

Sleep No More, Macbeth: *Power Past and Present*

Rand Stewart

The following is a four-week instructional unit to be used at Dacula High School, Gwinnett County, Georgia, for the teaching of Senior College Preparatory students by Mr. Rand Stewart, Language Arts teacher.

Rationale: As students head toward their last semester in public schools, this four-week unit will guide students through William Shakespeare's classic tragic play *Macbeth*, arguably the single most significant work of drama in the English language. In the usual thematic approach to literature, a unit covers a range of material, but *Macbeth* is essentially a theme – or many themes! – unto itself. My students' experience of the play will not be in isolation from their Language Arts studies of grammar and other mechanics and related literature, and especially from application to history and to recent and current American and world society, but will rather attempt to answer the student's eternal question: "Why should this matter to me?" Upon completion of this unit, students should have an understanding of the kinds of power that existed in the past (*Macbeth's* time, Shakespeare's time) and how similar they were to the kinds of power employed now by political and business leaders. Mann (in a similar context) says "It is important that students see literary works and their themes in a context that connects them to their own lives." My high school seniors will soon be moving out into the adult world, whether in further education, the military, or other employment, and they can do better for

themselves and for American society if they have addressed the concerns implicit in *Macbeth*.

The reasons for studying *Macbeth* are many, but primarily they are:

- 1.) *Social Awareness*. Students are moving toward the noble responsibility of voting, among others, and they must be prepared to make intelligent decisions about politics and government. This play presents a variety of responses to political and government situations that should lead thoughtful students to open-ended discussions of recent and current situations. (For example, “When (if ever) and why is war justifiable?”) The student will produce written and oral arguments for his or her perspective on serious, modern issues that the student can logically relate to the issues presented in the play. *When the student has completed this unit, he or she will not be able to determine the teacher’s political perspective.* I will make no attempt to decide students’ political beliefs for them through this course of study, but will in fact encourage students to discuss their own perspectives on the issues, to voice their ideas and to defend their positions. Mann says, “Students are asked to consider the interconnectedness of cultures and traditions apart from their own and to use their own thoughts and beliefs to examine . . . what it means to be powerful.” This will give them experience in speaking persuasively as they will need to do as adults. At the same time, I will *not* permit students to discuss as positives such concepts as terrorism, fascism, and nihilism. I will do everything in my power not to allow them to move toward beliefs and practices that all rational societies agree are destructive. For example, I have already stressed – and will stress again – the fact that most Muslims’

interpretation of the Qur'an is that it outlaws terrorism in general and attacks on unarmed women and children specifically. (Clearly, however, I will need to be on my guard that I not overreact to a student's statements, and that I always listen to what the student has to say unless and until he or she goes beyond a reasonable point. Of course, to apply quantum mechanics' Heisenberg Uncertainty Principle to literature, can I really make an objective decision about a student's politics without basing my decision on my politics, thereby skewing my decision? My head spins!)

- 2.) *Understanding of their Education as a Significant Part of their Lives.* Related to the above, I will be communicating with Dacula High School social studies teachers to make logical connections between their courses and mine, helping students to understand that their studies are not isolated endeavors. (As obvious as that fact is to most adults, it is a major sticking point for many students.) Most of my students are taking Economics in social studies this term, so the direct relationship won't be as obvious as it might in other years; I will discuss with a variety of social studies teachers, mainly of U.S. and world history, issues that they think might apply, and expect that some of what they mention will be things I have not considered.
- 3.) *Morals and Human Psychology.* *Macbeth* is an exceptional study of human nature and how greed, envy, jealousy and the like can lead a good person astray. Public schools are often accused of practicing "valueless" education; this class will actively discuss morals.

- 4.) *Tradition and Continuing Education.* While students may be unsure of the necessity of studying *Macbeth*, American society has for decades considered the study of Shakespeare in general and *Macbeth* in particular necessary; most secondary schools teach it and most colleges assume that it has been learned. This is not a “because I said so” argument, but a time-proven example of a text considered by most to be a necessary part of any education . . . largely because of the points discussed above. Taking Smagorinsky’s constructivist approach to my students’ education, I will not assume that they will reach the same conclusions on *Macbeth* specifically and morals, leadership, and power in general as I have, but that they will “draw on a variety of sources for the knowledge they construct” (Smagorinsky 71) and that my class will be just one of those sources.
- 5.) *Entertainment.* As hard as students will find it to believe initially, many students who read the play will find its mix of murder and intrigue fascinating, perhaps even entertaining. The language will, of course, impede many, but as I help them understand the story’s plot and action, I expect a portion of them to become invested.

Readings: In Gwinnett County Public Schools, Senior Language Arts courses (except for Advanced Placement) emphasize British Literature, a common practice throughout the nation. (I myself was taught *Macbeth* in small-town southwestern Pennsylvania in 1969.) The main text for this unit will be *Prentice Hall Literature: Timeless Voices, Timeless Themes – the British Tradition*. *Macbeth* is included in this textbook, but I will offer a budget-priced (\$2) paperback copy of the play made available through a local bookseller, advising students that the purchase will A) enable them to highlight and annotate their

personal copy, something they can't do with the school-owned textbooks and B) more to their concerns, allow them to carry the large textbook less frequently. We will use the main text from time to time for its comments and questions on the text.

In reference to those comments and questions, students will do some reading at home, but due to the difficulty of the text, we will read the entire play in class. Some class periods will begin with brief small group meetings in which students will discuss the previous day's readings, then form lists of questions to discuss with the class as a whole. Following these small group meetings, I will lead whole-class discussions in which the students will attempt to answer each other's questions, with me helping toward appropriate answers when they cannot. (While I acknowledge that students might have different understandings of the play, certain basic facts must be part of their knowledge and understanding of the play.)

To help students with the language, I have ready – but will use sparingly – a modern translation. I want them to continue developing a feel for Shakespeare's language that, at least theoretically, began with their readings of *Romeo and Juliet* and *Julius Caesar* in previous years. I will emphasize the power of Shakespeare's language, its beauty and poetry, fully realizing that many students will only superficially understand those points now, but giving them increased likelihood of respecting it later.

Due to time constraints, I will probably not show more than small portions of film versions of the play but I will on occasion play audio recordings of key portions of the play. We *will* spend approximately one class period (55 minutes) reviewing the Elizabethan Theater and William Shakespeare, both of which were discussed by most

students' freshman and sophomore Language Arts classes. This will be in the form of a computer lab exercise described below.

Writings: During our study of *Macbeth*, students will write two or three minor papers and one major research paper that will be part of the three essays per semester required by the school. In the minor papers, students will discuss what they have learned about Shakespeare or analyze specific elements of the play. These will be mainly for student growth as writers; due to time constraints, I will read for content but not grammar and mechanics. These papers will lead toward the research paper, in which the student will investigate *Macbeth* in reference to either another work of fiction or an historical situation of similar scope. I will grade that thoroughly and return it to students for their better understanding of writing.

Discussions: As noted above, students will be expected to participate actively in regular discussions of the play and its relationship to the students' lives. The hope is that these discussions will be free-wheeling, less teacher-driven than student-driven. As teacher, I will moderate such discussions, posing open-ended questions from time to time and ensuring equal access to the discussion by all students. I will also strive to get students to understand this to them unusual concept, that *sometimes there is not just one correct answer – especially when it matters!*

Goals: In general, I will expect students to discuss how characters in the play and historical and current government leaders, especially in the United States, have made decisions based on emotions and logic, concern for the common man and individual selfishness. Macbeth's actions, obviously, could be interpreted as selfish; can the student rationalize them in other ways? What of Banquo, Macduff, even Duncan? What of Lady

Macbeth? What of innocent families? I will further suggest they consider a range of leaders from Julius Caesar through Abraham Lincoln to George W. Bush.

Assessments: I will administer three brief quizzes as the reading progresses and one comprehensive test over the material after we have completed reading the play; the quizzes and one-half of the test will consist of objective questions (multiple-choice, matching, true-false and short answer), including grammar and vocabulary questions from the play. (The students will continue to be responsible for the school's departmental standard vocabulary quizzes.) The second half of the test will consist of three or four brief essay questions to determine the student's understanding of the play and its underlying components, and when the students take their performance final, they will be permitted to write an essay about *Macbeth*.

Also included in the student's grade for the unit will be the aforementioned research paper, weighed as a test, and a participation grade, incorporated into the test grade.

Students who are adept at other media will be given the opportunity to employ those talents, but as the school mandates the three *written* essays per semester, arrangements would have to be made through me to the Language Arts Department for any such option. I doubt, at any rate, that many students would find the time in this four-week unit to complete technological projects.

Rubrics: I will grade all objective work using the attached writing rubric, a slightly modified form of that developed by Joanna Feldman at Peachtree Ridge High School in Gwinnett County. (See Attachment A.) The rubric follows the standard county writing guidelines, but is designed so that levels of achievement read down the page rather than

across, emphasizing the fact that the less effort a student puts into any component, the lower the grade.

The school-mandated grade breakdown for this class is 10 percent Classwork/Practice, 20 percent Quizzes, 50 percent Tests/Essays/Projects, and 10 percent each to the semester-ending performance (essay final) and the county-originated multiple-choice final. Therefore, the Macbeth test and essay, the various lesser assignments, and the option to write about Macbeth for the performance final, means that this one work will be a major factor in the students' grades for the semester.

Criticism and Rebuttal: While noting above that *Macbeth* is considered a significant part of the education of any student – part of the Literary Canon – I understand that I may face criticism for teaching it and for the way in which I teach it. The simple response to any such criticism is that Gwinnett County Public Schools both allows and requires me to teach it, but that fact may not sit any better with some parents than with their students.

Possible areas of concern and my response to each:

1. “The play is extremely violent.” I will acknowledge that it *is* very violent, but that the violence is presented within the context of a national power struggle not unlike those that have happened throughout the world, throughout history, with often similar results.
2. “The play depicts attacks on and murders of women and children.” Unfortunately, again, such happenings continue to occur in modern times, and the only way we have a chance of avoiding such real-life happenings is to guard against them, partly by studying history.

3. “The play’s protagonist is its villain.” True enough from one perspective, yet any student of history and of modern times knows that the line between hero and villain, between protagonist and antagonist, is sometimes gossamer, as shown repeatedly by modern public figures. I would ask my challenger to think of a political leader whom he or she supports and, without identifying that person to me, tell me whether or not that individual is seen as a villain by others. Regardless of party affiliation, adults tend to see political leaders as good or bad, and know that others have reversed perceptions of those same leaders.
4. “But Macbeth is a murderer, an assassin of the legitimate ruler!” Many U.S. citizens currently hope for the capture and the execution of Osama bin Laden, seen by many from his portion of the world as a legitimate ruler. More to the point, much of the United States was similarly in favor of the capture and execution of Iraq’s Saddam Hussein. In their time, George Washington and Samuel Adams were seen by British Loyalists as traitors and even terrorists – it’s all part of one’s perspective.
5. “*Macbeth* depicts witches and talks of magic, both of which are denounced by the Bible.” Actually, the play could be interpreted as showing that Macbeth pays with his life for his belief in witches and their prophecies.
6. “Regardless of any other consideration, I will not allow my child to read this play or participate in any activities related to it.” In most such cases, Gwinnett County Public Schools requires me to offer an alternative text. If the parent insists, I will pass the objection on to my grade level chair and department head and we will determine what options, if any, are available. Such options generally consist of

the student reading an alternative text and completing parallel assignments, but the alternative text would likely be canonical.

Introductory Activity: “Well begun is half-done,” said Aristotle or Pythagoras, if you believe some sources, but I don’t think they rhymed in English. Probably our version is from E. Cobham Brewer in the nineteenth century – whoever *he* was!

The point, though, is that most students approach Shakespeare with fear and trepidation or downright hostility, so my best hope to get my students to gain from the experience of studying *Macbeth* is by giving them a day of fun with the Bard to start things off. (Not *too much* fun – there’s a follow-up assignment!) I’ll take them to the computer lab with a handout (Attachment B) that explains what I want them to do as they investigate a variety of Shakespeare-related websites.

While they play at working, I’ll of course patrol constantly, looking for off-course Internet surfing while encouraging them to enjoy this respite.

Ongoing Activity: Students will maintain a journal of sorts of *Macbeth’s Madness* (Attachment E), noting changes in Macbeth’s mental condition and his morality. This will be collected on the final day of the unit for a quiz grade.

Daily Plans

Day One – Monday, 5 November 2007

5 min – Lightning Round (so named because we must move like lightning through this stage, and because lightning is such an important atmospheric – literally and figuratively -- event in the play). Except where noted, this time each day will consist of students completing Daily Grammar Practice in their notebooks while I take attendance and collect or distribute paperwork as appropriate – homework, excuses, handouts, etc.

5 min – DGP Review. I will select a different student each day to complete the assignment on the board for the class to check against their notebooks. Student will receive a daily grade of 100% for a serious attempt to do this board work, and each student will have the opportunity.

45 min – Class will move to computer lab and follow instructions of Introductory Activity, handout Attachment B. An essay based on each student's discoveries during this time is due upon arrival Wednesday; it is *not* to be written in this class. Students who begin writing the essay – anything more than basic notes – will have that paper collected and *not* counted for a grade.

While we're in the computer lab, I will distribute paperback copies of the play to those students who purchased them. I will then advise students that they must bring the play, either in paperback format or in the textbook, to the classroom each day except when I direct them otherwise.

Students will be directed to maintain notebooks as always; they will not, despite their protestations, receive study guides that essentially reveal test questions in a slightly

modified form. Rather, I will urge them to determine as individuals what parts of our reading or classroom discussions they feel should be entered in their notes.

Day Two – Tuesday, 6 November 2007

5 min – Lightning Round. Students who were out yesterday will receive the handout from the computer lab, and will be expected to follow its instructions on their own time and to turn in the essay Thursday upon arrival.

5 min – DGP Review.

40 min – Begin class reading of *The Tragedy of Macbeth*. Student volunteers and, as necessary, draftees, will read in role, and we will stop frequently to recap the story so far. Students will continue to maintain their journals, writing any information they feel significant. The hope is that we will finish Act I, Scene III, today.

7 min – I will finish this class period by distributing the Macbeth Research Project handout (Attachment C) and Research Project Rubric (Attachment D) and discussing the assignment briefly. The tentative due date for this project is December 4.

Day Three – Wednesday, 7 November 2007

5 min – Lightning Round. At this time, all students will turn in the essay describing their findings in the computer lab.

5 min – DGP Review.

15 min – Limited class discussion of previous day's reading.

30 min – Continue class reading of the play, finishing Act I.

Day Four – Thursday, 8 November 2007

5 min – Lightning Round.

5 min – DGP Review. Class begins reading Act II. We'll stop for discussion as appropriate, and students are encouraged to raise hands when they need clarification or have comments.

Day Five – Friday, 9 November 2007

5 min – Lightning Round.

5 min – DGP Review.

45 min – Vocabulary Quiz 13.

Day Six – Monday, 12 November 2007

5 min – Lightning Round.

5 min – DGP Review.

45 min – Distributed Attachment E, with instructions that students maintain it throughout the play to identify changes in Macbeth's sanity and morality. Class continues reading Act II.

Day Seven – Tuesday, 13 November 2007

5 min – Lightning Round.

5 min – DGP Review.

45 min – Class finishes reading Act II

Day Eight – Wednesday, 14 November 2007

5 min – Lightning Round.

5 min – DGP Review.

45 min – Class begins reading Act III.

Day Nine – Thursday, 15 November 2007

5 min – Lightning Round.

5 min – DGP Review.

45 min – Class continues reading Act III.

Day 10 – Friday, 16 November 2007

5 min – Lightning Round.

5 min – DGP Review.

45 min – Vocabulary Quiz 14.

Day 11 – Monday, 19 November 2007

5 min – Lightning Round.

50 min – Class finishes reading *Macbeth*, Act III. Those reading characters' lines move to the front of the room and attempt to act as their characters, within limitations – no costumes or sets, etc. When we stop action to talk about the play, we'll address the actors in character.

Day 12 – Tuesday, 20 November 2007

5 min – Lightning Round.

50 min – Continue reading and acting *Macbeth*, Act IV, Scenes 1 & 2. Class and teacher observed by University of Georgia professor Dr. James Marshall.

Day 13 – Monday, 26 November 2007

5 min – Lightning Round.

5 min – DGP Review.

50 min – Class finishes reading and acting Act IV.

Day 14 – Tuesday, 27 November 2007

55 min – Performance (Essay) Final Examination. This is worth 10 percent of the student's grade, and the student will be able to write on *Macbeth*.

Day 15 – Wednesday, 28 November 2007

5 min – Lightning Round.

5 min – DGP Review.

15 min – *Macbeth* pop quiz.

20 min – Continue reading and acting play, finishing Act IV and beginning Act V.

For homework, students will read textbook pages 289 through 299, consisting of background material on the Elizabethan theatre, Shakespeare, and Macbeth.

Day 16 – Thursday, 29 November 2007

5 min – Lightning Round.

5 min – DGP Review. Class reading of the play ends with conclusion of Act V, Scene iv.

Day 17 – Friday, 30 November 2007

5 min – Lightning Round.

5 min – DGP Review.

45 min – Vocabulary Test 15.

Day 18 – Monday, 3 December 2007

5 min – Lightning Round.

5 min – DGP Review.

20 min – Students will be divided into five small groups for discussion. The groups' goal will be to discuss the play, looking for areas of concern or confusion, as well as issues students feel have not been given enough attention.

25 min – Class discussion based on issues raised by groups.

Day 19 – Tuesday, 4 December 2007

5 min – Lightning Round. *Macbeth* research project due upon arrival.

5 min – DGP Review.

45 min – Class discussion from yesterday will continue as appropriate.

Day 20 – Wednesday, 5 December 2007

5 min – Lightning Round.

5 min – DGP Review. Depending on timing, we may watch clips from various *Macbeth* films, or continue discussion of the play in reference to modern government, etc.

Day 21 – Thursday, 6 December 2007

5 min – Lightning Round.

5 min – DGP Review.

45 min – Students should bring to class completed *Macbeth's Madness* (Attachment E) handouts as starting point for review for test. This will be our last opportunity to discuss the play; students will have the opportunity to ask questions and debate issues from the play.

Day 22 – Friday, 7 December 2007

5 min – Lightning Round. Students turn in *Macbeth's Madness* for a quiz grade.

50 min – *Macbeth* test. Farewell to the Thane, and to the Bard . . . for now.

References:

- Mann, S. (2001) Conceptual Unit on “Mary Shelley’s *Frankenstein* and the Responsibility of the Creator to his Creation”.
- Smagorinsky, P. (2002) Teaching English through Principled Practice. NJ: Pearson Education, Inc.

Other Sources:

- Burke, J. (2003) English Teacher’s Companion, The: A Complete Guide to Classroom, Curriculum and the Profession. Portsmouth, NH: Heinemann.
- O’Brien, P., editor (1993) Shakespeare Set Free: Teaching *Romeo and Juliet*, *Macbeth* and *A Midsummer Night’s Dream*.
- Pirie, B. (1997) Reshaping High School English. Urbana, IL: National Council of Teachers of English. NY: Washington Square Press.
- Stewart, R. (2007) Unpublished Instructional Unit entitled “Read is an Active Verb: A Reading Instructional Sequence for Low-Achieving High School Seniors”.

A special thanks to Joanna Feldman of Peachtree Ridge High School for her modification to the Gwinnett County Public Schools writing rubric.

Attachment B:

You only *thought* you hated Shakespeare . . .

Admit it, when I told you we'd be reading William Shakespeare's *The Tragedy of Macbeth*, you sighed, and not for joy. You weren't *that* impressed with the romance of *Romeo and Juliet* (even if it *did* seem like it could have happened to a couple of your classmates!), and all of that talking and fighting in *Julius Caesar* was just so much politics. Don't even try to convince me that you read another Shakespeare on your own!

And yet . . .

In anticipation of reading the play, we're going to spend one whole period in the computer lab, and you're going to get to know the guy that old people, especially teachers, think is so special. It's *not* all fun and games: the day after tomorrow you'll come to class with a page and a half essay on what you learned about Shakespeare, what you liked and what you didn't. *Don't* work on the essay today in class, because I want you to have fun and learn about the Bard; just make an occasional note to jog your memory for when you write your paper. Take a look at as many of the suggested websites as possible, looking for something you find intriguing and always keeping in mind the Gwinnett County Public Schools policies about computer use.

Here we go . . .

Shakespeare at the Cinema

You probably know that many of Shakespeare's plays have been made into movies, and probably have seen some, at least one or another version of *Romeo and Juliet*. Some of the following movies are probably older than your parents, but others are recent enough that you might have seen them. Some are only nominally based on Shakespeare, while others change little beyond the time period. Which of these movies do you know, and did you know they were based on the Shakespearean work given in parentheses?

1. *Chimes at Midnight* (Falstaff sections of at least three plays)
2. *Forbidden Planet* (*The Tempest*)
3. *Kiss Me Kate* (*Taming of the Shrew*)
4. *Lion King* (*Hamlet*)
5. *Looking for Richard* with Al Pacino (*Richard III*)
6. *Men of Respect* with John Turturro (*Macbeth*)
7. *My Own Private Idaho* with Keanu Reeves (*Henry IV, Parts I and II*)
8. "O" with Josh Hartnett (*Othello*)
9. *Rosencrantz and Guildenstern Are Dead* (*Hamlet*)
10. *Shakespeare in Love* with Gwyneth Paltrow (*Romeo and Juliet, Twelfth Night*)
11. *She's the Man* (*Twelfth Night*)
12. *10 Things I Hate About You* with Heath Ledger and Julia Stiles (*Taming of the Shrew*)
13. *Throne of Blood* (*Macbeth*)
14. *West Side Story* (*Romeo and Juliet*)

And that's to say nothing about all of the movies that steal plots from Shakespeare without acknowledging him. (He wouldn't have minded, because he stole almost all of his plots – he just wrote his versions so much better than the earlier version, and he didn't have to worry about a teacher who enforced a no-plagiarism policy!)

Also, take a look at the actors you probably know who've played Shakespeare in movie versions of the plays:

- Christian Bale
- Helena Bonham Carter
- Glenn Close
- Claire Danes
- Leonardo di Caprio
- Calista Flockhart
- Mel Gibson
- Ethan Hawke
- Gwyneth Paltrow

Go ahead and cruise around the Internet Movie Database at <http://www.imdb.com/> -- but make sure you're staying on Shakespeare and related items.

Here's a general Shakespeare website:

<http://www.randomhouse.com/bantamdell/shakespeare/playhouse.html>

Want to play a game?

<http://www.imaginon.org/fun/shakespeare/shakespeareStealer.asp>

Top 10 Questions about Shakespeare (and no, this isn't from David Letterman):

<http://shakespeare.about.com/od/studentresources/a/top5questions.htm>

Shakespeare's Will, or just how much money did he make and who did it go to?

<http://shakespeare.about.com/library/weekly/aa101000a.htm>

Shakespeare's Most Fascinating Contemporaries (or who would have shared *People Magazine* covers with him):

<http://shakespeare.about.com/library/weekly/aatp120901.htm>

Shakespeare's Top 10 Plays:

<http://shakespeare.about.com/library/weekly/aatp120901.htm>

And if you have time, go ahead and Google the bard. Let me know if you find something interesting!

Remember the assignment for the day after tomorrow: a page and a half, preferably typed (that's shorter, in case you wondered), describing what you learned about Shakespeare and what you now think of him.

Attachment C

Macbeth Research Project

- I. Follow all the standards you've been taught about research projects:
 - A. Write all notes on note cards, one item per card.
 - B. Sources: media center specialists and computer, reference books, journals, etc. *Use at least one print source that is not a reference book!*
 - C. Use direct quotations, paraphrases, and summaries.
 - D. Quotations: incorporate into your own sentences, using the information rather than just repeating it.
 - E. In all information you use, synthesize – don't just regurgitate!
 - F. Bibliography: use proper citations on everything; if you don't use a source, don't list it.
 - G. Avoid plagiarism.

- II. Topic – Pick *one*
 - A. Remembering that this play is loosely based on the lives of real people, compare Shakespeare's *Macbeth* characters to their real-life counterparts, especially noting differences and inaccuracies in Shakespeare.
 - B. Compare Shakespeare's *Macbeth* to an actual current or historical world leader you feel is similar – especially discuss power and greed.
 - C. Write a single, significant act for a modern version of *Macbeth*, wherein the Thane is now a corporate CEO, a high-ranking government official, or something similar. This is *still* a research project, so you must research the kind of person you're turning *Macbeth* into; you might want to read what you can find on a play from the 1960s called *Macbird*, which cast him as President Lyndon Baines Johnson.

- III. Format
 - A. Your final product will be in the form of a *typed* essay of at least *10* paragraphs. This essay will be worth 80 percent of your grade for the research project.
 - B. Turn in all note cards organized in two rubber bands; I will not accept them without the rubber bands, and I will not provide rubber bands. The note cards are worth 20 percent of your grade.
 - C. The research project is a test grade and is one of your three official essays for the semester.

- IV. Caveats – that means things to watch out for!
 - A. Don't ramble: say what you need to and move on.
 - B. Make sure you fully address your topic.
 - C. Your conclusion must be sound.

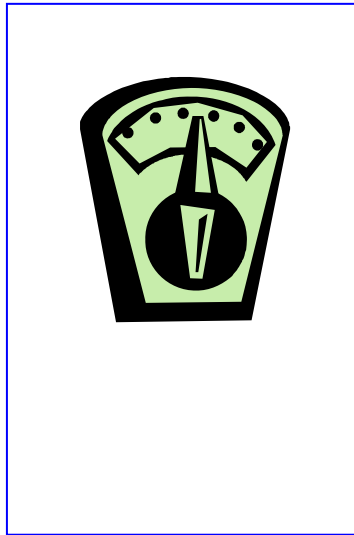
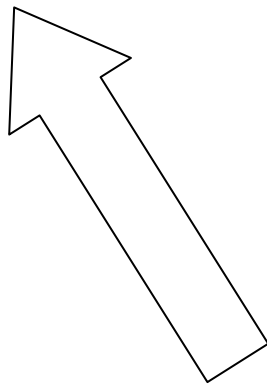
Attachment E

Macbeth's Madness

As our play unfolds, Macbeth slides deeper and deeper into madness. At the beginning of the play, he seems relatively sane and rational, and is a great military leader. Before you know it, he's murdered the King, and after that . . . how low can he go?

Perfectly Sane

Mac's Out of His Mind!



Big Mac's Kraz-O-Meter

When we stop from time to time to analyze Macbeth's mental health, rate it from zero (perfectly sane) to 10 (Mac's out of his mind!) Then note Act and Scene, quote what tells you how he's doing, and describe in a sentence or two what you think is causing him to lose it.

Meter Reading

Act, Scene

Quote the Bard

The Man's Losing It!

Attachment F

Sample Macbeth Quiz

1. Trick question: who is the hero of the play?
2. All right, more straightforward: Who is the protagonist of the play?
3. Oh, that wasn't quite right, either: Who is the antagonist of the play?
4. With what three titles do the witches hail Macbeth?
5. Despite those titles, the witches tell whom that his descendants will be kings?
6. When Macbeth is reluctant to work actively toward the witches' prophecies, who pushes him?
7. What is the first major step Macbeth takes toward fulfilling the witches prophecies?
8. Whom does he blame for that action?

WRITING RUBRIC

name _____

Level	Focus and Development (Content)	Organization	Fluency (Style)	Conventions (Usage and Mechanics)
Level 6	Topic is exceptionally developed with rich details, facts, illustrations, and multiple examples combined with thoughtful commentary. All aspects of the task are fully explored and developed. 40	Organization is exceptional or compelling. Introduction and conclusion are strong and effective. Transitions are effective among sentences, paragraphs, and ideas. 30	Language is varied, mature, and fluid. Skillful word choice. Tone is distinctive for a clearly defined audience. Sentence structure, sentence lengths, and sentence beginnings are varied and mature. 15	Errors are few while formation of sentences and paragraphs is sophisticated. Response shows little or no need for editing and demonstrates a range of grammar, usage, & mechanics skills. 15
Level 5	Topic is consistently developed with details, facts, illustrations, examples combined with solid commentary. All aspects of task are addressed; most are fully explored and developed. 35	Organization is logical and relevant with effective transitions. Introduction and/or conclusion are strong and effective. 27	Language is precise, vivid, and engaging. Tone is sustained for a defined audience. Sentence and paragraph formation attempt sophistication. 14	Errors are few or minor. Response demonstrates little need for editing. 14
Level 4	Topic is clearly & efficiently developed, containing details & facts with commentary. Identifiable, relevant focus with clear main points. All aspects of task are addressed but elaboration or explanation may be uneven and/or general. 30	Organization is clear and predictable with appropriate transitions. Structure and transitions may seem formulaic. Sufficient beginning & resolution. 24	Language is typically accurate. Tone is appropriate for audience. Sentences and paragraphs are generally varied in scope, but some repeated sentence structures, lengths, & beginnings. Strong control over simple sentences, but mixed control over more complex sentences. 13	Errors are noticeable, but do not impede readability. Response requires moderate editing. 13
Level 3	Topic is minimally developed with adequate examples and details—may be lacking support and/or details and/or commentary. Limited focus. Original writing is too limited or insufficient to demonstrate more than minimal development. 25	Organization is skeletal with adequate transitions. Formulaic, ineffective, overused, or missing transitions. Formulaic, underdeveloped, or absent resolution or closure. 20	Language is functional, but ordinary and lacks variety. Weak, inappropriate, or imprecise word choice. Tone is marginally appropriate with a limited awareness of an audience. Sentences and paragraphs are mostly simple, lacking variety in structure. 11	Errors begin to impede readability. Substantial editing needed to improve readability of response. 11
Level 2	Topic has little development with few or no examples. Little insight exhibited. 20	Organization is attempted with few or no transitions. Absence of closure; repetition of introduction. 16	Language is repetitive and simple. Tone is inappropriate. Sentence patterns are simple, monotonous, and/or confusing. Original writing is too limited. 9	Errors interfere with understanding of content. Substantial need for editing. 9
Level 1	Topic is not addressed, or the development is too brief. No insight exhibited.	Organization is absent or formless with no transitions. Original writing too limited to demonstrate organization.	Language is awkward and rambling. Tone is ineffective and does not recognize audience.	Errors interfere with or prevent meaning. Substantial need for editing throughout response.

	15	10	5	5
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TOTAL: _____
of 100

Research Project Rubric

Content (Focus and Development)	Organization (Organization)	Style (Fluency)	Conventions Usage & Mechanics (Conventions)
<ul style="list-style-type: none"> • Topic is exceptionally developed with rich details, facts, illustrations, and multiple examples. • MLA formatting and citations are properly used. 	<ul style="list-style-type: none"> • Organization is exceptional or compelling. • Entire project is completed, including note cards and bibliography. • Essay portion of project is typed. 	<ul style="list-style-type: none"> • Language is varied, mature, and fluid. • Tone is distinctive for a clearly defined audience. • Sentences are consistently varied and mature. 	<ul style="list-style-type: none"> • Errors are few while for sentences and paragraphs is sophisticated.
<ul style="list-style-type: none"> • Topic is consistently developed with details, facts, illustrations, or examples. • MLA formatting and citations are properly used. 	<ul style="list-style-type: none"> • Organization is logical and relevant with effective transitions. • Entire project is completed, including note cards and bibliography. • Essay portion of project is typed. 	<ul style="list-style-type: none"> • Language is precise, vivid, and engaging. • Tone is sustained for a defined audience. • Sentences are varied and mature. 	<ul style="list-style-type: none"> • Errors are few or minor sentences and paragraphs are consistently complete and a
<ul style="list-style-type: none"> • Topic is clearly and efficiently developed, containing details and facts. • MLA formatting and citations are used, but not always correctly. 	<ul style="list-style-type: none"> • Organization is clear and predictable with appropriate transitions. • Entire project is completed, including note cards and bibliography. • Essay portion of project is typed. 	<ul style="list-style-type: none"> • Language is interesting and, at times, precise. • Tone is appropriate for the audience. • Sentences are clear and somewhat varied. 	<ul style="list-style-type: none"> • Errors are noticeable but do not impede readability. • A majority of the sentences are clear and complete.
<ul style="list-style-type: none"> • Topic is minimally developed with adequate examples and details. • MLA formatting and citations are used most of the time, but not always accurately. 	<ul style="list-style-type: none"> • Organization is skeletal with adequate transitions. • Note cards and bibliography are present, but not properly organized. 	<ul style="list-style-type: none"> • Language is functional but ordinary, and lacks variety. • Tone is marginally appropriate with a limited awareness of an audience. • Sentences are mostly simple. 	<ul style="list-style-type: none"> • Errors begin to impede readability. • Minimal competence in writing complete sentences is demonstrated.
<ul style="list-style-type: none"> • Topic has little development with few or no examples. • MLA formatting and citations are not properly used. 	<ul style="list-style-type: none"> • Organization is attempted with few or no transitions. • Note cards or bibliography are present, but not properly completed. 	<ul style="list-style-type: none"> • Language is repetitive and simple. • Tone is inappropriate and does not address the correct audience. 	<ul style="list-style-type: none"> • Errors interfere with understanding of content with sentence accuracy.
<ul style="list-style-type: none"> • Topic is not addressed, and the development is too brief. • No MLA formatting and citations are used. 	<ul style="list-style-type: none"> • Organization is absent or formless with no transitions. • No note cards or bibliography are present. 	<ul style="list-style-type: none"> • Language is awkward and rambling. • Tone is ineffective and does not recognize audience. 	<ul style="list-style-type: none"> • Errors in grammar, usage, mechanics, and sentence structure overwhelm meaning.

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