

MACBETH

THE BIG QUESTION

A Key Stage 2 PSHE and Citizenship Resource



© Coram Shakespeare Schools Foundation 2023

All rights reserved. Copyright of this curriculum resource rests with Coram Shakespeare Schools Foundation. Any hiring, lending, redistribution, modification or copying (other than copying for the exclusive use of the school or institution which has purchased the resource) is strictly prohibited

ACKNOWLEDGEMENTS

Coram Shakespeare Schools Foundation wish to thank the following trusts and charitable foundations, without whom this resource could not have been created.



This project has been made possible thanks to the generous support of The Childhood Trust, who fund grass roots charities and their projects to alleviate the impact of child poverty.

theBigGive.org.uk

We have been kindly supported by The Big Give, who profile the work of thousands of charities and their projects, providing a platform to promote causes and inspire people to give. We are very grateful to everyone who supported our work through The Big Give.



Curriculum Links

This KS2 Citizenship and English teaching sequence provides lessons to teach pupils about forming and talking about their opinions. It uses Shakespeare's **Macbeth** to look at the way in which people can ask others to do things that they don't want to do and whether this is ever the right thing to do.

There are various opportunities to meet **KS2 National Curriculum English** requirements, including study of a significant author, fiction from our literary heritage, drama, writing, and spoken language opportunities.

In addition, the lesson sequence includes opportunities to meet KS2 Citizenship curriculum requirements, giving children opportunities to:

- Talk and write about their opinions, and explain their views, on issues that affect themselves and society.
- Prepare to play an active role as citizens by researching, discussing and debating issues.
- Reflect on spiritual, moral, social, and cultural issues, using imagination to understand other people's experiences.
- Resolve differences by looking at alternatives, making decisions and explaining choices.
- Understand that pressure to behave in an unacceptable or risky way can come from a variety of sources, including people they know, and how to ask for help and use basic techniques for resisting pressure to do wrong.
- Understand that actions affect themselves and others, to care about other people's feelings and to try to see things from their points of view.

Examples of actions schools can take to promote Fundamental British values, include:

- Ensuring all pupils within the school have a voice that is listened to, and demonstrating how democracy works by actively promoting democratic processes such as a school council whose members are voted for by the pupils.



Before you start this lesson and delve into the Big Question in the play, you might want to familiarise yourself with the story first.

- There are lots of different approaches you could take, including using the 10 point summary.
- If you or your students don't know the play, the following process is a great introduction to the story and its main characters.
- As with any lesson, do adapt this to suit the needs of your students.
- This is a great way to get the story on its feet quickly and help your students to understand the story arc.

Firstly, divide your students into groups and give them copies of the 10 point summary to explore the story order.

- Cut up and remove the numbers from the 10 point summary.
- Give each group a few minutes to rearrange them into the correct order.
- You could print a large copy of the 10 point summary so that each one is on an A3 page and when you go through the order with the whole class you can stick them up in the correct order around the room.
- Correct any misconceptions as you go through the points and ask your students to justify and clarify the decisions they made.
- This will support with comprehension work across English as there are some key indicators of the story structure (E.g. Romeo and Juliet can only get married once they have met, Macbeth can only become King once he has killed the King).

Once the correct order has been established, give each group two consecutive story points and ask them to create freeze frames to show this moment. Provide them with the following two rules:

1. Everyone must be involved.
 2. Someone/some people must read out the story point.
- Give them a strict time limit to create the freeze frame, before moving onto their second one.
 - Ask them to consider what else they could be if there are only a small amount of named characters in the scene - could they create the architecture or double up on characters?
 - After the time limit is up, give them a further two minutes to consider how they would adjust their positions so that the rest of the class can see the whole image – ask them to consider their audience.
 - With the rest of the class watching, move from one group to another, seeing each freeze frame in order and hearing the story point. Then jump into the image to 'Thought tap' some (or all ideally) of the characters.
 - It's really encouraging for students if they can share their ideas regardless of their character E.g. Macbeth or one of his soldiers.



- Ask them open questions about who they are, what they are doing and how they feel about it. Facilitate this in a light-hearted way to avoid the students feeling under pressure.
- If they struggle with an answer, throw the question out to the rest of the group and the audience.
- This is a great opportunity to get some interpretations of characters' thoughts and actions, but do use it to clarify facts about the story and the characters too.
- It is also a great time to show that you don't have all of the answers either and that you will all find out more as you delve further into the play and rehearsals.
- You could do this 'Thought Tapping' as a 'Roving Reporter', using a prop as a microphone to interview the characters as if live in that moment.

Once you have done this for each of the 10 images, bring the class back together for a plenary.

This is a good time to recap on what they have learnt about the characters and/or the story. This could be done in a number of ways:

- 1. Tell the story in a circle.** Everyone sits in a circle and adds a bit more information on the previous person's ideas. This means that those that have a good grasp will be able to share their knowledge and those who are still working towards it, will be able to add whatever they can – such as a character name or a setting for the play.
- 2. Provide them with plenary cards.** Use the following examples and ask them to share their response with someone else.
 - Something they have learnt today; a new word or phrase that they have used today; something that they would like to know more about; something that they are looking forward to in the play; a question that they now have about the play.
- 3. Learnt and enjoyed.** Simply ask for them to tell a partner something that they have learnt and something that they have enjoyed in this lesson



The Big Question - Macbeth

<p>Learning Objective</p> <p>Pupils use a range of balanced and persuasive argument techniques, across a range of drama activities to formulate a viewpoint and argument related to the Big Question.</p> <p>Pupils analyse the actions of Lady Macbeth and whether she was right to persuade Macbeth to kill the King.</p> <p>Success Criteria (including differentiation)</p> <p>All children can express an initial opinion on the 'Big Question' and justify their viewpoint.</p> <p>Most children can develop their opinion over the course of the lesson sequence by listening and responding to others.</p> <p>Some children can articulate a clear balanced argument on the 'Big Question' using sophisticated argument techniques.</p>	<p>Big Question: Should you ever ask someone to do something that you're not willing to do yourself?</p> <p>Vocabulary: control, manipulation, power, monarch, dilemma, choice, deliberation, conscience, hot-seating, role on the wall</p> <p>Starter: Exploring control/manipulation – Prompt a discussion with the class to lead into the Big Question.</p> <ul style="list-style-type: none"> Ask the students to consider their response to the Big Question by placing themselves on a Value Continuum. Through discussion, ask pupils for their reaction to the behaviour of Macbeth with regard to the killing of the King. They feed back to the rest of the class regarding the relationship between Lady Macbeth and her husband using key facts from the play. Pupils explore the character of Lady Macbeth, thinking about everything she has gone through using roles on the wall and two text extracts from the play. They feed back to the rest of the class regarding the difference between the Lady Macbeths presented to the world and the one she keeps to herself. Pupils hot-seat Lady Macbeth to find out more about her motivations regarding her persuasion of Macbeth. Pupils take part in a conscience alley to advise Lady Macbeth what she should do about her husband when she hears that he is planning on killing Banquo. Optional written activity. Pupils write either a balanced argument or a persuasive argument, taking a stance on the behaviour of Lady Macbeth based on what she has done and the reasons she did it. <p>See Teaching and Learning Activities for full details</p>	<p>Assessment Opportunities</p> <ul style="list-style-type: none"> Value continuum Role on the wall Hot-seating and conscience alley Follow up written work (persuasive or balanced argument) <p>Resources</p> <ul style="list-style-type: none"> 10 point summary Five Facts about Lady Macbeth and Macbeth's relationship Two Text Extracts Role on the Wall Templates Question stems for hotseating Sentence starters (balanced and persuasive arguments) <p>KS2 English Curriculum Links (Y5/6 Programme of Study) Pupils:</p> <ul style="list-style-type: none"> Increase their familiarity with a wide range of books including fiction from our literary heritage drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence provide reasoned justifications for their views articulate and justify answers, arguments and opinions participate in discussions, performances, role play/improvisations and debates Use spoken language to develop understanding through speculating, imagining and exploring ideas
--	---	---



Teaching and Learning Activities

Starter – Exploring Self-control

- Ask your class to tell you things that they have done today – write these for all to see.
- Once you have a list of 10 or more things, ask the class to talk in pairs and decide which things on that central list they had control over.
 - E.g. ‘Came to school’ – they don’t have control over attending school; ‘Put on my uniform’ – they wear a prescribed outfit.
- Ask what things they do get to have control over? Steer them towards a discussion on behaviour and the type of person they are.
- Use an example of ‘I walked in the corridor, I didn’t run’ and ask them to create a freeze frame in their groups of the moment when someone decides to break the rule and run anyway. Each freeze frame must include everyone in the group, others could represent the reaction to the rule being broken.
- See these freeze frames and ask them to now think about the reasons why they are breaking the rules. They should make any changes to their freeze frame they need to.
- Use one of the freeze frames to show the rest of the class and jump into it to thought tap all of the group members – ask them who they are, what they are doing and how they feel about it. Probe into whether someone else told them to do it. If they did, are they also breaking the rules? Why might they not?
- Ask pupils to think about circumstances where people ask others to do things that they wouldn’t do themselves. Do these circumstances differ according to the age of those involved?

Teaching and Learning Activity One - Value Continuum

- Introduce the concept of a Value Continuum by asking pupils to imagine that the room is bisected diagonally, with one corner of the room representing “Strongly Agree or YES” and the other corner of the room representing “Strongly Disagree or NO”.
- Explain to the pupils that you will ask them a question, and that they must stand somewhere on the imaginary line. They don’t have to stand in the corners. Demonstrate where they might stand if they agree quite strongly or think ‘yes’, or if they disagreed slightly more than they agreed with a question.
- Now give them an example question so they can see how it works. E.g. ‘Is breakfast the most important meal of the day?’ or ‘Are cats better than dogs?’ Take views from different places on the line, encouraging pupils to articulate their feelings.



- Once they are used to how it works, ask them the 'Big Question' **'Should you ever ask someone to do something that you're not willing to do yourself?'** and to move to where they think they should be. Ask for responses and for the reasoning for their thoughts.

Teaching and Learning Activity Two - Exploring Lady Macbeth and Macbeth

- Next, give each group one of the **Five Facts** to share with the class. These facts contextualise the relationship between the two characters up until Macbeth decides to kill the King. What do we know for sure? What can we deduce from what we know? How does the relationship change or develop between the two of them? What are the strengths and weaknesses of it? How do they think it will end between them? Do they think that Lady Macbeth is pleased with the outcome so far?
- It might help to recap the reasons why Macbeth decided to commit murder. Consolidating the timeline will be very useful, e.g. the witches plant the idea with Macbeth. Their first prediction comes true and he writes to tell his wife. She introduces the idea of killing the king after Duncan announces that he'll be coming to visit.
- Ask pupils for their reaction to the behaviour of Lady Macbeth and her plan to get Macbeth the crown. Show the following statement: **"Lady Macbeth convinces Macbeth to kill the King because she wants what is best for him"** and record their thoughts on the whiteboard.

Teaching and Learning Activity Three – Role on the Wall

- First create a shared **Role on the Wall** for Macbeth, exploring what the character is like on the inside (inner thoughts and feelings) and the outside (what he shows to the world)
- E.g. Macbeth– *Inside the figure* – Nervous of being found out, pleased that his actions have led to him to the throne, terrified that he'll go to Hell for his crimes.
- Outside the figure* – Wants to appear in control, that he cares about Scotland and he is a better ruler than King Duncan
- Hand out the **Two Text Extracts** – one showing some of Lady Macbeth's thoughts from when she comes up with the idea to kill Duncan and the other after Macbeth has killed Banquo and is haunted by his ghost. .
- Lead pupils in a discussion about the difference between the two different Lady Macbeths.
- Now, divide pupils into groups – with one set of groups creating a role on the Wall for Lady Macbeth from the beginning and one set of groups creating a role on the Wall for Lady Macbeth after she has learnt that Macbeth has had Banquo murdered. Use the **Role on the Wall Template**.



- Ask children to create their own Role on the Wall for whichever Lady Macbeth they have been allocated, with the characteristics, hopes, fears and personal desires of Lady Macbeth written on the inside of the figure. On the outside of the figure, children provide details of how the character wishes to appear to others.
- Once completed, share them with the entire class and discuss the different 'Lady Macbeths' that have been created. What similarities and differences are there?

Teaching and Learning Activity Four – Hot-seating

This exercise allows pupils to get to know characters by asking questions and hearing them speak outside of the parameters of the story.

- The teacher should initially play the role of Lady Macbeth.
- Ask pupils to think about what they already know about Lady Macbeth up to this point in the story, using their knowledge of the story, the five facts and their completed role on the wall. What would they like to know about what she wants and how she feels at this point in the story, especially with regards to her relationship with her husband?
- Provide open ended **question stems for hot-seating** to ensure that pupils use high order questions and not simply questions that can be answered yes or no.
- Have pupils work in groups to create their questions. Aim for 4 or 5 questions from each group.
- Pupils vote for the 'juiciest' questions in their groups - the ones likely to generate the most interesting answers. These are likely to be about character motivation/ feelings/hopes and wishes, rather than factual questions such as "What did you have for lunch today?"
- Teacher in role to answer questions.
- After the teacher has answered a few questions in role, invite pupils to hot seat each other, first on their tables, in pairs, with one child asking and the other answering questions in role. Then, invite students to the front of the class to show their hotseating discussions if they feel confident.

Teaching and Learning Activity Five - Conscience Alley

- Pupils take part in a conscience alley to advise Lady Macbeth what she should do about Macbeth when she has heard that he has killed his best friend, Banquo.
- Explain that Lady Macbeth faces a decision – either to assist her husband or not.
- Ask children to work in pairs to provide advice to Lady Macbeth.
- They must justify their decision with reference to the text or with reference to their own moral viewpoint.



- Justification is essential so therefore ask the children to practise doing this with their viewpoint, with their partner.
- The teacher should then play the part of Lady Macbeth.
- Pupils who think that she stay loyal to Macbeth should stand on one side.
- Pupils who think that she should not, stand on the other side.
- As the teacher moves along the tunnel, he or she should pause at every point and listen to the justifications from their left and right.
- It is vital that this is done slowly so that every point and justification is heard (otherwise this can be a very noisy and unproductive exercise!)

Written Follow up Children write a balanced argument giving both viewpoints to Lady Macbeth. The Resources section contains **Sentence starters (balanced and persuasive arguments).**

Plenary

Return to the Big Question and the Value Continuum. **‘Should you ever ask someone to do something that you’re not willing to do yourself?’** Has anyone changed their minds? Interrogate how their understanding of Lady Macbeth’s behaviour has influenced their decision.





Appendix 1

MACBETH

THE BIG QUESTION

Resources Pack



Macbeth

10 Events

1. In the realm of King Duncan of Scotland two royal Thanes – Macbeth and Banquo - are returning from war. They meet three Witches who predict that Macbeth will become King and Banquo's heirs will be Kings.
2. Macbeth writes to his wife telling her of the prediction, which she takes to mean they must kill Duncan, the current King.
3. Duncan and his train arrive at Macbeth's Castle as Macbeth and Lady Macbeth wrangle over whether to kill him or not.
4. Macbeth kills Duncan as he sleeps.
5. Duncan's sons are initially blamed for his murder and flee in fear, leaving Macbeth to be crowned King.
6. Macbeth has Banquo killed. He fears he is haunted by Banquo's ghost and returns to the witches. They reassure him with more predictions of his power.
7. His friend Macduff flees to England to ask Duncan's son–Malcolm–to return and fight Macbeth as Scotland is collapsing under his rule. Macbeth has Macduff's wife and children killed for this disloyalty.
8. Lady Macbeth dies.
9. Macbeth comes under attack as the witch's predictions come true one by one.
10. Macbeth is slain by Macduff and Malcolm is crowned King.



Five Facts about Lady Macbeth and Macbeth's relationship

1. Macbeth is a brave and powerful military leader. He is well respected and liked by his commander, King Duncan.
2. Macbeth calls his wife 'my dearest partner of greatness' in the letter he writes to her. They are a powerful, ambitious couple.
3. Lady Macbeth doubts whether Macbeth is evil enough to kill the King to get what he wants.
4. When Lady Macbeth hears the news that the King will stay in their house, she wants more masculine qualities so that she can kill him, if Macbeth cannot.
5. Macbeth decides that he cannot kill the King, as he is a trusted soldier in the King's army. When Macbeth tells his wife that he has changed his mind she verbally attacks him. She tells him that he is not a man and that if she made a promise to him, she would go through with it. She persuades him to do the deed.



Two text extracts

Extract 1 – Lady Macbeth persuades Macbeth to kill the King. (Act 1 Scene 7: Not in the SSF abridgement)

LADY MACBETH [To herself]

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty.

[Later to Macbeth]

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.

Extract 2– Lady Macbeth raises concerns about Macbeth’s behaviour in front of dinner guests (Act 3 Scene 2: Not in the SSF abridgement)

LADY MACBETH [To Macbeth]

How now, my lord! Why do you keep alone,
Of sorriest fancies your companions making,
Using those thoughts which should indeed have died
With them they think on?

Come on, gentle my lord,
Sleek o'er your rugged looks. Be bright and jovial
Among your guests tonight.



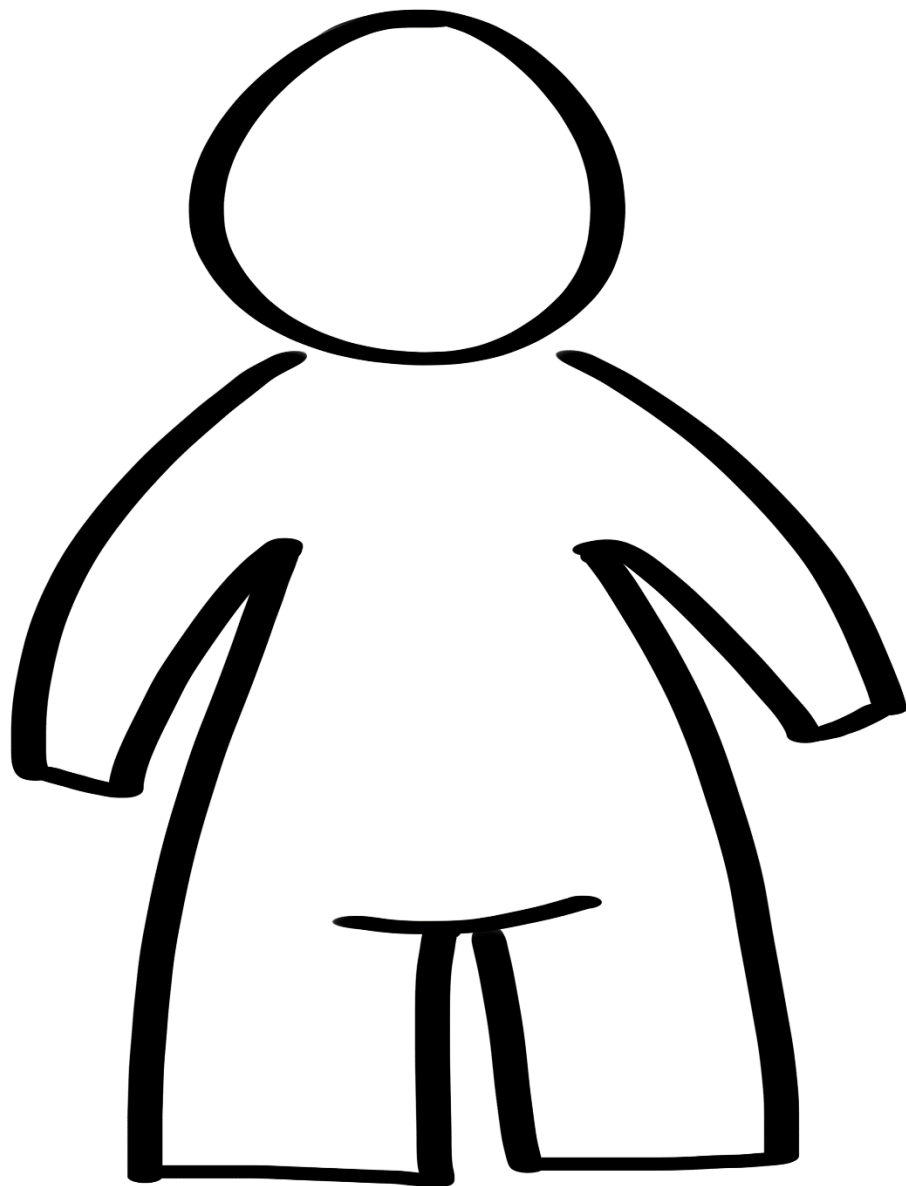
Role on the Wall Template: (for whole class modelling)

INSIDE the outline:

- How the character feels about him/herself/ other people.
- What the character thinks about his/her life and/or events.
- His or her dreams and regrets.

OUTSIDE the outline:

- What other people think about the character.
- Story/plotline about the character.



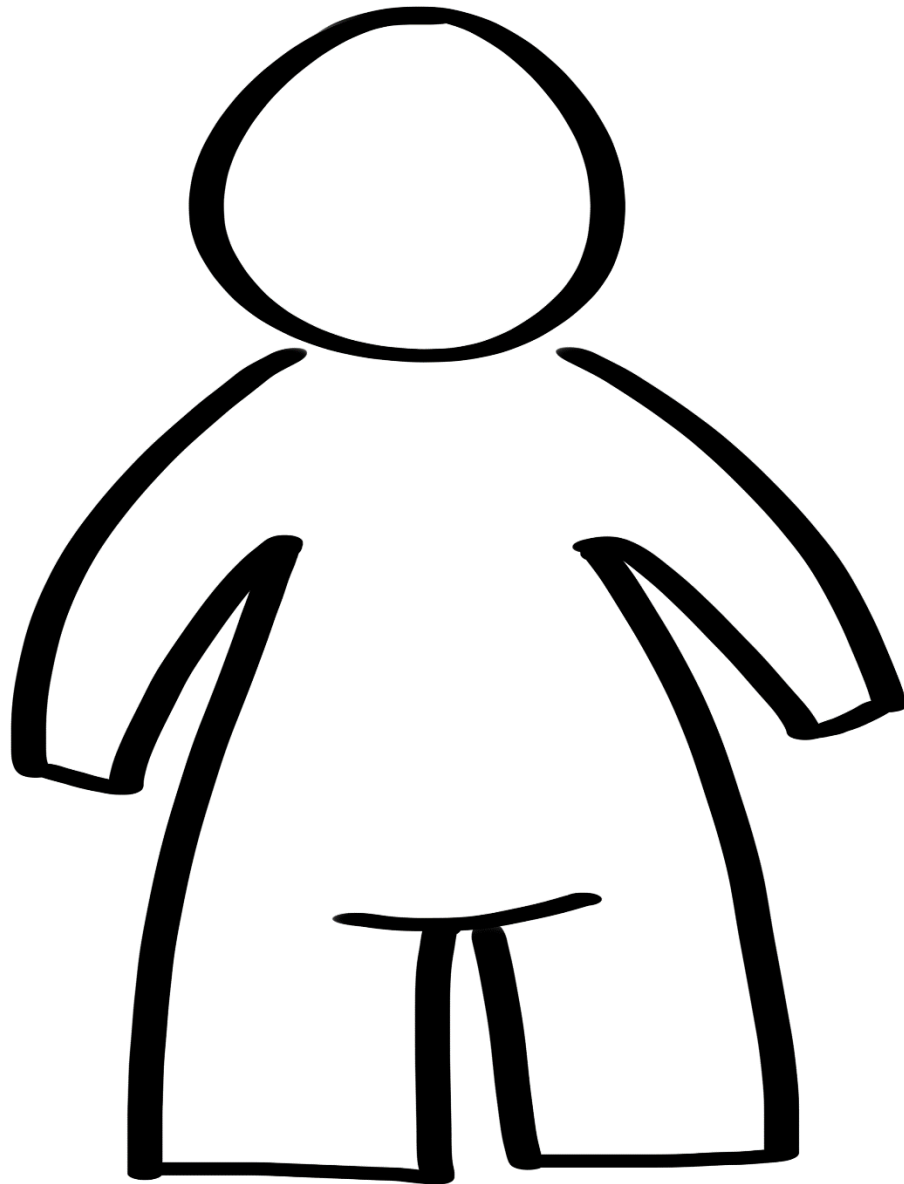
Role on the Wall Template: (for group work)

INSIDE the outline:

- How the character feels about him/herself/ other people.
- What the character thinks about his/her life and/or events.
- His or her dreams and regrets.

OUTSIDE the outline:

- What other people think about the character.
- Story/plotline about the character.



Question stems for Hot-seating

How did you feel when...?

Why did you feel...?

Why do you think.....?

Why did you.....?

In what ways does.....?

Explain how....?

What might.....?

Describe what...

If you were....

What do you think about...?

Have you ever...?

Do you agree that...?



Sentence Starters: Balanced and persuasive arguments

Some people believe that...	Others think that...
On the one hand...	On the other hand...
It is clear that...	On the contrary...
There is no doubt that...	Alternatively...
It is certain that...	But other facts show...
It could be argued that...	However...

