

# AGENDA SIGNATURE SHEET

11/5/14-11/7/14

**NO ELECTRONIC DEVICES PERMITTED & NO PASSES OUT OF THE ROOM!**

## TASKS for CLASS on 11/5/14 – 11/7/14:

1. Distribute AGENDA SIGNATURE SHEET.
2. Students will INDEPENDENTLY:
3. Complete the warm-ups and quick-writes each day and submit them to the sub!
  - a. Complete the BEFORE READING questions
  - b. Read the article
  - c. Select a MINIMUM OF 6 assignments (one choice must be the center square) from the Think-Tac-Toe Choice Board and complete them independently!

- d. Students are to submit **two, 2, TWO!** assignments by the end of class on each day so plan ahead-bring in necessary items for the next day such as colored pencils, markers, etc!

\* If students should lose or misplace their work, they will have to start over again. Because this work is expected to be completed independently, NO TWO STUDENTS' PAPERS SHOULD BE ALIKE AND THERE SHOULD BE NO TALKING!

\*\*If you finish early, complete extra credit questions for Macbeth on my website and be prepared for a formative assessment on this information upon my return.

\*\*\*Remember what we discussed on Monday and my Remind reminders! ☺

**You are signing to acknowledge that you understand the assignments and by signing this sheet it does not mean that you will receive a good grade or that you will complete the assignments. Please keep in mind that incomplete work will receive a zero as the grade.**

Student's Signature: \_\_\_\_\_ Period 1 2 3 4 5 6 7

Student's printed name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:**

1. Complete the Before Reading questions.
2. Read the article below and then complete at least six of the activities from the menu of choices.

## BEFORE READING / LISTENING

Choose a score on the continuum line to express where you stand on the following statements:

DISAGREE (1) (2) (3) (4) (5) (6) (7) (8) (9) AGREE (10)

1. Behind every great man is a great woman (every great man is guided, helped, and even pushed by a great woman).\_\_\_

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2. Sometimes it is necessary to do something wrong to get what you want. \_\_\_

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3. What goes around comes back around (karma is real).\_\_\_

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4. Human beings are easily tempted by things they want, even if it's wrong. \_\_\_

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5. Our fate is predetermined; we cannot alter our own destiny. \_\_\_

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6. There are circumstances or events that justify murdering someone (an eye for an eye).\_\_\_

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7. Success is worth any price you have to pay. \_\_\_

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8. Your horoscope is a good indicator of how your day will go. \_\_\_

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9. If a person betrays your trust, he or she must pay the ultimate price. \_\_\_

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10. It is impossible to be ambitious and maintain your integrity \_\_\_

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# “Murderer, King and Scot, All Rolled Into One Madman”

Alan Cumming in ‘Macbeth’ at Lincoln Center Festival

The title character’s divided nature, torn between ambition and honor, blood lust and guilt, has been shattered into splinters in the new production of “Macbeth” at the Rose Theater. The charismatic Scottish actor [Alan Cumming](#) portrays not only the murderous general, but also every other major role in a reimagining of this classic tragedy as the frenzied outpourings of a diseased, disintegrating mind. Although it is low on actors — Mr. Cumming shares the stage with only two performers, who mostly remain silent — this innovative production, directed by John Tiffany (“[Black Watch](#),” “[Once](#)”) and Andrew Goldberg as part of [the Lincoln Center Festival](#), is plenty high on concept. Originally seen at the National Theater of Scotland, this stripped-down version of the play is set in a mental hospital, a drama of ambition and retribution becoming a feverish nightmare replayed, presumably forever, by a madman lost in a maze of language. The play’s first line of dialogue — the witch’s query “When shall we three meet again?” — is in this version also its last, as the limp, exhausted man onstage begins his elaborate ritual of self-torment anew.

In a wordless preamble Mr. Cumming shuffles onstage in the company of two actors clad as hospital attendants (Ali Craig and Myra McFadyen, who later speak some of the doctor’s and the gentlewoman’s lines from Lady Macbeth’s sleepwalking scene). Looking disoriented and confused, Mr. Cumming stares vacantly around him — at the shining mint-green walls, the industrial-looking bath and sink — as he is stripped of bloodstained clothing that is carefully placed in evidence bags. Having collected forensic evidence of some unspecified violent crime from under his fingernails (a grisly, effective touch) and redressed him in formless hospital garb, these silent minders then march out of the room, to return only at occasional intervals to calm his hysterics with an injection, more often monitoring his behavior from a room looking down on the ward.

Many small roles have been excised, and the text has been trimmed to focus on the key points in the plot and the famous soliloquies — and to avoid too much back and forth between characters that might turn Mr. Cumming’s performance into a gaudy split-personality turn. But the play’s contours remain strongly enough defined that we can follow Mr. Cumming’s shifts from role to role with little confusion. Or perhaps I should say little more confusion than is intended: being in the presence of a lunatic — even one so eloquently blessed with the gift of language — is surely meant to induce at least a little disorientation in the observer.

Three video screens above the stage also help clarify transitions in the dialogue. When Macbeth and Banquo first encounter the witches, for example, Mr. Cumming turns away from the audience and slides into a wide-legged crouch to deliver the witches’ lines, while his face can be seen twisted into sly grimaces on the screens above. To distinguish his jaunty Banquo from Macbeth, Mr. Cumming fondles a red apple.

But mostly Mr. Cumming employs merely his voice and his nimble, sinewy body to transform himself from a preening, pompous King Duncan (a reading that rather departs from [Shakespeare](#)’s noble figure); to an unusually neurotic, soft-spoken, hand-wringing Macbeth; to a lusty Lady Macbeth, first seen

luxuriating in a bath as she reads of her husband's strange encounter with the witches and his sudden ascension to the title of Thane of Cawdor.

A few hoary gothic touches notwithstanding — the creepy-looking doll occasionally used to represent Duncan's son Malcolm — the production is marvelously designed. The set by Merle Hensel has a soul-deadening, antiseptic air that might drive even the sanest of us just a little bonkers; the lighting, by Natasha Chivers, moves from harsh and clinical to flickery and shadow-strewn as the tragedy gains momentum and the central figures enter more deeply into its horrors; the complex video design by Ian William Galloway plays its own eerie tricks; and the music, by [Max Richter](#), is haunting and propulsive. Of course the most audience-pleasing special effects all come courtesy of Mr. Cumming (a Tony winner for "Cabaret" in 1998). The scenes in which Macbeth and Lady Macbeth are at loggerheads — when he quails before the killing the king, only to be lashed into commitment by his wife's hissing contempt, or the banquet scene, in which she nervously tries to cover for his hysteria at the vision of Banquo's ghost — are natural tour-de-force moments that Mr. Cumming pulls off with juicy aplomb. He virtually makes love to himself during one of these fraught encounters, flipping between the lord and his lady with almost comical finesse.

Despite these and other flourishes, Mr. Cumming never does too much huffing and puffing to show how hard he's working. The performance has a smooth virtuosity that plays down the gimmickry and illuminates how Macbeth's mind is a tangled nest of both noble and evil impulses.

And yet the formidable dramatic power of this Shakespeare tragedy never emerges very strongly. Inevitably the conflicts that fuel the play — between Macbeth and his foes, Macbeth and his wife, Macbeth and the brutal fate his actions have brought about — feel muted by the one-man, many-voices concept. (As it happens, this is not the first solo "Macbeth" I've seen. I caught the British actor Stephen Dillane's simpler, more cerebral version in Los Angeles in 2004.)

More significant, Mr. Cumming never establishes the gravity and ferocity that Macbeth, Shakespeare's heroic villain, ultimately achieves. As the equivocal Macbeth of the early scenes, still susceptible to the dictates of honor, he is perfectly convincing. But the dead-hearted figure of the play's later scenes lacks the horrific majesty — or majestic horror — that gives the character such awful stature.

Mr. Cumming delivers the verse with lucidity and intelligence, and it is undeniably pleasing to hear the Scottish play performed with an authentic Scottish accent. But his rendering of Macbeth's culminating burst of pure nihilism — the "Tomorrow, and tomorrow, and tomorrow" soliloquy — comes across more as a petulant screed than the brutal philosophy of a heart drained of every last drop of humanity.

The production holds our focus with its clever use of macabre devices to animate the drama: Mr. Cumming pulls from an evidence bag a small boy's sweater that is used piteously to symbolize the murder of Macduff's young son; and when he consults the witches to clarify their prophecies, he slowly disembowels a dead raven. And yet for all the sometimes grotesque imagery, and Mr. Cumming's visceral performance, on an emotional level this "Macbeth" never truly draws blood.

# THINK-TAC-TOE CHOICE BOARD (check off which assignments you will complete)

## **Something about that quote!**

- ✓ Choose a quote from the book that "speaks" to you for some reason.
- ✓ Write the quote exactly as it appears in the play including line breaks..
- ✓ Cite the Act, Scene, and Line(s) (For example; Act I, scene ii, lines 12-18)
- ✓ Explain what you think this quote means, then
- ✓ Give (5) modern instances that parallel the quote you chose.

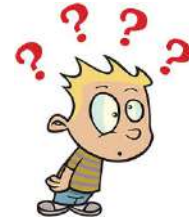
## **Director's Chair**

- ✓ Create a comic strip, cartoon, movie script, or courtroom transcript between two characters in Macbeth
- ✓ Use at least 3 of the provided leveling questions



## **Leveling Questions**

- ✓ Read the article provided
- ✓ Respond in complete sentences
- ✓ Write in blue or black ink
- ✓ Include an MLA heading
- ✓ Include the title of the assignment



## **Understanding Shakespeare**

- ✓ Only if you can actually draw
- ✓ Use blank paper- ask the sub
- ✓ Sketch in pencil and use colored pencils for the final
- ✓ Remember to write your name, date and class period



## **Academic Writing**

- ✓ In 250 words or more, respond to the following prompt:
- ✓ Shakespeare makes good use of dramatic irony. An example is Macbeth's lack of awareness of his new title, Thane of Cawdor. Another is Duncan commenting on the pleasantness of Macbeth's castle while the audience knows the Macbeths have just planned his murder to take place there that very night. Compose an expository essay that discusses the effects of this element on the audience or the reader.
- ✓ Be sure to **cite SPECIFIC reasons** for your response using evidence from the text!

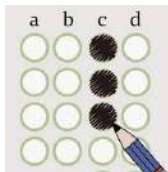
## **Free Writing**

- ✓ Write about the Renaissance period. In general and how it impacts individuals, groups, society, etc. today
- ✓ Write in blue or black ink
- ✓ Include an MLA heading
- ✓ Include the title of the assignment
- ✓ Include pictures where necessary



## **Multiple Choice Questions**

- ✓ On your own sheet of paper, write the letter AND answer choice to each question.
- ✓ Write in blue or black ink
- ✓ Include an MLA heading
- ✓ Include the title of the assignment



## **Questions about Power**

- ✓ Answer each of the questions in complete sentences.
- ✓ Write in blue or black ink
- ✓ Include an MLA heading
- ✓ Include the title of the assignment



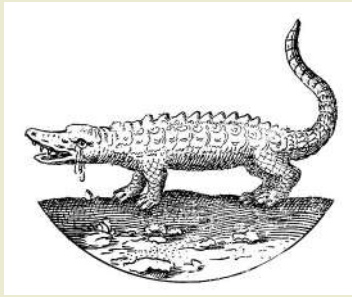
## **Theme: Power!**

- ✓ For each scene, draw or write about its purpose and power
- ✓ Only if you can actually draw, then draw
- ✓ Write in blue or black ink
- ✓ Include an MLA heading
- ✓ Include the title of the assignment

## UNDERSTANDING SHAKESPEARE

Visual images can illustrate not merely objects, places, or stories, but also abstract ideas and popular beliefs. The images reproduced here exemplify Shakespeare's creative use of figurative language and, in particular, of three rhetorical devices: personification, proverb, and metaphor. In personification, human attributes are ascribed to non-human creatures or inanimate objects. Proverbs distill common experience into a compact and memorable formula. And metaphor is a comparison that identifies one thing with another, dissimilar thing. All of these help explain the strange by using the familiar, challenging the reader with the power of their resonance. Review the following example and create 3 of your own based on *Macbeth*.

Othello



If that the earth could teem with woman's tears, / Each drop she falls would prove a crocodile" *Othello* (4.1.274-275) .

Once again drawing on the proverbial, Shakespeare alludes to the crocodile's supposed ability to shed false tears that would evoke sympathy from its intended victim. After verbally and physically abusing Desdemona, Othello accuses her of shedding hypocritical tears. But tragically, it is Iago who has entrapped him with false and misleading suggestions about Desdemona's fidelity.

## LEVELING QUESTIONS

### Level 1

1. Who will star in the production as Macbeth?
2. Describe the set and music in this play.
3. Explain why the text was trimmed and certain characters excised?

### Level 2

1. Explain how the theatrical production differs from the original Shakespearean play including details the author provides about the differences between the original play and this live performance.
2. Compare and contrast how King Duncan is characterized in this adaptation of *Macbeth* and in Shakespeare's *Macbeth*.

### Level 3

1. Why do Shakespeare's plays endure?
2. Why update them in these various ways?
3. Does a "modern" version of a Shakespearean play make it more appealing to you? Why or why not?
4. What about Shakespeare's plays makes them so adaptable to different times and places?
5. How do Shakespeare's plays give us insight into our own times?
6. If you could, how would you update the play we are currently studying?

## MULTIPLE CHOICE QUESTIONS

- \_\_\_\_\_ 1. Why does Macbeth want Banquo dead?
- Banquo is a friend of Donalbain.
  - Lady Macbeth wants Banquo and Fleance killed.
  - The witches promised that Banquo would father kings.
  - Banquo opposes Macbeth at every turn.
- \_\_\_\_\_ 2. In the extended banquet scene, Macbeth chastises Banquo for being absent. What makes that speech ironic?
- Banquo is present in the form of a ghost.
  - The assembled lords are aware of Banquo's murder.
  - Macbeth is unaware of Banquo's death.
  - Banquo had no intention of attending the banquet.
- \_\_\_\_\_ 3. At the banquet, Macbeth's tortured conscience causes him to
- drink excessively
  - confess the murder of Fleance
  - challenge Banquo's ghost
  - stagger out of the banquet hall
- \_\_\_\_\_ 4. During the banquet, Lady Macbeth
- tries to explain away her husband's odd behavior
  - sees the ghost also but tries to ignore it
  - questions Macbeth's sanity
  - confesses her own guilt
- \_\_\_\_\_ 5. When Macbeth hears that no one born of a woman will harm him, he decides to
- leave Macduff alone
  - kill all the wives of his peers
  - kill Macduff anyway
  - kill everyone in line for the throne, but spare their families
- \_\_\_\_\_ 6. When Ross joins Malcolm and Macduff in Scene 3, he says to Macduff, "Let not your ears despise my tongue forever, / Which shall possess them with the heaviest sound / That ever yet they heard." He means
- do not listen too closely to what I am saying
  - I am about to warn you of impending disaster
  - please do not hate me because I bring bad news
  - do not worry about my next statement
- \_\_\_\_\_ 7. When Macduff receives the news of his family, Malcolm urges him to
- rouse his anger
  - grieve peacefully
  - stay away from Scotland
  - try not to think about it
- \_\_\_\_\_ 8. Who actually murders Lady Macduff and her children?
- Lady Macbeth
  - Lennox's servants
  - Macbeth's hired assassins
  - Ross's servants
- \_\_\_\_\_ 9. The murder of Lady Macduff and her children differs from that of Duncan because it is prompted by
- petty jealousy
  - unchecked ambition
  - fear and rage
  - shameless greed
- \_\_\_\_\_ 10. When Macduff learns the news of his wife's death, he becomes
- insane
  - strangely calm
  - determined to unseat Macbeth
  - fearful for his own life



## Theme – POWER!

Absolute power corrupts absolutely... unless, of course, your absolute power is a god-given right. In Shakespeare's time, the Divine Right of Kings was the idea that the power of kings comes directly from God. Guess who was a big fan of the Divine Right of Kings? Our man Will's very own patron, James I. In *Macbeth*, power is natural—until it's not. When Macbeth kills Duncan, he goes against the very law of nature and God by killing his king, and then gets killed in return. According to the play, it's okay to kill King Macbeth because King Macbeth is actually a tyrant. But who gets the power to decide what tyranny looks like?

For the following scenes, either draw or write about its purpose and power. What exactly is going on and why?

- Act I, scene vii To Kill or Not to Kill
- Act III, scene ii, iv Banquo's Ghost
- Act IV, scene i Reflections
- Act IV, scene i The Three Visions
- Act IV, scene iii A Decision to Fight
- Act V, scene i "Out, Damned Spot!"
- Act V, scene v "Tomorrow, and Tomorrow, and Tomorrow . . . "

### QUESTIONS about POWER

1. What kind of a ruler is King Duncan? How would you compare his leadership to Macbeth's?
2. What is the play's attitude toward the murder of King Duncan? Toward the death of Macbeth?
3. In Act iv, Scene iii, Malcolm pretends that he thinks he'll become a tyrant once he's crowned king. Why does he do this? What's Macduff's response? What's the overall purpose of this scene?
4. Does the play ever portray an ideal monarch? If yes, what does that monarch look like? If no, why do you think the play never shows us a good king?