

UNIT 1: LITERARY CRITIQUE/MACBETH

WHAT IT LOOKS LIKE...

1. Read *Macbeth* in class
2. Read personal choice book(s) *primarily* outside of class
(with some reading time once per week)
3. Learn about critical lenses
 - a. Apply to *Macbeth*
 - b. Apply to your personal choice book/literature circles
4. Culminating Assignments:
 - a. *Macbeth* Critical Lens Paragraph
 - b. *Macbeth* Creative Project

GRADE CATEGORY COMMUNICATION...

1. Participation Points
 - a. In-class activities
 - b. Reading Logs
 - c. Discussions about personal choice book
 - d. Reflections
2. Process Points/Revisions Assignments
 - a. Act Quizzes (Multiple choice & Quote Identification)
 - b. One or Two Critical Lens Paragraphs
3. Culminating Assignments:
 - a. *Macbeth* Unit Exam (Multiple Choice & Quote Identification)
 - b. *Macbeth* Critical Lens Paragraph
 - c. *Macbeth* Creative Project



Name _____ Period _____

The Sonnet Form and Iambic Pentameter

from Act One Prologue: *Romeo and Juliet*

Two households, both alike in dignity,
 In fair Verona, where we lay our scene,
 From ancient grudge break to new mutiny,
 Where civil blood makes civil hands unclean.
 From forth the fatal loins of these two foes
 A pair of starcrossed lovers take their life;
 Whose misadventured piteous overthrows
 Doth with their death bury their parents' strife.
 The fearful passage of their death-marked love,
 And the continuance of their parents' rage,
 Which, but their children's end, naught could remove,
 Is now the two hours traffic of our stage;
 The which if you with patient ears attend,
 What here shall miss, our toil shall strive to mend.

1	2	3	4	5	6	7	8	9	10	Rhyme
Two	house	holds	both	a	like	in	dig	ni	ty	A

Name _____

Period _____

The Sonnet Form and Iambic Pentameter

Now You Try It!

Using the rhyme scheme and form of a Shakespearean sonnet, write your own sonnet about new love, lost love, a beautiful day, or anything you wish! Use the grid below to help you plan and organize the sonnet. Then, on a separate piece of paper, rewrite your sonnet and share it with the class!

1	2	3	4	5	6	7	8	9	10	Rhyme
										A
										B
										A
										B
										C
										D
										C
										D
										E
										F
										E
										F
										G
										G

Shakespeare Words Cheat-Sheet

Shakespeare	Modern English	Example from Shakespeare's writing
anon	soon	Dear love, adieu! Anon , good nurse!
art	are	Wherefore art thou Romeo?
beseech	beg, ask	I do beseech you, send for the lady
fain	gladly, willingly	Fain would I dwell on form, fain, fain deny what I have spoke.
fie	for shame, damn it	Fie , how my bones ache!
forsooth	in truth, in fact	Yes, forsooth , I will hold my tongue.
forswear	lie, break an oath	Did my heart love till now? forswear it, sight! For I ne'er saw true beauty till this night.
ere	before	Let two more summers wither in their pride, Ere we may think her ripe to be a bride.
hast/hath	have/has	But where hast thou been?
hail	hello, greetings	All hail , Macbeth! hail to thee, thane of Glamis!
hence	away	Was that my father that went hence so fast
hither	here	Come hither , nurse. What is yond gentleman?
marry	indeed, well	Marry , that, I think, be young Petrucio.
methinks	I think	methinks I see my cousin's ghost
prithee	please, I pray to thee	So, prithee , go with me.
sirrah	mister (lower class or kid)	Sirrah , go hire me twenty cunning cooks.
sooth	truth, fact	If I say sooth , I must report they were
thee	you	I will make thee think thy swan a crow.
thine	yours	There lies more peril in thine eye than twenty of their swords.
Thither	there	Will you go to them? I will bring you thither .
Thou	you	What man art thou
thysself	yourself	Arise; one knocks; good Romeo, hide thysself .
Wherefore	why	How camest thou hither, tell me, and wherefore ?
Whither	where	A fair assembly: whither should they come?
Withal	In addition, besides, with	I nursed her daughter, that you talk'd withal

Contractions: Shortening words by combining them or running them together.
Shakespeare uses this trick all the time to make his meter work (iambic pentameter)

Modern musicians also do this all the time:

"Imma be, Imma be rich, baby."

Imma = I am going to be

"Whatcha say? Oh that's it all for the best."

Whatcha = What did you

Shakespeare does the same thing:

Using _____'st

know'st = know

can'st = can

would'st = would

believe'st = believe

camest = came

Omitting Letters

e'en = even

e'er = ever

o'er = over

ne'er = never

'gainst = against

Combining Words

tis = it is

twas = it was

twere = it were

is't = is it

This page, you shall flip...

Appreciating Shakespeare's Language

When Shakespeare wrote his sonnets and plays, the language he used was popular and would have been easily recognized by seventeenth century audiences. However, in the twenty-first century, we have a more difficult time comprehending the words Shakespeare used. What we must remember is that Shakespeare's words can be easily "translated" into modern English, and once we become familiar with these words, it becomes easier to read and understand the language, and then we are able to appreciate the story Shakespeare is trying to tell.

Below is a list of common words found in Shakespeare's works, along with a modern "translation" of the word or phrase.

Directions: Working with a partner, choose from the following three scenarios to write a scene between two people using modern day English. Each character must have at least 10 lines. Next, using the words below, "translate" your scene into the Old English language that Shakespeare would have used.

Scenario #1: Write a scene in which two girls (or boys) have a crush on the same boy (or girl), but don't know it. In the scene, either have the girls (boys) discover their problem, or have them talk about the same boy (girl) and never figure it out.

Scenario #2: Write a scene in which a teenager wants to borrow his parents' car to go to the movies with his friends. The parents oppose the idea, and the teenager tries to persuade them.

Scenario #3: Write a scene in which a teenager is applying for his/her first job at a popular clothing store. Write a dialogue between the store manager and the teenager that might occur during the interview process.

Once you have written your 20-line scenes in Shakespeare's language, present your scene in front of the class for an exercise in public speaking and performance, but most importantly, training your eyes and ears to the beauty of the language!

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|---------------------------------------|-----------------------------|
| 1. mark: pay attention to | 21. humor: mood or moisture |
| 2. attend: listen to | 22. wot: know |
| 3. nay: no | 23. stay!: wait! |
| 4. withal: with | 24. hie: go |
| 5. discourses: speaks | 25. tidings: news |
| 6. an: if | 26. pray: beg |
| 7. will: desire | 27. decree: order |
| 8. thither: there | 28. resolve: plan |
| 9. anon: at once | 29. foe: enemy |
| 10. thy: your | 30. coz: cousin |
| 11. thou art: you are | 31. hither: here |
| 12. woo: to court a woman/man | 32. plague: curse |
| 13. soft: hush | 33. adieu: goodbye |
| 14. methinks: I think | 34. woe: grief |
| 15. dispatch: to send away or to kill | 35. heavy: sad |
| 16. nought: nothing | 36. counsel: advice |
| 17. marry: of course; indeed | 37. thee: you |
| 18. good-den or do-den: Good Evening | 38. sirrah: fellow |
| 19. hap: lucky | 39. would: wish |
| 20. maid: an unmarried young girl | 40. doth: does |

Name _____

MACBETH

PRE-READING TASK

IF THE CRIME FITS... AN EVALUATION

Rank these crimes, starting with the most heinous (the most evil) and ending with the least evil. Be prepared to give reasons for your choices.

Add a number from 1 – 15 in the first column.
1 is the most evil, 15 is the least evil

	A soldier who kills an enemy soldier in battle
	A man who kills his King.
	A man who kills a close relative.
	A woman who persuades her husband to kill someone.
	A woman who kills her own child.
	A woman who plans a murder but kills no one herself.
	A man who suspects his best friend of murder but does nothing.
	A man who arranges for his best friend to be murdered.
	A man who tries to have his best friend's son murdered.
	A King who orders the death of an enemy.
	A King who orders the deaths of an enemy's wife and children.
	A soldier who kills children under orders from his King.
	A doctor who knows his patient is a murderer but says nothing.
	A woman who commits suicide.
	A man who kills the murderer of his family.

MACBETH ANTICIPATION GUIDE

People will do whatever is necessary to achieve their goals.

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

Ambition is good (i.e., a positive, desirable trait).

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

All leaders are ambitious.

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

It is impossible to be ambitious and maintain your integrity.

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

Ambition, lust, greed, and desire all mean the same thing.

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

Everyone is capable of lying, killing, and betrayal; in other words, of being evil.

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

The world is just: if you do something wrong you will be punished for it.

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

Our nature (i.e., our character) is fixed; try as we might we cannot change who or what we are.

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

Our fate is predetermined; we cannot alter our own destiny.

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

If someone kills someone because someone else coerced them, the person who did the killing is not responsible for the murder.

STRONGLY DISAGREE DISAGREE DEPENDS AGREE STRONGLY AGREE

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Mowat and Paul Werstine

Shakespeare's *Macbeth*

In 1603, at about the middle of Shakespeare's career as a playwright, a new monarch ascended the throne of England. He was James VI of Scotland, who then also became James I of England. Immediately, Shakespeare's London was alive with an interest in things Scottish. Many Scots followed their king to London and attended the theaters there. Shakespeare's company, which became the King's Men under James's patronage, now sometimes staged their plays for the new monarch's entertainment, just as they had for Queen Elizabeth before him. It was probably within this context that Shakespeare turned to Raphael Holinshed's history of Scotland for material for a tragedy.

In Scottish history of the eleventh century, Shakespeare found a spectacle of violence—the slaughter of whole armies and of innocent families, the assassination of kings, the ambush of nobles by murderers, the brutal execution of rebels. He also came upon stories of witches and wizards providing advice to traitors. Such accounts could feed the new Scottish King James's belief in a connection between treason and witchcraft. James had already himself executed women as witches. Shakespeare's *Macbeth* supplied its audience with a sensational view of witches and supernatural apparitions and equally sensational accounts of bloody battles in which, for example, a rebel was "unseamed . . . from the nave [navel] to th' chops [jaws]."

It is possible, then, that in writing *Macbeth* Shakespeare was mainly intent upon appealing to the new interests in London brought about by James's kingship. What he created, though, is a play that has fascinated generations of readers and audiences that care little

about Scottish history. In its depiction of a man who murders his king and kinsman in order to gain the crown, only to lose all that humans seem to need in order to be happy—sleep, nourishment, friends, love—*Macbeth* teases us with huge questions. Why do people do evil knowing that it is evil? Does Macbeth represent someone who murders because fate tempts him? Because his wife pushes him into it? Because he is overly ambitious? Having killed Duncan, why does Macbeth fall apart, unable to sleep, seeing ghosts, putting spies in everyone's home, killing his friends and innocent women and children? Why does the success of Macbeth and Lady Macbeth—prophesied by the witches, promising the couple power and riches and "peace to all their nights and days to come"—turn so quickly to ashes, destroying the Macbeths' relationship, their world, and, finally, both of them?

In earlier centuries, Macbeth's story was seen as a powerful study of a heroic individual who commits an evil act and pays an enormous price as his conscience—and the natural forces for good in the universe—destroy him. More recently, his story has been applied to nations that overreach themselves, his speeches of despair quoted to show that Shakespeare shared late-twentieth-century feelings of alienation. Today, as Professor Susan Snyder describes in her "Modern Perspective" on the play (found at the back of this book), the line between Macbeth's evil and the supposed good of those who oppose him is being blurred, new attitudes about witches and witchcraft are being expressed, new questions raised about the ways that maleness and femaleness are portrayed in the play. As with so many of Shakespeare's plays, *Macbeth* speaks to each generation with a new voice.

After you have read the play, we invite you to read "*Macbeth: A Modern Perspective*" by Professor Susan Snyder of Swarthmore College.