give to the line?
 - b. Turn to 1.7.69 and notice the question mark at the end of Lady Macbeth's line "We fail?" Now watch the video. How does the actor's tone of voice add meaning?
4. When it comes to facial expressions, Macbeth has the most active face in the video. Watch 2.2.42–77. What technique does the actor use to communicate Macbeth's wild excitement? Compare this with later scenes showing Macbeth in an anxious state—you might want to look at 3.4.59–72. What do you think of this interpretation of Macbeth's character?

5. Gestures are small but revealing movements made by a character.

Compare the written script of 2.3.125 to the DVD. What gesture reveals Macbeth's anxiety? How does the gesture do this?

6. In addition to stage directions, some actions are suggested by the script. For example, if one character enters, it is natural that the other characters will look at him or her. Sometimes an actor or director will add in an action that isn't even hinted at in the script.

Compare 3.2.15–49 in the text to the video version. What action has been added that emphasizes Macbeth's state of mind?

7. An actor must use the various techniques we've been discussing in a natural way so that the character seems real. Main characters are also typically required to show a range of emotions—it's not enough to come up with a set of mannerisms and stick with them for the duration of the play. Consider the contrast between Macbeth when he is with Banquo and when he is alone in 3.1.53-77. What does the actor do to help emphasize the difference between Macbeth's "public face" and what he feels when he is alone?

Activity 1: The Use of Camera

1. Watch Act 1, Scene 1 on the DVD, paying particular attention to the use of camera. Explain how these elements are used.
 - a. Angles:
 - b. Distance:
 - c. Movement:
 - d. Transitions:
2. Watch the beginning of Act 1, Scene 2. What camera angle is used to show Duncan's importance? Why is this angle used?

Assign 3.1: Analyzing a Video Segment

Instructions:

The Scene Viewing Sheet, which follows, is a detailed outline of everything you need to consider when analyzing a segment of video for techniques rather than content. Read the Scene Viewing Sheet, noticing the topics and subtopics. There are various ways to use this outline to help you analyze a segment. Review the following four questions to prepare to complete the Scene Viewing Sheet.

1. Read Act 1 Scene 7 in your text, paying careful attention to the notes in the text that supply additional information. Make sure you are very familiar with what is in the script, and make notes about what is going on at the literal and the symbolic levels. Ask yourself: How does this scene connect to the play as a whole? Refer to your Viewing Log for that Act.
2. View Act 1 Scene 7 on your Macbeth DVD once without worrying about the details. Make brief notes on your initial response. What is the mood of the scene? What image stands out for you? What are the characters doing or feeling?
3. View the scene again, focusing on just one or two aspects of what is going on. For example, you might want to start by making sure you have the Scene Summary correct. At the same time, you can compare the text to the video and note any Alterations to the Script.
4. View the scene as many times as it takes to complete the Scene Viewing Sheet. The point of following the outline on the Scene Viewing Sheet isn't to record absolutely everything that happens in the video segment. Instead, look for significant information. Also, remember that it is normal for the meanings of symbols, subtext, and interpretation normally vary considerably among viewers. There is not one single right answer that you must find, or you will lose marks. What will count is your genuine reaction stating what you believe the filmmaker is trying to get across in addition to the words of the story. If you're not sure what's important and what's not, return to your notes about the subtext—the symbolic meaning of the events goes beyond their literal meaning. Ask yourself:
 - What seems to be the subtext, based on what is in the script?
 - How does the video make the subtext clear to the audience?

SCENE VIEWING SHEET

Act and Scene

A: Scene Summary

1. Main Characters: (2 marks)

2. Literal Events: (2 marks)

3. Subtext: (2 marks)

B: Interpretation of Character

1. Gestures: (2 marks)

2. Bearing: (2 marks)

3. Facial Expressions: (2 marks)

4. Tone of voice: (2 marks)

5. Description of costumes: (2 marks)

C: Mood

1. Lighting: (1 mark)
2. Colour: (1 mark)
3. Sound effects: (2 marks)
4. Sound volume: (1 mark)
5. Background music: (1 mark)
6. Additional images: (2 marks)

D: Use of Camera

1. Angles: (1 mark)
2. Distance: (1 mark)

3. Movement: (1 mark)

4. Direction of viewers eye movement: (2 marks)

5. Transitions: (2 marks)

E: Alterations to the Script

1. Changes to the dialogue: (1 mark)

2. Addition or change of action: (1 mark)

3. Interpretation of stage directions/setting: (2 marks)

4. Possible reason(s) for alteration to the script: (1 mark)

Evaluation Guidelines:

See individual questions

Total = 36 marks

Assign 3.2: Verbal/Visual Collage

Instructions:

Create a verbal/visual collage based on a theme from *Macbeth*.

Your collage should include the following:

- a statement of the play's theme
- five quotations from the play to support the theme (one quote from each act with the speaker identified)
- five visuals (one supporting or illustrating each quotation). Visuals include hand drawn or computer generated images, photographs, and clippings from magazines.

Go to your *English 11 Companion CD*>Module 4>**Visual Design** to view a presentation on how to create a visual design.

Evaluation Guidelines:

3 marks for correctly identifying and stating a theme	3
1 mark for each relevant quotation	5
Visual Scoring Guide x 2 for the overall presentation	12

Total = 20 marks

Assign 3.3: Interpretive Composition

Resources:

Writing on the Run!

The Tragedy of Macbeth text

Introduction: Writing an Interpretive Composition

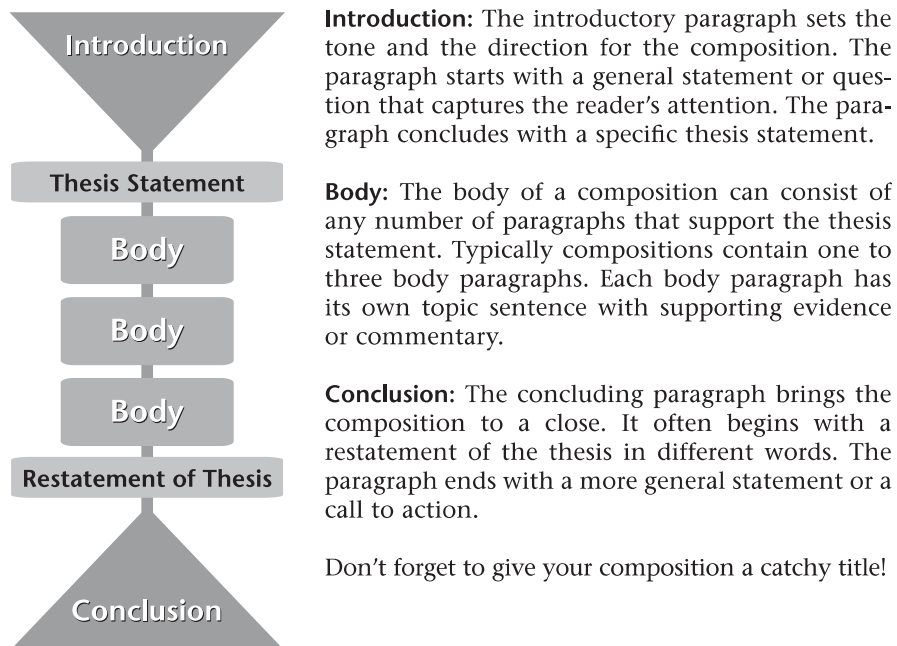
When you write an interpretive composition (essay), the idea is to go beyond the actual events and explain the work's deeper meaning. After reading an interpretive composition, the reader should have a clear understanding of several aspects of the work, such as theme, plot, symbolism, imagery, setting, character, and style.

Like most compositions, an interpretive composition consists of an introduction, a body, and a conclusion.

Recall the structure of the multi-paragraph composition you learned previously in the course:

Multi-paragraph Composition

The structure of a composition looks like the diagram below.



Your interpretive composition will follow this format with some specific adaptations for the interpretation of literature.

Introduction

Your introduction will contain the following:

- essential information (e.g., author's name, title of the work)
- a thesis statement (a summary of the literal and symbolic meanings of your chosen topic)

The Body

The second major part of an interpretive composition is the body. The body supports, or proves, your thesis statement by means of examples, quotations, or comparisons.

The body paragraphs should only include ideas mentioned in the introduction. If your topic allows a discussion of specific events in the play, you should use a chronological approach and discuss events in the order they occur. Body paragraphs should contain examples or quotations from the play to support each point.

There are many ways to develop the body paragraphs for an interpretive composition. However you structure them, keep to your thesis statement in mind. A general guide is that if an idea is not mentioned in the thesis, leave it out of the body.

The Conclusion

The final part of an interpretive composition is the conclusion. A conclusion is more than a simple restatement of the thesis. It also summarizes the points you set out to prove in your thesis statement. Five or six sentences would be an appropriate length for your concluding paragraph.

Remember Your Audience

Your audience refers to the person or people who will be reading your composition—in this case your audience is likely to be your teacher, another person, or certainly someone who already knows the work. Keep your audience in mind while planning and writing. Remember that the aim is to give the reader a better understanding of some aspect of the work that may not have occurred to him or her before. Don't waste time retelling the story.

Instructions:

Write an interpretive composition (multi-paragraph essay) of 500-800 words on one of these topics from *Macbeth*:

1. Are the witches agents of an impartial Fate, emissaries from Hell, or misunderstood old women living on the fringes of society?
2. Suggest and discuss at least two possible themes for *Macbeth*.
3. Some authorities suggest that Macbeth and Lady Macbeth exchange roles as the play progresses, with Lady Macbeth moving from the position of proactive leader to that of a timid follower, and Macbeth moving in the opposite direction. Discuss.
4. Discuss inconsistencies and gaps in the characterization of Macduff and Banquo.
5. Discuss the imagery of *Macbeth*.
6. How does the management of the camera, lighting, and use of colour add to the total effect of the BBC DVD?

Step 1: Create a Project Plan

You have explored a number of strategies and approaches to writing compositions in English 11. Now is your opportunity to create your own strategy of how you will approach this assignment.

Your project plan will detail how you will go about prewriting, writing, and revising and editing of this composition. In your plan, you must include how you will collaborate with one or more people to make your composition as strong and polished as you can. Use the “Writing Process” in *Writing on the Run!* as a guide for this project.

Note: you must provide at least two points for each stage. Use the following example as a guide:

Project Plan Example

Topic #2: Suggest and discuss at least two possible themes for *Macbeth*.

Stage	Strategies
Prewriting	<p>#1. <i>Brainstorm</i>: I will brainstorm my ideas for my composition using a web diagram.</p> <p>#2.</p>
Writing	<p>#1. <i>Outline</i>--Develop my notes more fully in a composition outline. I'll use the outline template in <i>Writing on the Run!</i> as a guide.</p> <p>#2.</p>
Revising/Editing	<p>#1. <i>I will generate a series of questions</i> about the structure and content of my composition for an editor to use when reviewing my first draft.</p> <p>#2.</p>
Collaboration	<p>#1. <i>I will have my sister be a reviewer</i> of my first draft. I'll have her read and make comments on my composition, and then discuss ideas for improvement with her.</p> <p>#2.</p>

Step 2: Follow Your Plan

Now that you have created a project plan, complete each step as you've outlined it.

The final copy should include the following style elements:

- double-spacing
- a properly formatted title page
- correct margin widths, line spacing, and positioning of page numbers
- quotations from the play to support your main points (consult *Writing on the Run!*)
- list of works cited for any references you have used, including your Macbeth text (consult the "MLA Style Guide" in *Writing on the Run!*)

Step 3: Assess Your Work

Read the Multi-Paragraph Scoring Guide carefully. Then, read your composition carefully and give yourself a mark out of six based on the Scoring Guide. Then, write a paragraph justifying the mark you have given yourself. Be sure to reference the Scoring Guide criteria in your response.

Write a second paragraph that analyzes your project plan. Was the initial plan effective? Did you follow it? Why? Why not? If you were to do this project again, what would you do differently? How effective was the collaboration aspect?

Step 1: Create A Project Plan

Topic #: _____

Stage	Strategies
Prewriting	
Writing	
Revising/Editing	
Collaboration	

Step 2: Follow Your Plan

Step 3: Assess Your Work

Evaluation Guidelines:

Step 1: Create a Project Plan 2 marks for each well-described stage in the four-stage plan 1 mark for identifying composition topic	9
Step 2: Follow Your Plan (Interpretive Composition) Multi-paragraph Scoring Guide x 4	24
Step 3: Assess Your Work Paragraph Scoring Guide for each paragraph (12

Total = 45 marks

Assign 3.4: Journal Entries

Journal Entry 3.1: Character Studies

Select one of the character studies from Lesson A Activity 1: Character Studies, and summarize your annotations. Your entry should:

- identify which character study are you addressing
- address whether you agree or disagree with the overall interpretation
- identify which points you agree/disagree with, and explain
- include any information you want to add

Journal Entry 3.2: Sound and Image

In Lesson B, you learned how a filmmaker interprets a story through the use of image and sound. Select one of the elements discussed in Lesson B, such as one of the types of sound, image, lighting, or use of colour and evaluate its effectiveness in the BBC DVD that you are viewing. You can select a single scene to focus on or discuss the use of your element in general.

Journal Entry 3.3: Camera Angles

Find a photograph from a magazine or the Internet, or take a photo of your own that demonstrates effective use of a camera angle. Submit the photo with your journal. Identify the camera angle, and explain why you think it is effective.

Evaluation Guidelines:

Journal Scoring Guide x 3

12

Total = 12 marks

Visual Design Scoring Guide

6
Wow!

Your **superior** product is thoughtful, creative and well designed:

- product has a clear purpose and sense of audience
- includes significant and relevant details
- layout is balanced and logically organized
- Effective use of titles and headlines; important elements are clearly emphasized
- strong visuals add to the product
- may contain some minor errors

5
Strong!

Your **effective** product is clear, organized, and well designed:

- product has a sense of purpose and audience
- includes most significant details
- layout is balanced and logically organized
- appropriate titles and headlines with some elements emphasized
- effective visuals add to the product
- may contain a **handful of minor errors or gaps**

4
Good!

Your **competent** product is acceptable:

- product has some sense of audience and purpose
- some details may be missing or repeated
- organization is present but may lack balance
- acceptable titles and headings with some elements emphasized
- **a number of errors**; some gaps present

3
A Pass!

Your **adequate** product is minimally acceptable:

- weak sense of audience and purpose
- may contain irrelevant details or some details may be missing
- lack of organization and balance
- titles, headings, and visuals may be weak or missing
- **numerous errors**; gaps are present

2
Almost

Your **inadequate** product is incomplete and unclear:

- product doesn't address audience or purpose
- details are irrelevant or missing
- some visual support but lacks balance
- titles and headings are weak or missing; visuals less than acceptable
- numerous errors interfere with meaning

1
Not Yet

Your product is **unacceptable**:

- an attempt was made
- the product does not demonstrate an understanding or the purpose
- significant information is missing; layout is inappropriate

0
Not At All

The product is off topic or difficult to understand:

Paragraph Scoring Guide

6
Wow!

Your paragraph is insightful, engaging, and focused; it shows a thorough understanding of the task.

Content—what is said:

- analyses or presents the topic in an engaging and logical manner
- focused topic sentence
- body is developed with interesting and convincing support
- concluding sentence makes a strong final statement of the main idea

Written Expression—how it's said:

- tightly focused, on topic, and fully developed
- sophisticated vocabulary, word choice, and transitions
- sentence structure is varied and controlled
- few mechanical or spelling errors

5
Strong!

Your paragraph effectively accomplishes the requirements of the task.

Content—what is said:

- analyses or presents the topic in a well-organized manner
- focused topic sentence uses active language
- body is developed with appropriate support
- concluding sentence affirms the main idea of the paragraph

Written Expression—how it's said:

- focused, on topic, and developed
- appropriate vocabulary, word choice, and transitions
- sentence structure is varied and competent but uneven in places
- minor mechanical or spelling errors

4
Good!

Your paragraph adequately fulfils the requirements of the task.

Content—what is said:

- analyses or presents the topic in a predictable manner
- topic sentence is clearly stated
- body is developed with some effective support
- concluding sentence completes the paragraph

Written Expression—how it's said:

- generally focused; may stray off topic; adequate development
- vocabulary, word choice and transitions are simple but correct
- sentence structure is correct, but simple sentences predominate
- some mechanical or spelling errors are present but do not affect understanding

3
A Pass!

Your paragraph accomplishes the task at a basic level.

Content—what is said:

- analyses or presents the topic in a manner which is difficult to follow
- a topic sentence is present, though not clearly stated
- body is developed with thin or repetitive support
- concluding sentence attempts to complete the paragraph

Written Expression—how it's said:

- loose focus; may stray off topic; limited development
- vocabulary is basic and repetitive; transitions may be ineffective
- sentence structure is awkward or simplistic
- mechanical or spelling errors are present but do not affect meaning

2
Almost

Your paragraph does not accomplish the basic task.

Content—what is said:

- analyses or presents the topic in a manner which is illogical or insufficient
- paragraph structure and development is weak
- topic sentence is vague or not present
- concluding sentence may not be present or may add new, unrelated information

Written Expression—how it's said:

- lacks focus, purpose, and development
- vocabulary is informal and often colloquial; transitions are not present
- simple sentence forms predominate
- numerous mechanical or spelling errors disrupt the flow of the writing

1
Not Yet

Your paragraph is incomplete.

Content—what is said:

- paragraph may be limited to one to two sentences
- a topic sentence is not present or does not introduce the topic
- structure and development are not present
- paragraph lacks a concluding sentence

Written Expression—how it's said:

- lacks focus, purpose, or does not have a single, clear topic
- vocabulary is immature or vague; word choice is not appropriate
- sentence structure is incoherent
- frequent grammar or spelling errors affect understanding

0
Not At All

Paragraph is too brief to evaluate or not attempted at all.

Oral Communication Scoring Guide

4
Good!

Presentation is outstanding and engages the audience.

Content:

- main idea is stated clearly
- support is well chosen
- language use is vivid and sophisticated

Organization:

- substantial preparation is evident
- topic is logically developed to suit purpose
- effective use of transitions

Delivery:

- voice is used consciously and successfully to enhance the message
- audio/visuals are carefully chosen to enhance the presentation
- engages or entertains audience

3
A Pass!

Presentation achieves its purpose and maintains audience interest.

Content:

- main idea is stated
- support is adequate
- language is appropriate but not varied

Organization:

- some preparation is evident
- topic is clearly developed to suit purpose
- transitions are used but may not be obvious

Delivery:

- voice is appropriate and correct but may not enhance the message
- audio/visuals are used with some effect to enhance the presentation
- maintains audience interest

2
Almost

Presentation is minimally accomplished and does not engage the audience.

Content:

- main idea is present but not clearly stated
- support is weak or illogical
- language is correct not varied

Organization:

- little preparation is evident
- loose structure is present but difficult to follow
- transitions are not used appropriately

Delivery:

- voice problems interfere with message delivery in places
- audio/visuals are used ineffectively
- audience may struggle to understand or follow the presentation

1
Not Yet

Presentation is inadequate and does not maintain audience interest.

Content:

- main idea is not stated
- support is under-developed or not evident
- incorrect word usage; little variety in word choice

Organization:

- preparation is not evident
- may be repetitive or off topic
- transitions are not used

Delivery:

- voice problems interfere with message delivery
- audio/visuals are not used
- audience is unable to understand or follow the presentation

0
Not At All

Presentation is too brief to evaluate or not attempted at all.

Multi-Paragraph Composition Scoring Guide

6
Wow!

Your composition is engaging and developed with originality and flair. The writing is consistently strong in content and expression.

Content—what is said:

- introduction captures the audience's attention with an imaginative lead
- thesis is clearly articulated, engaging, and developed throughout the composition
- paragraphs are well-developed with insightful support and organized for an intentional effect
- concluding paragraph is original, creative, and discerning; it presents a convincing, final statement

Written Expression—how it's said:

- writing is focused and on topic, with strong voice and expression
- sophisticated vocabulary and effective word choice
- sentence structure is varied and controlled; transitional and topic sentences are well executed
- few mechanical or spelling errors

5
Strong!

Your composition is effective and has a clear sense of purpose; however, there are areas of minor weakness that could be further polished.

Content—what is said:

- introduction directs the reader to the topic in an interesting way
- thesis argues a clear point and is developed through the composition
- paragraphs are well-developed with appropriate support and logical organization
- concluding paragraph engages/captivates the reader; it presents a convincing, final statement

Written Expression—how it's said:

- writing is focused and on topic
- vocabulary and word choice are appropriate
- sentence structure is varied and competent; transitional and topic sentences are used carefully
- mechanical or spelling errors are minor and do not interfere with understanding

4
Good!

Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.

Content—what is said:

- introduction states the main idea of the composition but may be predictable
- thesis is simply expressed and developed through the composition
- paragraphs exist with adequate support and are organized logically
- concluding paragraph makes a final statement but is predictable in its ideas

Written Expression—how it's said:

- writing is generally clear and remains on topic
- vocabulary and word choice are simple but correct
- sentence structure is correct, but simple; transitional and topic sentences are predictable
- some mechanical or spelling errors are present but do not affect understanding

3
A Pass!

Your composition is passable and basic; areas of weakness are obvious.

Content—what is said:

- introduction is present but is unimaginative; may be linked to first body paragraph
- thesis is apparent but weak or not directly supported by the composition
- paragraphs may be brief, unimaginative, or off topic; organization is difficult to follow
- concluding paragraph makes a final statement but is predictable

Written Expression—how it's said:

- writing is unfocused but attempts to address the topic
- vocabulary is basic and repetitive
- sentence structure is awkward or simplistic; transitional and topic sentences may not be effective
- mechanical or spelling errors are present but do not affect meaning

2
Almost

Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.

Content—what is said:

- introduction is not present or is mixed into the main body of the composition
- thesis is suggested but not clearly stated or developed
- paragraphs may be too poorly developed or organized to communicate meaning
- concluding paragraph is not present or mixed into a body paragraph

Written Expression—how it's said:

- writing is unfocused and often unclear
- vocabulary is informal and often colloquial
- simple sentence forms predominate; transitional sentences are not present
- numerous mechanical or spelling errors disrupt the flow of the writing

1
Not Yet

Your composition is inaccurate or incomplete.

Content—what is said:

- no attempt to include an introduction and conclusion to frame the composition
- structure is very weak—very brief or single paragraph
- ideas are poorly developed with little sequence or logic

Written Expression—how it's said:

- controlling idea and purpose are not clear
- vocabulary is immature or vague; word choice is not appropriate
- frequent grammar or spelling errors impede understanding

0
Not At All

The composition is too brief to evaluate or not present at all.

Journal Scoring Guide

4
Good!

Your journal response is reflective, detailed, and lively.

Written Expression—how it's said:

- actively helps to organize and facilitate the group
- obvious purpose for writing
- interesting and engaging to the reader
- intentional organizational structure

Content—what is said:

- specific, accurate information
- well-chosen examples and details
- insightful reflections and connections to broader issues

3
A Pass!

Your journal response is reflective, effective, and solid.

Written Expression—how it's said:

- sense of purpose is apparent
- good development but unoriginal
- clear organizational structure

Content—what is said:

- accurate but general information
- appropriate examples and details
- basic reflections and connections to broader issues

2
Almost

Your journal response is minimally developed and weak.

Written Expression—how it's said:

- purpose is hard to determine
- minimal development and unoriginal ideas
- loose organizational structure; difficult to follow

Content—what is said:

- brief and generalized information
- obvious or unrelated examples and details
- few reflections and connections to broader issues

1
Not Yet

Your journal response is inaccurate and incomplete.

Written expression—how it's said:

- sense of purpose is not evident
- response is too brief to evaluate
- disorganized structure makes the response difficult to understand

Content—what is said:

- presents brief and possibly inaccurate information
- response is a summary or a single idea rather than a reflection

0
Not At All

Your journal response is barely answered or not answered at all.

Dramatic Reading Scoring Guide

4
Good!

Dramatic reading is outstanding and engages the audience.

- volume, rate, and pitch are effective and vary according to the message
- words are pronounced and articulated correctly
- a fluent and polished presentation
- audience is engaged and / or entertained throughout

3
A Pass!

Dramatic Reading is effective and maintains audience interest.

- volume, rate, and pitch are appropriate but may not vary according to the message
- words are mostly pronounced and articulated correctly
- may lack fluency and polish in places
- audience can easily follow the presentation but may not be engaged

2
Almost

Dramatic Reading is minimally effective.

- volume, rate, and pitch are understandable but don't enhance the presentation
- some words may be mispronounced or inarticulate
- lack of fluency and polish
- audience may struggle to understand or follow the presentation

1
Not Yet

Dramatic Reading is weak.

- problems with volume, rate, and pitch interfere with the presentation
- audience is unable to understand or follow the presentation

0
Not At All

Has not participated enough to evaluate.

- reading is not attempted or is too brief to evaluate
- difficulty with pronunciation and usage is such that the reading is too difficult to understand