Folger Method Express: Teaching *Macbeth* right now and quickly.

Folger Method Express: Teaching *Macbeth* Resources

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20-minute play: Macbeth

WHY DO THIS ACTIVITY? Giving students the plot upfront frees them up to focus on the most important thing: the language! Twenty-minute plays also get students working collaboratively in high-energy, low-stakes groups to own bite-size language from the play. Right from the start, students develop a sense of ownership over the words and their ability to interpret them for themselves. This essential practice lays the foundation for what’s ahead!

HOW TO DO THIS ACTIVITY? Assign each student a line to practice. If you want to give this to them a day before for them to practice or get props, that is an option. When having a class video meeting, the teacher reads the narrator part and then calls on the number for the line. The student then says the line (with props or not). Afterward, use the chat feature to have students share some of the lines that were memorable/questionable/interesting. Have students begin to create the plot through what they remember. You can also have teams of students write a plot summary with quotations if your class has already started the play. It’s important to keep the summary very short and simple—otherwise, there is too much narrative in proportion to performed quotations.

You know that Macbeth has begun when you hear these words [1. WHEN SHALL WE THREE MEET AGAIN?]—probably the most famous first line in any Shakespearean play. Soon after, we meet King Duncan and his bloody captain, and we hear about Macbeth’s battle heroics [2. UNSEAMED HIM FROM THE NAVE TO THE CHOPS!]

Then, we see Macbeth and Banquo meeting up with those three witches. [3. HAIL! HAIL! HAIL!] The witches prophesy that Macbeth will be King, and after that, Banquo’s sons will be Kings, but . . . can Macbeth take action to get himself on the throne sooner rather than later? He’s shocked at the very thought of it. He says: [4. THIS HORRIBLE IMAGE DOTH UNFIX MY HAIR!]. But Lady Macbeth is game to kill King Duncan so that Mac can take over. She prays for strength: [5. UNSEX ME HERE!] King Duncan comes to spend the night at the Macbeth’s castle, but goes to sleep and never wakes up. He’s murdered. Macbeth says it: [6. I HAVE DONE THE DEED!]
Macduff arrives at the gate the next morning [7. KNOCK! KNOCK! KNOCK!] and finds Duncan dead. He says [8. O HORROR, HORROR, HORROR!] Macbeth says [9. ‘TWAS A ROUGH NIGHT!]. Like any good hostess, Lady Macbeth says [10. WHAT, IN OUR HOUSE?] Duncan’s sons Malcolm and Donalbain know they need to get the heck out of there. They say [11. LET’S AWAY!] and they go to England.


Meanwhile, Malcolm and Donalbain have been off assembling an army and they are ready to march and defeat Macbeth [19. OUR POWER IS READY!].

But it all comes down to Macbeth and Macduff mano a mano. Macduff says [20. TURN HELLHOUND, TURN!] Macbeth says [21. LAY ON, MACDUFF!] They fight fiercely. In the end, Macduff holds up Macbeth’s severed head for all to see, and everyone salutes the next King. [22. HAIL, KING OF SCOTLAND!]
Line Tossing: *Macbeth*

WHY DO THIS ACTIVITY? This activity helps students connect with the language in a quick and active way. By engaging in Shakespeare’s words in an active and experiential way, students will come to own the lines and deepen the readings and interpretations of the text. This activity scaffolds the language and serves as a bridge to the language of longer, more complex excerpts of the text.

HOW TO DO THIS ACTIVITY? Give students different lines to read aloud. You can assign them before your video class meeting or just randomly put them into the chat and call on students to say the line. You can use tone words to have students say the line with different tones and explore the change in meaning. Have students predict where the lines fit into the plot you sketched out from the 20-minute version.

<table>
<thead>
<tr>
<th>A naked newborn babe</th>
<th>Like a rat without a tail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Almost dead for breath</td>
<td>Thou ‘rt mad to say it.</td>
</tr>
<tr>
<td>Are you fantastical</td>
<td>Make thick my blood</td>
</tr>
<tr>
<td>Are thou afeard</td>
<td>My black and deep desires</td>
</tr>
<tr>
<td>Blow the horrid deed in every eye</td>
<td>My keen knife see not the wound it makes</td>
</tr>
<tr>
<td>Can the devil speak true?</td>
<td>Rebellious arm ‘gainst arm</td>
</tr>
<tr>
<td>Cannons overcharged with double cracks</td>
<td>Terrible numbers</td>
</tr>
<tr>
<td>Come, thick night</td>
<td>The dunnest smoke of hell</td>
</tr>
<tr>
<td>Dashed the brains out,</td>
<td>The earth hath bubbles</td>
</tr>
<tr>
<td>Disloyal traitor</td>
<td>The hour runs through the roughest day</td>
</tr>
<tr>
<td>Have we eaten on the insane root</td>
<td>The sin of my ingratitude</td>
</tr>
<tr>
<td>Horrible imaginings</td>
<td>Thus thou must do</td>
</tr>
<tr>
<td>Horrid image doth unfix my hair</td>
<td>Unsex me here</td>
</tr>
<tr>
<td>I have a pilot’s thumb</td>
<td>Prithee, peace.</td>
</tr>
<tr>
<td>I must fall down</td>
<td>You murd’ring ministers</td>
</tr>
<tr>
<td>Killing swine</td>
<td>This is a sorry sight.</td>
</tr>
</tbody>
</table>
Two-Line Scenes: Macbeth

WHY DO THIS ACTIVITY? Similar to line tossing, two-line scenes help students connect with the language in a quick and active way. Not only does this essential get a line from Shakespeare into a student’s mouth, but it also gets that student interacting with another classmate.

HOW TO DO THIS ACTIVITY? If you can use a breakout feature, assign students to do two-line scenes with one another. Each student takes a line and connects it with the other line to create a short scene. Students must read their lines with feeling and should add gestures and/or movement. Another option is to assign two-lines to each student and have them work with someone at home (a family member, puppet, pet, avatar) to create the scene.

Make my seated heart knock at my ribs
Wen the battle’s lost and won
Go, pronounce his death...
Where hast thou been, sister?
So foul and fair a day I have not seen.
Speak if you can. What are you?
What, can the devil speak true?
Glamis and Thane of Cawdor! The greatest is behind.
My dull brain is wrought with things forgotten.
Thou wouldst be great, art not without ambition...

We have marked with blood those sleepy two
But screw your courage to the sticking place and we’ll not fail.
There’s husbandry in heaven; their candles are all out.
Is this a dagger which I see before me?
Alack, I am afraid they have waked, and ‘tis not done.
I have done the deed. Didst thou not hear a noise?
Methought I heard a voice cry “Sleep no more!”
How is ‘t with me when every noise appalls me?
I know this is a joyful trouble to you.
Do not bid me speak. See and then speak yourselves.

Wherefore did you so?
There’s daggers in men’s smiles.
Focus Scenes and Speeches for *Macbeth*

**WHY DO THIS?** The focus scenes and spotlight speeches below offer a rich environment for the studying of characters, literary terms, motifs, and, most importantly, the language. These scenes can be assigned to be read with an audio version and can be supplemented with video as well. After students read the scenes, they can response to teacher-created questions (these would depend upon the grade/levels you teach and your focus).

**HOW TO DO THIS?** Some options include: 1) Have students preview the scene and then assign parts in your whole group meeting. Read aloud and have questions in the chat. 2) Have students read then watch the Folger Theatre *Macbeth* performance. Then, choose selected parts of the scene to read aloud as a group. Use the chat box or discussion time to focus on specific student objectives. 3) Assign different groups to discuss each scene. They should have notes prepared and will run the classroom conference/chat feature. The spotlight speeches can be done synchronously or asynchronously. Students can annotate and share their annotations or write in a group document.

**ACT 1**

1.3: This is the scene in which Banquo and Macbeth meet the three witches.  
1.6-7: Lady Macbeth gives Macbeth a pep talk

**Spotlight Speeches:** Use the two speeches below to have students compare Macbeth and Lady Macbeth and their ambitions

- **Macbeth 1.3.140-155:** “Two truths told...”  
- **Lady Macbeth 1.5.1-33:** “They met me in the day of success...”

**ACT 2**

2.2: Macbeth after he murders Duncan

**Spotlight Speech:**

- **The Dagger Speech 2.1.42-47:** This can be used as a group reading. Assign students 2 lines each and do a read around. Or use FlipGrid to have students record a shortened version after reading together. They need to cut the speech to 10 lines and then record.

**ACT 3**

3.4 The banquet scene

**Spotlight Speech:**

- **Macbeth 3.2.15-29:** Macbeth justifies murdering Banquo. Examine how Macbeth has changed since he first thought about committing murder in
1.3. This is a great speech to have students find visual representations around their home to illustrate Macbeth’s words.

**ACT 4**

4.1: The witches cook up a charmed pot of hell-broth.

**Spotlight Speech:**
- 4.3.15: Juliet takes the potion

**ACT 5**

5.1: Lady Macbeth sleepwalks
5.8: Macbeth meets Macduff

**Spotlight Speech:**
- [Macbeth 5.5.20-31]: This speech, after the queen’s death, can be done chorally or in parts. Have students read the lines together and discuss Macbeth and his hopelessness.
Close Reading a Soliloquy: Macbeth 2.1 Dagger Speech

**WHY DO THIS?** Soliloquies are full of possibilities. Getting students inside a soliloquy can lead to all kinds of deep reading and surprising discoveries about the words, characters, and big questions of the play.

**HOW TO DO THIS?** You can have students use Flipgrid or TikTok to show what the scene might look like. Students can then view a video version after creating their own promptbooks to compare.
Promptbook: The Banquet Scene

**WHY DO THIS?** The Banquet scene with Banquo’s ghost has lots of characters and lots of movement that would need to be examined for it to work onstage. Doing a promptbook allows students to justify movements onstage that work with the action in the scene.

**HOW TO DO THIS?** Have students create a GoogleDoc by pasting the text on the left and then putting production notes on the right side or by using the comments feature. You can also have students use Flipgrid or TikTok to show what the scene might look like. Students can then view a video version after creating their own promptbooks to compare.
'Drawing Macbeth aside.' 70

Are you a man?

LADY MACBETH

O, proper stuff!

This is the very painting of your fear.

This is the air-drawn dagger which you said

Led you to Duncan. O, these flaws and starts,

Impostors to true fear, would well become

A woman's story at a winter's fire,

Authorized by her grandam. Shame itself!

Why do you make such faces? When all's done,

You look but on a stool.

MACBETH

Prithee, see there. Behold, look! 'To the Ghost.' Lo,

how say you?

105

Macbeth

ACT 3 SC. 4

Why, what care I? If thou canst nod, speak too.—

If channel houses and our graves must send

Those that we bury back, our monuments

Shall be the maws of kites.

LADY MACBETH

What, quite unmanned in folly?

MACBETH

If I stand here, I saw him.

LADY MACBETH

Fie, for shame!

MACBETH

Blood hath been shed ere now, i' th' olden time,

Ere humane statute purged the gentle weal;

Ay, and since too, murders have been performed

Too terrible for the ear. The time has been

That, when the brains were out, the man would die,

And there an end. But now they rise again

With twenty mortal murders on their crowns

And push us from our stools. This is more strange

Than such a murder is.

LADY MACBETH

My worthy lord,

Your noble friends do lack you.

MACBETH

I do forget.—

Do not muse at me, my most worthy friends.

I have a strange infirmity, which is nothing

To those that know me. Come, love and health to

all.

Then I'll sit down.—Give me some wine. Fill full.

Enter Ghost.

I drink to th' general joy o' th' whole table

And to our dear friend Banquo, whom we miss.

Would he were here! To all, and him we thirst,

And all to all.

LORDS

Our duties, and the pledge.

MACBETH, ('To the Ghost')
Avaunt, and quit my sight! Let the earth hide thee.  
Thy bones are marrowless; thy blood is cold;  

107  
Macbeth  

ACT 3. SC. 4  

FTLN 1323  Thou hast no speculation in those eyes  
FTLN 1324  Which thou dost glare with.  
LADY MACBETH  
FTLN 1327  Think of this, good peers,  
FTLN 1328  But as a thing of custom. 'Tis no other;  
FTLN 1329  Only it spoils the pleasure of the time.  
MACBETH, [to the Ghost]  
FTLN 1330  What man dare, I dare.  
FTLN 1331  Approach thou like the rugged Russian bear,  
FTLN 1332  The armed rhinoceros, or th' Hyæna tiger;  
FTLN 1333  Take any shape but that, and my firm nerves  
FTLN 1334  Shall never tremble. Or be alive again  
FTLN 1335  And dare me to the desert with thy sword.  
FTLN 1336  If trembling I inhabit then, protest me  
FTLN 1337  The baby of a girl. Hence, horrible shadow!  
FTLN 1338  Unreal mock'ry, hence!  
[Ghost exits.]  
FTLN 1339  Why so, being gone,  
FTLN 1340  I am a man again.—Pray you sit still.  
LADY MACBETH  
FTLN 1341  You have displaced the mirth, broke the good  
FTLN 1342  meeting  
FTLN 1343  With most admired disorder.  
MACBETH  
FTLN 1344  Can such things be  
FTLN 1345  And overcome us like a summer's cloud,  
FTLN 1346  Without our special wonder? You make me strange  
FTLN 1347  Even to the disposition that I owe  
FTLN 1348  When now I think you can behold such sights  
FTLN 1349  And keep the natural ruddy of your cheeks  
FTLN 1350  When mine is blanched with fear.  
ROSS  
FTLN 1351  What sights, my lord?  
FTLN 1352  LADY MACBETH  
FTLN 1353  I pray you, speak not. He grows worse and worse.  
FTLN 1354  Question enrages him. At once, good night.  
FTLN 1355  Stand not upon the order of your going,  
FTLN 1356  But go at once.  
LENNOX  
FTLN 1357  Good night, and better health  
FTLN 1358  Attend his Majesty.
ACT 3. SC. 4

MACBETH

LADY MACBETH

A kind good night to all.

MACBETH

Lords! and all but Macbeth and Lady Macbeth exit.

MACBETH

It will have blood, they say; blood will have blood.

MACBETH

Augsurs and understood relations have

MACBETH

By maggot pies and choughs and rooks brought

MACBETH

The secret'st man of blood.—What is the night?

MACBETH

Almost at odds with morning, which is which.

MACBETH

How say'st thou that Macduff denies his person

MACBETH

At our great bidding?

MACBETH

Did you send to him, sir?

MACBETH

I hear it by the way, but I will send.

MACBETH

There's not a one of them but in his house

MACBETH

I keep a servant fee'd. I will tomorrow

MACBETH

(And betimes I will) to the Weird Sisters.

MACBETH

More shall they speak, for now I am bent to know

MACBETH

By the worst means the worst. For mine own good,

MACBETH

All causes shall give way. I am in blood

MACBETH

Steppe'd in so far that, should I wade no more,

MACBETH

Returning were as tedious as go'er.

MACBETH

Strange things I have in head that will to hand,

MACBETH

Which must be acted ere they may be scanned.

MACBETH

You lack the season of all natures, sleep.

MACBETH

Come, we'll to sleep. My strange and self-abuse

MACBETH

Is the initiate fear that wants hard use.

MACBETH

We are yet but young in deed.

They exit.
Images/Illustration Study

WHY DO THIS ACTIVITY: Providing images to the students helps them see the characters in the play, envision the scenes, determine tone, mood, power, emotion by making connections between the language and the images, and also to help with interpretations of the play or analyze other possible interpretations of scenes. The visuals can be a jumping off point for students to start thinking about the play, an extension of a scene, or a post-reading discussion about the play.

HOW TO DO THIS ACTIVITY: There are many options to use the images with students. Ask students to:

- Match lines from the play with an image (can use Google doc, Padlet or Adobe Spark)
- Put images in order of the plot of the play
- Write a tone and/or mood word(s) that they feel is implied in the image
- Analyze the power in the scene: who has the power? Who is dominant? How can you tell? Justify.
- Analyze the clothing choices in the image. What do they imply? Look at the colors the artist chose (white? Sign of purity?) and justify why the artist made those decisions.
- If you’re also doing a vocab study, have students label the scene with vocab words
- Compare two similar scenes, such as the tomb scenes. How are they the same? Different? Why? What effects do these differences have on the feeling the image evokes?
- Create a tableaux of the scene with objects from around their home (similar to what the Met is doing on Instagram). Can be with people, pet, food, furniture...the sky is the limit!
- Create a hashtag to go with the image (the feelings, the mood, the tone)
- Create a conversation the characters are having that is NOT in the play
- Examine how love or hate or family (or whatever motif you want to discuss) is portrayed in the image. Is it through physical touch? Eye glances? Body language? Really LOOK at the image and decide how they are “speaking” with no words on the page.
- Sketch the scene that comes before or after the image you share with the class.
- Watch Corinne Viglietta’s activity in the April 8th Zoom meeting about how you could use the images via Zoom

How to get the images from Luna, the Folger’s image database:

1. Go to luna.folger.edu.
2. Search in the top right for whatever you are searching for--I did a broad search of Romeo and Juliet.
3. You can click Explore and look at media groups which are folders where people have already sorted and curated images.
4. When you find an image you want to use, click on it. You will see in the top right a button that says EXPORT. Click that and choose to export it how you wish (I exported the ones in this doc as small images. They will download to your Downloads folder (most likely in a zipped folder). Click that folder and the images are in there ready to use.
2020 Teaching During COVID-19 Resource  
https://www.folger.edu/teaching-during-covid-19