

Bring more drama into your ELA classroom with these adaptations! *Reader's Theatre *Staged Readings *Full Productions

Carved out his passage till he faced the slave And he unseamed him from the nave to the chops And fixed his head upon our battlements.

BANQUO steps down and meets MACBETH as after the battle.

O valiant cousin! Worthy gentleman!

Exit MACBETH and BANQUO.

SCENE 3. Upon the heath. Enter the THREE WITCHES from different directions.

BANQUO (to Macbeth)

Good sir, why do you start and seem to fear things that do sound so fair? (to the Witches) In the name of truth, if you can look into the seeds of time And say which grain will grow and which will not Speak, then, to me.

> FIRST WITCH Hail!

SECOND WITCH

Abridged to focus on Macbeth, Lady Macbeth, Banquo, and the witches

7 Roles + 11 Extras/Flexible Casting

And thrice again to make up nine. Peace, the charm's wound up.

Enter MACBETH and BANQUO. The THREE WITCHES fall to their knees in supplication.

MACBETH

So foul and fair a day I have not seen.

BANQUO (seeing the witches) What are these, so withered and so wild in attire? Live you? You should be women, and yet your beards Forbid me to interpret that you are so.

By Sinel's death, I know I am Thane of Glamis, but how of Cawdor? The Thane of Cawdor lives. And to be king stands not within the prospect of belief.

Say from whence you owe this strange intelligence. Speak, I charge you.

The WITCHES vanish.

BANQUO

Wither are they vanished?

MACBETH

Into the air Your children shall be kings

Teaching Brama

Drama is such a valuable addition to any ELA curriculum because students can get so much out of it at any level. It doesn't have to take a lot of time or space, either! One of our goals in bringing you these 30-minute scripts is to give you space to deep dive into the experience without having to devote two or three months to a show.

- Adaptability "the show must go on!", no matter what happens.
- ☐ Articulation you learn to communicate

learned

essons

- Situational Awareness others are counting on you to move to the same position every time (without bumping into anyonet)
- ☐ Reliability you need to be present (physically and mentally) to act your part!
- □ Team work a great show only happens when everyone works together.
- ☐ Constructive criticism to improve and help others improve, you need to give and receive feedback graciously.
- ☐ Preparation to be ready for a good rehearsal, you must prepare your lines and set goals.
- ☐ Active listening/observation you must be aware of the actions and intentions of your castmates, so you must listen carefully.
- ☐ Self-confidence as you work and receive feedback from your peers and audience, your self-confidence increases.
- ☐ Empathy As you put yourself in the shoes of a wide range of characters, you develop empathy for other worldviews.

TO MEMORIZE OR NOT TO MEMORIZE?

The most obvious benefit to using drama in ELA is building students' communication skills, particularly public speaking. Students learn to ease their worries about public speaking through preparation, practice, and multiple opportunities for success.

Students also learn a range of soft skills, some of which are outlined here to the left. These are the things that are hardest for teachers to grade, and thus get overlooked in today's high-stakes educational environment. Nevertheless, these are truly the skills that propel students to success in all of their future endeavors.

3 WARM-UPS

Stretching - Have students stretch in a circle, and make sure to include some stretches that cross the midline. This gets those synapses firing and energizes us. :)

Vocal Rollercoasters - Warm up the voice by moving up and down the vocal register, sliding

Questions to Consider

These scripts have been abridged in order to be performed in thirty minutes or less. At times, they tell a different story than the original play, and at others, they tell a more straight-forward version without the subplots. The intent is to provide students with an access point to Shakespeare's language and characters. Here are some considerations as your students mount their production.

I. How much time can you commit?

How long will you spend on this project? We place value on learning opportunities when we designate time for them in our classroom. How many class days can you consecrate for rehearsals? When will your final performance be? We recommend at least fifteen hours of rehearsal for an off-book show. (And memorization is homework.) You can add more hours in your unit if you want to do additional mini-lessons or writing assignments. For a one-week adventure, read the Staged Reading page.

2. How will you cast the show(s)?

Each of these scripts varies largely in the number of characters involved. Some scripts have a couple of minor characters. Will you have your students divide into three or four separate groups and each work on one show? Will you have two or three very flexible students pick up more than one minor role?

How will you choose performance groups? Student ownership is important, but students may worry about taking on large roles because they're afraid of disappointing their cast members. You'll probably need to encourage some leaders to step up. @

3. How will you start things off on the right fool?

At the beginning of this endeavor, you'll want to fill your students' toolkit. Even if you choose to let students direct their own rehearsals later on, you can start with some common work and minilessons. Each cast should do a read-through, which is simply reading the lines without any mention of blocking. Additionally, this is a good time to model table work. There are a million opinions on this, but let's stick to a simple take away here; students should work together to figure out their characters' intentions throughout the script before they ever start moving around (blocking). Blocking is such an exciting time for students, but the most important aspect of the show is characters' intentions. Devote at least one class period to this alone.

4 Where will your students rehearse?

Resource includes a full Teacher's Guide with practical options and time commitments for using this script:

Informal Reader's Theatre (1-2 hrs) *A Staged Reading with scripts in hand (1 wk)*

A full production (3-4 wks)

Evaluating Brama

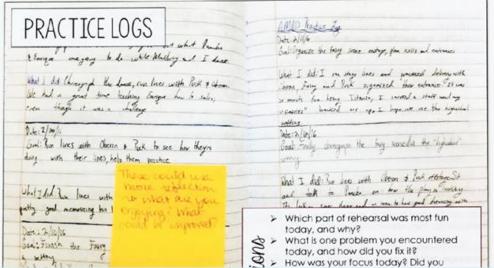
You may have a lot of enthusiasm for integrating drama in ELA, but you may be wondering **how to assess** It. If your students are working on these short plays for 2-3 weeks, how will you keep your gradebook up-to-date? You can provide several opportunities for formative and summative assessment along the way.

Split the grading into three parts:

- 1. Objective grading of vocabulary, blocking, and parts of the stage quizzes
- Semi-subjective grading of practice logs (largely focused on grading ideas and content) and lines test
- Subjective assessment of student reflection on soft skills.

Included in this resource is an editable rubric with descriptors about attitude, focus, problem-solving, and engagement. As they wrap up practices and performances, students have to self-assess by writing justifications for each score using concrete examples. For example, to get a "10" on problem-solving, a student has to describe a problem that s/he actually solved.

Whatever grading strategy you use, make sure that your students know how it's going to work before starting rehearsals. Our students need to know that they are expected to solve their own problems, and we have to brainstorm what focus looks like.



Iambic Pentameter

THE RHYTHM

Read the following sentence out loud:

"We hope that we may one day live the dream."

Certain syllables jump out at you and create the rhythm of the sentence. This is <u>stress</u>. Here's another example, Compare the word "record" in the following sentences.

He's going to record an album. His record label isn't well-known yet.

You can hear the stressed and unstressed syllables in the word "record", and in English, this impacts which meaning we understand.

<u>dambic Pentameter</u> is one type of rhythm (or "meter") Shakespeare uses in his work. It consists of a line of ten syllables, alternating stressed and unstressed.

We'll use this But soft! What light through yonder window breaks?

Mark the stressed and unstressed syllables in the following sentences.

Which ones are in iambic pentameter? Put a star next to those.

- Our home is just a distant memory.
- 2. She stuck out her tongue and it stayed there, it froze.
- 3. Beverly, can I get you some ice cream?
- 4. Rough winds do shake the darling buds of May.
- 5. His palms are sweaty, knees weak, arms are heavy.

WHO USES IAMBIC PENTAMETER & WHY?

Wondering how to evaluate drama in the ELA classroom? You'll get rationale, ideas, student samples, and rubrics based on classroom experience.

Rubrics are 100% editable

Director's Notes

SUMMARY

Characters

Macbeth

This adaptation focuses on Macbeth and his interactions with the witches.

Three Witches, who for whatever reason do not like Macbeth, decide to cause his downfall, Macbeth is a loyal soldier to the king and a fierce warrior, but in his secret heart, he wishes to be king himself. The Witches manipulate him by planting the idea in his head that he is, in fact, destined to be king. They are hoping that he takes matters into his own bloody hands, and he does. With the help of his wife, he kills King Duncan and ascends the throne.

Fearing that Banquo will figure out what he has done, and resentful that the Witches prophesied that Banquo's sons would be kings but not Macbeth's, Macbeth has Banquo killed. At supper that night, Banquo's ghost appears and scares Macbeth into seeking out the Witches for more fortune telling. In their cave, they make him drink a vile potion that causes him to see a series of apparitions (ghosts). They speak in "double tongue," and Macbeth is reassured by what they say. However, by the final scene, Lady Macbeth is dead, his castle is under siege, and Macbeth understands how he has been misled. The Witches have used him for their plaything, and he dies, not a loyal warrior, but a hated tyrant and murderer.

FIRST, SECOND, AND THIRD WITCH

All three are very present in the play, with a good amount of lines. Much sing-songiness and chanting.

HECATE – The ruler of the three witches. Appears twice with two monologues.

MACBETH - a Scottish general and the thane of Glamis.

BANQUO - brave and noble; a general whose children, according to the Witches,

PROPS

WITCHES:

☐ Cauldron ☐ Ladle and Cup

☐ Poppet of Macbeth

□ Various Ingredients

BANQUO:

☐ Mirror ☐ Sword LADY MACBETH: ☐ Letter

☐ Two Bloody

Daggers

MACBETH:

☐ Sword

□ Candle ☐ Washcloth

DIRECTOR'S Vision

Macbeth and the Witches

Adapted by Michelle Hancock

Cast: First Witch Second Witch Third Witch Hecate Macbeth Lady Macbeth Three Apparitions **Eight Kings**

SCENE 1. Upon a blasted heath. Enter THREE WITCHES. They perform some sort of weird spell-casting dance and then speak to each other as they prepare to leave.

18/flexible casting

FIRST WITCH

When shall we three meet again? In thunder, lightning, or in rain?

SECOND WITCH

When the hurly-burly's done, When the battle's lost and won.

THIRD WITCH

That will be ere the set of sun.

FIRST WITCH

Where the place?

SECOND WITCH

Upon the heath.

THIRD WITCH

There to meet with Macbeth.

You also get a full summary page of the play for quick reference - or distribute a blank version to your students for them to create!

Scripts are 100% editable

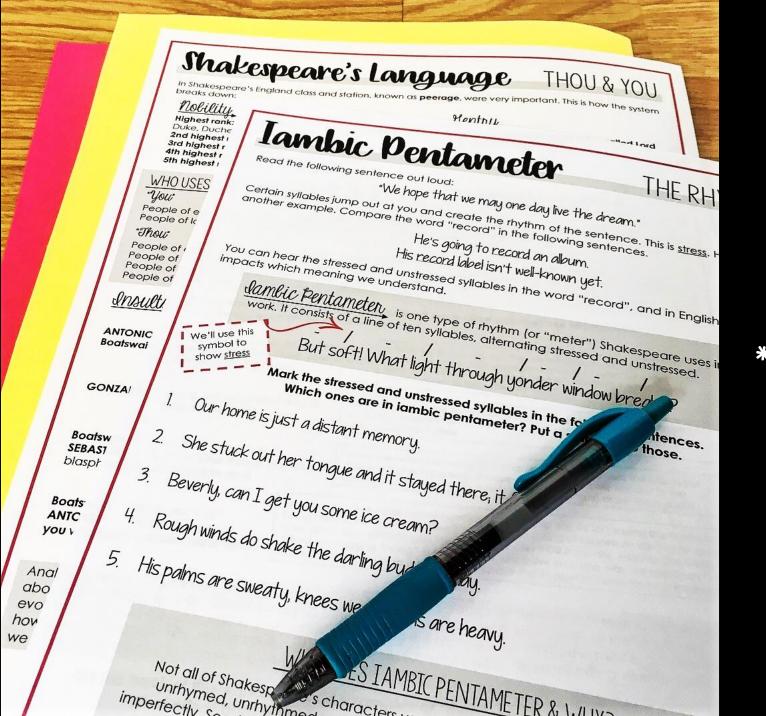
Close Reading Macleth and the Witches FIRST READING Each of the three characters Thou hast it now - King, Cawdor, Glamis in the scene is worried about All as the weird women promised, something different. What? And I fear thou played'st most foully for it Enter MACBETH and LADY MACBETH Here's our chief quest Tonight we hold a solemn supper, sir, and I'll request your presence Let your Highness command upon me, to the which my duties are forever kni Ride you this afternoon? RANGIIO Ay, my good lord MACBETH Second Reading As far, my lord, as will fill up the time 'twixt this and supper parts. How do the ch change their be each part, c I wish your horses swift and sure of foot. Farewell Exit BANQUO MACRETH To be thus is nothing, but to be safely thus. There is none but Banquo whose being I do fear He chid the sisters and bade them speak to him Then, they hailed him father to a line of kings. Upon my head, they placed a fruitless crown -No son of mine succeeding. IRD READING LADY MACBETH Naught's had, all's spent where our desire is got without content. Come on, gentle my lord, be bright and jovial among your guests tonight. events leading up to this dialogue change their tionship? Share examples Thou knowest Banquo and his son live. of having to interact with a There's comfort yet. They are assailable friend whom you felt you could no longer trust and how it made you feel. **CLICK TO TRY THE TEMPEST CLOSE**

READING FOR FREE

Your resource ALSO Includes:

Close Reading scene

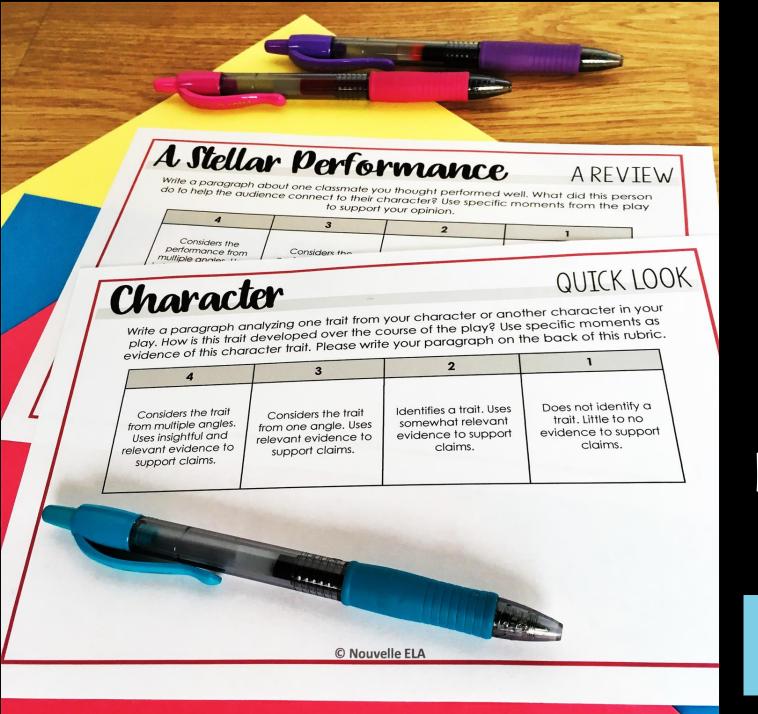
- *"Deep dive" into a scene for character and conflict
- *Connect the literature to the acting choices
- *Edit to suit your classroom's needs and learning targets



Your resource ALSO Includes:

Shakespeare's Language worksheets

- *Study iambic pentameter and find it in your play
 - *Clarify usage of Thou & You and the impact of this choice on your scenes



Your resource ALSO Includes:

Writing Extensions

*Character Analysis paragraph

*Performance Review to promote audience engagement *Fully editable

INCLUDES DIGITAL VERSIONS OF ALL WORKSHEETS

Frequently asked auestions

Does this adaptation retain Shakespeare's language?

Yes! Most of the plays in this series retain Shakespeare's original language; they've just been cut down for length, number of roles, and scene manageability. [The exception is *Much Ado About Nothing*, which is a minimalist adaptation with each character only speaking one word at a time.]

Can I teach this with a class of thirty students? It doesn't have enough roles.

Yes! This resource includes ideas for addressing this concern. Generally, you'll either have multiple versions of the same play performed or you'll choose two or three plays to perform together.

Can I adapt this for younger students?

Yes! These plays have been performed with students as young as 6th grade. Students may need more coaching on word meaning and more time to gain fluency, but they will amaze and astound you.

Is this script editable?

Yes. All of the scripts and rubrics are 100% editable. We believe that you know your students best, so you can add back in lines from the original (if you have a favorite monologue, for example), or further pare down parts if you want.

