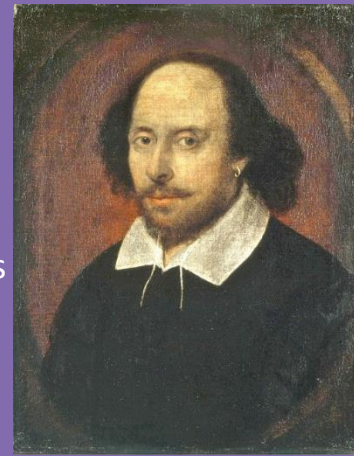




Changing life stories

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.

Macbeth: Mark The Bard! An overview

Subject	Activities Students will:	Key Literacy Skills Students will:
Literacy and drama	<p>Macbeth does murder sleep</p> <ul style="list-style-type: none"> Track rising tension in Act 2 Scene 2 Mini performances of Act 2 Scene 2 emphasising dramatic tension through body language, tone of voice and facial expression 	<p>Read for meaning; infer and deduce; identify and explain use of figurative language; explain character's motivation and intentions; note taking; collaborate on tasks; perform playscripts in role; identify dramatic techniques; employ intonation, tone, volume, mood, silence, stillness and action to add impact to a role play or performance.</p>
Science	<p>Murder and treason</p> <ul style="list-style-type: none"> Collect evidence from a crime scene: King Duncan's death Explore role of a forensic investigator Write a crime report proving that Macbeth is the prime suspect for Duncan's murder 	<p>Information retrieval; reading between the lines; selecting evidence to support points; brainstorming; character analysis; identify the order of events; note-taking; adopt a formal style and register for writing an investigation report; making relevant contributions to discussion.</p>
History	<p>Vaulting ambition</p> <ul style="list-style-type: none"> Discuss the meaning of 'regicide' in relation to Macbeth Explain the social and historical context of the 'Divine Rights of Kings' Present an opinion about Macbeth's plan to kill the king Participate in a 'conscience alley' activity 	<p>Response to a playscript as a source; applying key words for a historical period like 'regicide'; developing an argument and a set of opinions which can be supported and evidenced; historical enquiry; information retrieval; personal interpretation and alternative interpretations; mini role play; summarising; questioning; present ideas in writing and in an oral context.</p>
Art and Design	<p>Dunnet smoke of hell</p> <ul style="list-style-type: none"> Consider the conventions of a successful theatre poster promoting a production of Macbeth 	<p>Read between the lines; identify figurative language and its meaning; analysing and discussing images and text; identifying how feelings and meanings are conveyed; relating images to social</p>

	<ul style="list-style-type: none"> • Respond to and analyse the images and text of current theatre posters that have promoted a production of Macbeth • Design a distinctive and eye-catching theatre poster for a new production of Macbeth to attract a younger audience 	and historical context; discussing design processes and the effect on the audience; compare and contrast; present personal opinions about a designer's choices; brainstorming and planning.
Citizenship and SMSC	<p>I shame to wear a heart so white</p> <ul style="list-style-type: none"> • Discuss different types of bullying and the impact on the target of a bully • Develop helpful advice to support victims of bullying • Counteract Lady Macbeth's bullying tactics with anti-bullying strategies 	Consider information and offer a relevant response; listen to and respond to what others have said; help move a discussion forward; show empathy; give alternative opinions in discussions; express an opinion; perform part of a playscript; collaborative working; employ intonation, tone, volume, mood, silence, stillness and action to add impact for a performance.

The Tempest: Mark The Bard! An overview

Subject	Activities Students will:	Key Literacy Skills Students will:
Literacy and Drama	<p>This will shake your shaking</p> <ul style="list-style-type: none"> List the key ingredients of a comedy sketch or comedy programme Consider Shakespeare's use of comedy ingredients in the way Stephano, Trinculo and Caliban are presented Re-interpret and perform a comedy scene from The Tempest 	<p>Share experiences of comedy programmes; infer and deduce; read for meaning; unpack metaphors and similes; text in performance; interpretation; group discussion and planning; identifying dramatic and comedy techniques; employ intonation, tone, volume, mood, silence, stillness and action to add impact to a performance; consider playwright's intentions; critical feedback.</p>
Science	<p>Not honoured with a human shape</p> <ul style="list-style-type: none"> Discuss Prospero's failure to civilise Caliban and the theme of nature vs nurture Debate: What is the strongest influence on a person's future? Their upbringing? Their genes? Both? 	<p>Enquiry; discussion; questioning; key words; interpretation; developing an opinion; considering counter arguments; summarising; contribute to a discussion; research; debating skills.</p>
History	<p>We split, we split</p> <ul style="list-style-type: none"> Factual information about Shakespeare's Globe and the 'groundlings' Imagine the atmosphere in the pit using the five senses Listen to a soundscape of a storm and brainstorm appropriate words for describing a tempest Write a diary entry describing what it would be like in the pit before a 	<p>Social and historical facts about the Globe and the 'groundlings'; research; selecting key points; note-taking; descriptive writing and using the five senses; editing and proofing; purposeful selection of vocabulary; understanding of genre; writing in the first person; participate in a discussion; feedback.</p>

	performance of The Tempest in 1611	
Art and Design	<p>Tricksy spirit</p> <ul style="list-style-type: none"> • Explore the use of metaphor for illustrating a character • Interpret quotations either from or about Ariel • Discuss the representation of Ariel • Design and make a 3D key ring of Ariel that could be sold at the Mark The Bard! event 	Character analysis; character motivation; evaluating and analysing different costumes for Ariel in productions of The Tempest and discussing the director's intentions; research; making relevant points in a discussion; identify figurative language and its meaning; critiquing a design.
Citizenship and SMSC	<p>I' Th' Commonwealth</p> <ul style="list-style-type: none"> • Debate the notion of an 'ideal society' • Read, discuss and perform Gonzalo's speech about his 'utopia' • Write a speech describing your own utopia and read it to the class 	Questioning; read for meaning; infer and deduce; information retrieval; present an opinion; perform a section from a playscript; present ideas in writing; edit and proofread; employ standard English; employ persuasive techniques in writing; justify points.

Literacy outcomes of Mark The Bard!

All of the resources have been mapped to the English Programme of Study and linked to the literacy curriculums of Northern Ireland, Scotland and Wales:

Key Stage 3 English Programme of Study (England)

Aims:

- Appreciate our rich and varied literary heritage
- Read easily, fluently and with good understanding
- Use discussion in order to learn; they should be able to elaborate and explain clearly their understanding and ideas
- Write clearly, accurately and coherently, adapting their language and style in and for a range of contexts, purposes and audiences
- Be competent in the arts of speaking and listening, making formal presentations, demonstrating to others and participating in debate

Subject content

Reading

- Develop an appreciation and love of reading, and read increasingly challenging material independently through reading a wide range of fiction and non-fiction
- The range will include high-quality works from Shakespeare (two plays)
- Understand increasingly challenging texts through making inferences and referring to evidence in the text
- Read critically through knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning
- Recognising a range of poetic conventions and understanding how these have been used
- Studying setting, plot, and characterisation, and the effects of these
- Understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play

Writing

- Write accurately, fluently, effectively and at length for pleasure and information through:
 - Writing for a wide range of purposes and audiences, including: stories, scripts, poetry and other imaginative writing; notes and polished scripts for

talks and presentations; summarising and organising material, and supporting ideas and arguments with any necessary factual detail

- Plan, draft, edit and proof-read through considering how their writing reflects the audiences and purposes for which it was intended and amending the vocabulary, grammar and structure of their writing to improve its coherence and overall effectiveness

Spoken English

- Speak confidently and effectively, including through:
 - Giving short speeches and presentations, expressing ideas and keeping to the point
 - Participating in formal debates and structured discussions, summarising and/or building on what has been said
 - Improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact

Northern Ireland

Talking and Listening

Pupils should be enabled to:

- Listen to and take part in discussions, explanations, role-plays and presentations
- Contribute comments, ask questions and respond to others' points of view
- Communicate information, ideas, opinions, feelings and imaginings, using an expanding vocabulary
- Structure their talk and speak clearly so that ideas can be understood by others
- Adapt ways of speaking to audience and situation
- Use non-verbal methods to express ideas and engage with the listener

Reading

Pupils should be enabled to:

- Read a range of texts for information, ideas and enjoyment
- Use a range of strategies to read with increasing independence
- Find, select and use information from a range of sources
- Understand and explore ideas, events and features in texts
- Use evidence from texts to explain opinions

Writing

Pupils should be enabled to:

- Talk about, plan and edit work
- Communicate information, meaning, feelings, imaginings and ideas in a clear and organised way
- Develop, express and present ideas in a variety of forms and formats, using traditional and digital resources, for different audiences and purposes
- Write with increasing accuracy and proficiency

Wales

Oracy strands:

- Present topics and ideas clearly, using formal language and varying what they say and how they say it to interest listeners, e.g. expression, tone of voice, volume
- Argue a convincing case using subject knowledge effectively, e.g. in role or debate
- Respond thoughtfully to others' ideas, asking pertinent questions
- Make a range of contributions to discussions
- Express opinions clearly about topics and written texts, supporting with reasons and some evidence

Reading strands:

- Select the main points from texts and identify how information and evidence are used to support them
- Use inference and deduction to understand layers of meaning
- Read around a topic that interests them and develop a broader understanding of it through research

Writing strands:

- Write a comprehensive account of a topic presenting information, processes and ideas clearly and appropriately for the purpose
- In planning writing make choices about content, structure, language, presentation to suit the purpose
- Proofread and evaluate work and that of others using a range of peer- and self-assessment strategies; make clear recommendations for improvement; edit/redraft to show progression

- Write with grammatical accuracy, varying the length and structure of sentences to make meaning clear

Scotland

Literacy experiences and outcomes:

Progress and achievement within reading will be evidenced as children and young people achieve across these key themes:

- Engaging with a broad range of increasingly complex texts, including Scottish and Scots texts
- Developing and applying knowledge and understanding of language
- Finding, using and organising information, including developing critical literacy skills
- Use reading and listening strategies to understand, analyse and evaluate texts
- Creating texts of increasing complexity using more sophisticated language

Use reading and listening strategies to understand, analyse and evaluate texts:

- Analyse and evaluate new information
- Synthesise ideas and apply learning in unfamiliar contexts, with increasing independence
- Develop critical literacy skills, including the ability to distinguish between fact and opinion
- Recognise persuasive language and evaluate the reliability and relevance of sources

Mark The Bard! A day of events to celebrate Shakespeare's enduring legacy

The National Literacy Trust would like to encourage librarians and teachers around the country to run their own Mark The Bard! day and engage with Shakespeare's poetry and plays. The following activities could be used for a 'deep learning day' or 'a collapsed timetable day' or just integrated into a normal school day:

- Celebrate Shakespeare's life and work in assemblies, lessons, meetings, tutor time and breaks
- Ask students to vote for their favourite Shakespeare play
- Book a theatre company to perform your students' favourite Shakespeare play as an adapted or full version
- Display students' favourite lines from Shakespeare's plays and poems around the school
- Organise a competition for students to write a Shakespearean sonnet on themes like love, beauty, nature and the passing of time
- Organise a competition for students to recite a Shakespearean sonnet or a speech from one of his plays. The best reading/performance should be recorded and uploaded onto the school website
- Ask students to dress up as a Shakespeare character and be sponsored by friends and families. All the money raised could pay for a school visit to the Globe
- Invite parents into school for a performance of students reading or reciting Shakespeare's poetry
- Arrange a school treasure hunt where lines from Shakespeare's plays and related props are hidden in interesting places
- Have a sponsored 'Shakespeare filmathon' where students watch as many Shakespeare films as possible. All money raised to go towards a school trip to Stratford-upon-Avon
- Arrange an exhibition of students' paintings inspired by Shakespeare's plays or poetry
- Encourage music students to compose their own piece of music inspired by a Shakespeare play or poem
- Invite a professional actor to the school to discuss what it is like to perform in a Shakespeare play and speak in iambic pentameter
- Borrow suitcases from the drama department. Fill each suitcase with suitable belongings that could belong to characters from either *The Tempest* or *Macbeth*. Students have to guess the owner of each suitcase

- Create an immersive space of the play Macbeth or The Tempest. How would you transform a space to make the worlds of the plays come to life? Think about lighting, props, scenery, music, visuals, costumes, etc.
- Use banners around the school promoting the Mark The Bard! day
- Create a Shakespeare quiz for all students and test their knowledge of the Bard and his life
- Develop anagrams of Shakespeare's plays and see if students can guess the titles
- Start a debate. Why has Shakespeare's work endured the test of time?
- Display the plot summary of The Tempest and Macbeth around the school. Ask students to become casting directors and select current actors who would play each role well and justify their decisions.
- Present students with all of the quotes listed on the 'Warm up for Shakespeare' activity and ask students to vote for their favourite quote. Encourage students to leave post it notes on a display board explaining why one quote is particularly memorable
- Sponsor students to use Shakespearean language for one day with words like: 'doth' - does, 'prithee' - please, 'nay' - no, 'art - are, 'ay' - yes
- Have a sponsored event called 'Read The Bard' where students read as many Shakespeare plays as possible. All money raised to go to the library
- Produce a poster of Shakespeare's insults called Shakespeare's 'War of Words'. Get students to sign up for 'A War of Words competition'. Put students into partners and see how many Shakespearean insults they can use against each other. The key is to see how long they can make the insults last by memorising as many as they can. The librarian could keep a score board!
- Sponsor students for a 'Speak in Iambic Pentameter' day where students use a beat of stressed and unstressed syllables when they speak
- Run drama workshops called 'Performing Shakespeare' where students get to play with Shakespeare's language
- Give out booklists to encourage students to read the Bard's plays or adapted versions with texts like Manga Shakespeare
- Reward students who have engaged with the day's events and send their parents a Mark The Bard! postcard with a positive comment about the student's contribution/work
- Do a workshop on Elizabethan court dancing
- Create a recipe book of Tudor dishes or 'A Supper for Shakespeare' menu
- Take students to see a Shakespeare play at a local theatre, the Globe or the Royal Shakespeare Company in Stratford Upon Avon
- Create a word search including facts about Shakespeare and his most famous plays and poems

- Employ the skills of art and design students and ask them to make costumes for characters from *The Tempest* and *Macbeth* to be displayed in the school

Warm up for Shakespeare

Shakespeare's plays and poetry have enriched the English Language both in his lifetime and in the 400 years since his death.

In partners, look at the following quotes from some of Shakespeare's most famous plays. Your job is to answer the questions below and decide which quotes mean the most or least to you and why? Read each quote aloud and spend time talking to your partner about what the quotes mean.

Activity 1

- What do you think each quote means?
- What makes the lines memorable or forgettable?
- Select the Shakespearean quote that has the most powerful meaning for you and explain why you like it.
- Why do you think these lines are still quoted by people 400 years after Shakespeare's death?

'All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages.' As You Like It

'We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.' The Tempest

"There is nothing either good or bad, but thinking makes it so." Hamlet

"This above all; to thine own self be true, and it must follow, as the night the day, Thou canst not then be false to any man." Hamlet

'Every thing that grows
Holds in perfection but a little moment.' Sonnet 15

'Determine on some course more than a wild exposure to each chance.' The Tragedy of Coriolanus

'All things are ready, if our minds be so.' Henry V

'Brevity is the soul of wit.' Hamlet

'The course of true love never did run smooth.' A Midsummer Night's Dream

'O, beware, my lord, of jealousy; It is the green-ey'd monster, which doth mock the meat it feeds on.' Othello

'All that glisters is not gold.' Merchant of Venice

'Wisely and slow; they stumble that run fast.' Romeo and Juliet

'Love all, trust a few, do wrong to none'. All's Well That Ends Well

'One may smile, and smile, and be a villain.' Hamlet

'Neither a borrower nor a lender be; For loan oft loses both itself and friend, and borrowing dulls the edge of husbandry'. Hamlet

Activity 2

Create a freeze frame for one of these famous quotes. The job of the class is to guess the quote that has influenced your freeze frame.

Activity 3

How many quotes can you learn off by heart? Practise these quotes and perform them to your partner and the class.

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">• Characters showing a rollercoaster of emotions or holding back and concealing their emotions• Character's using their body language to hint at their feelings• Characters revealing something about themselves• Characters keeping secrets and then revealing the truth• Fast unfolding action to keep the viewers on the edge of their seats• Use of music or sound to build anticipation• Use of props to symbolise a theme related to the plot

- 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=D83Y6ls4TXA>

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"> • Spend time on the glossary and use pictures to illustrate the meanings of more difficult words • Model to students how to read and perform key quotes using different emotions like fear and nervousness • Break down the scene and ask partners to focus on much shorter extracts • 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? • Ensure that pupils have lots of rehearsal time so that they can be more confident about Shakespeare’s language <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"> - Pull himself together - Act like a strong person - Stop thinking about the murder - Remove the blood from his hands - Support one another <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: http://www.imdb.com/title/tt2884018/</p> <p>by Roman Polanski: http://www.imdb.com/title/tt0067372/?ref =nv_sr_6</p> <p>OR Shakespeare - The Animated Tales</p> <p>Read a Manga adaptation of the play: http://www.mangashakespeare.com/titles/macbeth.html</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

Science: Murder and treason!

Synopsis of key scene	Macbeth escorts one of King Duncan's men to his room. Within seconds the alarm is raised that Duncan has been murdered. Macbeth and Lennox, a nobleman, enter the king's chambers to view the corpse. Lady Macbeth expresses her shock at what has happened. On hearing the news that the King's bodyguards were found covered in blood and holding the murder weapons, Macbeth asserts that he has killed these men out of loyalty to the king. Lady Macbeth faints.
Extract and related resources	Act 2 Scene 3 (see below) Crime scene: Proving Macbeth murdered King Duncan worksheet (see below)
Learning objective	To write a short forensic report recounting key details about the crime scene: When it happened? What happened? Where it happened? Who murdered King Duncan based on the evidence from the crime scene?
Learning outcome	I can write a formal forensic report with relevant scientific evidence that Macbeth killed King Duncan.
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	<p>Preparation for lesson: Refer to the full summary of the play Macbeth and the synopsis of the key scene.</p> <p>Discuss the job of a forensic investigator in partners. What do they do?</p> <p>Forensic investigators:</p> <ul style="list-style-type: none"> - Use science to solve a crime (like murder, theft and arson) - Wear protective suits to avoid contaminating a crime scene - Find evidence to take away from the crime scene and to analyse and interpret - Analyse and interpret evidence to see if what suspects say is true - Use a microscope and other equipment to check evidence like fingerprints, DNA, fibres and hair <p>Students are going to take on the role of forensic investigators. They will be reading an extract of Macbeth as part of the Mark The Bard! day to celebrate Shakespeare's life and work. The purpose of their</p>

	<p>work will be to decide how to prove that Macbeth murdered King Duncan.</p> <p>Give students the synopsis of Act 2 Scene 3 and the related scene from the play.</p> <p>Students will work in partners and read the scene out loud. They need to highlight key evidence that builds a picture of the crime:</p> <ul style="list-style-type: none"> - Duncan was murdered by Macbeth in his sleep and not very long before Macduff arrives to see the King - Macduff was the first person to discover the King's body - The only people who would have access to his room would be his bodyguard, close allies of the King, his sons Donaldbain and Malcom, the host and hostess (Macbeth and Lady Macbeth) - The bodyguards were found with 'bloody daggers' and 'unwiped'. They also had blood on their faces. The guards were 'distracted' and 'stared' - Macbeth says that he killed the guards out of anger and loyalty to the King - Duncan has multiple stab wounds <p>Forensic science would not have existed in eleventh century Scotland but imagine how the story of Macbeth would play out if it did...</p> <p>Tell students that they have access to the scene of the crime (Duncan's room, Duncan's body and the corpses of the bodyguards and access to the characters closest to the King).</p> <p>Ask students as forensic investigators how they would prove that Macbeth was the murderer and his wife the accomplice. What clues would they look for? Fingerprints? Footprints? Hair, blood and fibre traces for testing?</p> <p>Get students to think about health and safety. What would students need to wear as a forensic investigator at this crime scene and to avoid any contamination:</p> <p>gloves</p> <p>helmet and eye-protection</p> <p>overalls</p> <p>protection for shoes</p>
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	<p>Get students to answer these questions:</p> <ul style="list-style-type: none"> • What evidence would you like to locate from the crime scene and why? • What tests would you like to carry out and why? • What evidence would you like to collect from characters who were near the King around the time he was murdered? <p>Now give students these prompts for producing their report:</p> <p>When did the crime happen?</p> <p>Where did it happen?</p> <p>What happened?</p> <p>Who committed the crime? Where is the evidence?</p>
<p>Scaffolding Shakespeare</p>	<p>Struggling learners would benefit from additional support with the report. Support students by:</p> <ul style="list-style-type: none"> - Sourcing and showing appropriate pictures that could recreate the crime scene and enable you to describe what happened - Show pictures of forensic investigators on the job - Ask students to take notes about your description of the crime scene from Macbeth - Get students to write their report using appropriate sentence starters like – ‘it was evident that’, ‘tests showed’, ‘the approximate time of’ - Remind students to write in the past tense <p>Use this webpage for additional ideas - http://www.explainthatstuff.com/forensicscience.html</p>
<p>Stretching students further</p>	<p>Encourage students to carry out finger print testing. Use a finger print pad and chart to record different finger prints.</p>
<p>Mark The Bard! celebratory week or day</p>	<p>Create a crime scene in a dead space in the school. Use tape to show that students can't go beyond a certain point. Show:</p> <ul style="list-style-type: none"> - Profiles of the suspects and their testimonies after the King's murder (Banquo, Malcom, Macbeth, Lady Macbeth, Lennox and the King's bodyguards) - Props like the 'bloody daggers' and the blood stained clothes of the King's bodyguards

	<p>- A police report of what happened Ask your science class to display their forensic reports by the crime scene.</p>
<p>'My Shakespeare': exploring more of the Bard's plays</p>	<p>Watch film adaptations of Macbeth: by Justin Kurzel: http://www.imdb.com/title/tt2884018/ by Roman Polanski: http://www.imdb.com/title/tt0067372/?ref=nm_sr_6 OR Shakespeare - The Animated Tales Read a Manga adaptation of the play: http://www.mangashakespeare.com/titles/macbeth.html</p>

Act 2 Scene 3

Entrance to Macbeth's castle

MACDUFF

O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee!

MACBETH / LENNOX

What's the matter?

MACDUFF

Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building!

MACBETH

What is 't you say? the life?

LENNOX

Mean you his majesty?

MACDUFF

Approach the chamber, and destroy your sight
With a new Gorgon: do not bid me speak;
See, and then speak yourselves.

Exeunt MACBETH and LENNOX

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!

Bell rings

Enter LADY MACBETH

LADY MACBETH

What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? speak, speak!

MACDUFF

O gentle lady,
'Tis not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell.

Enter BANQUO

O Banquo, Banquo,
Our royal master 's murder'd!

LADY MACBETH

Woe, alas!
What, in our house?

BANQUO

Too cruel any where.
Dear Duff, I prithee, contradict thyself,
And say it is not so.

Re-enter MACBETH and LENNOX, with ROSS

MACBETH

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

Enter MALCOLM and DONALBAIN

DONALBAIN

What is amiss?

MACBETH

You are, and do not know't:
The spring, the head, the fountain of your blood
Is stopp'd; the very source of it is stopp'd.

MACDUFF

Your royal father 's murder'd.

MALCOLM

O, by whom?

LENNOX

Those of his chamber, as it seem'd, had done 't:
Their hands and faces were an badged with blood;
So were their daggers, which unwiped we found
Upon their pillows:
They stared, and were distracted; no man's life
Was to be trusted with them.

MACBETH

O, yet I do repent me of my fury,
That I did kill them.

MACDUFF

Wherefore did you so?

MACBETH

Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man:
The expedition my violent love
Outrun the pauser, reason. Here lay Duncan,
His silver skin laced with his golden blood;
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?

GLOSSARY

THE LORD'S ANOINTED TEMPLE: Duncan

GORGON: in Greek mythology Medusa was a monster who had snakes in her hair. Anyone who gazed at her would be turned to stone.

COUNTENANCE: see or observe

MORTALITY: life

DRAWN: finish

VAULT: world

UNMANNERLY BREECHED: tactlessly covered

Crime scene: Proving Macbeth murdered King Duncan

<p>What evidence would you like to locate from the crime scene and why?</p>	
<p>What tests would you like to carry out and why?</p>	
<p>What evidence would you like to collect from characters who were near the King around the time he was murdered?</p>	
<p>What questions would you ask key suspects?</p>	
<p>What would you put in your forensic investigation report?</p>	

History: Vaulting ambition

Synopsis of key scene	Macbeth is on his own and speaks one of his most famous soliloquies (this is where a character speaks to themselves thinking that no one else can hear them. This device enables an audience to hear how a character is feeling and what they are thinking). Macbeth considers the consequences of killing king Duncan. Macbeth realises the single motivation for killing the King is his ambition.
Extract and related resources	Act 1 Scene 7 (see below) Diagram about feudalism (see below) You will need to create: Picture of a crown Picture of bloody daggers
Learning objective	To develop a point of view about Macbeth's act of regicide and his rejection of The Divine Right of Kings.
Learning outcome	I can explain the concept of The Divine Right of Kings and discuss my views on Macbeth's act of regicide.
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. Show the students the word 'Regicide'. In partners ask students to come up with a definition. Give them one clue: a picture of a crown. If students don't answer correctly then give them another clue: a picture of a bloody dagger. Definition: the killing of a King. Discuss with students the concept of The Divine Right of Kings. Show students the diagram related to feudalism. James I, the ruling monarch who was on the throne when the play Macbeth was performed, believed in the Divine Right of Kings. For more information: http://www.saburchill.com/history/chapters/chap4002.html . King James believed: - The Divine Right of Kings was passed down from the King and his descendants

	<ul style="list-style-type: none"> - If regicide were committed it was believed that it would be dangerous as it would undo the natural order - Challenging the King was like questioning God and not to be tolerated - If a King was a bad person people had to accept this as only God would have the right and the power to punish him <p>Give students King James' quote and ask them to give their opinion as 21st century citizens on the Divine Right of Kings.</p> <p>"The State of monarchy is the supreme thing on Earth..... As to dispute what God may do is blasphemy, so is it treason in subjects to dispute what a king may do....."</p> <p>A good king will frame his actions according to the law, yet he is not bound thereto but of his own goodwill."</p> <p>James I "True Law of Free Monarchies"</p> <p>https://www.wwnorton.com/college/english/nael/noa/pdf/27636_17th_U42_James-1-2.pdf</p> <p>Introduce the play Macbeth and Macbeth's famous soliloquy in Act 1 Scene 7 where he is contemplating the unthinkable: killing King Duncan.</p> <p>Macbeth's full soliloquy needs to be cut into strips and then each part given to students in partners. Students must infer and deduce the meaning of Macbeth's words about whether to kill the king or let him live.</p> <p>Encourage students to underline a word or words that they think Macbeth would say with confusion, fear or frustration</p> <p>Create a 'conscience alley' so that students can explore the dilemma that Macbeth faces.</p> <p>Ask your class to form two lines. Ask each student to read out their lines as Macbeth as they walk between the two lines. Arrange your class in the following way:</p> <ul style="list-style-type: none"> - One line will oppose murder - The other line will support murder - As each student walks between the lines they will hear the other pupils giving their advice to Macbeth about what he should do - Tell students that you will make a recording of their 'conscience alley' work for the Mark The Bard! celebrations (on an ipad or phone)
Scaffolding Shakespeare	<p>Give struggling learners sentence starters to develop their opinions about Macbeth and his motivation to kill the king:</p> <ul style="list-style-type: none"> - I believe that Macbeth... - In my opinion Macbeth... - To my mind Macbeth...

	<ul style="list-style-type: none"> - I'm convinced that Macbeth... - As far as I'm concerned, Macbeth..... - Generally speaking, Macbeth... - Another reason that Macbeth... - I noticed that Macbeth.... - It must be because..... - I feel that Macbeth... - Of course Macbeth... - Without a doubt Macbeth...
Stretching students further	Task students with reading the full Act 1 Scene 7 soliloquy. Write a response as Macbeth's conscience why committing regicide would be fatal. This could be a short monologue (speech).
Mark The Bard! celebratory week or day.	Play footage recorded on an iPhone or iBook of the 'conscience alley' activity and show footage of this on the Mark The Bard! Day.
'My Shakespeare': exploring more of the bard's plays.	<p>Watch film adaptations of Macbeth:</p> <p>by Justin Kurzel: http://www.imdb.com/title/tt2884018/</p> <p>by Roman Polanski: http://www.imdb.com/title/tt0067372/?ref =nv sr 6</p> <p>OR Shakespeare - The Animated Tales</p> <p>Read a Manga adaptation of the play: http://www.mangashakespeare.com/titles/macbeth.html</p>

Act 1 Scene 7

Macbeth's castle, near the great hall.

MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly. If the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here, that we but teach
Bloody instructions, which, being taught, return
To plague th' inventor: this even-handed justice
Commends the ingredients of our poisoned chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked newborn babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other.

GLOSSARY

TRAMMEL UP THE CONSEQUENCE: would not have a consequence

SURCEASE: death

JUMP THE LIFE TO KING: risk punishment by heaven itself

SIGHTLESS COURIERS: wind

SPUR: a spike on the heel which is used to make a horse forward.

The Divine Right of Kings

GOD
KING In charge of money and the country's army. He can give land to his nobles.
NOBILITY Will be part of the King's military service and will make sure there is national security. Also offers gifts of land to their knights.
KNIGHTS Will be working for the nobles and will be in military service. Land will be given to the serfs.
SERFS

Art and Design: Dunnest smoke of hell

Extract and related resources	<p>Summary of story (see the synopsis of the play at the end of this resource)</p> <p>Lady Macbeth’s speech from Act 1 Scene 5 (see below)</p> <p>You will need to find:</p> <p>Posters of theatre productions and films of Macbeth</p>
Learning objective	To design a poster that attracts a younger audience to see a new adaptation of the play Macbeth in London’s West End.
Learning outcome	I can design a theatre poster which targets a younger audience by using a memorable tagline and dramatic images.
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	<p>Warm up activity: what makes a great poster for a theatre production or film?</p> <ul style="list-style-type: none"> - Creating a reason or incentive for someone to watch a play or film - ‘Showing’ not ‘telling’ by giving clues about plot and genre - The imagery of the poster ties in with the genre of the film or play - A memorable or punchy tagline <p>Give examples of taglines from popular films. Ask students to rank these taglines from I HAVE TO SEE THIS FILM! - I MAY GO AND SEE IT! – FORGET IT!. Ask students to explain what makes the taglines successful or unsuccessful.</p> <p>I am Legend – The Last Man On Earth Is Not Alone</p> <p>Shaun of the Dead – A Romantic Comedy With Zombies</p> <p>Jaws 2 – Just when you thought it was safe to go back in the water</p> <p>Pan – Every legend has a beginning</p> <p>Jurassic Park – An Adventure 65 million years in the making</p> <p>The Hobbit – The Defining Chapter</p> <p>Offer students a synopsis of the story Macbeth. What initial images come into students’ minds about characters, settings, costumes and props, sounds?</p>

	<p>Put students into partners. Ask students what images they would put in a theatre poster of Macbeth to bring the following themes to life: ambition, betrayal, witchcraft, monarchy, corruption and fortune telling?</p> <p>Give students time to discuss what these themes mean.</p> <p>Imagine that you work for an advertising company in the design department. Your boss has asked you to carry out research on posters of film and theatre adaptations of Macbeth. Your job is to design a new poster for a new West End theatre production of Macbeth. The director of the production is keen that the poster has images of Lady Macbeth's soliloquy, 'unsex me here, And fill me from the crown to the toe top-full of direst cruelty!'</p> <p>Ask students to look at three posters (find images of these):</p> <ul style="list-style-type: none"> • 2015 film adaptation of Macbeth starring Michael Fassbender and directed by Justin Kurzel • Stage play of Macbeth starring James McAvoy • The Royal Shakespeare Company's 50th anniversary production of Macbeth <p>Encourage students to discuss:</p> <p>Which poster would engage a younger audience and why?</p> <p>Give students Lady Macbeth's speech 'unsex me here, And fill me from the crown to the toe top-full of direst cruelty!' What images are the most dramatic and powerful? How could they be dramatically shown in the poster?</p> <p>Once the first draft for the poster has been completed ask students to critique each other's work against the success criteria of 'what makes a great poster.'</p>
Scaffolding Shakespeare	<p>To bring Lady's Macbeth's dark character to life, show students an excerpt of a film or theatre production of Act 1 Scene 5.</p> <p>Discuss how Lady Macbeth made the students feel and why? Pick out key words from Lady Macbeth's speech and show students related pictures, like a raven or battlements, that build a better understanding of the soliloquy (monologue).</p>
Stretching students further	<p>Design a poster for the Mark The Bard! celebratory event promoting all of the exciting activities happening around the school.</p>
Mark The Bard! celebratory week or day.	<p>Organise an exhibition of the posters for the big day.</p>

'My Shakespeare':
exploring more of the
Bard's plays.

Watch film adaptations of Macbeth:

by Justin Kurzel: <http://www.imdb.com/title/tt2884018/>

by Roman Polanski: http://www.imdb.com/title/tt0067372/?ref =nv_sr_6

OR Shakespeare - The Animated Tales

Read a Manga adaptation of the play:

<http://www.mangashakespeare.com/titles/macbeth.html>

Scene 1 Act 5. Inverness. Macbeth's castle.

LADY MACBETH

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

GLOSSARY

UNSEX ME: take away any of my gentle feelings

COMPUNCTIOUS: compassionate

GALL: poison

PALL: wrap

DUNNEST: darkest

Citizenship/Social, Moral, Spiritual and Cultural Development: I shame to wear a heart so white

Synopsis of key scene	Macbeth decides he cannot murder the King so Lady Macbeth confronts him and accuses him of being a coward and a weak man. Macbeth changes his mind when Lady Macbeth says that she will drug the bodyguards and blame the murder on them. Macbeth carries out the murder but refuses to return the bloody daggers.
Extract and related resources	Act 1 Scene 7 and Act 2 Scene 2 (see below) You will need to create: Sheet with the word BULLYING
Learning objective	To discuss and explore the issue of 'bullying' in the context of Macbeth. To develop and present a list of practical strategies that could stop a bully who is hurting or affecting students in school.
Learning outcome	I can speak clearly to an audience and give my opinion about the impact of bullying. I can talk about strategies that can be used to prevent bullying in school.
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. Warm up activity: Work in partners. Read through the list of scenarios and decide if there is any evidence of bullying. <ol style="list-style-type: none"> 1. Charlie walks to school every day. When he passes the gates into school a group of students who are older than him try to trip him or kick him. This has been happening for several weeks. 2. Fiona enjoys school and loves English. She is keen to answer questions in class. During her English lessons she has started to notice that another student who sits near her will say under her breath 'teacher's pet'. 3. John and Patrick have been asked to pair up for an activity in a class. They have been asked by their teacher to develop a presentation which will be shown to the class. Patrick and John can't agree on how to do the presentation and end up arguing.

4. Susie has completed her sketch of a still life in her art class. Her friend looks at it and says she doesn't think the drawing works and explains why.
5. Jim logs on to Facebook to read updates and messages. He notices that a personal picture that he didn't want anyone to see has been uploaded onto Facebook. One of his friends must have uploaded it without his permission. School students have posted belittling and rude comments about it.
6. Mandy and Teresa are part of a big group of friends. When the friends meet up, Mandy and Teresa do not have much in common. Mandy tells her friends that she doesn't seem to click with Teresa. Teresa tells her friends that they don't bond.
7. Rob has been receiving anonymous texts with comments like 'you need to watch your back', 'you are on your way out' or 'I'm watching you.' Rob finds out that an older student in his school has been sending them.

Now read out each scenario. Ask students to hold up the sign after reading each scenario if they believe that bullying has taken place.

Encourage students to share their views about:

- The type of bullying that has taken place
- The scenarios that are NOT bullying and your opinions why
- The scenarios that ARE bullying and your opinions why

Ask students to work in partners again and come up with realistic and helpful advice for each of the students who are being bullied.

What strategies could be employed to stop a bully in their tracks?

Turn your attention to the play Macbeth. Give students the synopsis of the two extracts that they will read.

Remind the class that bullying is often about one person asserting their power over another person.

Ask a member of the class to stand on a chair. The student on the chair is going to listen to the class say out loudly one of Lady Macbeth's more aggressive lines. Ask the class to repeat the lines 3 times. The volume needs to get louder with each repetition of the line:

'My hands are of your colour; but I shame to wear a heart so white.'

Ask the person to hold up the bullying sign if the words sound belittling, upsetting or manipulative.

	<p>Do the students think that the line:</p> <ul style="list-style-type: none"> - taunts Macbeth - hurts Macbeth - undermines Macbeth <p>Students will now work in a group of four and with the extract from Act 1 Scene 7.</p> <ul style="list-style-type: none"> - One person in the group will be Lady Macbeth. Their job will be to read the lines like a bully - The student playing Lady Macbeth must pause at the end of each line - The other three students will act as anti-bullying specialists. Their job is to say out loud how Lady Macbeth is being a bully and what needs to be done to help Macbeth. <p>Ask students to do the same thing with the extract from Act 2 Scene 2.</p> <p>Students will be invited to perform their work and their anti-bullying commentaries.</p>
Scaffolding Shakespeare	<p>Give students examples of strategies to stop bullying in school. This will help them to develop ideas for their anti-bullying commentaries for Act 2 Scene 2:</p> <ul style="list-style-type: none"> • Avoid reacting to a bully. If you show emotion it makes the bully feel even more powerful • Keep away from the bully • Stay calm if the bully confronts you. Tell them their behaviour is not acceptable • Use strong body language. Keep your head up and your shoulders back • Do not be afraid to ask for help. Talk to a friend or adult to avoid feeling alone
Stretching students further	<p>Give students lines 1 – 20 of Act 5 Scene 3. A servant brings news to Macbeth that more of his army have deserted him. Is Macbeth a bully here? Why or why not?</p>
Mark The Bard! celebratory week or day	<p>Develop a school document on how to block a bully. Ensure that the document states that this work stems from a reading of a scene from Macbeth.</p>

<p>'My Shakespeare': exploring more of the Bard's plays.</p>	<p>Watch film adaptations of Macbeth: by Justine Kurzel: http://www.imdb.com/title/tt2884018/ by Roman Polanski: http://www.imdb.com/title/tt0067372/?ref =nv_sr_6 OR Shakespeare - The Animated Tales Read a Manga adaptation of the play: http://www.mangashakespeare.com/titles/macbeth.html</p>
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Act 1 Scene 7

MACBETH

We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH

Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

MACBETH

Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

GLOSSARY

SO GREEN AND PALE: sickly

THE ORNAMENT OF LIFE: the king's crown

BREAK THIS ENTERPRISE: idea to murder the king

THEY HAVE MADE THEMSELVES: the time is right and the place is right to murder the king

GIVEN SUCK: breastfeed a child

Act 2 Scene 2
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.

Knocking within

MACBETH
Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here? ha! 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 in incarnadine,
Making the green one red.

Re-enter LADY MACBETH

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

Knocking within

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.

Knocking within

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

GLOSSARY

NEPTUNE: god of the sea

INCARNADINE: turns to blood-red

YOUR CONSTANCY HAVE YOU UNATTENDED: you have become frightened

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 st 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>https://www.youtube.com/watch?v=78b67l_yxUc</p> <p>Faulty Towers: Basil Fawlty attacks his car</p> <p>https://www.youtube.com/watch?v=63rcdLeXiU8</p> <p>Only Fools and Horses: Del Boy falls through the bar</p> <p>https://www.youtube.com/watch?v=9EsCJFHV2RI</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 21st 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 http://onlinefun.com/puns/3/</p> <ol style="list-style-type: none"> 1. I want to tell you a chemistry joke but I know this would get a reaction. 2. I was going to get a brain transplant and then I changed my mind. 3. What do prisoners call each other on? Cell phones. 4. I had terrible insect bites which really bugged me. <p>For slapstick humour show students footage of:</p> <ul style="list-style-type: none"> - Buster Keaton - Laurel and Hardy - Charlie Chapman - Mr Bean
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: http://www.imdb.com/title/tt1274300/</p> <p>by Peter Greenaway: http://www.imdb.com/title/tt0102722/</p> <p>by Derek Jarman: http://www.imdb.com/title/tt0081613/</p> <p>OR Shakespeare - The Animated Tales</p>

	<p>Read a Manga adaptation of the play: http://www.mangashakespeare.com/titles/the_tempest.html</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

Science: Not honoured with a human shape

Character summary	Caliban is an unusual species as he appears to be half human and half beast. Prospero, the ruler of the island and Caliban's master, has said that Caliban was born to a witch and the devil. He is described often in negative ways with descriptions like: 'misshapen knave', 'monster' and 'filth.' Prospero attempted to civilise Caliban but any trust was destroyed when Caliban attempted to rape Miranda, Prospero's daughter.
Learning objective	To participate in a class debate and offer relevant points.
Learning outcome	I can share my opinion, justify my views, influence other people in my thinking and offer different arguments in a debate.
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	<p>Preparation for lesson: Refer to the full summary of the play <i>The Tempest</i> and the character analysis of Caliban.</p> <p>Prospero's efforts to educate and civilise Caliban have failed. Caliban is still brutish and animalistic. One of the themes that Shakespeare explores through the character of Caliban is the nature vs nurture question – is it genes or upbringing that determine your future life?</p> <p>Organise a class debate.</p> <p>Do you think a person is more shaped by:</p> <ul style="list-style-type: none"> - upbringing? - genes? - a combination of both? <p>Get students to work in groups and come up with ideas about:</p> <p>How we develop? Think about our personality and our beliefs.</p> <p>Environment (school, family home, social settings, city vs countryside)</p> <p>Is a person's attitude (happy or negative) directly connected to their environment or something they are born with?</p> <p>What our parents pass down to us? Traits or behaviours?</p> <p>What influences humans from the time they are born?</p> <p>Are we blank slates when we are born?</p> <p>Part two:</p>

	<p>The two sides of the classroom take it in turns to present their arguments and try and persuade the opposing side that their views are more persuasive.</p> <p>Part three:</p> <p>Take a vote at the end of the lesson – what is the majority view?</p>
Scaffolding Shakespeare	<p>Give students sentence starters that will make their arguments more persuasive in the debate:</p> <ul style="list-style-type: none"> - I have to say that.... - I really feel that - You must agree that... - I'm certain most people feel that... - It seems to me that... - In support of my argument.... - There is another way of looking at this argument... - You cannot forget that...
Stretching students further	Write a discursive essay on the nature vs nurture topic.
Mark The Bard! celebratory week or day.	Share the debate in an assembly.
'My Shakespeare': exploring more of the bard's plays.	<p>Watch film adaptations of The Tempest:</p> <p>by Julie Taymore: http://www.imdb.com/title/tt1274300/</p> <p>by Peter Greenaway: http://www.imdb.com/title/tt0102722/</p> <p>by Derek Jarman: http://www.imdb.com/title/tt0081613/</p> <p>OR Shakespeare - The Animated Tales</p> <p>Read a Manga adaptation of the play: http://www.mangashakespeare.com/titles/the_tempest.html</p>

History: We split, we split

Synopsis of a key scene	The Tempest has a dramatic and tense opening. A ship containing the King of Naples and his royal party is in the midst of a storm. The Boatswain (officer of the ship) instructs the king's men to go back to their cabins and pray. The boat splits as the mariners shout out 'All is lost!'
Extracts	Act 1 Scene 1 (see below)
Related resources	Option to view the opening scene of Julie Taymore's adaptation of The Tempest: online: https://www.youtube.com/watch?v=93OgyoBsN-c
Learning objective	To write a first person account of the pit at the Globe theatre in 1611. To use descriptive language and bring the rowdy pit of the Globe to life.
Learning outcome	<ul style="list-style-type: none"> • I can write in first-person and describe the Globe's pit where the groundlings watched plays • I can refer to and discuss historical facts about the groundlings and Shakespeare's Globe
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>Introduce students to facts about the Globe:</p> <ul style="list-style-type: none"> - A groundling was a person who regularly visited the Globe in the early seventeenth century and who couldn't afford to sit in the elevated levels of the theatre - The cheapest part of the Globe to watch a play was in the pit (yard) at the front of the stage. The groundlings used this part and paid a penny for their theatre experience - The pit was a popular choice for people so it was often cramped and busy - The groundlings were also called 'stinkards' in the summer because of the smell that would come from the pit during this time of the year! - The audience were much louder and more rowdy than in theatres today. Heckling was a common practice! - The audience would be made up of a diverse range of trades people from millers, glove makers, butchers, seamen, bakers, wig-makers, servants and shopkeepers - The Globe was an open air theatre and looked similar to the colosseum in Rome but on a smaller scale - The sound of a trumpet reminded people to take their seat or take their place in the pit to stand and watch the performance <p>For more facts about Shakespeare's Globe and the groundlings refer to:</p>

<http://www.nosweatshakespeare.com/resources/shakespeares-theatres/shakespeare-globe-facts/>

<http://www.bardstage.org/globe-theatre-facts.htm>

Show students diagrams or illustrations of the original Globe theatre.
Discuss the structure, design, capacity and facilities.

Play students a soundscape of a busy theatre:

<https://www.youtube.com/watch?v=nFEijbyGbos>

Ask student to imagine they are at the Globe in the pit:

- What would it sound like?
- What would it look like?
- What would it feel like?
- What would you hear?
- What would you taste?
- What would it smell like?
- What would it feel like to stand and watch a play for several hours?

Get students to brain storm ideas and feed back.

Create a word bank describing the experience of being in the pit.

Give students a summary of the opening of the play The Tempest. Students are now ready to read an extract from the opening of the play.

Play a soundscape of a storm:

<https://www.youtube.com/watch?v=nDq6TstdEi8>

Ask students to brainstorm words that evoke a tempest.

Discuss how the opening scene could be staged in 1611. Audiences were expected to use their imagination for a scene in place of props and detailed scenery.

Writing activity: Imagine it is 1611. You have paid a penny to see a new play, The Tempest, at the Globe. Write a diary entry of what it was like to see the opening of the play.

Go over with students how to write the diary entry:

Date of entry

First person

Past tense

Informal

A chronological record of events, thoughts and feelings

Scaffolding Shakespeare	<p>Give students a short description of the pit from a groundling's point of view. Has the writer used any of the five senses?</p> <p>Monday 12th May 1611</p> <p><i>There was chatter and clatter in the pit. I could hardly move. A sea of people rushed to the front of the pit to search out a comfortable spot to watch the play. The crowds seemed to move like waves in the ocean. I put my hand in my pocket and felt around for some coins. I wanted to make sure they were safe. The nuts being roasted outside temporarily stopped the smell of sweating people who were also sizzling because of the sun! I could I could hear people gossiping, telling stories and getting excited about their trip to the theatre. My legs ached after standing for twenty minutes. If only I could afford to sit and rest my sore ankles.....</i></p>
Stretching students further	Write a letter to your headteacher persuading him/her that all 11-14 year old students should see a Shakespeare play at the Globe for FREE.
Mark The Bard! celebratory events	Upload students' writing on the school website and in the library for parents and visitors.
'My Shakespeare': exploring more of the Bard's plays.	<p>Watch film adaptations of The Tempest:</p> <p>by Julie Taymore: http://www.imdb.com/title/tt1274300/</p> <p>by Peter Greenaway: http://www.imdb.com/title/tt0102722/</p> <p>by Derek Jarman: http://www.imdb.com/title/tt0081613/</p> <p>OR Shakespeare - The Animated Tales</p> <p>Read a Manga adaptation of the play: http://www.mangashakespeare.com/titles/the_tempest.html</p>

ACT 1 SCENE 1

On a ship at sea: a tempestuous noise of thunder and lightning heard.

KING ALONSO

Good boatswain, have care. Where's the master?
Play the men.

BOATSWAIN

I pray now, keep below.

ANTONIO

Where is the master, boatswain?

BOATSWAIN

Do you not hear him? You mar our labour: keep your
cabins: you do assist the storm.

GONZALO

Nay, good, be patient.

BOATSWAIN

When the sea is. Hence! What cares these roarers
for the name of king? To cabin: silence! trouble us not.

GONZALO

Good, yet remember whom thou hast aboard.

BOATSWAIN

None that I more love than myself. You are a
counsellor; if you can command these elements to
silence, and work the peace of the present, we will
not hand a rope more; use your authority: if you
cannot, give thanks you have lived so long, and make
yourself ready in your cabin for the mischance of
the hour, if it so hap. Cheerly, good hearts! Out
of our way, I say.

Exit

GONZALO

I have great comfort from this fellow: methinks he
hath no drowning mark upon him; his complexion is
perfect gallows. Stand fast, good Fate, to his
hanging: make the rope of his destiny our cable,

for our own doth little advantage. If he be not
born to be hanged, our case is miserable.

Exeunt

Re-enter Boatswain

BOATSWAIN

Down with the topmast! yare! lower, lower! Bring
her to try with main-course.

A cry within

A plague upon this howling! they are louder than
the weather or our office.

GLOSSARY

WORK A PEACE OF THE PRESENT: end the tempest

MISCHANGE: catastrophe

HIS PERFECTION IS PERFECT GALLOWS: if he is born to hang he will not drown

HAP: happen

Art and Design: Tricky spirit

Character summary	Described as ‘an airy spirit’ Ariel is Prospero’s loyal and hardworking servant who has many special talents. Ariel has the power to fly, dive into fire, and go deep into the earth. Ariel can turn into a nymph from the sea, appear as fire and can even become invisible.
Related resources	Quotes from and about Ariel (see below) You will need to find: Pictures of Ariel from different theatre productions of The Tempest
Learning objective	To produce a mood board showing Ariel’s character with images from magazines, textured material, patterns and lettering. To use the mood board for the design of a 3D key ring of Ariel.
Learning outcome	I can find lots of visual reference materials for a mood board and explain the ideas being communicated in my work.
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 The Tempest and the synopsis of the key scene. Explain that your school’s headteacher is interested in bringing pupils, teachers and parents together to celebrate the 400-year legacy of Shakespeare since his death. The day will be called Mark the Bard! and will focus on one of the world’s most famous playwrights. Art and design students have been tasked with designing a 3D key ring of the ‘tricky spirit’ called Ariel from the play The Tempest. All of the key ring designs and the final products will be exhibited to parents and visitors during the Mark the Bard! celebrations. The headteacher is keen that the key ring is : <ul style="list-style-type: none"> - innovative - colourful - uses an interesting choice of material, texture and design Students will produce a mood board as the starting point for brainstorming ideas about Ariel.

	<p>Warm up activity: Show students pictures of Ariel from productions of The Tempest. Get students to discuss in pairs what the images say about Ariel's behaviour, voice, movement, and expression.</p> <p>Discuss how Ariel might speak.</p> <p>Ask students to read out loud his speeches that are part of this lesson: in whispers, excitedly, quickly, childishly, playfully.</p> <p>Get students to select a line/speech that they think sums up Ariel. What metaphors would they use to represent Ariel in their mood board or key ring?</p> <p>Vapour trail?</p> <p>Comet?</p> <p>Tornado?</p> <p>Give students time to plan a mood board of Ariel and access to different media to flesh out their ideas.</p> <p>Students will then critique their idea to the class before they go on to plan and make a 3D key ring of Ariel.</p>
Scaffolding Shakespeare	<p>Show a range of mood boards from Pinterest. Ask students which mood board is their favourite and why?</p> <p>Devise a checklist of what makes a great mood board:</p> <ul style="list-style-type: none"> - Powerful images - A clear concept or theme - Inspiring ideas, thoughts and impressions - Creating an emotional response
Stretching students further	<p>Repeat the design task but this time with the earthy character, Caliban.</p>
Mark The Bard celebratory events	<ul style="list-style-type: none"> • Students will display their mood boards and 3D product designs in a space where all students, visitors and teachers can see their work • With permission of the school, students could make a batch of their key ring design and sell them to teachers, parents and students at the Mark The Bard! event. The proceeds could be spent on a trip to the Globe.
'My Shakespeare'	<p>Watch film adaptations of The Tempest:</p> <p>by Julie Taymore: http://www.imdb.com/title/tt1274300/</p> <p>by Peter Greenaway: http://www.imdb.com/title/tt0102722/</p> <p>by Derek Jarman: http://www.imdb.com/title/tt0081613/</p>

OR Shakespeare - The Animated Tales

Read a Manga adaptation of the play:

http://www.mangashakespeare.com/titles/the_tempest.html

Quotes from and about Ariel

ARIEL

All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds, to thy strong bidding task
Ariel and all his quality.

ARIEL

I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I'd divide,
And burn in many places.

ARIEL

Remember I have done thee worthy service;
Told thee no lies, made thee no mistakings, served
Without or grudge or grumbling...

PROSPERO

Thou dost, and think'st it much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o' the earth
When it is baked with frost.

PROSPERO

Go make thyself like a nymph o' the sea: be subject
To no sight but thine and mine, invisible
To every eyeball else. Go take this shape
And hither come in't: go, hence with diligence!

PROSPERO:

Fine apparition! My quaint Ariel...

PROSPERO

My tricky spirit!

ARIEL

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

ARIEL

I drink the air before me, and return
Or ere your pulse twice beat.

Citizenship/Social, Moral, Spiritual and Cultural Development: 'I' th' commonwealth

Synopsis of key scene	King Alonso and his men have survived a terrible tempest and have been washed up on to an island. King Alonso is sad and detached as he thinks his son has drowned. Gonzalo, an honest councillor, wants to make the party feel positive. He talks about a perfect world or his idea of utopia.
Extract and related resources	Act 2 Scene 1 (see below)
Learning objective	To write a short and persuasive speech about your dream society and why it would be a perfect place to live.
Learning outcome	I can make a speech and use persuasive language to emphasise my points.
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	<p>Preparation for lesson: Refer to the full summary of the play <i>The Tempest</i> and the synopsis of the key scene.</p> <p>Discuss with students the idea of a utopia or a place where people can live together happily without a government, police or army.</p> <p>Ask students to look at Gonzalo's description of his utopia.</p> <p>What is his dream society?</p> <p>Here are some of things Gonzalo refuses to have in his society:</p> <ul style="list-style-type: none"> - Traffic - Judges - Schools - Wealth or poverty - Boundaries for land - Jobs - Monarchy <p>Get students to work in partners. One student will play Gonzalo. The other student will respond as a 21st century citizen to each of Gonzalo's points.</p> <p>Instruct the student playing Gonzalo to read a line and then pause. The other student will respond by saying – I agree because...I disagree because...</p> <p>Ask students to perform a section of the speech with a twenty first century</p>

	<p>commentary.</p> <p>Activity: write a short speech of one paragraph to share with the class that presents your ideas about your ideal society.</p> <p>Students will learn their speech off by heart and share it with the class.</p> <p>Before you start get students to generate questions to ask each other about a utopia...</p> <p>What would people’s jobs be in your perfect society and also their duties?</p> <p>What kind of education would children and young people receive?</p> <p>Would there be a hierarchy in your perfect society where people had more authority over others or would you do away with all authority?</p> <p>Who would makes decisions?</p> <p>What would the rules of your utopia be?</p> <p>What would happen if people broke any rules?</p> <p>Would you have money in this society? If not then how would the people acquire things?</p> <p>Would you have technology to support people in your utopia?</p> <p>What kind of living arrangements would you have for people?</p> <p>Success criteria for speech:</p> <p>Succinct points</p> <p>Ideas supported with relevant and memorable points</p> <p>Use of persuasive language and techniques like the rule of three</p> <p>Good eye contact with audience</p> <p>When students read out their utopia other students will hold up a card saying either ‘agree’ or ‘disagree’. The teacher will ask students to elaborate on their points depending on which card they hold up.</p>
<p>Scaffolding Shakespeare</p>	<p>Invite students to make a list of things that contributes to a memorable speech:</p> <p>Direct address to the audience</p> <p>Rhetorical questions</p> <p>Repetition of key words</p> <p>Emotive language</p> <p>Facts to support your points</p>

	<p>Play students excerpts from powerful TED talks: https://www.ted.com/#</p> <p>Discuss what made the speeches memorable.</p>
Stretching students further	<p>Ask students to research Robert Owen and his New Lanark society: http://www.newlanark.org/kids/</p>
Mark The Bard! celebratory week or day.	<p>Ask students to redraft their speeches. The speeches will appear in a bound publication for visitors on Mark the Bard! day.</p>
'My Shakespeare': exploring more of the Bard's plays.	<p>Watch film adaptations of The Tempest:</p> <p>by Julie Taymore: http://www.imdb.com/title/tt1274300/</p> <p>by Peter Greenaway: http://www.imdb.com/title/tt0102722/</p> <p>by Derek Jarman: http://www.imdb.com/title/tt0081613/</p> <p>OR Shakespeare - The Animated Tales</p> <p>Read a Manga adaptation of the play: http://www.mangashakespeare.com/titles/the_tempest.html</p>

Act 2 Scene 1

Gonzalo

I' th' commonwealth I would, by contraries,
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation, all men idle, all;
And women too, but innocent and pure;
No sovereignty—

.....

All things in common nature should produce
Without sweat or endeavor: treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but nature should bring forth,
Of it own kind, all foison, all abundance,
To feed my innocent people.

GLOSSARY

CONTRARIES: different to the normal custom

USE OF SERVICE: servants/slaves

BOURN: boundaries

TILTH: farming

FOISON: plenty

Synopsis of Macbeth

The story is set in Medieval Scotland and begins after a successful battle for King Duncan's army. Near the battlefield, King Duncan's generals, Macbeth and Banquo, encounter three witches who make three predictions about their future: Macbeth will become the Thane of Cawdor and eventually King of Scotland, and Banquo's heirs will become kings. The first prophecy comes true when Duncan honours Macbeth's bravery in battle and bestows on him the title of the Thane of Cawdor.

Macbeth sends a message to his wife, Lady Macbeth, to announce his change in fortune and also the witches' prophecies. When Macbeth is reunited with his wife at his castle plans are made for the arrival of King Duncan. Macbeth is persuaded to kill the King by his wife even though he has reservations about the consequences. While King Duncan is sleeping, Macbeth stabs him and then blames the King's bodyguards for the murder. The second prophecy happens when Macbeth is crowned the King of Scotland.

Macbeth is mindful of the witches' third prophecy, that Banquo's descendants will take the throne, and so arranges the callous murder of Banquo and his son Fleance. Banquo is murdered but Fleance manages to escape from the assassins. During a feast Macbeth is convinced that Banquo's ghost appears. His strange behaviour unsettles the Scottish nobleman who sits beside him. Macbeth returns to the witches' cavern to find out his future. There, the witches show him more prophecies: he must beware of Macduff, a Scottish nobleman who was against Macbeth's rise to power; he can never be harmed by any man born of woman; and he will be safe until Birnam Wood comes to Dunsinane Castle.

Macbeth's obsession to stay King of Scotland drives him to commit more terrible acts including the assassination of Macduff's wife and children. Overwhelmed by the sins she has committed Lady Macbeth goes mad and kills herself. An army advances to challenge Macbeth. It is led by King Duncan's son, Malcolm and the nobleman Macduff. The soldiers use branches from Birnam Wood to disguise themselves. Macbeth is defeated by Macduff. Macduff reveals that he was "untimely ripped" from his mother's womb. Malcolm is crowned the new King of Scotland.

Synopsis of The Tempest

The story starts with a ship being caught in a huge storm. The ship contains King Alonso and his party of noblemen who are travelling back to Naples after attending his daughter's wedding. Unfortunately the storm worsens and rips the ship apart. Everyone has to jump overboard to save their lives. The survivors are washed up on a strange island that seems to be uninhabited.

We find out that the storm has been caused by a magician called Prospero who lives with his daughter, Miranda, on this island. Prospero had been the Duke of Milan but was betrayed twelve years earlier by his brother Antonio who stole his dukedom. Prospero has used his magical powers to bring his enemies to the island so he can get his revenge. With the help of Ariel, a spirit who carries out Prospero's orders, Prospero is able to scatter the survivors around the island to carry out his plans. Caliban, Prospero's other servant and who is less willing to follow his master's instructions, curses his master for his enslavement.

Ferdinand, King Alonso's son, is separated from his father and believes everyone from the ship is dead. Ariel lulls Ferdinand to Prospero's cave where he instantly falls in love with Miranda. After Prospero tests Ferdinand's love for his daughter he agrees the two can marry.

Stephano, the court butler and Trinculo, the king's jester, are also washed up on the island. They meet Caliban, Prospero's other servant. Caliban is half human and half beast. He despises Prospero and vents his anger constantly. Caliban, Stephano and Trinculo get drunk together and hatch a plan to murder Prospero so that Stephano can become king of the island and have Miranda as his queen. There is another murder plot brewing at this point of the story. Antonio, Prospero's corrupt brother and Sebastian, King Alonso's disloyal brother have agreed to murder the King.

Ariel, who has been keeping an eye on all of the characters dispersed around the island, is able to report back to Prospero about the murder plots and stop them.

Finally, Prospero reunites all of the characters and faces his enemies. He abandons his magic, takes back his rightful title of Duke of Milan, forgives his enemies, frees Ariel and Caliban and looks forward to the wedding of his daughter.