

**ENGLISH
FIRST
ADDITIONAL
LANGUAGE**

Grade 12

**Literature
Module:
Macbeth**

LESSON PLAN

A message from the NECT

National Education Collaboration Trust (NECT)

DEAR TEACHERS

This learning programme and training is provided by the National Education Collaboration Trust (NECT) on behalf of the Department of Basic Education (DBE). We hope that this programme provides you with additional skills, methodologies and content knowledge that you can use to teach your learners more effectively.

WHAT IS NECT?

In 2012 our government launched the National Development Plan (NDP) as a way to eliminate poverty and reduce inequality by the year 2030. Improving education is an important goal in the NDP which states that 90% of learners will pass Maths, Science and languages with at least 50% by 2030. This is a very ambitious goal for the DBE to achieve on its own, so the NECT was established in 2015 to assist in improving education.

The NECT has successfully brought together groups of people interested in education so that we can work collaboratively to improve education. These groups include the teacher unions, businesses, religious groups, trusts, foundations and NGOs.

WHAT ARE THE LEARNING PROGRAMMES?

One of the programmes that the NECT implements on behalf of the DBE is the 'District Development Programme'. This programme works directly with district officials, principals, teachers, parents and learners; you are all part of this programme!

The programme began in 2015 with a small group of schools called the Fresh Start Schools (FSS). Curriculum learning programmes were developed for Maths, Science and Language teachers in FSS who received training and support on their implementation. The FSS teachers remain part of the programme, and we encourage them to mentor and share their experience with other teachers.

The FSS helped the DBE trial the NECT learning programmes so that they could be improved and used by many more teachers. NECT has already begun this scale-up process in its Universalisation Programme and in its Provincialisation Programme.

Everyone using the learning programmes comes from one of these groups; but you are now brought together in the spirit of collaboration that defines the manner in which the NECT works. Teachers with more experience using the learning programmes will deepen their knowledge and understanding, while some teachers will be experiencing the learning programmes for the first time.

Let's work together constructively in the spirit of collaboration so that we can help South Africa eliminate poverty and improve education!

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Introduction

Welcome to the NECT FET EFAL Learning Programme!

This learning programme is designed to support you as you teach EFAL language, literature and writing in the FET phase.

As part of this learning programme, you will be given the following materials:

- 1** A Tracker to help you plan lessons and track curriculum coverage (Terms 1–4)
 - 1.1** This document breaks down each approved textbook into CAPS aligned lessons.
 - 1.2** It also integrates the use of the NECT lesson plans.
 - 1.3** This tracker is an incredibly useful tool to ensure that you teach all prescribed lessons, using either an approved text book or the NECT lesson plans.
- 2** A Lesson Plan per Literature Set Work (Terms 1–3)
 - 2.1** A set of lesson plans has been developed around each of the Grade 10–12 literature set works.
 - 2.2** These lesson plans cover all the Literature and Writing & Presenting requirements, as well as most of the Reading & Viewing requirements.
 - 2.3** By implementing these lesson plans, you can be assured that you are complying with CAPS in terms of Literature and Writing & Presenting, and that you are covering most of the Reading & Viewing curriculum requirements.
 - 2.4** All other lessons are included in the Tracker and can be found in your approved text book and teacher's guide.
- 3** A Resource Pack per Literature Set Work (Terms 1–3)
 - 3.1** One resource pack is provided for each of the Grade 10–12 literature set works.
 - 3.2** These packs include theme tables, flashcard words and images.
 - 3.3** These resources should be displayed in the classroom as the set work is taught.
- 4** A Summary of each Set Work,
 - 4.1** All summaries are structured in the same way.
 - 4.2** The summaries include key information to help learners revise and prepare for exams.
- 5** The prescribed set works for Grade 12 FAL (2019) are as follows:

GENRE	TITLE	AUTHOR / EDITOR
Novel	Strange Case of Dr Jekyll and Mr Hyde	Robert Louis Stevenson
Novel	Cry, the Beloved Country	Alan Paton
Drama	Macbeth	William Shakespeare
Drama	My Children! My Africa!	Athol Fugard
Poetry	Voice of the Land Poetry Anthology	B. Walter
Short Stories	Changes: An Anthology of Short Stories	B. Walter

Caps Compliance and Notional Time

In Grades 10–12, learners are required to complete a study of two literature set works over the course of the year. Teachers must select these set works from two different genres. In this learning programme, lesson plans have been developed for each of the Grade 10–12 set works.

These lesson plans can either be implemented consecutively (recommended), or simultaneously, by switching between the genres for each two-week cycle.

The tables below illustrate the two different approaches to implementation, together with the benefits of each approach.

APPROACH 1: CONSECUTIVE IMPLEMENTATION OF GENRES

WEEKS	TERM 1	TERM 2	TERM 3	TERM 4
1	GENRE 1 (10 WEEKS)	GENRE 1 (4 WEEKS)	GENRE 2 (10 WEEKS)	GENRE 1
2				REVISION
3				
4				
5		GENRE 2 (4 WEEKS)		GENRE 2
6				REVISION
7				
8				
9		EXAM WEEKS		
10				EXAM WEEKS

BENEFITS OF CONSECUTIVE IMPLEMENTATION

- By using this approach, learners will engage with one genre for 14 consecutive weeks, followed by another genre for the next 14 weeks.
- This intensive approach provides the opportunity for learners to develop a deep understanding and knowledge of the genre, the text/s, the themes and the related vocabulary.
- By using this approach, learners will have completed their study of the first genre, and will have spent four weeks on the second genre, prior to the mid-year examination.

APPROACH 2: SIMULTANEOUS IMPLEMENTATION OF GENRES

WEEKS	TERM 1	TERM 2	TERM 3	TERM 4
1	GENRE 1	GENRE 2	GENRE 2	GENRE 1
2				REVISION
3	GENRE 2	GENRE 1	GENRE 1	GENRE 2
4				
5	GENRE 1	GENRE 2	GENRE 2	REVISION
6				
7	GENRE 2	GENRE 1	GENRE 1	EXAM WEEKS
8				
9	GENRE 1	EXAM WEEKS	GENRE 2	
10				

BENEFITS OF SIMULTANEOUS IMPLEMENTATION

- By using this approach, learners will engage with two genres in alternating cycles for 28 weeks.
- By using this approach, learners will have spent eight weeks on each genre before the mid-year examination.

A routine for each two-week cycle

CAPS specifies 9 hours in a two-week cycle for FET EFAL. CAPS suggests that this time be utilized as follows:

- Listening and Speaking: one hour
- Reading & Viewing: four hours
- Writing and Presenting: three hours
- Language Structures and Conventions: one hour

In this programme, it is recommended that teachers follow a regular routine for the two-week cycle, as this has been shown to improve time-on-task and curriculum coverage. The following two-week routine, as used in the accompanying Tracker, is recommended:

FIRST WEEK IN A CYCLE			
Lesson 1	Text Book	Listening & Speaking	One hour
Lesson 2	Text Book	Reading & Viewing	One hour
Lesson 3	Lesson Plan	Reading & Viewing	One hour
Lesson 4	Lesson Plan	Reading & Viewing	One hour
Lesson 5	Text Book	Language Structures & Conventions	Half hour

SECOND WEEK IN A CYCLE			
Lesson 1	Text Book	Writing & Presenting	One hour
Lesson 2	Lesson Plan	Writing & Presenting	One hour
Lesson 3	Lesson Plan OR Text Book	Reading & Viewing Catch Up	One hour
Lesson 4	Lesson Plan	Writing & Presenting	One hour
Lesson 5	Text Book	Language Structures & Conventions	Half hour

As you can see, the emphasis in the first week of the cycle is on receptive language, and the emphasis in the second week of the cycle is on expressive language.

Lesson Plan Components

- These lesson plans cover most of the Reading and Viewing, Literature and Writing and Presenting components of CAPS.
- The remaining CAPS requirements are covered by lessons in the approved text books.
- Use the provided Tracker to successfully integrate the use of the lesson plans and text book, and to ensure successful curriculum coverage.

Reading and Viewing: Literature

- 1 All literature requirements are covered by this programme.
- 2 The programme is presented in 2 × 1-hour lessons per cycle.
- 3 This is slightly more than the CAPS allocation for literature, because the programme covers some of the CAPS comprehension requirements.
- 4 Another 1-hour per cycle for READING & VIEWING should be used to cover the other CAPS reading and comprehension skills. Use the Tracker and an approved text book to cover these lessons.
- 5 In the second week of each cycle, one READING & VIEWING lesson is left free for you to complete a lesson of your choice – either from the lesson plans, or from the text book.

Writing and Presenting: Process Writing

- 1 CAPS specifies either one or two writing tasks per cycle.
- 2 This programme covers one writing task per cycle.
- 3 All writing lessons are structured as process writing.
- 4 All writing tasks are structured as FATs, and include the appropriate rubric. This allows you to include your choice of writing tasks as part of the formal assessment programme.
- 5 For the remaining writing lessons that are not covered by the programme, lessons can be sourced from the approved textbooks.

An Approach to Teaching Literature Through Discussion

Literature is complex – there are many ideas to think about in each of the prescribed texts. Literature is not just about memorising the plots or the events in the story. Rather, when we are reading literature, we should be connecting the thoughts, feelings and ideas we find in the text, to our own lives. Literature ultimately should help us understand more about the human condition – about how people live, about the struggles humans face, and about the feelings we have that connect us all.

Discussion is an important part of teaching literature. Many texts we read bring up issues that relate to our own lives. Some of these issues are personal issues, some of these issues pertain to broader, societal issues. For example, a story about a young girl whose father wants her to stay at home rather than go to school can bring up issues of gender roles, inequality and women’s rights. The texts we read in literature should help us to consider questions about our society, for instance:

Is this part of our society ethical? What does this character’s belief / or action say about our society? Do I think this is right or wrong? In addition, the texts we read should help us think about and reflect on our own lives and beliefs.

We have to discuss texts in an open-ended way. This means that teachers must ask questions that allow for a variety of thoughts and opinions to be expressed – not just right or wrong answers. Hearing other peoples’ ideas and interpretations of the text is important!

Teaching literature through effective discussion will allow learners to:

- Learn and use new language in context
- Critically think about many issues
- Form opinions and arguments to support their opinions
- Substantiate their arguments with evidence from texts

The following are some helpful tips on how to lead effective discussions about literature in your own classroom:

1. Asking good questions

The type of questions teachers ask can lead to lively, interesting discussions. However, not every question leads to a good discussion. This section helps you think about different types of questions.

1.1 CHECKING FOR UNDERSTANDING

Some questions help us to check for understanding, or for basic comprehension of the text. These questions are not discussion questions. Their purpose is different – it is to check that

the learners in our classrooms have a basic understanding of what is happening in the text. It is important to check for understanding – we must make sure learners know what is happening in the text. However, these questions shouldn't be the only questions that we ask our learners.

Some examples of questions that help us to check for understanding are:

What happened after...?

Who went to...?

Where did...?

When did...?

1.2 DEEPER THINKING / OPEN-ENDED QUESTIONS

Deeper thinking questions are questions about the text that do not have just one correct answer. Often, a deeper thinking question is a question in which learners must analyse the text to give an answer that is not explicitly stated in the text. In other words, learners must make an inference.

Deeper thinking questions help to lead to a discussion because these are questions we can have different opinions or ideas about. A discussion happens when one learner answers the question with their own ideas or opinions, and the next learner is able to agree or disagree with them, without being right or wrong. In these lesson plans, you will see that we have helped to provide you with deeper thinking questions for discussion, and for learners to use in their journals.

Some examples of deeper thinking or open-ended questions are:

Why did...?

How did...?

What would have happened if...?

What do you think it meant when...?

1.3 MAKING CONNECTIONS

Making connections is an important strategy when thinking about and analysing literary texts. When we make a connection, we think about how a text relates to our own lives, community, or society. This helps us to think about the broader themes and issues that are presented in the text. The reader must think about how events or characters in the text are similar or different to their own experience. The reader must often use his/her ability to make inferences, especially about characters' thoughts and feelings, in order to make connections.

Some examples of connection questions are:

What would you do if...?

How is this different from / similar to...?

Would you make the same decision as...?

When have you seen or experienced this in your own life?

1.4 FORMING OPINIONS

An opinion question is a question that asks learners to take a position on something. They must decide and give reasons for their answers to a question. It is important to ask readers what they think or feel about a text, and then to ask them why. In literature, our opinions must be backed up and supported by the text. We must help learners to form supported opinions in their writing and in classroom discussions.

Some examples of opinion questions are:

Did you agree with...?

Why do you think ...?

What did you think when...?

Do you think people should act like...?

2. Leading a discussion

Leading an effective discussion is a sophisticated and complex skill. Teachers must learn and practice many different strategies in order to make discussions meaningful learning experiences for learners. These strategies include:

2.1 PAUSING

Pausing is an important strategy for building discussion. Sometimes, we as teachers ask a question and feel frustrated when someone does not answer the question right away. Answering a question can be difficult. We want learners to have the chance to THINK before they answer. Silence after a question is okay. Get into the habit of asking a question and then counting silently to 10 in your head. If no one has raised their hand, ask the question again. Then, try to re-phrase the question (to ask the same question in a different way).

2.2 DIRECTING AND DISTRIBUTING

We must direct questions to specific learners and distribute questions fairly across all learners in the classroom. A common error that teachers make is to direct questions at only a few (usually very clever) learners in the classroom. We need to get out of this habit – we need to make sure we are involving all learners in classroom discussions.

We all know that there are learners in our class who are always eager to answer questions. We want to make sure that learners who are confident, vocal, and eager get the chance to share their ideas. However, in a discussion, it is important that as many learners as possible

get a chance to speak. We can ask for volunteers in a discussion, and give those volunteers a chance to speak. We can also cold-call learners who have not volunteered.

When we cold-call learners, it means we call on them by name to answer a question, even though they haven't volunteered. If learners know they might be called on at any time, it helps them to stay more focused and engaged during discussions. As the teacher, you must make sure that you cold-call on learners who do not normally volunteer to speak. Over the course of a week or two, you should try to make sure that every learner in your class has the opportunity to speak.

2.3 PROMPTING AND PROBING

Sometimes, a learner answers a question, but the answer is incomplete. Or, sometimes the learner needs a little bit of help to answer the question. We can use prompting to provide hints, clues, or to help the learner in the right direction. Probing questions help us to get the learner to say more about their ideas. When we probe, we ask an additional question of the learner, to try and help the learner to unpack what he/she wants to say.

3. Discussion strategies

Whole class discussion is one useful discussion technique. This is when the teacher asks questions of the whole class, and then learners must raise their hands to respond. However, as teachers, we tend to overuse this strategy.

Below is a list of a few different discussion strategies that you can use in your classroom.

Please note that before using each strategy, you must explicitly teach the strategy to the class. You must also introduce the rules or guidelines that learners must follow when using each strategy.

These strategies are included in the lesson plans. Introduce and teach each strategy the first time it is mentioned in a lesson plan. If you spend some time teaching the strategy properly, it will be very easy to use the strategy again and again, at different times.

3.1 TURN AND TALK

- 3.1.1** Ask the discussion question.
- 3.1.2** Instruct learners to think about their answers / opinions of this question.
- 3.1.3** Give learners a few seconds to quietly think.
- 3.1.4** Instruct learners to turn to a partner (someone next to them).
- 3.1.5** Ask the discussion question again.
- 3.1.6** Instruct learners to discuss their answer / opinion with their partner.
- 3.1.7** Remind learners to give both partners a chance to speak.
- 3.1.8** After learners have discussed with their partner, instruct the whole class to come back together.
- 3.1.9** Ask learners:
 - What did your partner say?

- Did you and your partner agree or disagree? Why?

1.1.10 Discuss.

3.2 EVERYONE WRITES

3.2.1 Ask the discussion question.

3.2.2 Instruct learners to think about their answer / opinion of this question.

3.2.3 Hand out paper (this can be piece of scrap paper).

3.2.4 Instruct learners to write their response to the question on this paper.

3.2.5 Give learners a few minutes to write. This gives learners a few minutes to really think about and develop their response.

3.2.6 Call on learners to discuss their responses. OR

- Instruct learners to pass this paper to another learner (everyone can pass to the left or learners can swap papers with a neighbour).
- Instruct learners to read the response they have received.

3.2.7 Ask learners:

- What did you think about the response you read? Why?
- Was the response you read the same as or different from your response? How?
- Did the response you read change your ideas or opinions? Why? How?

3.2.8 Discuss.

3.3 PASS THE PAPER

3.3.1 Split the learners into small groups with no more than 5 or 6 learners in each group.

3.3.2 Give each group a piece of paper with a different character or topic written on it.

3.3.3 Each small group must work together to write down what they know / what ideas they have about that character or topic.

3.3.4 Give the small groups a few minutes to discuss and write down their ideas.

3.3.5 Then, instruct the small groups to pass their papers clockwise to the next small group.

3.3.6 Instruct learners to read the notes that have been written so far, and to then add their own ideas to this.

3.3.7 Continue until each group has written on each piece of paper.

3.3.8 Read through the final papers with the whole class – let them see how much they collectively know and understand about the character or topic.

3.4 CONCENTRIC CIRCLES

3.4.1 Learners stand in two circles (an inner and an outer circle). The learners must face each other. Each learner should be looking at another learner.

3.4.2 Ask a discussion question.

3.4.3 Instruct learners in the inner circle to answer the question whilst their partner from the outer circle listens.

3.4.4 Repeat the question.

- 3.4.5 Instruct the learners in the outer circle to answer by adding something different to that which their partner said.
- 3.4.6 After both partners have had an opportunity to answer the question, instruct the inner circle to rotate clockwise to find a new partner.
- 3.4.7 Repeat with another question.

3.5 FIVE MAIN POINTS

- 3.5.1 Instruct each learner to write down five main points after reading a text. These points can be facts, ideas, or opinions.
- 3.5.2 Give learners a few minutes to write their points.
- 3.5.3 Split the learners into small groups with no more than 5 or 6 learners in each group.
- 3.5.4 Explain that each group must now make a list of the five most important points.
- 3.5.5 Each small group must discuss their individual lists, and must narrow their 25 / 30 points down to the five most important points about the text.
- 3.5.6 Give the small groups time to work out their final list of five points.
- 3.5.7 Instruct each group to decide on a speaker.
- 3.5.8 Call the class back together.
- 3.5.9 The speaker for each group shares the group's final list.
- 3.5.10 If time permits, the class can then discuss the lists and decide on the five most important points for the class.

3.6 FOUR CORNERS

PREPARATION: Display the following categories in four corners of the room:

- strongly agree
- agree
- disagree
- strongly disagree

(You can write each of these on A4 paper and use Prestik to stick them up.)

- 3.6.1 Make a statement about the text.
- 3.6.2 Explain that learners must think about whether they strongly agree, agree, disagree, or strongly disagree with your statement and why.
- 3.6.3 Instruct learners to walk to the corner of the room that has the sign that describes their feelings.
- 3.6.4 Next, give the learners in each corner a few minutes to talk amongst themselves, to discuss why they have chosen what they did.
- 3.6.5 Call on a learner in each corner to explain why they are there and their collective opinions.

3.7 MINI DEBATES

- 3.7.1 Assign a debate topic that relates to the text / themes in the text.
- 3.7.2 Instruct learners to think of points for and against the topic.

- 3.7.3** Give learners a few minutes to quietly think and write.
- 3.7.4** Instruct learners to turn to a partner (someone next to them).
- 3.7.5** Assign the person on the left to argue for and the person on the right to argue against.
- 3.7.6** Give learners time to debate with their partner.
- 3.7.7** Remind learners to give both partners a chance to speak
- 3.7.8** After a few minutes instruct learners to switch positions. They must now argue against if they had been arguing for, and argue for if they had been arguing against (this gives learners the chance to see an issue / idea can have many sides).
- 3.7.9** After learners have debated with their partners, instruct the whole class to come back together.
- 3.7.10** Ask learners:
- What were the points against?
 - What were the points for?
 - What is your opinion about this topic?
- 3.7.11** Discuss.

4. Creating a safe space for effective discussion

Effective discussion will only take place if learners feel safe and confident enough to participate. It is up to you, as the teacher, to create the kind of atmosphere that will promote discussion.

Below are some tips to help you with this important challenge:

- 4.1** Work constantly to create the atmosphere that you want in your classroom. It takes time for teachers and learners to understand and adopt the behaviours required for a safe, positive classroom. Don't give up if it doesn't happen straight away – keep working towards creating a feeling of emotional safety in your classroom.
- 4.2** Display learners' work. Ask learners to rewrite successful poems, essays and other pieces of writing. Display this work on the classroom walls for other learners to read. This will show learners that you value and appreciate their work. It will also give learners a sense of ownership of their classroom.
- 4.3** Establish and implement rules. Work out a set of classroom rules – it is a good idea to do this together with the class. Try to phrase your rules in the positive. For instance, instead of saying, 'Do not speak when others are speaking', try saying, 'Respect the speaker by listening quietly'. Get all learners to 'accept' the rules, and to agree to abide by them. You can ask learners to sign the rules to show their commitment.
- 4.4** Establish and implement consequences. Once you have a set of rules, work out a set of consequences. Again, these consequences should preferably be positive, for instance, 'If everyone in the class complies with all rules for a week, we will have an extra 10 minutes of break on Friday'. Also have a set of negative consequences for serious offences. If a learner behaves really badly, particularly in a way that makes another learner feel bad or unsafe, you need to implement consequences. Learners need to

know that you will take action against harmful behaviour. If you do not do this, it will be difficult for learners to trust you.

- 4.5** Correct mistakes clearly, but in a gentle manner. When learners make mistakes, thank them for trying, but point out that a mistake has been made. Correct the mistake by repeating what has been said, but correctly. Do this clearly and quickly, and then move on. Do not labour the point – learners must see that it is perfectly acceptable to make a mistake. Do not allow other learners to laugh at or ridicule a learner who makes a mistake.
- 4.6** Tell learners if you do not know something. Learners appreciate it when teachers are honest, and say things like, ‘I’m not really sure. Does anyone else know? Should we look up the answer?’
- 4.7** Stay calm and try not to lose your temper. Once a teacher loses his or her temper with a learner or with the class, it takes a long time to regain the feeling of safety and trust. Try to leave the room, or count to ten before shouting.
- 4.8** Try to always be kind and patient. If you model kindness and patience, learners will trust you and will be more open with you. They will also start to behave in the same way.
- 4.9** Move around the classroom. As learners work, walk around the classroom. Use this opportunity to stop and look at individual learner’s work. Stop and talk to learners about their ideas and opinions. Look out for problems between learners, and deal with issues that arise. Get to know your learners better.
- 4.10** Deal with problems early on. If tension is building between learners, put a stop to the argument. Then, find time for the learners to talk it out while you mediate.
- 4.11** Let learners see that you can be vulnerable. If you are asking learners to share their experiences, feelings and opinions, it is important for you to do this as well. This is an important way to build trust with your learners. Of course, this must be done appropriately, and must not burden learners in any way. It can be a good idea to share a fear or thought that you had when you were the same age as your learners. This shows learners your vulnerability, but keeps some distance.
- 4.12** Laugh with your learners. If you can find something to laugh about with your learners, do so! This is an excellent way to bond with learners, and to make them feel closer to you. Laughter is also an excellent way to break down tensions, and to get learners to relax.
- 4.13** Leave your problems outside the classroom. Learners pick up on your stress, anxiety and unhappiness, and this can affect them negatively. Try your best to be in the habit of leaving your problems at the classroom door, and focusing on your learners once you are inside the classroom.
- 4.14** Praise your learners for their efforts. This is one of the easiest and most effective behaviours that you can implement. Praise learners not for their achievements, but for their efforts. This will encourage learners to try and do more. This is known as building a ‘growth mindset’. This means that learners believe that they can learn and progress. The opposite of a growth mindset is a ‘fixed mindset’, where learners believe they are born with a certain ability, and that they cannot change this.

Resource Requirements for Teachers and Learners

TEACHERS MUST HAVE:

- 1** A copy of the drama, 'Macbeth', by William Shakespeare
- 2** An A4 Lever Arch File to store their Resource Packs for each module
- 3** A dedicated notice board or wall space in the classroom for Literature, to display items from the resource pack, as well as relevant work produced by learners

LEARNERS MUST HAVE:

- 1** A copy of the drama, 'Macbeth', by William Shakespeare
- 2** A dedicated Literature Journal for this programme – this should be an A4 feint and margin lined book, preferably hard cover (4 quire), or at least 72 pages if soft cover
- 3** An EFAL exercise book
- 4** A pen, pencil and ruler



William Shakespeare
1560-1616

*Double double toil and trouble,
Fire burn, cauldron bubble!*



MACBETH

Structure of the drama lesson plans:

Reading and viewing

- 1 In Grades 10–12, there are 14 hours available to teach this novel.
- 2 This is done over the course of 2 hours per 2 week cycle, for 7 cycles.
- 3 The teaching of the novel/drama is broken down as follows:
 - a Cycle 1: 2 hours; pre-reading
 - b Cycles 2–6: 2 hours; reading
 - c Cycle 7: 2 hours; post-reading
- 4 Cycle 1, the PRE-READING lesson, is structured as follows:
 - a An activity is done to set the context
 - b Journals are set up for the text
 - c The themes of the text are discussed in groups
- 5 For Cycles 2–6, every READING lesson follows the same structure:
 - a A section of the novel/drama is read aloud, together with the class.

NOTE: Please be creative about this. Sometimes the selected section is too long to be read in the class. In this instance, you may decide to use the additional ‘Reading & Viewing’ hour for that week to continue reading. Another alternative would be to ask learners to read that section of text for homework, prior to the lesson. If you have fallen behind and you need to catch up, you may choose to just go through the ‘important developments’ in this section of text. These are listed for you at the start of every lesson.
 - b The text is read and discussed. Key references and explanations are included in the lesson plan. Character development is indicated by the characters’ names on the tables in the lesson plan. Discussion questions and possible answers are also included at key points in the story.
 - c This is followed by a concluding discussion. Two discussion questions are posed, and possible answers are provided.
 - d Two journal questions are posed. Learners write these questions in their journals, and attempt to answer these individually. Possible answers are provided in the lesson plan.
- 6 Cycle 7, the POST-READING lessons include written and/or discussion activities to sum up the engagement with the novel/drama and the themes.

NOTE: The teacher takes learners through many discussion questions orally, before learners are required to write their own, individual answers to discussion questions. This models thought processes and answers for learners. Learners are also learning, hearing and using new vocabulary and language structures in context.

Macbeth

Reading

CYCLE 1

Pre-reading

Lesson 1: Pre-Reading

Setting the context

- 1 Settle learners so that you have their attention.
- 2 Explain that today, we will begin getting ready to read a new text, ‘Macbeth’, by William Shakespeare.
- 3 Explain that this play was written in 1606 in England, and is still being studied today because of its universal relevance (something everyone in the world can relate to). It mirrors the confusion, greed, backstabbing and political killings that we still see in politics around the world.
- 4 Explain that the reason Shakespeare wrote ‘Macbeth’ was to please King James I of England. King James I was Scottish-born and had been King James VI of Scotland before he succeeded to the English throne in 1603. The play was put on at Hampton Court in August 1606 to entertain King Christian of Denmark during his visit to England.
- 5 Explain that the next part of the lesson is designed to give learners some understanding about the characters and the language usage in the play. Explain that this will make it easier for them to understand the story.
- 6 Read through the cast list of characters at the start of the play, and identify where it is set.
- 7 Explain that the play is set in Scotland in the 11th century. Most of the scenes take place in Scotland. Some scenes are outdoors: Act 1, Scene 1 takes place on the battlefield, and Act 1, Scene 3 on the heath (open uncultivated land). A few scenes are set in England: Act 4, Scene 3 is set in the English Court.
- 8 Discuss the use of language in Shakespeare’s plays. He uses metre, which is the rhythm of his language. There is a beat to it that is easy to identify when reading it aloud. When the characters speak in lines that rhyme, these rhymes are called rhyming couplets. When the lines do not rhyme, it is called free verse.
- 9 a Write a line from the play on the board (make sure to underline the sections underlined here):

Away, and mock the time with fairest show

- b Put a stroke (/) above the syllables that will be stressed (i.e. those on which the beat falls):

A way, and mock the time with fair est show

- c Now put a dot over the syllables that are not stressed:

A way, and mock the time with fair est show

- 10 Read the above lines out loud, so that they can hear the metre. Ask them to read it with you, the second time.
- 11 If the students find it hard to speak in this rhythm, you might want to make them clap it out with their hands – a light, soft clap on the dots, and a long, hard clap on the strokes.

FINDING RELEVANCE

- 1 Write the following questions on the board:
 - a What do you know about political corruption?
 - b What do you know about the impact of corruption on a country? Provide examples.
 - c Why are some politicians greedy for power, and others are not?
 - d Do you think there is truth in the notion that people today are still superstitious and that some people believe that superstition and prophecy still influence our lives?
- 2 Give learners a few minutes to write down their ideas about these questions. Explain that this will not be marked – it is just to get learners thinking.
- 3 Instruct learners to turn to a partner and discuss these questions and the ideas they have written down.
- 4 Call the class back together.
- 5 Ask learners if it was challenging to find examples of political greed and hidden agendas. Listen to learner responses for 5 minutes (NOTE: There is not time to hear from everyone, so either listen to the ideas of a few learners who volunteer, or (if no one volunteers), choose a few learners and instruct each one to share their answer to only one of the questions above.)

ACTING OUT THE FIRST SCENE

- 1 Instruct learners to open their texts to Act 1, Scene 1.
- 2 Split learners into groups of three learners.
- 3 Explain that they have 10 minutes to prepare the acting out of the opening of the play. Each learner must take one part to act out. (Each learner will be a witch in the scene – gender is unimportant.)
- 4 Learners should prepare by reading through their own lines silently, and understanding the meaning of their lines.
- 5 Instruct all the small groups to act out their scene within their small group (this means that each of the small groups will act out the scene at the same time).
- 6 Instruct learners to observe the stage directions, '*An open place. Thunder and lightning. Enter Three Witches.*' (Act 1, Scene 1). Learners need to use sound effects and create the mood of the scene using their voices or any objects at hand that they can use.
- 7 Instruct learners to choose voices, ages and body postures for the witches, so that they come to life as much as possible while saying their lines.
- 8 Walk around and encourage learners to be bold with their voices and gestures.
- 9 Choose one group to present to the class. Point out that, while the language is different to the language we speak now, the human behaviour is universal – three evil creatures getting together to plot and plan.

Journal setup

- Tell learners to take out their journals.
- Instruct learners to open their journals to the next blank page.
- Instruct learners to make a title page for the text. This should include the TITLE of the text, ‘Macbeth’ and the AUTHOR of the text, William Shakespeare.
- Explain that this is where learners will write down all their THOUGHTS and REFLECTIONS about the text.
- Explain that once learners have made the title page, they must turn to the next page and answer the following questions:
 - What did you find most interesting about the CONTEXT for this story?
 - What are you excited to learn more about as we read this story?
- Give learners 5 MINUTES to answer these questions.

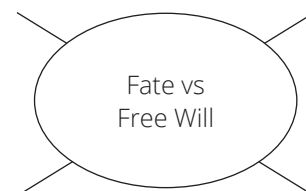
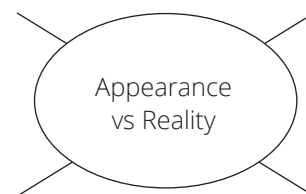
Discussion

- 1 If you have time and space, use the ‘concentric circles’ method of discussion, explained below. If there is not enough space in your classroom to do this, take the learners outside somewhere on the school grounds. This will make the lesson even more exciting.
- 2 Put the learners into two circles. One circle is inside the other. Call them the inner and outer circles. The learners in the inner circle must face outwards, and the learners in the outer circle must face inwards. Therefore, the two circles will be facing each other.
- 3 Check that there are equal numbers of learners in each circle, and that each learner has a ‘partner’ in the other circle. This means that each learner in the inner circle is standing in front of one learner in the outer circle.
- 4 Tell the learners that when you ask the first question, all the learners in the inner circle must share their answer to the question with their partner from the outer circle. Once they are finished, the learner from the outer circle must share their answer with their partner from the inner circle. All the pairs will be talking at the same time.
- 5 Ask the question, ‘What did you find most interesting about the CONTEXT for this story?’
- 6 Give the learners 5 minutes to talk to the partner across from them. Walk around the circle while they talk. If you see any pairs who are struggling to talk, stop and help them.
- 7 After both partners have had an opportunity to answer the question, get everyone’s attention again. Tell the inner circle to rotate clockwise to find a new partner. This means that each person in the inner circle will move one space to the right, so they will be standing in front of a new partner. The people in the outer circle must stay where they are.
- 8 Tell them that for the second question, the partners in the outer circle can answer first. Once they are finished, their partners in the inner circle can take a turn.
- 9 Now ask the question, ‘What are you excited to learn more about as we read this story?’
- 10 Again, give learners 5 minutes to talk. Walk around and help pairs who are stuck.

Lesson 2: Pre-reading

Preparing for this lesson

- 1 Ensure that this preparation is completed before the lesson.
- 2 Take out the Resource Pack for this module.
- 3 Prepare the Display Pages for your notice board, by colouring them in, sticking them on cardboard, and laminating or covering them.
- 4 Put up images on your notice board or wall display.
- 5 Next, turn to the Group Theme Pages in the resource pack.
- 6 Think about how many small groups will be in your class. Each group should have no more than 6 learners.
- 7 Make enough copies for each group to have a copy of the Group Theme Pages.
- 8 Draw a MIND MAP on the chalkboard for each of the themes, for example:



Introduction:

- 1 Settle the learners so you have their attention.
- 2 Explain that today; learners will learn about the different themes that they will find in the new text.
- 3 Remind learners that a theme is an important idea that runs through a story (For example, 'Forgiveness' or 'Friendship'). The writer may choose to share his or her own personal beliefs and opinions through the theme. The theme of a story sometimes shares a lesson or an important message.
- 4 Explain that learners will work in their small groups today.
- 5 Explain that each group will discuss the themes identified in the packs and that we will see in the text that we are preparing to read.

- 6 Explain that at the end of each theme discussed, each group will decide on one important idea to add to the mind map for that theme.
- 7 Settle the learners into their small groups.

Group work

(NOTE: This activity could take a long time to complete. Adapt it as you see fit, depending on how quickly your learners can work and how much time you have.)

- 1 Give each group a full set of **Group Theme Pages**. For this text, there are four themes identified.
- 2 Instruct each group to begin with Theme One and to work their way through all four themes.
- 3 Give learners 5–10 minutes to read about and discuss each theme.
- 4 Instruct one group member from each group to come to the chalkboard. Learners must contribute one new idea from the group and fill it in on the class mind map.
- 5 Repeat this discussion process so that each of the themes is discussed and new insights are offered on the mind maps.

Concluding discussion

- 1 Call the class back together.
- 2 Settle learners so that you have their attention.
- 3 Note that for all these discussion questions, there are no right or wrong answers. The point is to get learners thinking about these issues so that when they confront the themes in the play, they have some opinions about them.
- 4 Read the name of **Theme One: Blind Ambition vs Moral Conscience**.
- 5 Remind learners that this means: Ambition is a strong desire to do or achieve something. When ambition is ‘blind’, it means that no-one else is taken into consideration. The focus is only on achieving the goal. Moral conscience is the inner feeling or voice that tells you what is right and what is wrong. Sometimes our need to achieve something overpowers what is morally right and we do not listen to our moral conscience. We choose to ignore it in order to achieve our goals.
- 6 Read the MIND MAP on the board for this theme.
- 7 Ask learners: Do you think it’s acceptable to hurt people along the way so that your personal ambitions can be achieved?
- 8 Read the name of **Theme Two: Good versus Evil**.
- 9 Remind learners that in most stories, there is some struggle between the forces of good and the forces of evil. Usually, we expect good to triumph over evil. There is a sense of satisfaction in the reader (or audience) when good triumphs over evil.
- 10 Read the MIND MAP on the board for this theme.
- 11 Ask learners: Why do we expect good to triumph over evil?
- 12 Read the name of **Theme Three: Fate versus Free Will**.

- 13** Remind learners that when you believe in fate, you believe that events develop in a way that are beyond a person's control; you believe the sequence of events is determined by some supernatural power. Free will, on the other hand, refers to the ability to act as one sees fit. In other words, a person can choose how he or she wants to act and will take responsibility for their choices; they do not need to leave things up to fate.
- 14** Read the MIND MAP on the board for this theme.
- 15** Ask learners: Can one say that fate is an excuse to commit crimes?
- 16** Read the name of **Theme Four: Appearance versus Reality**.
- 17** Remind learners that appearance is how someone or something is outwardly perceived (understood) by others, whether correctly or incorrectly. Reality refers what is true and not what one imagines or would like to be true.
- 18** Read the MIND MAP on the board for this theme.
- 19** Ask learners: Can you think of an example where the appearance of a person or situation has been different to the reality?

THEME 1	Blind Ambition vs Moral Conscience
EXPLANATION OF THEME	<p>It is natural to have some measure of ambition. Most people want to better their living situations by earning more money, stepping into leadership positions or becoming their own bosses. When ambition is blind, it means that a person does not take others into consideration. The person moves forward with a plan that only benefits themselves. When ambition is blind, it shows a disregard for the lives or needs of others. People with blind ambition will manipulate people or situations and feel no remorse. It also means that the ambitious person has an ego that is too large. They might see themselves as better than others, or more deserving than other people.</p> <p>On the other hand, when morals (the universal rules that determine right from wrong and good from bad) are used to determine how one wants to achieve one's goals and ambitions, care is taken not to hurt people. The person's conscience will stop them from doing bad things and help them do the right thing.</p>
DISCUSSION QUESTION/S	<ol style="list-style-type: none"> 1 Have you ever felt manipulated by someone close to you to do something you didn't want to do? 2 Did you stand up to them, or give in? If you gave in, why? 3 Can you relate to the term, 'a crisis of conscience'?
THEME 2	Good vs Evil
EXPLANATION OF THEME	<p>When good is measured against evil, it always ends in a battle. Good is for the benefit of everyone; bad is to the detriment (damage) of everyone. When people are manipulated into doing things that they don't want to do, bad things tend to happen. It is good when life is preserved and honoured. It is bad when life is taken and discarded as if it has no worth. The theme of good and evil is a very strong thread throughout 'Macbeth'.</p>
DISCUSSION QUESTION/S	<ol style="list-style-type: none"> 1 Have you ever been torn between good and evil in your personal life? How? 2 Can you think of a current real-life story (personal or political) that demonstrates the battle between good and evil?

THEME 3	Fate vs Free Will
EXPLANATION OF THEME	<p>Fate is the idea that things are already decided by some unseen force. A person who believes in fate feels that the events in their life are pre-determined. In other words, the person has no say in what happens next. Sometimes, fate can mean that someone feels they don't need to take responsibility for their actions. Or, they might believe their choices are not that important, because everything is already decided.</p> <p>When someone believes in free will rather than fate, they believe that individual choices and actions matter. Nothing is pre-determined. Rather, our choices will determine what happens in our lives.</p>
DISCUSSION QUESTION/S	<ol style="list-style-type: none"> 1 Have you ever felt like something was 'meant to be', even if it felt uncomfortable, and you went ahead with it? What happened? 2 How do you approach your life? Is it a map you make for yourself, or were you born with the map and have no control over it? 3 Do you listen to other people's opinions and change your own easily? If so, why? 4 Do you think that fate can be changed? If so, how?
THEME 4	Appearance vs Reality
EXPLANATION OF THEME	<p>Appearance is how you see something or what something looks like. Appearances are often deceiving and misleading because how something appears to be is not always how it is in reality.</p> <p>Reality is how something actually exists in real life as opposed to an imaginary idea of it.</p> <p>Appearance versus reality is a factor in everyday life but is not always as obvious as you might think. In 'Macbeth' deliberate deception leads to the discrepancy (difference) between appearance and reality.</p>
DISCUSSION QUESTION/S	<ol style="list-style-type: none"> 1 How do celebrities use make-up to change their appearance? 2 Why do they do this? 3 Talk about a time when you believed someone's appearance (in terms of character) over how they really are as a person. 4 Have you been in a situation where you have allowed someone to believe something different to the truth?

Macbeth

Reading

CYCLE 2

Reading

Lesson 3: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 1, Scenes 1, 2 and 3.
- 2 Make enough copies of ‘Resource 5: The Characters in Macbeth’ included in the Resource Pack to hand out to students. Alternatively you can draw the character map out on a large piece of paper and stick it up at the front of the classroom. It will help learners to be able to see the relationships of the characters throughout the reading of the play.
- 3 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 4 Go through the table that follows very carefully.
- 5 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 6 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character’s role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare’s language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 1, Scene 1:** We are introduced to the setting: It is ‘an open place’. This means that there is nothing hiding the witches from view. Metaphorically, it can also mean that anything is possible. The three witches have met to discuss their meeting with Macbeth and Banquo. The sound effects of thunder and lightning here act as a symbol, signifying (showing) the trouble that is brewing for Macbeth through the interference of the witches.
- 2 **Act 1, Scene 2:** We meet Macbeth, his good friend Banquo and old, tired King Duncan at the king’s military camp. They are one day’s march away from the battlefield. Macbeth and Banquo have been in battle against the Irish army of Macdonwald, and defeated him. Then they defeated the Norwegian army, with its King Sweno begging for peace. King Duncan learns of the betrayal of the Thane of Cawdor. He orders Cawdor’s execution and arranges for that title to be passed to Macbeth.
- 3 **Act 1, Scene 3:** The three witches meet again. The weather is still foul (terrible) and dangerous as they talk about their powers over nature and the fate of men. We are

reminded again that they can make a person suffer. The spiteful First Witch boasts about what she wants to do to the captain of the Tiger (a ship), but admits that, as long as he keeps his faith in God, she has no power over his soul. A drumbeat announces Macbeth's arrival. The witches meet Macbeth and Banquo. They tell Macbeth he will be known as the Thane of Cawdor, and then king. They tell Banquo that he shall not rule Scotland, but he will be father to future generations of kings. As soon as the witches vanish, Angus and Ross arrive, confirming what the witches have just foretold – that Macbeth has been given the title of Thane of Cawdor. The first prophecy has come true.

In this section of the text, the following themes are developed:

THEME

Fate vs Free Will

DEVELOPMENT:

The witches' prophecies come true at the end of the third scene. This makes Macbeth feel that fate is at play. He feels that winning on the battlefield and inheriting the title of Thane of Cawdor was written in the stars. It is from this moment on that he gives over his free will to 'destiny' (fate). He starts thinking about what he would have to do to become king. He realises that he would have to kill King Duncan to get the crown.

THEME

Good vs Evil

DEVELOPMENT:

Macbeth and Banquo fought bravely on the battlefields and are rewarded by King Duncan with his praise. He thinks of them as good, loyal soldiers. However, when Macbeth and Banquo hear the witches' predictions, we learn that Macbeth is already imagining what he would have to do to become king. He would have to kill the king: 'If chance will have me King, why, chance may crown me/Without my stir.' (Act 1, Scene 3, lines 145–146). He hasn't made up his mind here, but he is thinking about committing an evil deed.

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT:

Once he learns that he has been named Thane of Cawdor, Macbeth is uncomfortable with his thoughts. He doesn't want to imagine such 'horrid pictures'. It makes him incredibly nervous. We also see that he is already thinking about the possibility of being king. We see his blind ambition beginning to grow. However, we still see that he has a conscience. For example, it is his moral conscience that convinces him not kill Duncan. He says '... nothing is/But what is not.' Act 1, Scene 3, line 142).

THEME

Appearance vs Reality

DEVELOPMENT:

In the opening scene of the play, the witches chant of ‘Fair is foul, and foul is fair’ (Act 1, Scene 1, line 11). This foreshadows all the instances in the story where appearance and reality do not match up. That which seems ‘fair’ (good) is ‘foul’ (bad); and that which seems bad, is good. The evil of the witches is hidden by the seemingly good prophecies that they give to Macbeth: ‘All hail, Macbeth! Hail to thee, Thane of Glamis!/All Hail Macbeth! Hail to thee, Thane of Cawdor!/All hail, Macbeth, that shalt be king hereafter!’ (Act 1, Scene 3, lines 49–51); and to Banquo: ‘Lesser than Macbeth, and greater./Not so happy, yet much happier./Thou shalt get Kings, though thou be none;’ (Act 1, Scene 3, lines 66–68).

In this section of the text, the following style or structural elements have importance:

- 1 Foreshadowing:** The witches imply that anything good can turn bad, that anyone can be corrupted if they give up their soul. We already know that Macbeth has been fighting in a bloody battle and won the fight. The king thinks of him as a brave hero. The witches tell us that they can control the fates of men and can interfere with nature, which foreshadows that they could interfere with the outcome of Macbeth’s ambitions.
- 2 Symbol:** Shakespeare uses the symbols of blood and nature frequently in this play. The first three acts are full of the mention of blood and bloodshed. The reference to blood is about the blood of people dying on the battlefield. Blood is a symbol for the loss of life. It is also the colour of passion and conviction. In the first three scenes, every scene talks of murder and blood. Nature is also referred to frequently by the witches. They create unnatural chaos in nature when they come together and begin to foretell the future. They are changing the nature and fates of men, and nature itself becomes upset.
- 3 Irony:** Irony is when something happens that is the opposite of what we would expect. The setting in which the witches meet Macbeth is called ‘an open place’. The irony here is that they talk of secrets and betrayal, which are meant to be hidden.
- 4 Dramatic irony:** Dramatic irony in a drama, is when a character knows less than the audience, and we wait for the character to find out the truth. One example occurs in Act 1, Scene 3, line 50 when the witches hail Macbeth as ‘Thane of Cawdor’. He is baffled (confused), saying, ‘the Thane of Cawdor lives.’ (Act 1, Scene 3, line 73). It is already implied that the thane is being executed by the king’s order, and that Macbeth is the new thane. We (the audience) know this, but Macbeth has not yet received the news.

Reading and discussion

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books to pg. 22.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 1, Scene 1, 11–12	Fair is foul and foul is fair./Hover through the fog and filthy air.	Themes: Appearance vs Reality AND Blind Ambition vs Moral Conscience Character(s): The witches	The witches are saying that nothing is as it seems, that what is good can be evil, what is beautiful can be ugly, what is honest, can be treachery/dishonesty. They are casting a spell that must hang in the air long after they are gone. They know that Macbeth has ambitions to be king, otherwise they might not have told him the prophecies at all. They play on his ego when they tell him that he will be king, and they see his ambition grow before their eyes. The brave soldier is turning foul. He is blinded by ambition. His moral conscience is still alive, but he is being seduced by the image of wearing a crown. These lines also play on opposites, so that everything that looks like one thing, is actually the opposite.	<p>1 How does it make you feel when you ask someone a question and they don't give you a straight answer?</p> <p>2 The witches play on words imply that there is danger coming. Identify 10 words or phrases that make this clear to the audience. Provide synonyms for each of them too.</p>	<p>1</p> <ul style="list-style-type: none"> • Uncomfortable/annoyed/angry/frustrated. • It can feel like you are being misled or made fun of. <p>2 Possible answers:</p> <ul style="list-style-type: none"> • hurly-burly: Tumult or commotion/upset • foul: awful, horrible • filthy: dirty • choke: unable to swallow • villainies: bad/evil deeds, crimes • execution: cold-blooded killing • assault: attack bodily • terrible: atrocious • murders: cold-blooded killings • dwindle: lessening, depleting • wracked: destruction, ruin

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 1, Scene 3, 31–32	A drum, a drum!/ Macbeth doth come.	Theme: Fate vs Free Will Character(s): The witches	Shakespeare created the witches because many people were superstitious in these times. In 'Macbeth', the witches have powers over the natural world and can change the outcomes of the weather and of men. The First Witch, for example, believes that she can toss a ship about in a storm. When the witches sense that Macbeth is near, they go into a formalised ritual, holding hands and making a circle. This makes us feel that fate is about to test Macbeth's free will. The witches are all about destruction, and they give this gift to Macbeth: no-one can stand in his way to achieve the ultimate power of being king.	What do the witches threaten to do with their powers?	<ul style="list-style-type: none"> • They can make strong winds at sea. • They can suck the lifeblood from a sailor. • They can cause insomnia and madness.
Act 1, Scene 3, 36	Thrice to thine, and thrice to mine,	Theme: Good vs Evil Character(s): The witches	The witches make a spell out of the number three. Many people believed the number three to have magical properties. People also believed this about the number nine (3x3). The witches use these numbers and the ritual action of moving in a circle to complete their spell. There is something threatening in the ritual. They are brewing up evil to cast a spell over Macbeth that will change his fate forever.	Do you believe in superstitions? Where did you learn about them?	No correct answers, only learners' personal opinions and experiences.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 1, Scene 3, 39	So foul and fair a day I have not seen.	Theme: Fate vs Free Will Character(s): Macbeth	Macbeth names the opposites of the weather in one breath – the day is fair because he has won in battle, but it is also foul, because of the actual weather is bad. The witches appear to him through ‘fog and filthy air’. There is smoke in the air from the battlefield, and he struggles to see them in the gloom (mist).	How does Macbeth react when the witches greet him the first time?	<ul style="list-style-type: none"> • He reacts like a person who has a guilty secret and thinks he has been found out. • Macbeth has had dark thoughts before he even meets the witches for the first time. • Some men might have run away from the witches, but Macbeth does not. He walks towards his ‘fate’.
Act 1, Scene 3, 124–125	And oftentimes, to win us to our harm,/ The Instruments of Darkness tell us truths,	Themes: Good vs Evil AND Appearance vs Reality Character(s): Macbeth and Banquo	Banquo warns Macbeth against the words of the witches. He says the witches try to win the confidence and trust of men by telling them what they want to hear. They do this to tempt them to commit actions that will ruin them. Macbeth ignores Banquo’s words. What seems like a good promise (Macbeth becoming king), demands evil (the presence and prophecies of the witches).	<ol style="list-style-type: none"> 1 Why do some people know not to fall for manipulation, and others can’t help themselves? 2 What do you think will happen in the play – do you think Macbeth will do something evil? Why or why not? 	<ol style="list-style-type: none"> 1 Open-ended. Learners must give a reason for their response. 2 Open-ended. Encourage learners to predict. There are no right or wrong answers.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – how our actions reveal who we are, the universal emotions we have in common, how to recognise danger and how to learn from it.
- 3 Discuss the following questions:
 - a QUESTION 1: Why do you think the witches say ‘Fair is foul, and foul is fair’ (Act 1, Scene 1, line 11)?
 - b QUESTION 2: What is Macbeth’s response to the witches after they inform him of the prophecy that he will be Thane of Cawdor, then king (Act 1, Scene 3, lines 49–51)?
- 4 Please note the following possible answers.
 - a QUESTION 1: Possible answers:
 - The witches are letting the audience know that they need to look deeper in order to understand the thoughts and actions of the characters and the meaning behind events.
 - People who seem good, may not be, and good things or events may turn out to be bad.
 - Things are likely to turn out to be the opposite of what is expected.
 - b QUESTION 2: Possible answers:
 - Macbeth is puzzled by the prophecy, and tries to make sense of it.
 - He wants to know why the witches stopped him on the road. He seems dazed and uncertain, much more so than Banquo.

Journal questions

A: Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1 Refer to Act 1, Scenes 1, 2 and 3 on pg. 22 to 36:
 - 1.1 In your own words, explain the sequence of events thus far. (6)
 - 1.2 Describe the qualities or characteristics of the three main characters Banquo, Macbeth and Duncan that are evident from the text? (3)

B: Answers

- 1.1
 - Three witches meet in an open place in nature, where they cast a spell. (1)
 - Macbeth and Banquo, his friend, have just returned from battle, where they won the war against Macdonwald of Ireland (a rebel) and drove off the Norwegian army, led by King Sweno. (1)
 - They also learn about the betrayal of the Thane of Cawdor, leading to King Duncan ordering his death. (1)

- The witches appear to Macbeth and Banquo and make prophecies about Macbeth. (1)
- The witches tell Banquo that he will not be king, but a father to future kings. (1)
- Then a messenger arrives to tell Macbeth that he has been given the title of Thane of Cawdor. (1)

1.2

- Macbeth is a very courageous warrior. He is able to kill the enemy on the battlefield. He is ambitious, strong and clever. (1)
- Banquo is Macbeth's friend and a loyal man. (1)
- King Duncan is old and tired. He is trusting of Macbeth and Banquo. (1)

Lesson 4: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 1, Scenes 4, 5 and 6.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character's role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare's language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 1 Scene 4:** King Duncan learns that the Thane of Cawdor has been killed. King Duncan sends thanks to Macbeth and Banquo for helping him win the war. The king announces that, should he die or step down, his son, Malcolm will be the next king.
- 2 **Act 1 Scene 5:** Lady Macbeth reads the letter that Macbeth, her husband, has written to her about his meeting with the witches. She realises that, if she is to ever be the Queen of Scotland, her husband will have to murder King Duncan. When Macbeth gets home to their castle in Inverness, Macbeth tells his wife that King Duncan will be arriving at the castle the next day. Lady Macbeth encourages Macbeth to kill King Duncan. He agrees. She is filled with doubt that Macbeth will be able to commit the murder because he is too 'soft' (weak).
- 3 **Act 1 Scene 6:** King Duncan and his followers arrive at Inverness. Lady Macbeth greets the king as if nothing is wrong. She is sweet and polite. He suspects nothing of her plan to have him killed.

In this section of the text, the following themes are developed:

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT:

We see the theme of blind ambition vs moral conscience when Lady Macbeth starts plotting to kill King Duncan. She sees that she will need to help make sure the witches' predictions

come true – she wants Macbeth to become king. We see that she has blind ambition – she is only thinking about herself. She will do anything for Macbeth to become king (and herself to become queen). She does not care about the morals of her decisions. She does not seem to have a moral conscience when she decides that King Duncan must die. Lady Macbeth is worried that Macbeth's conscience will cause him not to go along with her plan. She is afraid that his morals will stop her from reaching her goals.

THEMES

Good vs Evil AND Appearance vs Reality

DEVELOPMENT:

When Lady Macbeth reads the letter Macbeth has written to her, she has dark, evil thoughts on how to get rid of the king. However, when she sees Macbeth, she is far softer with her words so that she doesn't scare him with her evil plan. She puts on the mask of goodness, keeping Macbeth calm. She tells her husband how to behave in a certain way when the king arrives, so that her evil plan can go into action. She also pretends to be kind and polite upon greeting the king. However, we know that she is not actually kind – she has very evil plans!

THEME

Fate vs Free Will

DEVELOPMENT:

Macbeth still has a choice at this point. He can back away from the idea of killing Duncan. We wonder what he will do. When Lady Macbeth argues that he must kill the king, he agrees. He gives in to the prophecy by agreeing with his wife to go ahead with the murder.

In this section of the text, the following style or structural elements have importance:

- 1 **Rising Action:** Lady Macbeth takes the witches' predictions to heart and starts making sure that they come true. She encourages Macbeth to go along with her plan. We know that she wants King Duncan to die. We wonder what will happen. The story is actively building towards a climax.
- 2 **Multiple Perspectives:** With the use of 'asides', Shakespeare lets us hear the thoughts of his main characters. Asides are ways of writing and performing the text where the characters remove themselves from the action on the stage, and step away to talk or whisper loudly what they are really thinking or feeling. This way, the audience is hearing what the character is thinking inside their head. It is often the opposite of what they are saying in public. An aside signals to the audience that the character is plotting something, or knows something that no-one else does. In Macbeth, we can hear that Macbeth and his wife have different opinions about what must happen. We see that they have two very different personalities. We meet Lady Macbeth when she is by herself. She speaks her evil thoughts aloud and we learn that she has a very powerful will. Lady Macbeth is revealed as a woman who does not think very highly of her husband's

courage. She is strong and determined. Macbeth, on the other hand, is easily influenced by his wife's ambition. He does not seem to be strong and determined like his wife. His wife influences his thoughts and actions. Finally, King Duncan's perspective of Macbeth and his wife is that they are loyal to him, and mean him well.

- 3 Simile:** A simile is a direct comparison between two things, using 'like' or 'as'. Lady Macbeth says that her husband's face reveals what he is thinking about. 'Your face, my Thane, is as a book' (Act 1, Scene 5, line 60). Lady Macbeth means that it is easy to read (know) how Macbeth is feeling by the expression on his face.
- 4 Foreshadowing:** We know that the murder of Duncan has been set up. When we hear Duncan and Banquo speak so peacefully and kindly about Macbeth's castle, we know that chaos is going to be unleashed. They talk about the swallows that make their nests in the castle, and we know that, unlike the swallows, King Duncan cannot fly away to safety. The talk of peace and calmness is like the calm before the storm. In other words, everything is calm before something tragic happens.

Reading and discussion

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 36.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Act, Scene, Line	Line	Element	Explanation	Discussion Question	Possible Answers
Act 1, Scene 4, lines 5–6	... he confessed his treasons/ I implored your highness' pardon ...	Theme: Blind Ambition vs Moral Conscience Character(s): Malcolm	This line does not mean that Cawdor asked the King to spare his life after the King gave orders to have him killed in Act 1 Scene 2. Rather, Cawdor asks for the King's forgiveness so that he can die at peace with his own conscience. His betrayal of Duncan did not lead to remorse. However, he acted in accordance with his moral conscience by asking the king not to bear a grudge against him after his death.	Why doesn't Malcolm tell the king in plain words that Cawdor is not apologising for his actions?	<ul style="list-style-type: none"> Malcolm is trying to please the King. He is flattering the King by making him think that Cawdor admitted he was wrong to be disloyal to King Duncan Malcolm is trying to sound important in the presence of the King.
Act 1, Scene 4, line 12	There's no art/To find the mind's construction in the face;	Themes: Good vs Evil AND Appearance vs Reality Character(s): Duncan	Appearance versus reality is an important theme that runs through the play. This line refers to deception: what something looks like on the outside, and what it hides underneath. Macbeth tells King Duncan that he only wants to be a loyal servant to his king (lines 22–27). This is an outright lie.	<p>1 Do you think Macbeth is being truthful when he says this? Why or why not?</p> <p>2 Does Macbeth seem uneasy in the beginning? Does deception come to him or to Lady Macbeth more easily?</p>	<p>1 Open-ended. Learners must explain their responses. For example:</p> <ul style="list-style-type: none"> Yes, because he hasn't given any indication of being disloyal. <p>OR</p> <ul style="list-style-type: none"> No, he shows he is dangerously ambitious because he is desperate for the witches to explain what they mean when they tell him their prophecy: 'Stay ... tell me more;/ ... Speak, I charge you.' (Act 1, Scene 3, lines 71–79). <p>2 Yes. Macbeth is full of doubt in the beginning, when he thinks about killing the king. He is not as comfortable with the idea of killing in order to become king as Lady Macbeth is.</p>

Act, Scene, Line	Line	Element	Explanation	Discussion Question	Possible Answers
Act 1, Scene 4, 38	Our eldest, Malcolm, whom we name hereafter/ The Prince of Cumberland; ...	Themes: Good vs Evil AND Appearance vs Reality Character(s): Duncan	<p>Banquo praises Macbeth to King Duncan. He is pretending that Macbeth is trustworthy and very loyal to the king. He knows that Macbeth wants to be king after their conversation with the witches. However, he chooses not to tell the king about the meeting with the witches and Macbeth's strange mood. He has an opportunity to warn the king, but he does not.</p> <p>Banquo wants his own prophecy to come true too. He is as guilty of playing the game of appearances versus reality as Macbeth at this stage. This shows that Banquo, too, is influenced by the evil of the witches and that his goodness is being tested.</p> <p>When Banquo and Macbeth learn that King Duncan plans to make his son, Malcolm, the next king of Scotland, Macbeth's plotting moves into a different gear.</p>	<p>1 What is Macbeth's solution to the problem of Malcolm becoming the next King?</p> <p>2 What do you think would have happened if Banquo had warned King Duncan? Is Banquo equally as deceptive as Macbeth in his ambition? (Would he murder to fulfil the witches' prophecies?)</p>	<p>1 Macbeth realises that Malcolm is an obstacle, and he will have to 'leap over it', because Malcolm lies in his way.</p> <p>2 Open-ended. Learners must use their imaginations to propose a reasonable answer.</p> <ul style="list-style-type: none"> • While Banquo is also ambitious, he does not appear to be as determined in making the prophecies come true. • Also, he does not have a wife pushing him in the background.

Act, Scene, Line	Line	Element	Explanation	Discussion Question	Possible Answers
Act 1, Scene 5, 51–52	Let not light see my black and deep desires./ The eye wink at the hand; ...	Themes: Good versus Evil AND Ambition versus Moral Conscience Character(s): Macbeth	Macbeth shows fear and shame at what he needs to do (killing the king). He wishes his eyes would close so that they will not see the murder he needs to commit. He doesn't want to do a bad deed. He knows that he must do it if he wants to become king, but his conscience is struggling with the thought of murder. Lady Macbeth is established as the stronger force in the relationship. She is very focused on her goal to become queen. While she plots and plans, Macbeth is still filled with discomfort. She knows her husband well. She is getting ready to push him in order to make them king and queen.	<p>1 What do you think of Macbeth? (What kind of person do you think he is?)</p> <p>2 What kind of person is Lady Macbeth and how is she different from her husband?</p>	<p>1 Open-ended. Learners must give a reason for their response, for example:</p> <ul style="list-style-type: none"> • He comes across as a man who is unsure whether he wants to commit the murder of someone he loves and respects. • He has just killed many men on the battlefield, but killing the king is personal and cruel. • He seems like he is someone who is easily influenced, however. <p>2 Open-ended. Learners must give a reason for their response, for example:</p> <ul style="list-style-type: none"> • Lady Macbeth is established at the start as a very determined woman with huge ambition. • She wants to be queen, maybe more than she wants her husband wants to be king. • She thinks of herself as braver than, and more cold-hearted than Macbeth. • She knows that she will have to guide him along in order to commit the murder.

Act, Scene, Line	Line	Element	Explanation	Discussion Question	Possible Answers
Act 1, Scene 5, 38	Come, you spirits ...	Theme: Good vs Evil Structural element: Foreshadowing Character(s): Lady Macbeth	Lady Macbeth calls on the evil spirits to fill her mind so that she will not be tempted to give in to kindness or doubt. She asks that the spirits remove her human kindness and make her heart cold. She is getting ready to kill, foreshadowing the chain of events that will lead to Macbeth becoming king.	<p>1 What kind of queen or ruler do you think Lady Macbeth will make? Why?</p> <p>2 Which qualities are needed for good and fair leadership?</p>	<p>1 Open-ended. Learners must give a reason for their response, for example:</p> <ul style="list-style-type: none"> • She will be ruthless and use fear as a way to keep people in line. • She obviously does not respect others and cares only about her own power. <p>2 Some qualities of a good leader are: fairness, being a good listener, kindness, empathy, honesty, being respectful, having humility, having strong morals</p>
Act 1, Scene 6, 1	This castle hath a pleasant seat;	Themes: Blind Ambition vs Moral Conscience AND Appearance vs Reality Structural element: Irony Character(s): Duncan and Banquo	King Duncan and Banquo are very pleased with Macbeth's castle – the air is clean and pure. The castle appears to be lovely and calm. Nature seems to be in perfect balance – the birds are singing sweetly. Banquo remarks that the swallows (type of bird) make their nests here, as if they are in heaven. The irony is that Lady Macbeth and Macbeth have plotted Duncan's murder. The castle is not really a pleasant place at all – especially for King Duncan! The reality of the castle is quite different from how it seems (appears). There is also dramatic irony	<p>1 Do you think Macbeth will go through with the plan to murder King Duncan? Why or why not?</p> <p>2 How is Banquo hiding the reality of his own ambitions?</p>	<p>1 Open-ended. Learners must explain their prediction, for example:</p> <ul style="list-style-type: none"> • No, I think Macbeth seems like he has a strong moral conscience. • I do not think he will actually be able to commit murder, even though his wife really wants him to. <p>2</p> <ul style="list-style-type: none"> • Banquo does not warn King Duncan and so allows the murder to go ahead. • While he doesn't physically participate in this event, the lapse in his moral conscience allows the events to unfold in his favour.

Act. Scene, Line	Line	Element	Explanation	Discussion Question	Possible Answers
			<p>here – we as the audience know what will happen to King Duncan. We wish we could step into the play and warn him! King Duncan has no idea of what will happen to him (his fate) at the castle.</p> <p>Once again, Banquo has an opportunity to warn the king of what happened with the witches. Instead, he builds the illusion (appearance) of the castle being a wonderful and safe place. We see his own blind and secret ambition here. His moral conscience has, for the time being, been impacted by the prophecy as much as Macbeth's. However, Banquo hasn't contemplated murder yet (that we know of!).</p>		

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Do you believe that Macbeth and Lady Macbeth have what it takes to plan a plot that will make Macbeth king?
 - b QUESTION 2: There is a saying that women are the power behind the throne. How does Lady Macbeth show this saying to be true?
- 4 Please note the following possible. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - We do not know yet. King Duncan’s murder is only the first step. It becomes clear already that there might be many more obstacles in the way of them. They will have to be very careful and clever.
 - No. Macbeth seems like he could lose courage quickly. They will have to work together or it will not work.
 - b QUESTION 2: Possible answer:
 - Lady Macbeth encourages her husband very strongly to fulfil the prophecy of the witches. If it wasn’t for her, he might still change his mind.
 - There is honour amongst soldiers and allegiance (loyalty) to their kings. It is Lady Macbeth who changes his mind for him.
 - Lady Macbeth wants to be queen because she knows she will then have extreme power over her country.
 - We see that Lady Macbeth easily influences her husband. If she were queen, she would be able to influence a lot of important decisions.

Journal questions

A: Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1 Refer to Act 1, Scene 5 on pg. 40:
 - 1.1 What can we infer about the relationship between Macbeth and his wife? (3)
- 2 Refer to Act 1, Scene 5 on pg. 43:
 - 2.1 In your own words, list the things that Lady Macbeth is asking when she prays to the spirits for courage and strength to see the murder of King Duncan through. (5)

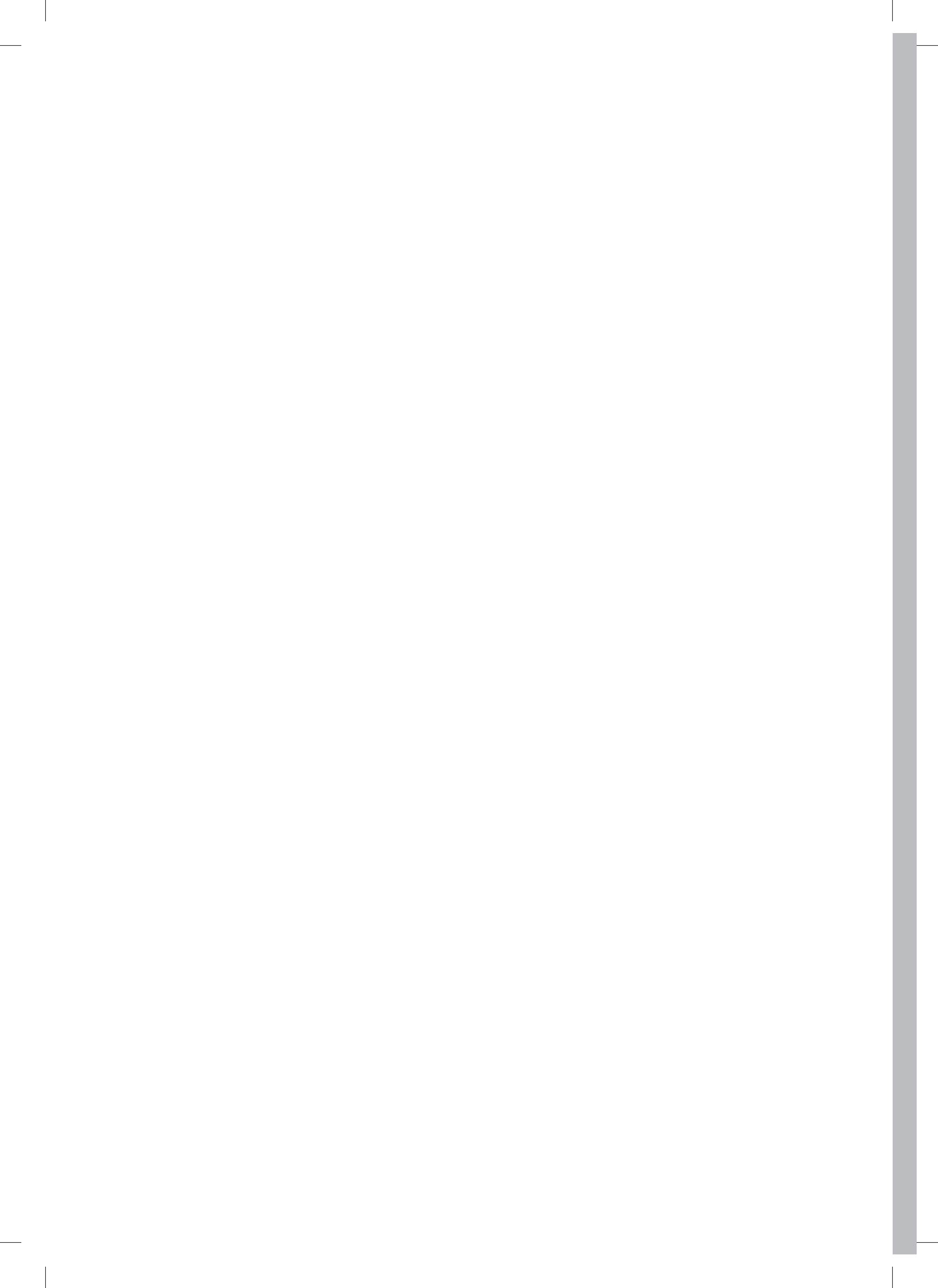
B: Answers

- 1.1
 - Macbeth loves his wife and calls her his ‘dearest partner in greatness’. (1)

- Lady Macbeth reveals that she knows her husband very well when she talks about his ‘nature’, which is ‘too full of the milk of human kindness’. She knows his weaknesses. (1)
- Lady Macbeth knows that her husband wants to be a great man, but he is too nice and kind to be really powerful. She loves him and wants to give him some of her courage. (1)

2.1

- Lady Macbeth asks the spirits to take away any weakness that exists in her. (1)
- She does not want to be either man or woman, as she wishes to be cruelty only. (1)
- She asks for her blood to thicken, so that her heart will not feel any pity or remorse upon killing. (1)
- She asks that the milk in her breasts be changed into bitter liquid. (1)
- She asks that the night be very dark, to hide the cut from her knife, and so that no one will warn the guards should she be seen. (1)



Macbeth

Reading

CYCLE 3

Reading

Lesson 5: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 1, Scene 7 and Act 2 Scenes 1 and 2.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character's role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare's language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 1 Scene 7:** Macbeth thinks about the murder he is about to commit. He feels self-doubt arising from his fear of the consequences, both in life and in death. For example, he worries about his loss of reputation if anyone were to find out. Macbeth is feeling guilt too, because he knows that the king trusts him. Lady Macbeth enters and dismisses his fears. She scolds and teases Macbeth about his weaknesses, and convinces him to go through with the murder. She says that he must act like 'a man' and that she will give him the courage to do so.
- 2 **Act 2 Scene 1:** Macbeth meets with Banquo and Fleance (Banquo's son). They talk about the three witches' predictions, and agree to discuss it further, later. Banquo makes it clear that he is loyal to Macbeth. Macbeth has a vision of a dagger that appears before his eyes. He thinks it is leading him to commit the murder. He is not sure whether the dagger is a creation of witchcraft or his imagination. He exits to go and kill the king.
- 3 **Act 2 Scene 2:** Lady Macbeth has drugged the guards outside King Duncan's room so that it will be easy for Macbeth to enter and commit the murder. Macbeth enters the room where she is and his conscience is very disturbed after murdering Duncan. Lady Macbeth shows no sympathy. She thinks he lacks assertiveness. Macbeth has brought the daggers with him.

Lady Macbeth returns to the scene of the murder in order to replace the daggers and to smear the king's sleeping servants with blood. She does not find it hard to do, unlike her

husband, who does not want to face all that blood again. When she returns, she accuses him of being a coward. As the scene closes, we hear, (along with the Macbeth and Lady Macbeth), a loud and persistent knocking at the door. Lady Macbeth wants them to return to their room and wash their hands of the blood staining them.

In this section of the text, the following themes are developed:

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT:

Macbeth is still very opposed to committing murder, because his conscience makes him feel guilty. Lady Macbeth is impatient with him and calls him weak. Her blind ambition for her husband is growing and making her more and more ruthless (unfeeling). She does not hesitate to drug the guards to make it easier for Macbeth to get into the king's bedroom to commit the murder. After the murder, Macbeth is unsettled and disturbed. This shows that his conscience is fighting against what he has done. He cannot easily forget what he has done. Lady Macbeth tells him that she would have done it too, but with a much harder heart. Shakespeare uses irony cleverly here. Men were thought to be strong and brave in the time the play is set. Lady Macbeth tells Macbeth that he must act like a man – but she is giving him the strength to do so. In other words, she is the strong one.

THEME

Fate vs Free Will

DEVELOPMENT:

When Macbeth sees the dagger appear before him, he sees the illusion as a sign that fate is guiding him towards the murder. Any chance of him changing his mind disappears when he sees the dagger.

THEME

Good vs Evil

DEVELOPMENT:

Any chance of turning around and following the path of goodness is no longer an option for Macbeth and his wife. Lady Macbeth has called on evil spirits to guide her and give her courage. Macbeth goes through with the murder. Lady Macbeth frames the king's own guards by placing the daggers in their hands, and smearing them with blood. They cannot turn back from their evil deeds now.

In this section of the text, the following style or structural elements have importance:

- 1 Climax:** Now that the murder has been committed, we are curious to find out how they will get past the next obstacles to become king and queen. There is a feeling that there is no turning back for Lady Macbeth and Macbeth. Every scene up to this point has been building towards the killing of King Duncan. It is achieved, and this is the first climax of the play.
- 2 Metaphors:** Macbeth and his wife are both moving further away from reality. The use of metaphors deepens the danger and madness of the situation. We are made more aware of a sense of foreboding (danger approaching) through the metaphors used (see table below for examples).
- 3 Symbols:** The symbols of blood, hands and apparitions (ghosts) that run throughout the play are visible in these three scenes. When we say there is blood on someone's hands, it means they have done something very bad. In this scene, Macbeth and Lady Macbeth have blood on their hands both literally and figuratively – they have done something bad (figuratively) and the actual killing has made their hands bloody (literally).
- 4 Irony:** In the lines ‘... shut up/In measureless content.’ (Act 2, Scene 1, lines 15–16), we see that King Duncan is feeling pleased and at peace. He is not tormented (bothered) by anything and his conscience is clear. He feels loved and well served by Macbeth and Lady Macbeth after the meal they prepared for him. His sense of safety is false, given that Macbeth is about to kill him. This is another example of irony, where one character thinks a situation is one way, but it is almost exactly the opposite. It is also dramatic irony, because we as the audience know that King Duncan is about to be killed, but he has no idea!
- 5 Conflict:** We see both internal and external conflict here. Internal conflict is when a character has some sort of conflict in their own thoughts. Macbeth is conflicted about whether or not he should kill the king. On the one hand, he wants to be king. However, on the other, he fears the consequences and feels guilt. What should he do? Lady Macbeth tries to end his internal conflict. When this happens, it creates an external conflict between the two of them.

Reading and discussion

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 48.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 1, Scene 7, 1–12	If it were done ... our own lips.	Theme: Blind Ambition vs Moral Conscience Structural element: Internal conflict Character(s): Macbeth	Macbeth wishes that the murder was done already. He doesn't want to deal with the consequences and doesn't want his reputation damaged. He is expecting to be punished. We see his ambition weighed up against his conscience, and they both put pressure on him in equal measures. He is greatly conflicted.	<ol style="list-style-type: none"> Macbeth is debating with himself about what he is about to do. What does this say about Macbeth's conscience versus ambition? Have you ever had an internal conflict? Explain. 	<ol style="list-style-type: none"> <ul style="list-style-type: none"> It shows that he is aware enough of the consequences not to want to commit murder. He knows it is wrong. He reveals that he is not completely bad. However, his blind ambition stands in the way of reason. No right or wrong answers – learners share their personal experiences.
Act 1, Scene 7, 6	But here upon this bank and shoal of time,	Theme: Fate vs Free Will Structural element: Metaphor Character(s): Macbeth	Macbeth uses a metaphor to compare life on earth to a sandbank or a narrow stretch of beach overlooking the infinite sea of eternity/the afterlife. If there were no consequences to murdering King Duncan, then he would risk the afterlife to have success in this life on earth. He seems removed from what is happening, as if he is disconnected from the horror he is considering. He is like a man in a dream, at the hands of fate (with no control over his actions). He paints a lonely, isolated picture of life.	Do you think Macbeth is fated to kill King Duncan or is it his own decision (free will)?	<p>Open-ended. Learners must give a reason for their response, for example:</p> <ul style="list-style-type: none"> I think it is free will. Macbeth does not have to listen to the prophecy. He makes the decision to listen to the witches and to Lady Macbeth.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 1, Scene 7, 22–26	And Pity, like a naked new-born babe ... drown the wind.	Theme: Blind Ambition vs Moral Conscience Character(s): Macbeth	Shakespeare uses a simile to compare pity to a new-born baby in a windstorm or to angels riding through heaven, carrying the news of the king's murder to all the people of Scotland. He imagines the sadness in the eyes of everyone who admired King Duncan. He is almost sad and fearful when he imagines the news of the king's death spreading through Scotland. His moral conscience shows enough sympathy and emotion for us to feel that he is still human.	Do you feel bad for Macbeth at all? Why or why not?	Open-ended. Learners must give a reason for their response, for example: No, I do not feel bad for him. He is a grown person. If he feels guilty and knows murder his wrong, he should refuse to commit the act. His feelings of sadness or guilt are meaningless. OR Yes, he is being manipulated by the witches and by Lady Macbeth. I feel sorry for him.
Act 1, Scene 7, 35–36	Was the hope drunk/Wherein you dressed yourself?	Theme: Blind Ambition vs Moral Conscience Structural element: Metaphor Character(s): Macbeth and Lady Macbeth	Lady Macbeth taunts her husband. She insults her husband's masculinity. This means that she says his worries and fears make him less of a man. She compares hope (i.e. his ambition to be king) to a robe which Macbeth saw himself dressed in the night before. She asks if this hope was 'drunk' because today he is showing fear and doubt. Is the thought of the planned murder making him sick and pale? Has he forgotten so soon what his ambitions are? She plays on his ambition to lull (quieten) his conscience. He is showing remorse and fear, and she does everything she can to keep his conscience up.	<p>1 Why do you think Lady Macbeth doesn't just plan to commit the murder herself?</p> <p>2 Do you think Macbeth's worries and fears make him less 'manly'? Why or why not?</p>	<p>1 Open-ended. Learners must give a reason for their response, for example:</p> <ul style="list-style-type: none"> I think Lady Macbeth also has fears about committing murder. She wants to convince Macbeth to do it so she doesn't have to. <p>OR</p> <ul style="list-style-type: none"> I think she is testing Macbeth. She wants to see how strong and determined he is. <p>2 Open-ended. Learners must give a reason for their response, for example: No:</p> <ul style="list-style-type: none"> These feelings do not make him less of a man. Lady Macbeth says

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 2, Scene 1, 6	A heavy summons lies like lead upon me./And yet I would not sleep.	Themes: Blind Ambition vs Moral Conscience AND Fate vs Free Will Character(s): Banquo	Banquo has been thinking about the witches' words. The words come back to him with heaviness. The idea that his children could be kings one day pleases him, and feeds his ambition. His mind is full of horrible thoughts. He knows that he would have to do terrible things to make the prophecy come true. He does not give in to the temptation. Banquo's moral conscience fights against ambition and he puts the thoughts out of his mind. We see him using his free will. In this way, he is the opposite of Macbeth.	What do you think would have happened if Banquo's wife tried to persuade him to commit terrible acts? Do you think he could have been influenced? Why or why not?	<p>this to manipulate him (get him to do what she wants him to):</p> <ul style="list-style-type: none"> Men should have feelings of fear and guilt, especially when it comes to murder! Men having feelings does not make them less manly. <p>Open-ended. Learners must give a reason for their response, for example: No, Banquo clearly has a strong moral conscience. I do not think he could have been persuaded to do terrible things.</p> <p>OR</p> <p>Yes, I think he could have been persuaded, just like Macbeth. Neither of them is evil. However, even people who are not bad in every way can commit terrible acts. This is especially true if someone else encourages them and tells them it is okay.</p>

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 2, Scene 1, 54	With Tarquin's ravishing strides ...	Theme: Blind Ambition vs Moral Conscience Structural element: Metaphor Character(s): Macbeth	Tarquin was a murderer. He was a guest at the castle of Lucrece, a beautiful goddess. He raped and killed her. Macbeth likens himself to Tarquin, because both he and Tarquin found no satisfaction in their crime, only self-loathing and guilt.	<ol style="list-style-type: none"> Do you want Macbeth to be king? Why or why not? Name the characteristics that describe King Duncan. 	<ol style="list-style-type: none"> Open-ended. Learners must give a reason for their response, for example: <ul style="list-style-type: none"> No, Macbeth is a bad person. I do not want him to be king. OR <ul style="list-style-type: none"> Yes, he is the main character of the play. Shakespeare plays with our feelings – even though Macbeth does bad things, we still feel empathy for him and want him to be successful. Possible answers: <ul style="list-style-type: none"> Kind Naïve Trusting Fair
Act 2, Scene 2, 35	'Sleep no more!'	Theme: Good vs Evil Structural element: Foreshadowing Character(s): Macbeth and Lady Macbeth	Macbeth knows that after seeing the blood, and knowing that he committed the murder, he will never be able to sleep again. He is almost cursing himself, as punishment for his actions. The evil thoughts that were planted by the witches have now become evil deeds that hold no forgiveness. Macbeth's goodness is lost forever.	Who do you think is more evil: Macbeth or Lady Macbeth? Why?	Open-ended. Learners must give a reason for their response, for example: I think Macbeth is more evil. He is the one who actually commits murder. OR I think Lady Macbeth is more evil. Macbeth would never have committed murder without her influence and planning.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: How would you describe Lady Macbeth and Macbeth’s relationship? Follow up questions if needed:
 - Do you think it is a good relationship or a bad relationship?
 - Who do you think has more power in the relationship?
 - Are they kind and loving to each other? How do you know this?
 - b QUESTION 2: Who is really in control of Macbeth’s fate at the end of the first act?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Lady Macbeth is very forceful. She is very honest with her husband, but will not allow him to be his own person. She knows his flaws too well, and uses them against him. Macbeth listens to everything his wife says, and does as she asks every time.
 - b QUESTION 2: Possible answers: Open-ended. Learners must give a reason for their response, for example:
 - The witches show Macbeth a possible future and he decides to believe in it. The witches are in control. They can tell Macbeth anything, and he will let that control him.
 - Lady Macbeth. When he struggles with the cruelty needed to perform murder, he allows Lady Macbeth to control his emotions. She encourages him to make his dream of becoming king true. She totally controls him.
 - Macbeth himself. Other people can try to influence us, but we are always in control of our own decisions. No one can make us do something we do not already want to do.

Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to Act 1, Scene 7, lines 1 to 20 on pg. 48:
 - 1.1 Name the type of speech Macbeth is giving here. (1)
 - 1.2 Explain what this speech is about. (1)
 - 2 Refer to Act 2, Scene 2 on pg. 58–62:
 - 2.1 Describe Macbeth’s emotions immediately after the murder. (3)
 - 2.2 Describe Lady Macbeth’s feelings after the murder. (2)

B: Answers

1.1 soliloquy (1)

1.2 This speech is about Macbeth's indecision about whether or not to murder King Duncan. (1)

2.1

- Macbeth is shocked by the act that he has committed. (1)
- He is aware of the consequences of what he has done and is disturbed by them. (1)
- He is unable to pray and hears voices. (1)

2.2

- Lady Macbeth reacts in a practical way. (1)
- She focuses on the evidence that needs to be hidden/removed. (1)

Lesson 6: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 2, Scenes 3 and 4 and Act 3, Scene 1.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character's role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare's language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 2 Scene 3:** There is loud knocking at the castle gate. It is early in the morning. The porter jokes with himself, and wonders if he is the porter of the gates to hell. He opens the door to Lennox and Macduff, who have been instructed to fetch King Duncan early (so that he can return to his own castle). Macbeth hears the voices and goes to the door. Macbeth overhears that the men want to fetch the king. Macbeth offers to take them to King Duncan. They find the guards dead, with their daggers beside them, and the king, who is also dead.

Macbeth admits to having killed the guards of the king's chamber. This is not part of the original plan and Lady Macbeth faints. She did not know her husband would kill the guards. The assembled thanes of Scotland want revenge for the murder of King Duncan. Duncan's sons, Malcolm and Donalbain, are scared that they will be accused of murdering their father. They plan to escape to England and to Ireland.
- 2 **Act 2 Scene 4:** On his way from the castle, the Thane of Ross encounters an old man who confirms the widespread reports of disruption in the natural world. Macduff appears with fresh news that King Duncan has been buried and that his sons have fled. He adds that Macbeth has been crowned the new king. The witches' second prophecy has now come true.
- 3 **Act 3 Scene 1:** Banquo suspects that King Duncan was killed by Macbeth but takes comfort in the other part of the witches' predictions — that his own children will be kings. Macbeth has realised that the witches' prophecy about Banquo represents a threat to his own position and so he wants Banquo and his son dead. Macbeth requests Banquo's presence at supper. He wants to discuss matters with him, and they are

preparing a special feast. Banquo agrees to join Macbeth after he has gone riding with his son, Fleance. We learn that Macbeth has already started planning the murder of Banquo and Fleance. He speaks to two murderers and finalises Banquo's murder.

In this section of the text, the following themes are developed:

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT:

Macbeth has managed not to raise suspicion about the murders. He is already plotting the next murders – those of Banquo and Fleance. His blind ambition is growing. He is becoming colder than before. The terror he felt after killing King Duncan has gone. He now seems more comfortable doing whatever it takes to achieve his goal. He is moving closer to his ambition of being crowned king.

THEME

Good vs Evil

DEVELOPMENT:

Duncan and the guards' murders forever change Macbeth. He is now firmly set on the path of evil. Before, Lady Macbeth had to encourage him to commit murder. However, this time, he is the one who plots the deaths of Banquo and Fleance.

THEME

Fate vs Free Will

DEVELOPMENT:

It seems that Macbeth is still in the grip of the witches' prophecies, but he does not hesitate when he decides that Banquo and his son must die. He is acting far more under the influence of free will than before (when he saw a dagger appear in front of his eyes, guiding him towards the murder of King Duncan). He is trying to go against the witches' prophecy by killing both Banquo and Fleance.

THEME

Appearance vs Reality

DEVELOPMENT:

Lennox and Donalbain find King Duncan's guards dead and hear the news that Macbeth killed them because of King Duncan's murder. Lennox believes that the guards killed the king because of the scene that he sees before him. We know, however, that Macbeth killed them.

In this section of the text, the following style or structural elements have importance:

1 Symbols:

- 1 The symbols and images of blood are once again present over the three scenes:
 - The bloody daggers are found next to the guards, as they lie dead.
 - The blood that flows from Duncan at the hand of Macbeth: ‘His silver skin laced with his golden blood,/And his gashed stabs like a breach ... Steeped in the colours of their trade, ...’ (Act 2, Scene 3, lines 109–110).
 - When Donalbain says that he suspects treachery, he refers to blood: ‘ ... the near in blood,/The nearer bloody,’ (Act 2, Scene 4, lines 135–136).
- 2 The second symbol that is important to note is that of Nature. Macbeth kills the king, then orders the murders of Banquo and Fleance. The old man in Act 2, Scene 4 gives a terrible account of how nature has turned on itself and now seems to be upset. It is as if the murders have changed the natural order of things.
- 2 **Double meanings and dramatic irony:** ‘The night has been unruly ...’ (Act 2, Scene 3, line 48). These lines show us that nature itself is reacting to the death of the king, and causing disturbances and unnatural events. Nature itself reacts to the news of the murdered king before people have found out about it. Macbeth responds to Lennox’s statement of strange things happening by admitting “’Twas a rough night” (Act 2, Scene 3 line 56). We know that it was hard for Macbeth for a different reason. He found it rough because he killed the king and the guards. The murders committed were just as unruly/rough/chaotic/unplanned as the night’s weather itself. There is dramatic irony here because the audience understands why Macbeth’s night was rough. However, the other characters think he is only referring to the weather.

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 62.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 2, Scene 3, 61	Most sacrilegious Murder ...	Theme: Good vs Evil Character(s): Macbeth and Macduff	In England at this time, the murder of a king was thought to be sacrilegious (going against the will of God). This is because it was believed that the king is chosen by God. In other words, Macbeth has not just killed a man, but has interfered with the will of God. That is believed to be the ultimate act of evil.	Do you think that nature is connected to us and sends us signs and signals when something is wrong?	Open-ended. Learners must give a reason for their response, for example: <ul style="list-style-type: none"> No, nature cannot send signs and signals. It does not have human qualities. OR <ul style="list-style-type: none"> Yes. For example, climate change is nature sending a signal that humans are polluting too much.
Act 2, Scene 3, 85	Had I but died an hour before this chance, ...	Theme: Fate vs Free Will Character(s): Macbeth	Macbeth wishes that he hadn't committed the murder. He feels empty. He has robbed his own life of meaning by killing a fair, just and good leader. He wishes to undo the deed, but this is just wishful thinking. He feels like a victim in the hands of fate. Macbeth is not taking responsibility for his actions; instead he blames it on fate, and wishes it were different.	<ol style="list-style-type: none"> When was a time you blamed others for bad choices you've made? How do we know Macbeth is feeling upset? 	<ol style="list-style-type: none"> Open-ended. Based on learners' personal experiences. Learners must find other examples from the scenes thus far that show us Macbeth's state of mind. E.g. From Act 2, Scene 2: <ul style="list-style-type: none"> "Amen/Stuck in my throat" (line 32) '... every noise appals me' (line 59) 'What hands are here? Ha! They pluck out mine eyes!' (line 60)
Act 2, Scene 3, 95	Those of his chamber, as it seemed, had don't.	Theme: Appearance vs Reality Character(s): Lennox	The dead guards have been discovered. Lennox believes what he sees in front of him. The guards and their daggers are covered in blood. Macbeth tells everyone that he has had to kill the guards because he found King Duncan murdered. It appears as if the guards have killed the king but in reality Macbeth is the murderer.	Which of the other characters present in this scene realise that everything is not 'as it seems'?	Lady Macbeth is the only character who knows the truth. She knows who killed the king and realises that Macbeth has also killed the king's guards.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 2, Scene 4, 3	... but this sore night	Theme: Good vs Evil Character(s): Old Man and Ross	Banquo goes through the motions of suggesting that the murder of the king be investigated, but we know that he already suspects Macbeth. His words ring hollow (he does not seem to really mean what he says). Banquo is not good, but neither is he evil. He is ambivalent (between two states).	Would you agree with the saying, "We are not measured by our words, but by our actions"? Give a reason for your answer using a character from the play.	Open-ended. Learners must explain their response in the context of the play, for example: No. Lady Macbeth did not actually commit the murder, but she should be judged by her words. Her words are what set the whole plan into motion. OR Yes, Macbeth feels sorry now, but his words do not matter. He should only be judged by his actions: the evil murder he committed.
Act 2, Scene 4, 22	Is't known who did this more than bloody deed?	Themes: Blind Ambition vs Moral Conscience AND Appearance vs Reality Character(s): Macduff and Ross	The meeting has taken place in the hall of Macbeth's castle. The noblemen all believe that the king was murdered by the guards, at the request of the king's sons. The noblemen elect Macbeth to become the next king. Macbeth has played his part well and has almost achieved his ambition: to become king.	Do you think that Macbeth would make a good king?	Open-ended. Learners must give a response showing their understanding of the character. For example: Yes, Macbeth would make a good king because, despite what he has done, he is a respected soldier. OR No, Macbeth would not make a good king because he is weak and easily manipulated. He allows Lady Macbeth and blind ambition to lead him.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 3, Scene 1, 3	Thou play'st most foully for 't.	Themes: Good vs Evil AND Appearance vs Reality Character(s): Banquo	<p>We hear Banquo's suspicions that Macbeth is behind the murder of Duncan, and that he is eager for his own sons to become king. Macbeth is going through the motions of playing the dignified king. He appears to be a good king. However, the reality is different. When he is alone, we see that he is plotting and is hungrier for power than ever before.</p> <p>When Banquo doesn't confront Macbeth and chooses to never speak up about his suspicions, he allows evil to triumph over good.</p>	<p>1 Can you think of political events where leaders have kept silent when atrocities, abuse or murder was committed?</p> <p>2 Do you agree that keeping quiet when knowing about injustice makes one guilty of the crimes too?</p> <p>3 The expression 'keeping up appearances' means to pretend that everything is fine. Do you think that Macbeth is doing a good job of keeping up appearances?</p>	<p>1 Open-ended. This will be based on learners' own background knowledge. For example, when there was a genocide in Rwanda, many world leaders chose to stay silent. Perhaps if they had reacted more strongly, the killing could have ended sooner.</p> <p>2 Open-ended. Learners must give a reason for their response, for example: Yes, I think so. If you know something terrible is happening and choose to do nothing, you are just as bad! Knowing about something bad that is happening, and saying nothing about it, is a silent agreement with what is being done.</p> <p>3 Macbeth has mostly managed to keep up appearances. At this stage, Banquo seems to be the only one who is suspicious of what is really going on.</p>

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 3, Scene 1, 50	'But to be safely thus.'	Theme: Blind Ambition vs Moral Conscience Character(s): Macbeth	Macbeth has blood on his hands. He shows himself to be a tyrant. He believes that he will only be safe if he sheds more blood. Macbeth is full of fear and torment because he feels so guilty about killing the king and the guards. He knows that he has gone too far, but can't stop himself from doing it again. His blind ambition has consumed him and there is no place for morals or conscience at this stage. He is like a man possessed.	Do you think Macbeth will be caught and punished for his crimes? Why or why not?	Open-ended. Learners must make a prediction about what will happen, for example: Yes, I think he will get caught. Banquo already suspects him. It is only a matter of time before Macbeth is caught and punished for what he has done. OR No, I think Macbeth will kill anyone who could catch and punish him. He has so much power as king now that he will not get caught.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Nature seems to react to the murder of King Duncan. What unnatural and disastrous events occur?
 - b QUESTION 2: Why does Macbeth perceive Banquo as a threat to his security?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Lennox reports that the ‘The night has been unruly. ... the earth/Was feverish and did shake.’ (Act 2, Scenes 3, lines 48–55). The natural world is shaken by the death of the king.
 - The chimneys have been blown down; the birds were screeching through the night; some people felt the earth shake (tremor).
 - b QUESTION 2: Possible answers:
 - Banquo has said nothing about their meeting with the witches, and even though it seemed that he knew what Macbeth had in mind, he hasn’t confronted Macbeth.
 - Macbeth is now fearful of being caught and punished. The biggest threat Banquo represents, is that the prophecy said *his* sons will be kings. Macbeth can’t get that out of his mind, and wants to make sure it doesn’t come true.

Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to Act 2, Scene 2, line 1 on pg. 58:
 - 1.1 Explain what Lady Macbeth is saying about alcohol in this line. (2)
 - 2 Refer to Act 2, Scene 3, lines 1 to 18 on pg. 62–64:
 - 2.1 Explain what the porter believes is happening. (1)
 - 2.2 Choose the correct answer to complete the following sentence. Write only the letter (A-D next to the question number (2.2):
Which three people does the porter imagine himself to be greeting? (1)
 - A a farmer, an equivocator and a tailor
 - B a tailor, a soldier and a spy
 - C a blacksmith, an equivocator and a tailor
 - D a baker, a blacksmith and a farmer
 - 3 Refer to Act 2, Scene 4 on pg. 72–74.
 - 3.1 Give a brief summary of this scene. (4)

B: Answers

1.1

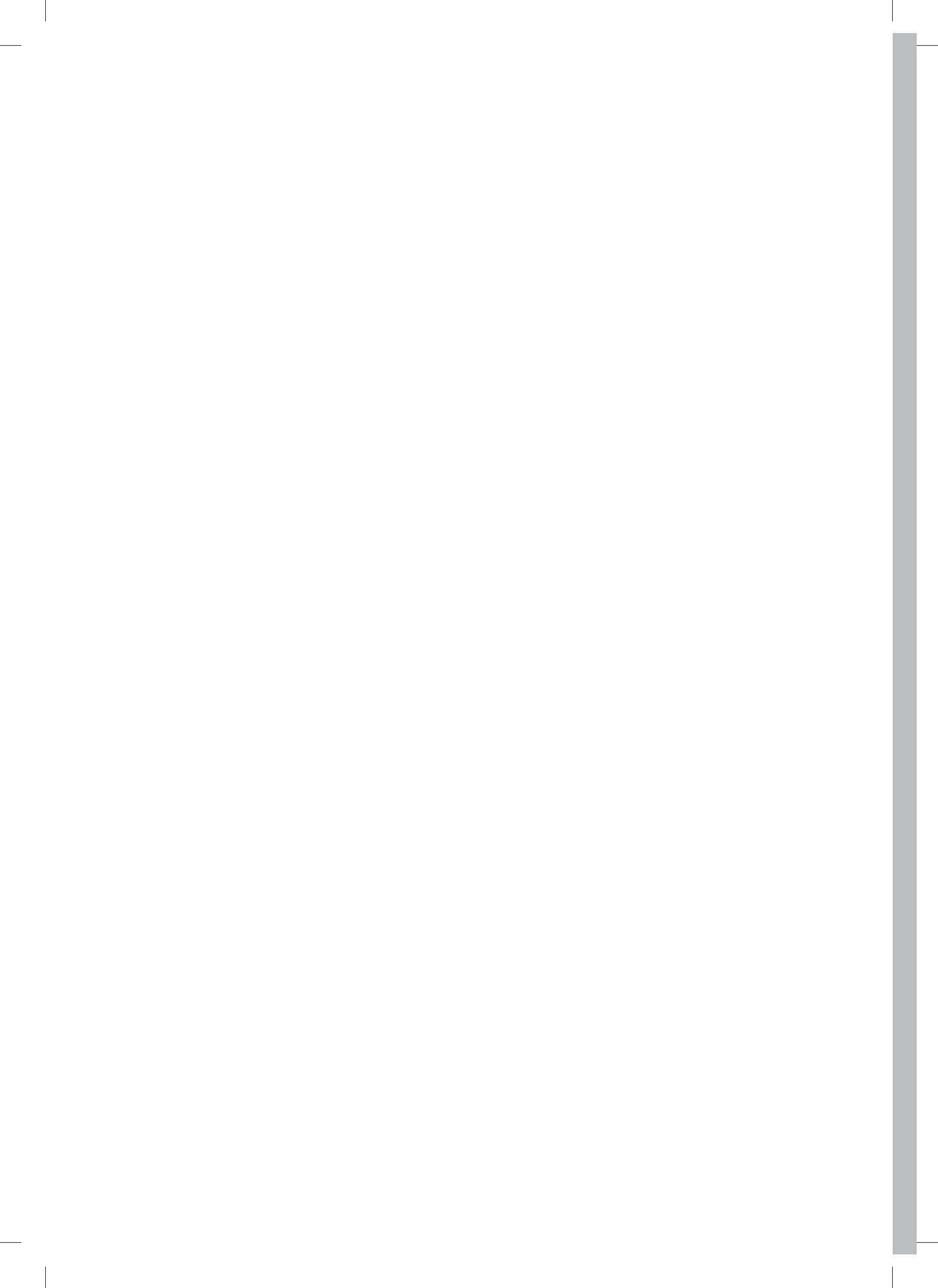
- Lady Macbeth has given wine to the guards in order to make them drunk. (1)
- This same wine has given her courage. (1)

2.1 The porter believes he is guarding the gates of hell. (1)

2.2 A (1)

3.1

- Ross talks to an old man outside Macbeth's castle about the strange things that have been happening. (1)
- Macduff arrives and tells Ross that Macbeth is on his way to Scone to be crowned king. (1)
- Macduff also tells Ross that Duncan's sons are suspected of having their father killed. (1)
- They leave: Ross goes to Scone and Macduff goes home to Fife. (1)



Macbeth

Reading

CYCLE 4

Reading

Lesson 7: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 3, Scenes 2, 3 and 4.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character's role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare's language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 3, Scene 2:** Lady Macbeth learns that Macbeth plans to kill Banquo. She is worried about her husband. She cautions him to put on his happy face when their guests arrive later that night for the banquet. He promises to do so. Lady Macbeth is taken aback by her husband's determination to commit more murders.
- 2 **Act 3, Scene 3:** The hired murderers meet as arranged. On hearing approaching horses, a signal is given, and Banquo and his son Fleance are attacked. The murderers' lantern is accidentally extinguished, and the job is left half-done: Although Banquo is killed, Fleance escapes.
- 3 **Act 3, Scene 4:** At Forres, Macbeth and his wife welcome the thanes of Scotland to the banquet. One of the murderers appears. He reveals to Macbeth the truth about the mission: they managed to kill Banquo but they failed to kill Fleance, who escaped. Macbeth is upset, thinking of the prophecy – that Banquo's children will be kings. When he returns to the table, he raises a toast to Banquo. But then, he sees the ghost of Banquo sitting in his chair. Just like with the ghostly dagger, the ghost of Banquo appears to come and go. Macbeth is beside himself with fear and guilt. He starts talking to the ghost. Lady Macbeth makes excuses for him, saying that he sometimes gets these fits, but they usually pass quickly. She asks the guests to leave. Once alone, she tries one last time to soothe her husband, but Macbeth's paranoid mind is already onto the next murder – Macduff. Macbeth announces that he needs to speak to the witches again, to secure his future.

In this section of the text, the following themes are developed:

THEME

Fate vs Free Will

DEVELOPMENT:

Macbeth is on a path that seems unchangeable. He is caught in a trap of murder and lies. We as the reader, question what fate is and what free will is. If Macbeth was really fated to be king, would he need to murder people? Did the witches know that Macbeth was capable of being a murderer? If Macbeth stopped killing (or never had killed) would fate still have made him king? Did he just need to be patient and wait? We see that every decision Macbeth makes is to ensure he will become and remain king.

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT:

Lady Macbeth does not stop encouraging her husband. In fact, she is impressed with his cold-blooded nature when she learns that he is planning to have Banquo and Fleance killed. Her vision of him as king does not change. When he sees the ghost of Banquo at the table, she plays the perfect wife and hostess. She excuses his behaviour and sends the guests away before they become too suspicious. Even though Macbeth and Lady Macbeth are suffering from guilt and fear about their actions already, their ambition continues to grow and grow.

THEME

Good vs Evil

DEVELOPMENT:

Macduff is the only lord willing to stand up against Macbeth. He refuses to attend the banquet at Macbeth's castle. His refusal is a form of rebellion, which makes Macbeth paranoid and fearful all over again. By refusing to pledge loyalty to Macbeth, Macduff has put his own life in danger. He represents the forces of good, standing up to the forces of evil.

THEME

Appearance vs Reality

DEVELOPMENT:

Macbeth and Lady Macbeth host a dinner at which they must keep calm and be pleasant with their guests. Outwardly, Macbeth pretends to be enjoying the banquet in his honour but inwardly, he knows that he has already put the next step of his plan into action: the murder of Banquo. When Banquo's ghost appears, Lady Macbeth has to cover up her husband's reaction.

In this section of the text, the following style or structural elements have importance:

- 1 Climax:** The second and third climaxes of the play – the killing of Banquo and the appearance of Banquo’s ghost at the banquet – happen in the third act.
- 2 Symbols:**
 - a** The imagery of blood intensifies as Macbeth unravels (seems to be going mad). We see blood in many forms – e.g. real blood on the murderer’s face after the killing of Banquo and imaginary, on the ghost of Banquo, at the supper.
 - b** The unnatural/natural world takes physical shape in the form of Banquo’s ghost. At first, the witches’ prophecies were just ideas. As the play progresses, we see nature acting strangely and unnaturally, just like the witches themselves. The dead seem to come alive and apparitions (visions) appear before Macbeth’s eyes that no-one else can see.
- 3 Metaphor:** ‘Then comes my fit again; I had else been perfect,/Whole as the marble, founded as the rock,’ (Act 3, Scene 4 lines 21–22). Here, Macbeth compares his prior state of existence to that of a rock and marble. This shows him as a person who used to be strong and stable.

Reading and discussion

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 84.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 3, Scene 2, 5	Where our desire is got without content.	Theme: Blind Ambition vs Moral Conscience Character(s): Lady Macbeth	Macbeth and Lady Macbeth have achieved their political goals, but their peace of mind is unravelling. Guilt is tearing them apart. They are both showing signs of madness, wishing that they were in peaceful graves like the one Duncan is in. There is also a growing distance between Macbeth and Lady Macbeth. Macbeth keeps to himself. He goes ahead with the murder of Banquo without discussing it with his wife. Their guilt (moral conscience) is pulling them apart.	What do you think Macbeth should do now?	Open-ended. Learners must explain their response. Their response must make logical sense based on what has already happened in the play, for example: <ul style="list-style-type: none"> I think he must kill Fleance. Otherwise, he will get caught. Macbeth should protect himself. Macbeth should turn himself over to the police. He should admit he was wrong and stop killing people.
Act 3, Scene 2, 34–35	And make our faces vizards to our hearts./ Disguising what they are.	Theme: Appearance vs Reality Character(s): Macbeth and Lady Macbeth	Macbeth and Lady Macbeth must put on a happy face and look cheerful for their banquet guests. They must mask what is in their hearts so that no one knows their true feelings.	Have you been in a situation where you have had to mask your feelings? Give an example. How did it make you feel? Was it difficult?	Learners' own response. They should give an example and how it made them feel.
Act 3, Scene 4, 29	There the grown serpent lies; the worm that's fled	Theme: Good vs Evil Character(s): Macbeth	Macbeth calls Banquo, now dead, the 'grown serpent' (snake) and Fleance, 'the worm'. Fleance is a loose end, and the worm in the garden that could be Macbeth's end. His father is dead, and he must be killed too. Macbeth is ruthless in his evil desire to advance his ambition.	Is there a way out for Macbeth, now that he is killing everyone who might take the crown away from him?	Open-ended. Learners must give a reason for their response.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 3, Scene 4, 122	... blood will have blood.'	Theme: Good vs Evil Character(s): Macbeth and Lady Macbeth	Macbeth is speaking about revenge. He is saying that a murdered person will look for the blood of his killer as revenge. In other words, bloodshed and killing creates more bloodshed and killing. Evil deeds create more evil deeds.	What other meanings does blood have in a modern context?	It: <ul style="list-style-type: none"> • Saves lives • Means family • Also means death • Carries disease • Gives information to help cure diseases
Act 3, Scene 4, 136	I am in blood/ Stepped in so far ...	Theme: Good vs Evil Character(s): Macbeth and Lady Macbeth	Macbeth refers to blood as a river that he is soaked in. He thinks that if he can get to the other side of all the killings (once he has killed everyone who threatens him) he will be safe. He is disgusted with himself, and his paranoia and guilt make him imagine horrible things. The symbol of blood here is a threat – the blood seems to drown Macbeth in his own guilt and fear. Blood seems evil to him, wanting to cause him harm. He thinks that if he just keeps on walking through the river of blood, he will get to the other side and be on a shore, safe again.	What do you think is the biggest threat to Macbeth's life at this point?	<ul style="list-style-type: none"> • Losing his sanity • The sons of Banquo and Duncan seeking revenge • Disappointing Lady Macbeth
Act 3, Scene 5, 142	'... My strange and self-abuse'	Theme: Blind Ambition vs Moral Conscience Character(s): Macbeth and Lady Macbeth	Macbeth thinks he can harden his mind and cure himself of his 'strange and self-abuse'. He is trying to talk himself out of his state of guilt and fear after the terror of seeing Banquo's ghost. Macbeth is trying to convince himself that it is not reasonable to play tricks on one's own mind or to wish to cause one's own discomfort.	Which birds, according to Macbeth, expose murderers to their victims?	Rooks and magpies

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: In Act 3, Scene 4, lines 24–25 (on pg. 92), Macbeth says that he is ‘bound in/To saucy doubts and fears.’ Can it be said that a person with a guilty heart develops a suspicious mind?
 - b QUESTION 2: Is Macbeth’s paranoia and fear, fuelling (encouraging) Lady Macbeth’s fear too?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Yes, Lord and Lady Macbeth are alert at all times in case they get caught out or brought to justice. For example, Macbeth’s paranoia starts in Act 3, Scene 1, lines 50–51 when he says, ‘... Our fears in Banquo/Stick deep ...’ (pg. 78) which shows us that he is very afraid of Banquo.
 - The couple also carries shame at what they have done, and this makes them feel weak. To protect themselves, they push people away, just like Macbeth pushes Lady Macbeth away in Act 3 Scene 4.
 - No. They put it out of their minds as if it never happened.
 - b QUESTION 2: Possible answers:
 - Lady Macbeth hasn’t committed any murders. She drugged the guards to help Macbeth kill the king, but she has not actually spilt blood. However, her husband’s actions are weighing on her conscience. This appears to be driving her away from him.
 - She has lost the power we saw in the first two acts, and is amazed by her husband’s newest deeds. She, too, is filled with fear at what they have done. She is terrified that her initial idea to become queen has grown out of control, and that the evil murders will destroy her and her husband’s peace of mind.

Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to Act 3, Scene 2 on pg. 84–88:
 - 1.1 Comment on the relationship between Macbeth and Lady Macbeth at this stage of the play. (3)
 - 2 Refer to Act 3, Scene 4, lines 21–25 on pg. 92:
 - 2.1 Identify the figure of speech used in lines 21 to 23. (1)
 - 2.2 Explain the comparison made in these lines. (2)

2.3 Explain what Macbeth is saying about himself in lines 24 and 25. (2)

B: Answers

1.1

- The relationship between Macbeth and his wife has changed. (1)
- Macbeth no longer discusses everything with his wife. (1)
- Lady Macbeth is starting to lose control of her husband. (1)

2.1 Metaphor (1)

2.2

- Macbeth is comparing his prior state of existence to rock and marble. (1)
- He is saying that he used to be strong and stable like a rock/marble. (1)

2.3

- Now, Macbeth is feeling trapped. (1)
- He feels this way because of his doubts and fears. (1)

Lesson 8: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 3 Scenes 5 and 6 and Act 4 Scene 1.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character's role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare's language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 3, Scene 5:** Hecate, the classical goddess of the lower world who represents the spirit of ancient witchcraft, calls the 'weird sisters' to complain about why she wasn't part of the plan to win Macbeth's soul. She now personally wishes to make his downfall complete. Some scholars say that this scene is unnecessary to understanding the play and was maybe not written by Shakespeare.
- 2 **Act 3, Scene 6:** Meeting with another lord, Lennox sounds torn over what really happened with the killings of Duncan and Banquo. He is deeply suspicious of Macbeth, but he is not quite sure who is guilty. He acknowledges that it could have been Fleance who killed his father. He admits that Macbeth showed pity and grief after both deaths. There have been rumours that Macbeth was behind the killings. These rumours have upset Macbeth so much that he is prepared to go to war to defend his innocence. The other lord reveals to Lennox that Macduff has fled from Scotland to join forces with Malcolm in England. Moreover, they have requested help from England's king, Edward the Confessor. Both Lennox and the other lord pray that vengeance may come down on the tyrannical Macbeth and that Scotland may return to peace once more.
- 3 **Act 4, Scene 1:** Macbeth returns to the weird sisters (witches) and asks to be shown a series of visions that tell his future. The first apparition (vision) is the disembodied (cut off) head of a warrior who seems to warn Macbeth that Macduff is seeking revenge on him. The second is a blood-covered child who comforts Macbeth with the news that he cannot be killed by any man 'of woman born.' The third is another child wearing a crown, promising that Macbeth cannot lose in battle until Birnam wood physically moves toward his stronghold at Dunsinane Hill. Encouraged and feeling safe and

invincible, Macbeth asks in line, ‘... shall Banquo’s issue ever/Reign in this kingdom?’ The witches present an image of a ghostly procession of future kings, led by Banquo. This enrages Macbeth and he refuses to believe it.

Lennox informs Macbeth that Macduff, who has already refused to eat at Macbeth’s table, has fled to England. Macbeth reveals in an aside to the audience that he plans on killing Macduff and his family.

In this section of the text, the following themes are developed:

THEME

Good vs Evil

DEVELOPMENT:

With Hecate, goddess of the underworld also come into the story, we get a stronger sense of the evil building to yet another climax. When Macbeth goes to see the witches to get visions of his future, the sense of evil is so strong that we see his soul is already lost to evil. The evil atmosphere is balanced out by the conversation between Lennox and the other lord in Act 3 Scene 6, line 34–36, where they discuss a future free of the tyranny (cruelty) of Macbeth, so that they may live freely.

THEME

Fate vs Free Will

DEVELOPMENT:

When Macbeth speaks to the witches and he is shown his future, we see him heeding (taking note of) the visions. However, Macbeth is arrogant. He believes that the witches’ prophecy means he cannot be killed or beaten in battle – he thinks it is impossible for a forest to approach him. He thinks he is safe. However, when he sees the last vision that shows eight kings followed by the ghost of Banquo, he is enraged. He realises that the threat against him is still alive, and in an instant, he is bound by fate again and forced to go back down the path that will secure his position as king of Scotland. This path includes murdering Banquo.

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT:

Macbeth’s conscience nags him. He is fearful of losing his crown. However, when the witches tell him he cannot be defeated in battle, Macbeth arrogantly gains ambition to get rid of Macduff for daring to stand against him. He doesn’t request information from the witches – he demands it. He is assertive and forceful, the attitude of a king now firmly part

of him. His conscience, for the moment, is non-existent, as he gives in more and more to evil and tyranny.

THEME

Appearance vs Reality

DEVELOPMENT:

The witches use equivocation (ambiguity to conceal the truth) in order to deceive Macbeth. They use double meanings in their prophecies so that Macbeth believes in the version of the apparitions that he wants to believe. He is led to feel invincible (unbeatable) because he does not understand the warnings of the witches.

In this section of the text, the following style or structural elements have importance:

1 Imagery:

- a Imagery uses vivid (clear) and descriptive language to add depth to a piece of writing. It appeals to our senses to deepen our understanding of the work. Shakespeare cleverly uses many devices of imagery, including metaphors, similes and personification. Symbols of hope and light are becoming increasingly significant. This is because Macbeth is in power and continues to carry out evil deeds. Those who oppose him are planning a rebellion to get him out of power. Lennox says, ‘... Some holy angel/Fly to the court of England and unfold’ in Act 3, Scene 6, lines 45–46 (on pg.104). Lennox realises that Scotland is suffering under the rule of Macbeth. This line symbolises hope for people who oppose Macbeth. An image of heaven immediately comes to mind because of the word ‘angels’. An angel in this case is a symbol of purity and goodness. Lennox is asking for goodness to come and help solve the cycle of murder and corruption.
 - b Overall, images of darkness become quite frequent and evolve into something more ominous in this act. In Act 4 Scene 1, line 1, the witches meet in a dark cave and the first witch says the ‘brinded’ (dark-striped) cat has meowed (pg.106). The scene ends with Macbeth saying that he will not think twice before committing ‘dreadful exploits’ (line 144).
- 2 **Foreshadowing:** ‘He shall spurn fate, scorn death, and bear/His hopes ‘bove wisdom, grace and fear.’ (Act 3, Scene 6, line 30). A series of very disturbing images come to mind because the word combinations that are used present a very dark upcoming event. ‘Scorn death’ is the main emphasis. We wonder what will happen at the end of the play.

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 100.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 4, Scene 1, 5–34	In the poisoned entrails throw. ... For the ingredients of our cauldron.	Theme: Good vs Evil Character(s): The witches	The brew is being made specifically to foretell Macbeth's future. They speak of poisoned insides being thrown into the cauldron. It is as if everything having to do with Macbeth is already poisoned. Evil is all around him. Macbeth's future has been poisoned by the witches.	<ol style="list-style-type: none"> 1 Have you ever been warned of a future outcome and ignored it? 2 Have you ever received good advice that in hindsight turned out to be true? 	Both questions are open-ended, and based on learners' personal experiences.
Act 4, Scene 1, 10	Double, double, toil and trouble	Theme: Good vs Evil Character(s): The witches	The witches are intensifying (making stronger) the feeling of evil to 'double' the distress, 'double' the evil, 'double' the power of the spells that are being called up to make the visions.	Name some of the ingredients that go into the singing cauldron.	<ul style="list-style-type: none"> • Poisonous toad (frog) • Eye of a lizard • The tongue of a dog • An owl's wing • The tooth of a wolf • A dragon's claw • The snout of a pig • A pair of lips of a liar
108:45	Something wicked this way comes.	Theme: Good vs Evil Character(s): Macbeth and the witches	The witches refer to Macbeth as 'something wicked' rather than 'someone'. Considering how much he has given himself to evil, (he has even said that he has given his own soul to the devil) even the witches now regard him as simply a 'thing' of evil. It is as if he has become less human than before, and more like them.	<ol style="list-style-type: none"> 1 How would you feel if someone referred to you as a 'thing' or as 'something' rather than as a person? 2 Do you think Macbeth has become less human? Why or why not? 	<ol style="list-style-type: none"> 1 Open-ended. Based on learners' personal experiences. Most learners will feel upset/angry/humiliated/etc. 2 Open-ended. Learners must give a reason for their response, for example: No, humans are capable of a lot of evil. Just because he is evil doesn't make him less human.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 4, Scene 1, 52	Though you untie the winds ...	Theme: Blind Ambition vs Moral Conscience Structural element: Metaphor Character(s): Macbeth and the witches	Macbeth is self-important and arrogant. He tells the witches that he doesn't care what destruction they cause, as long as they answer all his questions about the future. Macbeth is power-hungry and his ambition is out of control. He talks like a man who doesn't answer to anyone. He uses the metaphor of winds being untied, comparing the wind to captive dogs or other beasts that are let loose to cause destruction. Macbeth takes comfort in the destruction the witches let loose, because he knows it makes him more powerful over his people, no matter who is hurt or killed.	<p>1 Can you relate this scene to an arrogant politician doing everything for his own gain? How?</p> <p>2 Do you think Macbeth is confident or insecure? Explain your answer.</p>	<p>1 Open-ended. Based on learners' personal experience/background knowledge.</p> <ul style="list-style-type: none"> For example, Trump in the U.S., changing legislation to suit the agenda of the Republicans. Mugabe getting rich while many poor Zimbabweans starved. <p>2 Open-ended. Learners must give a reason for their response, for example: I think he is insecure. If he were actually confident, he wouldn't be so scared. He would be able to just relax.</p>

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 4, Scene 1, 65	Call 'em, let me see' em	<p>Theme: Fate vs Free Will</p> <p>Character(s): Macbeth and the witches</p>	<p>Macbeth arrives at the witches' lair with great confidence. When he summons the witches to answer him, his language challenges their authority. He matches their power with a powerful curse of his own. He demands to have an answer even if it requires the unleashing of all the elements of air, water, and earth; even if the entire universe (natural or manmade) 'tumble' into ruin. His most defiant act is to demand to hear the prophecy of his future not from the witches, who are themselves only 'mediums' of the supernatural, but from their 'masters,' (the gods and goddesses called the Fates).</p> <p>Macbeth is so firmly under their spell, that he can't see how he is being manipulated. Their cryptic clues and indirect references lead him astray, but he believes he is in control. His free will has been corrupted.</p>	<p>1 Which goddess enters when the witches summon her?</p> <p>2 Does this scene show Macbeth's growing power over the unnatural world or is it part of the false hope and illusion that the witches are presenting to him?</p>	<p>1 Hecate</p> <p>2 Macbeth doesn't realise that he is being set up for evil. None of the events thus far has been accidental, and between the witches and Hecate, they want to own his soul.</p>

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 4, Scene 1, 71-72 AND Act 4, Scene 1, 79-81 AND Act 4, Scene 1, 92-94	Beware Macduff./ Beware the Thane of Fife. AND Be bloody, bold and resolute. ... Shall harm Macbeth. AND Macbeth shall never vanquished be ... Shall come against him.	Theme: Appearance vs Reality Character(s): Macbeth and the witches	The apparitions tell Macbeth three things: that he should beware Macduff; that no man born of woman can harm him; that he need have no fear until Birnam Wood advances on Dunsinane. Macbeth is also told that Banquo's descendants will be the future rulers of Scotland. The prophecies have double meanings as each is not what it appears to be.	Why does Macbeth believe the prophecies of the apparitions?	<ul style="list-style-type: none"> The previous prophecies of the witches came true so Macbeth does not see through the witches' use of equivocation. Macbeth is now so driven by his ambition that he does not understand the underlying reality of the prophecies.
114:146	... from this moment/The very firstlings of my heart shall be/The firstlings of my hand.	Theme: Fate vs Free Will Character(s): Macbeth	Macbeth has made a promise to himself to become unstoppable and all-powerful. He will not allow any resistance to his authority and power. He intends to kill Macduff himself. He thinks he is using his free will to choose his next action (killing Macduff and his family), but he has only been fooled into thinking that he is in control. He doesn't realise that the witches and the goddess, Hecate, have plotted his destiny for him.	How is Macbeth becoming more and more like the witches in temperament (personality)?	<ul style="list-style-type: none"> He is cold in his opinions He is ruthless about what he wants He shows no fear He is devious He tells lies with ease He plots behind people's backs for his own gain He seems to understand the unnatural world better and better as he grows crueler

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Is Macbeth entirely to blame for his own downfall as Hecate suggests? Which characteristics show that Macbeth is doing all the killing for his own ends?
 - b QUESTION 2: How do the visions that the witches conjure up for Macbeth give him both comfort and yet disturb him more?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:

Yes:

 - He is ruthless in his plan to kill anyone who stands in his way.
 - He is unemotional at the thought of killing; it is becoming easier for him.
 - He takes Macduff’s lack of loyalty as a sign of disobedience to him, showing that he is power-hungry.
 - He makes instant decisions and acts alone, without consulting Lady Macbeth. This shows that he has become secretive and paranoid, trusting no one but himself.
 - He thinks of himself as all-powerful.
 - b QUESTION 2: Possible answers:
 - The first apparition warns Macbeth against Macduff, confirming his own thoughts about Macduff’s attitude towards him. It also makes the witches’ vision seem true.
 - The next two visions promise success – a wood cannot walk alone, and no human born of a woman can harm him, so he feels safe. He thinks he is now invincible.
 - When he is shown a line of eight of Banquo’s descendants, however, he becomes very angry. He is very upset by this – he can’t understand it and doesn’t believe it.

Journal questions

A: Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1 Refer to Act 3, Scene 5 on pg. 100–102:
 - 1.1 This scene is not always included in stage productions of ‘Macbeth’. Explain what happens in this scene. (1)
 - 1.2 Discuss the role this scene has in relation to the rest of the play. (3)

2 Refer to Act 4, Scene 1 on pg. 106–114:

2.1 Comment on the use of the number three in this scene. (2)

B: Answers

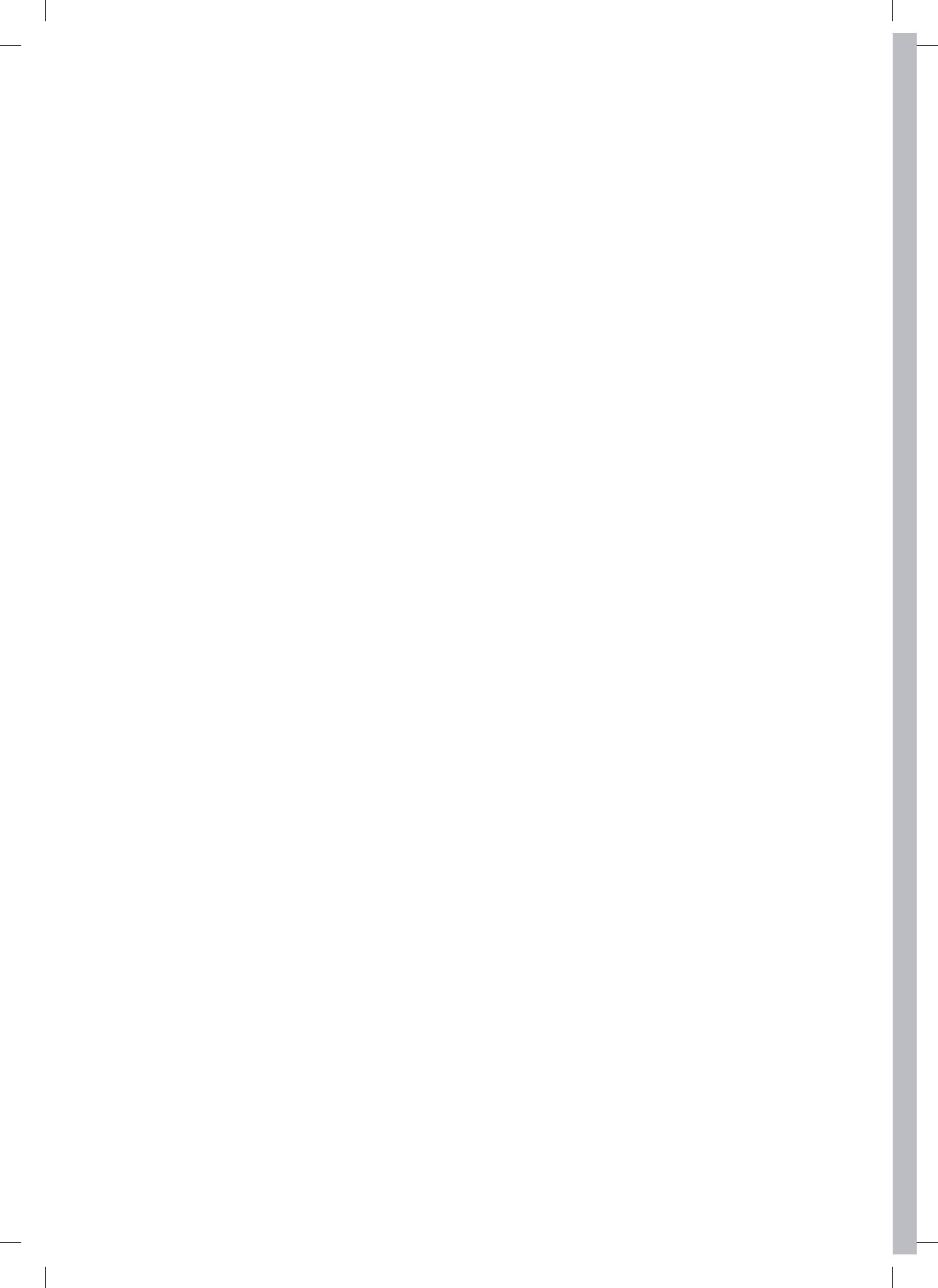
1.1 Hecate scolds the three Weird Sisters for playing with Macbeth. (1)

1.2

- This scene serves to increase the suspense. (1)
- It establishes a mood of darkness and violence. (1)
- It foreshadows later trouble for Macbeth. (1)

2.1

- The witches, apparitions and prophecies all come in threes. (1)
- The number three has magical qualities and is considered to be unlucky. (1)



Macbeth

Reading

CYCLE 5

Reading

Lesson 9: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 4, Scenes 2 and 3 and Act 5, Scene 1.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character's role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare's language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 4, Scene 2:** In Macduff's castle in Fife, Lady Macduff comforts her young son, who shows courage beyond his years when confronted with the possibility that his father has turned into a traitor. Although warned by the Thane of Ross to escape before it is too late, Lady Macduff is overwhelmed by Macbeth's henchmen, who brutally first kill her son and then, (as the audience learns in the following scene), her.
- 2 **Act 4, Scene 3:** In England, Duncan's oldest son, Malcolm, tests Macduff's loyalty. He calls himself a greater tyrant than Macbeth, hoping to goad (provoke, push) Macduff into an open display of his loyalties towards Macbeth. Instead, Macduff goes into a fit of anger against the 'untitled tyrant' Macbeth. Malcolm decides to trust him, and asks for his help. When Ross appears with news of the slaughter of Macduff's family, Macduff decides not only to be part of the rebel army but also swears to seek personal revenge on Macbeth. This scene also includes a passage in which it is reported that England's king, Edward the Confessor, has been healing the sick by supernatural means. He has promised Malcolm support in the battle against Macbeth.
- 3 **Act 5, Scene 1:** Lady Macbeth goes mad. Like her husband, she cannot find any rest, and she is sleepwalking. While she is in this state, she starts to remember or imagine fragments (bits) of the events leading to the murders of Duncan, Banquo and Lady Macduff. The doctor looking after her, and a lady-in-waiting (personal servant), overhear her talking in her sleep.

In this section of the text, the following themes are developed:

THEME

Good vs Evil

DEVELOPMENT:

The scene between the young son of Macduff and his mother, Lady Macduff, is a breath of fresh air. There is no evil, no harm, only love between an innocent child and his mother. When the murderers enter, the forces of good and evil are more visible than at any other time in the play. They kill the innocent child there and then, and later, we learn that they have killed Lady Macduff as well. Evil has wiped out the light of goodness in the form of a mother and her child. It is as bad as killing the king. It is a purely evil act – a mother and a young child should never fall victim to such violence.

THEME

Fate vs Free Will

DEVELOPMENT:

Lady Macbeth sleepwalks and speaks as if to clear her guilty conscience. She is plagued by her crime. Her guilt threatens to overwhelm her. Her words, ‘Out, damned spot! Out, I say!’, Act 5, Scene 1, line 30, are overheard by the attending doctor and the lady-in-waiting (pg. 136) They suspect that her obsession with getting the imagined ‘spot’ of blood off her hands amounts to a confession. She would never admit to the crimes she helped plot if she were awake. It is almost as if fate/destiny is at play here.

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT:

In the scene between Macduff and Malcolm: they are joining forces to get rid of the tyranny of Macbeth. There is no blind ambition. Rather, it is a calculated attack on Macbeth’s ambitions which have oppressed the entire country. They both seem to be men with a moral conscience. Unlike Macbeth, they are not driven by selfish desires or blind ambition for power. They want what is best for all.

In this section of the text, the following style or structural elements have importance:

1 Metaphor

- In Act 5, Scene 1, Shakespeare uses Lady Macbeth’s actions and words while she sleepwalks, as a metaphor for her guilt. She doesn’t actually have a spot of blood on her hands but her servant says that she can spend a ‘quarter of an hour’ washing her hands. We also hear Lady Macbeth desperately trying to remove the imagined blood (i.e. her guilt): ‘Out, damned spot! Out, I say!’ (Act 5, Scene 1, line 30).

2 Irony

- Irony implies the opposite of what is said and the intention is for the opposite to be understood. In Act 4, Scene 2, lines 43–55, Lady Macduff and her son discuss what a traitor is and whether his father is a traitor or not. She tells her son that his father is a traitor. The irony is that the reason he left his family is because he is so loyal to his country – in fact the opposite of a traitor.

Reading and discussion

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 116.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 4, Scene 2, 1	What had he done, to make him fly the land?	Theme: Fate vs Free Will Character(s): Lady Macduff and Macduff	We find out that Macduff left Scotland without telling his wife. She feels abandoned; left behind with her children. She wonders if he fled because he had done wrong and feared punishment. Macduff leaves her behind, vulnerable and unprotected. This makes it easy for her (and the children) to be murdered. Macduff becomes part of the theme of fate that is put into motion at the start of the play. If he hadn't left to go and fight against Macbeth, his family might not have been killed.	<p>1 What could have motivated Macduff to leave his castle without saying goodbye?</p> <p>2 What do you think would have happened if Macduff had not left his castle?</p>	<p>1 Accept any reasonable explanation, for example:</p> <ul style="list-style-type: none"> Macbeth had spies everywhere and who would make it dangerous for Macduff to reach England. He did not want to worry his wife – if she knew that he wanted to take up arms against Macbeth, she might have tried to stop him. <p>2 Open-ended. Learners must explain their response, for example: I think Macduff would have fought off the murderers and saved his family.</p>
Act 4, Scene 3, 50–53	It is myself I mean, in whom I know/All the particulars of vice so grafted/ That, when they shall be opened, black Macbeth/ Will seem pure as snow ...	Theme: Blind Ambition vs Moral Conscience Character(s): Malcolm	Malcolm tests Macduff's motives by passing himself off as an even worse tyrant than Macbeth. He does this by telling Macduff that when he, Malcolm, becomes king, Scotland will 'have more vices' and more suffering than it did with Macbeth (Act 4, Scene 5, 124). He continues to say that '... black Macbeth/ Will seem as pure as snow, and the poor state/ Esteem him as a lamb, being compared/ with my confineless harms.' (Act 4, Scene 3, lines 52–55). When he sees how much the idea of another tyrant upsets Macduff, Malcolm accepts him as a fellow rebel in the army that will rise up to defeat	How does Macduff convince Malcolm that he is not in favour of Macbeth?	<ul style="list-style-type: none"> He praises Malcolm's mother and father. He says they were religious, good people. If Malcolm turns into an evil tyrant, Macduff promises to leave Scotland and never return.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
			<p>Macbeth and end his reign as king. Malcolm wants to make sure that Macduff shows none of the traits Macbeth possesses, so that they will be safe from the dangers of betrayal and plotting. He wants to bring in a better era for Scotland, and needs to know that he can trust the men around him.</p>		
Act 4, Scene 3, 219–220	Dispute it like a man. I shall do so./But I must also feel it as a man.	Theme: Good vs Evil Character(s): Malcolm	<p>When Macduff hears of the death of his children and wife, he is open about his emotional pain. It is clear he loves his family and he takes responsibility for leaving them unprotected. When Malcolm encourages Macduff to fight his heartache like a man, he does not show shame. Instead, Macduff knows that he can feel deep emotion and show it without losing his masculinity. This is a major contrast to Macbeth. We know that Lady Macbeth insulted her husband's manhood and courage when he showed any emotion (fear and doubt; grief and sorrow). Macbeth changed his behaviour because of Lady Macbeth's insults. Macduff, however, does not see</p>	List the characteristics we have learnt about Macduff so far.	<ul style="list-style-type: none"> • Rebellious: Macduff plans to overthrow Macbeth. • Macduff is fiercely loyal to Scotland. He is a true patriot who cannot bear to see the misery and poverty in his country during Macbeth's reign. • He is very brave. Macduff is willing to make personal sacrifices for the benefit of his country. Although these are dangerous times, Macduff leaves his family to go to England to defend his country. He puts his country before his family. • He believes in justice. He persuades Malcolm to return to Scotland to defeat Macbeth and take the throne. The throne is rightfully Malcolm's after the death of his father, King Duncan.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
			emotion as weakness. He does not hide his feelings to please others. This makes him stronger and better than Macbeth, who constantly hides and lies about what he feels.		
Act 5, Scene 1, 32	Hell is murky.	Theme: Good vs Evil Character(s): Lady Macbeth	In Lady Macbeth's mind, she is in the thick, smoky darkness of hell. Her thoughts move from one terrible deed to another. She doesn't remember them as memories, but rather as events which are happening over and over. She gets confused with all the blood on her and Macbeth's hands, as she revisits the memory of Duncan's murder, then Banquo's. She can't stop her guilt from poisoning her mind. She feels like she is in Hell.	What does Lady Macbeth want at this stage in the play? Is being queen still important to her?	<ul style="list-style-type: none"> • She wants the visions of blood to stop. • She wants to be absolved for her part in the bloody crimes they have committed, and she wants her hands to be washed clean of the blood she imagines clinging to them. • She is fighting for her sanity, so being queen is no longer important to her.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings, we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: How has Lady Macbeth changed over the course of the play?
Follow-up questions if needed:
 - What was she like at the beginning of the play?
 - What is she like now?
 - Does she seem like the same person? Why or why not?
 - b QUESTION 2: Why does Malcolm test Macduff?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - Lady Macbeth looked like ‘an innocent flower’ but was the ‘serpent under’t’ (Act 1, Scene 5, lines 63–64). In other words, she was never innocent, even if she looked it from the outside.
 - Lady Macbeth asked for her blood to become cold. She wanted to be completely unfeeling in order to go through with her plan. She taunted and mocked any sign of weakness in her husband – ‘... Art thou afeard’ (Act 1, Scene 7, line 39).
 - She showed signs of a moral conscience when she could not kill the sleeping King Duncan because he looked too much like her father: ‘... Had he not resembled/My father as he slept, I had done’t’ (Act 2, Scene 2, lines 12–13).
 - She fainted when she heard that her husband killed the two guards (Act 2, Scene 3, line 113).
 - Then we meet her again as she sleepwalks: ‘Lo you, here she comes!/This is her very guise, and, upon my/life, fast asleep. Observe her; stand close (Act 5, Scene 1, lines 15–16) and she seems like a shadow of her old self. She is not nearly as hard as the woman who claimed that she would dash her baby’s brains out: ‘... I have given suck, and know ... /And dashed the brains out, ... ’ (Act 1, Scene 7, lines 53–57) if it meant she didn’t soften and lose courage.
 - Now, she is haunted and ill with guilt. Her whole life is a waking nightmare, whether she is asleep or awake (Act 5, Scene 1).
 - b QUESTION 2: Possible answers
 - He needs to be sure that he is not being set up by Macduff.
 - Malcolm is next in line to the throne. His own father was murdered by a disloyal and greedy follower. Malcolm needs men who are loyal to him. He does not want to be betrayed like his father was. He also needs to know that Macduff is not secretly loyal to Macbeth, and that he will help Malcolm win the battle against the tyrant.

Journal questions

A: Instruct learners to copy these questions into their journals, and to answer them for homework.

- 1** Refer to ‘Out, damned spot! Out, I say!’ in Act 5, Scene 1, line 30 on pg. 136:
 - 1.1** Explain what Lady Macbeth means by this comment. (2)
- 2** Refer to ‘Hell is murky.’ in Act 5, Scene 1, line 31 on pg. 136:
 - 2.1** What does Lady Macbeth mean by this? (2)
- 3** Refer to ‘More needs she the divine than the physician.’ in Act 5, Scene 1, line 64 on pg. 138:
 - 3.1** Explain what the physician means by this. (3)

B: Answers

1.1

- Lady Macbeth is seeing imaginary blood on her hands. (1)
- The blood represents the murders she and her husband have committed. (1)

2.1

- Lady Macbeth is troubled by her guilt. (1)
- She feels like she is in hell, which is dark and gloomy. (1)

3.1

- Lady Macbeth needs spiritual (divine) help. (1)
- She needs spiritual help, rather than physical (from a doctor) help. (1)
- She needs God’s help to be absolved (forgiven) of the sins that are weighing on her. (1)

Lesson 10: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 5, Scenes 2, 3 and 4.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character's role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare's language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 5, Scene 2:** Four lords of Scotland: Lennox, Menteith, Angus, and Caithness decide to join Malcolm and the English army, who have by now marched into Scotland and are camped out at Birnam Wood. The place is not far from Macbeth's stronghold at Dunsinane.
- 2 **Act 5, Scene 3:** Macbeth dismisses reports of invasion by trusting in the visions that the witches and Hecate showed him. He believes that the prophecies promised that he would be undefeated in battle. When a servant enters to announce that there is a huge army approaching, Macbeth loses courage for a moment, but then angrily insults his servant and orders his armour to be put on. The doctor, whose news concerning Lady Macbeth is just as grim, is treated with similar contempt (lack of respect).
- 3 **Act 5, Scene 4:** The English and rebel Scottish armies, under the leadership of Malcolm, meet at Birnam Wood. Malcolm talks to the English lord, Siward, about Macbeth's plans to defend the castle. Malcolm orders each soldier to cut a branch and carry it in front of him as camouflage to '... shadow/ ... /Err in report of us.' (Act 5, Scene 4, lines 5–7), i.e. to disguise the actual size of the advancing army.

In this section of the text, the following themes are developed:

THEME

Good vs Evil

DEVELOPMENT:

Three different armies have gathered to vanquish (beat) Macbeth in war. Their determination to restore balance and freedom is very much driven by the desire to rid Scotland of Macbeth's evil.

THEME

Fate vs Free Will

DEVELOPMENT:

Even when Macbeth receives reports of an advancing army, he believes it must be false. This is because Macbeth thinks the witches have said he is invincible. He still believes that his fate is assured and that he is protected from any defeat. However, we suspect here that he has misinterpreted the prophecies. He only wants to believe the witches' prophecies when they support his own goals and ambitions.

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT:

Macbeth hears that his wife is mentally disturbed, and that she can't sleep and suffers from terrible hallucinations. Instead of showing concern, love or a conscience (he is at least partly responsible for her state of mind), he simply instructs the doctor to cure her. His ambition to remain invincible and all-powerful is still taking preference over the lives of others — even his own wife!

In this section of the text, the following style or structural elements have importance:

- 1 **Foreshadowing:** 'Till Birnam Wood remove to Dunsinane/I cannot taint with fear. (Act 5, Scene 3, lines 2–3). Macbeth tries to stop his immediate reaction, which is one of fear, when he hears that the armies are approaching. He is foreshadowing, through his own words, his possible loss in battle. He is slowly realising that the witches' predictions were not straightforward. He begins to see how it would be possible for a forest to 'approach'. Again, the audience hears the fateful name of 'Birnam Wood', which the third apparition in Act 4, Scene 1 prophesied to be the downfall of Macbeth.
- 2 **Metaphors:**
 - a Using the metaphor of clothing, Angus mentions that Macbeth can '... feel his title/ Hang loose about him, like a giant's robe/ Upon a dwarfish thief.' (Act 5, Scene 2,

lines 20–22). He implies that Macbeth took the robe from a great man, hung it on himself, but has shown himself to be a deformed, small man, incapable of greatness

- b** ‘To dew the sovereign flower and drown the weeds’ (Act 5, Scene 2, line 32). The ‘sovereign (royal) flower’ is a metaphor, comparing Malcolm (heir to the throne and son of King Duncan) to a flower. As the next in line to Scotland’s throne, he is special and beautiful, like a flower. On the other hand, Macbeth and his followers are compared to weeds which need to be cleared out so they don’t choke and kill the ‘sovereign flower.’

Reading and discussion

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 140.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the identified elements as follows:

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 5, Scene 3, 9-10	The mind I sway by and the heart I bear/ Shall never sag with doubt nor shake with fear.	Theme: Blind Ambition vs Moral Conscience Character(s): Macbeth	When Macbeth hears about the English army approaching, he states that the heart he bears shall 'never sag with doubt nor shake with fear.' Is Macbeth talking aloud about his own fears to make himself feel better? Or has he truly become a fearless monster who has lost his ability to feel remorse for senseless killing, as long as it feeds his blind ambition?	What does Macbeth do to fight his panic about the impending battle?	Macbeth has had no choice but to harden his heart against fear. If he allows the fear of his actions to take over, he could end up like Lady Macbeth, paralysed with anxiety and nightmarish visions keeping him from sleep. He refuses to think about failure or fear, because to do so means he has lost the impending battle already.
Act 5, Scene 3, 19	Seyton!...	Theme: Good vs Evil Character(s): Macbeth	This name is sometimes pronounced 'Sayton', so it sounds a lot like Satan. It is as if Macbeth is calling on the devil himself. It heightens the dramatic effect of the moment. It also highlights the battle between good and evil. We realise that Macbeth is in a corner, and needs support. The only person he can call on is 'Sayton', a servant.	Why do you think Shakespeare decided to name this character 'Seyton'?	<ul style="list-style-type: none"> It is symbolic of how evil Macbeth has become – he only has Seyton (Satan) to call on. Shakespeare didn't want to use the name 'Satan' – he is playing with words and sounds. This is clever.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 5, Scene 3, 20-21	... this push/ ... /or disseat me now.	Theme: Fate vs Free Will Character(s): Macbeth	Macbeth thinks he will either defeat the attacking army and live in peace, or he will be defeated and that will be the end of him. He is quite philosophical in his choice of words, but underlying them, we feel that he once again feels that he is out of control. He allows fate to make the decisions for him – he feels as though he has no free will.	Does it sound like Macbeth is at peace with his life at this point?	<ul style="list-style-type: none"> • He seems to accept his fate. • Macbeth sees how vulnerable he is. He is confused and worried, but he begins to realise that he misunderstood the witches' prophecies. • He starts to understand that the witches foretold of his defeat by the English army when they described the marching forest. • It seems that he knows that his time is up.
Act 5, Scene 3, 22-28	I have lived long enough, ... / ... / ... and dare not.	Theme: Fate vs Free Will Character(s): Macbeth	Macbeth says that his life is in its Autumn season, where things are dying like a dead, yellow leaf (line 24). This is something that should only happen in old age. However, because of his evil actions, he has none of the gifts (like wisdom) that come with old age. He has not lived his life well, and so the end has no rewards. He doesn't seem to want to use his free will to put up a fight for his own safety, or to try to run and escape. He seems to have surrendered, and admits to himself that he doesn't need to live longer.	Do you think Macbeth has anything left to live for?	<p>Open-ended. Learners must give a reason for their response, for example:</p> <p>No:</p> <ul style="list-style-type: none"> • He has ruined his reputation and career. • Macbeth has betrayed his friends. • There is no point in living. <p>OR</p> <p>Yes:</p> <ul style="list-style-type: none"> • Life is always better than death. • Also, people have the ability to seek forgiveness and rebuild their lives.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 5, Scene 3, 37	How does your patient, doctor?...	Theme: Bind Ambition vs Moral Conscience Character(s): Macbeth and doctor	Both Macbeth and his wife are suffering from depression, anxiety, sleeplessness, guilt, hallucinations and despair. Their actions have seriously impacted their mental health.	<ol style="list-style-type: none"> 1 Do you think that if Macbeth and Lady Macbeth could go back in time, they would make different decisions? Why or why not? 2 Do you think it is possible for Macbeth and Lady Macbeth to rebuild their lives? Why or why not? 	<ol style="list-style-type: none"> 1 Open-ended. Learners must give a reason for their response, for example: <ul style="list-style-type: none"> • I think they are evil people. They would probably do the same thing again, even if they could go back in time and start over. • Now that they know the effects the murders have on their mental health and their relationship, I do not think they would make the same decisions again. They would surely choose to remain loyal to King Duncan if they could go back in time. 2 Open-ended. Learners must give a reason for their response, for example: <ul style="list-style-type: none"> • Yes. I think it is possible. • They would have to confess to Scotland and the English king and they would have to accept the punishment given. • They could rebuild their lives, but their lives would be very different from how they were before the murders.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: What has happened to the relationship between Macbeth and Lady Macbeth since we first met them?
 - b QUESTION 2: How has Macbeth declined leading up to the battle in the last act?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - We see that he doesn't visit her or consult with her at all any more. She seems to be confined to her rooms, and Macbeth stays in his part of the castle.
 - When the battle approaches, and he hears news of Lady Macbeth's illness from the doctor, he is unemotional. He does not seem to care.
 - He instructs the doctor to make her better, but does not go to her side. He communicates only with people who don't know him well. He is isolated and does not seem interested in human interaction.
 - At the beginning of the play, Lady Macbeth seemed to be the one with power and control. Now, it seems to be Macbeth. Their roles in the relationship seem to have swapped.
 - b QUESTION 2: Possible answers:
 - He has no interaction with friends or with his wife.
 - Even the witches are quiet now. Hecate has disappeared; it as if the gods have forsaken (left) him too.
 - He speaks of fear again for the first time in three acts. He admits that he has probably come to the end of his life.
 - His conscience tells him that he has nothing to show for all his ambition. We see that he has no friends to comfort him. He is completely alone.

Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to 'He cannot buckle his distempered cause/Within the belt of rule.' in Act 5 Scene 2, line 15 on pg. 140:
 - 1.1 Explain what the 'distempered cause' is that is referred to here? (2)
 - 2 Refer to 'How does your patient, ... should hardly draw me near.' In Act 5 Scene 3, lines 37–62 on pg. 144–146:
 - 2.1 Discuss the doctor's opinion of Macbeth and Lady Macbeth's state of health? (3)
 - 2.2 In your opinion, does Macbeth seem concerned with his wife's health? (2)

B: Answers**1.1**

- The sick (distempered) cause Macbeth is fighting for is his rule over Scotland. (1)
- His rule is evil and unjust and people are rebelling against it. (1)

2.1

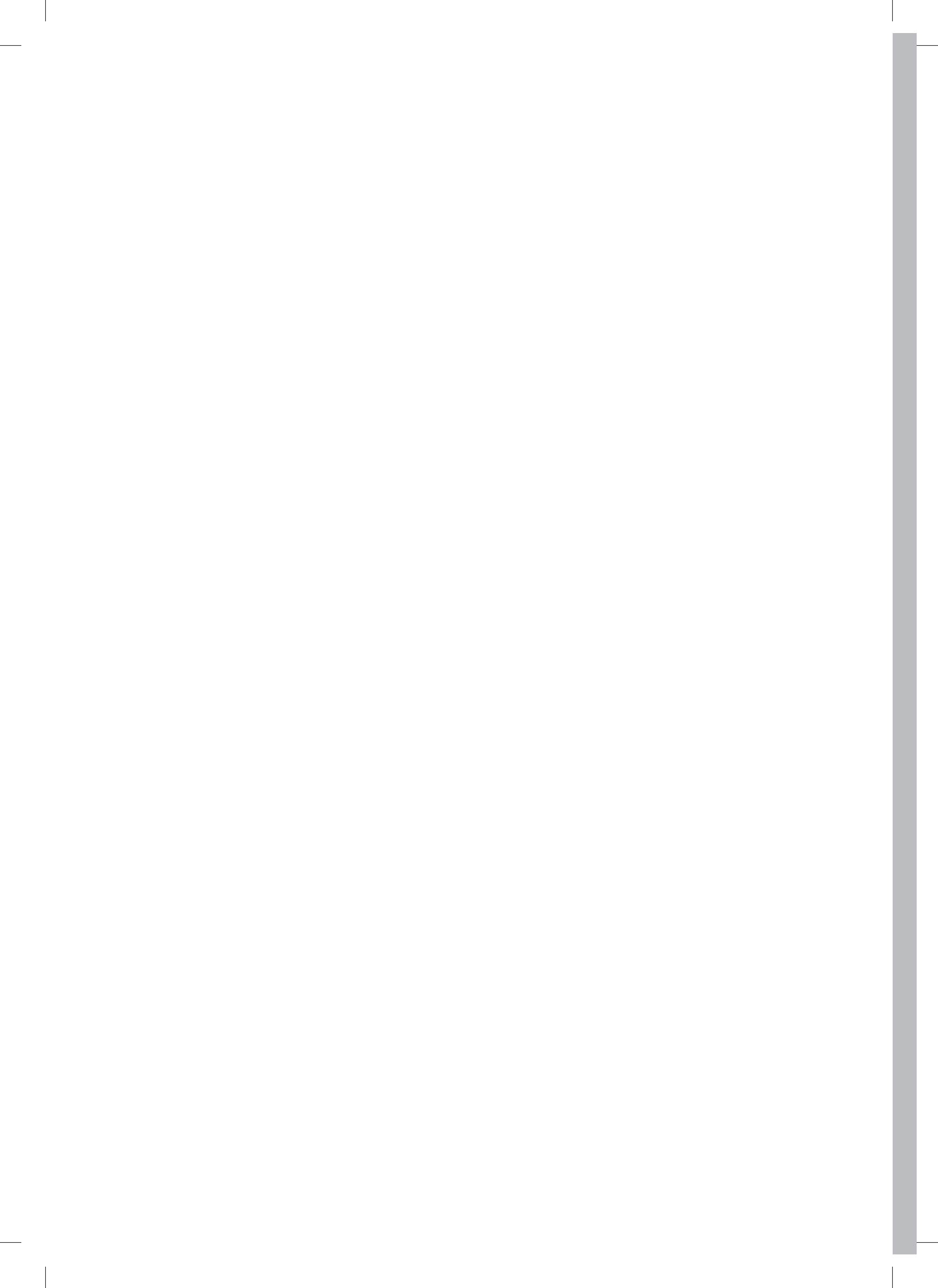
- The doctor feels that Lady Macbeth's illness is mental rather than physical. (1)
- The patient needs to cure herself, as he cannot find a physical illness. (1)
- The doctor also implies that Macbeth himself should find a cure for his own disease (madness from guilt and fear). (1)

2.2

- Yes, Macbeth is interested in his wife's health because he asks the doctor about her health. (1)
- This indicates that he is concerned and he tasks the doctor with finding a cure. (1)

OR

- No, Macbeth is not particularly interested in his wife's health because he is more concerned with his servant dressing him for battle. (1)
- He also suggests that it is the doctor's responsibility to heal Lady Macbeth. (1)



Macbeth

Reading

CYCLE 6

Reading

Lesson 11: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 5, Scenes 5, 6 and 7.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character's role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare's language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 5, Scene 5:** Now fully armed, Macbeth confidently turns all his arrogance on the advancing armies. His brave words and arrogant attitude are interrupted by an offstage shriek. The queen is dead, whether by her own hand (suicide) or not, is unclear, and Macbeth is left to contemplate a lonely future of endless 'tomorrows' (Act 5, Scene 5, line 20), 'signifying nothing' (Act 5, Scene 5, line 29). Yet another blow comes with the announcement that Birnam Wood appears to have uprooted itself and is advancing towards Dunsinane. Macbeth recalls the prophecies of Act 4 – he can only be defeated when Birnam Wood comes to Dunsinane. Macbeth thought this could never happen, but the prophecy appears to be coming true! Macbeth wishes to deny the truth.
- 2 **Act 5, Scene 6:** Malcolm and his troops have reached Dunsinane under the 'leafy screens' (Act 5, Scene 6, line 1) of the branches, thus fulfilling the prophecy of the apparitions: Birnam Wood has come to Dunsinane.
- 3 **Act 5, Scene 7:** In a scene that foreshadows the final destruction of Macbeth, he is challenged by the courageous son of Siward. Immediately afterwards, Macduff is seen eagerly seeking out the man responsible for the murder of his family. Lastly, it is announced that Macbeth's forces have surrendered Dunsinane castle. However, all is not finished.

In this section of the text, the following themes are developed:

THEME

Good vs Evil

DEVELOPMENT:

The forces of good, the English army and the Scots, led by Malcolm as future king, are steadily advancing to correct the balance between good and evil. They are moving closer to the evil that has poisoned their land. There will be no mercy. To restore goodness, the evil must be vanquished (wiped out).

THEME

Fate vs Free Will

DEVELOPMENT:

Macbeth is still clinging onto the prophecies of the witches, even when everything points to his own destruction. He could perhaps run away, but because he is so sure that his fate is cast in stone (definite), he doesn't heed (pay attention to) the news he receives. A whole forest is moving closer towards him. His mind refuses to accept it because it is trapped in the idea of fate and that he is invincible.

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT:

Until the very end, Macbeth behaves as if he is the king. He has killed so many people to keep his crown. His ambition has totally blinded him. He still believes that he might stand a chance of beating the powerful army that is advancing on him. He fights against the reality that his reign is over.

THEME

Appearance vs Reality

DEVELOPMENT:

Macbeth finally realises that the prophecies of the apparitions have indeed come true. What appeared to be impossible has become reality. Macbeth sees Birnam Wood moving towards him.

In this section of the text, the following style or structural elements have importance:

- 1 Pace:** The scenes of Act 5 are short and fast-paced, leading to the final climax of the play.
- 2 Foreshadowing:** When Macbeth learns, in Scene 5, that the queen is dead, he begins to see that things might not turn out as he planned or how the witches prophesied. Regardless of the proof, he refuses to believe it entirely. We know that Malcolm has sworn revenge, but we know he is outnumbered. We fear the worst for him.
- 3 Metaphors:** Time is like a path to ‘dusty death,’ and our lives are as ‘brief’ as a candle (Act 5, Scene 5, line 24). We are like shadows, or actors, on the stage of life. Very concise metaphors about death push the play to its conclusion, giving us clues about what might happen to Macbeth.

Reading and discussion

- 1** Settle learners so that you have their attention.
- 2** Instruct learners to open their books on pg. 148.
- 3** Read the text aloud to learners. Learners should follow in their books.
- 4** As you read, stop and discuss the idea

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 5, Scene 5, 10–15	I have almost forgot the taste of fears;/ ... / Cannot once start me.	Structural element: Foreshadowing Character(s): Macbeth	At the end of Act 3 Scene 4, Macbeth said he would harden himself against fear by committing more crimes. He says he has almost forgotten what it feels like to feel fear, until now. This changes when he hears a terrible wailing.	Macbeth must surely know that he is hearing horror in the voices of the women crying out in the castle. Which lines tell us that he is still not moved by the sounds of terror?	'... I have supped full of horrors;/Direness, familiar to my slaughterous thoughts,/ Cannot once start me.' Act 5, Scene 5, 14–16
Act 5, Scene 5, 19	There would have been a time for such a word.	Theme: Fate vs Free Will Character(s): Macbeth	Macbeth's reaction to his wife's death is simply that she has not died at the 'right time'. Of course, there is no right time for death. He is still caught up in the idea that everything is fated, and that victory was supposed to happen with her still there. He shows no emotion, except for slight melancholy (sadness) and some regret that he will have to live life alone from now on.	What is Macbeth's next action after learning of the death of his wife?	He leaves to go and fight on the battlefield, knowing that the outcome of the battle is not certain anymore.
Act 5, Scene 5, 20	Tomorrow, and tomorrow, and tomorrow,	Structural element: Foreshadowing Character(s): Macbeth	Macbeth describes the shortness of life. He has only had one part to play, and he has played it badly. Life has no purpose or meaning; it is simply a rambling nonsense. He has destroyed anything that might have had value in his life. He now faces an empty future.	Find lines that reveal Macbeth's confidence is being shaken?	"I pull in resolution, and begin/To doubt the Devil's equivocation of the fiend/That lies like truth: 'Fear not, till Birnam Wood/ Do come to Dunsinane.' And now a wood/ Comes towards Dunsinane!" (Act 5, Scene 5, 45–47).

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 5, Scene 5, 43–47	I pull in resolution ... Comes towards Dunsinane!	Theme: Appearance vs Reality Character(s): Macbeth	Macbeth finally realises that perhaps the prophecies of the apparitions were not entirely accurate. He is beginning 'to doubt the equivocation of the fiend' (150:44). He can now see that Birnam Wood is coming to Dunsinane.	Does Macbeth realise the full extent of the problems caused by his believing the prophecies?	Yes and no. <ul style="list-style-type: none"> Macbeth is slowly realising that the prophecies have caused him to manipulate the natural course of his life. However, he still does not fully want to believe it's true.
Act 5, Scene 5, 50–51	I 'gin to be a-weary of the sun/And wish the estate o'th' world were now undone.	Theme: Good vs Evil Character(s): Macbeth	Macbeth is feeling empty and nothing makes sense to him anymore. However, this has not made him into a better man, or one who regrets his actions. He wishes, instead, that the whole universe be brought down with him. If he dies, he wants everyone else to die too. He reveals a terrible selfishness.	What message do you think Shakespeare is trying to send us?	Open-ended. Accept any well-reasoned response, for example: I think Shakespeare is trying to say that it isn't worth it to let your ambitions take over what is good or the right thing to do. You will end up living a meaningless life.
Act 5, Scene 7, 1	They have tied me to a stake; ...	Theme: Fate vs Free Will Character(s): Macbeth	In Shakespeare's times, people used to catch and tie bears to poles, where they would be teased and made to fight. Macbeth likens himself to such a bear. However, unlike the bears, he has brought his situation upon himself. He is forced to fight because of his own actions. At the same time, he feels paralysed, like he can't make a move. The opposition is strong and he feels weak.	Do you think Macbeth is feeling bad for himself? Or do you think he is just recognising that he has no way out?	Open-ended. Learners must give a reason for their response.

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: How do we know that Macbeth is still willing to fight?
 - b QUESTION 2: Why is it ironic that it is Macduff who takes the place of the young Siward after he, Siward, is killed by Macbeth (Act 5, Scene 7, lines 14–15)?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are not the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
 - In Act 5 Scene 7, line 11: ‘Thou liest, abhorred tyrant; with my sword I’ll prove the lie thou speak’st.’ Macbeth is still convinced that the only person he needs to fear is a person not born of a woman. He is not scared when he is challenged to a duel by the brave young Siward. He kills the young soldier. He is sure that he is protected because of the prophecy.
 - b QUESTION 2: Possible answers:
 - In Act 5, Scene 7, lines 15–16, Macduff enters to find Siward dead. He promises to kill Macbeth with his own sword so that the ghosts of his dead wife and children can find a resting place. It is ironic that it is Macduff who enters because Macduff was not born of woman (i.e. he was surgically removed from his mother’s womb), and it is actually Macduff of whom Macbeth should be most afraid.

Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to ‘Tomorrow, and tomorrow, ... Signifying nothing.’ in Act 5, Scene 5, lines 20–29 on pg. 148–150:
 - 1.1 In this scene, Macbeth reveals what life has become for him. Describe his feelings. (3)
 - 1.2 Identify one metaphor in this extract. (1)
 - 2 Refer to ‘This way, my lord; ... / ... /And little is to do.’ in Act 5, Scene 7, lines 25–29:
 - 2.1 What does Old Siward report to Macduff? (2)
 - 2.2 Explain what this makes the audience realise. (1)
- B:** Answers
- 1.1 Any three of the following:
 - The line ‘Tomorrow, and tomorrow, and tomorrow’ has a resigned, almost longing tone. (1)

- Macbeth says this to show that another day in his life would be futile (a waste of time) and monotonous (boring, the same), crawling to its end. (1)
- Macbeth sounds pessimistic and almost indifferent (like he doesn't care which way his fate will go). (1)
- He mourns his empty life: his wife has died and he has also lost his sense of purpose. (1)
- He states that life is full of events and action, but it is also short and lacking any meaning at the end. (1)
- There is an underlying bitterness in the words 'petty,' 'fools,' 'frets' and 'idiot,' but for someone who has just learnt of the death of a loved one, the speech is very composed (controlled). (1)
- His composure could be an indication of his having given up on life, i.e. nothing can affect him anymore. (1)

1.2

- Time is a path to 'dusty death' (Act 5, Scene 5, line 24) (1)
- OR
- Our lives are as 'brief' as a candle (Act 5, Scene 5, line 24). (1)
- OR
- Macbeth compares humans to 'players' (actors) (Act 5, Scene 5, line 25) on a 'stage' (line 26). (1)

2.1

- Old Siward informs Macduff that the people and soldiers of Macbeth's castle have surrendered to the English forces. (1)
- Some of the soldiers have switched sides and are now fighting against Macbeth's men. (1)

2.2

- It makes us realize that the battle has almost been won. Macbeth is defeated. (1)

Lesson 12: Reading

Preparing for this lesson

- 1 For this lesson, you will read Act 5 Scenes 8 and 9.
- 2 Practise reading this section aloud before the lesson, so that you read fluently and with expression.
- 3 Go through the table that follows very carefully.
- 4 Mark or highlight your text at the places where you must stop to teach or discuss a point.
- 5 You may want to write the discussion questions onto sticky notes and stick these into your book.

(NOTE: If you have time, after you have gone through the original text (on the left hand side pages) as per the plan below, you could assign learners each a character's role, and they could read the modern text (on the right hand side pages) out loud to give the class a better understanding of Shakespeare's language.)

Important developments

In this section of the text, the following main events take place:

- 1 **Act 5, Scene 8:** On another part of the battlefield, Macbeth and Macduff finally come face to face. Words, then sword thrusts are exchanged. Macbeth, the bloody and tyrannical thief of the throne of Scotland, finally meets his end.
- 2 **Act 5, Scene 9:** The son of Duncan once again holds the Castle of Dunsinane and order is restored. Macbeth is dead and Malcolm is crowned by all the assembled thanes to be the new king of Scotland.

In this section of the text, the following themes are developed:

THEME

Good vs Evil

DEVELOPMENT:

Good has trumped evil in the final battle. Macbeth is killed and the prophecy comes true – the sons of Banquo are alive and (presumably after Malcolm's rule), they will be kings for years to come. Scotland is free of the evil of Macbeth and peace will be restored after his tyrannical rule.

THEME

Fate vs Free Will

DEVELOPMENT:

Macbeth is killed by his inability to choose free will over fate. He believes, right up to the end, that he is invincible, so he doesn't run or try to escape. He is trapped by his own arrogance, believing that he is better and stronger than any army. Both Macbeth and his wife die because they allowed 'fate' to trap them – they do not think about their own free will to make good, moral decisions.

THEME

Blind Ambition vs Moral Conscience

DEVELOPMENT

In the end, Macbeth's conscience is no healthier than when he started. He shows signs along the way of understanding the evil and wrongness of his actions, but right up until the end, he holds onto his ambition to win the war. Even when his wife dies, he shows no real signs of conscience, just calm sadness. He dies without remorse. He is trapped by his own arrogance and ambition to the bitter end.

THEME

Appearance vs Reality

DEVELOPMENT

Another prophecy that Macbeth did not think possible comes true when Macbeth realises that Macduff was not born naturally. He was ripped from his mother's womb and therefore not 'of woman born' (Act 4, Scene 1, line 80).

In this section of the text, the following style or structural elements have importance:

- 1 **Structure:** The last two scenes of the play are short and to the point. We learn that Macbeth has been slain (killed) by Macduff, and that Malcolm will be crowned the next king of Scotland. Order and freedom have been restored.
- 2 **Imagery:**
 - In Act 5 Scene 8, lines 15–16, Macduff provides a shocking revelation: 'Macduff was from his mother's womb/Untimely ripp'd'. The image is brutally descriptive of Caesarean section, i.e. Macduff did not have a natural birth as his mother was dying so they cut her open to save the baby. In other words, he was not 'of woman born' (Act 4, Scene 1, line 80).

Reading and discussion

- 1 Settle learners so that you have their attention.
- 2 Instruct learners to open their books on pg. 156.
- 3 Read the text aloud to learners. Learners should follow in their books.
- 4 As you read, stop and discuss the identified elements as follows:

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 5, Scene 8, 1	Why should I play the Roman fool, ...	Theme: Fate vs Free will Character(s): Macbeth	Macbeth ponders whether suicide would be a better option than being killed by the opposition army. This implies that he knows he is trapped and beaten. The English army has won. He is in a hopeless situation, and in Roman times, it was considered noble to commit suicide under such circumstances. Macbeth thinks this foolish. He thinks it is better to just carry on killing others. Is he acting on free will: choosing to try to live, rather than ending his own? Or does he still believe that he is not actually fated to die?	Is Macbeth beyond redemption?	Learners' own opinion.
Act 5, Scene 8, 9–10	As easy mayst though the intrenchant air/ With thy keen sword impress as make me bleed.	Theme: Good vs Evil Character(s): Macbeth	Macbeth is having a showdown with Macduff. This is the ultimate battle between good and evil, leading to the final climax of the play. Macbeth warns Macduff that he is unbeatable, as 'intrenchant' (uncuttable) as the air itself. Here, he mistakenly imagines that the words of the apparitions are a protective charm, which can keep him from physical injury. He still thinks that no man 'born of woman' can kill him.	Up until the end of the play, Macbeth believes himself to be invincible against death. Why do you think he believes this?	Open-ended. Learners must provide a reasonable response, for example: <ul style="list-style-type: none"> • He is naïve: like a child believing in a fairy tale. He is not living in reality. • He is so blinded by ambition that he is willing to believe anything that might help him get ahead.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 5, Scene 8, 15–16	... Macduff was from his mother's womb/ Untimely ripped.	Themes: Fate vs Free Will AND Appearance vs Reality Character(s): Macbeth and Macduff	Macduff now reveals to Macbeth that he entered the world by being 'untimely ripped' from his mother's womb. Therefore, he was not, in the strict sense, 'born of woman'. He was born prematurely and through 'unnatural' birth. With the powerful line 'Despair thy charm,' (Act 5, Scene 8, line 13) Macbeth must know that his struggle for survival is over. The penultimate prophecy has come true. In that moment, after he realises that Macduff is the only man who can kill him, Macbeth must be in shock. Again, we see how foolish he was to believe himself invincible. He has been fooled by the witches' clever words.	<p>1 What does 'untimely ripped' mean and how does this tie in with the words of the witches, 'not born of woman'?</p> <p>2 Now that two of the prophecies have come true, do you think Macbeth is certain that the third one will also come true?</p>	<p>1</p> <ul style="list-style-type: none"> • Macduff's mother was dying, so the doctor cut open her womb to remove Macduff. • Not only was he born prematurely, he was also born by Caesarean section. • He was not born of woman in the usual way. • We see that the witches were clever in their words. They made it seem like no person could kill Macbeth. They deceived Macbeth. <p>2 Even though Macbeth knows the first two prophecies have come true, the audience senses that Macbeth is still doubtful about the last prophecy.</p>
Act 5, Scene 9, 21	... The time is free.	Theme: Fate vs Free Will Character(s): Macduff	This quote means that freedom has been restored. Scotland is no longer under tyrannical rule of Macbeth.	How do you feel now that Macbeth is dead?	<p>Open-ended. Learners must give a reason for their response. For example:</p> <ul style="list-style-type: none"> • There is a sense of relief that Macbeth is dead. • Malcolm seems gracious and kind, like his father, Duncan. • The contrast of Malcolm with Macbeth, who was so evil, is dramatic and powerful.

Act, Scene, Lines	Line	Element	Explanation	Discussion Question	Possible Answers
Act 5, Scene 9, 25	Hail, King of Scotland!	Theme: Good vs Evil Character(s): Malcolm and the defeaters of Macbeth	Malcolm has been crowned king after the death of Macbeth. The people love and respect him, as they did his father. He has Duncan's virtues but he also has caution, which the old king lacked in trusting Macbeth so easily. He is less likely to allow the same tragedy and horror to happen to Scotland. Good has finally triumphed over evil.	Do you think evil is a necessary force in the world? Would we be able to recognise good if there were no evil?	Open-ended. Learners must give a reason for their response, for example: Yes, I think evil is a necessary force. If there were no evil, how would we even know what good is?

Concluding discussion

- 1 Instruct learners to think about the text we have read so far.
- 2 Remind learners that part of reading literature is to learn more about the human condition – about how people live, about the struggles that humans face, and about the feelings we have that connect us all.
- 3 Discuss the following questions:
 - a QUESTION 1: Did the witches deceive Macbeth or did he choose to believe what he wanted?
Follow-up questions if needed:
 - Do you think Macbeth still would have committed murder if he hadn't ever heard the witches' prophecies?
 - b QUESTION 2: What is the effect of ending the play with Malcolm's final speech?
- 4 Please note the following possible answers. These are meant to give you an idea of appropriate answers, but are NOT the only correct answers to these questions:
 - a QUESTION 1: Possible answers:
There are many possible answers here, for example:
 - Macbeth took the witches' prophecies literally. He believed in them more than he did in himself.
 - It seems that Macbeth believed what he wanted to believe and used the prophecies to justify his own evil actions.
 - He saw the prophecies as protection against human interference. What he had to do to make the prophecies come true was more about free will than it was about fate. He failed to see that he still had a choice over his actions.
 - The witches' prophecies were meaningless without Macbeth's actions. They were self-fulfilling prophecies. Once they were made, they were bound to come true because of Macbeth himself. There was actually no fate involved.
 - b QUESTION 2: Possible answers:
 - Malcolm's final speech brings closure to Macbeth's reign of terror. He shows promise of being a good king, and wiser than his father, who misjudged Macbeth badly.
 - The play does not end with Macbeth's death, but with a new beginning.
 - Malcolm's speech is hopeful. We know that evil has been defeated, and goodness is restored through the rule of a new, kind king.

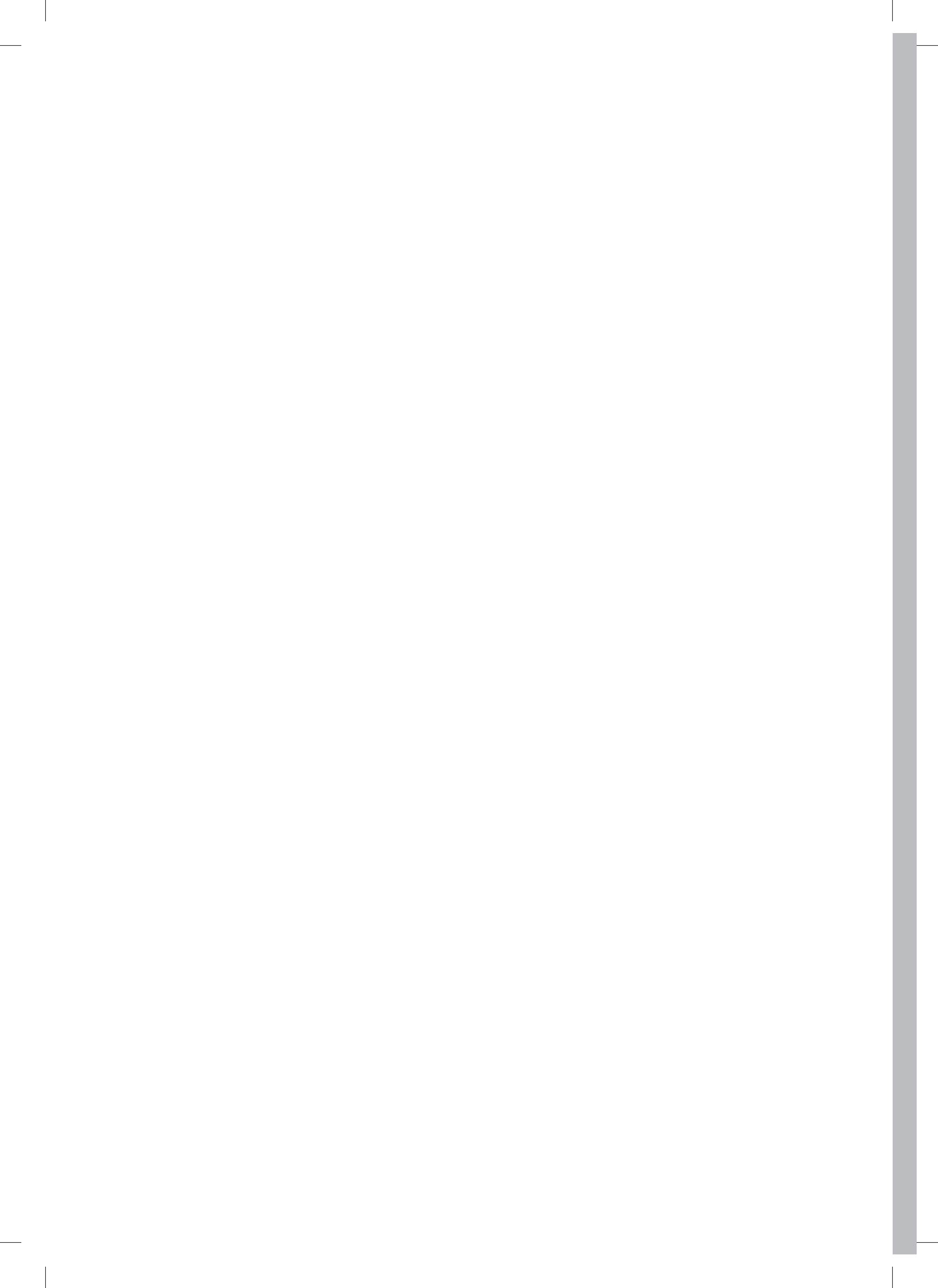
Journal questions

- A:** Instruct learners to copy these questions into their journals, and to answer them for homework.
- 1 Refer to Act 5, Scene 8 (pg. 156–158):
 - 1.1 Explain what Macduff vows to do to Macbeth. (1)
 - 1.2 State the differences between Macbeth's army and Malcolm's army. (2)
 - 2 Refer to Act 5, Scene 9 (pg. 158–160):

- 2.1 Who is killed by Macbeth in this scene? (1)
- 2.2 Explain why this death is important. (2)
- 2.3 What does Malcolm say about Macbeth and Lady Macbeth? (2)
- 2.4 State what title has never been used before in Scotland that Malcolm plans to use on his thanes and kinsmen. (1)

B: Answers

- 1.1 Macduff vows to have revenge on Macbeth because of the death of his family. (1)
- 1.2
 - Malcolm's army is committed to the cause of saving Scotland. (1)
 - Macbeth's army is fighting for him out of fear that they will be killed themselves. (1)
- 2.1 Young Siward (1)
- 2.2
 - The importance of the murder is seen in Macbeth's response after the murder. (1)
 - He states he cannot be killed by a man born of woman. He feels he cannot be harmed. (1)
- 2.3
 - Malcolm says that Macbeth is a 'butcher'. (1)
 - Malcolm says that Lady Macbeth was a 'fiend-like queen'. (1)
- 2.4 Malcolm plans to make 'earls' of the thanes and kinsmen. (1)



Macbeth

Reading

CYCLE 7

Post-reading

Lesson 13: Reading

Introduction:

- 1 Explain to learners that in this lesson they will think about the themes in ‘Macbeth’ and decide which character in the novel is most closely associated with (connected to) each one.
- 2 Remind them of the four themes that we have discussed while reading. Write the themes on the board, and instruct learners to copy them down in their exercise books:
 - Blind Ambition vs Moral Conscience
 - Fate vs Free Will
 - Good vs Evil
 - Appearance vs Reality
- 3 If necessary, briefly revise what each one is. You can do this by choosing four learners, and asking each one to briefly explain the meaning of one of the themes.

Connecting Themes and Characters

(NOTE: There are two options for this activity provided below. Choose the one that you think will work best in your circumstances.)

OPTION 1: CONNECTING THEMES AND CHARACTERS THROUGH A SILENT CONVERSATION

- 1 Get four pieces of poster paper (A1 or A2 size). On each one, write the name of one of themes in big, bold writing at the top of the page. (You can find all four themes on the ‘Group Theme Pages’ near the beginning of this module, or look in Option 2 below.) Stick these posters up on the walls at four places around the classroom.
- 2 Push the desks away from the walls so that it is possible to walk all around the room and get to each poster.
- 3 Explain to learners that they are going to have a silent conversation. This means that they cannot say a word. Instead, they are going to communicate their ideas to each other through writing.
- 4 Instruct learners take a pen with them, and walk up to any one of the posters.
- 5 They must read the name of the theme, and then on that poster write the name of the character that they think is most closely associated with the theme. Below the name they have written, they must write a sentence or two explaining why they have chosen that character.

- 6 Once they are finished, they can move to the next poster and repeat the activity. They can move around in any order until they have written one character's name on each poster.
- 7 Explain to them that they do not have to choose the same character as other learners, as there is no one right answer for each theme. They may also choose the same character for more than one theme, as some characters are closely associated with more than one theme.
- 8 As well as writing characters' names, they can also choose to respond in writing to what other people have written. For example, if someone has written a name on a poster, and someone else thinks that this is a bad choice, they can write that next to the name to politely explain why they disagree. Or, if they think that someone else's choice of character is a good one, they can respond in writing with why they agree.
- 9 Give learners 10 to 15 minutes to complete the activity. It is okay if they do not all visit all four posters.
- 10 Instruct learners to sit down, and next to each theme in their exercise book, they must write down the name of the character that they think, after doing the silent conversation, is most closely associated with that theme.

OR

OPTION 2: CONNECTING THEMES AND CHARACTERS THROUGH INDIVIDUAL WORK

- 1 If you do not have access to poster paper, or if you do not think the silent conversation would work in your classroom, you can replace the silent conversation with a simple activity that learners can do individually in their exercise books.
- 2 For each theme that you have written on the board, write at least three characters' names next to it. It could look like this:
 - a Blind Ambition vs Moral Conscience – Macbeth, Lady Macbeth, Banquo, Duncan
 - b Good vs Evil – Macbeth, Lady Macbeth, The Three Witches, Duncan, Macduff
 - c Free Will vs Fate – The Witches, Lady Macbeth, Macbeth, Banquo, Macduff, Malcolm
 - d Appearance vs Reality – Macbeth, Lady Macbeth, The Three Witches
- 3 Instruct learners to copy the themes into their exercise books. For each one, they must choose one character from your lists on the board. They must choose the character who they think is most closely associated with that theme.
- 4 Explain that it is okay if they choose the same character for more than one theme, as some characters are closely associated with more than one theme. Explain that it is okay if their choices are different to other learners' choices, as there is no perfect match for each theme.

Writing Activity

(Note: Use for both Option 1 AND Option 2)

- 1 Instruct learners to each select two of the four themes.
- 2 For each theme they have chosen, they must explain which character they have decided is most closely associated with the theme and explain the reasons for their choice. This means that they must explain how the character they have chosen for that theme is associated with the theme.
- 3 Each paragraph can have the theme as a heading.
- 4 Explain that in each paragraph, they must refer to at least one scene from the play that shows the connection between the theme and character. They can give the page number, or clearly explain which scene they are referring to.
- 5 Explain that learners must have their plays on their desks as they write, so that they can refer to the text for help.
- 6 As they write, walk around the room and assist learners who are struggling to find the vocabulary they need, or who are struggling to stay on task.
- 7 Below is an example of what these paragraphs could look like. You can choose to share it with your learners if they need to see what theirs should look like, but please note that this is not the only correct paragraph for 'Fate vs Free Will'. Someone else could argue that another character is most closely associated with the theme instead. This is merely an example:

Fate vs free will

Fate is another word for chance. The ancient view of life is that humans have no control over their lives and that everything is predetermined or destined to be a certain way. Life can be good, bad or both, and you won't ever know what could happen when. In 'Macbeth', the Witches represent fate, but the play makes an important distinction which is clearly exhibited in Macbeth himself. Fate may dictate what he will be, but how that destiny comes about is a matter of his own choice or free will. Although the witches tell Macbeth that he will be king, 'All hail, Macbeth, that shalt be king hereafter!' (Act 1, Scene 3, line 51), he is not told how to achieve this and that much is up to him. We cannot blame him for becoming king (it is his destiny), but we can blame him for the way in which he chooses to get there (by his own free will). In Act 1 Scene 7, lines 79–80, he exercises his free will and announces to his wife, 'I am settled, and bend up/ Each corporal agent to this terrible feat.' Here we see him actively choose to murder Duncan to get what he wants.

Conclusion

- 1 Settle learners so that you have their attention.
- 2 Ask a few volunteers to read their paragraphs out to the class. Praise them for their strengths, and make a few specific suggestions for improvement.
- 3 Instruct learners to finish their four paragraphs for homework. Explain that they will be using them in the next lesson, so if they come to class without their completed work, they will not be able to participate in the next activity.

Lesson 14: Post-Reading

Preparing for this lesson

- 1 Move the desks in your classroom into four groups.
- 2 Provide each group with a piece of paper containing the name of one of the themes that you wrote on the board in the previous lesson. This means that every group of desks will have a different theme.
- 3 Meet learners outside the classroom.

Group Debates:

- 1 Explain to learners that when they walk into the room, they must look at the theme for each group, and sit down at the one that they are most interested in. Explain that this must be one of the themes that they wrote a paragraph on in the last lesson.
- 2 If lots of learners choose one theme, and the group becomes too big, split the group into two and let both groups write about the same theme. On the other hand, if a group has only one or two learners in it, try to get a few other learners to join them, or simply send them to another group so that they have enough people to work with.
- 3 Once learners are seated, explain that in this lesson they will use the paragraphs that they wrote in the last lesson and completed for homework.
- 4 Instruct learners to open their exercise books to their paragraph about the theme that corresponds to the group they are sitting at. For example, if a learner is sitting at the group for Fate vs Free Will, they must open their exercise book to their paragraph about the character most closely associated with that theme.
- 5 Explain that learners will discuss why they chose the characters that they chose in their groups. They can do this by reading their paragraphs.
- 6 If learners in that group have chosen different characters, they must discuss their different choices, and debate which one is the best. The best choice is the one that has the strongest connection to that theme, backed up by reference to the novel and clear arguments. The group must try to come to a consensus (agreement) on which character is the best choice.
- 7 Give learners 20–25 minutes to do this. Walk around the room and assist groups that are struggling to stay on task, or struggling to come to a consensus.

Report Back:

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they must select a spokesperson from their group who will briefly report back to the class on what their group decided.
- 3 Give learners two minutes to select their spokespeople.

- 4 Give each group two minutes to report back to the class. Guide them to share the following information: what their theme is, which character they think is most closely associated with it and why they made that choice. If they did not manage to agree, they must briefly explain the arguments in favour of the various characters proposed in the group.

Linking the Themes to Our Lives

- 1 Explain to learners that one of the reasons why people read literature is because the ideas explored in fiction are universal (affect all of us). We have thought about how the themes in ‘Macbeth’ relate to the characters, but it can also be useful to think about how the themes affect us in real life.
- 2 Instruct learners to write one last paragraph in which they explore how the theme they discussed in their group, relates to their own life.
- 3 It doesn’t need to be a formal piece of writing. It won’t be marked. It is more important that learners get all their thoughts onto the page, so that they can work out how they feel.
- 4 For this activity they can stay seated in their group, but they are writing individually, so they must work in silence.
- 5 In the paragraph, they can ‘think in writing’. In other words, they can write down their thoughts as they come to them, about how the theme they are exploring has affected them. They can do this by writing about things that have happened in their lives, how they responded, and how they felt.
- 6 Remind them that there are no right or wrong answers, but that good writing will be honest, detailed and specific.
- 7 Walk around the room as they work, and assist learners who are struggling to stay on task.
- 8 In the last five minutes, get a few learners to volunteer to share their paragraphs with the class.

Structure of the drama lesson plans:

Writing and presenting

- 1** In every two week cycle, one or two writing tasks must be taught.
 - a** The lessons that follow are designed to teach one process writing task.
 - b** CAPS specifies 3 hours per two-week cycle for Writing & Presenting.
 - c** If you plan to complete another writing task in a cycle, then teach the lesson over 2 hours.
 - d** If you plan to teach only one writing task in a cycle, then teach the lesson over 3 hours.
- 2** According to CAPS, teachers should teach learners a range of writing genres that include:
 - a** Essays, for example: a discursive essay
 - b** Long transactional texts, for example: a formal letter
 - c** Short transactional texts, for example: an invitation
- 3** This Content Booklet includes lesson plans for:
 - a** 3 × essays
 - b** 3 × long transactional texts
 - c** 1 × short transactional text
- 4** Every Writing & Presenting lesson follows the same structure:
 - a** The topic is set. This includes teaching aspects of the genre, and sometimes, looking at model texts. It also includes the teaching of useful vocabulary.
 - b** Planning is done. A planning strategy is provided, and learners complete different activities to help them plan in a meaningful way. A writing frame or template is provided.
 - c** The text is drafted. At this point, the teacher will give instructions for drafting, and will share criteria for the task.
 - d** The draft is edited. An editing checklist is provided, and learners will self-edit or peer-edit their drafts.
 - e** The text is published and presented. Publishing, or rewriting the edited text, is usually done as homework. Different strategies are used to allow learners to present or share their writing.
 - f** A sample answer, a mark and written feedback is provided as a model for the teacher. This is useful as it helps teachers to set an appropriate standard for writing tasks.

NOTE: Every time a particular genre of writing is taught from Grade 10 to Grade 12, it is taught in exactly the same way. This allows teachers and learners to experience the process a number of times, and to consolidate their learning of that genre. This repetition provides scaffolding and security, which ultimately builds learners' confidence.

Macbeth

**Writing and
presenting**

CYCLE 1

Writing and presenting

Narrative essay

Topic:

In ‘Macbeth’, persuasion plays an important role in the main conflict of the play. Different characters are persuaded to do things in different ways and for different reasons. The most obvious example is when Lady Macbeth persuades her husband to murder King Duncan. However, persuasion doesn’t always work: what would have happened if Lady Macbeth had tried to persuade Macbeth, but he hadn’t listened? The story may have ended very differently.

Write a narrative essay in which persuasion plays a key role. This could be one character trying to persuade another. Or, the persuasion could be internal, with the character trying to persuade or convince themselves of something. As you plan, think about how persuasion plays a role in creating conflict, who is involved and how it is resolved. Remember that characters can react differently to being persuaded!

Length of task

250–300 words

CAPS reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Narrative Essay	To entertain	<p>Orientation that introduces characters and setting, e.g. <i>Once upon a time there was an old woman who lived with her son called Jack. They were very poor.</i></p> <p>Events leading to a complication. e.g. <i>Jack spent all the money his mother gave him on some magic beans. His mother was angry.</i></p> <p>Resolution and ending: e.g. <i>Jack came back with the Giant's treasure and they lived happily ever after.</i></p>	<p>Written in the first or third person</p> <p>Written in the past tense</p> <p>Events described sequentially</p> <p>Connectives that signal time, e.g. Early that morning, later on, once</p> <p>Makes use of dialogue</p> <p>Language used to create an impact on the reader e.g. adverbs, adjectives, images</p>

Introduction

Tell learners that today they are going to write a narrative essay. The essay will be linked to the drama, 'Macbeth'.

Teach the genre

PURPOSE:

The purpose of a narrative essay is to tell a story to entertain, amuse, challenge or inspire the reader.

HOW TO WRITE A NARRATIVE ESSAY:

- 1 In order to tell a story, you need to choose:
 - Conflict: external or internal.
 - Characters: one to three.
 - Setting: time and place.
- 2 Plot has a beginning, middle and end:
 - Introduction: Describe characters and setting.
 - Conflict/Rising Action: Narrate events that lead to the conflict. Build tension.
 - Climax: Narrate main events that make up the conflict. Contains action.
 - Falling Action: What happens as a result of the climax?
 - Resolution: How is the conflict resolved? (Happy or sad.)

Teach selected text structures and language features

Activity 1: Understanding conflict

INTRODUCTION:

- 1 Write the word 'conflict' on the board and ask learners if they know what it means.
- 2 Take answers from volunteers. E.g. fight, argument or confrontation.
- 3 Explain that conflict doesn't have to be between two people. There are different types. Generally, these can be classified as either external or internal.
- 4 Ask learners what 'external' and 'internal' mean. ('External' means outside and 'internal' means inside.)
- 5 External conflict is between a person and someone or something outside them. Internal conflict is conflict inside the person's mind or heart.
- 6 Explain that all stories have some kind of conflict at their core. This could be external conflict (between the character and someone or something else outside them) or internal conflict (conflict inside the character's mind or heart).
- 7 Even external conflict doesn't have to be violent. There are many types of conflict that make for compelling stories.

Activity 2: Working with conflict

- 1 Explain to learners that you will give them different types of conflict and in each case they have to:
 - a Identify who or what is in conflict.
 - b Choose whether each one is an internal or an external conflict.
- 2 To do this, hand out the following worksheet. If you don't have access to a photocopy machine, copy the worksheet on the board:

CONFLICT WORKSHEET

Read the following examples of conflict. For each one:

- a Identify who or what is in conflict.
 - b Choose whether each one is an internal or an external conflict.
- 1 I wanted to wear my sister's favourite shirt, but I knew she would be angry.
 - 2 In 1939, war broke out between Germany and Britain.
 - 3 She angrily told her husband that she was too tired to cook supper.
 - 4 His positive attitude helps him to cope with having AIDS.
 - 5 I was angry with my mother because she wouldn't let me go to the party.
 - 6 The thief was shot by a policeman.
 - 7 He wanted to be part of the group, but he didn't want to drink alcohol.
 - 8 The clever boy was very rude to the girl who was struggling with her work.
 - 9 The rat chewed holes in the bag and ate the old man's mielies.
 - 10 I wanted to be an engineer, but I knew I would have to study really hard.

MODELLING:

- 1 Do the first one for learners, to demonstrate how to do it.

JOINT WORK:

- 1 Ask a learner to do the next example, but assist them where necessary.

PAIR WORK:

- 1 Instruct learners to do the rest of the list with the person next to them.

DISCUSSION:

- 1 After 5 minutes, call the class back together. Ask for learners to share their answers. Make sure that they understand the following:
 - 1 I wanted to wear my sister's favourite shirt, but I knew she would be angry.
 - a Conflict between the narrator's desire to wear the shirt and her conscience which told her it would upset her sister.
 - b Internal conflict

- 2 In 1939, war broke out between Germany and Britain.
 - a Conflict between Germany and Britain.
 - b External conflict
- 3 She angrily told her husband that she was too tired to cook supper.
 - a Conflict between the woman and her husband.
 - b External conflict
- 4 His positive attitude helps him to cope with having AIDS.
 - a Conflict between the narrator and a disease/AIDS.
 - b External conflict
- 5 I was angry with my mother because she wouldn't let me go to the party.
 - a Conflict between the narrator and his or her mother.
 - b External conflict
- 6 The thief was shot by a policeman.
 - a Conflict between the thief/criminal and the policeman/law enforcer.
 - b External conflict
- 7 He wanted to be part of the group, but he didn't want to drink alcohol.
 - a Conflict inside someone's mind, between not wanting to drink alcohol and wanting to be part of the group/not wanting to be different.
 - b Internal conflict
- 8 The clever boy was very rude to the girl who was struggling with her work.
 - a Conflict between the clever boy and the girl who was struggling with her work.
 - b External conflict
- 9 The rat chewed holes in the bag and ate the old man's mielies.
 - a Conflict between the rat/nature and the old man/owner of the mielies.
 - b External conflict
- 10 I wanted to be an engineer, but I knew I would have to study really hard.
 - a Conflict inside the narrator's mind, between the desire to be an engineer and the concern about how hard she would have to study/work.
 - b Internal conflict

Useful genre-related vocabulary

character	a person in a story
setting	the time and place in which the story happens
plot	the events in a story
conflict	a serious disagreement or argument
climax	the central part of the story; the most exciting part; the part of the story in which the most dramatic action takes place
resolution	the end or conclusion of a story

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now start to write their narrative essays.
- 2 During the planning, they will create rough notes on their conflict, character and setting.
- 3 They will learn how to structure the plot of their story using a narrative arc.
- 4 Lastly, they will use all of this to help them write their own essays.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Choose a conflict, main character and setting.
- c Plan the plot on a narrative arc.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: In ‘Macbeth’, persuasion plays an important role in the main conflict of the play. Different characters are persuaded to do things in different ways and for different reasons. The most obvious example is when Lady Macbeth persuades her husband to murder King Duncan. However, persuasion doesn’t always work: what would have happened if Lady Macbeth had tried to persuade Macbeth, but he hadn’t listened? The story may have ended very differently.

Write a narrative essay in which persuasion plays a key role. This could be one character trying to persuade another. Or, the persuasion could be internal, with the character trying to persuade or convince themselves of something. As you plan, think about how persuasion plays a role in creating conflict, who is involved and how it is resolved. Remember that characters can react differently to being persuaded!

B. CHOOSE CONFLICT, CHARACTER AND SETTING

CONFLICT:

- 1 Instruct learners to write the heading ‘Conflict’ in their exercise books.
- 2 Underneath, they must write down some rough notes about their conflict. These notes can be sentences, phrases or words, at this stage.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

CHARACTERS:

- 1 Instruct learners to write the heading ‘Characters’ in their books.

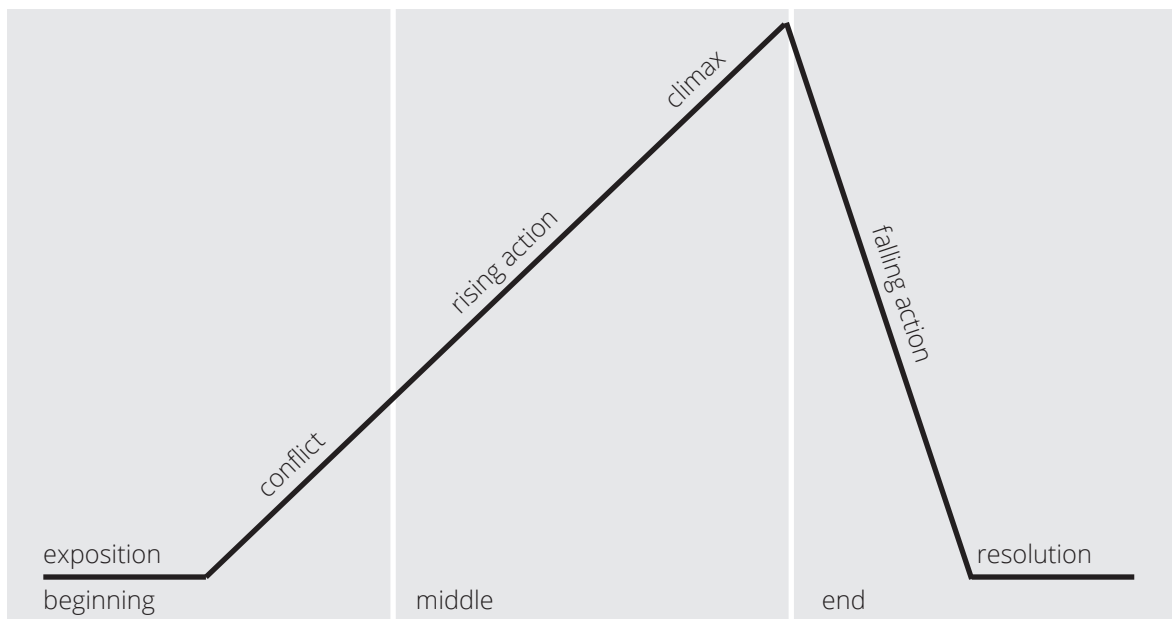
- 2 They must write more detailed information about the protagonist (main character) who will experience the conflict.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

SETTING:

- 1 Lastly, instruct learners to write the heading 'Setting' in their exercise books.
- 2 Under this heading they must write notes about both the place and time when their story will be set.
- 3 Give learners time to write. Walk around the class to assist learners who are struggling.
- 4 If you have time, ask two or three learners to share their ideas with the class.

C. PLAN THE PLOT

- 1 Explain to learners that they now need to plan the structure of the plot so that it flows in a logical order.
- 2 Draw this on the board under the heading 'Narrative Arc' and instruct learners to copy it into their exercise books:



- 3 Explain that every story has the sections shown in the arc. You can use the arc to guide you by writing one paragraph for each section on the arc.
- 4 Explain the sections of the arc as follows:
 - **Paragraph 1: Intro/Exposition**
Describe the main characters and setting in detail, so we know who and what the story is about. (It can be effective to state the conflict in one sentence at the start of the introduction, to get your readers excited.)
 - **Paragraph 2: Conflict/Rising Action**
Narrate the events that lead to the conflict. Build the tension.

- **Paragraph 3: Climax**
Narrate the main events that make up the conflict. This is the most intense part of the story, containing the action.
 - **Paragraph 4: Falling Action**
What happens after the climax?
 - **Paragraph 5: Resolution/Conclusion**
How is the conflict resolved? Resolution could be happy or sad.
- 5 Under each heading on the arc, instruct learners to fill in a few sentences explaining what they will write in that section of their story. This will be their plan from which they will create their first draft.
 - 6 Give learners time to fill in their narrative arcs.
 - 7 As they work, walk around the room to assist learners who are struggling.
 - 8 If you have time, it's a good idea to ask learners to share their plans with a partner or with the whole class, so they can learn from the way that other learners are planning.

SAMPLE FOR TEACHER

SAMPLE COMPLETED ROUGH NOTES FOR NARRATIVE ESSAY

CONFLICT (PERSUASION)

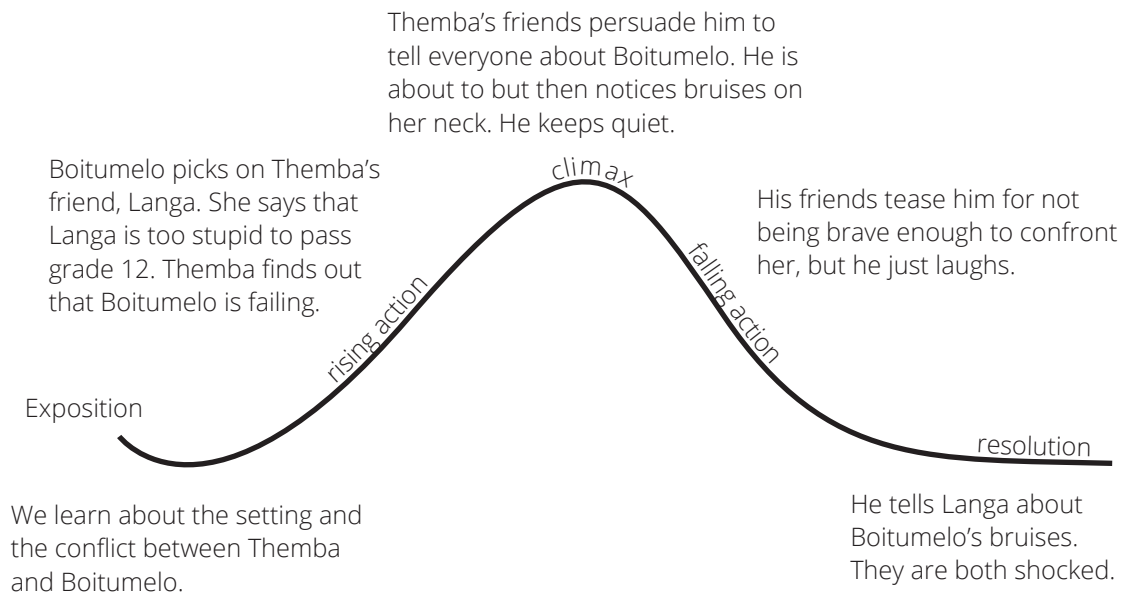
Conflict between two learners, Themba and Boitumelo. Boitumelo hates Themba because he does well at school and doesn't seem to care when she is mean to him. Now she is picking on his best friend, Langa, who is shy and struggles with schoolwork. Themba and his friends are very angry with Boitumelo.

CHARACTERS

- The protagonist (main character, usually the hero or a good person) is 17-year old Themba. He is tall and thin, but strong. He is confident and clever and wants to do well at school. He is kind-hearted and has a group of good friends. He loves playing soccer.
- The antagonist (villain/bad character) is a girl called Boitumelo. She is the prettiest girl in the school. Her family is wealthy, and she behaves as if she is better than everyone else. She enjoys humiliating other learners in front of everyone. She picks on people who can't defend themselves.
- Langa is Themba's best friend. He is shy and has learning difficulties but he is caring, generous and kind.

SETTING

- Place: Jabulani Secondary School in Calvinia. Small school – 450 learners. The playground is cold and windy. There is no protection from the wind.
- Time: Set in 2017. The action takes place during lunch break.

PLOT: NARRATIVE ARC**3. Drafting****INTRODUCE CRITERIA**

Explain that they must remember the following criteria when drafting their writing:

- 1 This is an essay, so it must be 250–300 words. The word count must appear at the bottom of the essay.
- 2 Language and spelling must be perfect.
- 3 The writing must be structured in paragraphs.
- 4 The essay should include dialogue.
- 5 Essays must have an introduction, rising action, climax, falling action, and a conclusion.

INSTRUCTIONS

- 1 Instruct learners to open their exercise books to a clean page and write the heading 'Narrative Essay'.
- 2 The conflict in the story must involve some kind of persuasion.
- 3 It does NOT have to be related to 'Macbeth'.
- 4 Explain that they will turn their rough notes and narrative arcs into a first draft.
- 5 Their essays don't have to keep everything the same as in their rough notes. They can change things if they come up with better ideas.
- 6 Give learners time to write. Walk around the room to assist struggling learners.
- 7 Learners may finish drafting their writing as homework if needed.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT & PLANNING (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context 30 MARKS	28-30 <ul style="list-style-type: none"> Outstanding/Striking response beyond normal expectations Intelligent, thought-provoking and mature ideas Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending 	22-24 <ul style="list-style-type: none"> Very well-crafted response Fully relevant and interesting ideas with evidence of maturity Very well organised and coherent (connected), including introduction, body and conclusion/ending 	16-18 <ul style="list-style-type: none"> Satisfactory response Ideas are reasonably coherent and convincing Reasonably organised and coherent, including introduction, body and conclusion/ending 	10-12 <ul style="list-style-type: none"> Inconsistently coherent response Unclear ideas and unoriginal Little evidence of organisation and coherence 	4-6 <ul style="list-style-type: none"> Totally irrelevant response Confused and unfocused ideas Vague and repetitive Unorganised and incoherent
	25-27 <ul style="list-style-type: none"> Excellent response but lacks the exceptionally striking qualities of the outstanding essay Mature and intelligent ideas Skilfully organised and coherent (connected), including introduction, body and conclusion/ending 	19-21 <ul style="list-style-type: none"> Well-crafted response Relevant and interesting ideas Well organised and coherent (connected), including introduction, body and conclusion 	13-15 <ul style="list-style-type: none"> Satisfactory response but some lapses in clarity Ideas are fairly coherent and convincing Some degree of organisation and coherence, including introduction, body and conclusion 	7-9 <ul style="list-style-type: none"> Largely irrelevant response Ideas tend to be disconnected and confusing Hardly any evidence of organisation and coherence 	0-3 <ul style="list-style-type: none"> No attempt to respond to the topic Completely irrelevant and inappropriate Unfocused and muddled
	Upper level				
	Lower level				

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
LANGUAGE, STYLE & EDITING Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling 15 MARKS	14-15 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Language confident, exceptionally impressive Compelling and rhetorically effective in tone Virtually error-free in grammar and spelling Very skilfully crafted 	11-12 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Language is effective and a consistently appropriate tone is used Largely error-free in grammar and spelling Very well crafted 	8-9 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Appropriate use of language to convey meaning Tone is appropriate Rhetorical devices used to enhance content 	5-6 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Very basic use of language Tone and diction are inappropriate Very limited vocabulary 	0-3 <ul style="list-style-type: none"> Language incomprehensible Tone, register, style and vocabulary not appropriate to purpose, audience and context Vocabulary limitations so extreme as to make comprehension impossible
	13	10 <ul style="list-style-type: none"> Language excellent and rhetorically effective in tone Virtually error-free in grammar and spelling Skilfully crafted 	7 <ul style="list-style-type: none"> Adequate use of language with some inconsistencies Tone generally appropriate and limited use of rhetorical devices 	4 <ul style="list-style-type: none"> Inadequate use of language Little or no variety in sentence Exceptionally limited vocabulary 	
STRUCTURE Features of text; Paragraph development and sentence construction 5 MARKS	14-15 <ul style="list-style-type: none"> Excellent development of topic Exceptional detail Sentences, paragraphs exceptionally well-constructed 	11-12 <ul style="list-style-type: none"> Logical development of details Coherent Sentences, paragraphs logical, varied 	8-9 <ul style="list-style-type: none"> Relevant details developed Sentences, paragraphs well-constructed Essay still makes sense 	5-6 <ul style="list-style-type: none"> Some valid points Sentences and paragraphs faulty Essay still makes some sense 	0-1 <ul style="list-style-type: none"> Necessary points lacking Sentences and paragraphs faulty Essay lacks sense
	5	4 <ul style="list-style-type: none"> Language engaging and generally effective Appropriate and effective tone Few errors in grammar and spelling Well crafted 	3 <ul style="list-style-type: none"> Relevant details developed Sentences, paragraphs well-constructed Essay still makes sense 	2 <ul style="list-style-type: none"> Some valid points Sentences and paragraphs faulty Essay still makes some sense 	

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit their own work.
- 3 Instruct learners to copy the editing checklist on the next page. They must read each question, and then re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly. Remind them that it is okay if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 4 Give learners time to edit their work. Walk around to assist struggling learners.
- 5 If you do not have time to edit in class, instruct them to use the checklist at home.

EDITING CHECKLIST

- 1 Does the essay contain an interesting conflict which involves persuasion?
- 2 Does the introduction describe the main characters and setting in detail?
- 3 Does the body of the essay contain the rising action, climax and falling action, written in well-structured paragraphs?
- 4 Is the climax the most dramatic and exciting part in which the main events take place?
- 5 If you have used direct speech, have you used quotation marks, the correct punctuation and started each person's lines on a new line?
- 6 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 7 Have you checked that your spelling is correct?
- 8 Have you checked that every sentence has at least a subject and a verb?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the heading 'Narrative Essay' and their own title for the essay.
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 At the bottom of their essay they must write the words 'Word count' followed by the number of words in their essay (not including the title).
- 5 Publishing can be assigned as homework.

PRESENTING STRATEGY

Turn and Talk

PRESENTING INSTRUCTIONS

- 1 Instruct learners to turn to the person next to them and read their essay out loud to their partner. Both partners must have a chance to read.
- 2 Instruct learners to find at least one specific thing they like about their partner's writing, and to share this feedback with their partner.
- 3 Ask for three volunteers to read their writing to the class.
- 4 Praise each one for one specific thing they did well.

COMPLETED EXAMPLE**NARRATIVE ESSAY****LOOK BEFORE YOU LEAP**

Boitumelo was beautiful but was the nastiest person Themba had ever known. She was a bully, and if you weren't part of her group, she made your life at Jabulani Secondary a living hell. Themba thought she was ridiculous. He was clever but even worse, he behaved as if she didn't exist! He really, really annoyed Boitumelo.

One cold lunchbreak, Themba, his best friend, Langa, and some other friends walked past Boitumelo on their way to the soccer field.

'Langa, you're too stupid to pass. Why are you still at school?' jeered Boitumelo.

Langa's friends were furious. 'We have to stop her' growled Shoki. 'You have to do something Themba.'

'Why me?'

'You'll be a hero!' encouraged Thabo.

They soon had a plan. Themba dashed off, shouting over his shoulder that he'd forgotten that he was supposed to help the school secretary.

When he rejoined his friends, Boitumelo was irritated to see that they were all looking at her and laughing. Furious, she stormed over to them. 'What's so funny?' she demanded.

'Not much,' replied Themba. 'I just saw a couple of students' grades ... including yours ...'

'And? So what?' hissed Boitumelo.

'Not a lot,' replied Themba in a bored voice. 'Well, what I mean is ...'

He paused, ' ... your file fell but I didn't actually see anything.'

'You're so pathetic!' she spat and stormed back to her friends.
'Hey! What happened?!' moaned Themba's friends.
Laughing, Themba just shook his head.
'You're deep in thought' commented Langa as they walked back to class.
'What's going on?'
'I think I saw bruises on Boitumelo's neck,' said Themba quietly,
Startled, Langa's eyes opened wide. 'That could explain why she's so mean!' he exclaimed.
'I know. I'm so relieved I didn't tell everyone about her grades! Poor Boitumelo.'

Word count: 296 words

Mark: 40/50

TEACHER FEEDBACK

This is a very good story. You have shown insight into your characters and your story is very believable. I'm glad to see that you are aware of bullying. It was an important reminder that we shouldn't judge others! Well done on your use of direct speech and interesting adverbs. Your structure is good but perhaps you could use less dialogue and more descriptive detail. You're writing is developing really well.

Keep up the hard work!

Macbeth

**Writing and
presenting**

CYCLE 2

Writing and presenting

Discursive essay

Topic:

The theme of ambition plays a major role in ‘Macbeth’. If Lady Macbeth hadn’t wanted to be a queen, she wouldn’t have persuaded (convinced) Macbeth to kill King Duncan. If Macbeth hadn’t been ambitious, he would never have gone along with her plans. Ambition corrupted them and, in the end, led to their deaths. Write a discursive essay in which you discuss the arguments for and against ambition. You may choose a side at the end if you wish, but it is not essential.

(NOTE: this is not an essay about the play ‘Macbeth’, and you must not refer to the story. Rather, focus on arguments and supporting evidence for and against ambition.)

Length of task

250–300 words

CAPS reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Discussion/ Discursive Essay	To present arguments from differing viewpoints	Statement of the issue; may preview main arguments, e.g. <i>The issue of whether or not we should wear school uniforms is very important. There are good reasons for both ...</i> Arguments for, plus supporting evidence Arguments against, plus supporting evidence Conclusion – summary/ recommendation	Simple present tense Generic participants, e.g. schools, uniforms, students Reason, cause and effect, concessive conjunctions/logical connectors, e.g. <i>therefore, however, so</i> Movement from generic to the specific

Introduction

Tell learners that today they are going to write a discursive essay. The essay will be linked to the drama, ‘Macbeth’. In this essay, learners will discuss the good things and the bad things about ambition.

Teach the genre

PURPOSE:

The purpose of a discursive essay is to discuss a topic: to think about it in writing and to work out a meaningful position on the topic.

HOW TO WRITE A DISCURSIVE ESSAY:

- The writer must consider arguments on all sides: both for and against the topic. This means that they must discuss ideas that suggest the topic is correct AND ideas that suggest that the topic is wrong.
- All arguments must be supported by evidence: facts that back up what the writer is arguing.
- In the conclusion, learners can say which side they think is correct, but they don't have to.

Teach selected text structures and language features

Activity 1: Pair debates

INSTRUCTIONS:

- 1 Put learners into pairs.
- 2 Tell learners that each pair will have a 2-minute debate: each person will have 1 minute to convince their partner that they are right.
- 3 The topic is: Technology is destroying families.
- 4 Explain that in their 1 minute, they need to give as many reasons for their opinion as possible. Each reason is called an argument. These reasons should be backed up with facts wherever possible. These facts are called evidence. (As you say this, write the words 'argument' and 'evidence' on the board.)

ROUND 1:

- 1 Instruct learners to start their debates.
- 2 After a minute tell the other partner that it is their turn.
- 3 After another minute call the class together again.

ROUND 2:

- 1 Explain that now they need to take the opposite position. E.g. if a learner argued that technology is bad for us, the other learner now needs to argue that technology is good.
- 2 Give pairs another 2 minutes to debate, indicating when 1 minute is up.

DISCUSSION:

- 1 Call the class back together.
- 2 Ask for a few learners to share their experiences about what it was like to argue the other side.

- 3** Explain that the most important thing about discursive writing is that it doesn't only argue from one side.
- 4** A discursive essay examines the arguments on both sides of a topic.

Activity 2: Read a discursive text

TECHNOLOGY IS DESTROYING FAMILIES

The world was a much better place before technology. That is what many older people say. On the other hand, young people can't imagine a world without it. 'What on earth did people do in the evenings if there was no TV?' they ask in amazement. Technology has both good and bad points. Whatever your opinion is, technology is here to stay. The important thing is how we use it.

Many older people grew up without things like TV, cellphones and the internet. Imagine that! They say that they remember wonderful evenings spent with family and friends. They talked and laughed, played games and discussed the world and their lives.

Research does show that TV is having a negative effect on family bonding, but TV also has many advantages. We now have access to so much more knowledge and information. There are many educational programmes and channels and there is also a huge variety of topics. You can learn about everything from cooking to Canada, ships to sharks.

The important thing is to have a balance. For example, families could have a rule that they eat supper together and that the TV doesn't go on until the meal is finished. Cellphones should also be banned from mealtimes. We can't get rid of technology, but we must be aware of its dangers. We must control technology and not let it control us.

- 1** Instruct learners to listen out for the two different sides of the discussion as you read the text above.
- 2** When you finish reading the text out loud, ask them what the two sides of the discussion were.
- 3** Make sure they understand that the one side is the idea that TV is bad or harmful, and the other is that TV is helpful and good.

Useful genre-related vocabulary	
discuss, discussion, discursive	talk about something, looking at the issue from all sides. Think about arguments for and against
argument	a reason to believe something
evidence	facts supporting an argument
tone	the way the writer feels about what they are writing
register	formal or informal language
connectives	phrases at the beginning of each paragraph that show how that paragraph is connect to the one before it, e.g. furthermore, however, on the other hand, nevertheless.

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their discursive essays.
- 2 They will use a writing frame to draft a discursive essay that presents the arguments 'for' and 'against' ambition.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Compile arguments.
- c Use a writing frame.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: The theme of ambition plays a major role in 'Macbeth'. If Lady Macbeth hadn't wanted to be a queen, she wouldn't have persuaded (convinced) Macbeth to kill King Duncan. If Macbeth hadn't been ambitious, he would never have gone along with her plans. Ambition corrupted them and, in the end, led to their deaths. Write a discursive essay in which you discuss the arguments for and against ambition. You may choose a side at the end if you wish, but it is not essential.

(NOTE: this is not an essay about the play 'Macbeth', and you must not refer to the story. Rather, focus on arguments and supporting evidence for and against ambition.)

B. COMPILE ARGUMENTS

- 1 Explain that in order to construct a discursive essay, learners first need to come up with as many arguments as they can that are both for and against 'ambition'.
- 2 Draw the following table on the chalkboard:

Ambition	
For/Pros/Advantages	Against/Cons/Disadvantages
1	1
2	2
3	3
4	4
5	5
6	6

MODELLING:

- 1 Demonstrate to learners how to fill in the table on the board.
- 2 In the ‘Pros’ column, write one advantage of ambition. E.g. ‘Ambition drives people to achieve.’

JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board.
- 2 Ask them to add disadvantage ‘Cons’ column. E.g. ‘Ambition can make people behave selfishly.’
- 3 If the learner struggles, assist them.

INDEPENDENT WORK:

- 1 Instruct learners to copy the table into their exercise books.
- 2 Give them some time to fill in as many arguments ‘for’ and ‘against’ as possible.

DISCUSSION:

- 1 Call the class back together.
- 2 Ask for a few volunteers to share their arguments with the class.
- 3 Help them to improve their arguments. (Reference the table in the ‘Sample for Teacher’ section below for some ideas.)

C. USE A WRITING FRAME

GETTING READY:

- 1 Before the lesson begins, place blank writing frame templates on each desk.
- 2 You will find the frame in the ‘Sample for the Teacher’ section below. (If you don’t have access to a photocopy machine, draw it on the chalkboard and instruct your learners to quickly copy it into their exercise books once they arrive.)

INTRODUCTION:

- 1 Explain that a ‘writing frame’ is a template that they can fill in during their planning stage.
- 2 Explain that first you will show learners how to use this writing frame.

MODELLING:

Demonstrate how to fill in a writing frame:

- 1 Point out that the writing frame template contains the topic and 6 empty boxes: 1 for the introduction, 4 for the body of the essay and 1 for the conclusion.
- 2 Draw their attention to the introduction box.
- 3 Read the first writing prompt: 'Ambition is...'
- 4 Explain that they are expected to complete the sentence by providing a definition for the term 'ambition.'
- 5 Demonstrate by writing a definition on the board, for example: 'Ambition is a strong desire to do or achieve something. It is usually associated with the desire for honour, power, fame or wealth.'
- 6 Explain that introductions also often have useful background information.
- 7 After the definition, add the following sentence, as an example of background information: 'Ambitious people are often seen in a negative light.'

JOINT ACTIVITY:

Do the activity together with a learner

- 1 Read the second prompt in the introduction: 'This topic is emotive (causes an emotional response) because ...'
- 2 Explain that they need to work out how to complete this sentence.
- 3 Ask for a volunteer to come up to the board to help you complete it.
- 4 Let the learner make the decision, but step in to guide them if they go wrong.

INDEPENDENT WORK:

Fill in the writing frame.

- 1 Ask learners to look at the next 4 boxes.
- 2 Explain that these 4 boxes will help them to write the 4 paragraphs that will make up the body of their essays.
- 3 Point out that the first two boxes require arguments for ambition, and the next two require arguments against ambition.
- 4 Explain that they will need to choose from their lists of reasons in their exercise books to fill in the 2 strongest reasons that support ambition and 2 strongest reasons against ambition.
- 5 Then they will need to fill in the last box on the frame: the conclusion. This box should summarise the four arguments. If they want to, they can state which side they think is stronger, i.e. whether or not they think that ambition is a good thing for a person to have, but they don't have to.
- 6 Give learners time to fill in these 5 boxes.
- 7 Walk around the room and assist learners who are struggling to stay on task.
- 8 Instruct learners to complete the writing frame for homework.

SAMPLE FOR TEACHER

SAMPLE COMPLETED 'FOR' AND 'AGAINST' LIST

Ambition	
For	Against
1 Ambition drives people to achieve great things and do things that no one has ever done before.	1 Ambition is often seen as negative. Ambitious people may behave in an immoral or selfish way in order to achieve their goals. They could hurt others or the environment.
2 Ambitious people inspire others to try to reach their goals, and so our world keeps advancing.	2 Ambitious people are lonely or isolated because they are so focused on their goal.
3 Many people benefit from the achievements of ambitious people. For example, a successful business will provide employment.	3 It is often associated with negative characteristics such as greed, intolerance, and the drive for power.
4 It helps us map out paths for success in our personal or professional lives.	4 It can block out human feelings such as friendship, respect for others, or compassion.
5 It does not have to mean a selfish goal: it can be a vision for a cure for a disease or the improvement of a community.	5 It creates too much competition. The world would be better if people worked together rather than trying to advance themselves only.
6 It also teaches resilience. When problems occur, ambitious people find a way around them.	6 Ambitious people have done a lot of bad things in the world. For example, dictators like Adolf Hitler and Idi Amin are examples of very ambitious people who would do anything to achieve their goals.

BLANK TEMPLATE OF WRITING FRAME FOR LEARNERS

TOPIC:

Write a discursive essay in which you discuss the arguments for and against ambition. You may choose a side at the end if you wish, but it is not essential.

INTRODUCTION: Ambition is

This is an emotive (emotional or controversial) topic because

Some people think that ambition should be encouraged because

Furthermore, supporters of ambition believe

On the other hand, many people do not approve of ambition. This is because

Another reason why some people do not support ambition is

In conclusion

SAMPLE COMPLETED WRITING FRAME

TOPIC:

Write a discursive essay in which you discuss the arguments for and against ambition. You may choose a side at the end if you wish, but it is not essential.

INTRODUCTION: Ambition is a strong desire to do or achieve something. It is usually associated with the desire for honour, power, fame or wealth. Ambitious people are often seen in a negative light.

This is an emotive topic because people have strong opinions about it and often disagree.

Some people think that ambition should be encouraged because it drives people to achieve great things. Some of these achievements benefit the entire human race, like finding a cure for a disease. Furthermore, many people benefit from the achievements of ambitious people. For example, a successful business will provide employment for others.

Furthermore, supporters of ambition believe that ambition makes us better people as it helps us map out paths for success in our personal or professional lives. It also teaches resilience (being able to recover quickly from difficulties). When problems occur, ambitious people find a way around them.

On the other hand, many people do not approve of ambition. This is because ambitious people may behave in an immoral or selfish way in order to achieve their goals. They could hurt others or the environment. Ambition is often associated with negative characteristics such as greed, intolerance, and the drive for power.

Another reason why some people do not support ambition is that it can block out human feelings such as friendship, respect for others, or compassion. Ambitious people can be lonely or isolated because they are so focused on their goal.

In conclusion, although ambition can benefit us personally and the human race, we need to be aware that it is easy to let ambition rule us and we need to make sure that our ambition will help and not harm others.

3. Drafting

INTRODUCE CRITERIA

Explain that learners will now use their writing frames to help them draft their final essays. Explain that they must remember the following criteria when drafting their writing:

- 1 This essay must be 250–300 words. The word count must appear at the bottom.
- 2 They must present the arguments on both sides of the discussion.
- 3 Each argument must be backed up with evidence, i.e. facts that support it.
- 4 Language and spelling must be perfect, and there must be no slang.
- 5 The writing must be structured in paragraphs.
- 6 Every paragraph in the body of the essay must have a topic sentence.

INSTRUCTIONS

- 1 Instruct learners to open their exercise books to a clean page. On the top of the page, they must write the date and the heading ‘Discursive Essay’.
- 2 Instruct learners to copy the information from their writing frames into their exercise books, turning each box into a paragraph.
- 3 The first paragraph must be an introduction that gives a definition of ambition and any relevant background information. It must introduce the idea that this is a controversial topic. However, they must not copy the word ‘Introduction’. It was on the frames only to show them that the first paragraph of a discursive essay is always an introduction.
- 4 The first two paragraphs of the body must present two reasons for supporting ambition, with evidence wherever possible.
- 5 The next two paragraphs of the body must present two reasons for not supporting ambition, with evidence wherever possible.
- 6 They must still use the time connectives from the prompts (phrases like ‘Furthermore’ and ‘On the other hand’) to help create a logical flow in the piece of writing.
- 7 They can add in ideas that did not appear on their writing frames. The information on the frame is simply a start, and they can add to it where needed.
- 8 The final paragraph must be a conclusion that does NOT introduce any new ideas. It can do one of two things. Either it can summarise the 4 arguments from the body, or it can say which side the writer supports.
- 9 Give learners time to write. Walk around the room to assist struggling learners.
- 10 Learners may finish drafting their writing as homework if needed.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT & PLANNING (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context 30 MARKS	28-30 <ul style="list-style-type: none"> Outstanding/Striking response beyond normal expectations Intelligent, thought-provoking and mature ideas Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending 	22-24 <ul style="list-style-type: none"> Very well-crafted response Fully relevant and interesting ideas with evidence of maturity Very well organised and coherent (connected), including introduction, body and conclusion/ending 	16-18 <ul style="list-style-type: none"> Satisfactory response Ideas are reasonably coherent and convincing Reasonably organised and coherent, including introduction, body and conclusion/ending 	10-12 <ul style="list-style-type: none"> Inconsistently coherent response Unclear ideas and unoriginal Little evidence of organisation and coherence 	4-6 <ul style="list-style-type: none"> Totally irrelevant response Confused and unfocused ideas Vague and repetitive Unorganised and incoherent
	25-27 <ul style="list-style-type: none"> Excellent response but lacks the exceptionally striking qualities of the outstanding essay Mature and intelligent ideas Skilfully organised and coherent (connected), including introduction, body and conclusion/ending 	19-21 <ul style="list-style-type: none"> Well-crafted response Relevant and interesting ideas Well organised and coherent (connected), including introduction, body and conclusion 	13-15 <ul style="list-style-type: none"> Satisfactory response but some lapses in clarity Ideas are fairly coherent and convincing Some degree of organisation and coherence, including introduction, body and conclusion 	7-9 <ul style="list-style-type: none"> Largely irrelevant response Ideas tend to be disconnected and confusing Hardly any evidence of organisation and coherence 	0-3 <ul style="list-style-type: none"> No attempt to respond to the topic Completely irrelevant and inappropriate Unfocused and muddled
	Upper level				
	Lower level				

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
LANGUAGE, STYLE & EDITING Tone, register, style, vocabulary appropriate to purpose/effect and context; Word choice; Language use and conventions, punctuation, grammar, spelling 15 MARKS	14-15 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Language confident, exceptionally impressive Compelling and rhetorically effective in tone Virtually error-free in grammar and spelling Very skilfully crafted 	11-12 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Language is effective and a consistently appropriate tone is used Largely error-free in grammar and spelling Very well crafted 	8-9 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Appropriate use of language to convey meaning Tone is appropriate Rhetorical devices used to enhance content 	5-6 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Very basic use of language Tone and diction are inappropriate Very limited vocabulary 	0-3 <ul style="list-style-type: none"> Language incomprehensible Tone, register, style and vocabulary not appropriate to purpose, audience and context Vocabulary limitations so extreme as to make comprehension impossible
	Upper level	10 <ul style="list-style-type: none"> Language engaging and generally effective Appropriate and effective tone Few errors in grammar and spelling Well crafted 	7 <ul style="list-style-type: none"> Adequate use of language with some inconsistencies Tone generally appropriate and limited use of rhetorical devices 	4 <ul style="list-style-type: none"> Inadequate use of language Little or no variety in sentence Exceptionally limited vocabulary 	
STRUCTURE Features of text; Paragraph development and sentence construction 5 MARKS	13 <ul style="list-style-type: none"> Language excellent and rhetorically effective in tone Virtually error-free in grammar and spelling Skilfully crafted 	10 <ul style="list-style-type: none"> Language engaging and generally effective Appropriate and effective tone Few errors in grammar and spelling Well crafted 	3 <ul style="list-style-type: none"> Relevant details developed Sentences, paragraphs well-constructed Essay still makes sense 	2 <ul style="list-style-type: none"> Some valid points Sentences and paragraphs faulty Essay still makes some sense 	0-1 <ul style="list-style-type: none"> Necessary points lacking Sentences and paragraphs faulty Essay lacks sense
	Lower level	4 <ul style="list-style-type: none"> Excellent development of topic Exceptional detail Sentences, paragraphs exceptionally well-constructed 	4 <ul style="list-style-type: none"> Logical development of details Coherent Sentences, paragraphs logical, varied 		

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit their own work. Remind learners that all writers edit.
- 3 Instruct learners to copy the editing checklist on the next page into their exercise books.
- 4 Instruct learners to read each question, and then to re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly. They can write new sentences, cross out words or sentences they have written, move paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is okay if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 5 Give learners time to edit their work. Walk around the room to assist learners who are struggling.
- 6 If you do not have time to edit in class, give them the checklist and ask them to edit at home.

EDITING CHECKLIST

- 1 Does your essay start with an introduction?
- 2 Does the introduction provide a clear definition of ambition and provide relevant background information? Does it introduce the idea that ambition is controversial?
- 3 Do the next 2 paragraphs contain 2 clear arguments in favour of ambition, plus supporting evidence where possible?
- 4 Do the next 2 paragraphs of the body contain 2 clear arguments against ambition, plus supporting evidence where possible?
- 5 Is the final paragraph a conclusion? Have you made sure that the conclusion does not contain new information? Either it can summarise the 4 arguments from the body or it can present your final opinion.
- 6 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 7 Have you checked that your spelling is correct?
- 8 Have you checked that every sentence has at least a subject and a verb?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the heading 'Discursive Essay' and their own title for the essay.
- 3 They must write neatly, leaving an empty line between paragraphs.
- 4 At the bottom of their essay they must write the words 'Word count' followed by the number of words in their essay (not including the title).
- 5 Publishing can be assigned as homework.

PRESENTING STRATEGY

Turn and Talk

PRESENTING INSTRUCTIONS

- 1 Instruct learners to turn to the person next to them and read their essay out loud to their partner. Both partners must have a chance to read.
- 2 Instruct learners to find at least one specific thing they like about their partner's writing, and to share this feedback with their partner.
- 3 Ask for three volunteers to read their writing to the class.
- 4 Praise each one for one specific thing they did well.

COMPLETED EXAMPLE

DISCURSIVE ESSAY

AMBITION

Ambition is a strong desire to do or achieve something. It is usually associated with the desire for honour, power, fame or wealth. Ambitious people are often seen in a negative light.

Ambition is an emotive topic because people have strong opinions about it and often disagree.

Some people think that ambition should be encouraged because it drives people to achieve great things. Some of these achievements benefit the entire human race, like finding a cure for a disease. In addition, many people benefit from the achievements of ambitious people. For example, a successful business can provide employment for others.

Furthermore, supporters of ambition believe that ambition makes us better people as it helps us map out paths for success in our personal or professional lives. It also teaches resilience (being able to recover quickly from difficulties). When problems occur, ambitious people find a way around them.

On the other hand, many people do not approve of ambition. This is because ambitious people may behave in an immoral or selfish way in order to achieve their goals. They could hurt others or the environment. Ambition is often associated with negative characteristics such as greed, intolerance, and the drive for power.

Another reason why some people do not support ambition is because it can block out human feelings such as friendship, respect for others, or compassion. Ambitious people can be lonely or isolated because they are so focused on their goals.

In conclusion, although ambition can benefit us personally and the human race, we need to be aware that is easy to let ambition rule us. We need to make sure that our ambition will help and not harm others.

Word count: 277 words

Mark: 42/50

TEACHER FEEDBACK

This is a strong discursive essay. The introduction does a good job of defining the concept of ambition. You have grouped your arguments ‘for’ and ‘against’ in a logical way. The last sentence in paragraph 4 may be more logical if it was worked into the earlier part of the paragraph. Paragraph 5 is one, long sentence – can it be improved? Your language is impressive – I can see that you’ve been using your dictionary to find new words and make sure your spelling is correct. Outstanding effort. Keep it up.

Macbeth

**Writing and
presenting**

CYCLE 3

Writing and presenting

Reflective essay

Topic:

Have you ever done something bad, expecting that you will get away with it? Did you feel guilty afterwards? Both Macbeth and his wife eventually regret their actions. In Act 5, Scene 5, Macbeth thinks about how much he has changed. He seems resigned and disillusioned. Write a reflective essay imagining that you are Macbeth. Describe your thoughts and feelings about what you have done and what you have learnt.

Length of task

250–300 words

CAPS reference: pg. 39

Text type	Purpose	Text Structure	Language Features
Reflective essay	To give an emotional reaction and feeling on a specific matter	A writer can reflect on a dream or aspirations, e.g. <i>How I remember my best teacher; My view of life ...</i> Subjective Feelings and emotions play an important role Greater part of the essay may be descriptive	Personal pronouns Vocabulary that expresses viewpoints, emotions, etc

Introduction

Tell learners that today they are going to write a reflective essay. The essay will be linked to the play, ‘Macbeth’. You will imagine you are Macbeth and describe your thoughts and feelings about what you have done and what you have learnt.

Teach the genre

PURPOSE:

The narrator uses words to think about an experience. They express their ideas, thoughts, memories and feelings.

HOW TO WRITE A REFLECTIVE ESSAY:

- Use reflective writing (not descriptive or narrative writing).

- Reflective writing is introspective. This means that the writer looks inside themselves to see how they feel and what they think.
- Explain the experiences that made you feel this way.
- Write from a first person perspective. (E.g. 'I feel ...')
- Structure the essay, with a new idea in each paragraph.

Teach selected text structures and language features

Activity 1: Description vs Reflection

GETTING READY

Before class begins make copies of the following table for learners. If you do not have access to a photocopy machine, you can draw it on the board:

MY FIRST DAY AT A NEW SCHOOL		
	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
PEOPLE:		
1.		
2.		
3.		
PLACES:		
1.		
2.		
3.		
EVENTS:		
1.		
2.		
3.		

MODELLING:

- 1 Explain that a reflective essay is a personal piece of writing in which you express your thoughts and feelings about the places you have been and experiences you have had.
- 2 Ask learners to close their eyes and think back to the first day at high school or a new school. If they haven't changed schools, they must imagine the experience: What people, places or events do you remember?
- 3 Allow learners to give some suggestions, for example:
 - a People: strangers, few friends, older learners, new teachers
 - b Places: a new school, moving to high school
 - c Events: choosing a school, getting ready, going to school, being there, going home
- 4 Write an example of a person or people into the first column of the table you have drawn on the board, for example:

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
PEOPLE:		
Friends		

- 1 Then, explain that in the second column, learners must write a description of the people, places or events they have chosen. A description includes how something physically looked, smelled, tasted, and sounded.
- 2 Write a sample description for learners, for example:

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
PEOPLE:		
Friends	strange faces, familiar faces, friendly faces, mean faces, school uniform, hair tied up	

- 3 Finally, explain that in the third column, learners must write a reflection about the people, places or events they have chosen. Explain that when we write a reflection, we write about our thoughts and feelings.

	DESCRIPTION	REFLECTION
	Physical environment: What does it look like?	Emotional reaction: How does it make you feel?
PEOPLE:		
Learners	strange and familiar faces, quiet, asking each other where to go and what to do	Excited, nervous, anxious

JOINT ACTIVITY:

- 1 Ask for a volunteer to come up to the board.
- 2 Ask the learner to decide on a place to add to the table. Then, ask the learner to write a description and a reflection of this place.
- 3 If the learner struggles, guide him/her.
- 4 Ask learners: How is the information in the two columns i.e. DESCRIPTION and REFLECTION, different?
- 5 Make sure learners understand that descriptions give a picture of what you see (factual and objective) whereas reflections are opinions (your reaction, subjective, personal).

INDEPENDENT WORK:

- 1 Instruct learners to take out their exercise books and copy the table into their books.
- 2 Instruct learners to fill in some of the people, places, and events they remember from their first day at school. They should have at least one thing for each category.
- 3 Remind learners that they must write a description and a reflection for each thing they remember.
- 4 Allow 5–10 minutes for learners to fill in their tables. Walk around the classroom to help any learners who might be struggling.

DISCUSSION:

- 1 Call the class back together. Ask for one volunteer to describe and reflect on one PERSON or GROUP of PEOPLE they encountered on the first day of school.
- 2 Ask the class: Did anyone else have the same person or group of people on their list? How did you describe the person/group? What are your reflections/thoughts about this person/group? (Remind learners that they can be honest but never rude.)
- 3 Ask for another volunteer to describe and reflect on one PLACE they saw.
- 4 Ask the class: Did anyone else have the same place on their list? How did you describe the place? What are your reflections/thoughts about this place?
- 5 Ask for a third volunteer to describe and reflect on one EVENT they experienced.
- 6 Ask the class: Did anyone else have the same event on their list? How did you describe the event? What are your reflections/thoughts about this person?
- 7 End this activity by saying: Our descriptions of something should be fairly similar because we are seeing the same thing. However, our reflections can differ greatly. This is because our reflections depend on our own experiences and reactions.

Activity 2: Features of emotive language in reflective writing

INTRODUCTION:

- 1 Explain that good, reflective writing is personal and gives the reader the feeling that they are experiencing the same emotions as the writer. This is a skill that can be developed with practice.
- 2 Ask learners: What is emotion? Can you give some examples?
- 3 Allow learners to make some suggestions: feelings such as love, hate, anger, etc.
- 4 Ask learners: In what ways can we show our feelings?
- 5 Allow learners to make some suggestions: through speech, touch, behaviour, etc.
- 6 Ask learners: How can we express these feelings in writing?
- 7 Allow learners to make some suggestions: through our choice of words: such as adjectives, adverbs, abstract nouns (love, hate, etc.); interjections (ouch, phew, etc.) and intonation (the way we use our voice).
- 8 Tell the learners that emotive language persuades us to adopt the point of view of the writer or speaker, because it helps us feel the same feelings. It influences, manipulates and creates emotions in people.

PAIR WORK:

- 1 Write the following extracts on the board or give each pair a printed copy if you have access to a photocopier.

GOING FOR A WALK/EXTRACT 1:

It was school holidays, so my friend and I decided to go for a walk because we were bored. It was hot and there were lots of cars and trucks on the roads. We decided to go back home because we were too hot. When we got to the corner near my house, we met some people from school who were also bored. We all went for a milkshake and it was fun.

GOING FOR A WALK/EXTRACT 2:

It was school holidays, and my best friend and I were bored. What could we do? After lots of discussion we eventually decided that we would go for a walk. We would get out the house and get some exercise. It was a baking hot day and the roads were extremely busy with cars flying by and trucks pumping out smelly exhaust fumes. This fun, healthy walk was not turning out to be that way! It was too hot and too unpleasant, so we decided to go back home. Just as we dragged ourselves to the last corner before my house, we met a bunch of people from school. They were going for a milkshake to brighten up a boring day. Did we want to go with them? Of course! Who wouldn't want to go for milkshake with some of the hottest guys in our school?

- 2 Split learners into pairs.
- 3 Instruct the learners to read the two extracts, both entitled 'Going for a walk.'
- 4 Ask learners to discuss the similarities and differences as they read.

- 5 After 5–10 minutes, call the class back together.
- 6 Ask learners: Which extract did you prefer to read? Why?
- 7 Allow learners to respond.
- 8 Ask learners: What are the similarities between the two extracts? What are the differences between the two extracts?
- 9 Emphasise that both extracts are about the same thing. The second extract is more interesting because it is not purely factual. The second extract has a sense of reflection: thinking back over the event. It is not just a list of things that happened. It includes a personal anecdote (story) and emotions. When we read the second extract, we can feel the same feelings as the writer. We want to know more!
- 10 Tell learners that when writing a reflective essay, you must consider the audience. To a reader, the interesting things are the writer's thoughts and feelings about what happened. The writer expresses these by using emotive language.

Useful genre-related vocabulary

reflection	thinking about and evaluating life experiences
description	saying what you saw
anecdote	a short personal story
emotion	a feeling
evaluation	to establish the value of something
analysis	a detailed examination
epiphany	a realisation; an 'aha' moment

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their reflective essays from Macbeth's perspective.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Brainstorm using a mind-map.
- c Plan the structure of the essay using a planning table.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC:

Topic: Have you ever done something bad, expecting that you will get away with it? Did you feel guilty afterwards? Both Macbeth and his wife eventually regret their actions.

In Act 5, Scene 5, Macbeth thinks about how much he has changed. He seems resigned and disillusioned. Write a reflective essay imagining that you are Macbeth. Describe your thoughts and feelings about what you have done and what you have learnt.

B. USING A MIND-MAP TO BRAINSTORM A REFLECTIVE ESSAY

GETTING READY:

- 1 Before the lesson begins, draw the mind-map template on the board (see below in the ‘Sample for Teacher’ section).

GROUP WORK:

- 1 Explain that learners will use a mind-map to brainstorm ideas for their essays.
- 2 Split learners into groups of four.
- 3 Instruct learners to take out their exercise books and copy the template from the board.
- 4 Instruct them to write ‘Macbeth’ in the middle box of the template.
- 5 Instruct learners to reread these lines from Macbeth to help them get a better understanding of Macbeth’s thoughts/feelings:
 - a Act 1, Scene 4, Lines 51–53 ‘Let not light ... / ... /when it is done, to see.’
 - b Act 2, Scene 2, Lines 34–76 ‘But wherefore could not I ... / ... /best not know myself’
 - c Act 3, Scene 2, Line 36 ‘O, full of scorpions is my mind, dear wife!’
 - d Act 5, Scene 5, Lines 18–27 ‘Tomorrow, and tomorrow ... / ... / Signifying nothing.’
- 6 Then ask each group to brainstorm (think of) words or phrases they associate with (connect to) Macbeth and write them in the other boxes. It could be about his personality or events from the text.
- 7 Remind learners that this is a planning process so any ideas that are not relevant to the final essay will be cut out in the drafting process.
- 8 After 10 minutes, call the class back together.
- 9 Ask learners to share some of the things they have written down.
- 10 As the learners speak, include the information on the mind-map on the board.
- 11 Instruct learners to add any new ideas to their own mind-maps.

C. STRUCTURING THE ESSAY

INDIVIDUAL WORK:

- 1 Remind learners they will write a reflection from the perspective of Macbeth and his experience of committing murder.
- 2 Draw the planning grid on the board. As you write, explain that they will structure their essay in the following way:
- 3 **DESCRIPTION:** an explanation of the context. What is the event? What happened?
- 4 **EVALUATION:** the effect the person, place or event had on Macbeth at the time. What was his reaction? How did it make him feel? What did other people do?
- 5 **ANALYSIS:** the lesson learnt from the reflection on the person, place or event. Why did the event make him feel this way? Would he react differently now? Why? This last paragraph may include an epiphany – the ‘aha’ moment.

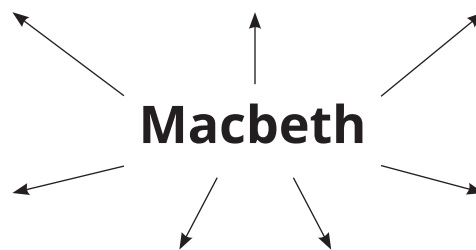
- 6 Instruct learners to open their exercise books to a clean page and copy it into their books.
- 7 Explain that now learners will fill in the grid with Macbeth's description, evaluation and analysis of his reaction to the witches 'prophecies' and then of murdering people. Learners must remember to write as if they are Macbeth. They will need to review their mind-map for any relevant information about his personality.
- 8 Give learners 10–15 minutes to structure their essays.
- 9 As learners work, walk around the classroom to assist struggling learners.

GROUP WORK:

- 1 Explain to the learners that they will now share their plan with their classmates.
- 2 Split learners into groups of four learners.
- 3 Explain that one learner in each group will read their work aloud to the others.
- 4 Then, the other group members will give the learner feedback about their plan.
- 5 Instruct the learners to repeat this process until everyone in the group has read their work and been given feedback.

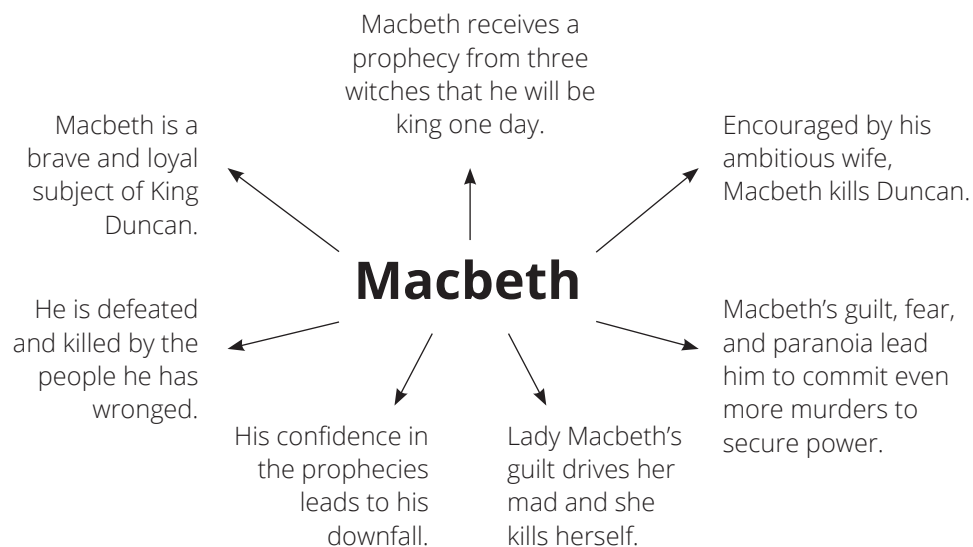
SAMPLE FOR TEACHER

BLANK MIND-MAP TEMPLATE FOR LEARNERS



SAMPLE COMPLETED MIND-MAP TEMPLATE:

(This is a suggestion. Learners will have many other ideas.)



PLANNING GRID TEMPLATE FOR LEARNERS

1	DESCRIPTION (CONTEXT)	
2	EVALUATION (EFFECT)	
3	ANALYSIS (REFLECTION)	

SAMPLE COMPLETED PLANNING GRID

1	DESCRIPTION (CONTEXT)	Macbeth meets three witches who tell him that he will become King of Scotland. Macbeth is excited and tells his wife. She is very ambitious and persuades him to kill King Duncan of Scotland. Macbeth feels threatened and kills more people. His wife kills herself and he himself is eventually killed.
2	EVALUATION (EFFECT)	paranoid, fearful, guilty, sad, dehumanised
3	ANALYSIS (REFLECTION)	Macbeth is thoughtful, sad, isolated, numbed, unconcerned about what the future holds for him.

3. Drafting

INTRODUCE CRITERIA

Tell learners that as they draft, they must consider the following criteria:

- 1 The essay must be 250–300 words long.
- 2 The essay must be written from the perspective of Macbeth.
- 3 The essay should be written in the past tense.
- 4 The writing must be structured in logical and coherent (understandable) paragraphs.
- 5 The relevant information from the mind-map and planning grid should be included.
- 6 The language should be reflective.

INSTRUCTIONS

- 1 Settle learners so that you have their attention.
- 2 Explain that now they will use the information from their mind-maps and planning grids to draft a full essay with a beginning, middle and end.
- 3 Ask learners to turn to a clean page in their writing books.
- 4 Explain to learners that their essay will have three paragraphs.
- 5 Tell learners to structure their paragraphs in the following way:
 - a Description: The first paragraph will be the orientation to the context. Macbeth describes what the issue is.

- b** Evaluation: The second paragraph will evaluate Macbeth's thoughts and feelings about the witches' prophecies and the murder of King Duncan and the others.
 - c** Reflection: The final paragraph will be a reflection on Macbeth's actions and decisions.
- 6** Ask learners to start constructing their paragraphs by writing full sentences using the information they have planned out.
 - 7** The essay may be completed for homework.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT & PLANNING (Response and ideas) Organisation of ideas for planning: Awareness of purpose, audience and context 30 MARKS	28-30 <ul style="list-style-type: none"> Outstanding/Striking response beyond normal expectations Intelligent, thought-provoking and mature ideas Exceptionally well organised and coherent (connected), including introduction, body and conclusion/ending 	22-24 <ul style="list-style-type: none"> Very well-crafted response Fully relevant and interesting ideas with evidence of maturity Very well organised and coherent (connected), including introduction, body and conclusion/ending 	16-18 <ul style="list-style-type: none"> Satisfactory response Ideas are reasonably coherent and convincing Reasonably organised and coherent, including introduction, body and conclusion/ending 	10-12 <ul style="list-style-type: none"> Inconsistently coherent response Unclear ideas and unoriginal Little evidence of organisation and coherence 	4-6 <ul style="list-style-type: none"> Totally irrelevant response Confused and unfocused ideas Vague and repetitive Unorganised and incoherent
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	Upper level				
	Lower level				

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	Upper level	10 <ul style="list-style-type: none"> Language engaging and generally effective Appropriate and effective tone Few errors in grammar and spelling Well crafted 	7 <ul style="list-style-type: none"> Adequate use of language with some inconsistencies Tone generally appropriate and limited use of rhetorical devices 	4 <ul style="list-style-type: none"> Inadequate use of language Little or no variety in sentence Exceptionally limited vocabulary 	
STRUCTURE Features of text; Paragraph development and sentence construction 5 MARKS	13 <ul style="list-style-type: none"> Language excellent and rhetorically effective in tone Virtually error-free in grammar and spelling Skilfully crafted 	10 <ul style="list-style-type: none"> Language engaging and generally effective Appropriate and effective tone Few errors in grammar and spelling Well crafted 	3 <ul style="list-style-type: none"> Relevant details developed Sentences, paragraphs well-constructed Essay still makes sense 	2 <ul style="list-style-type: none"> Some valid points Sentences and paragraphs faulty Essay still makes some sense 	0-1 <ul style="list-style-type: none"> Necessary points lacking Sentences and paragraphs faulty Essay lacks sense
	Lower level	5 <ul style="list-style-type: none"> Excellent development of topic Exceptional detail Sentences, paragraphs exceptionally well-constructed 	4 <ul style="list-style-type: none"> Logical development of details Coherent Sentences, paragraphs logical, varied 		

CYCLE 3

4. Editing

STRATEGY

Peer-editing and Self-editing

INSTRUCTIONS FOR EDITING

- 1 Explain to the learners that today, they will use peer-editing: they will help each other to improve their reflective writing.
- 2 Instruct learners to take out their exercise books and swap books with the person next to them.
- 3 Instruct learners to read their partner's work at the same time in silence. As they read, they must look at the following:
 - a Structure: Has the information been grouped correctly into paragraphs? Have the paragraphs been written in an order that makes sense?
 - b Reflective language: Has their partner used reflective language? Does the language express Macbeth's thoughts and feelings?
- 4 Wherever they find writing that they think could be improved, they must underline it, circle it or make a note of it in pencil on the page. Both partners do this silently at the same time.
- 5 As learners work, walk around the room to help pairs that are struggling.
- 6 When learners are finished, they must have a conversation with their partner. Taking turns, they must share their ideas with their partners about how to improve the writing.

USING THE CHECKLIST

- 1 While they are working, write the checklist (which appears in the next section below) on the board, or hand out copies if you have access to a photocopier machine.
- 2 Instruct learners to copy it down and to go through the checklist at home.
- 3 If they find that they cannot answer 'yes' to any of the questions on the checklist, then they can edit their work to improve it.

EDITING CHECKLIST

- 1 Are there three paragraphs?
- 2 Is the essay written in the first person 'I' from the perspective of Macbeth?
- 3 Does the information in the paragraphs make sense?
- 4 Is the language reflective, not just descriptive?
- 5 Is the number of words correct?
- 6 Is the spelling correct?
- 7 Is the punctuation correct? Does every sentence start with a capital letter and end with a full stop/exclamation mark/question mark?
- 8 Is the grammar correct?
- 9 Is the essay between 250 and 300 words long?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their essays neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, the words 'Reflective Essay' and the title of the essay.
- 3 They must write neatly leaving a line between paragraphs.
- 4 At the bottom of the essay they must write the words 'Word count' followed by the number of words in their essay.
- 5 Publishing can be assigned as homework.

PRESENTING STRATEGY

Turn and Talk

PRESENTING INSTRUCTIONS

- 1 Put learners into pairs.
- 2 Tell them to take turns to read their essay to their partner.
- 3 Instruct learners to find at least one specific thing they like about their partner's writing, and to share this feedback with their partner.
- 4 Ask for three volunteers to read their writing to the class.
- 5 Praise each one for one specific thing they did well.
- 6 Praise the class on the process of writing and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.

COMPLETED EXAMPLE

REFLECTIVE ESSAY

REGRET

The last while has been very difficult for me. A lot of things have happened, and I have done things I should never have done. I have become a monster.

I betrayed my king because I wanted his crown. I murdered my friends because I feared them. I even tried to murder their children, all for the sake of power. I completely lost sight of what a human being should be.

I know it is both my pathetic weakness and my stupid ambition which have led me to where I am today. When I met those witches, I wanted to believe them when they said I would become king. I was filled with visions of crowns and power and wealth.

I should have persuaded my wife that her plans were crazy. Instead, I allowed her to manipulate and pressurise me into killing our good King Duncan. I was so angry when she accused me of being weak that I decided to prove to her that I wasn't. She knew exactly how to manipulate me. What an idiot I was!

To make things worse, my guilt, fear and paranoia completely took over and I went on a slaughtering spree. I was trying to get rid of everyone who was a threat. I was a mess and so was Lady Macbeth. She wasn't sleeping and I was seeing ghosts. She killed herself and I don't even feel sad. I think the horrific things I have done have numbed me of human emotion.

I wish I had done things differently. I have hurt so many people and done unforgivable things. I am in a living hell of guilt, pain and sorrow. I just hope that my life-story helps other people to not make the same mistakes as I have made.

Word Count: 298

Mark: 45/50

TEACHER FEEDBACK

I very much enjoyed reading your essay. I can tell that you enjoy this genre and it is easy for you to write this type of essay. You have worked the events into Macbeth's reflections exceptionally well. Be careful of repetition of thoughts and emotions. You could have expanded a little more on Macbeth's reaction when he first heard the prophecies, and when he heard that Lady Macbeth was dead. You clearly show how regretful he is now and that he realises that his actions have had disastrous results for himself and many others. A very good job! Keep it up!

Macbeth

**Writing and
presenting**

CYCLE 4

Writing and presenting

Formal (or business) letter

Topic:

Imagine that you are Lady Macbeth. You have just received a very exciting letter from your husband. He says that he met three witches who predicted that he was going to be King of Scotland. You are thrilled because you would love to be a queen. There is a problem, however. Scotland already has a king – King Duncan. If you are to be queen, you will have to find a way to get rid of Duncan.

You decide that the only way to get Duncan out the way is to kill him. However, your husband is not only loyal to his king, but Duncan is also a good and likeable man. You know that you are going to have to be very careful with your words if you are to have any hope of convincing Lord Macbeth to go along with your murder plans.

You decide that your best chance of success is to write a letter, a formal letter, to your husband, in which you try to convince (persuade) him that King Duncan must be removed and that the best way to do this is for Macbeth to kill him. This is very important and you need to make sure you appear respectful, so your letter must have the proper format. Make sure that your language is appropriate. Most importantly, think about how you can use persuasive language to convince him to go along with your plans.

Length of task

120–150 words (This is the content only; do not include the address and greeting in this word count.)

CAPS reference: pg. 43

Text type	Purpose	Text Structure	Language Features
Formal (business) letter (Long)	<p>Various, e.g. to apply for a job or bursary; to complain, request etc.</p> <p>For this topic, the purpose is to persuade the reader to change his course of action.</p>	<p>Writer's address, date, recipient's address, salutation</p> <p>Heading</p> <p>Structure of letter will vary depending on purpose.</p> <p>In this case, because the purpose is to persuade, the structure must be designed for this purpose</p> <p>Closing and signature</p>	<p>Usually formal in style.</p> <p>Makes use of language conventions, e.g. <i>Dear Sir/Madam, Yours sincerely</i></p> <p>Generally concise: brief and to the point</p>

Introduction

Tell learners that today they are going to write a formal letter. This letter will be linked to the drama, 'Macbeth'. Learners will pretend to be Lady Macbeth trying to convince Lord Macbeth to kill King Duncan.

Teach the genre

PURPOSE:

- Explain to learners that in this task they are going to write a formal letter. The purpose of a formal letter is to communicate something important to the reader.
- This formal letter is persuasive, i.e. a letter they are writing in order to persuade (or convince) the reader to do something.

HOW TO:

- Because this is a persuasive letter, they will need to use persuasive language.
- Persuasive language is language that persuades the reader to do what the writer wants them to do.

The section below contains activities that will teach both the format of the formal letter and how to use persuasive language.

Teach selected text structures and language features

(NOTE: If you don't have time to do both Activity 1 and Activity 2, please make sure that you do Activity 2.)

Activity 1: Work out the formal letter format

- 1 Explain that the 'format' of a letter is the way it is written on the page: where everything goes, and the order in which it appears. It is extremely important that learners get the format right. Not only is this important to make a real letter clear to the reader, but in the final exam markers will deduct marks if their format is in any way incorrect.
- 2 Give learners the letter (on the next page), along with the questions below. If you do not have access to a photocopy machine, copy the address, date and greeting on the board. (NOTE: This example letter is a lot longer than the one the learners will write. This is so that you can see as many persuasive language techniques as possible.)

Read the formal letter and answer the following questions about the format:

- a How many addresses are there?
- b Whose addresses appear on the letter?
- c Where are the addresses written?
- d Where is the date written?

- e Where is the greeting written?
- f Where is the subject line?
- g Where are there empty line spaces?
- h Is the body of the letter written in paragraphs? If so, how many?
- i How does the writer end the letter?

12 Sharpeville Street
Orlando
Soweto
1803
21 October 2018

Mr Tefu
Emerald Education Campus 5
Penelope Avenue
Johannesburg
2000

Dear Mr Tefu

Re: Dangerous driving on campus

I am a student at Emerald Education. I am writing you this letter in the hope that you will take note of my concerns and join other strong, visionary leaders who have already taken a stand. Swerving, speeding up, slowing down, and not paying attention while driving. Most people would think this describes a drunk driver. However, it also describes the way students drive on campus and this is because they are on their cell phones. Many accidents occur due to inattentive drivers who are talking or texting.

Studies have shown that people are five times more likely to be in an accident when they are talking on a cell phone. With the elimination of cell phones, accidents will decrease and lives will be saved. Emerald is a leader academically but lags behind with regards to safety. Over 45 top class educational centres have banned cell phones. Doesn't this tell us something? Can Emerald Education afford to be old-fashioned and backward? Even worse, do you want to be in the news because a bright young student has lost their life on your campus roads?

I understand that many people use their cell phones for work. I also understand how busy people want to check in with their families for food or groceries. However, safety on the roads must take first priority. Every parent in the world would applaud you as a visionary if you banned cell phones.

Don't we owe it to our community to watch out for the safety of others? You can help prevent accidents and save lives by imposing stricter rules and punishing offenders. I know you are a caring and honourable man. I trust you to do the right thing. Can you afford not to?

Yours sincerely

Relebohile Jara

Relebohile Jara

- 3** Call learners back together and very quickly go through their answers. Make sure that learners know the following:
- a** **How many addresses are there?** 2
 - b** **Whose addresses appear on the letter?** The sender's and the recipient's.
 - c** **Where are the addresses written?** The sender's is in the top right hand corner, and the recipient's is a line below that on the left hand side.
 - d** **Where is the date written?** Under the sender's address.
 - e** **Where is the greeting written?** Above the subject line.
 - f** **Where is the subject line?** Under the greeting.
 - g** **Where are there empty line spaces?** Before and after the greeting; under the subject line and before 'Yours sincerely'.
 - h** **Is the body of the letter written in paragraphs? If so, how many?** Yes; 4
 - i** **How does the writer end the letter?** With a signature and their name printed.

Activity 2: Identify persuasive language techniques

INTRODUCTION:

- 1** Explain to the learners that they are going to read the letter again.
- 2** This time they will not be examining its format. Instead, they will be examining the body of the letter (the paragraphs). They will do this to see how persuasive language has been used.
- 3** Remind them that persuasive language is all the ways in which we can use words to convince someone to do something.

PERSUASIVE LANGUAGE TECHNIQUES:

- 1** Hand out or write on the chalkboard the following list of persuasive language techniques.
- 2** Instruct your learners to stick it into their notebooks or keep it safely in a file. If you do not have access to a photocopy machine, write the list on your chalkboard before class begins and instruct your learners to copy it into their notebooks.
- 3** Explain to learners that they are going to find as many of these persuasive language techniques as they can in the letter.
- 4** First, read through the list together. To do this, ask a different learner to read each technique and its explanation.
- 5** Discuss them to make sure that learners understand what the explanations mean. Tell them that it is fine if they don't fully understand how each technique works at this stage. It will become clearer once they look for the techniques in the letter.

LIST OF PERSUASIVE LANGUAGE TECHNIQUES:

- **Desire**

Make the reader desire something. Convince them that the only way to get what they desire is to do what you're telling them to do.

- **Respect for Authority**

Convince your reader that someone they respect has the same opinion that you do, so they should do what you are telling them to do.

- **Conformity**

Convince your reader that everyone else is doing something, and that if they don't do it, they will be left out. To 'conform' is to do the same thing as everyone else.

- **Facts and figures**

Quote facts, numbers or statistics to make your point sound more scientific and trustworthy.

- **Name-calling**

Use insulting language to make your reader feel like they will be a bad person if they don't do what you want.

- **Compare and Contrast**

Compare something positive and something negative to persuade the reader to take action.

- **Repetition**

Repeat important words, phrases or ideas to emphasise them.

- **Emotional words**

Use words that carry a lot of emotion. These can influence the emotions of your reader, so that they will do what you are trying to convince them to do.

- **Fear**

Create fear in your reader. Make them feel that if they don't do what you're trying to convince them to do, then something terrible will happen.

- **Flattery**

Praise the reader. Compliment them. Ensure that they have positive feelings towards you, so that they will do what you want them to do.

MODELLING:

- 1 Once you have discussed all ten techniques, explain to learners that you will show them how to identify persuasive language by doing one example for them.
- 2 Read the first paragraph of the letter aloud.

- 3 As soon as you have read, ‘... and join other strong, visionary leaders ...’, stop and say: ‘That sounds like persuasive language to me. Let me see, if I go back through my list of ten persuasive language techniques again, which one seems correct? I think it is the one about ‘Conformity’. This is because the writer has implied that if the recipient doesn’t do as the other leaders have done, he will not be as good a leader as they are.’

JOINT ACTIVITY:

- 1 Now that you have shown them how to do it, do one more example together, but this time ask a learner to do it for the class.
- 2 Ask a volunteer to read the second paragraph. Instruct them to stop as soon as they find another phrase that sounds persuasive. They should stop once they have read the following: ‘Studies have shown that people are five times more likely to be in an accident when they are talking on a cell phone.’ (However, if they miss it and do another one, that’s fine – you can always come back to this example later.)
- 3 The learner who has volunteered must refer to the list of techniques and choose one.
- 4 Ask the class if they agree with the learner’s choice.
- 5 The correct persuasive language techniques that the learner should identify here is either ‘Facts and Figures’. This is because the writer quotes a statistic.
- 6 If the learner has identified the technique incorrectly, explain to them why it is incorrect and help them find the correct one.

INDEPENDENT WORK:

- 1 Now that you have done a demonstration for one example, and worked with the learners for another example, give the learners time to read the rest of the letter again and identify where persuasive language techniques have been used.
- 2 Instruct them to underline each one and label it with the name of the technique.
- 3 While they work, walk around the room and assist learners who are struggling.

DISCUSSION:

- 1 Call learners back together.
- 2 Ask for volunteers to share persuasive language that they found, and to explain which techniques have been used.
- 3 Correct and explain if learners have gone wrong. Learners will all have different answers. Accept alternatives if they can support their answers.

Useful genre-related vocabulary

persuade	to convince or cause someone to do something by giving them good reasons
conform, conformity	do the same thing as everyone else; try to fit in
name-calling	insult someone by calling them a derogatory (ugly) name
compare	look at the differences between two things
flatter; flattery	say nice things to someone to make them feel good

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their persuasive formal letters based on events in ‘Macbeth.’

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Create a list of ideas.
- c Choose 3 best ideas from the list.
- d Put their ideas into a good order.
- e Create topic sentences.
- f Select appropriate persuasive language techniques for each paragraph.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: Imagine that you are Lady Macbeth. You have just received a very exciting letter from your husband. He says that he met three witches who predicted that he was going to be King of Scotland. You are thrilled because you would love to be a queen. There is a problem however. Scotland already has a king – King Duncan. If you are to be queen, you will have to find a way to get rid of Duncan.

You decide that the only way to get Duncan out the way is to kill him. However, your husband is not only loyal to his king, but Duncan is also a good and likeable man. You know that you are going to have to be very careful with your words if you are to have any hope of convincing Lord Macbeth to go along with your murder plans.

You decide that your best chance of success is to write a letter, a formal letter, to your husband, in which you try to convince (persuade) him that King Duncan must be removed and that the best way to do this is for Macbeth to kill him. This is very important and you need to make sure that you are respectful to him, so your letter must have the proper format. Make sure that your language is appropriate. Most importantly, think about how you can use persuasive language to convince him to go along with your plans.

B. CREATE A LIST OF IDEAS

INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they will start planning their letters by coming up with a list of good reasons why Macbeth should kill Duncan.
- 3 These plans will later be turned into full letters.

MODELLING:

- 1 To show learners how to do this, demonstrate by doing the first one for them on the board.
- 2 On the board, write the heading, 'Why Macbeth should kill Duncan.'
- 3 Under the heading, write '1.' and add the first reason. For example, you could write, '1. If you want to be successful, you have to make difficult decisions' or you could write '1. Married couples should support each other.'

JOINT ACTIVITY:

- 1 Now that you have shown them how to do it, do one more example together.
- 2 This time ask a volunteer to come to the board and add the second reason why Macbeth should kill Duncan.
- 3 Ask the class if they agree with the learner's choice, and discuss.
- 4 If the learner has written a reason that does not make sense or is not appropriate, explain to them why it is incorrect and help them come up with a correct one.

INDEPENDENT WORK:

- 1 Now that you have done a demonstration for the first point and worked with the learners for the second point, give the learners 10 minutes to complete their own lists in their exercise books.
- 2 Encourage them to come up with as many reasons for Macbeth to kill Duncan as they can.
- 3 While learners work, walk around the room and assist learners who are struggling.

C. CHOOSE 3 BEST IDEAS FROM THE LIST

- 1 Call learners back together.
- 2 Remind learners that – just like a building – every piece of writing needs a structure. The letter's structure will come from the paragraphs. Each paragraph of the letter will give a different reason why Macbeth should kill Duncan.
- 3 They must examine their own lists and select the best three reasons for Macbeth to kill Duncan. Each of these will become a paragraph.
- 4 Give learners 5 minutes to choose from their lists.
- 5 As learners write, walk around the room to assist learners who are struggling with the language or struggling to stay on task.

D. WORKING OUT THE ORDER

- 1 Call learners back together.
- 2 Explain that once learners know what each paragraph will be about, they must put their ideas into an order that makes sense.
- 3 Explain that the order in which they present their reasons is important. Their order must make sense so that the reasons follow on logically from each other. There are no rules because everyone's ideas will be different. For example, they could order their ideas:
 - least personal to most personal

- most important to least important
 - most pleading to most aggressive
- 4 Give learners 5 minutes to order the reasons on their lists, so they know what order they will write their paragraphs in.
 - 5 As learners write, walk around the room to assist struggling learners.
 - 6 Ask a few learners to share their lists with the class.

E. CREATE TOPIC SENTENCES FOR EACH PARAGRAPH

- 1 Explain to the learners that every paragraph has a main sentence, called a topic sentence. This topic sentence is a like a summary of the whole paragraph. If you read the topic sentence, you will know what the whole paragraph will be about. The other sentences in the paragraph are details, explanations and further elaboration on the topic sentence. It could be anywhere in the paragraph, but it is usually the first sentence.
- 2 For example, if the paragraph will be about the idea that it is always important to tell the truth a topic sentence could be: ‘You should tell the truth about being part of the robbery because we were raised to always tell the truth.’ Or a topic sentence could be: ‘You should confess to participating in the robbery because for the rest of your life, you will never find peace if you lie in order to be free.’
- 3 Instruct learners to write the topic sentence for each one of their paragraphs. They will need a topic sentence for each of the three reasons they have selected from their lists.
- 4 Give learners 5 minutes to write their three topic sentences. Walk around the room to assist struggling learners.
- 5 Ask a few learners to share their topic sentences with the class.

F. USING PERSUASIVE LANGUAGE

INTRODUCTION:

- 1 Now it is time to select the persuasive language that learners want to use in order to write the rest of each paragraph.

MODELLING:

- 1 Write the following reason for Macbeth to kill Duncan on the board: ‘You should kill Duncan because married couples must support each other.’
- 2 Tell learners that there are many different persuasive language techniques they could use with this reason.
- 3 For example, they could use Name-Calling by calling him ‘weak’ and a ‘coward’. That would make him feel ashamed if he didn’t agree, and possibly persuade him to kill Duncan.
- 4 Alternatively, they could use the persuasive language technique of Fear. They could tell him that Duncan may be angry if he hears about the witches’ prophecy. This would make Macbeth afraid of punishment, and he would then perhaps consider killing Duncan.

JOINT ACTIVITY:

- 1 Now that you have demonstrated finding two persuasive language techniques, ask learners for help finding an additional technique. This will help you check for learner understanding.
- 2 Instruct learners to look at the list of techniques, and find another type of persuasive language they could use if their reason for Macbeth killing Duncan is that marriage demands loyalty. (You are still using the reason you wrote on the board.)
- 3 Call on two or three learners to share their ideas. Each time ask the learner why they have chosen the technique. Instruct the learner to explain their choice as you did in the modelling section above. If they go wrong, explain why and help them to select the correct answer.
- 4 Some options they could select include:
 - Repetition (Use the word 'loyalty' or 'success', three or four times.)
 - Desire (Make Macbeth really want to be loyal.)
 - Flattery (Tell Macbeth what a loyal husband he has always been in the past.)
 - Respect for Authority (Tell him how much she admires his loyalty to her.)

INDEPENDENT WORK:

- 1 Explain that learners will now do this for each item on their own list of reasons.
- 2 Give learners ten minutes to look at the list of persuasive language techniques and choose the one or two techniques that will work best with each of the reasons for Macbeth to kill Duncan on their personal lists.
- 3 Explain that they will use these persuasive language techniques to help them write the rest of each paragraph. The sentences in each paragraph will use the persuasive writing techniques they have chosen to elaborate on the topic sentences, and convince Macbeth to kill Duncan.

SAMPLE FOR TEACHER**SAMPLE COMPLETED LIST**

Why Macbeth should kill Duncan:

- 1 Macbeth has been told by the witches that he will eventually become king
- 2 If Duncan is already king, how can Macbeth become king?
- 3 Duncan announced that he had chosen his son to succeed him
- 4 Good husbands and wives are loyal to each other
- 5 Family should support and help each other
- 6 He needed to prove to his wife that he was strong enough to commit murder
- 7 If you want to succeed, you have to help yourself
- 8 He will lose his wife's respect
- 9 Success sometimes involves making hard decisions

SAMPLE OF CHOOSING BEST 3 REASONS AND COMING UP WITH THE ORDER

Why Macbeth should kill Duncan

~~1~~ Macbeth has been told by the witches that he will eventually become king

~~2~~ If Duncan is already king, how can Macbeth become king?

~~3~~ Duncan announced that he had chosen his son to succeed him

~~4~~ Good husbands and wives are loyal to each other ← first paragraph

~~5~~ Family should support and help each other

~~6~~ He needed to prove to his wife that he wasn't weak ← third paragraph

~~7~~ If you want to succeed, you have to help yourself ← second paragraph

~~8~~ He will lose his wife's respect

~~9~~ Success sometimes involves making hard decisions

SAMPLE OF TOPIC SENTENCES CREATED FROM THE LIST

- A good and loyal husband wants to make his wife happy
- He needed to prove to his wife that he wasn't weak
- If you want to be successful, you have to work hard at it

SAMPLE OF PERSUASIVE LANGUAGE TECHNIQUES TO MATCH EACH TOPIC SENTENCE

Topic sentence: A good and loyal husband wants to make his wife happy.

Persuasive language to use in this paragraph: repetition, emotional words, flattery

Topic sentence: You need to show me that you aren't weak.

Persuasive language to use in this paragraph: name-calling, compare and contrast

Topic sentence: If you want to be successful, you have to help yourself.

Persuasive language to use in this paragraph: name-calling, desire, compare and contrast

3. Drafting

INTRODUCE CRITERIA

Tell learners that as they draft, they must consider the following criteria:

- 1 The body of the letter must be 120–150 words long (not including the address and greeting).
- 2 The formal letter format must be perfect.
- 3 They must write from Lady Macbeth's perspective.
- 4 The body of the letter must persuade Lord Macbeth to agree to kill Duncan.
- 5 The writing must contain at least 3 persuasive language techniques, as explained on the list of techniques.
- 6 The writing must show that they understand what has happened in the play and can express Lady Macbeth's opinions and feelings.
- 7 The register must be formal and the language must be error-free.

INSTRUCTIONS

HOMEWORK

- 1 Instruct learners to take their topic sentences and persuasive language techniques home and elaborate on each one to form paragraphs for homework.
- 2 Explain that they must finish each paragraph by adding a number of other sentences to each topic sentence, in order to persuade Macbeth to kill Duncan.
- 3 These sentences must use strong persuasive language based on the techniques that they chose in class.
- 4 They must also add in all the elements of a formal letter:
 - The sender's address is Inverness Castle, Dunsinane Hill, Inverness, Scotland. The learners can make up the recipient's address as long as it is somewhere in Scotland.
 - They can make up the date, but it must be some time in 1047, when the play is set.
 - They must come up with a relevant subject line.
 - They must use appropriate salutations and closings.
 - They can forge (fake) Lady Macbeth's signature.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT, PLANNING & FORMAT Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context 18 MARKS	15-18 <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus and coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	11-14 <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	8-10 <ul style="list-style-type: none"> Adequate response demonstrating knowledge of features of the type of text Not completely focused – some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	5-7 <ul style="list-style-type: none"> Basic response demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	0-4 <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
	LANGUAGE, STYLE & EDITING Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling 12 MARKS	10-12 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Grammatically accurate and well-constructed Virtually error-free 	8-9 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	6-7 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	4-5 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured
MARK RANGE		25-30	19-23	14-17	9-12

4. Editing

STRATEGY

Self-edit

INSTRUCTIONS FOR EDITING

(NOTE: If you do not have time to do this activity in class, give learners the checklist and instruct them to do it for homework.)

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopier machine).
- 2 Explain that for this writing task, learners will edit their own work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to re-read their own writing to see if they have done what the question in the checklist asks. If they find that they have not done something required by the checklist, they must change their writing accordingly. They can write new sentences, cross out words or sentences they have written, move paragraphs around with arrows and correct their language mistakes on the page. Remind them that it is okay if this draft starts to look very messy, as they will need to rewrite it for the final version.
- 7 Give learners time to edit their work. Walk around the room to assist learners who are struggling.

EDITING CHECKLIST

- 1 Does each paragraph contain one clear reason why Macbeth should kill Duncan?
- 2 Do the paragraphs appear in an order that makes sense?
- 3 Have you used strong persuasive language? Have you used at least three persuasive language techniques?
- 4 Do all your sentences start with capital letters and end with appropriate punctuation marks?
- 5 Have you checked that your spelling is correct?
- 6 Have you checked that every sentence has at least a subject and a verb?
- 7 Is your letter laid out in the correct format for a formal letter?
 - Does it have the writer's address (Inverness Castle, Dunsinane Hill, Inverness, Scotland) in the top right-hand corner, followed by the date (in 1047)?
 - Does it have the recipient's address (in Scotland) on the left?
 - Is there a greeting, subject line and closing with Lady Macbeth's signature?
 - Are there empty line spaces under each element of the layout?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their letters neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, and the heading ‘Formal Letter’.
- 3 They must ensure that they use the correct format for a formal letter.
- 4 They must write neatly, leaving an empty line between paragraphs.
- 5 At the bottom of their letter they must write the words ‘Word count’ followed by the number of words in their letter (not including the address and greeting.)

PRESENTING STRATEGY

Posting and delivering the letters

PRESENTING INSTRUCTIONS

POSTING THE LETTERS

- 1 Create a ‘postbox’ in your classroom. You can do this with an old cereal or shoe box or something similar. Paint it red to resemble a real postbox, or simply cover it with newspaper. Make sure there is a slit at the top.
- 2 Instruct learners to fold their letters neatly and ‘post’ them by putting them into the box.

DELIVERING THE LETTERS

- 1 Hand out the letters at random, so that each learner receives a letter from someone else in their class.
- 2 Once you have handed them out, check that no one received their own letter. If they did, quickly swap it with another one.
- 3 Instruct learners to imagine that they are Lord Macbeth receiving the letter in the wilds in Scotland. They must read the letter and decide whether or not it would convince them to kill Duncan.
- 4 Give learners 5–10 minutes to read the letter they have received.

If you have time:

- 5 Call learners back together.
- 6 Ask learners: What was persuasive about the letter you read?
- 7 Discuss this with learners.

COMPLETED EXAMPLE

Inverness Castle
 Dunsinane Hill
 Inverness
 Scotland
 1963
 9 August 1047

The Heath Cawdor
 Makdownald
 Scotland
 1403

Dear Lord Macbeth

Re: How to claim the crown

I was so excited to hear the witches' prophecy! No one deserves to be king more than you! You know how much I want to be a queen. I am so glad that you are a good and loyal husband and you know it is your duty to make your wife happy. Nothing would make me happier than being queen of Scotland.

I know you like Duncan and he is a good leader, but he may live for years. You need to be a man. Don't allow weakness and emotion to stop you from achieving your goals. We have to get rid of Duncan. It is the only way.

We both know that success takes hard work. Sometimes this means making difficult decisions. Sacrifices have to be made, but it will all be worth it in the end. Don't be a coward. Don't let me down. Be my hero.

Yours sincerely

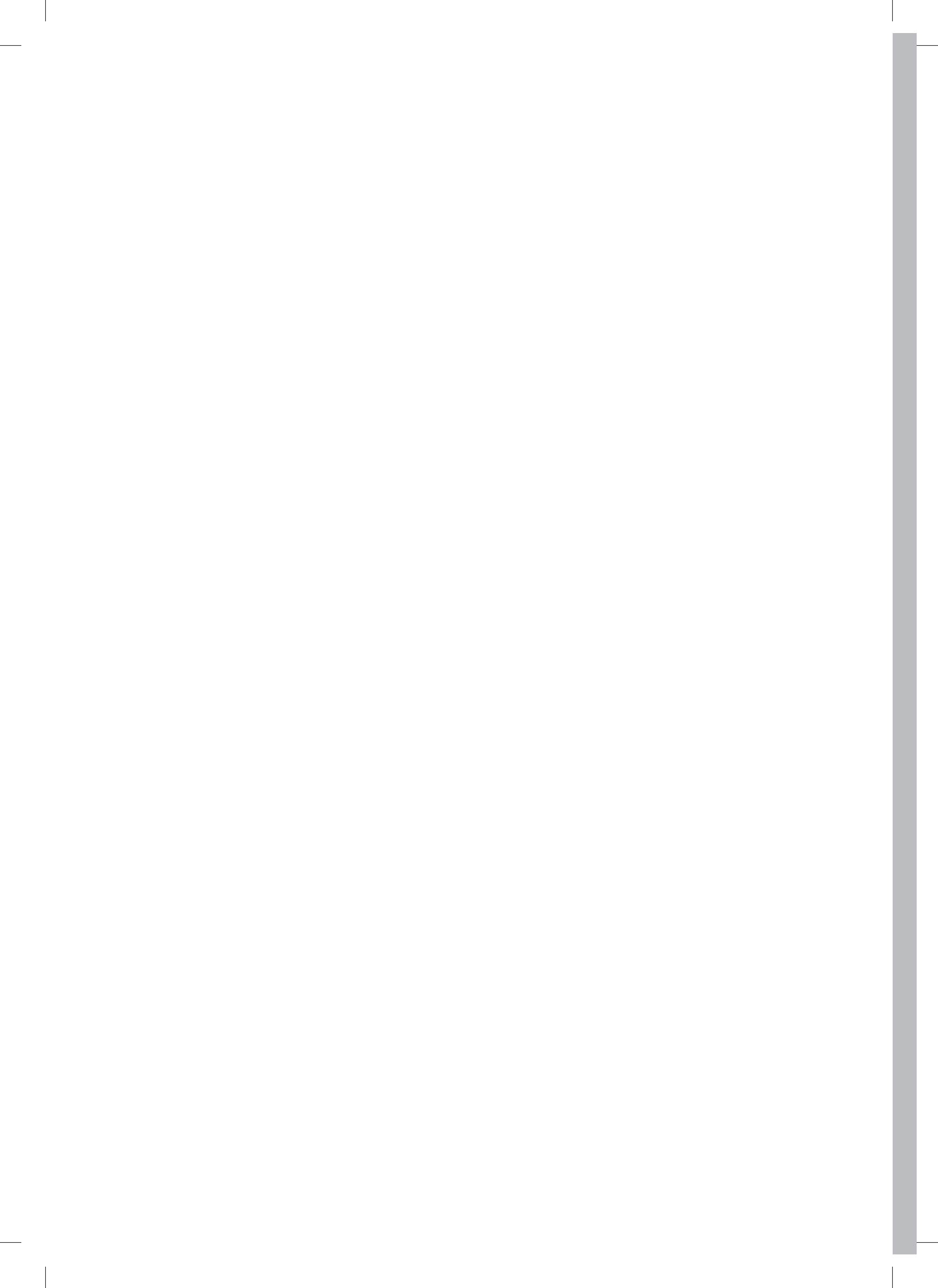
Lady Macbeth

Word count: 150

Mark: 26/30

TEACHER FEEDBACK

Overall, this is a good piece of writing. It was clever of you to only once mention getting 'rid of' Duncan but there is no doubt about what Lady Macbeth is saying. Your topic sentences overlap in some places but the letter still flows and makes sense. The message is clear and you have made good use of persuasive language. I enjoyed the switching between name-calling and flattery to manipulate Macbeth. The poor man wouldn't know whether his wife admired him or despised him! Well done! Keep it up.



Macbeth

**Writing and
presenting**

CYCLE 5

Writing and presenting

Dialogue

Topic:

In pairs, learners will write an exchange (five responses for each character) in direct speech between Lord and Lady Macbeth. Learners must use modern day language.

In Act 1, Scene 7, Lines 1–82, Lord and Lady Macbeth argue. Macbeth tells his wife that he doesn't want to go ahead with the murder of King Duncan and Lady Macbeth is furious.

She calls him names and accuses him of being weak and a coward and he eventually gives in to her. Reread the argument and then make up your own ending to their argument.

You must begin your dialogue with Macbeth's question in line 58, 'If we should fail?' Use modern language and don't forget to write in dialogue format. You must set the scene at the top of the page, and include a few stage directions in the dialogue.

Length of task

120–150 words (excluding characters' names)

CAPS reference: pg. 41

Text type	Purpose	Text Structure	Language Features
Dialogue (Long)	It is a record of the exchanges as they occur, directly from the speaker's point of view.	When writing a dialogue: <ul style="list-style-type: none"> • Write the names of the characters on the left side of the page; • Use a colon after the name of the character who is speaking; • Use a new line to indicate each new speaker; • Advice to characters (or readers) on how to speak or present the action must be given in brackets before the words are spoken; • Sketch a scenario before you start writing. 	<ul style="list-style-type: none"> • When the dialogue involves family or close friends the "casual style" is used. Well-known formulae for requests, questions, orders, suggestions and acknowledgement are used. • When the conversation involves strangers the consultative style is used. More elaborate politeness procedures are added to the well-known formulae for requests, questions, orders, suggestions and acknowledgement.

Introduction

Tell learners that today they are going to write a dialogue. The dialogue will be linked to the drama, 'Macbeth'. The dialogue will be between Lord and Lady Macbeth.

Teach the genre

PURPOSE:

A written record of a conversation between characters taking turns to speak.

HOW TO WRITE DIALOGUE:

- 1 Set the scene in brackets at the top of the page. In a couple of sentences, explain where the characters are and what they are doing.
- 2 Write the characters' names on the left side of the page.
- 3 Use a colon after the name of the character who is speaking.
- 4 Use a new line to indicate each new speaker.
- 5 Use stage directions to show how characters speak and act. These are phrases in brackets about what they are doing as they speak.
- 6 If the characters are friends or family, they speak to each other in a casual, colloquial style. They can even interrupt each other. If they are strangers, they will be more polite, ask more questions, and wait for the other person to finish speaking.

Teach selected text structures and language features

Activity 1: Different ways to record a conversation

INTRODUCTION:

- 1 Settle learners so that you have their attention.
- 2 Call two volunteers to the front. Whisper to the volunteers what they need to say and ask them to say it out loud to each other:

Volunteer 1: I'm concerned about my sister.

Volunteer 2: My sister really worries me.
- 3 Explain that all learners must write down what the volunteers have said. Give them a minute to do this.
- 4 Ask learners to explain how they wrote down what was said (e.g. what punctuation they used and if they used the exact same words). Take a few examples from learners.
- 5 Explain that there are in fact three ways to record what people say:
 - a Reported (or indirect) speech
 - b Direct speech
 - c Dialogue

REPORTED SPEECH:

- 1 Remind learners that reported speech tells us about what someone else said but does not use the exact same words.
- 2 We do not need to use any special punctuation.
- 3 Discuss with learners how we write what the volunteers said in reported speech.

- 4 Write the reported speech sentences on the chalkboard. For example:

Tumi said that he is concerned about his sister.

Kara said that she really worries about her sister.

DIRECT SPEECH:

- 1 Ask learners: What do we know about direct speech?
- 2 Remind learners that in direct speech, we write the exact words that the speaker says inside quotation marks.
- 3 We have a speech tag, like ‘he said’ or ‘she responded’. This can be before or after their words.
- 4 Discuss with learners how we write the volunteers’ words in direct speech.
- 5 Write the sentences on the chalkboard in direct speech. For example: Tumi said, ‘I am concerned about my sister.’

‘My sister really worries me,’ Kara responded.

DIALOGUE:

- 1 Explain that in a play or drama, all the words are meant to be read as a conversation. We need to know how to write dialogue like this for the longer transactional writing section of the creative writing exam (paper 3).
- 2 Ask learners to work with the person next to them. They must look at any page in their copies of Macbeth and describe the way that the dialogue is written.
- 3 Ask a volunteer to share their answer and discuss. Make sure the discussion includes the following:
 - Write the name of the person speaking, followed by a colon.
 - We do NOT use quotation marks.
 - Each person’s words are on a new line.
 - When each person starts their next turn to speak, their words line up with the words above them.
- 4 Call a volunteer to the board to write the volunteers’ lines from the activity above as a dialogue.

For example:

Tumi: I am concerned about my sister. Kara: My sister really worries me.

Activity 2: Setting the scene and stage directions

SETTING THE SCENE:

- 1 Explain that at the start of a dialogue, you need to set the scene. Instruct learners to look at the beginning of Act 1, Scene 1 as an example. The setting of the scene will be something similar to this: (Inverness: Macbeth’s castle. Enter Lady Macbeth alone, with a letter.)
- 2 When you set the scene, you explain where the characters are and what they are doing.
- 3 This is written in brackets at the beginning of the scene.

4 Instruct learners to think about the dialogue on the board. Ask learners: Where are these characters? What are they doing?

5 Write an example of scene setting on the board. For example:

(Tumi and Kara are walking to class after break. They chat while they walk.)

STAGE DIRECTIONS:

1 Explain that we can, from time to time, include stage directions.

2 These are instructions in brackets that tell us about the characters' facial expressions and body language while they speak, and what emotion they have in their voices or what their movements are.

3 Instruct learners to open any page of Macbeth and find as many stage directions as they can.

4 Discuss with learners how they think the volunteers' lines (from the activity above) should be said. For example, should they be whispered or yelled? Should they be said in a happy way or a sad way? Should Tumi be frowning? Should Kara shrug?

5 Add in the stage directions on the board. For example: Tumi: (frowning) I'm concerned about my sister.

Kara: (nodding in agreement) My sister really worries me.

6 Read these lines out loud, acting out the emotions that are in brackets.

7 Explain that now we know exactly what each character said and how they said it.

CONCLUSION:

1 Explain that in the next activity we will write a dialogue.

2 This dialogue will help us imagine the conversation that Macbeth would have had with his wife if they had carried on arguing and he hadn't given in to her.

3 We will think about how the characters think and feel while they are having this conversation.

Useful genre-related vocabulary

character	people in a poem, song, novel or play
colon	a punctuation mark (:) that goes between the character's name and what they are saying
direct speech	the actual, quoted words of a conversation
stage directions	instructions in bracket and italics that tell the reader what the character is doing, e.g. (She sits with her head in her hands.)

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their dialogues between Lord and Lady Macbeth.

2. Planning

PLANNING STRATEGY

- a Remind learners of topic.
- b Set the scene.
- c Get ideas from the play.
- d Plan the content.
- e Write stage directions.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: In pairs, learners will write an exchange (five responses for each character) in direct speech between Lord and Lady Macbeth. Learners must use modern day language.

In Act 1, Scene 7, Lines 1–82, Lord and Lady Macbeth argue. Macbeth tells his wife that he doesn't want to go ahead with the murder and Lady Macbeth is furious. She calls him names and accuses him of being weak and a coward and he eventually gives in to her. Reread the argument and then make up your own ending to their argument. You must begin your dialogue with Macbeth's question in line 58, 'If we should fail?' Use modern language and don't forget to write in dialogue format. You must set the scene at the top of the page, and include a few stage directions in the dialogue.

B. SET THE SCENE

- 1 Ask learners to imagine where Lord and Lady Macbeth are having the conversation. Get some suggestions from volunteers and write them on the board. For example:
 - their bedroom
 - outside in the garden
 - in the kitchen
- 2 Instruct learners to write down where they would like to set their dialogue.
- 3 Ask learners to imagine what Lord and Lady Macbeth are doing while they talk. Get some suggestions from volunteers and write them on the board. For example:
 - Lord Macbeth is walking outside. He is on his way to the stables.
 - Lord Macbeth is sitting at his desk and Lady Macbeth is standing in front of him
 - They are sitting on chairs at the kitchen table.
 - Lady Macbeth goes looking for her husband and finds him staring out the window.

- 4 Instruct learners to write down what they would like their characters to be doing during their dialogue.
- 5 Explain that in their final version, these two facts will need to be written as a sentence or two inside brackets at the top of the page.

C. GET IDEAS FROM THE PLAY

- 1 Instruct learners to reread two key scenes, to find useful information that they can use when writing their dialogues:
 - a Lady Macbeth reading Macbeth's letter in Act 1, Scene 5, Lines 1–28 ('They met me ... crown'd withal'.)
 - b Macbeth's thoughts about Duncan in Act 1, Scene, 7 Line 1–28 ('If it were done ... falls on the other-').
- 2 Explain that as they read, they can write down any useful quotes they find. Later on, they can refer back to them while they write their dialogues, or even use a few phrases in the dialogues.
(NOTE: Refer to the 'Sample for Teacher' section below for an example of what this might look like.)

D. PLAN THE CONTENT

- 1 Explain that before writing their dialogues, learners must plan what their dialogues will be about.
- 2 To do this, they can write a short paragraph explaining what Lord and Lady Macbeth are going to talk about.
- 3 Give learners time to write their paragraphs.
- 4 As learners work, walk around and help struggling learners.
(NOTE: Refer to the 'Sample for Teacher' section below for an example of what this might look like.)

E. WRITE STAGE DIRECTIONS

- 1 Remind learners that we can tell how someone feels by looking at how they act.
- 2 In a dialogue, we use stage directions to do this.
- 3 Instruct learners to copy the following table:

Feeling	Action
Macbeth	
Lady Macbeth	

- 4 Instruct learners to write down some feelings that the characters might have during their conversation in the left-hand column.
- 5 Give learners 2–3 minutes to come up with their key words.
- 6 Now instruct learners to fill in an action that could show each feeling. You can demonstrate one or two on the board to show them. For example:

Feeling	Action
Lady Macbeth	
angry	stamping her foot
scared	looking at him with wide open eyes

- 7 Give learners time to fill in their tables.
- 8 Walk around and help struggling learners.
- 9 Call the class back together and explain that they can use these actions as stage directions (in brackets) in their dialogues.
(NOTE: Refer to the ‘Sample for Teacher’ section below for an example of what this might look like.)

SAMPLE FOR TEACHER

SAMPLE 1: SETTING THE SCENE

(Lord and Lady Macbeth are in their bedroom. The door is closed. Lady Macbeth came looking for her husband because he had been gone for a long time and she was worried about him. The king and their other guests are in the dining room.)

SAMPLE 2: IDEAS FROM THE PLAY (USEFUL QUOTES)

Act 1 Scene 5 Line 1–29

Lady Macbeth: (Reads) ‘They met me in the day of success, and I have learned by the perfectest report they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it came missives from the King, who all-hailed me ‘Thane of Cawdor,’ by which title, before, these Weird Sisters saluted me, and referred me to the coming on of time with ‘Hail, King that shalt be!’

This have I thought good to deliver thee, my dearest partner of greatness, that thou might’st not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.’

Glamis thou art, and Cawdor; and shalt be

What thou art promised. Yet do I fear thy nature;

It is too full o’ th’ milk of human kindness

To catch the nearest way: thou wouldst be great,
 Art not without ambition, but without
 The illness should attend it. What thou wouldst highly,
 That wouldst thou holily; wouldst not play false,
 And yet wouldst wrongly win. Thou'ld'st have, great Glamis,
 That which cries, 'Thus thou must do,' if thou have it,
 And that which rather thou dost fear to do,
 Than wishest should be undone. Hie thee hither,
 That I may pour my spirits in thine ear
 And chastise with the valor of my tongue
 All that impedes thee from the golden round,
 Which fate and metaphysical aid doth seem
 To have thee crowned withal.

Act 1, Scene 7 Line 1-28

Macbeth: If it were done when 'tis done, then 'twere well
 It were done quickly. If the assassination
 Could trammel up the consequence, and catch
 With his surcease success; that but this blow
 Might be the be-all and the end-all here,
 But here, upon this bank and shoal of time,
 We'd jump the life to come. But in these cases
 We still have judgment here, that we but teach
 Bloody instructions, which, being taught, return
 To plague th' inventor: this even-handed justice
 Commends the ingredients of our poisoned chalice
 To our own lips. He's here in double trust:
 First, as I am his kinsman and his subject,
 Strong both against the deed; then, as his host,
 Who should against his murderer shut the door,
 Not bear the knife myself. Besides, this Duncan
 Hath borne his faculties so meek, hath been
 So clear in his great office, that his virtues
 Will plead like angels, trumpet-tongued, against

The deep damnation of his taking-off;
And pity, like a naked newborn babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other.

SAMPLE 3: PARAGRAPH FOR PLANNING THE CONTENT

In my dialogue Lady Macbeth will be doing everything she can to convince Macbeth to follow through with the plans they made to murder King Duncan. She will insult him, plead with him and shout at him. He has made his mind up, however, and won't even discuss it. The fact that he won't listen to her and won't take her seriously will make her absolutely furious. In the end he will make a statement that it is over, leaving his wife upset, furious, confused, disappointed and frustrated.

SAMPLE 4: STAGE DIRECTIONS

Feeling	Action
Lady Macbeth	
furious	stamping her foot
confused	looking at him with slit eyes
desperate	hand on his arm, begging
Macbeth	
upset	puts both his hands on her shoulders, looks her in the eye
angry	making a fist

3. Drafting

INTRODUCE CRITERIA

- 1 Write a dialogue between Lord and Lady Macbeth about why he has changed his mind about murdering Duncan.
- 2 Set the scene in brackets at the top of the page.
- 3 Line up the characters' names on the left.

- 4 Use a colon after each name.
- 5 Make sure that what each character says also lines up.
- 6 Write 120–150 words (excluding the characters' names, but including the scene setting and the stage directions).
- 7 The language must sound like real speech.
- 8 Describe body language and movement in bracketed stage directions.

INSTRUCTIONS

- 1 Explain that now learners will use all the material they created in the planning stage to help draft their dialogues: their scene setting, paragraphs and stage directions.
- 2 Remind learners of the criteria for a dialogue (above).
- 3 Remind learners to begin with the line: 'If we should fail?'
- 4 Instruct them to start writing their dialogues in class.
- 5 As learners write, go around the room and help struggling learners.
- 6 Whatever they don't finish can be finished for homework. They will need to bring these drafts with them to the next lesson so that they can peer-edit them.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT, PLANNING & FORMAT Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context 18 MARKS	15-18 <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus and coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	11-14 <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	8-10 <ul style="list-style-type: none"> Adequate response demonstrating knowledge of features of the type of text Not completely focused – some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	5-7 <ul style="list-style-type: none"> Basic response demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	0-4 <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
	LANGUAGE, STYLE & EDITING Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling 12 MARKS	10-12 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Grammatically accurate and well-constructed Virtually error-free 	8-9 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	6-7 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	4-5 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured
MARK RANGE		25-30	19-23	14-17	9-12

4. Editing

STRATEGY

Peer-editing

INSTRUCTIONS FOR EDITING

- 1 Explain that today, we will peer edit each other's work.
- 2 Read through the editing criteria checklist on the chalkboard.
- 3 Remind learners that when we peer-edit, we read and correct a classmate's work.
- 4 Remind learners that we never make fun of or laugh at someone else's work.
- 5 Instruct learners to take out their exercise books and to find their draft dialogues.
- 6 Instruct learners to copy the editing checklist into their books.
- 7 Give learners five minutes to copy the checklist from the chalkboard.
- 8 Instruct learners to swap books with another pair of their classmates.
- 9 Each set of partners will work together to edit another pair's dialogue.
- 10 Give learners 2–3 minutes to read the drafts their partners have given them.
- 11 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 12 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move words around with arrows and correct their language mistakes on the page. Remind them that it is okay if this draft starts to look very messy, as they will need to rewrite it for the final version.

EDITING CHECKLIST

CHECKLIST FOR WRITING A DIALOGUE:

- 1 Is the dialogue on topic?
- 2 Does the language sound like it is what Lord and Lady Macbeth would really say?
- 3 Is there a line setting the scene?
- 4 Do the stage directions describe characters' feelings and actions?
- 5 Are the stage directions in brackets?
- 6 Are the characters' names against the left-hand margin with a colon between the names and the spoken words?
- 7 Are the words that the characters say lined up?
- 8 What is something you like about this dialogue?
- 9 What is something that could be improved?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Explain that each learner must rewrite a final, neat copy based on the editing feedback, which you will take in.
- 2 Instruct learners to read the feedback they have received from their peer editor.

- 3 Give learners time to read through the feedback they have received and to write their final dialogues.

PRESENTING STRATEGY

In pairs, learners will present their dialogues to the whole class in oral form. Each pair will read their own lines, like a play, as a prepared oral. They must also do the actions in the stage directions.

PRESENTING INSTRUCTIONS

- 1 Settle learners so you have their attention.
- 2 Instruct learners to take out their exercise books and open them to their final dialogues.
- 3 Ask for three volunteers to read their dialogues like a play.
- 4 Explain that this will involve the following:
 - The person who wrote the dialogue can read one character's lines.
 - They must choose a friend to read the other character's lines.
 - They must not read the stage directions. Instead, they must act out what the stage directions say.
 - They must read their dialogue aloud, with appropriate expression (emotion) in their voices and on their faces.
- 5 Give the three volunteers a few minutes to choose friends to help them.
- 6 Call learners back together. Ask for volunteers to come to the front of the classroom and read their dialogues.
- 7 Afterwards, for each dialogue, take a minute or two to ask the class whether they thought it was relevant (on topic) and appropriate (suited the situation).
- 8 Collect the dialogues and assess them formally. Use the rubric for longer transactional writing (out of 30 marks) above.

COMPLETED EXAMPLE**DIALOGUE**

(Macbeth is in their bedroom, staring thoughtfully out the window. His wife rushes in, looking worried.)

Macbeth: (Puts his hands on his wife's shoulders.) If we should fail? This is crazy. It's not right!

Lady Macbeth: (Stunned) What? Were you drunk when we made these plans?

Macbeth: (Glares at her) Don't insult me!

Lady Macbeth: (Looks at Macbeth pleadingly) I'm trying to help you. You are meant to be king!

Macbeth: If this is so important to you, why don't YOU kill Duncan?
(Laughs)

Lady Macbeth: It looks like I'll have to! (Turns away in disgust)

Macbeth: Don't be mad. Do you want to go to prison? You'd better think long and hard before you go ahead with this madness.

Lady Macbeth: So do your promises mean nothing? You're weak! And stupid! And a liar too!

Macbeth: Stop! Your screeching is giving me a headache. Just forget it! I'm out.

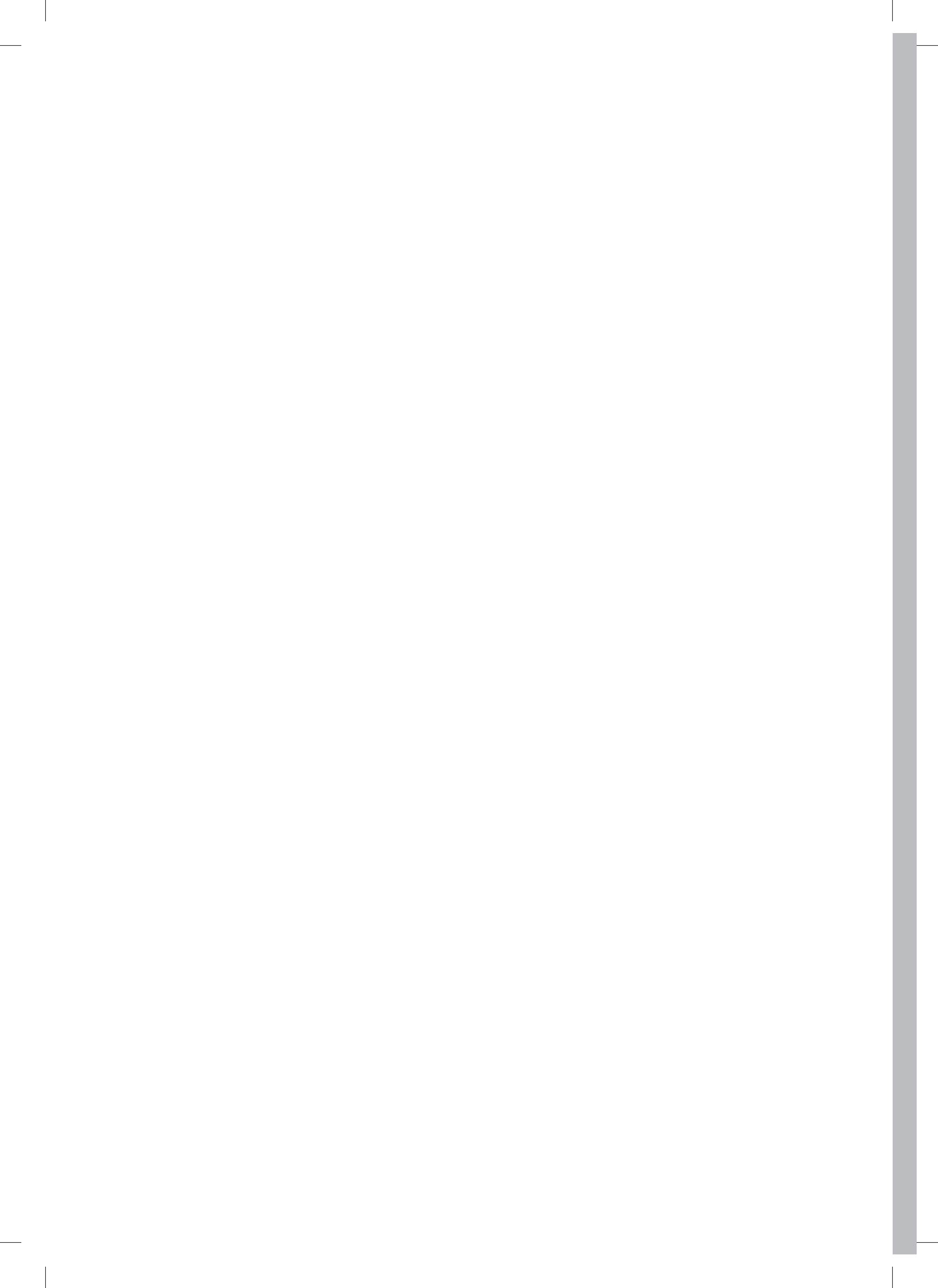
Lady Macbeth: Forget it? Forget it! You promised me I would be queen!

Word count: 148 words

Mark: 25/30

TEACHER FEEDBACK

This is an excellent effort overall. The dialogue is almost error-free in language, style and editing. Your stage directions are very good to start off with, but then then fade away. Did you forget to add the rest in? You would have achieved better marks if you'd filled in stage directions all the way through. Bravo!



Macbeth

**Writing and
presenting**

CYCLE 6

Writing and presenting

Obituary

Topic:

We know King Duncan is dead when Macbeth says to his wife: ‘I have done the deed. Didst thou not hear a noise?’ (Act 2, Scene 2, Line14). You must now write King Duncan’s obituary. The printing press has not been invented yet so the obituary will not be published in a newspaper. However, handwritten copies will be sent all over Scotland and read aloud for all to hear.

We don’t know very much about Duncan so you can be creative, but make sure that the information makes sense in the context of the play. Remember that an obituary should include only positive information. You should focus on Duncan’s accomplishments and good qualities.

Length of task

120–150 words

CAPS reference: pg. 41

Text type	Purpose	Text Structure	Language Features
Obituary (longer transactional)	To commemorate and inform others of someone’s death	Full name; date of death, where the person was living at the time of death; birthplace; key survivors (spouse, children) and their names; time, date, place of funeral Some of the following may also be included: Cause of death; biographical information; memorial tribute information	Style: formal May use euphemisms, e.g. <i>passed away</i> instead of <i>died</i> Usually concise Makes use of language conventions, e.g. <i>In lieu of flowers, donations may be made to</i>

Introduction

Tell learners that today they are going to write an obituary. This obituary will be linked to the drama, ‘Macbeth’. Learners will write an obituary for King Duncan.

Teach the genre

PURPOSE:

- When someone dies, people often put death notices into the Classifieds section in the newspaper. These are usually short messages from their loved ones, notifying the community that the person has died. (NOTE: It is a good idea to show learners what these look like in the Classifieds section of a daily newspaper.)
- A full-length obituary is a longer piece of writing published online or in a newspaper that notifies the public about the death of someone. It commemorates their life, which means that it celebrates their achievements. (NOTE: It is a good idea to show learners what these look like. You will be likely to find one in the Analysis/Comments/Opinion section of a daily newspaper.)

HOW TO WRITE AN OBITUARY:

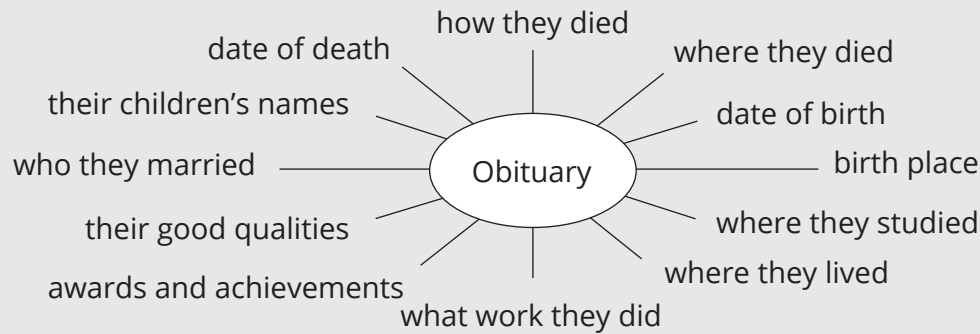
- It contains information about the person's death and it provides background information about their life.
- It is written in a formal register.
- The style should be matter-of-fact, i.e. not overly dramatic. At the same time, it is always written by someone who cared about the deceased (the person who has died), so this positive attitude is expressed in the writing.

The section below contains activities that will teach the content of the obituary and the format in which it should be written.

Teach selected text structures and language features

Activity 1: Content (What goes into an obituary?)

- 1 Settle learners so you have their attention.
- 2 Explain that when they are older, some learners might be given the responsibility of writing an obituary for someone they know.
- 3 Instruct learners to imagine that someone important in their community has died.
- 4 Tell them to work with a partner and think about the following two questions. These are discussion questions, and they don't need to write their answers down:
 - a What information would you want to know about their death?
 - b What information would you want to know about their life?
- 5 Call the class back together. Ask a few volunteers to share their answers with the class.
- 6 As they speak, add all relevant answers to a mind map on the chalkboard, so you can collect all the correct types of information that they identify. (If a learner's answer is not relevant, explain to them why it is irrelevant.) Your mind map on the board could look something like this:



Activity 2: Format (What order should the content be written in?)

- 1 Explain that the ‘format’ of an obituary is the way all the content is put together, i.e. the order in which it appears.
- 2 Give learners the following obituary for Lady Macbeth, along with the questions on format below it. If you do not have access to a photocopier, read it aloud to them.

(NOTE: The example obituary is a lot longer than the one the learners will write. This is to show you as many features of an obituary as possible.)

OBITUARY FOR LADY GRUOCH MACBETH

It is with deep sadness that we have learnt of the unexpected passing of Lady Gruoch Macbeth, beloved wife of Lord Macbeth, on 18 December 1047 at 16h00. She passed away at her castle in Dunsinane, Inverness, and was in the company of her devoted servants.

Lady Macbeth (nee Boedhe) was born in Inverness on 3 September 1015. Her grandfather was Kenneth III of Scotland. Her first husband, Gillecomgain Moray, died in 1032 and she married Lord Macbeth the following year. Their son, Lalach, was born in 1046. She was happily married and was an extremely supportive wife. She devoted her life to her husband’s success and was invaluable to him in his political career.

Lady Macbeth was a very intelligent and highly educated woman. She spoke Latin and Ancient Greek fluently and was an extremely efficient castle manager. Her grandfather often said that it was a pity she was a woman because she had the strength of a king. She was able to take control and keep calm in stressful situations. Her strength of character and determination to achieve her goals were well known throughout the country. She was also an excellent hostess. Lord and Lady Macbeth often held dinner parties and the king was a frequent visitor.

Lady Macbeth is survived by her husband and son. Her funeral was held at Inverness Church on Friday, 29 December 1047 at 11h00.

- 1 Instruct learners to work with a partner. In pairs, they must read the obituary and answer the questions in their exercise books.
 - a What kind of information does the obituary start with?
 - b What kind of information is in the body of the obituary?
 - c What information does the obituary end with?
- 2 Give learners 5–10 minutes to work on this. Walk around the room to assist learners who are struggling.
- 3 Call learners back together and ask volunteers to share their answers.
- 4 Make sure that learners understand the following:
 - a The introduction of an obituary contains information about the person's death: when, where and sometimes how they died.
 - b The body of an obituary contains information about the person's life: where and when they were born, what they studied, the work they did, their awards and achievements and their personality traits.
 - c The conclusion of an obituary contains who they left behind (husband/wife and children) and practical information about the funeral/cremation/memorial service, so that readers can attend: date and address. If it has already been held by the time the obituary is written, the conclusion can report where and when it was held.
- 5 Hand out the following step-by-step guide to writing an obituary. (If you do not have access to a photocopier machine, write it on the chalkboard and instruct learners to copy it down.)

STEP-BY-STEP GUIDE TO WRITING AN OBITUARY

- **Paragraph 1** (Introduction): Who died, where and when. If appropriate, state briefly how they died. (No details about the death – this is not a newspaper article.)
- **Paragraph 2**: Background biographical details: when and where they were born, where they lived; a short history of their career, including what type of work they did and where they worked. Include any awards or achievements here.
- **Paragraph 3**: Their character and personality – what was special about them; any notable interests or hobbies; and what people will miss about them.
- **Paragraph 4**: (Conclusion): S/he will be missed by ... ' and fill in the names of their spouse (husband or wife) and children. Give the funeral/cremation/memorial service arrangements: where and when the funeral will be (or was) held.

Useful genre-related vocabulary	
euphemism	sometimes we use a more polite word as an alternative for a word that makes us uncomfortable, e.g. passed away for 'died'
deceased	more formal way of saying 'dead'
passed away	a common euphemism for 'died'
is survived by	if someone 'is survived' by their wife, this means that when died he left her behind, i.e. she is still alive
commemorate	to think about something and celebrate what was good about it
memorial	a ceremony in which we remember and commemorate something or someone.

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their obituaries based on events in Macbeth.

2. Planning

PLANNING STRATEGY

- a Remind learners of topic.
- b Work out what information is needed.
- c Work out which information is in the text.
- d Make up the rest of the information.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: We know King Duncan is dead when Macbeth says to his wife: 'I have done the deed. Didst thou not hear a noise?' (Act 2, Scene 2, Line14). You must now write King Duncan's obituary. The printing press has not been invented yet so the obituary will not be published in a newspaper. However, handwritten copies will be sent all over Scotland and read aloud for all to hear.

We don't know very much about Duncan so you can be creative, but make sure that the information makes sense in the context of the play. Remember that an obituary should include only positive information. You should focus on Duncan's accomplishments and good qualities.

B. WORK OUT WHAT INFORMATION IS NEEDED

- 1 Settle learners so that you have their attention.
- 2 Explain to learners that they will create a plan before writing their obituaries. These plans will later be turned into obituaries.

- 3 Explain that they will start by working out what information they need to write an obituary.
- 4 To do this, instruct them to look at the Step-by-Step Guide to Writing an Obituary (in the section above). Instruct them to look at each paragraph and, with a partner, work out what type of information they will need for their obituary.
- 5 Give them a few minutes to do this.
- 6 Call learners back together.
- 7 Ask learners: What type of information will you need to write your obituary?

Make a list on the chalkboard of points, for example:

INTRODUCTION:

- place of death:
- cause of death:

BODY:

- job/studies:
- personality:
- place where he was born:
- father's name:
- mother's name:
- grandparent's names:
- grew up:
- interests:
- activities:
- achievements and contribution to community:

CONCLUSION:

- funeral:
- family left behind:

- 8 Explain that it is now their job to find that information. They will look in their texts and write rough notes in their exercise books. These rough notes are part of their planning, so they don't have to be in full sentences.

C. WORK OUT WHICH INFORMATION IS IN THE TEXT

MODELLING:

- 1 Write the heading 'Information for Planning King Duncan's Obituary' on the board. Instruct learners to copy it into their exercise books.
- 2 Instruct learners to copy the list under this heading. Explain that it is now their job to find the information to fill in on the list.
- 3 Explain that learners will start by working out which pieces of information about King Duncan are provided in Macbeth. They can only make something up if it is not in the play.
- 4 Instruct learners to turn to Act 2, Scene 3, Lines 59–96 ('O horror, horror ... Your royal father's murder'd.') and reread these pages.

- 5 Explain that from these pages, we are reminded about King Duncan’s death. Write the following points under the heading, and instruct learners to copy it into their exercise books:
 - place of death: inside Macbeth’s castle at Dunsinane
 - cause of death: murder
- 6 Explain to learners that they will keep adding to their list as they find more information that can be used in the obituary.

JOINT ACTIVITY:

- 1 Now that you have shown learners how to do it, do one more example together, to give them some practice.
- 2 Ask a volunteer to read Act 1, Scene 2, Lines 1–7.
- 3 Ask learners to tell you what they have learned which can be used in the obituary. As they talk, write down the information they say on the list on the board:
 - job: king; must keep his people under control

GROUP WORK:

- 1 Split learners into groups of four.
- 2 Explain that each person will search for information in a different part of the novel. Write the following page numbers on the board:

Group Member 1: Read Act 1, Scene 6, Lines 1–3 to find information about King Duncan’s trusting nature. (‘This castle hath a pleasant seat; the air/Nimbly and sweetly recommends itself/Unto our gentle senses.’)

Group Member 2: Read Act 1, Scene 2, Line 24 to find information about King Duncan’s caring character. (‘O valiant cousin, worthy gentleman.’)

Group Member 3: Read Act 1, Scene 4, Line 34–42 to find information about King Duncan as a loving father. (‘My plenteous joys ... / ... / ... all deservers.’)

Group Member 4: Read Act 1, Scene 7, Lines 17–20 to find information about King Duncan as a good, kind man. (‘Hath borne his faculties so meek, hath been/So clear in his great office, that his virtues/Will plead like angels, trumpet-tongued, against ds/The deep damnation of his taking-off.’)
- 3 Instruct learners to assign each group member specific pages.
- 4 Give learners time to search and write down information from the pages they have been assigned.
- 5 Instruct learners to discuss what they have found in their groups. Learners must share what they have found with the other three members of their group. Each group member will write the information in their own notes. (At the end of the activity, all the group members will have all of the information written down in their own books.)
- 6 While they work, walk around the room and assist learners/groups who are struggling.

D. MAKE UP THE REST OF THE INFORMATION

- 1 Call learners back together.
- 2 Make sure that they understand that all these pieces of information are not in the play, and so they can make up this information:
 - the date of King Duncan's death (it must be realistic)
 - his birth date (it must be realistic)
 - his place of birth
 - his parents'/grandparents' names
 - his childhood
 - where he went to school/his education
 - interests
 - achievements
 - the date and time of his funeral
- 3 Explain that they must make up this information as homework.
- 4 Explain that if their group did not find all the other information for the obituary, they must reread the pages above at home and fill in the information in their notes.

SAMPLE FOR TEACHER**SAMPLE OF ROUGH NOTES FOR KING DUNCAN'S OBITUARY**

(This is just one example. Please keep in mind that the information will be made up, so this should look different for each and every learner.)

Introduction:

- place of death: Macbeth's castle, Dunsinane
- cause of death: murder

Body:

- place where he was born: Perth, Scotland
- date of birth: 15 August 1001
- jobs: king, soldier, father, peace keeper
- education: all royalty were extremely well educated; by private tutors, at home
- personality: easily influenced, kind, trusting, lazy (Note: we only include positive personality traits in an obituary so the only point we can include here is 'kind'.)
- interests: food, farming, wine
- strengths: generous, sensitive, good father, kind, friendly, honest, helpful
- grew up: Perthshire Castle, Scotland

Conclusion:

- funeral: Iona Church, Iona, 19 August at 11 o' clock
- date of death: 14 August 1040
- family left behind: sons Malcolm, Donalbain
- father's name: King Malcolm II
- mother: Queen Bethoc
- wife: Queen Mary

3. Drafting

INTRODUCE CRITERIA

Tell learners that as they draft, they must consider the following criteria:

- 1 The obituary must be 120–150 words long.
- 2 The obituary format must be perfect: all the important elements of an obituary must be present, and they must be in the correct order.
- 3 The register must be formal and the language must be error-free.

INSTRUCTIONS

HOMEWORK

- 1 Instruct learners to take notes they created in the planning process and turn those into a first draft.
- 2 To do this, they must follow the structure in the Step-by-Step Guide to Writing an Obituary. This will tell them which information to put in each paragraph.
- 3 Remind learners of the criteria for an obituary (see above).
- 4 They must write in full sentences and paragraphs now.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT, PLANNING & FORMAT Response and ideas; Organisation of ideas for planning; Purpose, audience, features/conventions and context 18 MARKS	15-18 <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus and coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	11-14 <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	8-10 <ul style="list-style-type: none"> Adequate response demonstrating knowledge of features of the type of text Not completely focused – some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	5-7 <ul style="list-style-type: none"> Basic response demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	0-4 <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
	LANGUAGE, STYLE & EDITING Tone, register, style, purpose/effect, audience and context; Language use and conventions; Word choice; Punctuation and spelling 12 MARKS	10-12 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Grammatically accurate and well-constructed Virtually error-free 	8-9 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	6-7 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	4-5 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured
MARK RANGE	25-30	19-23	14-17	9-12	0-7

4. Editing

STRATEGY

Peer-edit

INSTRUCTIONS FOR EDITING

(NOTE: If you do not have time to do this activity in class, give learners the checklist and instruct them to self-edit for homework instead.)

- 1 Before the lesson begins, copy the checklist below onto the board (or make copies if you have access to a photocopy machine).
- 2 Explain that for this writing task, learners will edit a peer's work.
- 3 Remind learners that all writers edit. It is a very important part of the writing process.
- 4 Instruct learners to take out their exercise books and find their drafts.
- 5 Instruct learners to copy the editing checklist (below).
- 6 Instruct learners to read each question, and then to read their partner's obituary to see if they have done what the question in the checklist asks. If they find that their partner has not done something required on the checklist, make a note of it.
- 7 When they are finished reading, they must explain to their partner where they think changes need to be made.
- 8 Give learners time to edit their partners' work. Walk around the room to assist learners who are struggling.

EDITING CHECKLIST

- 1 Does the introduction contain information about Duncan's death (where, when, how)?
- 2 Do the paragraphs in the body contain relevant information about Duncan's life?
- 3 Do these paragraphs appear in an order that makes sense (i.e. information about his death, chronological information about his life)?
- 4 Does the conclusion contain information about his funeral (where and when)?
- 5 Do all the sentences start with capital letters and end with appropriate punctuation marks?
- 6 Is the spelling correct?
- 7 Does every sentence have at least a subject and a verb?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their obituaries neatly on lined paper.
- 2 At the top of the page, they must include their name, the date, and the heading 'Obituary'.
- 3 They must write neatly, leaving an empty line between paragraphs.

- 4 At the bottom of their obituary they must write the words 'Word count' followed by the number of words in their obituary.
- 5 There must be an empty line under each paragraph.

PRESENTING STRATEGY

Display

PRESENTING INSTRUCTIONS

- 1 Give each learner a piece of tape or Prestik.
- 2 Instruct them to stick their obituaries up on a wall in your classroom.
- 3 Give them some time to walk around and read the other obituaries.

COMPLETED EXAMPLE

OBITUARY

Our beloved King Duncan passed away on 14 August 1040. He was brutally stabbed at Lord Macbeth's castle in Dunsinane, Inverness.

Duncan was born on 15 August 1001 in Perth, the oldest son of King Malcolm II and Queen Bethoc. He was a good student and was particularly interested in farming and wine production. As King, he spent many happy hours chatting to his farmers.

He hated violence but was a good soldier. He really cared about his men and did everything he could to keep them happy and safe. His caring nature extended to his family as well.

He adored his children and was incredibly proud when he announced his oldest son as his successor.

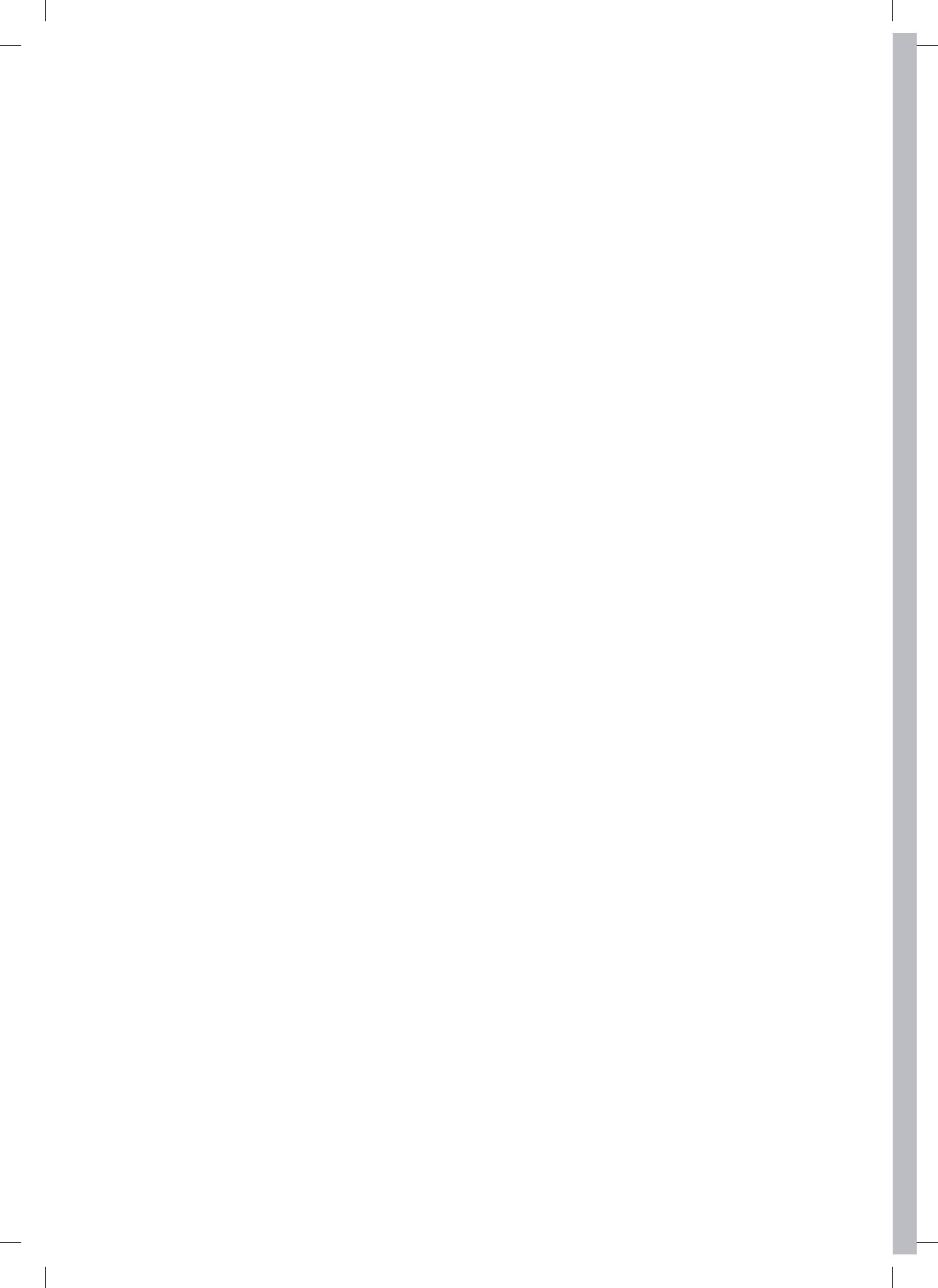
He will be terribly missed by his sons, Malcolm and Donald, and by every citizen of Scotland. His funeral was held at Iona Church, Iona, on 19 August at 11 o'clock.

Word count: 149

Mark: 25/30

TEACHER FEEDBACK

You have structured this obituary correctly and the information is provided in logical order. There is a clear introduction with some details about his death. The conclusion provides the essential information about the funeral and the family left behind. You included some factual details about his life but the focus was on his good, kind nature – which is what stood out about him. The tone and style should perhaps be more formal for such an important person, but I think Duncan would have been pleased. Well done!



Macbeth

**Writing and
presenting**

CYCLE 7

Writing and presenting

Diary entry

(NOTE: Do not do this writing lesson until you have finished reading Act 5, Scene 1. Otherwise it will spoil an important part of the play!)

Topic:

In Act 5, Scene 1 of ‘Macbeth’, Lady Macbeth goes mad. Lady Macbeth’s personal maid tells her that Lady Macbeth talks and walks in her sleep. For example, her maid has seen Lady Macbeth rubbing her hands over and over again and saying strange things like, ‘Out, damned spot!’

Imagine you are Lady Macbeth. Your servant has just told you about your sleepwalking and sleep talking. To make matters worse, she says the doctor also saw and heard you. You are terrified that you may have said or done something to show your guilt.

Write a diary entry sharing some of your thoughts and feelings. Remember, a diary is a personal account, so you must write from Lady Macbeth’s point of view. Use language which shows how she feels.

Length of task

80–100 words

CAPS reference: pg. 40

Text type	Purpose	Text Structure	Language Features
Diary/journal (Short transactional)	To record and reflect on personal experience	Usually written in a special book (a diary or a journal) Entries written regularly (e.g. daily or weekly) Entries dated May use personal recount text type (For more information, see the personal recount lesson in this guide.)	Usually written in past tense Informal in style Uses first-person narrative voice ('I') The writer is writing for him or herself.

Introduction

Tell learners that today they are going to write a diary entry. The diary entry will be linked to the drama, ‘Macbeth’. Learners will pretend to be Lady Macbeth and write the diary entry from her point of view.

Teach the genre

PURPOSE:

Explain to learners that people write diary entries to express their personal thoughts and feelings. They don't generally intend to show this writing to anyone else.

HOW TO WRITE A DIARY ENTRY:

- Describe someone/something so the reader experiences the topic vividly.
- Help the reader to empathise with or imagine their feelings.
- Remember that a diary in real life is only supposed to be read by the writer. It is a private exercise book.

FEATURES:

- A diary records or reflects on someone's personal experiences and how they feel about them.
- It is usually written in a special book (a diary or a journal).
- The entries are written regularly (e.g. daily or weekly).
- The entries are dated (e.g. 9 August 2018).
- A diary uses the personal recount/first-person point of view.
- Entries are written in the past tense.

Teach selected text structures and language features

Activity 1: Read and analyse a sample diary entry

GETTING READY:

Make copies of the following diary entry for each learner. If you don't have access to a photocopy machine, write the diary entry and questions on the board before class begins:

17 November 2017

I have the worst sister in the world. She and her friends came clattering home in the middle of the night, laughing and shouting and waking everyone up. Never mind that I am in the middle of writing exams. But it got worse. She blasted into my room, no knocking, nothing, and demanded to know where my phone was because her battery had died. As usual... There I was in bed, old baggy tracksuit, dirty hair sticking up all over the place, and who walked past my open door just as I climbed out of bed? Only the hottest girl in the world! I nearly died of embarrassment. I will never, EVER be able to face her again! And I will never, EVER, EVER forgive my stupid sister!

- a Who wrote the entry? (Without knowing his name, what can you work out?)
- b When was this entry written?
- c What happened in this entry? (What is the person writing about?)
- d Why did this person write this? How are they feeling?
- e How do we know this person is feeling this way?
- f Who does it sound like he is speaking to? How do you know that?
- g Why do you think he may have written a diary entry like this?
- h Have you ever kept a diary? Why or why not?

INTRODUCTION:

- 1 Explain that we will read and analyse a sample diary entry.
- 2 Read the diary entry out loud to learners.

PAIR WORK:

- 1 Split learners into pairs.
- 2 Instruct them to discuss the answers to the following questions. (Hand them out or write them on the board.)
- 3 Walk around and help struggling pairs.

DISCUSSION:

- 1 Call learners back together.
- 2 Discuss the answers to the questions.
- 3 Make sure your learners understand the following:
 - a A teenager – probably a teenage boy.
 - b 17 November 2017
 - c His sister embarrassed him when he was in bed.
 - d He is embarrassed and is also worried about what the attractive girl thinks of him. He is angry and frustrated with his sister.
 - e He uses punctuation (capital letters and exclamation marks), repetition ('EVER') and hyperbole ('nearly died'; 'never, EVER, EVER') to emphasise his embarrassment and anger: 'I nearly died of embarrassment. I will never, EVER be able to face her again. And I will never, EVER, EVER forgive my stupid sister!'
 - f It sounds like he is speaking to a friend or friends. He uses slang (e.g. 'hot') and informal language (e.g. rhetorical questions: '... who walked past my open door just as I climbed out of bed?'). He is also very open about his feelings, indicating that he trusts the listener/s.
 - g A diary is a place to write our thoughts or ideas. It is a place where we can express our joy, sorrow or humiliation. A diary can help us sort out and deal with our feelings, just like speaking to a best friend.
 - h Discuss learners' experiences of diary writing.

Activity 2: Expressing feelings with words

INTRODUCTION:

- 1 Explain that we can express our feelings using adjectives (e.g. worried, happy, excited, scared, nervous) or we can choose our words to show a feeling.
- 2 For example, the boy who wrote the diary entry above is embarrassed when he writes: 'I will never, EVER be able to face her again!' The capital letters in 'EVER' and the exclamation mark emphasise how embarrassed he was.
- 3 Explain that today, we will practice choosing words to show our feelings.

MODELLING:

- 1 Write the following on the chalkboard:

I won't see her again.

- a Disappointed: I will never see her again!
- b Relieved:
- c Sad:

- 2 Explain that we could write this sentence in other ways, e.g. relieved or sad.
- 3 Show learners how to write the sentence to show a different emotion. Next to 'Relieved' write: 'Shu! Thank goodness I never have to see her again.'

JOINT ACTIVITY:

- 1 Ask for a volunteer to help you write the sentence in a sad way, and fill it in next to 'Sad'. For example, you could write something for example:
'I can't believe I won't ever see her again.' Or: 'I wish I could see her again.'

PAIR WORK:

- 1 Write the following sentence on the chalkboard:

It's hot today.

Angry:

Happy:

Sad:

- 2 Explain that learners must make the sentence show anger, happiness and sadness.
- 3 Split learners into pairs and give them 5–10 minutes to write their sentences.

DISCUSSION:

- 1 Call learners back together.
- 2 Call on learners to share examples for each of the different feelings.
- 3 Write good examples on the chalkboard, for example:
It's hot today.
Angry: It's so unfair that they make us do exercises when it's so hot.
Happy: Hooray! Some sunshine to warm us up!

Sad: It's just too hot to do anything outside.

- 4 Explain that when learners write their own diary entries, they must write their sentences in a way that shows their feelings. Explain that this creates a tone for their diary entry.

Useful genre-related vocabulary

empathy	feeling or imagining the same emotions that another person feels
entry	a short piece of writing for each day in a diary
first-person	when a story is told from the perspective of the person to whom it happened, or who performed the action ('I')
personal	something private, that we do not want shared with a lot of people

1. Setting the task

SET THE TASK

- 1 Remind learners that they will now write their diary entries from the point of view of Lady Macbeth.

2. Planning

PLANNING STRATEGY

- a Remind learners of the topic.
- b Use a planning table.

INSTRUCTIONS FOR PLANNING

A. REMIND LEARNERS OF THE TOPIC

Topic: In Act 5, Scene 1 of 'Macbeth', Lady Macbeth goes mad. Lady Macbeth's personal maid tells her that Lady Macbeth talks and walks in her sleep. For example, her maid has seen Lady Macbeth rubbing her hands over and over again and saying strange things like, 'Out, damned spot!'

Imagine you are Lady Macbeth. Your servant has just told you about your sleepwalking and sleep talking. To make matters worse, she says the doctor also saw and heard you. You are terrified that you may have said or done something to show your guilt.

Write a diary entry sharing some of your thoughts and feelings. Remember, a diary is a personal account, so you must write from Lady Macbeth's point of view. Use language which shows how she feels.

B. USE A PLANNING TABLE**GETTING READY:**

Draw a blank planning table on the board (see below in the ‘Sample for Teacher’ section).

RESEARCH:

- 1 Explain that today, learners will plan for their own diary entry, which they will write from the perspective of Lady Macbeth.
- 2 Read the topic to learners. Read the planning table. Instruct learners to copy down the topic and the empty planning table (in the ‘Sample for Teacher’ section below), leaving at least five lines for each item in the table.
- 3 Remind learners that the important thing about a diary entry is that it uses language to express the writer’s thoughts and feelings about their experiences.
- 4 Remind them that for this topic, they are writing as if they are Lady Macbeth, so they must try to express her thoughts and feelings about her experiences in the play.
- 5 Instruct learners to reread Act 5, Scene 1, to find evidence about how Lady Macbeth feels before she kills herself. This can be done in pairs or groups, or it can be assigned for homework.
- 6 As learners read this section, they can make brief notes in their tables about how Lady Macbeth feels. They must make note of the kind of language Lady Macbeth might use to describe her own feelings.
- 7 Once learners have read the scene, give them time to fill in their planning tables.
- 8 As learners write, walk around the room and help learners who are struggling.

SAMPLE FOR TEACHER**SAMPLE OF QUOTES FROM LADY MACBETH (ACT 5, SCENE 1):**

- 1 Lines 30–31: ‘Out, damned spot!... Hell is murky.’
- 2 Line 38: ‘What, will these hands ne’er be clean?’
- 3 Lines 44–45: ‘Here’s the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!’

BLANK PLANNING TABLE FOR LEARNERS

What happened?	
How did you feel?	
Why did you feel that way?	
What are some words you can use to show your feelings?	
What is the tone of your diary entry?	

SAMPLE COMPLETED PLANNING TABLE

What happened?	I persuaded my husband to kill King Duncan.
How did you feel?	At first it didn't worry me because I wanted to be a queen. I also needed to be strong for my husband because he's a weakling. I felt faint when I saw all the blood around Duncan's body. Later, the murder started to worry me. I began to feel guilty and alone and scared. I didn't know what to do.
Why did you feel that way?	I was shocked. Planning a murder is very different to physically witnessing one. I was so focused on our goal that I didn't stop to think that getting rid of Duncan might upset me. I didn't think about how the reality of taking someone's life, especially someone I cared about. I felt sick when I saw Macbeth holding the bloody dagger. I wish I had stopped him. I had to stay strong for my husband though because I'm much more focused and emotionally strong than he is. I felt so alone because I had to be strong for both of us. Now Macbeth has gone off to see the witches and left me here. I feel so anxious. I am struggling to sleep, and I have no appetite. I keep imagining that I can see blood on my hands.
What are some words/phrases you can use to show your feelings?	Shock: What has happened to me? I used to be so strong? Guilt: I have done something unforgivable. Fear: I am falling apart. I'm terrified. Despair: There is no hope for me. Loneliness: No one can help me.
What is the tone of your diary entry?	guilty, afraid, lonely, worried, nervous

3. Drafting

REINFORCE CRITERIA

Tell learners that as they draft, they must consider the following criteria:

- 1 The entry should be between 80–100 words. Include a word count in brackets at the end.
- 2 There should be a date in the top right-hand corner.
- 3 The entry should be addressed to Dear Diary (the salutation).
- 4 It should be written in a first-person narrative voice ('I') from Lady Macbeth's perspective while at the castle awaiting Macbeth's return.

- 5 Use words that show Lady Macbeth's feelings.
- 6 You can use informal language – as though you are talking to a friend. But avoid slang.
- 7 The entry should use the past tense verbs to narrate events, but can use present tense verbs to communicate how they feel.
- 8 Be clear about what tone you want to use. Then choose words to create that tone.

INSTRUCTIONS

INTRODUCTION:

- 1 Instruct learners to take out their exercise books.
- 2 Instruct learners to use their planning table to write their own diary entries.
- 3 Remind learners about the criteria (see above).
- 4 Learners can finish writing their diary entries for homework. They must bring them to class for the next lesson.

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT, PLANNING & FORMAT Response and ideas; Organisation of ideas; Features/conventions and context 12 MARKS	10-12 <ul style="list-style-type: none"> Outstanding response beyond normal expectations Intelligent and mature ideas Extensive knowledge of features of the type of text Writing maintains focus and coherence in content and ideas Highly elaborated and all details support the topic Appropriate and accurate format 	8-9 <ul style="list-style-type: none"> Very good response demonstrating good knowledge of features of the type of text Maintains focus – no digressions Coherent in content and ideas, very well elaborated and details support topic Appropriate format with minor inaccuracies 	6-7 <ul style="list-style-type: none"> Adequate response, demonstrating knowledge of features of the type of text Not completely focused –some digressions Reasonably coherent in content and ideas Some details support the topic Generally appropriate format but with some inaccuracies 	4-5 <ul style="list-style-type: none"> Basic response, demonstrating some knowledge of features of the type of text Some focus but writing digresses Not always coherent in content and ideas Few details support the topic Necessary rules of format vaguely applied Some critical oversights 	0-3 <ul style="list-style-type: none"> Response reveals no knowledge of features of the type of text Meaning obscure with major digressions Not coherent in content and ideas Very few details support the topic Necessary rules of format not applied
	LANGUAGE, STYLE & EDITING Tone, register, style, vocabulary appropriate to purpose and context; Language use and conventions; Word choice; Punctuation and spelling 8 MARKS	7-8 <ul style="list-style-type: none"> Tone, register, style and vocabulary highly appropriate to purpose, audience and context Grammatically accurate and well-constructed Virtually error-free 	5-6 <ul style="list-style-type: none"> Tone, register, style and vocabulary very appropriate to purpose, audience and context Generally grammatically accurate and well-constructed Very good vocabulary Mostly free of errors 	4 <ul style="list-style-type: none"> Tone, register, style and vocabulary appropriate to purpose, audience and context Some grammatical errors Adequate vocabulary Errors do not impede meaning 	3 <ul style="list-style-type: none"> Tone, register, style and vocabulary less appropriate to purpose, audience and context Inaccurate grammar with numerous errors Limited vocabulary Meaning obscured
MARK RANGE	17-20	13-15	10-11	7-8	0-5

4. Editing

STRATEGY

Peer-edit

INSTRUCTIONS FOR EDITING

- 1 Settle the class so that you have their attention.
- 2 Explain to the learners that they will use peer-editing to improve their writing.
- 3 Instruct learners to take out their written drafts.
- 4 Instruct learners to copy the peer-editing checklist into their exercise books on the next page.
- 5 Give learners 5 minutes to copy the peer-editing checklist.
- 6 Then, instruct learners to swap their exercise book with a neighbour.
- 7 Tell the learners that they must read the draft in front of them in silence.
- 8 Instruct learners to take out a pencil and correct any grammatical, spelling or punctuation errors that they find.
- 9 Instruct learners to read the draft again and to think about the tone. The learner must think about the words in the draft that show the tone of the diary entry.
- 10 Instruct learners to fill in the peer-editing checklist in their partner's books by ticking each item if it is included and has been done correctly. Explain that learners must try to think of how they can help their partner make their writing better.
- 11 When the learners are finished, they must hand back the draft to its writer.
- 12 Give learners 2–3 minutes to read the notes their partners have given them.
- 13 Allow 5–10 minutes for learners to explain the suggested corrections to their partners.
- 14 Remind learners to make notes about the changes they must make. They can write new sentences, cross out words or sentences they have written, move words around with arrows and correct their language mistakes on the page. Remind them that it is okay if this draft starts to look very messy, as they will need to rewrite it for the final version.

EDITING CHECKLIST

- 1 Is the entry between 80–100 words? Is there a word count in brackets at the end?
- 2 Is there a date at the top of the page?
- 3 Is the entry should be addressed to 'Dear Diary' (the salutation)?
- 4 Is it written in a first-person narrative voice ('I') from Lady Macbeth's perspective?
- 5 Does the entry use past tense verbs to narrate Lady Macbeth's experiences and present tense verbs to express his feelings?
- 6 What is the tone/feeling of this diary entry? What words show you this?
- 7 What is one thing you like about this diary entry?
- 8 What is one thing you think can be improved?

5. Presenting

PUBLISHING REQUIREMENTS

- 1 Learners must write out their diary entries neatly on lined paper.
- 2 At the top of the page, they must include their name, the date and the words ‘Diary Entry’.
- 3 They must write neatly, leaving an empty line between the date, the salutation (‘Dear Diary’) and the body of the entry.
- 4 At the bottom of their diary entry they must write ‘Word count’, followed by the number of words (content only).
- 5 Publishing can be assigned as homework.

PRESENTING STRATEGY

Turn and talk

PRESENTING INSTRUCTIONS

- 1 Split learners into new pairs. They must not have the same partners who peer-edited their work.
- 2 Instruct learners to take turns reading their diary entries out loud to their partners.
- 3 Instruct learners to come up with one compliment, i.e. they must tell their partner something they liked about the writing.
- 4 If time permits, call the learners back together.
- 5 Ask for a few volunteers to read their entries to the class.
- 6 Applaud each learner after they have read their work.
- 7 Praise the class on the process of writing, and remind them that the only way to write well is to follow a thorough planning, drafting and editing process.

COMPLETED EXAMPLE**DIARY ENTRY**

28 November 1040

Dear Diary

I can't sleep. I can't eat. I keep seeing blood on my hands. I am so scared. I feel so alone. We should never have done it. How stupid I was to think that we could murder someone, and everything would be fine. We killed a good, kind man just because of my ambitions. Macbeth didn't want to do it: I convinced him. I insulted him and made him feel weak. It's all my fault. So many innocent people dead, all because of me. There is no hope-world will be a better place without me.

Word count: 97 words

Mark: 17/20

TEACHER FEEDBACK

You really have captured Lady Macbeth's despair! Well done. The short sentences reflect an anxious and desperate state of mind. The short sentences also reflect the clarity (clear thinking) she now has about how her ambitions and actions have destroyed her life. Her guilt comes through very clearly. I almost felt sorry for her! I liked that you also created a universal lesson i.e. that everything we do has a consequence and must therefore think carefully before we act. This is a very good piece of writing. Well done!

