

Hocus Pocus: Macbeth for Children

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INTRODUCTION

Once upon a time, a long time ago, there was a kingdom full of fairies, witches, ghosts, elves, and magic. This is the beginning of many fairy tales and traditional stories for kids. However, it also is a description of Shakespeare's plays. The plays of William Shakespeare will be a valuable vehicle to provide English language learning skills to Spanish-speaking children. These plays will engage students on many levels simultaneously – intellectual, physical, social, and emotional.

I started to learn English in Spain when I was 4 years old. I spent all my school years studying this language, memorizing long lists of vocabulary and verbs, and writing grammar and translations. When I was 16, I still couldn't manage the language of Shakespeare. Then I began my Bachelor's Degree in teaching English as a second language, and I traveled to England for my training in an English school, where I developed my English skills.

I have been very interested in ESL techniques and methodologies among young learners since then, trying to understand the process of the acquisition of a second language and researching other approaches apart from the Direct Method and other traditional teaching styles. It has driven me to develop storytelling and drama activities in my ESL lessons where children can experience and internalize their own learning processes. These methodologies eliminate the need for memorization of lengthy vocabulary lists and complex grammar rules, as I experienced. In contrast, remembering a story line, especially one you hear, see, and act out, is natural and virtually effortless. (We only have to think about which task we could perform best: telling someone about the plot of our favorite childhood story or reciting a list of mathematical axioms we were tested on in high school.)

My curiosity for discovering new methodologies made me come to the United States to work as a bilingual teacher in a school in Texas, where both languages, English and Spanish, are a part of everyday society and school and are present everywhere. My school in Houston is an elementary school which has implemented a bilingual education program to serve students who have been identified as having limited English proficiency. The instruction is provided in both English and Spanish, and students transition to English-only instruction as they progress from grade to grade. In addition to providing instruction in English oral and academic language development, the bilingual program provides education through literacy, math and academic content areas in the student's first language (Spanish). Non-academic subjects such as art, music, and physical education may also be taught in English.

This unit is focused on a first grade class of 18 students whose first language is Spanish, so they know very little English. This is, however, their third year at school. Therefore, we are going to count on previous English language acquisition experiences.

OBJECTIVES

The main objective of this unit is to teach English as a Second Language through Shakespeare and his play *Macbeth*. Children will improve their English skills working with important topics

in *Macbeth*, such as witches and ghosts. They will also practice fundamental skills in reading, writing, listening, and speaking through interactions with drama.

This unit will be developed during my English Language Arts lessons under the learning focus 3.1. – Drama, following CLEAR and the following HISD objectives:

- Students identify and describe characters in a story, their feelings, thoughts, relationships and connections with other characters and changes during the story. (P.O. ELA. 1.14G)
- Recognize plot, events and problems in stories. (P.O. ELA. 1.14I)
- Identify the main idea and the most important supporting details in a story (P.O. ELA.1 (4.10F)
- Connect ideas and themes across texts (E.L.A 1.13D)
- Establish purposes for reading and listening like being informed, or entertained (P.O. ELA 1.12B)
- Choose and adapt spoken language appropriate to the audience and purpose using appropriate voice, body language, tone, gestures... in formal and informal settings. (P.O. ELA 1.3.A)

RATIONALE

After performing tales like *Sleeping Beauty* or *Snow White* in English with my kindergarten and elementary kids in Spain, my challenge now is to bring Shakespearean plays to the elementary school and to children whose native language is Spanish.

Although *Macbeth* is considered to be a very adult play and not suitable for young learners, I will focus the unit in a way to engage children and fascinate them with a sense of terror, witches and ghosts, topics which are present throughout *Macbeth*.

According to Nelson and Daubert, by using Shakespeare in the classroom, students will feel they are doing something exciting (xi). Children will be given the opportunity to do something extraordinary and different, motivating them to further develop their academic and linguistic skills, consequently increasing their self-confidence as a whole.

Drama activities about this Shakespearean play will encourage children to speak in English and will provide them opportunities to communicate, in spite of limited language. They will use non-verbal communication, such as body movements and facial expressions. The main aim in this unit is to achieve a communicative competence in a second language by using drama games around witches and the supernatural world of Shakespeare.

The strategies described in this unit belong to a communicative approach, which considers language as an organized system with oral and written signs which let people express their ideas, feelings, and attitudes as well as influence on other's behavior.

When beginning to learn a second language, the children will try to express themselves in the same way as they know their native language. However, this may lead them to make mistakes and possibly culminate in situations in which the children are blocked. Therefore, it is the teacher's task to maintain their motivation. When planning second language acquisition, the teacher must take into account children's manipulative, creative and perceptive abilities (Marsh).

According to Marsh, the acquisition or learning of the second language is a creative process which allows students to produce the new language progressively. With respect to the process of elaborating on new knowledge, mistakes will be treated as an integral and necessary part of the process of acquisition of the foreign language. Progression in the learning process will be

cyclical, introducing elements that make up the foreign language in communicative situations and guaranteeing their appearance in different contexts.

Macbeth by William Shakespeare will be the vehicle to utilize and expand acquired vocabulary by contextualizing it in high-interest topics which students can see, act out, retell, and rewrite. As Andrew Wright explains in *Storytelling with Children*, we often implore our students to “think in the target language,” overlooking the fact that they have not mastered enough language to do so. Drama and Shakespeare’s plays give students something to think in; children will add humor, creativity, and originality to their own version of *Macbeth*. By allowing students to proceed with natural language acquisition, stress levels are decreased (resulting in enhanced fluency), participation is encouraged, and motivation is increased while learning about Shakespeare.

Following Andrew Wright, stories allow a meaningful contextualized presentation of the language and vocabulary. Applying this theory to the play of *Macbeth*, we will find a story that:

- Aids in the acquisition of rhythm and intonation patterns through the use of natural texts, rhymes and chants.
- Presents events, characters and conflicts which learners perceive as authentic and close to their own experience of the world, thus enabling them to identify with the story.
- Allows for the development of critical thinking through the comparison, contrast and evaluation of different situations, characters, and conflicts.
- Facilitates the development of writing skills through the repeated use of traditional narrative structures and improving children’s vocabulary in the target language.

UNIT BACKGROUND

Witchcraft in Children’s Literature

Witchcraft is found in many cultures worldwide and historically, notably in Early Modern Europe and in the Elizabethan era, where witchcraft came to be seen as a vast diabolical conspiracy against Christianity. In Early Modern European tradition, witches have stereotypically, though not exclusively, been women (Gibbons). We can even find this topic in the Greco-Roman world, where the belief in magic was spread throughout.

Witches have an essential role in children’s literature, like the compilation of tales by *Grimm Brothers*, where the witch is the stereotypical bad character. There are also a lot of famous and popular witches in tales: The stepmother in *Snow White*, dressed up as a witch, tries to kill Snow White with a poison apple. In *The Little Mermaid* (by Hans Christian Andersen), the witch makes a deal with the Little Mermaid: to have her legs changed for her voice. In *Sleeping Beauty*, the malevolent witch can transform into a dragon. Another example is the witch in *Hansel and Gretel in the Chocolate House*. Even in the Russian folktale, we can find *Baba Yega*, a witch who lives in a magic house and can walk with bird legs. In recent North American literature there are lots of witches, but they are not necessarily evil beings; in *The Wizard of Oz* there are two witches, one good and one evil.

Superstition is still present in societies: “it is considered to be bad luck to say *Macbeth* in a theatre because Shakespeare’s play is full of witches and the title character has a lot of bad luck. The only time you can say *Macbeth* is when you are performing the play; otherwise, actors refer to it as “Scottish play” (Bany-Winters, *On Stage* 160).

Shakespeare and the Supernatural

In the time of William Shakespeare there was a strong belief in the existence of the supernatural (ghosts, witchcraft...) These topics are an important aspect in many of Shakespeare’s

plays. In two of them, *Hamlet* and *Macbeth*, the supernatural is an integral part of the structure and the plot. It appeals to the audience's curiosity about the mysterious and controls the characters and the plot (L.W. Rogers). In addition, there are also other plays where the supernatural appears to the audience in many varied forms: *Midsummer Night's Dream*, *The Tempest*, *King Richard III*, *Julius Caesar*, *The Winter's Tale*, *Troilus and Cressida*.

The Globe, Shakespeare's theatre in London, had two trapdoors through which you could arrive at the main stage's back side. The first one was in front of the stage and the second one in the rear end. The bottom of the stage, known as hell, was the place for supernatural and demonic characters in Shakespeare's play, such as the ghost in *Hamlet*.

In *Macbeth*, not only does a ghost appear, but there are witches and prophetic appearances as well. The supernatural occurs several times during the course of *Macbeth*: the witches are perhaps the most important part as they represent Macbeth's evil ambitions; he wants to know about the future; he needs answers to his questions in spite of the consequences ("Supernatural in Shakespeare's Plays").

"Thunder and lightning" is the description of the scene before Act I, Scene I, line 1. The thunder and lightning represent disturbances in nature. Most people do not think of a great day being filled with thunder and lightning, so the witches are surrounded by a shroud of thunder and lightning at the beginning of the play, giving the audience the first impression that it is not going to be an ordinary play. The witches only appear in darkness, an element of the supernatural in Shakespeare's plays (Stewart-Zimmerman).

The appearance of Banquo's ghost provides insight into Macbeth; it shows the level to which Macbeth's mind has recessed. Another example in this play is the dagger that leads Macbeth to his victim. When the dagger appears to him, Macbeth finally becomes victim to the delusions of his fevered brain ("Supernatural in Shakespeare's Plays"). The concept of supernatural in Shakespeare's plays is used as a force that controls the characters, the plot, and what is real and what is not.

***Macbeth* for Children**

As Gilmour suggests in *Shakespeare for all in Primary Schools*, I will use an adapted version of *Macbeth*, according to my children's level and grade, a story close to the experience of the students, easy to understand and with many opportunities to develop their linguistic, cognitive, and affective skills.

Following Gilmour, there have been many attempts to bring Shakespeare's texts to children. However, modern children find this narrative style inaccessible. Subsequent efforts to present Shakespeare to children have been updated versions of that narrative style of storytelling.

Modern children don't relate to that style of book – they demand something immediate, where they can enter the world of the text, "see" the settings, "hear" the characters speak, and "feel" their emotions, just as they do when they read the tales of their favorite children's authors.

In seeking to avoid presenting the violence and tragedy in the play to first-graders, the story will in turn present the witches and ghosts as the main topics and characters such as killers and murderers will be substituted with magic and witchcraft.

Macbeth, in this unit, will be a very ambitious lord who, influenced by his wife Lady Macbeth, who will do everything in his hands to achieve his desires, wishes, and the throne of Scotland. Macbeth will visit the witches and will trust in them, following all their advice. He will cheat and lie – a disloyal character to his friends and family who will soon discover the consequences of his behavior and actions through magic spells and the kingdom of the witches.

There will be also other major and minor characters throughout the play. When adapting plays or tales to the school, it is important to take into account the number of students in the group and create new characters or adapt the original version in order for all children to participate and have a role in the performance.

Bilingual Shakespeare

A remarkable aspect of this project is the use of two languages, English and Spanish, during the performance of the play; as a result, we will bring into the classroom a bilingual *Macbeth*.

Since language is the prime vehicle for communication and expressing feelings and thoughts, it is essential for bilingual pupils to incorporate their own first language into the learning process (Fellowes 2). Language is also the means by which we express our personalities and uniqueness. According to Fellowes, introducing a dramatic device which brings another language into play is a rich approach and allows more drama possibilities:

- It creates a real dramatic atmosphere.
- Builds personal commitment to the drama.
- Encourage total participation.

Transplanting Shakespeare's dark story of power, evil and corruption to a different version and culture gives new insights to its plot, characterization, and universal themes; it recreates the story in a fresh and compelling way. Re-inventing his plays keeps Shakespeare alive, and it enables pupils to own them in a very real way (Fellowes 3).

By employing a bilingual drama teaching approach, a rich and dynamic language learning environment is created which affords all the pupils in a bilingual class a chance to discover the meanings of Shakespeare's words and imagery (Fellowes 6).

How to introduce Shakespeare and Macbeth to first graders.

This unit will be divided into three steps: "*Lights, Camera, Action!*"

Lights (Lesson plans 1 and 2)

The first step in this unit will be to introduce the author of *Macbeth* and also the plot of the story we are going to work on. The main learning focuses are:

- Introduce Shakespeare's time and life with warm-up activities.
- Focus student's minds on the topic of the story.
- Introduce pupils to language items they don't know.

Camera (Lesson plans 3 and 4)

Drama games will play an important role in this part of the unit. At this point, children will know the topics in *Macbeth*. During this step, we will work on witches and ghosts in both languages: English and Spanish.

Witches and puppets (English)

Witches will speak in English so that children will improve their vocabulary through chants and magic spells. First graders will use puppets as drama technique to identify the characters and create an atmosphere more directly and clearly than through words and gestures alone.

In *Macbeth*, the main character is a puppet that is manipulated by the words coming from the three witches and Lady Macbeth. The four instigators provide Macbeth with the motivation and confidence he needs to kill Duncan and perform his other dark deeds. He does not have the confidence needed to kill the Scottish king and he is dependent on the three witches and his wife.

Lady Macbeth finds a good opportunity to kill Duncan and be the queen. She encourages and manipulates Macbeth to stab Duncan by questioning his manhood:

When you durst do it, then you were a man; /And to be more than what you were, you would/Be so much more the man. (1.7.56-58)

Also the three apparitions given to Macbeth by the three witches give him confidence to secure his right to the throne. The witches are giving Macbeth the encouragement that he needs to stay on the throne. What Macbeth does not know is that these apparitions from the witches are speaking riddles that will come back to hurt Macbeth in the end: Macbeth is only a puppet manipulated by their words (“Macbeth Manipulated”).

Ghosts and masks (Spanish)

Ghosts will speak in Spanish on stage, creating more drama, and they will also wear masks during the performance, so we will use games with masks in this step as it is not a simple task: a mask completely hides a person’s face and emotions.

Masks date back to ancient Japan, when the Samurai used masks to frighten their enemies. Primitive people used masks in rituals for luck, to bring rain and to help win wars. The Ancient Greeks were the first to use masks in theatre (Bany-Winters 109).

We can also consider “masks” as part of the play of Macbeth. In Act I, scene v, as Lady Macbeth talks to Macbeth, she gives him specific instructions:

Look like the time; bear welcome in your eye, Your hand, your tongue: like th' innocent flower, But be the serpent under 't. (lines 65-67).

According to Stewart-Zimmerman, Lady Macbeth might mean to put on a poker face so no one will suspect them. Throughout the play, many characters put on metaphorical masks to hide their true nature, thoughts, or feelings.

Banquo sees through Macbeth's masks. In Act III, scene i, Banquo puts up his own masks. He almost knows that Macbeth is the murderer, but he hides his suspicions while he talks to Macbeth. The masks aren't always limited to uses of evil.

Action (Lesson plan 5)

This step will be the end product: the performance of *Macbeth*.

After working on the plot, characters, vocabulary, and structures, children will feel safe and confident enough to speak in another language. In dramatizing *Macbeth*, children will have the chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expressions; it appeals to all kinds of learning styles.

During the following lesson plans we will rehearse the language and the script of the adapted version of *Macbeth*. By taking on a role, children can escape from their everyday identity and lose their inhibitions.

Space Management

When using drama we will use the U-shape of chairs with a U-shaped table immediately behind. There will be enough space in the middle of the U to act out, work with puppets, masks, or drama games in general. In the classroom there will be a display to show all pupils’ English productions that will produce a high-English-exposure-environment. When telling the story, children will be on the carpet listening to the teacher, and in their seats during the independent work.

Another possibility during the developing of this unit is to create centers in the classroom related to Shakespeare and his plays as Nelson and Daubert suggest (15). Children will go to the centers once they finish their work or during their work station time. Centers will have children's versions of Shakespeare's plays to read, activities, information, maps of England, books, pictures and Elizabethan era customs. We can create a class book about *Macbeth* and William Shakespeare at the end of the unit collecting all activities from the work stations and independent work, including pictures, writing productions, personal opinions, etc.

Shakespeare in All Content Areas

Teaching Shakespeare is not something exclusive to literature or Language Arts; it can be included in the rest of the content areas in an elementary school. While developing this unit in Language Arts or ESL lessons, we can also teach Shakespeare through Social Studies or even science.

Science

CLEAR objectives:

- Plan and conduct simple descriptive investigations (P.O. SCI 1.2B)

We will prepare a magic spell as the Three Witches in *Macbeth*. First, we will sculpt some play dough so that it forms the shape of a cauldron (it is also possible to use any other recipient). Then, we will add the ingredients for the magic spells (a table spoon of bicarbonate of soda, vinegar, and some food coloring). Students will record their observations during the experiment. We will also recite the famous "magic words" from the play while we watch how the ingredients in the cauldron "come to life"!

Double, double toil and trouble / Fire burn, and cauldron bubble.

Social Studies

CLEAR objectives:

- Locate places on maps and globes (SS 1.5.B)
- Use pictures or other resources to identify and describe the characteristics of places (P.O. SS 1.6A)

In Social Studies we will learn about England, Shakespeare's birthplace, and Scotland, where *Macbeth* is set.

We will identify where Great Britain is located on the globe in relation to the United States and Houston (children's reference), then, we will recreate a big map for the whole class of Great Britain identifying England, Scotland, and Wales. Children will be provided with a set of flashcards about different aspects (name of the country, flag, important cities, monuments, emblems, Shakespeare's hometown...) and they will match the picture or word on each flashcard with the appropriate part in the map.

It is also possible to create a complete didactic unit about Scotland (if we focus on *Macbeth*) or England (if we prefer dealing with Shakespeare's land), and then expand this topic creating work stations, investigating about different aspects and characteristics of British lifestyle and customs.

Art

Art teachers can collaborate in the project producing the different sceneries in the performance: the castle, the woods, etc. Also we would need some props, such as the crowns, the masks for the ghosts, the cauldron, or the swords. To inspire students, we can prepare a power

point presentation that contains pictures of different customs and typical dresses in the Elizabethan era.

Math

CLEAR objectives:

- Draw conclusions and answer questions using information organized in graphs (MATH 1.10A)
- Collect and sort data (MATH 1.9.A)
- Use organized data to construct real graphs (MATH 1.9B)

As Nelson and Daubert suggest, we can use surveys and Venn diagrams while teaching Shakespeare (105). Students can create a graph or a chart after asking their classmates in a survey which is their favorite character. They can also draw a Venn diagram to reflect differences and similarities between witches and ghosts.

Assessment

During the developing of this unit and all the teaching-learning process, I will follow these assessment criteria:

- Understand the global sense of oral texts in communicative situations.
- Participate in oral communication exchanges and communicative situations related to *Macbeth*.
- Identify the characters in the story and their feelings, relationships, and changes.
- Recognize and appreciate some socio-cultural features of the foreign language speaking community which appear implicit in the linguistic samples we have worked with in the classroom.

I will emphasize a global assessment during the project, taking into account not only the final product (the performance) but all the processes and previous tasks as well. These include oral exchanges between children, role-plays, dialogues, and rehearsals.

I will utilize a summative assessment providing continuous feedback to students. Instruments of evaluation:

- Personal evaluation sheets
- Tests
- Informal assessments
- Self-evaluation.

They will evaluate the achievements and progress of each student and the teaching-learning process. Students can also be “co-teachers” which might help those children with different ways and rhythms of learning.

Self-evaluation helps students to realize what they have learned and to develop a critical and active attitude towards their learning process. At the end of every lesson we will ask about likes, dislikes and what they have learned about Shakespeare and *Macbeth*. Students will show how they rate their learning according to a previously established code: they can draw brooms (from 1 to 5) near to a witch, or pointed hats depending on their level of learning, and complete a chart.

LESSON PLANS

Lights (Lessons One and Two)

Lesson Plan One: Introducing Shakespeare

Objectives

- Introduce Shakespeare to students while they connect ideas and themes across texts (E.L.A 1.13D)
- Identify the main idea and the most important supporting details when reading a biography. (P.O. ELA.1.4.10F)

Materials and Resources

We will use some books about Shakespeare's biography for children (see supplemental sources in the annotated bibliography). Louis Burdett's version is probably the most suitable for first graders as it is an easy to follow story about Shakespeare's life.

Materials: pen, paper, hat or bowl, index cards, sentence stripes, pictures about England and Shakespeare.

Procedures and Activities

To introduce the topic we are going to work on, students will be on the carpet listening to the story about Shakespeare's life. On small pieces of paper, the teacher will write the most important facts, events, and key words about the biography. We will drop them into a hat or a bowl. Taking turns, each student will take one of those papers and he/she will explain to the rest of the class how that word is related to Shakespeare's life. For example, if a girl takes a paper with the word "England," she will explain to the rest of the class that this is the land where William Shakespeare was born.

We will sequence his life, identifying the most important events. Children will create a time line using index cards and sentences strips. Students will use the information provided during the activities in "circle time" and when reading the story. They can also create a time line of the plays he wrote.

Lesson Plan Two: Introducing *Macbeth*

Objectives

- Introduce the plot of the story (P.O. ELA. 1.14I)
- Identify and describe the characters in the story of *Macbeth* (P.O. ELA. 1.14G)

Materials

We will read an easy to follow story of *Macbeth* (see annotated bibliography). Once again, my recommendation is the adapted version of Louis Burdett.

We will also need flashcards with the main characters of the story (picture and name), construction paper, sentences stripes, crayons and markers.

Procedures and Activities

First, we will introduce the characters of the story, as Nelson and Daubert suggest: "Although you may be eager to jump right into the story, it is vital that you introduce the characters first. Telling the story "cold turkey" leads to confusion over who's who, not to mention what's what" (12). Some children will be the characters in the story; they will be provided with the correct flashcard which shows his/her character. Taking turns, they will stand up in the middle of the circle to introduce him/herself: "Hello, I'm the Duncan, King of Scotland," and the rest of the students will ask about how he is, what he is wearing, and what his job as a king is, etc. Teacher will guide the questions and the answers, stimulating creative thinking. During their independent work, each student will draw his/her favorite character according to the descriptions during the

role game. They will also practice writing skills. They will write down the introduction of the character and a brief description.

Once children are familiar with the characters, they will listen to one adapted version of *Macbeth* while sitting on the carpet. Teacher will keep motivation by checking understanding and promoting predictions. Using construction paper and sentences strips, children will try to make the sequences of the story by drawing and retelling the main idea of the story reinforcing the student's knowledge of the play.

Camera (Lesson Plans Three and Four)

Lesson Plan Three: The Three Witches

Objectives

- Students will identify and describe the witches in a story, their feelings, thoughts, relationships and connections with other characters and changes during the story. (P.O. ELA. 1.14G)
- Connect ideas and themes across texts (E.L.A 1.13D)

Materials and Resources

Photocopies of drawings of the silhouette of a witch, a stick for each puppet, colored pencils, markers, scissors, glue, tape and imagination!!

Procedures and Activities

Children will create a stick puppet of a witch cutting out a figure of the silhouette and decorating it with markers, colored pencils, construction paper and other supplies. Then, the witch will be affixed to a thin stick or straw with some tape.

In groups of three, children will prepare dialogues between the three witches about their magic spells. Students can also write a list of ingredients they are going to use in the magic potion, comparing the ingredients The Weird Sisters use in *Macbeth* (Act IV, Scene 1) and then build a dialogue with the puppets about the recipe:

- *How are you going to prepare this magic potion?*
- *Well, I am going to use a tail of a frog and some poison from a snake!!*
- *It sounds good!!*

Lesson Plan Four: Spanish Ghosts

Objectives

- Use appropriate voice, body language and gestures in small role plays and informal conversations. (P.O. ELA 1.3.A)
- Connect ideas and themes across texts (E.L.A 1.13D)
- Identify feelings and thoughts and make connections with characters in the story (P.O. ELA. 1.14G)

Materials and Resources

To make the masks, we will need paper plates (one per student), markers, scissors, yarn, glue and any other decorating supplies: buttons, ribbons and feathers.

For the warm-up activity, we can use some music such as "Music for Creative Dance" by Eric Chappelle.

Procedures and Activities

We will first begin with a warm-up activity where children will use all the space in the class while listening to the teacher and the music. Teacher will describe different scenes in the play of Macbeth and students will walk-dance according to the feeling described in the text. For example, if the teacher is describing and reading about the witches and how Macbeth is frightened due to the witch's spells and predictions, students will walk around the class (free space) showing fear using movements and body language. The aim will be to explore different ways to express feelings.

Then, students will be divided in three groups. Each group will represent one different feeling (happy, sad, fear), and they will make the masks with paper plates according to the feeling. They will cut the holes for the eyes and the mouth and will draw the expression with markers and decorations with other supplies. Students will now be ghosts!! Happy ghosts, sad ghosts, and scary ghosts. Taking turns, each group will have to say a sentence from the play of *Macbeth* changing the voice, tone and body language according to their feeling.

Lesson Plan Five: Show Time! (Action!)

Objectives

- Establish purposes for listening like being entertained (P.O. ELA 1.12B)
- Use spoken language appropriate to the audience and body language as a mean of communication (P.O. ELA 1.3.A)

Materials and Resources

Costumes for each character in the play, props, sceneries, a stage, and the actors.

Procedures and Activities

We will need some days to develop this lesson plan. It will depend on the students' level of English and their skills in drama and language. By memorizing and repeating, children will learn their sentences in the play. As I experienced when working with drama in elementary schools, students can memorize not only their own sentences but other children's sentences as well. During the rehearsals, children will always be placed in their assigned place in the play. This way they can know and internalize where they have to be the day of the performance. In order to help children to learn their roles and words in the play, we can show and associate an action for each word or sentence, making it easier for them to say the script overall with long sentences.

My tip for the day of the performance is: "Don't panic!" If the teacher is calm and relaxed, children will be the same way. The day of the show is a day to enjoy and have fun and see the product of all the previous work. Children know their roles, they know what to do and how to do it, and if they make a mistake, it is time to laugh and enjoy, they are just kids!

APPENDIX

Script: Hocus Pocus

Characters:

Narrator 1 – narrator in Act 1: The prophecies from The Witches

Narrator 2 – narrator in Act 2: King Duncan and Banquo die.

Narrator 3 – narrator in Act 3: The ghosts appear and Macbeth visits the Witches again.

Narrator 4 – narrator in Act 4: Malcolm's revenge and the end of the story.

Three Witches – They will be all the time in the stage but only talk in Acts 1 and 3.

Macbeth – The main character of the story is a general in the army of King Duncan.

Lady Macbeth – Macbeth's wife is ambitious, her desire is to be the queen of Scotland

King Duncan – King of Scotland

Banquo – Macbeth’s friend, also general under Duncan’s kingdom

Malcolm – He is the eldest son of King Duncan.

Donalbain – He is the youngest son of King Duncan.

Fleance – Banquo’s son.

Four Ghosts – They will speak in Spanish to create more drama. They represent Macbeth’s mind. By having more than only one ghost, children can share the responsibility of studying long texts (also the narrators).

Act 1

Narrator 1 – Once upon a time, long time ago, two generals called Macbeth and Banquo were returning home across the woods in Scotland.

Banquo – Oh, Macbeth, I am ready to arrive home... what a day!

Macbeth – I know.... Look!! What’s that?

Narrator 1 – Suddenly, three witches appeared

Witch 1 – Hello Macbeth, we are The Three Witches

Witch 2 – ...and we can read the future

Witch 3 - The future says you will be the king of Scotland and also Banquo’s sons

Macbeth – It can’t be possible! What does it mean?

Narrator 1 – The Three witches disappeared and Macbeth told his wife the witches’ prediction.

Macbeth – Hello, the witches told me I am going to be King of Scotland!

Lady Macbeth – Oh!! Then... I will be the queen... but what about King Duncan?

Macbeth – I know... and also Banquo’s sons...

Lady Macbeth – Don’t worry, I will find the solution.

Act 2

Narrator 2 – Lady Macbeth prepares a magic potion for King Duncan; her plan is to be the queen.

Lady Macbeth – Hello, Macbeth, give this good juice to King Duncan...

Macbeth – Ok, we will go to his castle tomorrow.

Narrator 2 – Macbeth and Lady Macbeth arrive at the castle

Malcolm and Donalbain – Thanks, Macbeth, for being so brave in the battle.

King Duncan – Welcome to my castle

Macbeth – Hello, King Duncan, this is a present for you.

Narrator 2 – King Duncan drinks the juice and falls down.

Malcolm – Oh, Dad!! I am scared.... I will better go to England

Donalbain – Oh!! We need to leave Scotland.

Narrator 2 – Following the line to the throne, Macbeth was crowned king of Scotland.

Lady Macbeth – I am very happy! We are now king and queen of Scotland.

Macbeth – Yes, but the prophecy also said something about Banquo’s sons.

Lady Macbeth – Don’t worry, I still have some potion...

Macbeth – Hello, Banquo, this is some juice for you

Banquo – Oh! Thanks... I am very thirsty.

Narrator 2 – Banquo drinks all the potion and falls down.

Fleance – Oh, Dad!! I must escape...

Act 3

Narrator 3 – Macbeth and Lady Macbeth prepare a feast in their house, while they are dining four ghosts appear.

Ghost 1 – Hola Macbeth, somos el fantasma de Banquo

Ghost 2 – Lo que has hecho no esta bien, Macbeth
Ghost 3 – Deberas aprender las consecuencias de tus actos
Ghost 4 - Piensa en todo lo que ha pasado y reflexiona sobre tu futuro...
Narrador 3 – Macbeth is worried, so he decides to visit the witches again
Macbeth – Hello again, I want to know about my future, I am scared
Witch 1 – We are going to prepare a magic spell
Witch 2 – We need lots of ingredients in our cauldron.
Witch 3 – Some fur of bat, a tongue of a dog, a snake and a lizard’s leg
Witches 1,2,3 – Double, double, toil and trouble, fire burn and cauldron bubble.
Narrator 3 – Macbeth is confused and he returns to the castle. He finds Lady Macbeth on the floor
Macbeth – Oh, my wife... what is going to happen next?

Act 4

Malcolm – I want revenge!! I am going to claim my father’s throne.
Narrator 4 – Malcolm talks to his troops, and they plan to attack the castle.
Macbeth – I can see the troops approaching! I need help!
Narrator 4 – Macbeth is scared. He understands the prophecies are not true.
Macbeth – Help!!
Narrator 4 – Macbeth runs into the woods and falls inside the cauldron
Malcolm – I am now the king of Scotland!

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