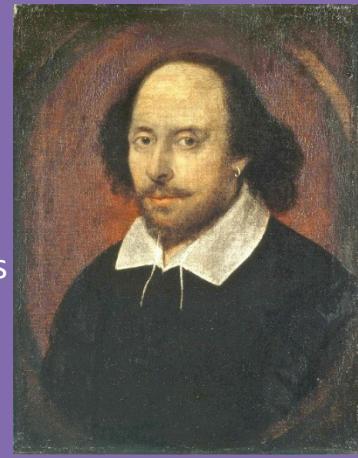




Changing life stories

# Mark The Bard!

Literacy across the curriculum resource for pupils aged 11-14 to celebrate Shakespeare’s enduring legacy



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# Introduction

Lots of exciting festivities are taking place in the UK during 2016 to celebrate the 400th anniversary of Shakespeare's death and his enduring impact on literature, theatre and the English language. The National Literacy Trust has devised a cross-curricular Shakespeare resource to mark this occasion for the subjects of literacy/drama, history, science, art and design, citizenship and social, moral, spiritual, cultural development (SMSC). The aim of the resource is to spark opportunities for literacy and learning and to fire up students' life-long interest in the Bard. The pack can be used at any point in the academic year and can be included in the following curriculums in the UK for students aged 11 - 14:

Years 7-9 Key Stage 3 in England and Wales

Year 8-10 in Northern Ireland

S1-S3 in Scotland

Literacy coordinators, heads of department and classroom teachers can choose from a range of lessons celebrating two of Shakespeare's most popular plays, *The Tempest* and *Macbeth*. Each lesson focuses on core literacy skills from debating, making speeches, text in performance, role play, investigations, questioning and research. The pack includes:

- Ideas for running a Mark The Bard! day to celebrate Shakespeare's life and works
- Warm up activities for having fun with Shakespeare and some of his most memorable lines of poetry
- Five one-hour lessons for both *Macbeth* and *The Tempest* covering literacy/drama, history, science, art and design, citizenship and SMSC
- Each lesson has a synopsis of a key scene, a related extract from *Macbeth* or *The Tempest*, a learning objective and outcome, assignments to support literacy across the curriculum, scaffolding and extension tasks, and suggestions for engaging students with a Mark The Bard! day.
- A summary of the plot of *Macbeth*
- A summary of the plot of *The Tempest*

The following table is an overview and taster of the 10 lessons featured in this pack. Each lesson has been designed to run for 60 minutes. However there is flexibility to run activities across more lessons if teachers choose to employ the extension activities.

# Mark The Bard! Macbeth

## Literacy and Drama: Macbeth does murder sleep

Synopsis of key scene	Lady Macbeth has been drinking in anticipation of her husband's return and fears Macbeth's nerves will get the better of him so that he will abandon their plans. Lady Macbeth had drugged the King's bodyguards to help Macbeth get into the King's chamber unnoticed. Macbeth enters the scene with his hands covered in blood and confirms to his wife that he has murdered King Duncan. Lady Macbeth realises that her husband still has the bloody daggers. She takes them from her husband as he seems reluctant to go back to the king's chamber. The couple plan to pin the murder on the King's bodyguards.
Extract and related resources	Act 2 Scene 2 (see below) You will need to create: A 'high tension' card showing a woman looking scared A 'building tension' card showing a roller coaster car moving up to a drop
Learning objective	To plan, rehearse and perform a climactic scene using dialogue of emotional intensity.
Learning outcome	I can perform a climactic scene using my body language, intonation, volume of my voice and use of space to make an impact.
Timings	The lesson has been designed to run for 60 minutes. However, there is flexibility to run activities across more lessons if you choose to employ the extension activities.
Sparking Shakespeare: Sequence for learning	Preparation for lesson: Refer to the full summary of the play Macbeth and the synopsis of the key scene. Open the lesson by explaining what a viewer may expect from a climactic or dramatic scene in a play, film or tv programme: <ul style="list-style-type: none"><li>• Characters showing a rollercoaster of emotions or holding back and concealing their emotions</li><li>• Character's using their body language to hint at their feelings</li><li>• Characters revealing something about themselves</li><li>• Characters keeping secrets and then revealing the truth</li><li>• Fast unfolding action to keep the viewers on the edge of their seats</li><li>• Use of music or sound to build anticipation</li><li>• Use of props to symbolise a theme related to the plot</li></ul>

- Use of setting to enhance the drama

Play students a scene from a current drama programme or soap opera that plays out strong emotions.

You could show a dramatic scene from Eastenders if you feel it would be appropriate. You could play this scene of Stacey Slater being sectioned by her family. This scene could be linked to Lady's Macbeth's final stage appearance: <https://www.youtube.com/watch?v=D83Y6Is4TXA>

Ask students to work in partners and discuss what they recognised in this piece of footage as the 'emotional rollercoaster' moments.

Did students recognise any of the ingredients associated with a climactic scene?

Give students the synopsis of Act 2 Scene 2 from the play Macbeth.

Ask students to select two items from their bag (like a pencil case, pen or calculator) and imagine that these are the 'bloody daggers' that Macbeth has brought back with him. The knives are dripping with blood and will mark the hands of those who hold them.

Explain to students that they will be performing this scene and using their props to build drama and tension. Advise students that they will be working in partners as one person will be Macbeth and the other Lady Macbeth.

Spend a minute remembering how the actors build tension: through intonation, volume of voice, body language, silence, movement, stillness, use of space. Emphasise that students need to use these in their acting skills to stage the moment.

Move all tables and chairs against the wall to give students the required space.

Organise students in partners and ask them to read the lines that begin 'I have done the deed' to 'Donaldbain'.

Encourage students to read these lines three times over. For each reading they need to follow the instructions below:

First reading - Lady Macbeth is trying to get to the knives but Macbeth won't let her. Show that Lady Macbeth will not give up. She keeps lurching forward to grab the knives but Macbeth keeps avoiding her. Use your space to show how Macbeth keeps blocking Lady Macbeth. Will he turn his back, keep moving the knives from one hand to another hand, walk away, hold them in the air, hold them to his chest?

Second reading - Macbeth has put the knives on the floor. In partners keep walking around the knives in a circle. This time both Lady Macbeth and Macbeth try and get to the knives but each time they stop each other. You

could shake your head to stop the other person from getting the knives, you could pull them away or stand in front of the knives to block the other person.

Third reading - have Lady Macbeth hold the knives but show that Macbeth is struggling to look at his wife in the eye and cannot look at the knives. Lady Macbeth must do everything in her power to try and make eye contact with her husband. Macbeth will turn his back, put his hands over his eyes, turn his head or look at the floor.

Ask students to discuss how they felt about their reading and what built tension? Was it the short lines? The worry of the characters that they might be caught? Macbeth's vulnerability vs Lady Macbeth's boldness? The fact we don't see the murder but the bloody knives keep reminding us of it?

Pick some students to show their performance.

Discuss how students used:

body language

tone of voice / volume of voice

use of space

movement

Now students must read the rest of the scene in partners but change their emotions every couple of lines. Ask them to read:

As quickly as possible (to show that time is not on the couple's side)

Whisper

With fear

Nervously

Ask students which of these readings created the most tension?

Explain to students that each partner will get a different extract from this scene to act out. They have ten minutes to plan and rehearse and to make this a climactic performance.

Once students have finished practicing, give out cards which say 'high tension' on one side and 'building tension' on the other. When students perform their extracts, the rest of the class will hold up their cards when they recognise students using effective body language, tone of voice, space and speed of voice and props.

The most dramatic performances will be recorded as sound files and used for the Mark The Bard! celebratory event.

<p>Scaffolding Shakespeare</p>	<p>To support struggling learners:</p> <ul style="list-style-type: none"> <li>• Spend time on the glossary and use pictures to illustrate the meanings of more difficult words</li> <li>• Model to students how to read and perform key quotes using different emotions like fear and nervousness</li> <li>• Break down the scene and ask partners to focus on much shorter extracts</li> <li>• Get students to highlight a word from their extract that could be said out loud with heightened emotion. How would students put all of their emotion into that one word when they perform their lines?</li> <li>• Ensure that pupils have lots of rehearsal time so that they can be more confident about Shakespeare’s language</li> </ul> <p>Give students questions to review their performance – how did you show tension? How did you show your emotions?</p>
<p>Stretching students further</p>	<p>After this key scene Macbeth pulls himself together and appears to escort a visitor to the King’s bedchamber knowing he is dead. What would have happened if Macbeth refused to meet this visitor and was hit with more guilt?</p> <p>Write a short play script where Lady Macbeth uses all of her powers to encourage Macbeth to:</p> <ul style="list-style-type: none"> <li>- Pull himself together</li> <li>- Act like a strong person</li> <li>- Stop thinking about the murder</li> <li>- Remove the blood from his hands</li> <li>- Support one another</li> </ul> <p>You can repeat key words or phrases from Act 2 Scene 2 to make your script and performance more powerful.</p>
<p>‘Mark The Bard!’ celebratory week or day.</p>	<p>Play audio recordings of the students performing their scenes in different parts of the school. Students could be encouraged to write down their response to these tense readings. Students could leave their thoughts on post it notes that can be displayed on a board.</p>
<p>‘My Shakespeare’: exploring more of the Bard’s plays.</p>	<p>Watch film adaptations of Macbeth:</p> <p>by Justin Kurzel: <a href="http://www.imdb.com/title/tt2884018/">http://www.imdb.com/title/tt2884018/</a></p> <p>by Roman Polanski: <a href="http://www.imdb.com/title/tt0067372/?ref =nv_sr_6">http://www.imdb.com/title/tt0067372/?ref =nv_sr_6</a></p> <p>OR Shakespeare - The Animated Tales</p> <p>Read a Manga adaptation of the play: <a href="http://www.mangashakespeare.com/titles/macbeth.html">http://www.mangashakespeare.com/titles/macbeth.html</a></p>

**Act 2 Scene 2**

*Macbeth's Castle near Duncan's room. Enter Macbeth (with two bloody daggers)*

**MACBETH**

I have done the deed. Didst thou not hear a noise?

**LADY MACBETH**

I heard the owl scream and the crickets cry.  
Did not you speak?

**MACBETH**

When?

**LADY MACBETH**

Now.

**MACBETH**

As I descended?

**LADY MACBETH**

Ay.

**MACBETH**

Hark! Who lies i' th' second chamber?

**LADY MACBETH**

Donalbain.

**MACBETH**

This is a sorry sight.

*Looking on his hands.*

**LADY MACBETH**

A foolish thought, to say a sorry sight.

**MACBETH**

There's one did laugh in 's sleep, and one cried, "Murder!"  
That they did wake each other. I stood and heard them;  
But they did say their prayers, and address'd them  
Again to sleep.

**LADY MACBETH**

There are two lodg'd together.





I am afraid to think what I have done;  
Look on't again I dare not.

**LADY MACBETH**

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.

*Exit.*

*Knock within.*

**MACBETH**

Whence is that knocking?  
How is't with me, when every noise appalls me?  
What hands are here? Hah! They pluck out mine eyes.  
Will all great Neptune's ocean wash this blood  
Clean from my hand? No; this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.

*Enter Lady Macbeth.*

**LADY MACBETH**

My hands are of your color; but I shame  
To wear a heart so white.

*Knock.*

I hear a knocking  
At the south entry. Retire we to our chamber.  
A little water clears us of this deed;  
How easy is it then! Your constancy  
Hath left you unattended.

*Knock.*

Hark, more knocking.  
Get on your night-gown, lest occasion call us  
And show us to be watchers. Be not lost  
So poorly in your thoughts.

## **MACBETH**

To know my deed, 'twere best not know myself.

*Knock.*

Wake Duncan with thy knocking! I would thou couldst!

*Exeunt.*

## **GLOSSARY**

HANGMAN'S HANDS: hands smeared in blood

RAVELLED SLEEVE: worn sleeve

BALM: comforting medicinal substance

UNBEND: weaken

GROOMS: the bodyguards of the King

NEPTUNE: god of the sea

# Mark the Bard! The Tempest

## Literacy and Drama: This will shake your shaking

Synopsis of key scene	<p>Caliban is the servant of Prospero and his daughter Miranda. Caliban hates Prospero for making him his slave and Prospero is revolted by Caliban because he is like an animal both in his appearance and behaviour.</p> <p>Everything changes when two survivors, Trinculo, a jester and Stephano who is a butler, are washed up on the island after a terrible storm. Trinculo finds Caliban hiding under a cloak and thinks he could take this creature back to England and make money from him.</p> <p>Stephano appears and is very drunk. He pulls back the cloak to reveal Caliban and pours drink into his mouth. Stephano then finds his friend Trinculo and is reunited with him.</p> <p>Caliban believes that Stephano is a god and agrees to be his servant.</p>
Extracts	Act 2 Scene 2 (see below)
Learning objective	To rehearse and perform a comedy scene from The Tempest and make it humorous for a 21 <sup>st</sup> century audience.
Learning outcome	I can perform a comedy scene, and make people laugh, by using my body language and voice effectively.
Timings	The lesson has been designed to run for 60 minutes. However, there is flexibility to run activities across more lessons if you choose to employ the extension activities.
Sparking Shakespeare:	<p>Preparation for lesson: Refer to the full summary of the play The Tempest and the synopsis of the key scene.</p> <p>Ask students to watch one or all of the following comedy sketches (note the Basil Fawlty scene has one swear word).</p> <p><a href="https://www.youtube.com/watch?v=78b67l_yxUc">https://www.youtube.com/watch?v=78b67l_yxUc</a></p> <p>Faulty Towers: Basil Fawlty attacks his car</p> <p><a href="https://www.youtube.com/watch?v=63rcdLeXiU8">https://www.youtube.com/watch?v=63rcdLeXiU8</a></p> <p>Only Fools and Horses: Del Boy falls through the bar</p> <p><a href="https://www.youtube.com/watch?v=9EsCJFHV2RI">https://www.youtube.com/watch?v=9EsCJFHV2RI</a></p> <p>Little Miss Jocelyn: Street Slang</p> <p>Question to students: What made you laugh in each scene and why?</p>

Task: Brainstorm the ingredients of a successful comedy sketch.

Slapstick

One liners

Double entendre

Puns

Originality

Surrealism

Surprise

Same joke repeated in different ways

Tell students that Shakespeare was a master of comedy in his plays and was able to develop humour through puns, double entendre and one-liners.

Introduce *The Tempest* and the comedy scene of Act 2 Scene 2.

Playing for laughs: how would you perform this scene to get the most laughs from a 21<sup>st</sup> century audience?

Consider that:

Stephano is already drunk and likes a good song!

Stephano is keen to share his drink

Stephano thinks Caliban a most strange creature

Caliban is desperate to find an ally

Stephano can see four legs under the cloak which makes him think he is more drunk (both Caliban and Trinculo are hiding underneath)

Although Trinculo does not speak at this point, the fact his feet are sticking out from underneath the cloak adds more humour.

Ask students to work in groups of four. One student will be the director and help the other three students to make their performance funny and memorable. The other three students will take the roles of Caliban, Stephano and Trinculo.

Recall the comedy footage students viewed and discuss how actors used their body language, space and voice to bring out humour in a scene and make people laugh.

	<p>Give students time to read through the scene and decide how they will emphasise slapstick humour or silliness. Make sure students have time to rehearse their performance.</p> <p>Show students a laughometer. On the laughometer could be:</p> <p>Made me smile / I laughed / I laughed lots / I laughed until it hurt.</p> <p>At the end of each performance, ask students to measure the level of laughter on the laughometer. Keep track of the results.</p>
Scaffolding Shakespeare	<p>Give students more time to get to grips with puns and slapstick humour. For puns give students some examples <a href="http://onlinefun.com/puns/3/">http://onlinefun.com/puns/3/</a></p> <ol style="list-style-type: none"> <li>1. I want to tell you a chemistry joke but I know this would get a reaction.</li> <li>2. I was going to get a brain transplant and then I changed my mind.</li> <li>3. What do prisoners call each other on? Cell phones.</li> <li>4. I had terrible insect bites which really bugged me.</li> </ol> <p>For slapstick humour show students footage of:</p> <ul style="list-style-type: none"> <li>- Buster Keaton</li> <li>- Laurel and Hardy</li> <li>- Charlie Chapman</li> <li>- Mr Bean</li> </ul>
Stretching students further	<p>How would students perform Act 2 Scene 3 with Caliban, Stephano and Trinculo?</p> <p>Imagine you are a theatre director and you are guiding your actors to perform a slapstick scene. Write director's notes about how the scene could be played for laughs.</p>
Mark The Bard! celebratory events	<p>On the day of Mark The Bard!, your students will charge £1 for a joke. They will wear a placard saying – HEAR A JOKE FOR £1. All proceeds will go to the library to raise money for new books.</p>
'My Shakespeare': exploring more of the Bard's plays.	<p>Watch film adaptations of The Tempest:</p> <p>by Julie Taymore: <a href="http://www.imdb.com/title/tt1274300/">http://www.imdb.com/title/tt1274300/</a></p> <p>by Peter Greenaway: <a href="http://www.imdb.com/title/tt0102722/">http://www.imdb.com/title/tt0102722/</a></p> <p>by Derek Jarman: <a href="http://www.imdb.com/title/tt0081613/">http://www.imdb.com/title/tt0081613/</a></p> <p>OR Shakespeare - The Animated Tales</p>

	<p>Read a Manga adaptation of the play: <a href="http://www.mangashakespeare.com/titles/the_tempest.html">http://www.mangashakespeare.com/titles/the_tempest.html</a></p>
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## **ACT 2 SCENE 2**

### **STEPHANO:**

I shall no more to sea, to sea,  
Here shall I die ashore--  
This is a very scurvy tune to sing at a man's  
funeral: well, here's my comfort.

*Drinks*

*Sings*

The master, the swabber, the boatswain and I,  
The gunner and his mate  
Loved Mall, Meg and Marian and Margery,  
But none of us cared for Kate;  
For she had a tongue with a tang,  
Would cry to a sailor, Go hang!  
She loved not the savour of tar nor of pitch,  
Yet a tailor might scratch her where'er she did itch:  
Then to sea, boys, and let her go hang!  
This is a scurvy tune too: but here's my comfort.

*Drinks*

### **CALIBAN:**

Do not torment me: Oh!

### **STEPHANO:**

What's the matter? Have we devils here? Do you put  
tricks upon's with savages and men of Ind, ha? I  
have not scaped drowning to be afeard now of your  
four legs; for it hath been said, As proper a man as  
ever went on four legs cannot make him give ground;  
and it shall be said so again while Stephano  
breathes at' nostrils.

### **CALIBAN:**

The spirit torments me! Oh!

### **STEPHANO:**

This is some monster of the isle with four legs, who  
hath got, as I take it, an ague. Where the devil  
should he learn our language? I will give him some  
relief, if it be but for that. if I can recover him  
and keep him tame and get to Naples with him, he's a  
present for any emperor that ever trod on neat's leather.

**CALIBAN:**

Do not torment me, prithee; I'll bring my wood home faster.

**STEPHANO:**

He's in his fit now and does not talk after the wisest. He shall taste of my bottle: if he have never drunk wine afore will go near to remove his fit. If I can recover him and keep him tame, I will not take too much for him; he shall pay for him that hath him, and that soundly.

**CALIBAN:**

Thou dost me yet but little hurt; thou wilt anon, I know it by thy trembling: now Prosper works upon thee.

**STEPHANO:**

Come on your ways; open your mouth; here is that which will give language to you, cat: open your mouth; this will shake your shaking, I can tell you, and that soundly.

*Caliban drinks and spits out the wine*

You cannot tell who's your friend:  
open your chaps again.

*Caliban drinks again.*

**GLOSSARY**

SWABBER: person who cleans the deck

IND: India

RECOVER: bring him back to life