

SED-444: Secondary Methods and Data-Driven Pedagogy

SED-444 Benchmark: “Shakespeare’s *Macbeth*”

Grand Canyon University

Jesika Miller
SED-444
May 29, 2017
Heather Eatherly, instructor

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VITAL INFORMATION

Author	Jesika Miller
*Subject(s)	<i>English Language Arts</i>
Topic or Unit of Study	William Shakespeare's <i>The Tragedy of Macbeth</i>
*Grade/Level	<i>11-12th</i>
*Summary	<p>A 10-lesson unit wherein students will read, analyze, and perform William Shakespeare's <i>Macbeth</i>. All worksheets are found in the <i>Macbeth</i> packet that was issued to the students in the first class/lesson of this unit. Bell-ringer: "Write a short summary of what you think Shakespeare's <i>Macbeth</i> is about."</p> <p>As this is the first lesson of the unit, this lesson will be focused on learning biographic information about William Shakespeare, how his plays are structured, and what his life and his Globe Theatre were like – the goal is to give students a better understanding of how Shakespeare's plays would have been performed when they originally premiered. Students will conduct an independent or group Web-Quest about William Shakespeare and his life to fill in the Shakespeare Bio worksheet.</p> <p>Students will then watch a YouTube video about The Globe theater and what it was like, watching for some of the answers to the questions below the 'key vocab' worksheet. The teacher will then present the historical context that is relevant to Macbeth. Any worksheets that have not been completed by the end of class become homework.</p>

STANDARDS AND DIFFERENTIATED INSTRUCTION:

*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p>
Differentiated Instruction	Integration of the different learning styles: audio and visual encompassed in the YouTube video and kinesthetic in that students are performing the research themselves rather than receiving passive information.
EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:	
Objective	<p>Students will be able to recall basic biographical information about William Shakespeare and will be able to explain the lasting impact that he had on literature even long after his death. Students will also be able to define the given key vocabulary words associated with Shakespeare's works and that are necessary for fully comprehending the play and will be able to explain the historical events that had an impact on the plays creation and performance.</p>
Anticipatory Set	<p>Everyone knows William Shakespeare – we all know The Bard. But what do you know about him besides his name and that ruffle collar? Perhaps you know a quote or two – probably “To be or not to be? That is the question.” But do you know which play that is from? How many other plays can you name? Your bell-ringer asked you to give a brief summary of what you thought Shakespeare's Macbeth is about; let's share what you wrote. If you flip to the third page in your Macbeth packet, you'll find the Shakespeare biographical worksheet. Your job is to perform a web-quest for all of the information on this sheet, but before you do, please take a moment now to fill out the “What I already know about Shakespeare” section on your own.</p>

Teach Lesson / Model	<p>For most this lesson, students will self-moderate as they complete the “Who was William Shakespeare?” worksheet via web-quest. Students must demonstrate that they are doing their work without giving over to the tempting distractions on the internet as the teacher circles the room. Students will be given only one warning to do their work in the time allotted before their computer privileges are revoked for the remainder of the class period and the worksheet becomes homework. After the students have had a half hour to locate all of the necessary information, the class will reconvene and the teacher will present them with the YouTube video about the Globe Theater (https://www.youtube.com/watch?v=m3VGa6Fp3zI), answering what questions they can from the section on the bottom of the Key Vocabulary worksheet. Following this, the teacher will explain the historical climate and context of <i>Macbeth</i>, including Shakespeare’s purpose in writing it, and the way it was received.</p> <p>The Key Vocabulary worksheet, what has not been filled out, will be homework.</p>
Guided Practice	<p>Guided practice in this lesson is minimal and orchestrated only when the teacher is wandering the room during the time when the students are performing web-quests to locate the information needed for the Shakespeare biographical worksheet. During this time, the teacher will observe student activity and will take mental notes of which students are focusing and which are not. Should the teacher see any students who need extra assistance to complete the assignment, she will stop and offer such assistance, likewise she will stop and remind students that this time is dedicated to a specific form of research and not to general internet browsing.</p> <p>The other parts of the lesson that could be considered guided practice include the explanation of the historical context and of <i>Macbeth</i> and the explanation of the play structure that Shakespeare used – this is technically direct instruction but students can answer questions in their worksheets as they follow along.</p>
Independent Practice	<p>Independent practice for this assignment consists mainly of the research that students do to complete the Shakespeare biographical worksheet, otherwise known as a web-quest. Other independent practice takes place when students complete the key vocabular portion of the worksheet, which can be started in class but will likely require being completed outside of the classroom for homework.</p>
Closure	<p>Students will be reminded that any worksheet they did not manage to finish in class will be homework and that the teacher will be checking to see who is and who is not keeping up with the work in the packet during each class period. Students will also be told that they will begin reading/watching <i>Macbeth</i> during the next class period, so they must be sure to bring their texts, and they will be reminded that they are welcome to read ahead if they want. Students will also be advised to look ahead in their packets as it will give them an idea of the following class’s activities.</p>

<p>Evaluation *Assessment/Rubrics</p>	<p><u>Pre-assessment:</u> The bell-ringer will be used to assess how much students already know about <i>Macbeth</i> and will indicate which students have previous with the play.</p> <p><u>Formative assessment:</u> The formative assessment in this lesson plan consists of monitoring the student behavior and activity during the independent web-quest; this will inform the teacher which students are capable of efficiently locating biographical information on the internet and which students are prone to raucous behavior and distraction.</p> <p><u>Summative assessment:</u> The formative assessment for this class will take place during the grading of the worksheet completed as homework for this class period.</p>
<p>MATERIALS AND RESOURCES</p>	
<p>Instructional Materials (handouts, etc.)</p>	<p><i>Macbeth</i> packet:</p> <ul style="list-style-type: none"> - “Who was William Shakespeare?” worksheet - Key Vocabulary worksheet - “Shakespeare; The Globe Theater, London tour” (video)
<p>Resources</p>	<p><i>Macbeth</i> packet (teacher created) YouTube Any resources selected by student for Web-Quest</p>

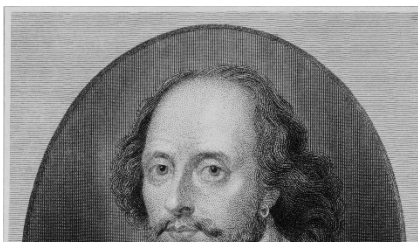
Who was William Shakespeare? A Web-Quest.

Birth and Death

How did he get his start?

His works include...

Written on his grave...



Iambic Pentameter	Couplets
Blank Verse	Verse
Soliloquy	Monologue
Stage Directions	Oration
Aside	Tragedy

Macbeth: Key Vocabulary

Play Structure:

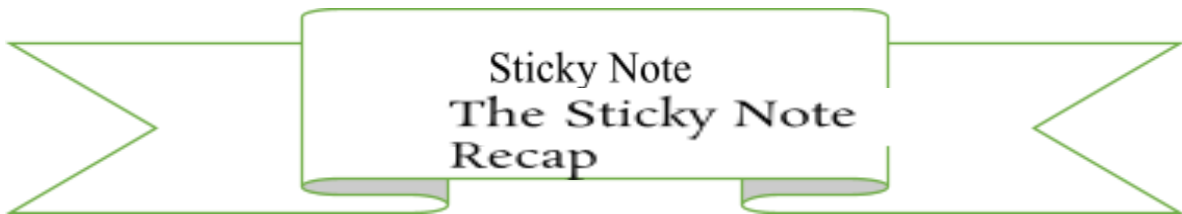
- Shakespeare's plays are broken up into _____ and each of these is broken into _____.
3 things I already know...

1 _____

2 _____

3 _____

2. In Shakespeare's plays, the higher-class characters typically speak in _____, while the lower-class characters typically speak in _____.
3. In Shakespeare's day, all roles (male and female) were played by _____.
4. The Globe Theater had two trap doors, one in the _____ representing _____ and the other in the _____ representing _____.
5. Queen Elizabeth I's death left the English throne in the hands of _____, a Scotsman, who became the patron of Shakespeare's acting troupe and theater.
6. The _____ was an assassination attempt on _____ life and the treachery became a theme in Shakespeare's _____.
7. Macbeth was banned from production for 5 years because King James opposed the element of the _____ that ran throughout the play.



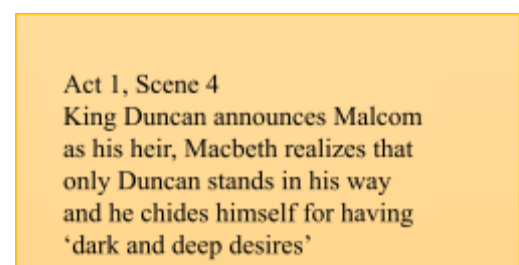
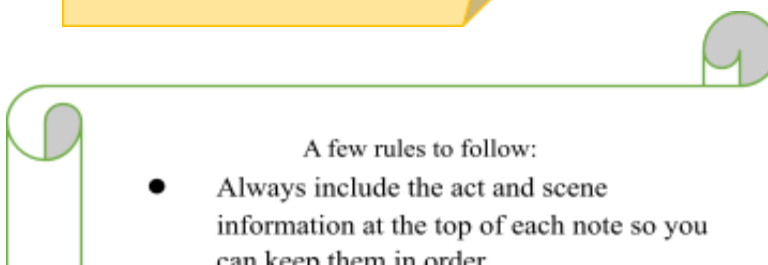
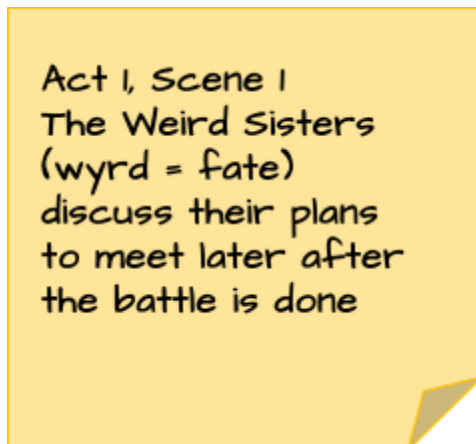
The sticky note is a handy little tool that allows you to take quick, sort notes anywhere.

We will be using them to make handy 'recaps' for each of the scenes in Macbeth.

But you can, and should, use them in any piece of literature you read!

You can also use them to make notes of the various literary devices you notice as we read – this will come in handy for the test and a future worksheet.

Some examples...



EEI Lesson Plan Template

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VITAL INFORMATION	
Author	Jesika Miller
*Subject(s)	English Language Arts
Unit of Study	William Shakespeare's The Tragedy of Macbeth
*Grade/Level	11-12 th
*Summary	<p>A 10-lesson unit wherein students will read, analyze, and perform William Shakespeare's Macbeth. The class will open with the bell-ringer; "What was Shakespeare attempting to do when he wrote this play for King James? What was King James' reaction to Macbeth?"</p> <p>In the second lesson for this Macbeth unit, students will read along with Act I of the play while the class views a film adaptation of Macbeth (1971). This will highlight the differences that appear when reading a play versus the performance of the play. Students will be responsible for creating a 'sticky note recap' for each of the scenes in Act I, and must complete the Act I translation worksheet, and they will begin work on the Macbeth Character Bio and Analysis Worksheet. All worksheets are found in the Macbeth packet that was issued to the students in the first class/lesson of this unit.</p>
STANDARDS AND DIFFERENTIATED INSTRUCTION:	

*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p>
Differentiated Instruction	<p>The combination of watching a film adaptation of the play while student read it encompasses both the auditory and the visual components of student learning styles. To introduce a kinesthetic component, the teacher can allow students to stand while watching – students will also be stopping after each scene to create the sticky not recap for that scene. Similarly, students will be completing the Act I translation worksheet, also giving them something physical to do with their hands during the reading/watching.</p>
EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:	
Objective	<p>Students will be able to recall the events of Act I of William Shakespeare's <i>Macbeth</i> and will be able to identify the characters and their motivations as they appear in the first act. Students will also be able to create a rough-but-accurate translation of Shakespeare's writing.</p>

Anticipatory Set	<p>Bell Ringer - Students will provide a written response to the prompt in their bell ringer composition notebooks: “What was Shakespeare attempting to do when he wrote <i>Macbeth</i> for King James? What was King James’ reaction to <i>Macbeth</i>?”</p> <p>“Alright, so today is the first day of reading <i>Macbeth</i>. Naturally, we start with Act 1, Scene 1. Please find that page in your books. We will be reading along with the text while we watch the movie. There are always some adaptation differences between the written text and the film script – some things are removed for time reasons, others because they just aren’t necessary, rarely, things are added, and sometimes things are rearranged a bit so make sure you’re paying attention to the text. Before we begin, though, look in your packets and find the Act I translation worksheet and the character bio and analysis worksheet. The translation worksheet is homework if you don’t complete it in-class and the character worksheet will need to be filled out as we go through the play, but you will start it today. If you don’t have an answer for a spot yet, leave it blank for now because the answer will appear later. Also, you need to be creating a sticky note recap for each scene as we complete it. I’ve included the handout for that in the packet – please look back at that if you need a refresher.”</p>
Teach Lesson / Model	<p>Students will watch a film adaptation of <i>Macbeth</i> (1971) while they read along with the play in their textbooks. The teacher will pause the film at the end of each scene for two minutes so students can create their sticky note recaps (this are to be placed either into the textbook if students have their own assigned books, into their note-taking notebook, or onto the back side of the front page of the <i>Macbeth</i>. If there is enough time left in class after Act I has been finished, students will begin work on the assigned worksheets (Act I translation and character Bio and Analysis). If these worksheets are not completed by the time that class ends, they will become homework. The teacher will guide students through the first set of issues on each of the worksheets (See guided practice).</p>
Guided Practice	<p>Following the completion of Act I of <i>Macbeth</i>, students will turn first to the Act I Translation worksheet. The teacher will explain what needs to be done on this worksheet for it to be considered completed. The teacher will then walk the students through the first quote and then, line by line, work on creating a translation of the passage in modern English, making sure to include the important parts. After working through this first one, student will turn to the Character Bio and Analysis worksheet and the teacher will walk the students through filling in the boxes that they can right now. This can be done in a question-and-answer format (“So who is Macbeth? Does he have any special titles that we should include? And what does Macbeth want?”). After this, students will be released to complete the rest of the worksheets independently (see independent practice).</p>
Independent Practice	<p>Students will use what is remaining of the class period to work independently in completing the Act I Translation worksheet and the Character Bio worksheet. During this time, the teacher will walk the room and monitor student’s participation and work, stopping to examine papers at random and using a minor formative assessment to determine which students need extra guidance and which have achieved an acceptable level of understanding regarding the requirements and the content. Any worksheets that are not finished during class time become homework, to be completed before the next class period.</p>

Closure	The teacher's closing statements will remind students a number of things; (1) that students really need to keep track of their sticky note recaps, (2) that each act will be followed by a quiz the following class period, (3) that any worksheets not completed in-class are now homework, (4) and that after they have finished reading the play they will be assigned a scene and required to create a modern translation for all of it with a team and then perform it before the rest of the class.
Evaluation *Assessment/Rubrics	Formative assessment only: Teacher will take formative assessment through question-and-answer session with students while working through the first quote on the Act I translation worksheet and the first row on the Character Bio and Analysis Worksheet. Following this, formative assessment will take place during the independent work period when the teacher walks the room, monitoring students work, stopping to ask clarifying questions or to guide a student in the right direction if needed. Similarly, this time could be used to provide some minor assistance to those students who are obviously struggling. Summative assessment will take place at the end of the unit with the completion of the assigned <i>Macbeth essay</i> , the completion of the <i>Macbeth</i> packet, and the administration of the <i>Macbeth</i> unit test.
MATERIALS AND RESOURCES	
Instructional Materials (handouts, etc.)	<i>Macbeth</i> packet (passed out in Lesson 1) <ul style="list-style-type: none"> - Act 1 Translation worksheet - Character Bio and Analysis Worksheet - Sticky Note Recap handout Text book (contains text of <i>Macbeth</i>). Student's bell ringer notebook Film adaptation of <i>Macbeth</i> (1971)
Resources	William Shakespeare's <i>The Tragedy of Macbeth</i> <i>Macbeth</i> Packet – teacher created Film adaptation of <i>Macbeth</i> (1971)

Character	Who are they?	Motivations/Desires	Dead or alive by the end?
Three Witches (Weird Sisters)			
Macbeth			

Lady Macbeth			
King Duncan			
Banquo			
Macduff			
Malcolm			

Character Information Worksheet: William Shakespeare's "The Tragedy of Macbeth"

Shakespeare's "Macbeth": Act 1 Translation Worksheet

Directions: After reading the quote on the left side of the chart below, translate the quote into 'plain, modern English' on the right side of the chart.

Original	Translation
For brave Macbeth--well he deserves that name-- Disdaining fortune, with his brandish'd steel, Which smoked with bloody execution, Like valour's minion carved out his passage Till he faced the slave; Which ne'er shook hands, nor bade farewell to him, Till he unseam'd him from the nave to the chaps, And fix'd his head upon our battlements. (Act 1, Sc. 1)	

<p>Stay, you imperfect speakers, tell me more: By Sinel's death I know I am thane of Glamis; But how of Cawdor? the thane of Cawdor lives, A prosperous gentleman; and to be king Stands not within the prospect of belief, No more than to be Cawdor. Say from whence You owe this strange intelligence? or why Upon this blasted heath you stop our way With such prophetic greeting? Speak, I charge you. (Act 1, Sc 3)</p>	
<p>That trusted home Might yet enkindle you unto the crown, Besides the thane of Cawdor. But 'tis strange: And oftentimes, to win us to our harm, The instruments of darkness tell us truths, Win us with honest trifles, to betray's In deepest consequence. Cousins, a word, I pray you. (Act 1, Sc. 3)</p>	
<p>Glamis thou art, and Cawdor; and shalt be What thou art promised: yet do I fear thy nature; It is too full o' the 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'ldst 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.' (Act 1, Sc. 5)</p>	

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VITAL INFORMATION	
Author	Jesika Miller
*Subject(s)	<i>English Language Arts</i>

Unit of Study	William Shakespeare's <i>The Tragedy of Macbeth</i>
*Grade/Level	11-12th
*Summary	A 10-lesson unit wherein students will read, analyze, and perform William Shakespeare's <i>Macbeth</i> . The class will open with the bell-ringer; the Act I quiz (10 questions plus a review/predict section). During this lesson, the student will read Act II of <i>Macbeth</i> , while watching along with the film adaptation of <i>Macbeth</i> (1971). Students will work on the Act II Translation Worksheet and the Literary Devices Scavenger Hunt worksheet (and the unfinished parts of the Character Bio and Analysis worksheet if possible) after Act II has been read. Whatever is not finished will become homework.

STANDARDS AND DIFFERENTIATED INSTRUCTION:

*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p><u>CCSS.ELA-LITERACY.CCRA.R.4</u> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p>
Differentiated Instruction	The combination of watching a film adaptation of the play while student read it encompasses both the auditory and the visual components of student learning styles. To introduce a kinesthetic component, the teacher can allow students to stand while watching – students will also be stopping after each scene to create the sticky not recap for that scene. Similarly, students will be completing the Act II translation worksheet, also giving them something physical to do with their hands during the reading/watching.

EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:

Objective	Students will be able to recall the events of Act II of William Shakespeare's <i>Macbeth</i> and will be able to create a rough-but-accurate translation of Shakespeare's writing from some of the quotes from the second act of <i>Macbeth</i> . Students will also be able identify a number of literary devices as they occur and are presented in <i>Macbeth</i> and will be able to give a definition and examples of these devices.
Anticipatory Set	<p>Bell ringer: students will take the <i>Macbeth</i> Act I quiz including the review/predict portion on the back of the quiz. These will be collected and added to the grade book as a small summative assessment for Act I.</p> <p>To introduce Act II, the teacher will ask students to locate their Act I Sticky Note Recaps, and will call on students to read what they wrote for each act at random. This will provide the memory foundation for the next act. "So who wants to venture a guess for what happens in the next act? What does Macbeth do? What about Lady Macbeth? Do you think she can really persuade him?"</p>
Teach Lesson / Model	Students will watch a film adaptation of <i>Macbeth</i> (1971) while they read along with the play in their textbooks. The teacher will pause the film at the end of each scene for two minutes so students can create their sticky note recaps (these are to be placed either into the textbook if students have their own assigned books, into their note-taking notebook, or onto the back side of the front page of the <i>Macbeth</i> . If there is enough time left in class after Act I has been finished, students will begin work on the assigned worksheets (Act II translation and Literary Devices Scavenger Hunt worksheet). If these worksheets are not completed by the time that class ends, they will become homework. The teacher will guide students through the first set of issues on each of the worksheets (See guided practice).
Guided Practice	After Act II of <i>Macbeth</i> has been read, the teacher will walk the students through the first part of each of the unfamiliar worksheets (because the students completed the Act I translation worksheet in the previous class/lesson, the teacher will not go over this one or any subsequent translation worksheet again with the entire class). The teacher will walk the students through the directions for the Literary Devices Scavenger Hunt, listing to the students which of the terms they are required to find, define, and provide examples for this worksheet. After this, the students will be released to work independently on the assigned worksheets (See independent practice).
Independent Practice	Students will work individually on the assigned worksheets (Act II translation worksheet, and the Literary Device Scavenger Hunt worksheet). During this time, the teacher will walk the room, observing student work and stopping to ask clarifying questions and assisting the students who are in obvious need of assistance. During this time, also, students may ask questions of their own. Any work that has not been completed in class will become homework.
Closure	<p>The teacher's closing statements will remind students a number of things; (1) that students really need to keep track of their sticky note recaps, (2) that each act will be followed by a quiz the following class period, (3) that any worksheets not completed in-class are now homework.</p> <p>Students will also be warned about the upcoming essay at the end of the unit and reminded that they can read ahead if they want, so long as they remember to create a stick note recap for each scene that they read.</p>

Evaluation *Assessment/Rubrics	<p>Formative Assessment: The formative assessment for this lesson will take place during the sticky note recap sharing before reading Act II. During this session, the teacher will be able to assess which students were paying attention during Act I and which students kept track of their sticky note recaps. Similarly, during the independent work session, the teacher will be able to walk the room, monitoring student activity and asking clarifying questions to ensure that students are either ‘on the right track’ or that they are getting the level of assistance that they need to completely master the content.</p> <p>Summative Assessment: The Act I quiz will act as a summative assessment for the previous class period, as it will go into the student’s gradebook as a formal grade. This will be the case with each of the act quizzes following. Summative assessment for the entire unit will occur in the form of the modern translation performance, the completion of the <i>Macbeth</i> packet and the <i>Macbeth</i> unit test.</p>
MATERIALS AND RESOURCES	
Instructional Materials (handouts, etc.)	<p><i>Macbeth</i> packet</p> <ul style="list-style-type: none"> - Act II Translation Worksheet - Literary Devices Scavenger Hunt Worksheet - Sticky Note Recap Handout <p><i>Macbeth</i> text in the textbook</p> <p><i>Macbeth</i> (1971) film adaptation</p>
Resources	<p>William Shakespeare’s <i>The Tragedy of Macbeth</i></p> <p>Macbeth Packet – teacher created</p> <p>Film adaptation of <i>Macbeth</i> (1971)</p>

Shakespeare’s “Macbeth”: Act 2 Translation Worksheet

Directions: After reading the quote on the left side of the chart below, translate the quote into ‘plain, modern English’ on the right side of the chart.

Original	Translation
<p>Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee. I have thee not, and yet I see thee still. Art thou not, fatal vision, sensible To feeling as to sight? or art thou but A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain? I see thee yet, in form as palpable As this which now I draw.</p>	

Thou marshall'st me the way that I was going; And such an instrument I was to use. (Act 2, Sc1)	
Infirm of purpose! Give me the daggers: the sleeping and the dead Are but as pictures: 'tis the eye of childhood That fears a painted devil. If he do bleed, I'll gild the faces of the grooms withal; For it must seem their guilt. (Act 2, Sc2)	
Awake, awake! Ring the alarum-bell. Murder and treason! Banquo and Donalbain! Malcolm! awake! Shake off this downy sleep, death's counterfeit, And look on death itself! up, up, and see The great doom's image! Malcolm! Banquo! As from your graves rise up, and walk like sprites, To countenance this horror! Ring the bell. (Act 2, Sc 3)	
Ah, good father, Thou seest, the heavens, as troubled with man's act, Threaten his bloody stage: by the clock, 'tis day, And yet dark night strangles the travelling lamp: Is't night's predominance, or the day's shame, That darkness does the face of earth entomb, When living light should kiss it? (Act 2, Sc4)	

Shakespeare's Macbeth Act I Quiz

How many witches are there in Act I?

- A. 1 B. 2
C. 3 D. 4

2. Why was the original Thane of Cawdor executed?

- A. He cheated on his wife. B. He committed treason against King Duncan and Scotland.
C. He killed the Queen. D. He refused to go into battle because he was a coward.

3. What do the witches predict? (You may select more than one answer.)

- A. Banquo's sons will be kings. B. Macbeth will be the Thane of Cawdor.
C. Macbeth will be King of Scotland. D. Banquo will kill Macbeth.

4. Why does Macbeth want to kill Duncan?

A. Duncan is an unfair leader. B. Duncan is old and senile and can't take care of the country anymore.

C. Macbeth wants to be King himself. D. Duncan insulted Macbeth's manhood.

5. Who helps Macbeth come up with his plan to kill the King?

A. Banquo B. Lady Macbeth

C. The Weird Sisters D. Lennox

6. True or False: The penalty for treason (being a traitor to the king) is life in prison.

A. True B. False

7. True or False: Macbeth purposefully keeps his plot against Duncan from his wife.

A. True B. False

8. True or False: Duncan announces that he has chosen Ross to be the next king.

A. True B. False

9. True or False: Although he has the ambition to become king, Macbeth verbalizes many good reasons not to kill King Duncan.

A. True B. False

10. Banquo seems to understand that the witches' prophecies could lead to trouble, while _____ can think only about the promise of greatness.

Review:

Predict:

Literary Devices Scavenger Hunt

Literary devices are used in every piece of literature, though the combination may change from piece to piece. Below is a list of the literary devices found in William Shakespeare's "Macbeth".

Directions: For 5 of the terms listed on the left (below), locate the definition of the term and an example of the term in use in Macbeth. The definitions for each of these terms can be found in the Merriam-Webster's dictionary, or in the back of your blue literature textbook.

Alliteration

Allusion

Antagonist

Term: _____

Definition: _____

Example: _____

Term: _____
 Definition: _____
 Example: _____

Term: _____
 Definition: _____
 Example: _____

Term: _____
 Definition: _____
 Example: _____

Term: _____
 Definition: _____
 Example: _____

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VITAL INFORMATION

Author	Jesika Miller
*Subject(s)	<i>English Language Arts</i>

Topic or Unit of Study	William Shakespeare's <i>The Tragedy of Macbeth</i>
*Grade/Level	<i>11-12th</i>
*Summary	A 10-lesson unit wherein students will read, analyze, and perform William Shakespeare's <i>Macbeth</i> . The class will open with the bell-ringer; the Act II quiz with review and predict section. In the fourth lesson for this <i>Macbeth</i> unit, students will read along with Act III of the play while the class views a film adaptation of <i>Macbeth</i> (1971). This will highlight the differences that appear when reading a play versus the performance of the play. Students will be responsible for creating a 'sticky note recap' for each of the scenes in Act III, and must complete the Act III translation worksheet, and they will begin work on the <i>Macbeth</i> Cause and Effect Worksheet. All worksheets are found in the <i>Macbeth</i> packet that was issued to the students in the first class/lesson of this unit.
STANDARDS AND DIFFERENTIATED INSTRUCTION:	
*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
Differentiated Instruction	The combination of watching a film adaptation of the play while student read it encompasses both the auditory and the visual components of student learning styles. To introduce a kinesthetic component, the teacher can allow students to stand while watching – students will also be stopping after each scene to create the sticky not recap for that scene. Similarly, students will be completing the Act III translation worksheet, also giving them something physical to do with their hands during the reading/watching.
EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:	

Objective	Students will be able to recall the events of Act III of William Shakespeare's <i>Macbeth</i> and will be able to create a rough-but-accurate translation of Shakespeare's writing from some of the quotes from the third act of <i>Macbeth</i> . Students will also be able identify the cause-and-effect relationship that exists with the events in the play, being able to describe each and explain its impact on the overall plot of <i>Macbeth</i> .
Anticipatory Set	<p>Bell ringer: students will take the <i>Macbeth</i> Act II quiz including the review/predict portion on the back of the quiz. These will be collected and added to the grade book as a small summative assessment for Act II.</p> <p>To introduce Act III, the teacher will ask students to locate their Act II Sticky Note Recaps, and will call on students to read what they wrote for each act at random. This will provide the memory foundation for the next act.</p> <p>"Today, and for the rest of the play, I want you to keep the idea of cause and effect in mind – consider the motivation for each of the actions that the main characters take and the impact that this choice has on later events."</p>
Teach Lesson / Model	Students will watch a film adaptation of <i>Macbeth</i> (1971) while they read along with the play in their textbooks. The teacher will pause the film at the end of each scene for two minutes so students can create their sticky note recaps (these are to be placed either into the textbook if students have their own assigned books, into their note-taking notebook, or onto the back side of the front page of the <i>Macbeth</i> packet. If there is enough time left in class after Act III has been finished, students will begin work on the assigned worksheets (Act III translation and the Cause and Effect worksheet). If these worksheets are not completed by the time that class ends, they will become homework. The teacher will guide students through the first set of issues on each of the worksheets (See guided practice).
Guided Practice	After Act IV of <i>Macbeth</i> has been read, the teacher will walk the students through the first part of each of the unfamiliar worksheets (because the students completed the Act I translation worksheet in the previous class/lesson, the teacher will not go over this one or any subsequent translation worksheet again with the entire class). The teacher will walk the students through the directions for the Themes and Messages worksheet, helping students to brainstorm several ideas. After this, the students will be released to work independently on the assigned worksheets (See independent practice).
Independent Practice	Students will use what is remaining of the class period to work independently in completing the Act III Translation worksheet and the Cause and Effect Worksheet. During this time, the teacher will walk the room and monitor student's participation and work, stopping to examine papers at random and using a minor formative assessment to determine which students need extra guidance and which have achieved an acceptable level of understanding regarding the requirements and the content. Any worksheets that are not finished during class time become homework, to be completed before the next class period.

Closure	The teacher's closing statements will remind students a number of things; (1) that students really need to keep track of their sticky note recaps, (2) that each act will be followed by a quiz the following class period, (3) that any worksheets not completed in-class are now homework, (4) and that after they have finished reading the play they will be assigned a scene and required to create a modern translation for all of it with a team and then perform it before the rest of the class (5) and to be prepared for the eventual unit test.
Evaluation *Assessment/Rubrics	Formative assessment only: Teacher will take formative assessment through question-and-answer session with students while working through the example on the Cause and effect worksheet Following this, formative assessment will take place during the independent work period when the teacher walks the room, monitoring students work, stopping to ask clarifying questions or to guide a student in the right direction if needed. Similarly, this time could be used to provide some minor assistance to those students who are obviously struggling. Summative assessment will take place at the end of the unit with the completion of the <i>Macbeth</i> packet, and the administration of the <i>Macbeth</i> unit test. Summative assessment for the previous lesson takes place during this lesson in the form of the Act II quiz.

MATERIALS AND RESOURCES

Instructional Materials (handouts, etc.)	<i>Macbeth</i> packet <ul style="list-style-type: none"> - Act III Translation Worksheet - Cause and Effect Worksheet - Sticky Note Recap Handout <i>Macbeth</i> text in the textbook <i>Macbeth</i> (1971) film adaptation
Resources	William Shakespeare's <i>The Tragedy of Macbeth</i> Macbeth Packet – teacher created Film adaptation of <i>Macbeth</i> (1971)

Shakespeare's Macbeth Act II Quiz

1. What "sign" convinces Macbeth that he must go through with killing the king?

- A. One of the witches appears in his bedroom.
- B. He has a nightmare about the murder.
- C. He sees a floating dagger pointing towards Duncan's bedroom.
- D. The ghost of his father visits him.

2. Why didn't Lady Macbeth just kill the king herself?

- A. He looked too much like her father.
- B. She wanted her husband to have all the satisfaction.
- C. It would have contradicted her morals.
- D. She didn't have the bodily strength.

3. What does Macbeth accidentally take with him after murdering the king?

- A. The murder weapons
- B. The king's crown
- C. A book
- D. The king's bloody pillow

4. Complete Macbeth's quotation: "I thought I heard a voice crying, 'Macbeth has murdered ____!'"

- A. Truth
- B. Duncan
- C. Honor
- D. Sleep

5. Name the speaker: "My hands are the same color as yours -- but I'd be ashamed to have a heart as white as yours!"

- A. The old man
- B. Lady Macbeth
- C. Banquo
- D. Macbeth

6. Who else does Macbeth kill that same night?

- A. Fleance
- B. The king's watchmen
- C. Ross
- D. Lennox

7. Which of the following did NOT happen on the night Duncan was killed?

- A. Earthquakes shook the land.
- B. A servant woman killed herself.
- C. Violent storms broke out.
- D. Horses ate each other.

8. Name the speaker: "If I had died an hour before this happened, I'd have lived a blessed life span. From now on, there's nothing left worth living for. Everything is a sham. Honor and dignity are dead."

- A. Lady Macbeth B. Macduff
C. Macbeth D. The porter

9. Who vows to find the murderer and punish him/her?

- A. Macbeth B. Banquo
C. Lady Macbeth D. Angus

10. Which characters run away shortly after Duncan's death?

- A. Banquo and Fleance B. Macbeth and Lady Macbeth
C. Malcolm and Donalbain D. Macduff and his family

Review:

Predict:

Shakespeare's "Macbeth": Act 3 Translation Worksheet

Directions: After reading the quote on the left side of the chart below, translate the quote into 'plain, modern English' on the right side of the chart.

Original	Translation
We hear, our bloody cousins are bestow'd In England and in Ireland, not confessing Their cruel parricide, filling their hearers With strange invention: but of that to-morrow, When therewithal we shall have cause of state Craving us jointly. Hie you to horse: adieu, Till you return at night. Goes Fleance with you? (Act 3, Sc1)	
We have scotch'd the snake, not kill'd it: She'll close and be herself, whilst our poor malice Remains in danger of her former tooth. But let the frame of things disjoint, both the worlds suffer, Ere we will eat our meal in fear and sleep In the affliction of these terrible dreams That shake us nightly: better be with the dead, Whom we, to gain our peace, have sent to peace, Than on the torture of the mind to lie In restless ecstasy. (Act 3, Sc 2)	

<p>It will have blood; they say, blood will have blood: Stones have been known to move and trees to speak; Augurs and understood relations have By magot-pies and choughs and rooks brought forth The secret'st man of blood. What is the night? (Act 3, Sc 3)</p>	
<p>And that well might Advise him to a caution, to hold what distance His wisdom can provide. Some holy angel Fly to the court of England and unfold His message ere he come, that a swift blessing May soon return to this our suffering country Under a hand accursed! (act 3, Sc6)</p>	

Macbeth: Cause and Effect Worksheet

Cause	Event	Effect
	King Duncan names Macbeth the Thane of Cawdor	
	Macbeth murders King Duncan	
	Macbeth has Banquo murdered	

	Macbeth has Macduff's family murdered	
	Lady Macbeth goes mad.	
	The castle is attacked.	

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VITAL INFORMATION	
Author	Jesika Miller
*Subject(s)	<i>English Language Arts</i>
Topic or Unit of Study	William Shakespeare's <i>The Tragedy of Macbeth</i>
*Grade/Level	<i>11-12th</i>

*Summary	<p>A 10-lesson unit wherein students will read, analyze, and perform William Shakespeare's <i>Macbeth</i>. The class will open with the bell-ringer; Act III quiz with review and predict section. In the fifth lesson for this <i>Macbeth</i> unit, students will read along with Act IV of the play while the class views a film adaptation of <i>Macbeth</i> (1971). This will highlight the differences that appear when reading a play versus the performance of the play. Students will be responsible for creating a 'sticky note recap' for each of the scenes in Act IV, and must complete the Act IV translation worksheet, and they will begin work on the <i>Macbeth</i> Themes/Messages Worksheet. All worksheets are found in the <i>Macbeth</i> packet that was issued to the students in the first class/lesson of this unit. Any worksheet that is not completed by the end of the class period is homework.</p>
STANDARDS AND DIFFERENTIATED INSTRUCTION:	
*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
Differentiated Instruction	<p>The combination of watching a film adaptation of the play while student read it encompasses both the auditory and the visual components of student learning styles. To introduce a kinesthetic component, the teacher can allow students to stand while watching – students will also be stopping after each scene to create the sticky not recap for that scene. Similarly, students will be completing the Act IV translation worksheet, also giving them something physical to do with their hands during the reading/watching.</p>

EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:

Objective	Students will be able to recall the events of Act IV of William Shakespeare's <i>Macbeth</i> and will be able to create a rough-but-accurate translation of Shakespeare's writing from some of the quotes from the third act of <i>Macbeth</i> . Students will also be able identify the themes and messages present in <i>Macbeth</i> and will be able to provide evidence from the text that these themes and messages were the author's intention to include.
Anticipatory Set	<p>Bell ringer: students will take the <i>Macbeth</i> Act III quiz including the review/predict portion on the back of the quiz. These will be collected and added to the grade book as a small summative assessment for Act III.</p> <p>To introduce Act IV, the teacher will ask students to locate their Act III Sticky Note Recaps, and will call on students to read what they wrote for each act at random. This will provide the memory foundation for the next act.</p> <p>"We already know that Shakespeare wrote <i>Macbeth</i> partially in attempt to win over King James' affection – but what message was Shakespeare attempting to convey with the play? What are the overall themes of <i>Macbeth</i> and where are they found? What evidence can be provided to support these conclusions?"</p>
Teach Lesson / Model	Students will watch a film adaptation of <i>Macbeth</i> (1971) while they read along with the play in their textbooks. The teacher will pause the film at the end of each scene for two minutes so students can create their sticky note recaps (this are to be placed either into the textbook if students have their own assigned books, into their note-taking notebook, or onto the back side of the front page of the <i>Macbeth</i> . If there is enough time left in class after Act IV has been finished, students will begin work on the assigned worksheets (Act IV translation and the Themes and Messages Worksheet). If these worksheets are not completed by the time that class ends, they will become homework. The teacher will guide students through the first set of issues on each of the worksheets (See guided practice).
Guided Practice	After Act IV of <i>Macbeth</i> has been read, the teacher will walk the students through the first part of each of the unfamiliar worksheets (because the students completed the Act I translation worksheet in the previous class/lesson, the teacher will not go over this one or any subsequent translation worksheet again with the entire class). The teacher will walk the students through the directions for the Themes and Messages worksheet. After this, the students will be released to work independently on the assigned worksheets (See independent practice).
Independent Practice	Students will use what is remaining of the class period to work independently in completing the Act IV Translation worksheet and the Themes and Messages worksheet. During this time, the teacher will walk the room and monitor student's participation and work, stopping to examine papers at random and using a minor formative assessment to determine which students need extra guidance and which have achieved an acceptable level of understanding regarding the requirements and the content. Any worksheets that are not finished during class time become homework, to be completed before the next class period.

Closure	The teacher's closing statements will remind students a number of things; (1) that students really need to keep track of their sticky note recaps, (2) that each act will be followed by a quiz the following class period, (3) that any worksheets not completed in-class are now homework, (4) and that after they have finished reading the play they will be assigned a scene and required to create a modern translation for all of it with a team and then perform it before the rest of the class (5) and to be prepared for the eventual unit test.
Evaluation *Assessment/Rubrics	Formative assessment only: Teacher will take formative assessment through question-and-answer session with students while working through the instructions or the Themes and Messages worksheet. Following this, formative assessment will take place during the independent work period when the teacher walks the room, monitoring students work, stopping to ask clarifying questions or to guide a student in the right direction if needed. Similarly, this time could be used to provide some minor assistance to those students who are obviously struggling. Summative assessment will take place at the end of the unit with the completion of the <i>Macbeth</i> packet, and the administration of the <i>Macbeth</i> unit test. Summative assessment for the previous lesson takes place during this lesson in the form of the Act III quiz.
MATERIALS AND RESOURCES	
Instructional Materials (handouts, etc.)	<i>Macbeth</i> packet <ul style="list-style-type: none"> - Act IV Translation Worksheet - Themes and Messages Worksheet - Sticky Note Recap Handout <i>Macbeth</i> text in the textbook <i>Macbeth</i> (1971) film adaptation
Resources	William Shakespeare's <i>The Tragedy of Macbeth</i> Macbeth Packet – teacher created Film adaptation of <i>Macbeth</i> (1971)

Shakespeare's Macbeth Act III Quiz

1. When Macbeth first meets with the murderers, how many murderers are there?

- A. Three
- B. Two
- C. Four
- D. Five

2. When Macbeth says, "To be thus is nothing," to what does "thus" refer?

- A. Being awake
- B. Being the king
- C. Being a murderer
- D. Being the Thane of Glamis

3. Who says, "Upon my head they placed a fruitless crown/ And put a barren scepter in my gripe"?

- A. Lady Macbeth
- B. Duncan
- C. Macbeth
- D. Banquo

4. To whom does Macbeth cry out, ". . . Never shake/ Thy gory locks at me"?

- A. The Porter
- B. The ghost of Banquo
- C. Lady Macbeth
- D. Macduff

5. To whom does Lady Macbeth say, "You lack the season of all natures, sleep"?

- A. Duncan
- B. Macbeth
- C. Fleance
- D. Lennox

6. Why might Macbeth have sent another murderer to join those he has already set up?

- A. He thinks that the job will require more men
- B. He is not sure whether the original murderers will show up
- C. He wants to be sure that the original murderers carry out his orders
- D. He has changed his plans and wishes the new murderer to tell the new plans to the original murderers

7. Who asks of Macbeth, ". . . Are you a man"?

- A. Lady Macbeth
- B. The Weird Sisters
- C. Banquo
- D. Macduff

8. The goddess of witchcraft scolds the first witch for not having included her in the treachery against Macbeth; the name of this goddess is . . .

- A. Sabrina
- B. Venus
- C. Hecate
- D. Broomhilda

9. A Lord reports to Ross that an important thane, who is from Fife, has gone to England to ask for military help against Macbeth. Who is that thane?

- A. Macdonalb
- B. Macduff
- C. Lennox
- D. Siward

10. At what event does the ghost of Banquo appear to Macbeth?

- A. His coronation
- B. Mass
- C. His coronation banquet
- D. The funeral of Banquo

Review:

Predict:

Shakespeare's "Macbeth": Act 4 Translation Worksheet

Directions: After reading the quote on the left side of the chart below, translate the quote into 'plain, modern English' on the right side of the chart.

Original	Translation
That will never be Who can impress the forest, bid the tree Unfix his earth-bound root? Sweet bodements! good! Rebellion's head, rise never till the wood Of Birnam rise, and our high-placed Macbeth Shall live the lease of nature, pay his breath To time and mortal custom. Yet my heart Throbs to know one thing: tell me, if your art Can tell so much: shall Banquo's issue ever Reign in this kingdom? (Act 4, Sc 1)	
Whither should I fly? I have done no harm. But I remember now I am in this earthly world; where to do harm Is often laudable, to do good sometime Accounted dangerous folly: why then, alas, Do I put up that womanly defence, To say I have done no harm? (Act 4, Sc 2)	
Whither should I fly? I have done no harm. But I remember now I am in this earthly world; where to do harm Is often laudable, to do good sometime Accounted dangerous folly: why then, alas, Do I put up that womanly defence, To say I have done no harm? (Act 4, Sc3)	

<p>MACDUFF</p> <p>O, I could play the woman with mine eyes And braggart with my tongue! But, gentle heavens, Cut short all intermission; front to front Bring thou this fiend of Scotland and myself; Within my sword's length set him; if he 'scape, Heaven forgive him too!</p> <p>MALCOLM</p> <p>This tune goes manly. Come, go we to the king; our power is ready; Our lack is nothing but our leave; Macbeth Is ripe for shaking, and the powers above Put on their instruments. Receive what cheer you may: The night is long that never finds the day.</p>	
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Themes/Messages in Macbeth

For each space give, name a theme or message found in Shakespeare's "Macbeth" and then explain your choice using textual evidence from the play.

1. Theme/Message: _____

2. Theme/Message: _____

3. Theme/Message: _____

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VITAL INFORMATION	
Author	Jesika Miller
*Subject(s)	<i>English Language Arts</i>
Topic or Unit of Study	William Shakespeare's <i>The Tragedy of Macbeth</i>
*Grade/Level	<i>11-12th</i>
*Summary	A 10-lesson unit wherein students will read, analyze, and perform William Shakespeare's <i>Macbeth</i> . The class will open with the bell-ringer; Act IV quiz with review and predict section. In the fifth lesson for this <i>Macbeth</i> unit, students will read along with Act V of the play while the class views a film adaptation of <i>Macbeth</i> (1971). This will highlight the differences that appear when reading a play versus the performance of the play. Students will be responsible for creating a 'sticky note recap' for each of the scenes in Act V, and must complete the Act V translation worksheet, and they will begin work on the <i>Macbeth</i> Plot Diagram Worksheet. All worksheets are found in the <i>Macbeth</i> packet that was issued to the students in the first class/lesson of this unit. Any worksheet that is not completed by the end of the class period is homework.

STANDARDS AND DIFFERENTIATED INSTRUCTION:

*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
Differentiated Instruction	<p>The combination of watching a film adaptation of the play while student read it encompasses both the auditory and the visual components of student learning styles. To introduce a kinesthetic component, the teacher can allow students to stand while watching – students will also be stopping after each scene to create the sticky not recap for that scene. Similarly, students will be completing the Act V translation worksheet, also giving them something physical to do with their hands during the reading/watching.</p>

EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:

Objective	<p>Students will be able to recall the events of Act V of William Shakespeare's Macbeth and will be able to create a rough-but-accurate translation of Shakespeare's writing from some of the quotes from the third act of Macbeth. Students will also be able identify the plot events in Macbeth, including the rising action, climax, and falling action and will be able to provide evidence from the text supports their assertions.</p>
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Anticipatory Set	<p>Bell ringer: students will take the <i>Macbeth</i> Act III quiz including the review/predict portion on the back of the quiz. These will be collected and added to the grade book as a small summative assessment for Act IV.</p> <p>To introduce Act V, the teacher will ask students to locate their Act IV Sticky Note Recaps, and will call on students to read what they wrote for each act at random. This will provide the memory foundation for the next act.</p> <p>"So at this point in the story, we are still in rising action and we are just about to hit the climax and the falling action. Sometimes with Shakespeare's plays, the climax doesn't occur until the very last scene and there may or may not be some falling action in the form of a chorus epilogue."</p>
Teach Lesson / Model	<p>Students will watch a film adaptation of <i>Macbeth</i> (1971) while they read along with the play in their textbooks. The teacher will pause the film at the end of each scene for two minutes so students can create their sticky note recaps (this are to be placed either into the textbook if students have their own assigned books, into their note-taking notebook, or onto the back side of the front page of the <i>Macbeth</i>. If there is enough time left in class after Act V has been finished, students will begin work on the assigned worksheets (Act V translation and Plot Diagram Worksheet). If these worksheets are not completed by the time that class ends, they will become homework. The teacher will guide students through the first set of issues on each of the worksheets (See guided practice).</p>
Guided Practice	<p>After Act V of <i>Macbeth</i> has been read, the teacher will walk the students through the first part of each of the unfamiliar worksheets (because the students completed the Act I translation worksheet in the previous class/lesson, the teacher will not go over this one or any subsequent translation worksheet again with the entire class). The teacher will walk the students through the directions for the Plot diagram worksheet. After this, the students will be released to work independently on the assigned worksheets (See independent practice).</p>
Independent Practice	<p>Students will use what is remaining of the class period to work independently in completing the Act V Translation worksheet and the Themes and Messages worksheet. During this time, the teacher will walk the room and monitor student's participation and work, stopping to examine papers at random and using a minor formative assessment to determine which students need extra guidance and which have achieved an acceptable level of understanding regarding the requirements and the content. Any worksheets that are not finished during class time become homework, to be completed before the next class period.</p>
Closure	<p>The teacher's closing statements will remind students a number of things; (1) that students really need to keep track of their sticky note recaps, (2) that each act will be followed by a quiz the following class period, (3) that any worksheets not completed in-class are now homework, (4) and that after they have finished reading the play they will be assigned a scene and required to create a modern translation for all of it with a team and then perform it before the rest of the class (5) and to be prepared for the eventual unit test.</p>

<p>Evaluation *Assessment/Rubrics</p>	<p>Formative assessment only: Teacher will take formative assessment through question-and-answer session with students while working through the instructions or the Plot diagram worksheet. Following this, formative assessment will take place during the independent work period when the teacher walks the room, monitoring students work, stopping to ask clarifying questions or to guide a student in the right direction if needed. Similarly, this time could be used to provide some minor assistance to those students who are obviously struggling.</p> <p>Summative assessment will take place at the end of the unit with the completion of the <i>Macbeth</i> packet, and the administration of the <i>Macbeth</i> unit test. Summative assessment for the previous lesson takes place during this lesson in the form of the Act IV quiz.</p>
<p>MATERIALS AND RESOURCES</p>	
<p>Instructional Materials (handouts, etc.)</p>	<p><i>Macbeth</i> packet</p> <ul style="list-style-type: none"> - Act V Translation Worksheet - Plot Diagram Worksheet - Sticky Note Recap Handout <p><i>Macbeth</i> text in the textbook</p> <p><i>Macbeth</i> (1971) film adaptation</p>
<p>Resources</p>	<p>William Shakespeare's <i>The Tragedy of Macbeth</i></p> <p>Macbeth Packet – teacher created</p> <p>Film adaptation of <i>Macbeth</i> (1971)</p>

Shakespeare's Macbeth Act IV Quiz

1. Macbeth seeks out the witches in order to:

- A: Ask what he should do next. B: Demand what the prophecies really mean.
C: Ask what he should do about Macduff. D: All of the above

2. The first of the apparition tells Macbeth:

- A: Beware Lady Macbeth B: Beware Macduff
C: Beware Fleance D: Beware Lennox

3. The second apparition tells Macbeth he cannot be defeated by:

- A: Any man. B: Any trained soldier.
C: A stranger. D: Anyone born from a woman.

4. The third apparition tells Macbeth he can only be defeated when:

- A: He refuses to change. B: His castle burns down.
C: The forest moves to the hills. D: The hills turn to gold.

5. After the apparitions Macbeth sees:

- A: The ghost of people he's murdered. B: Fleance murdering him.
C: Kings, with Banquo at the end. D: Hecate's hideous face.

6. These apparitions and visions make Macbeth feel?

- A: Confident B: Worried about Macduff
C: Worried about losing the throne D: All of the above

7. These apparitions and visions make Macbeth feel?

- A: Confident B: Worried about Macduff
C: Worried about losing the throne D: All of the above

8. How has Macbeth changed since the beginning of the play at this point?

- A: He has lost his conscience. B: He is more ruthless.
C: He is willing to do whatever it takes to stay king. D: All of the above.

9. How does Malcolm attempt to test Macduff's intentions?

- A: Tells lies about how corrupt he (Malcolm) is.
B: Tells a story about how horrible his father was.
C: Tells Macduff he would be a great leader.
D: Tells Macduff he should take the throne.

10. A big question in the play is:

- A: Whether or not the witches are manipulating Macbeth.
B: If Macbeth is actually a good leader.
C: If Duncan deserved his fate.
D: If Lady Macbeth would make a good mother.

Review:

Predict:

Shakespeare's "Macbeth": Act 5 Translation Worksheet

Directions: After reading the quote on the left side of the chart below, translate the quote into 'plain, modern English' on the right side of the chart.

Original	Translation
Out, damned spot! out, I say!--One: two: why, then, 'tis time to do't.--Hell is murky!--Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?--Yet who would have thought the old man to have had so much blood in him. (Act 5, Sc1)	
Now does he feel His secret murders sticking on his hands; Now minutely revolts upbraid his faith-breach; Those he commands move only in command, Nothing in love: now does he feel his title Hang loose about him, like a giant's robe Upon a dwarfish thief. (Act 5, Sc2)	
Cure her of that. Canst thou not minister to a mind diseased, Pluck from the memory a rooted sorrow, Raze out the written troubles of the brain And with some sweet oblivious antidote Cleanse the stuff'd bosom of that perilous stuff Which weighs upon the heart? (Act 5, Sc 3)	
MACBETH Thou lovest labour: As easy mayst thou the intrenchant air With thy keen sword impress as make me bleed: Let fall thy blade on vulnerable crests; I bear a charmed life, which must not yield, To one of woman born. MACDUFF Despair thy charm; And let the angel whom thou still hast served	

Tell thee, Macduff was from his mother's womb Untimely ripp'd. (Act 5, Sc8)	
--	--

Plot Diagram for _____

9. _____
8. _____
7. _____
6. _____
5. _____
4. _____
3. _____
2. _____
1. _____

Rising Action

Climax:

Falling Action

10. _____

11. _____

12. _____

13. _____

Resolution

Exposition

Protagonist:

Antagonist:

Setting – Time:

Setting – Place:

Internal Conflict:

External Conflict:

Author's Theme:

Symbolism:

Foreshadowing:

Irony:

Name _____

(Lesson plan continues below)

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VITAL INFORMATION	
Author	Jesika Miller
*Subject(s)	<i>English Language Arts</i>
Topic or Unit of Study	William Shakespeare's <i>The Tragedy of Macbeth</i>
*Grade/Level	<i>11-12th</i>
*Summary	A 10-lesson unit wherein students will read, analyze, and perform William Shakespeare's <i>Macbeth</i> . The class will open with the bell-ringer; Act V quiz with review section. In the seventh lesson for this <i>Macbeth</i> unit, students will be given a question by the teacher that they must prepare a response to for the Socratic Seminar. Socratic seminar: a large, student-led group conversation in which there is logical and critical debate regarding the work at hand. After a short prep time, the students will arrange their desks into a circle, with all students facing inwards, leaving a space for the teacher to join the circle. Students will be called on to share the answers for their questions one at a time, and other students will be encouraged to share their thoughts on the same question, sparking conversation. After the conversation has concluded and all students feel content with their input and takeaways from the conversation, what remains of the class period will be dedicated to any makeup work within the <i>Macbeth</i> packet and to one-on-one assistance.
STANDARDS AND DIFFERENTIATED INSTRUCTION:	

*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
Differentiated Instruction	<p>Instruction that has been specifically differentiated ahead of time is very difficult to create with something like a Socratic Seminar, but fortunately, the seminar format is very inclusive because it simply require speech from student-to-student with minor teacher interaction (teacher's main role is as observer and moderator). Students are given specific questions beforehand to answer, and time before the debate to prepare an answer for this question and to prepare other points they wish to discuss with the class. This involves a kinesthetic (physical interaction in facing peers, note-taking), and auditory (peer-to-peer discussion), and visual aspect (visual written response to question, notes).</p>
EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:	
Objective	<p>Students will be able to hold an intelligent, coherent, concise, and thoughtful conversation with their peers, providing insights and asking questions that lead to a deeper level of understanding regarding the content matter.</p>
Anticipatory Set	<p>"Open your packets to the 'Socratic Seminar' Page. This contains the 'guidelines' for how we will conduct a seminar like this in class today. You've already been given a question that you have already written a response to. You will share this question and your response with your classmates during the discussion and then your classmates will be able to respond to either the question or your response – any appropriate comments are welcome and at any point, you can politely share your ideas with the class. Let's look at the rules..." (Students will then review the "Socratic Seminar" handout as a class.</p>

Teach Lesson / Model	<p>After everyone has answered the questions that they were assigned and the class has reviewed the Socratic Seminar handout, the class will rearrange their desks into a very large circle, allowing a space for the teacher to also sit as a part of the circle. If no volunteer is found to take on the first question, the student to the right of the teacher will answer first and this pattern will continue moving down the circle unless volunteers are found.</p> <p>Alternatives for picking students include the use of the ‘name bucket’, which involves students being picked at random. Students will read their question and will provide their prepared response. Students will then be able to respond to the student’s question or to the other student’s response. From here, other students are welcome to respond to the response and so on, ultimately forming an organic conversation that is revived by a different student reading their question and response. Students will be able to take notes on the conversation if they wish, but full participation is encouraged as students will be graded on participation.</p>
Guided Practice	<p>Guided practice in its traditional definition is not truly applicable to this lesson plan, but the conversation can be guided in a different direction by the teacher when it falls flat or runs the risk of becoming off-topic.</p>
Independent Practice	<p>As with guided practice, independent practice in the traditional sense does not apply to this lesson. However, the Socratic Seminar itself is designed so that students are operating as independent commentators throughout the course of the discussion, hopefully being able to self-moderate during the discussion with little to no teacher interference or guidance.</p>
Closure	<p>The teacher will wrap up the Socratic Seminar by thanking students for sharing their ideas and points and engaging politely in a thoughtful discussion of the topic. Students will be reminded that if they have not already completed the worksheets in their packet that now is a good time to do so, as the packet will be due the morning of the unit test.</p> <p>The teacher will also alert the students that the next class period is when they will be assigned their groups and scenes for the modern translation performance.</p>
Evaluation *Assessment/Rubrics	<p>Formative assessment: the primary form of assessment throughout this lesson will be formative in the shape of teacher observation and minimal questions. During the class discussion, the teacher will note which students participate more than others and which students contributed genuinely new and thoughtful ideas to the conversation and which students participated only minimally, merely reciting what they had prepared beforehand. This will give the teacher a fair idea of which students have a firm grasp on the material and which may still be struggling, though a student’s lack of participation could also be due to decreased lack of social skills, fear of public speaking, or conservative and introverted nature.</p> <p>Summative assessment: Summative assessment for this unit takes the form of the end of unit test and the modern translation performance, but for the lesson previous, takes the form of the Act V quiz, which is administered during the ‘bell-ringer’ portion of this lesson.</p>
MATERIALS AND RESOURCES	
Instructional Materials (handouts, etc.)	<p><i>Macbeth</i> packet:</p> <ul style="list-style-type: none"> - Socratic Seminar guidelines <p>Preassigned questions (index cards, given and returned)</p>

Resources	<i>Macbeth</i> packet (teacher created) Socratic Seminar Questions (McLean, C.; see references).
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Socratic Seminar Questions:

1. Explain the role of witches, ghosts, and visions in *Macbeth*.
2. What things motivate Macbeth?
3. Would Macbeth have killed Duncan if the witches had not predicted he would become king-- or was it truly his fate with or without the witches?
4. Evaluate William Shakespeare's style of writing. How does it contribute to the value of the play?
5. Compare and contrast Macbeth and Lady Macbeth.
6. At what point in the play is Macbeth's downfall inevitable?
7. Discuss the element of time in the play.
8. The themes/ideas of sleep and dreams recur in the play. Why?
9. Notice the light/dark imagery throughout the play. What kinds of things happen in the light? What kinds of things happen in the dark/storms?
10. In this play, the themes of nobility, bravery, honor and truth contrast sharply with the evil doings of the witches, Macbeth and Lady Macbeth. Give examples of Shakespeare's use of the aforementioned themes.
11. Are the characters in *Macbeth* stereotypes? If so, explain why William Shakespeare used stereotypes. If not, explain how the characters merit individuality.
12. Discuss Shakespeare's use of bells and alarms in *Macbeth*.
13. Explain the role of each: Duncan, Banquo, Malcolm, Macduff.
14. What is the use of the whole Birnam Wood episode?
15. Who is responsible for Duncan's death?
16. Who is responsible for Macbeth's death?
17. Was Lady Macbeth an evil person?
18. Did you enjoy reading *Macbeth*? Why or why not?
19. What would you have done if you were Macbeth?
20. Suppose Banquo had lived. How would that have affected the story?

Shakespeare's Macbeth Act V Quiz

1. The doctor and the gentlewoman observe that Lady Macbeth has been:

- A: Sleepwalking B: Telling lies
C: Singing at random times D: Unusually quiet

2. Lady Macbeth's actions are likely due to:

- A: nightmares B: isolation from her husband
C: guilt D: all of the above

3. How are Lady Macbeth's actions ironic?

- A: She has no remorse about her actions.
B: She once told Macbeth it was easy to forget their crimes.
C: She supports Macbeth more than ever.
D: She has been refusing to help her husband.

4. Why does Macbeth continue to feel confident even as his castle comes under attack?

- A: He has a very strong force of soldiers.
B: He is in a very well-defended castle.
C: The witches' prophecies make it seem like he cannot be defeated.
D: All of the above

5. How does Macbeth react to Lady Macbeth's death?

- A: Indifference B: Despair
C: Happiness D: Puzzlement

6. How does the forest actually move toward the castle?

- A: Malcolm's troops use branches as camouflage
B: A spell causes the trees to walk
C: A tornado moves the trees
D: Many trees fall over spontaneously toward the castle

7. How is it that Macduff is able to defeat Macbeth despite the prophecies?

- A: He is actually a woman. B: He was "ripped" from his mother's womb.
C: The prophecy was a lie. D: His mother died when he was young.

8. What happens to Macbeth at the end of the play?

- A: He is defeated by Malcolm. B: He is defeated by Macduff.
C: He surrenders to Malcolm. D: He runs away.

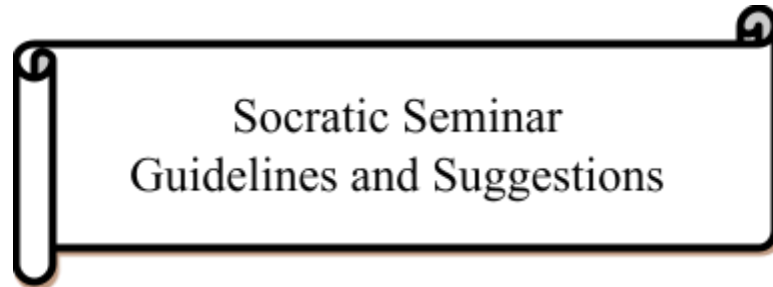
9. What one loose end remains at the end of the play?

- A: What exactly happened to Lady Macbeth. B: Why Macbeth acted the way he did.
C: How Macduff becomes king. D: The prophecy about Banquo's descendant

10. The loose end at the finish of the play might contribute to the theme regarding:

- A: The witches power B: Macbeth's ambition
C: Lady Macbeth's guilt D: All of the above

Write a synopsis for a book over of *Macbeth*:



Socratic Seminar Guidelines and Suggestions

- Talk to each other, not just to the discussion leader or teacher.
- Refer to evidence from the text to support your ideas.
- Ask questions if you do not understand what someone has said, or you can paraphrase what another student has said for clarification (“I think you said this; is that right?”).
- You do not need to raise your hand to speak, but please pay attention to your “airtime”—how much you have spoken in relation to other students.
- Don’t interrupt.
- Don’t “put down” the ideas of another student. Without judging the student you disagree with, state your alternate interpretation or ask a follow-up question to help probe or clarify an idea.
- Common statements or questions used during a Socratic Seminar activity include:
 - Where does that idea come from in the text?
 - What does this word or phrase mean?
 - Can you say that in another way?
 - Is this what you mean to say...?
 - What do you think the author is trying to say?
 - What else could that mean?
 - Who was the audience for this text? How does that shape our interpretation of these words?

- Who was the author of this text? What do we know about him/her? How does that shape our understanding of these words?

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VITAL INFORMATION	
Author	Jesika Miller
Subject(s)	English Language Arts
Unit of Study	William Shakespeare's The Tragedy of Macbeth
Grade/Level	11-12 (Adaptable for 9-10, also)
*Summary	<p>A 10-lesson unit wherein students will read, analyze, and perform William Shakespeare's Macbeth. The class will open with the bell-ringer; "Think back to the class discussion on Macbeth from yesterday's class. Did you classmates bring up any new points or did they come to any conclusions that surprised you? Explain."</p> <p>During this class, students will be assigned the group and the scene for which they will be preparing a performance and modern interpretation. Students may have time to rehearse in class but may also need to contact their teammates to schedule time for a rehearsal outside of regular classroom time.</p>
STANDARDS AND DIFFERENTIATED INSTRUCTION:	

*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
Differentiated Instruction	During the course of this lesson, instruction is much less in the hands of the teacher and more directly in the hands of the team - the lesson includes kinesthetic (students can move around), auditory (reading aloud) and visual (seeing the written text), and group members will be expected to help the other members of their groups.
EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:	
Objective	Students will be able to create an accurate and all-inclusive modern English translation of the scene they have been assigned from William Shakespeare's <i>Macbeth</i> , making sure to assign roles to each group member, and taking special note of the word's connotations and the impact the character's state of mind and inflection will impact the actor's performance.
Anticipatory Set	At the start of the unit, we discussed The Globe theatre and what live performances of Shakespeare's work was like when it first premiered. This will be your chance to create and perform a modern version of Shakespeare's <i>Macbeth</i> . Change the language to reflect modern times and perform it based on how people would have acted today. You can use slang and colloquialisms but they need to be school appropriate and used correctly, in a way that adds to the interpretation instead of becoming a distraction from the main points.

Teach Lesson / Model	<p>During this class period, students will be assigned groups for their production of a modern interpretation of an assigned scene in <i>Macbeth</i>. There is a sheet provided in the packet that provides space for the students to record the performance date, the scene they were assigned, and the names and contact information for their group members so that they can arrange practice outside of the allotted class time if possible.</p> <p>Students will be assigned a scene the teacher, pulling names at random from the ‘name bucket’ (a small bucket that contains popsicle sticks with each student’s name on it) until each group contains an equal number of people. Students will then break into their groups and begin writing the translation for their scene (students will be able to read off their translations during performance, given that their reading does not detract from their performance). Groups performing scenes that have more roles than groups have people will need to assign the people with smaller roles a secondary role.</p> <p>Groups may work together translating one line at a time as a group or may work individually translating lines by character. If students finish their translations, they may rehearse as they see fit. Students are required to have a copy of their translations that is legible enough for the teacher to read and grade.</p>
Guided Practice	<p>During the time when the group is working on their translations, the teacher will monitor the room, ensuring that all members of each group are participating equally and contributing. At this time, the teacher will also offer their expertise in assisting groups with interpretation and the translating of particularly difficult passages.</p>
Independent Practice	<p>Independent practice for this lesson occurs when students are working without teacher assistance to create their modern translations and when they are practicing their performances as a group.</p>
Closure	<p>The teacher will remind students that they must have their translations ready by the next class, including a legible copy for the teacher. The teacher will also encourage students to exchange contact information before leaving class in case they still have work that needs to be done or they need to practice more before performing in the next class. Students will also be reminded that their <i>Macbeth</i> packets must be completed and turned in before the test after their performances (lesson 10), and will be reminded to use their packets and sticky note recaps to study for said test.</p>
Evaluation *Assessment/Rubrics	<p>Formative assessment: the only type of assessment to take place during this class period will be a formative assessment in the shape of roaming teacher observation when the teacher will notice which students successfully translating passages and demonstrating a mastery of the material and which students are struggling to demonstrate mastery as well as which students are contributing to group efforts and which are not. The individual member's grades will reflect this observation and the group work survey following the performances in the following class.</p>
MATERIALS AND RESOURCES	
Instructional Materials (handouts, etc.)	<p><i>Macbeth</i> packet:</p> <ul style="list-style-type: none"> - Modern Performance rubric - Modern Performance contact, scene, date and information sheet

Resources	<i>Macbeth</i> packet (teacher created) William Shakespeare's <i>Macbeth</i>
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Macbeth: Live Performance

Congratulations! You've just won a starring role in a live production of Shakespeare's *Macbeth*! But... what's your role? And how are you supposed to remember all those 'thee's and 'thou's? Fear not! With your assigned group, you get to interpret the scene you are assigned into modern English.

Final performances are to be done on: _____

My group members are: _____

The scene we are performing is: _____

Group 1: Act 1, Scene 3 – The witches’ prophecy to Macbeth and Banquo

Group 2: Act 2, Scene 2 – Macbeth murders King Duncan

Group 3: Act 3, Scene 3 – Macbeth has Banquo murdered, but what about Fleance?

Group 4: Act 4, Scene 1 – Macbeth goes back to the witches

Group 5: Act 5, Scene 8 – Macduff kills Macbeth

Rubric: Macbeth Modern Translation Performances

Score Levels	Content	Conventions	Presentation
4	<ul style="list-style-type: none"> • Translation is thorough • Reflects application of critical thinking • Has clear goal that is related to the topic • Demonstrates full understanding of the events within the scene • Is accurate 	<ul style="list-style-type: none"> • No spelling, grammatical, or punctuation errors • High-level use of vocabulary and word choice • Translation is thorough and uses modern English well • Slang and colloquialisms are used creatively and convey deeper meaning to the scene being presented 	<ul style="list-style-type: none"> • Translation of scene is thorough and captures the important parts, communicating the appropriate information • Presentation captures audience attention • Presentation is organized and well laid out • Students performing are in-character, making genuine effort and are an asset to the production • Stage directions are followed
3	<ul style="list-style-type: none"> • Is well thought out and supports the solution • Has application of critical thinking that is apparent • Has clear goal that is related to the topic • Demonstrates decent understanding of the events in the scene • Is accurate 	<ul style="list-style-type: none"> • Few (1 to 3) spelling, grammatical, or punctuation errors • Good use of vocabulary and word choice • Translation is thorough, 1-2 important points missing from scene • Slang and colloquialisms are present and used creatively but were not the most appropriate way to convey meaning 	<ul style="list-style-type: none"> • Format is appropriate for the content • Presentation captures audience attention • Presentation is well organized • Students performing are making effort enough to help in production • Stage directions are followed
2	<ul style="list-style-type: none"> • Has application of critical thinking that is apparent • Has no clear goal • Has some factual errors or inconsistencies • Demonstrates poor understanding of the events in the scene and their import 	<ul style="list-style-type: none"> • Minimal (3 to 5) spelling, grammatical, or punctuation errors • Low-level use of vocabulary and word choice • Translation is incomplete – several important points are missing and the performance is too short because of it • Slang and colloquialisms are used but not creatively and their presence does not add any value to the scene being portrayed 	<ul style="list-style-type: none"> • Multimedia loosely illustrates the main points • Format does not suit the content • Presentation does not capture audience attention • Presentation is loosely organized • Some performing students are barely present and are only reading lines as required • Stage directions are sometimes followed
1	<ul style="list-style-type: none"> • Provides inconsistent information for solution • Has no apparent application of critical thinking • Has no clear goal • Has significant factual errors, misconceptions, or misinterpretations • Demonstrates no understanding of the events within the scene or their importance to the rest of the play 	<ul style="list-style-type: none"> • More than 5 spelling, grammatical, or punctuation errors • Poor use of vocabulary and word choice • Slangs or colloquialisms being used add nothing of value to the production or may be entirely absent • Translation effort is poor and much information is missing • Translation is more like a ‘paraphrase’ 	<ul style="list-style-type: none"> • Presentation appears sloppy and/or unfinished • Multimedia is overused or underused • Format does not enhance content • Presentation has no clear organization • Stage directions are not followed. • Students performing are giving minimal to no effort and make no attempt to appear interested or invested

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VITAL INFORMATION

Author	Jesika Miller
*Subject(s)	<i>English Language Arts</i>
Unit of Study	William Shakespeare's <i>The Tragedy of Macbeth</i>
*Grade/Level	<i>11-12th</i>
*Summary	During this, the 9 th of 10, lesson in this unit, students will be giving their performances from the modern translations that they either completed or started working on in the previous class period. Students were responsible for finding more practice or translation time outside of the class period on their own and today, each group will be performing the scene that they were assigned. Students will be graded based on the rubric attached to the lesson plan. Following the performance, students will fill out a 'group work survey' which the teacher will take into account with her own considerations and this will provide each student with an individual grade based on their individual effort along with the group grade for the overall performance and translation. If enough time remains, the class may work on completing their <i>Macbeth</i> packets or may study for the test in the following class period.

STANDARDS AND DIFFERENTIATED INSTRUCTION:

*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
Differentiated Instruction	<p>Differentiated instruction in this lesson will be as in previous lessons; the kinesthetic (moving and performing), the auditory (hearing classmates perform and other lines spoken) and the visual (watching other groups perform, seeing the translated words).\</p> <p>On an individual level, the teacher will provide one-on-one instruction to students as needed should time allow following the performances.</p>
EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:	
Objective	Students will be able to give a brief performance of a scene assigned to them in the previous lesson in modern English, using modern slang and colloquialisms to their benefit, demonstrating a sufficient understanding of Shakespeare's English.
Anticipatory Set	<p>"Ladies and Gentleman, we are very pleased to present for your viewing pleasure a collection of scenes from William Shakespeare's <i>Macbeth</i>, translated skillfully and tastefully into modern English. Please, remember to applaud each troupe after they have completed their scenes and remain respectful of each troupe as they perform – remember, you wouldn't want them to be talking during your performance so don't talk during theirs. Please note how each troupe makes use of slang in different ways and take note of whether the troupe's translation makes sense and if they have included all the important aspects from that scene. Please, feel free to follow along with your traditional copy of the text if you would like. Also, please make sure to have a copy of your troupe's translation available for me after your performances. Again, please be respectful of the performing troupe."</p>
Teach Lesson / Model	During this lesson, there is not real instruction done. Groups perform one at a time and the teacher watches, filling in a part of their grading sheet as they watch. Individual instruction may happen at the end of the class period, should time allow.

Guided Practice	Guided practice may occur during the end of the class period if students still need one-on-one assistance in completing any of the parts of the packet they had not previously finished.
Independent Practice	No applicable to this lesson unless students are completing the packets that they had not previously finished, time permitting.
Closure	Following the completed performances of all the groups, the students will return to their individual desks and will receive the 'group work survey' paper that they will fill out, providing feedback to their teacher that will be taken into account along with teacher observations when the teacher is preparing their individual grades. The groups will also make sure to present the teacher with a legible copy of their translations, which the teacher will use and will consider when preparing the groups joint grades for performance and translation.
Evaluation *Assessment/Rubrics	Formative assessment: not applicable to this lesson Summative assessment: Students will receive two grades for this project; an individual grade will be given based on the group work surveys and the teacher observations of student participation and contribution to the group's work as well as individual effort during the performance, and a group grade will be given for the accuracy of the translation, and the cooperation during group work and during the performance.
MATERIALS AND RESOURCES	
Instructional Materials (handouts, etc.)	<i>Macbeth</i> packet: <ul style="list-style-type: none"> - Performance rubric (see previous lesson plan for rubric) - Any previously uncompleted worksheets
Resources	<i>Macbeth</i> packet (teacher created) William Shakespeare's <i>Macbeth</i>

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*Subject(s)	<i>English Language Arts</i>
Unit of Study	William Shakespeare's <i>Macbeth</i>
*Grade/Level	<i>11-12th</i>
*Summary	In the final lesson of this ten-lesson unit, the students will turn in their completed <i>Macbeth</i> packet and take the end-unit test on <i>Macbeth</i> .

STANDARDS AND DIFFERENTIATED INSTRUCTION:

*Standards	<p>CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p>CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>
Differentiated Instruction	Not applicable to this lesson; students with special needs may receive extra time to take test, a quieter environment in which they may better focus, or the assistance of the teacher or paraprofessional in interpreting and understanding the test.

EEI (ESSENTIAL ELEMENTS OF INSTRUCTION) - LESSON PLAN ELEMENTS REQUIRED:	
Objective	Students will be able to demonstrate mastery over the content and information contained within William Shakespeare's <i>Macbeth</i> , as well as the literary devices, themes, and messages found within it, and over some of the details about Shakespeare's life and work.
Anticipatory Set	"This is it, everyone. You've learned about Shakespeare, you've read <i>Macbeth</i> . You've tackled the characters, the themes, the events, the plot, the tricky writing, the ancient syntax... and now it's time to prove what you know. You'll have the whole class period to finish, but before we begin, I need you to turn in your <i>Macbeth</i> packets. Nothing is allowed on your desk except for the test and your pencil until you've finished and turned the test in. Alright, everyone. Good luck!"
Teach Lesson / Model	Not applicable to this lesson.
Guided Practice	Not applicable to this lesson.
Independent Practice	Not applicable to this lesson.
Closure	The unit-test is the closure piece for the entire <i>Macbeth</i> unit.
Evaluation *Assessment/Rubrics	<p>Summative assessment:</p> <ul style="list-style-type: none"> - The end-unit test: A sizeable number of multiple choice and true/false questions as well as a shorter number of written responses; designed to gauge a student's mastery of the content in <i>Macbeth</i> as well as their ability to recall the events of the story and the key details of Shakespeare's life as well as the historical context surrounding the writing and early performances of the play. - The (hopefully) completed <i>Macbeth</i> packet <p>The collective worksheets that students have worked to complete since the start of the unit. Demonstrates the student's steady gaining of knowledge throughout the unit. Both the unit-test and the packet will be entered into the gradebook as summative assessment and both will impact the student's grade.</p>
MATERIALS AND RESOURCES	
Instructional Materials (handouts, etc.)	<i>Macbeth</i> unit test <i>Macbeth</i> packet (created by Jesika Miller)
Resources	Rachel Canchola, Central High School (created unit test) William Shakespeare's <i>Macbeth</i>

Write the letter of the character next to the fear they portrayed in Act II.

- a. Banquo b. Donalbain c. Lady Macbeth d. Lennox e. Macbeth
1. ____ Is terrified by “strange screams of death” and other disturbances heard in the night
 2. ____ Is fearful of divine punishment because he cannot say “amen”
 3. ____ Is afraid of “daggers in men’s smiles” and of being killed
 4. ____ Is frightened that the bloody daggers will reveal who killed the King
 5. ____ Is alarmed about the dreams he might have if he sleeps

Write the letter of the character next to the suspicion portrayed in Act III.

- a. Banquo b. Lennox and another c. Lord Macbeth d. Noblemen
6. ____ Suspicious because of Macbeth’s behavior at the banquet
 7. ____ Suspects that Macbeth killed Duncan
 8. ____ Suspects that Banquo knows Macbeth’s crimes
 9. ____ Suspicious about all events, and hope for aid from England against Macbeth

10. In Act I, scene 5, Lady Macbeth wishes that she could be

- a. Healed of her incurable disease
- b. Have a baby
- c. Murder her husband
- d. Be King Duncan’s wife
- e. More like a strong, brave man

11. While Siward grieves the death of his son, Macduff approaches him carrying

- a. Both the Macbeths’ dead bodies
- b. Young Siward’s sword with Macbeth’s blood
- c. Macbeth’s dead body
- d. Macbeth’s severed head
- e. Young Siward’s body with frontal wounds

12. At the end of the play, it is said that Lady Macbeth died from

- a. Drowning
- b. Hanged
- c. Stabbed
- d. Suicide
- e. Decapitation

13. Until the very end, Macbeth believes that

- a. He will somehow flee from all enemies
- b. The witches’ prediction will save his life
- c. His heirs will rule Scotland
- d. His suffering people will support him

14. Who did Duncan order to be executed for treason?
- Donalbain, prince of Scotland
 - Malcolm, prince of Scotland
 - Banquo, the Thane of Fife
 - The original Thane of Cawdor
 - Macbeth, the Thane of Glamis
15. The witches provide Banquo with the prophecy that
- He can look forward to defeating Macbeth in battle
 - He will not be king, but his children will be kings
 - He will be murdered, and his son will survive
 - He will be Thane of Cawdor
 - He will be king
16. Who did the Macbeths frame for Duncan's murder?
- Banquo and Fleance
 - Macduff and Lady Macduff
 - Malcolm and Donalbain
 - Duncan's two chamber guards
 - Siward and young Siward
17. The strange happenings that the old man and Ross discussed were
- An owl killed and ate a falcon
 - Horses broke out of their stalls
 - The sky looked like night at day
 - King Duncan was murdered in his bed
 - All the above
18. Macduff breaks the witches' protective spell by stating
- He paid Macbeth's assassins to tell him the truth about Banquo and Fleance
 - He was "untimely ripped" from his mother's womb
 - He was kidnapped as a child
 - He visited the witches for his own prophecy
 - He killed Duncan
19. Macbeth's reaction to his wife's death shows he
- Thinks life is a meaningless path to death
 - Understands why she incited him to murder and then went mad
 - Is anguished because he deeply cares about her
 - Expects to win the battle without her support

20. The third murderer says he was hired by
- Malcolm
 - Young Siward
 - Banquo
 - Macbeth
 - Duncan
21. The Porter's cursing is ironic because
- He conveys that nothing is amiss
 - He takes so long to answer the door Macbeth escapes
 - He invokes the devil without knowing about the crime
 - Macbeth is not expecting visitors
22. The following quote that contains figurative language is
- "Life's but a walking shadow"
 - "Of this dead butcher and his fiendlike queen"
 - "Look how she rubs her hands"
 - "Of all men else I have avoided thee"
23. Which of the following phrases is the **most** vivid example of figurative language
- "There's comfort yet; they are assailable"
 - "Blood hath been shed ere now"
 - "As upon thee, Macbeth, their speeches shine"
 - "O, full of scorpions is my mind, dear wife"
24. Macbeth's tragic flaw is
- His fondness for Macduff
 - His military expertise
 - His lust for power
 - His lack of political skills
25. All of the following are examples of tragedy **except**
- A central character who is often high-ranking
 - A central character who makes mistakes
 - A catastrophe near the end or conclusion
 - Receives frequent messages from the gods

In a minimum of 5 sentences, answer the following questions:

26. What role did Macbeth's visions play in developing his character?
27. Why didn't the guests at the banquet suspect something amiss at Macbeth's outburst?

28. Why does Macduff kill Macbeth without the army?

Jesika Miller's SED-444 Benchmark, Reflective Essay:

There are many different teaching strategies but research based science indicates that they simply cannot all be the most effective, no matter how many teachers have been using them or for how many years. While no one single teaching method is the best, a combination of smaller steps from each method create the most effective 'big picture' method of teaching. While earning my practicum hours I was lucky enough to observe a number of these small techniques though it seems that it is nearly impossible to locate all of these techniques being used simultaneously and consistently in the same classroom. According to *American Educator*, some of these traits include reviewing previously learned information before the new information is taught, teaching new information in small, connected steps, asking lots of questions and checking answers, and checking for student understanding (Rosenshine, 2012). Of the effective teaching traits listed in the *American Educator* magazine, I plan to include those and more within my own teaching. The teacher that I sat with a majority of the time, Rachel Canchola, was easily the most effective and careful teacher of the ones that I was able to observe. This makes sense, as she was also earning her Masters degree in Education and working towards earning her principal licensure.

Mrs. Canchola would start every class with a bell-ringer question that reviewed what was learned in the previous class, and if it didn't then she would review the content in person, asking a series of questions that required students to sort through their notes from the previous class or that required them to simply recall the information mentally. On the second point,

presenting information in small steps, Mrs. Canchola was also consistent; two of her classes were working through Shakespeare plays while I was in attendance – her sophomores were working through *Romeo and Juliet* while her juniors were working through *Julius Caesar*, and during each class period, she would ask students to give her a brief summary of what they recalled had already happened and what they expected would happen next. Whenever an unfamiliar topic or idea would present itself, she would go over it with her class, and then the third and fourth strategy listed above would come into play. Mrs. Canchola asked a plethora of questions ranging from “What just happened?” to “Who can give me an example of allusion in this passage?”. Always after these questions, she would check their comprehension, asking them to give further examples or to explain why a situation in the play occurred the way it did, simply to verify that they legitimately understood what was happening. When she could verify that they did, she would move on with the lesson, again in small steps.

In direct and steeply apparent contrast, the other two teachers, who I sat with for only a brief time while Mrs. Canchola was in meetings or required to leave the school for a short field trip that I was unable to attend, were not skilled at teaching with any of the techniques mentioned. Mr. Wilkerson, a science teacher, was very loose when it came to class discipline; students were constantly in and out of the class and on their phones, not adhering to lab safety, and an extreme breach of school safety occurred within his classroom when a student from a different school snuck into his classroom as a new student. Mr. Wilkerson was also very lax in maintaining routine or in giving his students pertinent information or even in making sure that he had the materials he needed or that his students needed to even adhere to the simplest levels of safety. For example, during one science lab experiment, he very nonchalantly suggested that

his students should wear safety goggles and then did not bother to ensure that anyone did despite the very dangerous acids they were working with and when one student literally managed to get some in his eye, he appeared to have no remorse. Similarly, the other teacher I sat with maintained zero discipline within her classroom and took on a role much more similar to friend than to teacher; Ms. Horton, an English teacher, assigned an assignment revolving around Shakespeare's *Hamlet* and then released her students into the library, saying that she would stop by each group to make sure they were working. During the twenty five minutes that I sat with her, I heard her discuss summer vacation plans, haircuts, nail polish, religion, political opinions, and favorite fast food restaurants with her students instead of checking to make sure they were working and learning. This is exactly the kind of lackadaisical behavior that I will strive to avoid at all costs within my classroom and I am personally appalled to have witnessed it firsthand. I would never have believed it if I had not seen it occur in person.

Within my own tutoring sessions, where I was able to teach some of the lesson plans that I had devised for this benchmark assignment, I have already begun implementing a number of these strategies as I saw them employed within Mrs. Canchola's classroom. Firstly, I always make sure to employ the reviewing of previously learned information when beginning a new lesson because I firmly believe that building a connection between new and old information is the key to retaining said information in a student's long-term memory banks. I did this when I was tutoring even before this assignment and I employed the technique during these lesson plans. In this unit, it takes the form of bell-ringers that are quizzes on the acts just read; in my own future classroom, when one unit ends and another begins, these checks will consist of "Create a KWL (know, want to know, want to learn) chart about poetry" or "Explain the traits

of reliable resources”. As Mrs. Canchola did, I will also implement the three part process of introducing material in small steps, allowing time to digest these different small parts or master the skills necessary for them, and then I will test their comprehension in a series of detailed questions that require students to exhibit critical thinking. Should my students demonstrate mastery and comprehension, I will know it is ‘safe’ to move onto the next section and should they not, I will know that it would be better to review the concept and continue working on mastery.

In this light, I understand that completing a Shakespeare unit, particularly one centering around material as heavy as *Macbeth* does, in the span of 10 class periods, because there will likely always be a student that requires extra time to process and master new information, but I do believe that if a teacher consistently employed the effective teaching strategies described in *American Educator* that it would be possible to work through a Shakespeare play in a matter of days and to end with students demonstrating mastery and comprehension at high levels because of the attention that was paid to details during the lesson itself. And that is exactly what I plan to do in my own future classroom through thorough lesson planning, effective teaching strategies, and the patience to go backwards and reteach to ensure that all of my students are comprehending and functioning at the same level of mastery.

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