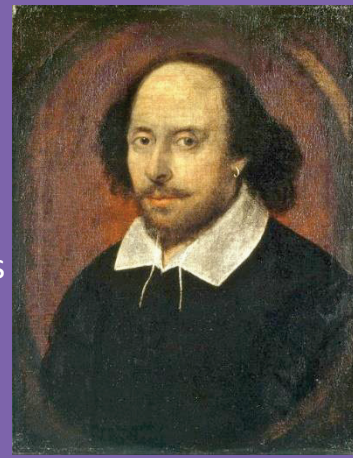




Changing life stories

# 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.

## 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: <a href="http://www.saburchill.com/history/chapters/chap4002.html">http://www.saburchill.com/history/chapters/chap4002.html</a> .  King James believed:  - The Divine Right of Kings was passed down from the King and his descendants

	<ul style="list-style-type: none"> <li>- If regicide were committed it was believed that it would be dangerous as it would undo the natural order</li> <li>- Challenging the King was like questioning God and not to be tolerated</li> <li>- 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</li> </ul> <p>Give students King James' quote and ask them to give their opinion as 21<sup>st</sup> 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><a href="https://www.wwnorton.com/college/english/nael/noa/pdf/27636_17th_U42_James-1-2.pdf">https://www.wwnorton.com/college/english/nael/noa/pdf/27636_17th_U42_James-1-2.pdf</a></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"> <li>- One line will oppose murder</li> <li>- The other line will support murder</li> <li>- As each student walks between the lines they will hear the other pupils giving their advice to Macbeth about what he should do</li> <li>- Tell students that you will make a recording of their 'conscience alley' work for the Mark The Bard! celebrations (on an ipad or phone)</li> </ul>
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"> <li>- I believe that Macbeth...</li> <li>- In my opinion Macbeth...</li> <li>- To my mind Macbeth...</li> </ul>

	<ul style="list-style-type: none"> <li>- I'm convinced that Macbeth...</li> <li>- As far as I'm concerned, Macbeth.....</li> <li>- Generally speaking, Macbeth...</li> <li>- Another reason that Macbeth...</li> <li>- I noticed that Macbeth....</li> <li>- It must be because.....</li> <li>- I feel that Macbeth...</li> <li>- Of course Macbeth...</li> <li>- Without a doubt Macbeth...</li> </ul>
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: <a href="http://www.imdb.com/title/tt2884018/">http://www.imdb.com/title/tt2884018/</a></p> <p>by Roman Polanski: <a href="http://www.imdb.com/title/tt0067372/?ref =nv sr 6">http://www.imdb.com/title/tt0067372/?ref =nv sr 6</a></p> <p>OR Shakespeare - The Animated Tales</p> <p>Read a Manga adaptation of the play:  <a href="http://www.mangashakespeare.com/titles/macbeth.html">http://www.mangashakespeare.com/titles/macbeth.html</a></p>

## Act 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

## 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: <a href="https://www.youtube.com/watch?v=93OgyoBsN-c">https://www.youtube.com/watch?v=93OgyoBsN-c</a>
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"> <li>• I can write in first-person and describe the Globe's pit where the groundlings watched plays</li> <li>• I can refer to and discuss historical facts about the groundlings and Shakespeare's Globe</li> </ul>
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"> <li>- 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</li> <li>- 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</li> <li>- The pit was a popular choice for people so it was often cramped and busy</li> <li>- 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!</li> <li>- The audience were much louder and more rowdy than in theatres today. Heckling was a common practice!</li> <li>- 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</li> <li>- The Globe was an open air theatre and looked similar to the colosseum in Rome but on a smaller scale</li> <li>- The sound of a trumpet reminded people to take their seat or take their place in the pit to stand and watch the performance</li> </ul> <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 12<sup>th</sup> 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: <a href="http://www.imdb.com/title/tt1274300/">http://www.imdb.com/title/tt1274300/</a></p> <p>by Peter Greenaway: <a href="http://www.imdb.com/title/tt0102722/">http://www.imdb.com/title/tt0102722/</a></p> <p>by Derek Jarman: <a href="http://www.imdb.com/title/tt0081613/">http://www.imdb.com/title/tt0081613/</a></p> <p>OR Shakespeare - The Animated Tales</p> <p>Read a Manga adaptation of the play:  <a href="http://www.mangashakespeare.com/titles/the_tempest.html">http://www.mangashakespeare.com/titles/the_tempest.html</a></p>

## **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