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Life Paths and Destinations: Toward Meaningful Textual Transactions for a 12th Grade British

Literature Class

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British Literature Class

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Rationale

Within a semester-length curriculum with the guiding question, “How do I make this text meaningful to me?,” the subsequent unit will address students’ needs to identify their current life paths and to pursue their future destinations (aspirations)—in other words, to self-assess their statuses so that they might plan to pursue their long-term goals. Utilizing the entire text of Shakespeare’s *Macbeth*, in addition to various approved student-selected texts, we, as a class, will work towards producing multigenre portfolios, which will be accompanied by culminating synthesis papers (Appendix B). I will defend the unit according to three of the six justifications enumerated by Smagorinsky (2002): 1) current social problem; 2) psychology/human development; 3) literary significance.

A current social problem of exceptional significance is how to educate the people of the United States. The problem of education in the United States existed even before it gained its independence from Great Britain and established itself as a nation, but I will restrict my argument to English teaching in particular, though some of my argumentation may speak to U.S. education in general. Overall, English classrooms over the last 100 years (English as a worthy area of study, as opposed to the traditional Latin, did not begin to emerge until the late 19th and early 20th centuries (Bizzell, 1986; Connors, 1985).) have remained basically the same in superficial appearance and structural organization. In a traditional classroom, roughly 30 desks are arranged in rows that face toward the front of the room; the teacher stands before the class, near the chalk board (or now the marker board), and lectures; students copy down notes or do whatever else might be required of them, including essays, worksheets, tests, and readings—ideally working individually, remaining seated at their desks, and keeping still and quiet (see Kutz & Roskelly, 1991 for evidence of this, or simply ask me about my schooling experience).

Though Pink Floyd's "Another Brick in the Wall, Part 2" (Waters, 1979, track 5) may represent an explicit rebellion against British educational practices, the song, with its refrain, "We don't need no education," may be as easily understandable in the context of how many U.S. students' have responded to the traditional English classroom.

In keeping with the arrangement of the classroom described above, the roles of teacher and student and the definitions of knowledge and learning are also rigidly defined and practiced. A teacher is the unquestionable leader of the classroom, from whom, with the assistance of textbooks, all knowledge is transmitted; a student is a vessel for receiving knowledge from teachers and textbooks; knowledge is tiny pieces of information that a student receives from a teacher and the textbooks, all of the bits eventually accumulating into a mass (of knowledge) in a student's brain; and learning is rote memorization of facts (e.g., grammar rules, vocabulary lists, names, and dates) which may be demonstrated by taking a test that requires one to display (some have said regurgitate), as accurately as possible, what knowledge one has absorbed. The aforementioned roles and definitions represent "transmission" theories and practices (I take "transmission" from Smagorinsky (2002); but this concept has been given many other names (e.g., see also "endogenous constructivism" in Bruning, Schraw, Norby, and Ronning, 2004; "empiricism" in Case, 1996; and "traditionalism" in Kutz & Roskelly, 1991)).

A transmission framework all too often seems to neglect, if not completely ignore, a student's wants, needs, and background, and this shortcoming has become increasingly evident over roughly the last fifty years, particularly with the influx of non-traditional students (according to race, class, gender, etc.) as a result of various sociopolitical movements (Hairston, 1982; Bizzell, 1986). This is not to say that all schools abide by a transmission model of education, that a clearly definable school structure is a bad thing, that teachers should be without

authority, or that students should disregard “facts,” but it is to suggest that schooling should seek a balance among sociocultural, teacher, and student goals. A unit emphasizing life paths—which may include, but not necessarily be limited to, students’ identities according to geographical setting, interpersonal relationships, vocational choice, and leisure activities— seeks such a balance and may prove particularly useful for high school seniors—who may be beginning to negotiate the tensions outside of their caregivers’ residences (e.g., work, more school, marriage, voting, etc.). In short, schooling must not miss life’s “bigger pictures” by emphasizing narrowly and rigidly prescribed educational notions.

By no means endorsing a wholesale dismissal of traditional educational notions, current understandings of psychology/human development establish a more inclusive view of education and provide another justification for my Paths and Destinations Unit. From the overarching concept of “constructivism,” which, at its most general level, suggests that students construct rather than receive meaning from texts (Smagorinsky, 2002; Case, 1996, Bruning et al., 2004), three essential ideas emanate: 1) multiple intelligences, 2) textual literacy, and 3) metacognition—all of which may transform schooling.

Gardner (1983; 1993; 1999 as cited in Smagorinsky, 2002) has expanded what learning is and how it may be accomplished through his theory of multiple intelligences. Basically, the theory of multiple intelligences argues that there are at least eight different ways (i.e. linguistic, logical/mathematical, spatial, musical, bodily/kinesthetic, interpersonal, intrapersonal, and naturalistic) in which people may construct meaning, that people often learn according to the intelligence(s) in which they are or become most adept, and that schools have traditionally favored only two of the eight intelligences (i.e. linguistic and logical/mathematical), and thus alienated many learners who do not conform to what is “normal.” This unit will promote

Gardner's broader view of intelligence by means of a multigenre portfolio, which will incorporate assignments that rely on as many different intelligences as possible, given the constraints of time, resources, and Georgia Performance Standards, among other things. In order to learn and demonstrate learning, students will go beyond the traditionally favored reading and writing, not that these elements will be avoided—by viewing, drawing, acting, reflecting, interacting, and whatever I choose, students choose, and we choose together as a class.

Serving as a corollary to a broader conception of intelligence is a broader conception of literacy. Literacy, by traditional standards, includes the capacities to read, write, and speak, with a specific focus on doing these things in relation to canonical works of Western literature. A new definition of literacy, perhaps first promoted by Freire (1970) with his famous proclamation that students should be able to “read the word and the world” and further developed in various ways through Kutz & Roskelly's “unquiet pedagogy” (1991), Thoman's “media literacy” (1998), and Fecho's “critical inquiry pedagogy” (2004), demands that students not only read, write, and speak, but also be able to listen to, view, and produce texts in a variety of modes and contexts. What this means in practical terms for the Life Paths and Destinations Unit is that students will be allowed to select texts (e.g., films, magazines, pop-cultural fiction, graphic novels, etc.), with teacher and parental approval, for their independent and/or group readings that have not traditionally been valued in English language arts classrooms. This limited freedom of choice will encourage students to draw on their personal interests and backgrounds—another foundational principle of constructivism (Smagorinsky, 2002).

Last and by no means least, inherent in the constructivism's broader conceptions of intelligence and literacy is the notion of metacognition. Metacognition, in perhaps its simplest terms and as derived by its root words, is thinking about thinking or learning about learning.

According to Bruning et al. (2004), metacognition should encompass two distinct elements of thinking: “(1) the knowledge students have about their own thinking and (2) their ability to use this awareness to regulate their own cognitive processes” (p. 7; see also Blau (2003) for a similar basic definition of metacognition). Without students’ abilities to identify and regulate their own strengths and weaknesses as a thinkers/learners, they could perhaps flounder in school, unable to pinpoint how success or failure was or is achieved. Through metacognition, students move beyond *what* they learned or the grade they made to *how* they achieved these things. The Life Paths and Destination Unit will endorse metacognition by the culminating synthesis paper (Appendix D), in which students will be asked to reflect on the learning involved in the processes they have experienced and the products they have constructed, and by the reading journal (Appendix F), in which students will be asked to reflect on what they are learning from their approved reading selection.

Literary significance is the final justification for the Life Paths and Destinations unit. Despite all these “newfangled” ideas about English education, my unit will not shun canonical Western literary works, as it will use the entire text of Shakespeare’s *Macbeth* as its primary text, as well as be accompanied by approved student-selected texts. Arguing for the literary merit of this work is fairly self-evident in the context of formal schooling in the United States, but I will nevertheless provide a brief justification for it.

Excerpts from Shakespeare’s works are included, I speculate, in every high school British literature textbook in the United States (see, for instance, Kinsella, Feldman, Stump, Carrol, & Wilson, 2004), if not all college British literature anthologies (see Abrams, 1993) and if sheer scope of inclusion does not amply merit study, then critical appraisal and literary significance surely do. In *The Riverside Shakespeare*, prominent literary critic Kermode (1997) asserts an

extremely strong affirmation of *Macbeth* in particular, describing what sets it apart from Shakespeare's many masterpieces:

It [*Macbeth*] is dark, but with a variety of color seen against the dark; its poetry is a “statement of evil,” certainly, but “hell is energy” and *Macbeth* has extraordinary energy; it represents a fierce engagement between the mind and its guilt, and it brings into play intellectual and imaginative resources nowhere else employed in the tragedies. (p. 1359)

Especially because it demonstrates how personal choices and external influences may constrict one's aspirations and how purposeful journeying may go awry, *Macbeth* will ideally complicate the class's notions of life paths and destinations.

Possible criticisms of the Life Paths and Destinations may include the following: 1) *Macbeth* will be boring for students, as they will not be able to relate to this old text; 2) This unit will not sufficiently incorporate the “fundamentals (i.e. reading and writing) of English education; 3) Students' exploration of life paths and destinations could lead to despair over their own or resentment of others' statuses, especially if students assess their current ones as negative or hopeless. To combat these possible shortcomings, I argue thusly: 1) *Macbeth* is potentially engaging to students, especially in a constructivist framework in which they are required to “make meaning,” but almost assuredly would not be the in the context of transmission practices; 2) The students will possibly engage with more “reading” and “writing” than they ever have in the context of an English classroom, as they will be exploring multiple ways of knowing, rather than enduring the sometimes stagnant approaches associated with traditional views of English; 3) There are negative possibilities of any unit, but students will not be encouraged to wallow in hopelessness; instead, I will urge them to engage the possibilities—good, bad, and mixed—of their agency, of their capacity to make choices and promote change.

The previously described Life Paths and Destinations Unit for a 12th grade English class may appear quite ambitious, but without reasonably high standards and personally meaningful struggle, not much, if anything, is accomplished by anyone. Drawing some elements from traditional notions of schooling (transmission and canonical texts) and several from new understandings of learning (constructivism), my unit will dually promote cultural change, as well as endorse continuity. Learners must synthesize the meanings that they *make from* the past with those that they *make of* the present. To disregard either of these traditional conceptualizations of time would surely be a disservice to the future, but more concretely, to all whom this disregard may affect—you, me, and everyone in this country, everyone in the world.

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Texts

Play:

Macbeth, William Shakespeare

Films:

Macbeth (1971), directed by Roman Polanski

[If this Polanski's version is not available, for whatever reason, I might also use one of these two versions:

Macbeth (1983), directed by Jack Gold

Throne of Blood (1957), directed by Akira Kurosawa]

The Matrix (1999), directed by Andy and Larry Wachowski

Assessments

1. Life Paths and Destinations Paper: A Personal Journey (In-process Text and Activity)
2. Reading Journal (In-process Text and Activity)
3. Multigenre Portfolio and Synthesis Paper (In-process/Culminating Text and Activity)

General Descriptions

1. Life Paths and Destinations Paper: A Personal Journey: Following the introductory activity, this informal account of students' current statuses and goals will serve as the initial major assignment of the Life Paths and Destinations Unit. The purpose of this assignment is for students to evaluate their current paths (statuses) in life, which may include their personal self-definitions according to race, class, gender, physical and/or emotional well-being, educational performance, career aspiration, or whatever criteria they might deem appropriate; to identify some personally meaningful goals; and to pursue their goals by means of their teacher-approved textual selections. After the students examine a minimum of four personally meaningful traits in their papers, they each must identify one long-term goal (e.g., a career)—that might be pursued over the course of the unit, perhaps beyond this semester. Once the students have identified their goals, they then must address what it might take to reach them, particularly what texts they might examine while pursuing their long-term goals. This assignment will ideally serve as a springboard for the rest of the unit, particularly the activities we will use to explore *Macbeth*.

2. Reading Journal: Students will keep an open-format reading journal during the unit. The purpose of the journal will be for students to record their thoughts regarding whatever teacher-approved text(s) (e.g., film, novel, video game, short story, poem, etc.) they choose to encounter individually or collectively, as well as to demonstrate how each text is contributing to their long-term goals, whatever these may be. Aside from the aforementioned broad and explicit purposes

of the journal, I also reserve the right to assign journal topics at my discretion.

3. Multigenre Portfolio and Synthesis Paper Description: The final assignment for the Life Paths and Destinations Unit is a mixture between an in-process and culminating assessment. It is “in-process” in the sense that the components of the multigenre portfolio itself are “designed to be exploratory, with attention given primarily to what students learn” (Smagorinsky, 2002, p. 142); it is culminating in the sense that the synthesis paper, on the other hand, will be “more concerned with expectations for form” (p. 142). Students will produce the various components of their multigenre portfolios inside (most) and outside (least) of class, and the synthesis paper will signify an intense analysis of and reflection on what students have produced and learned during the unit. In theory, the increasing demands of the multigenre activities, as well as the peer editing, personal revision, and mini-conferencing time allocated during the unit, will ideally prepare the students for the formal rigor that will be expected in their synthesis papers.

Overarching Assessment Goals

- To expand students’ perspectives of learning by encouraging them to transact with a variety of texts
- For students to define their current personal statuses, to identify their long-term goals, and to develop a list of texts that may help them pursue these goals
- For students to produce texts for a variety of audiences, purposes, and occasions
- For students to evaluate and examine their textual processes and products
- For students to complete an assignment according to a fairly prescribed format

References

Smagorinsky, P. (2002). *Teaching English through principled practice*. Upper Saddle River, NJ: Merrill/Prentice Hall.

Materials

Teacher

- Textbook
- Various films: Polanski's *Macbeth*, Gold's *Macbeth*, Kurosawa's *Throne of Blood*, Wachowski & Wachowski's *The Matrix*
- Boxlight or overhead projector (something that will project a large image before the class)
- Construction paper or some sort of drafting paper
- Coloring pencils, crayons, magic markers (whatever the students desire for drawing)
- Assignment descriptions/explanations, worksheets, and rubrics
- Summary of *Macbeth*, as well as Shakespeare's life
- Erasable markers, chalk, etc.
- Pens, pencils, paper, notebook
- Polaroid or digital camera
- Props for play (e.g., cauldron, crown, swords, cloaks, goblets, etc.)
- Camcorder (for recording class's performance of Act III.iv, if possible)

Students

- Textbook
- Notebook(s)
- Pens
- Paper
- Pencils
- Computer (for typing)

Lesson Plans (90-minute blocks and approximately 25 students)

[Note: The general, but not rigid, framework for the daily lesson plans is as follows:

1. Near the beginning of period, the teacher will present a Tool Sharpening strategy. The strategy will involve modeling, guided practice, and a handout.
2. An activity or an assignment, which will typically relate to the *previous days'* Tool Sharpening strategy.
3. Individual or group practice of today's strategy.

Brief lectures and small and large group discussions, among other things, will supplement the aforementioned pattern. Also of note is the fact that this unit would never be at the beginning of the semester. As a result of its complexity, the unit would probably occur somewhere near or after the middle of the term.

Though an inventory of students' interests and performance levels will be a part of my future classroom, such a device will be employed at the beginning of the school year, rather than in conjunction with a unit involving Shakespeare. That being said, I have designed a brief inventory assignment (Appendix A), if only to prepare myself for the first day or week of school.

Lastly, I will provide a caveat about the length of the unit. This unit may very well exceed the 15-day span in which I plan to implement it, being that the unit is fairly intense and busy. The possibility of running over is no minor issue, and I must adjust this schedule according to students' needs, as well as the consideration of what else must be accomplished during the semester.]

Week 1 (Emphasis: Making Text Visible through Drawing and Writing)

Day 1 (Monday)

3 minutes: Attendance, housekeeping. Draw students' attention to the fact that we're beginning a new unit and that they need to keep *everything* that they generate during this unit. Ask them to store everything that they will do during the next couple of weeks in a notebook. Also, tell them that Act I of *Macbeth* needs to be read by Thursday.

5 m: Handout Multigenre Portfolio and Synthesis Paper assignment (Appendix B), which will be due in roughly three weeks and signifies the major grade of this unit. Address any initial student concerns and questions.

7 m: Tool sharpening: How to read difficult texts (e.g., Shakespeare's plays): Side Notes Model this strategy on *Macbeth* I.i (Witches opening). Have students practice in pairs on I.ii.1-24 (Part I of Captain's report of Macbeth).

1. *Read each passage at least twice*
 - a. *Read it once as it appears, word for word, and make your own meaning from it.*
 - b. *Read it a second time with the side notes' interpretations inserted as you read.*
 - c. *Synthesize your meaning with the side notes' meaning.*
2. *Keep in mind that the side notes are not always accurate.*

10 m: Pass out questionnaire (Appendix C) and ask students to respond individually according to a 1 (strongly agree) to 5 (strongly disagree) scale.

20 m: Have students break into groups of 3-5. Although the students will be well-practiced in group work by this point in the semester, spend a minute or so going over the responsibilities of each group member within this activity. Pass out the following instructions (preferably) or project them with the box light (only if necessary):

*Before you do anything else, appoint a group scribe who will record the major points of your discussion. Each student should then share his or her responses to the survey. With these two things out of the way, please consider these questions, and **any others that you deem relevant**, during your group discussion:*

- *On what survey item did most of the group seem to have the same response? Discuss how each of you came to the same or a similar answer.*
- *On what survey item did the group seem to have the widest range of responses? Discuss how each of you came to your different answers.*
- *Which survey item seemed to interest the group the most/least? Why?*
- *When peers shared their reasons for thinking/feeling a certain way about a survey item, did any members reconsider their original responses? Why or why not?*

While students are working, do any of the following as necessary: 1) answer/ask questions; 2) observe and regulate peer interactions; 3) help students whenever they get stuck or need assistance; and 4) provide feedback on student work.

5 m: Tool sharpening:

Give the students time to practice reading a passage (Part I of Captain's report of Macbeth: I.ii.25-44) from the text on their own, with little or no assistance from a partner.

12 m: Compile a thorough list of students' responses to the survey in a Word document/Excel spreadsheet (use of boxlight required) or on the board.

26 m: Small groups will take turns reporting on their discussions. Introduce the concept of life paths and destinations (LPAD). Guide the development of class-wide definitions for LPAD, and describe some elements that influence these concepts. Consider the expanders and limiters of LPAD.

2 m: Return classroom to original arrangement; prepare to depart. Homework: Read Act I of *Macbeth* by Thursday, and be prepared for a reading quiz.

Day 2 (Tuesday)

3 m: Attendance, housekeeping. Briefly address any concerns the students may have about the Multigenre Portfolio and Synthesis Paper assignment.

7 m: Tool sharpening: Reading out loud with a friend

Model this strategy (Part I of Ross's account of Macbeth: I.ii.45-58), and then have students break into pairs and do this for a brief passage (Part II of Ross's account of Macbeth: I.ii.58-67).

1. *Divide parts between yourself and a friend.*
2. *Read the passage as well as possible to a friend. Try to read with passion, enunciation, and inflection.*
3. *After reading a section, stop and discuss what you've just read. Try to put the text into your own language. Translate it, if possible.*
4. *Redo the scene using your own script/language.*

10 m: Have students practice reading out loud with a friend in small groups. Provide a passage (Witches' evil anecdotes: I.iii.1-29) for them to use and assistance whenever necessary.

5 m: Handout and briefly discuss the class-generated definitions of life paths and destinations from yesterday, as well as the various things that may influence these concepts.

5 m: Handout and go over the Life Paths and Destinations Paper: A Personal Journey (Appendix D). Address any student concerns and questions. Draw attention to the fact that how students respond to this assignment will influence both their reading and writing for this class (i.e.

Reading Journal).

17 m: Provide a brief model of how to compose the LPAD paper on an overhead transparency or in a Word document. After I supply students with the handout below, I will perform a brief thinkaloud model following its guidelines:

1. *Consider possible traits to write about [Appendix D]: Select those that are most important to you.*
2. *Narrow your list of traits to four or five, and jot down as much as possible about how each trait defines your current life path (possible techniques: listing, outlining, freewriting, clustering, etc.).*
3. *Generate a long-term goal that you really want and are willing to strive for. You should be able to state this goal in one clear, crisp sentence.*
4. *Develop a plan for reaching this goal. Think about what steps you will have to take to get what you want, and brainstorm what you might have to read in order to get it.*
5. *Begin drafting an introductory paragraph, which should include:*
 - a. *A clear and specific thesis statement, for example: “It will probably not be easy for a poor, ugly, white boy from northwest Georgia to become a college professor, but if I work hard and read a lot of good books, such as Smagorinsky’s Teaching English through Principled Practice (2002), then someday I will accomplish my long-term goal.”*
 - b. *Identification and description of what you will talk about for the rest of the essay*
6. *Begin composing body paragraphs, which should include:*
 - a. *Topic/transition sentence*
 - b. *Strong argumentation and description*
 - c. *Concluding sentence*
7. *Begin composing a concluding paragraph, which should include:*
 - a. *Restatement of thesis*
 - b. *Restatement of major points*
 - c. *Looking to the future or a sense of closure*
8. *Revision and editing: Though you will obviously read through your paper several times as you compose—checking for various elements that you have learned to pay attention to as you write—after getting a complete draft down, then you should really begin worrying about the these issues:*
 - a. *Clarity*
 - b. *Conciseness*
 - c. *Content*
 - d. *Strength of argumentation*
 - e. *Flow*
 - f. *Issues of form (grammar, spelling, punctuation, paragraphing)*

3 m: Allow students to brainstorm individually or collectively about what they might want to read and write for this segment of the LPAD unit.

35 m: Have students generate a draft of the LPAD paper. While students are working, do any of the following as necessary: 1) answer/ask questions; 2) observe and regulate peer interactions; 3) help students whenever they get stuck or need assistance; and 4) provide feedback on student work.

3 m: Handout brief summaries of Shakespeare’s life and *Macbeth* (Appendix E). Mention that there will be a brief reading quiz near the beginning of class tomorrow. Also, mention that

students should bring their drafts of their LPAD papers, which should be as strong as possible before tomorrow's class.

2 m: Return classroom to original arrangement; prepare to depart.

Day 3 (Wednesday)

3 m: Attendance, housekeeping.

5 m: Tool sharpening: Visualizing language

Model how to visualize language, using a particularly vivid passage (Banquo's description of the witches: I.iii.39-47).

2 ways to visualize:

1) Read and draw a picture.

2) Paint a mind-picture of what Shakespeare's characters say while you read, or stop reading and visualize what is being said.

10 m: Reading quiz over summary of Shakespeare's life and *Macbeth*. Supply the following prompt to the students.

Please use complete sentences to answer the following questions.

- 1. What are three facts that you found interesting about Shakespeare's life?*
- 2. What was something that happened in the beginning, in the middle, and in the end of Macbeth (i.e. the entire play)?*

20 m: Brief discussion of Shakespeare's life and the basic plot of *Macbeth*. The teacher will list what the students know in columned lists on the board. Whatever the students mention, in addition to whatever the teacher deems essential for understanding the author and the play, will comprise the list. Be sure to point out that *Macbeth* will be examined according to the LPAD framework that the class developed on Monday.

30 m: Provide the following prompt to students so that they may peer edit one another's LPAD drafts. Model paper passing to students, and make sure they know to focus only on their particular criteria when examining the papers. While students are working, do any of the following as necessary: 1) answer/ask questions; 2) observe and regulate peer interactions; 3) help students whenever they get stuck or need assistance; and 4) provide feedback on student work.

Get into a group of exactly four students, and arrange yourselves in a circle. Each peer will read your paper with a very specific purpose in mind. Here are the three purposes for which your papers will be read, as well as some questions your peers should address when reading:

- 1. Content: How well does the essay address the assignment's questions? How strong and clear are the essay's points? What might make the essay's arguments more convincing? What do you like about the essay's content?*
- 2. Form: What is the essay's thesis, and how well is it supported by evidence? How effective are the essay's topic and concluding sentences? How organized is the paper, and how might the organization be improved? What do you like about the essay's form?*
- 3. Mechanics: How does the essay function according to grammar, spelling, punctuation, syntax, and capitalization? What do you like about the essay's mechanics. Identify four broad mechanical suggestions that the author should address in a subsequent draft.*

*After your first peer reads your paper according to the first criteria, he or she will pass your paper to the **right**, to the next person, at the end of ten minutes. This partner will then evaluate the paper according to the next criteria. This process will be repeated one more time, and then the rough draft will be passed to its original owner with three sets of **initialed comments** on it.*

8 m: Allow students to look over the peer comments on their papers, ask for clarification from their peers, if necessary, and begin revising their drafts.

7 m: Provide a passage (Macbeth's physical reaction to thinking about murdering Duncan: I.iii.127-142) for students to visualize (individually or collectively) by one of the two methods modeled earlier in class.

5 m: Handout Reading Journal assignment (Appendix F). Make an explicit connection between the LPAD paper and this assignment. Address any questions and/or concerns. HW: Assigned reading: *Macbeth* Act I.i-iii. Be prepared for a reading quiz. Revise LPAD papers according to peer comments and personal inclination, bring a copy of the paper tomorrow, and be prepared to talk about your concerns about your paper.

2 m: Return classroom to original arrangement; prepare to depart.

Day 4 (Thursday)

3 m: Attendance, housekeeping. Draw attention to the fact that we will finish Act I tomorrow. Address any questions/concerns about the Reading Journal.

10 m: Tool sharpening: Comics, storyboards, and graphic novels

1. Briefly provide examples from each of the three genres, and describe the common element of each: pictures juxtaposed with words.
2. Have students choose one of the three to construct an image from Act I.i-iii.

13 m: Address students' concerns/questions about Act I.i-iii. Also, encourage students to think in polarities when reading *Macbeth*. If you identify something that you feel is important in the play, its opposite is probably important, as well. Brief discussion of some of the themes that have appeared during the first three scenes, including, but not limited to, the following dichotomies:

Dichotomies in Macbeth

Deliberation vs. Action

Good vs. Evil (Light vs. Dark; Heaven vs. Hell, Health vs. Sickness, etc.)

Reality vs. Appearance (Fair vs. Foul)

Order vs. Chaos

Men vs. Women

7 m: Reading quiz:

Act I.i-iii

Provide a summary of what happened during Act I.i-iii. Your response should include something specific that happened during each of the scenes.

55 m: The remainder of the class will consist of overlapping time among three activities. While the students complete two different activities, the teacher will have two-minute conferences with them, one-at-a-time, about their concerns about the LPAD paper (class consists of around 25 students). The teacher will not read the papers, instead asking the students to do two things: 1) Express what they believe to be the strengths and weaknesses of their paper; 2) Develop a plan for addressing the weaknesses.

***25 m:** Sketch-a-stretch: Individually or collaboratively (groups of no more than three), you should do the following in order to help you understand Macbeth as a character.*

1. *Draw your current understanding of Macbeth. Things to work into your picture:*
 - a. *His situation according to the class's definitions of life paths and destinations*
 - i. *What is his current path in life? Where might his path lead him? Why?*
 - ii. *How would you characterize Macbeth according to the various identity criteria of the LPAD paper, along with any other ways you might describe him? (e.g., race, class, gender, etc.)*
 - b. *His physical appearance according to the text: Pick out one quote that is or implies a vivid account of Macbeth's appearance*
2. *Construct an explanation of your picture and quote on the back of the page (minimum 1 paragraph). Address the same elements that you depicted in your picture, in addition to whatever you feel is necessary for understanding Macbeth at this point in the play. Make sure your work has a title.*

5 m: Brief introduction to Polanski's *Macbeth* (1971). Draw students' attention to the fact that this movie is not verbatim or exactly like the play in the book. It is an interpretation, a director's take, on the "original" text. (Note: Due to the potentially offensive content of this film, Mr. Wilson, my mentor teacher, will need to be present in order for this movie to be shown. In the event that he is not present, a "tamer" version of *Macbeth* will need to be procured for class viewing.)

25 m: Students will be given the following questions, which will be susceptible to being taken up Monday, to address as they view the film:

Act I

1. *How are the play and the movie different? Why might the director choose to diverge from the "original" text? What are the effects of these changes, or how do these changes affect how you transact with the play? (A three-columned chart may prove useful for answering these questions.)*
2. *What are some questions/comments that you have about the movie in comparison to the written play or questions/comments you have about the movie in general?*
3. *Why would Macbeth want to be king? What would be his motivation?*
4. *How would you describe Banquo as a character? How do Banquo's traits compare to Lady Macbeth's?*

Additionally, the teacher will draw attention to the fact that there will be a future quiz competition, called Both, One, or Neither (Appendix H), related to how well the students answer the questions that will accompany the movie viewings. In order to keep students guessing as to what this competition will pertain and to encourage them to study all of their questions--rather than a select few, I will not provide the explanation and rules for the competition until near the date of its enactment, though I will repeatedly remind students of its approach.

2 m: Return classroom to original arrangement; prepare to depart. HW: Bring final copy of LPAD paper; reread/finish reading Act I; be prepared for reading quiz.

Day 5 (Friday)

3 m: Attendance, housekeeping. Take up LPAD papers.

5 m: Have volunteers share their sketch-a-stretches, as well as what they thought about this strategy.

4 m: Have students quickly break into small groups (no more than four) and generate at least two questions that they have concerning *Macbeth*. These questions will be reported out to and

addressed by the entire class in large group discussion.

6 m: Large group discussion of student-generated questions.

10 m: Tool sharpening: Understanding through tableaux

After handing out the below explanation, enlist five volunteers to demonstrate a tableau from *Macbeth*, preferably Act I.iii, in which the three witches meet Macbeth and Banquo.

Tableaux are still life representations of a dramatic scene—a sort of freeze frame of a pivotal moment in a play or movie. Performing such a still image can help you understand what is going on in a play, since it not only helps you to envision the actions and words, but it also forces you to stop and think about what they mean. Here is an example from The Matrix that may prove useful. [Show clip of “Girl in Red Dress” sequence from the Matrix.] When creating your own tableau, consider the following:

1. *Ask and address the basic questions about your scene: who, what, when, where, why, and how?*
2. *What is the most important quote in the scene? Why?*
3. *Would someone who has read the play recognize your tableaux? Why or why not?*
4. *What is each character’s life path at this point in the play? Based on this path, what would be each’s respective destination? Will their destinations collide, and if so, how will this affect their relationships?*
5. *Any other questions that come to mind.*

10 m: Reading quiz.

Act I.iv-vii

1. Based on what you have read of Lady Macbeth, how would you describe her character? If you consider Lady Macbeth in terms of our Life Paths and Destinations Unit, she could be considered an influence on Macbeth’s choices. How could she affect Macbeth’s choices? Why might Macbeth follow her advice?

2. What was something that happened in the beginning, in the middle, and in the end of Act I.iv-vii?

5 m: Have students begin filling out the Text Approval Form (Appendix G). This form should be the first page of their Reading Journals. Address any concerns/questions the students might have about this form.

7 m: Tool sharpening reiteration: Have students (groups of no more than four) practice doing their own tableaux. They should choose an image from Act I, capture it through the positioning of their bodies, and attempt to explain their image according to the previously provided framework.

35 m: Students should break into groups of no more than four and perform the following activity.

Based on the genres of comics, storyboards, and/or graphic novels that we briefly examined yesterday, please demonstrate your understanding of Act I.iii-vii of Macbeth. Your group should include five important images from this section of the play, a quote or series of quotes that support each image, and a brief footnote explaining the significance of each of your images and quotes. Here are some things to consider when you are juxtaposing words with images:

1. *Who would your audience be for the genre that you are choosing to explore? What does your audience (e.g., adults, a movie production panel, teenagers, etc.) expect to see in your genre (e.g., gore, colors, shapes)?*
2. *How do I make my five elements understandable to someone who has never read Macbeth?*

3. *What does a reader need to know about Macbeth before continuing to the next act?*
4. *What and who are the influences on Macbeth's life paths and destinations? How are these influences affecting him?*
5. *Any other questions you feel the need to address.*

While students are working, do any of the following as necessary: 1) answer/ask questions; 2) observe interactions and take notes; and 3) help groups maintain focus.

2 m: Return classroom to original arrangement; prepare to depart. HW: Read Act II-Act III.iii. Be prepared for reading quiz. Begin Reading Journal. Be prepared to share your series of pictures, quotes, and explanations before the entire class.

Week 2 (Emphasis: Making Text Visible through Performing and Writing)

Day 6 (Monday)

3 m: Attendance, housekeeping. Return LPAD papers, and briefly discuss the quality of these works; reiterate the opportunity for students to revise if they are not satisfied with their grades.

3 m: Present to students an overhead list (anonymous, of course) of the texts that their classmates have selected for their Reading Journals. Give students the option of joining groups according to teacher's determination of similar textual interest or according to personal choice--or of working alone. The groups will consist of no more than four students, and they will meet for the first time tomorrow.

5 m: Address any student concerns/questions concerning Act II, and assess whether students "need" a reading quiz. If they do, the daily lesson plans will obviously be adjusted accordingly.

15 m: By appointing a spokesperson or chiming in as necessary, students will briefly share and explain their series of words and pictures from Friday. Large group discussion will attempt to draw out the significant themes, images, and characters of Acts I and II, which will mostly run throughout the play in some way, in relation to the students' work.

10 m: Give a brief lecture over the thematic, imagistic, and character highlights of Acts I and II. Provide the following handout to accompany the lecture:

<i>Themes</i>	<i>Recurring Images/Concepts</i>	<i>Characters</i>
<i>Deliberation vs. Action</i>	<i>Clothing</i>	<i>Macbeth</i>
<i>Good vs. Evil (Light vs. Dark;</i>	<i>Sickness</i>	<i>Lady Macbeth</i>
<i>Heaven vs. Hell; Health vs.</i>	<i>The body: Blood, hearts, hair,</i>	<i>Banquo</i>
<i>Sickness; Loyalty vs. Treason)</i>	<i>etc.</i>	<i>King Duncan</i>
<i>Reality vs. Appearance (Fair</i>	<i>Light: Stars/sun; time of day</i>	<i>Malcolm</i>
<i>vs. Foul)</i>	<i>Shipwrecks/storms</i>	<i>Three witches</i>
<i>Order vs. Chaos</i>	<i>Animals (especially birds and</i>	<i>Macduff</i>
<i>Men vs. Women</i>	<i>snakes)</i>	<i>Ross</i>
<i>Free Will vs. Fate</i>	<i>King</i>	
<i>Hope vs. Despair</i>	<i>Plants (flowers, seeds, trees)</i>	
	<i>Payment</i>	
	<i>Evil spirits and magic</i>	
	<i>Babies/Innocence</i>	

24 m: The teacher will provide a brief refresher concerning tableaux and handout additional copies of the tableau framework from Friday. Students will generate their own tableaux in

relation to Act II. Here is the assignment:

Following from the definition and characteristics of tableaux provided on Friday and in groups of no more than five, you will generate your own tableaux, or freeze frames, based on Act II. When each group is ready, they will take turns holding their tableau-poses, and I will take a picture [using a Polaroid or some sort of digital camera, in which their poses can be captured and quickly displayed over the boxlight—so that the students do not have to hold their poses for long]. After I present your group with a copy of its tableau, you then should provide the photograph with a title, as well as a written explanation of your positioning using the tableau framework. The explanations of your tableaux will be shared in a brief large group discussion tomorrow.

30 m: Continue viewing Polanski’s *Macbeth*, and reiterate that there will be a competition in relation to the movie questions. Students will be given the following questions to address as they view the film:

Act II

1. *How are the play and the movie different? Why might the director choose to diverge from the “original” text? What are the effects of these changes, or how do these changes affect how you transact with the play? (Please continue your three-columned chart from the last viewing.)*
2. *What are some questions/comments that you have about the movie in comparison to the written play or questions/comments you have about the movie in general?*
3. *According to both the movie and the play, why should Macbeth kill the king? Why should he not? What things and/or people may influence him finally to do it?*
4. *Can Macbeth change his current life path? If so, how? If not, why not?*

2 m: Return classroom to original arrangement; prepare to depart. Homework: Finish reading/rereading Act III of *Macbeth* by Wednesday; be prepared for a reading quiz on Wednesday; bring reading journal materials (i.e., texts and journals).

Day 7 (Tuesday)

3 m: Attendance, housekeeping.

15 m: Students share and discuss their tableaux from yesterday. I will encourage students to extend and clarify their ideas regarding Act II, as well as the tableaux as necessary. Overall, the class will examine the events, ideas, and significance surrounding the central event of Act II: The killing of King Duncan.

20 m: Tool sharpening: Recalling and extending upon an activity of Week 1 of the unit, in which I asked students’ to read the play out loud with a friend and stop and talk about the words in order to improve understanding, the class will perform a brief scene from *Macbeth*. We will do a brief classroom performance of Act III.iv, in which Macbeth sees Banquo’s ghost. We will arrange the room in the manner of a long, narrow banquet table, as much as possible, and the students who take on the roles of speaking characters will be provided with various props (garments, goblets, crowns, etc.). Students will be encouraged to read with passion, enunciation, and volume, and whenever any student wishes to discuss the performance/play, he or she will holler, “Stop!,” and pose a question/concern. The class, including me, will then address his or her issue, and then the performance will continue until completed. This event will ideally be recorded using a camcorder or some other video recording device, but regardless of whether it is recorded, it will be considered one of the possible elements of inclusion in the Multigenre Portfolio.

2 m: Rearrange classroom according to how students want to situate themselves for Reading

Journal Time.

22 m: Reading Journal Time: Episode 1

During reading journal time, you will choose to work alone or to join a reading group. If you choose to work alone, you should do the following during reading journal time:

1. *Read your selected text(s) and/or*
2. *Make an entry into your reading journal.*

If you choose to work in a group (of no more than four), you should do the following during reading journal time:

1. *Read (individually or collectively) your selected text(s) and/or*
2. *Make an entry into your reading journal and/or*
3. *Discuss their selected texts, using the reading journal's possible discussion questions as a guide:*

- *Did you like it? Why or why not? Would you read something else by the author of the text?*
- *How may the text help you reach your goals?*
- *What are some of the problems or difficulties you had with the text? How did you handle your problems?*
- *What questions do you have about the text? How may you address these questions?*
- *What are some things that this text reminds you of? What did you find interesting about the text?*
- *Would you recommend this text to a friend? Why or why not?*
- *What did you learn from the text?*

If you choose to work in a group, one group member must record an account of the group's discussion, as well as submit this account to the teacher. This is the first of four reading journal activities, and a different person should take notes about the group's discussion each time. I will monitor group activities to make sure that you stay on-task.

15 m: Tool sharpening: Translating a Play into Your Own Language and Performing It

One good strategy for understanding a difficult text is to translate it into your own language. Additionally, in the process of translating a difficult text's language, you might also find that it is helpful to change some other things, as well (e.g., setting, tone, mood, perspective, as well as character's jobs, relationships, genders, and appearances, among other things), so that you may make a broader and deeper connection to both the work and your own background knowledge. The key to this strategy is for you to try to keep the original text's main elements, such as themes, images, and characters, intact as much as possible. Here is an example of my attempt to retell a scene from *Macbeth*:

Act III.iii: Macbeth as Mob Movie

Present Day Outskirts of New York City: Three haggard men dressed in security guard uniforms are waiting in a singly lit entry booth at the edge of a long, dimly lit driveway. What light the driveway does have is derived from a large compound about a 3/4th of a mile away, where people party inside, but the only indication of the festivities is the seemingly ever-present throbbing bass. Two of the men appear to be in their late 30s or early 40s, and the third man appears to be fairly young, between 21 and 25. If someone were to be approaching them from a distance, then he or she might notice that they are in a bit of spat.

First Man: Who sent ya?

Third Man: Tha boss, Don Macbeth.

Second Man: He knows the plan—every last detail—so the Don musta sent him. Take it easy fellas.

First Man: Awwright. Awwright. It's about time to do the job. The sun's setting. It won't be long now.

[Several minutes pass, with the men continuing to banter uneasily.]

First Man: Does it seem darker than normal to you?

Third Man: Sssshhhh! I hear their bikes. They've parked at the garage and they're walking this way.

Banquo: [hollered from 30 yards or so] Hey fellas, how ya doin'?' Tell'em to send a car down for Banquo, would ya? How's about some more light?

First Man: Maybe you should've brought your own.

Banquo: You're real funny. Ya know that. As a matter of fact, my son always carries a little flashlight with him. [Fleance hands him his flashlight.] Check this out. [Flicking it on and off his face.] It looks like it's going to rain.

First Man: Let it pour. [The booth's light goes out, and the three grab Banquo and stab him several times. The results of the first slash cover Fleance's face in blood, and as the men are coming towards him, one slips on Banquo's blood, causing the others to fall. Fleance keeps his senses, darts down a nearby alleyway, and is gone.]

Third Man: Who turned off the light? Why?!

First Man: I didn't want to give anyone the chance of seeing us do it.

Third Man: Expletive! The son got away!

Second Man: Don Macbeth wanted him dead more than Banquo.

First Man: It's awwright fellas. I'll tell tha Don what happened. It was my job. I'll take the blame.

11 m: Compile students' ideas for a retelling of *Macbeth*, or simply a scene of it. Have students collectively speculate how they might modify *Macbeth* to suit languages, as well as contexts, with which they are more familiar. Teacher will accumulate ideas on the board or in some other widely viewable format.

2 m: Return classroom to original arrangement; prepare to depart. HW: Make sure you've read Act III well, since there will be a reading quiz tomorrow.

Day 8 (Wednesday)

3 m: Attendance, housekeeping.

5 m: Address any questions/concerns students have about *Macbeth*, particularly Act III.

10 m: Reading Quiz

Act III

1. Describe three things that Macbeth either says or does during this act, and please explain the possible significance of each statement or action.

2. Where has Macduff gone at the end of Act III, and what are some reasons why he has gone there?

30 m: Continue viewing Polanski's *Macbeth*. Students will be given the following questions to address as they view the film:

Act III

1. How are the play and the movie different? Why might the director choose to diverge from the "original" text? What are the effects of these changes, or how do these changes affect how you transact with the play? (Please continue your three-columned chart from the last viewing.)

2. *What are some questions/comments that you have about the movie in comparison to the written play or questions/comments you have about the movie in general?*
3. *Why does Macbeth want Banquo and Fleance murdered? What things and/or people may influence him to take this action? How might this murder affect Macbeth's life path and ultimate destination?*
4. *How have Macbeth's decisions affected the rest of the characters in the play?*

10 m: Model elements of translating a text based on my version of Act III.

While looking at my piece, walk students through the following list of features that might help in developing one's own translation:

1. *Pick a scene that you find interesting, and figure out all that you can about the scene (time, place, characters, dress, occasion, etc.).*
2. *Brainstorm what you find entertaining/interesting about stories or your personal life.*
3. *Try to place your personally meaningful lense onto the scene from Macbeth, and adjust the original story to fit your new version.*
4. *You don't have to translate all of the lines/characters, but you do need to try as much as possible to capture the meat of the original text (e.g., themes, images, major characters).*
5. *Overall, put your own spin on an already existing work.*

30 m: Have students generate their own translation of a scene of *Macbeth*. While students are working, do any of the following as necessary: 1) answer/ask questions; 2) observe and regulate peer interactions; 3) help students whenever they get stuck or need assistance; and 4) provide feedback on student work. Here is the assignment sheet:

Individually or in groups of no more than five students, translate a scene from Macbeth into your own personally meaningful context. If you choose one of the smaller scenes (e.g., I.i, I.vi, II.iii, II.v, or V.vi) you must expand it far beyond what is on the page, adding to the beginning or ending of the scene as you see fit. If you choose any of the other scenes, you will probably be safe with a one-to-one translation; that is, unless you pick one of the really long ones. Either way, your translation of the text into personally meaningful language should include the following:

- *A title for your scene*
- *An introduction that lets the reader know how you have changed the original text according to historical time, daytime, place, characters, mood, tone, plot, etc.*
- *Dialogue and action that is roughly equivalent to what seems to occur in the original play*
- *An explanation of how the life paths of the characters have changed according to your new translation: How does the world in which you situate your characters affect their life paths and destinations? How have their choices and the sociocultural structures changed?*
- *Content that may be entertaining to both your classmates and the teacher*
- *Whatever else that you feel would make a good translation of the scene*

Near the beginning of class tomorrow, you will be given another fifteen minutes of class time in order to complete this genre. Additional time will be provided in order for you to act out or describe your scenes before the class.

2 m: Return classroom to original arrangement; prepare to depart. HW: Read Act IV.i-ii very carefully; be prepared for a reading quiz; work on your *Macbeth* translation/performance.

Day 9 (Thursday)

3 m: Attendance, housekeeping.

5 m: Students will be allowed to pursue whatever genre they see fit on Friday. Explain to them that they will have three choices: A movie proposal, an analytic essay, or a teacher-approved, student-selected genre. Provide students with an assignment handout (Appendix I)

15 m: Provide students with time to finish up or prepare to act out/describe their *Macbeth* translations.

10-20+ m: Acting out/presenting translated scene: How dramatic the students are feeling will determine this block of class time. If students are into it, then I can envision spending as much as 30 minutes viewing and discussing the students' work. If people are not so inspired, then this will probably take ten minutes or less. I will assume the worst-case scenario, the least amount of time, and plan accordingly; but if it takes more time, I will obviously adjust my schedule.

33 m: The class will participate in a dramatic reading of Act IV.i-ii. Here are the activities that will compose this dramatic reading:

11 min: Act IV.i: A cauldron exercise: Students will anonymously write down or draw the grossest thing that they can think of eating, crumple the sheet up, and throw it into the pot. After the teacher draws several items from the cauldron, he or she will read some of them (if it is appropriate for reading and/or it is legible), and ask the students to explain why each item is particularly gross. Divide the class into three parts, and have each group do a choral reading of one of the witches. Before we do this, we will have to practice our chanting for a couple of brief rounds. Pose at least some of these questions to the class, as appropriate: Why these ingredients? What are the witches doing? What kind of lives do you think the witches live, based on their material possessions, the way they speak, and the way they look? What is their life path?

11 min: Show students some examples of phrases that could be perceived in multiple ways on the overhead: 1) A great army will fall if you go to battle. (Problem: Who's army?) 2) Jimmy has never been caught picking his nose. (Problem: So does he or doesn't he pick his nose?) 3) Nobody else has ever made me feel the way that you do, or I have never cared about anyone the way I care about you. (Problem: Is that good or bad?) Continue a dramatic reading of the rest of Act IV.i, in which I ask the students to consider the ways that Macbeth could have interpreted the Apparitions' prophecies in comparison to how he does interpret them. Ask students how they may handle multiple-meanings for language in their own lives.

11 min: Do a brief dramatic reading of scene IV.ii, addressing the issue of innocent victims. Some questions to consider during and after the dramatic reading: How have Macbeth and Macduff's respective life paths influenced those of Lady Macduff and her son? Who is responsible for Lady Macduff's death? (Suggest possibilities—Macbeth, Macduff, Lady Macduff, and the Murderers—but provide no answer)

22 m: Reading journal time. Let students know that you will be taking up the journals tomorrow, and they should have at least 3 entries (600 words).

2 m: Return classroom to original arrangement; prepare to depart. HW: Read Act IV.iii-V.ii. Prepare to turn in reading journals: Should be 3 or 4 entries in it. If 3, then at least one should be done this weekend.

Day 10 (Friday)

3 m: Attendance, housekeeping. Collect reading journals.

10 m: Reading quiz.

1. Who is "responsible" for the death of Lady Macduff? Choose a character and defend your choice with a strong argument.
2. To a large extent, many aspects of our life paths and destinations are controllable, but there are

still many aspects that we cannot control. What are some aspects of life paths and destinations that we cannot control, and why are these aspects not controllable? Use a character or characters from Macbeth to illustrate your points.

15 m: Students will continue or begin working on their genre selection from the three-part Genre Choice handout from yesterday. While students are working, do any of the following as necessary: 1) answer/ask questions; 2) observe and regulate peer interactions; and 3) help students whenever they get stuck or need assistance.

10 m: Review and finish Act IV. Act IV.iii of Macbeth is a real snoozer for many (and I am sure many other scenes are as well, but this one really stands out for its wordy length and aloofness). In order that students get a better sense of what the heck is going on in this scene. I will start and stop a movie version that includes almost all of the words from this scene, asking students to explain what is being expressed in the interaction between Malcolm and Macduff and why these two guys might interact the way they are interacting. I will preface the watching of the movie with this basic framework: “Trust is something that once broken is often never recoverable. Malcolm, since the assassination of his father, has some real trust issues. As you are watching this scene, ask yourself, “How can Malcolm trust Macduff? How can Macduff convince Malcolm that he is loyal to him?”

15 min: Model reflection.

One of the requirements for students’ multigenre portfolios and papers is a reflection on process. I will model how I, myself, went about producing an element of the multigenre project. For instance, I will have produced a sketch-a-stretch on Macbeth as a character. In my hypothetical sketch-a-stretch, Macbeth is all decked out in armor, it and his face spattered with dried blood, as handsome as I could make him, though stern and obviously scarred across his cheek. My Macbeth would be erect in the saddle, raising his sword in victory, while other soldiers in the distance (read: stick figures) raise their swords, lauding his triumph. To describe my process in creating this, I would walk through, and provide the students with, the following checklist:

1. *What passage(s) inspired your drawing and explanation?*
2. *How did my group or I translate the passage(s) to a picture? (e.g., what colors did I use and why?; why did I make Macbeth bigger than the other characters?; why is he on horseback and the others are on foot?; and whatever “why” questions you can think of to explain your picture.)*
3. *How did my group or I translate the picture into words? (e.g., what adjectives did we or I use to describe the picture and why?; was it easier or harder to write in response to a picture than it usually is for you to write?; if you were in a group, how did your group decide what to write down?)*
4. *If you were in a group, who did what part(s) of the drawing? How did you work together to create what you created? Were there any disagreements, and if so, how were they handled? (e.g., Sally drew the crowd; Tom drew the horse; Jeff wrote this sentence; Sally chose that word.)*
5. *Explain the difficulty or ease of creating the project, as well as the amount of time that it took you to do it.*
6. **** Overall, try to capture, as well as you can, what you were thinking and doing as you were creating.*

10 m: Have students practice reflecting individually or collaboratively on the process of making one of their genres. While students are working, do any of the following as necessary: 1)

answer/ask questions; 2) observe and regulate peer interactions; 3) help students whenever they get stuck or need assistance; 4) provide feedback on students' reflections.

25 m: Continue viewing Polanski's *Macbeth*. Point out that Both, One, or Neither will occur on Wednesday of next week. Students will be given the following questions to address as they view the film:

Act IV

1. *How are the play and the movie different? Why might the director choose to diverge from the "original" text? What are the effects of these changes, or how do these changes affect how you transact with the play? (Please continue your three-columned chart from the last viewing.)*

2. *What are some questions/comments that you have about the movie in comparison to the written play or questions/comments you have about the movie in general?*

3. *Why does Macbeth seek out the witches? How does he respond to what the witches tell him? How else could he have responded?*

4. *How has Macbeth influenced Macduff's life path? How do Macduff and Macbeth compare as characters?*

2 m: Return classroom to original arrangement; prepare to depart. HW: Finish Act V; prepare for reading quiz on Monday; work on genre selection.

Week 3 (Emphasis: Reflection on Writing, Drawing, and Performing)

Day 11 (Monday)

3 m: Attendance, housekeeping. Return reading journals and make brief comments about quality and completion of students' work.

15 m: Model reflection. One of the requirements for students' multigenre portfolios and papers is a reflection on products. I will model how I, myself, might go about reflecting on the learning that resulted from a product of the multigenre project. I will provide the same sketch-a-stretch picture of Macbeth as I did on Friday. To demonstrate my learning as a result of the product, I would walk through, and provide the students with, the following checklist:

1. *What did learn about Macbeth as a character? (e.g., Macbeth was a mighty warrior who was greatly honored by his countryman, which is something that you do not notice as much when you simply read others talking about him. It helped for me to be able to see Macbeth's greatness.)*

2. *What did you learn about Macbeth in terms of our class's definition of life paths and destinations? (e.g., Macbeth begins on a very promising life path: He is loyal to the king; he fights bravely in battle; he is wealthy and honored by his countryman. However, according to what I know about how the play ends, Macbeth falls from these great heights, and this showed me that even the mighty could fall.)*

3. *What did you learn about other characters and their life paths and destinations by examining Macbeth? How did you apply the element you created to other contexts—within and without the play? (e.g., During my own time and when we were further along in the play, I constructed a sketch-a-stretch on Lady Macbeth. I found it useful to create a tangible product that helped me visualize and thus understand her, which was a vast improvement over simply reading about her on the page.)*

4. *Would you recommend maintaining, improving, or scrapping the genre? Why? (e.g., I would strongly recommend keeping/improving/scrapping the sketch-a-stretch because...)*

5. *Overall, how did the product enable you to better understand the concepts of life paths and destinations in general, as well as Macbeth in particular?*

30 m: Certain scenes (the odds, since these are the ones that include Macbeth and Lady

Macbeth) of Act V will be dramatically read (at least) or acted out (at best) in their entirety, with the other's briefly summarized in both content and significance by the students. We will save the final scene for tomorrow. In keeping with earlier enacted scenes, volunteers will be necessary in order to make this activity work, and if there are no volunteers, I will have to assign parts to students, which I ideally will not have to do. A strategy that I may use, if necessary, is to play Macbeth myself, and to have students work toward killing me, which I have found to be reasonably effective, despite the drawbacks of this teacher-centered approach.

Key questions to be addressed while students' and teacher perform:

V.i: What is Lady Macbeth's current psychological and physical state, how can you tell, and why? What does she talk about during her sleepwalking, and why? What do her speech and actions reveal about her current path in life? What significance does this scene serve in the larger context of the entire play?

V.iii: What is Macbeth's psychological and physical state, how can you tell, and why would he be acting as he is? What do his speech and actions express about his current path in life? How has Macbeth's life path affected the paths of his countrymen?

V.v: Has or how has Macbeth's psychological state changed since his last scene? How does Macbeth's battle strategy change with the news of the approaching wood? Is it better to approach death passively or aggressively? Is it better to approach life aggressively or passively?

V.vii: What motivates Macbeth to keep fighting, even though one of the witches' prophecies has been fulfilled? How does Macbeth's life path compare to Macduff's?

10 m: Allow students to work individually or collaboratively on briefly examining one of their products. While students are working, do any of the following as necessary: 1) answer/ask questions; 2) observe and regulate peer interactions; 3) help students whenever they get stuck or need assistance; 4) provide feedback on student reflections.

30 m: Allow students to work on their genre of choice from Friday. This is the last explicit class time that is designated for this assignment.

2 m: Return classroom to original arrangement; prepare to depart. HW: Reread Act V for a reading quiz tomorrow; encourage students to finish up their approved genre selection on their own time.

Day 12 (Tuesday)

3 m: Attendance, housekeeping.

8 m: Reading Quiz

Act V

By the end of the play, Macbeth is beheaded, Macduff has taken revenge, and Malcolm is about to be crowned king, but where do the living characters go from here? Based on your reading of Macbeth, predict the stories of the remaining characters. How will their life paths develop?

Where are these characters going and why? Choose one of the following and justify your character's path and destination with at least one quote from the play: Macduff, Malcolm, Fleance, Donalbain, Three Witches, Ross, Siward.

22 m: Finish up discussion/dramatization of *Macbeth*. Have students dramatically read/act out the final scene of the play (Act V.viii). Props will be available. Key questions for large group discussion that will occur during and after the last scene: How does Macbeth die, and what does this tell you about his character? How does Macbeth's death compare to several others throughout the play (e.g., Thane of Cawdor, Banquo, Lady Macduff, Lady Macbeth, King

Duncan, etc.)? Is there a good way to die? Who is the hero of the play, and why? What did you think of the play? Also, discuss responses to quiz.

20 m: Reading journal time.

35 m: Finish viewing Polanski's *Macbeth*. Students will be given the following questions to address as they view the film:

1. How are the play and the movie different? Why might the director choose to diverge from the "original" text? What are the effects of these changes, or how do these changes affect how you transact with the play? (A three-columned chart may prove useful for answering these questions.)

2. What are some questions/comments that you have about the movie in comparison to the written play or questions/comments you have about the movie in general?

3. How does Macbeth respond to each of the many negatives that take place during the final act (e.g., wife's death, fulfillment of prophecies, forces rising against him, kingdom falling apart, etc.)? Why does he respond as he does?

4. What was Macbeth's final destination in the play? Could he have avoided this end? If so, how? If not, why not?

5. How do you feel about/what do you think about Macbeth as a character by the end of the movie?

6. What character do you identify with the most by the end? Why? How does this character compare to Macbeth? If you identify the most with Macbeth, then why?

2 m: Return classroom to original arrangement; prepare to depart. HW: Handout rules for Both, One, or Neither (Appendix H), and encourage students to prepare for the game.

Day 13 (Wednesday)

3 m: Attendance, housekeeping.

45 m: Movie vs. Written Play Game. Both, One, or Neither (Appendix H). Serve as director/quiz host for this comparative competition. Students should select their teams according to the guidelines provided in the explanation and rules sheet.

25 m: Model writing a draft of the synthesis paper on the overhead transparency or in a Word document. Perform a thinkaloud in which I demonstrate one way of composing a synthesis paper. Here are the probable components of the thinkaloud, which will ideally be aided by student participation:

1. Consider the genres that I may choose to write about: Life Paths and Destinations paper and drafts, journal entries, sketch-a-stretch, series of pictures accompanied by words (i.e. comic, graphic novel, storyboard), tableau, modern-day translated scene, Shakespearean acting, movie proposal, theme/image trace paper, a picture's dramatic monologue)

2. Narrow my focus to the four genres that I want to write about according to the assignment's guidelines (Appendix B).

3. Generate four columns in which I begin to list all that I can remember about the four selected elements. Take the elements out and review them as I am jotting down ideas.

4. Begin writing an introductory paragraph that includes the following:

- a. Identification and description of the elements I'm going to write about*
- b. Thesis that assesses two things: 1) my learning in particular; 2) the unit as a whole. (e.g., "Overall, I think I learned a great deal by generating certain texts during the Life Paths and Destinations Unit; however, I also think that the unit could be improved in several ways.")*

5. *Begin sketching the body paragraphs, drawing from the three-columned chart.*
 - a. *Topic sentences*
 - b. *Strong argumentation and description*
 - c. *Concluding sentence*
6. *Project how I might conclude the essay.*
 - a. *Restate thesis*
 - b. *Reiterate main points*
 - c. *Look to the future or provide sense of closure*
7. *Revision and editing: Though you will obviously read through your paper several times as you are writing it—checking for various elements that you have learned to pay attention to as you write—after getting a complete draft down, then you should really begin worrying about the these issues:*
 - a. *Clarity*
 - b. *Conciseness*
 - c. *Content*
 - d. *Strength of argumentation*
 - e. *Flow*
 - f. *Issues of form (grammar, spelling, punctuation, paragraphing)*

15 m: Have students begin to write the Synthesis paper, following the writing framework that I have given them or according to their own processes. While students are working, do any of the following as necessary: 1) answer/ask questions; 2) observe and regulate peer interactions; 3) help students whenever they get stuck or need assistance; 4) provide feedback on initial student work.

2 m: Return classroom to original arrangement; prepare to depart. HW: Continue working on Synthesis Papers and Multigenre Portfolios.

Day 14 (Thursday)

3 m: Attendance, housekeeping.

25 m: Reading journal time. Let students know that you will be taking up the journals on Friday for the final time.

50 m: Have students work on their Synthesis Papers, as well as complete whatever they need to finish in relation to the Multigenre Project. While students are working, do any of the following as necessary: 1) answer/ask questions; 2) observe and regulate peer interactions; 3) help students whenever they get stuck or need assistance; and 4) provide feedback on student work.

10 m: Have students organize their Multigenre Portfolios and Reading Journals.

2 m: Return classroom to original arrangement; prepare to depart. Homework: Reading journals are due tomorrow; bring in a strong rough draft of your Synthesis Papers.

Day 15 (Friday)

3 m: Attendance, housekeeping.

55 m: Have students work on their Synthesis Papers, as well as complete whatever they need to finish in relation to the Multigenre Project. While students are working on their projects and papers, conduct two-minute mini-conferences with each student. The teacher will not read the papers, instead asking the students to do two things: 1) Express what they believe to be the strengths and weaknesses of their paper; 2) Develop a plan for addressing the weaknesses.

12 m: Demonstrate to students how to construct an appendix, a title page, and a table of contents. Provide students with a format for doing each.

18 m: Students should have their papers peer-reviewed by one other student. Using the three-step framework provided during the first week of the unit, which I will provide again if necessary, students should review a peers' work, and sign their names on the back of the draft.

Peer Revision and Editing

Content: How well does the essay address the assignment's questions? How strong and clear are the essay's points? What might make the essay's arguments more convincing? What do you like about the essay's content?

Form: What is the essay's thesis, and how well is it supported by evidence? How effective are the essay's topic and concluding sentences? How organized is the paper, and how might the organization be improved? What do you like about the essay's form?

Mechanics: How does the essay function according to grammar, spelling, punctuation, syntax, and capitalization? What do you like about the essay's mechanics. Identify four broad mechanical suggestions that the author should address in a subsequent draft.

2 m: Return classroom to original arrangement; prepare to depart. HW: Put together synthesis projects, and revise Synthesis Papers according to peer suggestions and personal inclinations. Turn in Multigenre Projects and Synthesis Papers during the following class.

Day 16 (Monday)

3 m: Attendance, housekeeping. Return Reading Journals. Collect Multigenre Portfolios and Synthesis Papers.

Appendices

Appendix A: Inventory Assignment: My FAQ

Appendix B: Multigenre Portfolio and Synthesis Paper: Assignment and Rubric

Appendix C: Life Paths and Destinations Opinnionaire

Appendix D: Life Paths and Destinations Paper: A Personal Journey: Assignment and Rubric

Appendix E: Summaries of Shakespeare's Life and *Macbeth* (courtesy of *Barron's Booknotes*)

Appendix F: Reading Journal: Assignment and Rubric

Appendix G: Text Approval Form

Appendix H: Both, One, or Neither: Explanation, Rules, and Game

Appendix I: Genre Choice Assignment

Appendix A

My FAQ

Many websites have a list of these, and very soon, you will too. FAQs, or frequently asked questions, provide internet surfers with a variety of information: 1) What information is found at the website?; 2) What is the most important information on the website?; 3) How do you navigate the website?; 4) Who generates the website?; 5) How do you find out additional information about a topic on the website?; 6) Almost any other questions you can think of.

In order to get to know you better—so that I might be the best teacher I can be for each one of you—please provide me with an FAQ that addresses the following seven questions:

- Who is insert your name here?
- What do you like/dislike about school?
- What do you like/dislike about English classes?
- What do you like/dislike to do in your spare time?
- What do you like/dislike to read/write about?
- What do you want to learn?
- How do you learn best?

In addition to the seven questions above, compose and answer seven more questions that you feel are essential for anyone trying to understand you better. ***Only two of your self-generated questions may have short answers.

Appendix B

Multigenre Portfolio and Synthesis Paper

This is the big one, the major assessment for the Life Paths and Destinations Unit, so keep it in mind as you are working your way through these next few weeks. The “big one,” as I have just referred to your Multigenre Portfolio and Synthesis Paper, may represent new or weird territory for many of you, but I will try to be as clear as possible in describing the expectations for this assignment. Please be aware that this last assignment is for only one grade, rather than one for each of its two parts. As always, if you have any questions, feel free to ask a trusted peer, or me, for clarification.

Part I: The Multigenre Portfolio

So what is “multigenre” work? For the sake of this project, multigenre work means “the production of texts in a variety of modes for a variety of purposes, audiences, and occasions.” A “text” can be anything, such as a picture, an e-mail, a dance, a movie, a persuasive essay—anything. Frequently, teachers have favored only one kind of text, one kind of genre—the formal five-paragraph essay—which usually examines literature or addresses some seemingly random topics (e.g., A bird in hand is worth two in the bush. Explain the significance of this statement, providing examples from your personal experience, literary texts, or historical events.). We, on the other hand, will experience several of the genres listed below, and perhaps some others, as we engage *Macbeth*:

- Comic Strips/Storyboards
- Translating and performing text in own language
- Sketch-a-stretch
- Mandala
- Collage
- Body biography
- Five-paragraph essay
- Four-square
- Close-reading analysis
- Song/Rap
- Children’s book
- Tableaux
- Movie proposal
- Mimicking the author
- Letter to the author
- Poetry
- Guidebook for future classes

Being uncertain about the above genres is a good thing, and you will discover some meanings for each in due time. During the next few weeks, you will explore multiple genres—both formal and informal, traditional and alternative—and from the various products that you construct over this time, all of which you should store in a safe place (e.g., a notebook), you will be asked to select and analyze at least four of them according to some of these criteria:

1. ***Required: A genre you selected and generated on your own
2. Your best work, your most well-liked, or the text from which you learned the most
3. Your worst work, your most disliked, or the text from which you learned the least
4. A (copy of a) text produced by someone else that helped you learn
5. A criterion negotiated by a student and the teacher (e.g., you may include pertinent journal entries or versions of your Life Paths and Destinations Paper)

Preceding your chosen four multigenre elements, you will need to create a table of contents that gives a title of and short description for each text included in your portfolio. **Additionally**, you should include all of the other work that you have generated during this unit in the appendix, which I will also show you how to create. And this leads us into the second part of your major assessment for the Life Paths and Destinations Unit.

Part II: The Synthesis Paper

So what does “synthesis” mean? For the sake of this project, synthesis means three things: 1) *bringing together* certain texts (three of them as indicated by the above criteria) that you have produced during the unit; 2) *analyzing* each’s texts specific significance; 3) and *evaluating* the unit’s overall impact on you as a learner. The formal requirements for this assignment are fairly rigorous and will thus require a great deal of skill and effort in order for

each of you to be successful. You are all more than capable of meeting the requirements of this final assignment, but it may not be easy. Perhaps nothing that is worthwhile comes without struggle, and your synthesis paper is not an exception to this rule. With that being said, here are the expectations of your synthesis paper:

- An introductory paragraph in which you introduce the four texts that you will examine during your essay
 - The introductory paragraph must include a clear, coherent thesis statement that indicates your overall assessment of your learning in particular, as well as the unit itself in general. (1 paragraph)
- Two paragraphs devoted to each element represented in your multigenre portfolio (8 total paragraphs)
 - One paragraph about the *process* of creating the element—what you learned while creating it, what you felt and thought, the difficulty or ease of creating the piece, peer response, teacher assistance, or whatever is necessary for a reader to understand your creative process
 - One paragraph on the learning (or lack thereof) that you experienced as a result of the completed element (the *product*)—you must explain what you learned or wish you had learned, how this element affected your reading of a text for this class or another situation, suggestions for maintaining, improving, and/or scrapping the element, or whatever is necessary for a reader to understand the learning value of your selection, particularly how it helped you understand *Macbeth*
- Two paragraphs devoted to your thoughtful assessment of the Life Paths and Destinations Unit in general (2 paragraphs)

- One paragraph covering what you disliked about the unit as a whole, as well as how and why the unit could be improved in the future
- One paragraph covering what you liked about the unit as a whole, as well as how and why the unit should remain basically the same in the future
- A concluding paragraph (1 paragraph)
 - Restates the major points of the paper
 - Restates the thesis
 - Gives the reader a sense of completion or looks to the future
- *** 12 paragraphs offered as an approximate, but NOT REQUIRED, aspect of the paper
- Reasonably sound according to grammar, mechanics, punctuation, and spelling (though these things will obviously not be perfect, since no one is perfect)
- 750 word minimum (Roughly 3 typed pages, 12-point font, and 1” margins)
- Multigenre items referenced according to page numbers
- Page numbers and a title
- An MLA-formatted title page
- One rough draft that has been submitted for peer review

Rubric for Multigenre Portfolio and Synthesis Paper

<i>CATEGORY</i>	5	4	3	2	1
Quality: Argumentation <ul style="list-style-type: none"> Thesis Support (***) 5 points max.)	The paper has a clearly established controlling idea that is always/almost always supported by strong evidence.	There seems to be an adequately established controlling idea that is frequently supported by strong or good evidence.	There seems to be a somewhat controlling idea that usually is supported by good or weak evidence.	There seems to be a vague controlling idea that is consistently supported by weak evidence.	There seems to be no clearly established controlling idea, and what does not exist may not be supported.
Quality: Reflection <ul style="list-style-type: none"> Process Products (***) 5 points max.)	The project, as a whole, demonstrates outstanding insights into the student's learning processes and products.	The project demonstrates good insights into the student's learning processes and products.	The project demonstrates fair insights into the student's learning processes and products.	The project demonstrates weak insights into the student's learning processes and products.	The project demonstrates little or no insight about the student's learning processes and products.
2 x Quantity: Paper and Portfolio <ul style="list-style-type: none"> Min. 750 words Peer-reviewed draft Includes 4 appropriately chosen multigenre elements and an appendix of other elements (***) 10 points max.)	The paper meets or exceeds the word requirement, and it also includes a peer-reviewed draft, 4 appropriately chosen multigenre elements, and an appendix.		The project meets only two of the three necessary quantities: It is deficient according to paper length, peer review, or genre contents.		The project is deficient according to all three quantities.
Form: Paper and Portfolio <ul style="list-style-type: none"> Organization Readability Conventions (***) 5 points max.)	The project is always/almost always well organized and easy to read/follow, and it generally adheres to the conventions of formal English.	The project is usually well organized and easy to read/follow, and it generally adheres to the conventions of formal English.	The project is sometimes organized and somewhat easy to read/follow, and it sometimes adheres to the conventions of formal English.	The project is mostly disorganized and unreadable, and it sporadically adheres to the conventions of formal English.	There seems to be no coherent organizational structure and almost no adherence to the conventions of formal English.

Additional Information about the Multigenre Portfolio and Synthesis Paper

Any project not submitted on time will be penalized by a letter grade for each day that it is late. 60% of your grade will come from issues of form and quantity; 40% will come from issues of quality. Please note that I will not evaluate the quality of your four multigenre elements; I will, however, evaluate the quality of your reflection on these elements. Also, be VERY aware that the third section of the rubric, Quantity: Paper and Portfolio, will **make or break** your grade for this assignment, for without full-credit on this section (10 total points), you cannot earn an “A” on the project.

Grading Scale

23-25=A

22-20=B

19-18=C

17-15=D

14 or less = F

Appendix C

Life Paths and Destinations Opionionnaire

Below is a list of opinions about life. Rate each opinion according to the following scale:

- 1 = Strongly agree
- 2 = Agree
- 3 = Undecided
- 4 = Disagree
- 5 = Strongly disagree

Be prepared to discuss your answers, especially your *reasons* for them.

- _____ 1. Racism is a thing of the past, so no one needs to worry about racial discrimination anymore.
- _____ 2. Money and belongings are not all that important in life, since they can't make you happy.
- _____ 3. It does not matter whether you're a male or a female. Both men and women have the same opportunities in life.
- _____ 4. All that really matters when you consider marriage or a long-term relationship is love.
- _____ 5. I would date a person whose religious beliefs are very different from my own.
- _____ 6. Hard work and determination can overcome anything.
- _____ 7. All that it takes to move from one place to another is to pack one's things and go.
- _____ 8. I don't care what I do for a living. As long as my job pays well, I'll be happy.
- _____ 9. Friends, family, and connections can get you places in life, and mine will help me obtain what I truly need and want.
- _____ 10. I can do anything I put my mind to, and I will do whatever it takes to reach my goals.
- _____ 11. Where you're going in life is more important than where you've been.

Appendix D

Life Paths and Destinations Paper: A Personal Journey

Where are you? Where are you going? How are you going to get there? The paper that you will construct for this assignment will address all three of these questions, and your responses to these three questions will help determine a substantial portion of your reading for the remainder of this unit, perhaps even the entire semester. Content (the quality of your ideas and the fulfillment of the paper's requirements), rather than form (grammar, mechanics, spelling, etc.), will comprise the vast majority of your grade for this assignment, but please make sure that your writing is fairly clear and sensible.

Part 1: Where are you?: In order to know where you want to go, you must first know where you are. Personal journeys sometimes seem to catch us unprepared, but it may be best if we try to plan for them. In the first segment of your paper, you need to assess yourself according to four or more of the following criteria:

- | | | |
|--|------------------------|---------------------------------|
| • Race | • Socioeconomic class | • Gender |
| • Well-being (physical and/or emotional) | • Academic achievement | • Motivation |
| • Career aspiration | • Religion | • Politics |
| • Marriage plans | • Material desires | • Others (**see me about these) |
| | • Geographic location | |

You should describe how you see yourself according to these traits and how these characteristics might influence your goals in life.

Part 2: Where are you going?: In this next section, you must identify a long-term goal and explain why it is meaningful to you. For the purposes of this essay, a long-term goal is something that will take longer than this semester to accomplish. Long-term goals include, but are not limited to, the following: a career path, a college major, a marriage decision, and a major purchase (e.g., a car or house).

Part 3: How are you going to get there?: Since you have identified where you are and where you want to go, now it is time to make a plan for reaching your long-term goal, which may change as the semester progresses. This final section of the paper asks you to do three things. First, you should discuss how your current status, as defined in Part 1, might affect your ability to reach your long-term goal. Second, you should develop a plan for cultivating the traits—such as personal characteristics, educational level, monetary resources, and interpersonal networks—that will be necessary for you to reach your goal. Third, you must generate a list of at least five texts that would help you pursue your long-term goal. If you are unsure of how to go about reaching your long-term goal, please consult me, and I will help you.

Rubric for Life Paths and Destinations Paper: A Personal Journey

Given certain circumstances, you may earn intermediate points, since the rubric is not comprehensive. You may also revise this assignment multiple times in order to receive full credit; however, no score in excess of 12 points may be earned after the paper's first submission.

Category	Excellent 3	Fair 2	Poor 1
<i>Where are you?</i> <ul style="list-style-type: none"> Identifies and explains 4 or more personal traits ***See below 	The paper identifies and explains at least four personal traits.	The paper identifies and explains three personal traits.	The paper identifies and explains two or fewer personal traits.
<i>Where are you going?</i> <ul style="list-style-type: none"> Identifies and explains a long-term goal 	The paper does an excellent job of identifying and explaining a long-term goal.	The paper does a fair job of identifying and explaining a long-term goal.	The paper identifies, but does not explain, the long-term goal.
<i>How are you going to get there?</i> <ul style="list-style-type: none"> Plan to reach long-term goal Text-list of 5 potential sources 	The paper provides thoughtful plans for reaching the long-term goal, and it includes a list of 5 textual sources for achieving the goal.	The paper provides sketchy plans for reaching the long-term goal, and it includes a list of 3 or 4 sources for achieving the goal.	The paper provides poor plans for reaching the long-term goal, and it includes 2 or fewer sources for achieving the goal.
<i>Form</i>	The paper is always/almost always well organized, easy to read/follow, and appropriately formatted.	It is sometimes organized, somewhat easy to read/follow, and generally appropriately formatted.	There seems to be no coherent organizational structure.

***One point of extra credit may be earned for an additional described and explained trait (max. 1 point total).

Grading Scale

12-11=A 8=D

10=B 7 or less=F

9=C

Appendix E

<http://www.freebooknotes.com/page.php?link=http://www.pinkmonkey.com/booknotes/barrons/macbeth.asp&book=251>

Free Barron's Booknotes-Macbeth by William Shakespeare-Free Book Notes

THE PLAY

THE PLOT - SHORT SUMMARY (Synopsis)

On a deserted field, with lightning and thunder overhead, we see three eerie witches. They chant spells, make plans to meet someone named Macbeth, and vanish into thin air.

In a military camp not far away are King Duncan of Scotland and some of his followers. A battle is raging nearby. We learn there is a rebellion against the King. He is too old to fight himself, and wants to know how his army is doing.

A badly wounded soldier reports that the battle was horribly bloody but the brave Thane of Glamis, Macbeth, saved the day, fighting fearlessly and killing the rebels' leader. (Thanes were Scottish noblemen.) Duncan is moved by Macbeth's courage.

The Thane of Ross arrives with more news: the Thane of Cawdor, one of Duncan's trusted captains, is a traitor. When Duncan learns that his army has won, he orders the Thane of Cawdor executed and indicates that Macbeth inherit his title.

Before Duncan's men can reach Macbeth to tell him the good news, Macbeth and Banquo, who have led Duncan's army together, come upon the three witches. Banquo thinks the three weird women are bizarre and funny, but Macbeth is strangely fascinated by them. They greet Macbeth with two predictions: that he will be Thane of Cawdor and that he will be king. Then they prophesy that though Banquo will never be a king, his children will be kings. And then the witches vanish.

Macbeth and Banquo cannot believe their eyes. As they joke uneasily about the predictions, they are interrupted by Duncan's messengers, who announce that Macbeth is now Thane of Cawdor. Suddenly, the witches are no laughing matter. Macbeth's mind is racing. Could he actually become king someday? King Duncan personally thanks Macbeth for his bravery in the following scene, at his palace. But at the same time Duncan announces that his son Malcolm will inherit the throne. That is not good news for Macbeth. You can see already that he wants to wear the crown himself.

At Macbeth's castle, Lady Macbeth reads a letter from her husband telling her about the witches. It is clear that she will be willing to do anything to see Macbeth king. When the news arrives that Duncan will spend the night at her castle, she's amazed at his stupidity-or his innocence-and thrilled to have the chance to murder him.

That night, as the royal party is being entertained, Duncan's hosts secretly plot his death. Macbeth is scared of what he is about to do, and wants to back out, but his wife makes it clear that if he doesn't kill Duncan, she won't consider him a man. Macbeth commits the murder, but he is appalled by his deed.

When the King's body is discovered the next morning, nobody seems more shocked or surprised than Macbeth and his Lady. Macbeth blames Duncan's servants and kills them—pretending he is so enraged he cannot stop himself. Duncan's sons, Malcolm and Donalbain, sense treason and treachery and decide to run away, afraid that they will be killed, too. Macbeth has himself crowned king. The witches' predictions have come true, and Macbeth seems to have all he wants.

But Macbeth is not happy. He's afraid that some of the thanes suspect Duncan was not really killed by his servants. Worse, Macbeth's friend Banquo was told by the witches that he would father kings. To prevent that, Macbeth decides, he must also murder Banquo. This time without Lady Macbeth's help, Macbeth sends three men to kill Banquo and his son, Fleance. Banquo's throat is slit [error: read: is killed], but Fleance manages to escape.

On the night of his friend's murder Macbeth holds a great feast. But the merrymaking is spoiled by the appearance of Banquo's ghost. Macbeth is the only person there who can see him, and it makes him rave like a madman.

Terrified now of losing the crown, Macbeth goes back to the witches. They tell him three things: first, that he should fear Macduff, the Thane of Fife; second, that Macbeth will never be harmed by any man born of woman; and third, that he will never be defeated until Birnam Wood moves to Dunsinane Hill. Two out of three of the predictions sound comforting, but the witches go on to show Macbeth a vision of Banquo as father to a line of kings. The vision makes Macbeth furious, but the predictions make him even more ruthless.

Macbeth soon learns that the witches gave him good advice about fearing Macduff. The Thane of Fife has gone to England to meet with Malcolm, the rightful king, and plan a revolt. In his rage, Macbeth has Macduff's wife and children murdered.

When Macduff hears the news, his grief makes him even more determined to overthrow the tyrant Macbeth. He and Malcolm set out from England with ten thousand men.

In Scotland, Macbeth's world is falling apart. His followers are deserting him; his wife has lost her mind. Only his pride and his confidence in the witches' predictions keep him going.

As Malcolm is approaching Macbeth's castle at Dunsinane, he orders his troops to cut branches from trees in nearby Birnam Wood and carry them as disguises.

Macbeth at Dunsinane is waiting for the attackers when he's told that his wife is dead; she has killed herself. He barely has time to react before a report arrives that Birnam Wood seems to be moving-toward the castle! Furious, frightened, and desperate, Macbeth calls out his troops.

Malcolm's army throw down the branches and the battle begins. Macbeth's men hardly put up a fight, but Macbeth battles like a trapped animal.

Finally, Macbeth comes face to face with Macduff, who has been looking for him in the battlefield. Macbeth warns his enemy that no man born of woman can harm him. Macduff isn't frightened-he was "untimely ripped" from his mother's womb. (Today we would call it a cesarean section.) Though he knows the end has come, Macbeth fights on and is killed. In triumph, Macduff carries Macbeth's severed head out to the people, who turn to Malcolm as their rightful king.

<http://www.freebooknotes.com/page.php?link=http://www.pinkmonkey.com/booknotes/barrons/macbeth.asp&book=251>

THE AUTHOR AND HIS TIMES - BIOGRAPHY

Macbeth was first performed in 1606, three years after James I succeeded Elizabeth I on the English throne. By that time, William Shakespeare was the most popular playwright in England, and his company, which had been called the Chamberlain's Men under Queen Elizabeth, was renamed the King's Men.

You can see from the subject and content of Macbeth that Shakespeare was writing to please the new king. At the time James became James I of England, he was already James VI of Scotland, so a play like Macbeth about Scottish history was a tribute to him. This play was especially flattering because James was of the Stuart line of kings, and supposedly the Stuarts were descended from Banquo, who appears in the play as a brave, noble, honest man. Also, James wrote a book called Demonology, and he would have been very interested in the scenes with the witches.

It is not unusual that Shakespeare would have written Macbeth with an eye toward gratifying his patron. Shakespeare was a commercial playwright-he wrote and produced plays to sell tickets and make money.

One of his early plays-Titus Andronicus-was popular for the same reason certain movies sell a lot of tickets today: it is full of blood and gore. The witches and the battles of Macbeth, too, may have been there in part to appeal to the audience.

It was Shakespeare's financial success as a playwright that restored his family's sagging fortunes. John Shakespeare, William's father, was the son of a farmer. He opened a shop in Stratford-upon-Avon and eventually become one of the town's leading citizens.

John married Mary Arden, the daughter of his father's landlord. Mary was a gentle, cultivated woman, and their marriage helped John socially in Stratford.

William, their first son, was born in 1564. It seems that by the time he was twenty his father was deeply in debt, and John's name disappeared from the list of town councillors. Years later, when

William was financially well off, he bought his father a coat of arms, which let John sign himself as an official "gentleman."

So Shakespeare was no aristocrat who wrote plays as an intellectual pursuit. He was a craftsman who earned his living as a dramatist.

We don't know much about Shakespeare's life. When he was eighteen, he married Anne Hathaway, who was twenty-six. They had three children, two girls and a boy, and the boy, Hamnet, died young. By his mid-twenties, Shakespeare was a successful actor and playwright in London, and he stayed in the theater until he died, in 1616.

Macbeth was written relatively late in Shakespeare's career- when he was in his forties. It was the last of what are considered the four great tragedies. (The others are Hamlet, Othello, and King Lear.) Macbeth is one of the shortest of Shakespeare's works, and its economy is a sign that its author was a master of his craft. You are amazed at the playwright's keen understanding of human nature and his skill in expressing his insights through dramatic verse as, step by step, he makes the spiritual downfall of Macbeth, the title character, horrifyingly clear.

All Shakespeare's plays seem to brim over with ideas-he is always juggling several possibilities about life. England, too, was in the midst of a highly interesting period, full of change.

Queen Elizabeth was a great queen, and under her rule England had won a war against Spain, which established it as a world power. America was being explored. Old ideas about government and law were changing. London was becoming a fabulous city, filling with people from the countryside. Even the English language was changing, as people from distant areas came together and added new words and expressions to the common language.

More than a half-century earlier, Henry VIII, Elizabeth's father, had broken away from the Roman Catholic Church and established the Church of England. Forty years later, in the middle of the 17th century, King Charles I would lose his head, executed by the Puritans in a civil war.

Elizabeth was not as secure on the throne as you might think. Though her grandfather, Henry VII, had stripped the nobles of England of much power, Elizabeth still struggled with them throughout her reign. She had to be a political genius to play them against each other, to avoid the plottings of the Roman Catholics and to overcome the country's financial mess created by her father, Henry VIII.

A lot was "modern," a lot was "medieval" about the way people thought in Shakespeare's time. People were superstitious, and the superstitions became mixed up with religion. Things that nobody understood were often attributed to supernatural forces.

You can feel some of these things moving behind the scenes as you read Macbeth. But none of this background-not the influence of James I or the intrigues of Elizabeth's court or the superstitions of the times-should determine the way you read the play. It has a life of its own, breathed into it by Shakespeare's talent and art. It stands on its own and must be evaluated on its own terms. So now let's turn to the play itself.

Appendix F

Reading Journal

Following from what you wrote in your Life Paths and Destinations Paper, you will select a text or texts, with teacher approval, that will play a part in helping you to reach your long-term goal. You must complete a *Text Approval Form* (see attached) before you begin your texts. In order to demonstrate your progress toward your goals and the value of your chosen text(s), you must also maintain a Reading Journal. The journal may take any format (e.g., double-entry, diary, outline, dialogue, poetry, e-mail, etc.) you choose, so long as your entries for each week include at least 600 words (roughly 2 double-spaced pages, 12-point font, 1” margins). Also, I reserve the right to assign journal topics, but this should occur no more than once each week, if at all.

The requirements for the reading journal, which will be evaluated on a pass/fail basis, are as follows:

- Your personal response to the text. Some questions to consider:
 - Did you like it? Why or why not? Would you read something else by the author of the text?
 - How may the text help you reach your goals?
 - What are some of the problems or difficulties you had with the text? How did you handle your problems?
 - What questions do you have about the text? How may you address these questions?
 - What are some things that this text reminds you of? What did you find interesting about the text?
 - Would you recommend this text to a friend? Why or why not?
 - What did you learn from the text?
- At least 600 words per week
- At least 3 entries per week
- Chronologically arranged and dated entries
- Legible and understandable

Things to keep in mind when completing your journal:

- I will collect the journals at the end of two different weeks (weeks 2 and 3 of our 3-

- week unit), as well as any time before this that I so choose.
- You will not be evaluated according to conventions (e.g., grammar, spelling, mechanics, etc.), so feel free to experiment with your thoughts and your writing. However, I must be able to read and make sense of your journals in order for you to pass this assignment, so keep your audience (me and whoever else you allow to read it) in mind when you are writing.
 - Keep in mind that *I am required to share any thoughts or suggestions of violence, suicide, substance abuse, family abuse, or other harmful behavior with the school counselors.*
 - If there are any pages in your journal that you do not want me to read, please mark them with an X at the top.

Rubric for Reading Journal

You will earn five points for every passing reading journal. Six points could be awarded for exceptional work.

A passing Reading Journal entails all of the following:

- Turned in on time
- At least three entries per week (600 total words for each week)
- Chronological
- Legible and understandable

A failing Reading Journal entails any *one* of the following:

- Late
- Less than three entries per week (or less than 600 total words for each week)
- Not chronological
- Illegible and unintelligible

Appendix H

Both, One, or Neither

Explanation: During the viewing of Polanski’s film version of *Macbeth*, you have been generating three-columned lists in response to the following prompt: “*How are the play and the movie different? Why might the director choose to diverge from the “original” text? What are the effects of these changes, or how do these changes affect how you transact with the play?*” Now that you have read the entire play and watched the entire movie, it is time to test your ability to distinguish between the two works.

Rules:

1. Groups of no more than 5 students (5 or 6 total groups).
2. The teacher reads a statement that applies to both, one, or neither of the *Macbeth* texts. For every item, you have three possible responses: Both, one, or neither.
3. For every item, you will be given 1 minute to respond.
4. A team captain answers for the team during group play; an individual, by him- or herself, answers for the team during singles play.
5. Students submit their answers via a strip of paper to the host (teacher).
6. A correct answer equals 1 point. An incorrect answer equals –1 point. No answer receives 0 points.
7. If an answer is one and the team can identify in which text the item occurred, they may receive an additional bonus point.
8. If a quote is provided and the team can identify who said it, they may also receive a point, regardless of whether they answered the first part correctly.
9. Negative and positive point opportunities double after each round.
10. The game consists of three rounds. After each round, the two lowest scoring teams will be eliminated--only the lowest one if only five teams initially existed.

Rewards for Placing:

- 1st place: 100 will replace lowest reading quiz grade.
- 2nd place: 99 will...
- 3rd place: 98...
- 4th place: 97
- 5th place: 96
- 6th place: 95

Both, One, or Neither [B, O, N]

[How time is running will determine how many questions are asked.]

Round 1: Group participation: Acts I and II

1. Three witches discuss when they will meet again. B
2. Three witches bury various body parts in the sand. O; Movie
3. Macbeth looks on as his soldiers check for survivors of a bloody battle. O; Movie
4. "So foul and fair a day I have not seen." B; Macbeth
5. Macbeth kills the Thane of Cawdor. N
6. "And oftentimes, to win us our harm,/ The instruments of darkness tell us truths" B; Banquo
7. The King proclaims Donalbain the Prince of Cumberland. N
8. "Such I account thy love." B; Lady Macbeth
9. People dance around a cage that contains a bear. O; Movie
10. "So I lose none/ in seeking to augment it" B; Banquo
11. A party is thrown in Macbeth's honor at the King's palace. N
12. Macbeth follows a dagger to the King's chamber. B
13. The king wakes up before Macbeth kills him. O; Movie
14. Lady Macbeth takes daggers from Macbeth, smears them with the king's blood, and plants them on his chamberlains. B
15. Duncan's horses escape and eat each other. O; Play

Round 2: Individual Rotation Round: Acts III and IV

1. "I fear/ thou play'st most foully for't." B; Banquo
2. Macbeth pays three men to kill Banquo. N
3. Lady Macbeth advises Macbeth to kill Banquo. N
4. Banquo is stabbed in the back with an ax. O; Movie
5. Banquo is killed during the daytime. O; Movie
6. "There's blood upon thy face." B; Macbeth
7. Lady Macbeth sees Banquo's ghost. N
8. "Why, how now, Hecate! you look angerly." O; Play; First Witch [Triple points opportunity]
9. Macbeth drinks from a goblet that the three witches give him, and he begins to hallucinate. O; The Movie
10. Malcolm tests Macduff to see if he is loyal to him. O; Play

Round 3: Individual Round: Act V

1. Ross takes turns supporting Macbeth and Malcolm. O; Movie
2. "Of all men else I have avoided thee." B; Macbeth
3. "The devil himself could not pronounce a title/ More hateful to mine ear." O; Play; Young Siward [Triple points opportunity]
4. Malcolm is crowned at Scone. N
5. Donalbain visits the three witches. O; Movie.

Appendix I

Genre Choice Assignment

1. Drawing from your scene translation, construct a brief formal essay in which you identify, describe, and justify your version of *Macbeth* to a feature film panel. Your panel is a very serious and important bunch, and they will not give you much space to convince them of the importance of making your text into a movie. So be sure to be as succinct and clear as possible while you are writing your piece, though you should strike a balance between the formal and the conversational. Please address the following during your essay:

- Who wrote your text and what is it about?
- What is the main character's life path and final destination?
- Why do people need to know the story of Macbeth?
- How you would translate the text to film (i.e. What is your unique spin on bringing the play to the big screen)?
- Why would people not want to see it made into a movie?
- How you would rebut the people who say it should not be made into a movie?
- Who would you want to direct it, as well as star in the major roles?
- Anything else that might convince your audience that this movie should be made.

2. Choose a character **other than** Macbeth, and trace the development of this person's life path over the course of the play. (For instance, here is a brief tracing of Macbeth as a character: Macbeth begins the play as an honored warrior; he kills the King and becomes guilt-ridden; he orders the assassinations—some successful, some not—of various people; and Macduff eventually kills him. During the course of the play, Macbeth goes from admirable and brave, to guilt-ridden and suspicious, and finally to reckless, insane, and despairing. In the following essay, I will trace Macbeth's agonizing journey from being one of the most loved men in his country to being the most hated.) This assignment requires you to have finished reading the play by tomorrow, or for your character's story to be already over, at least as far as the play goes, so that you might trace your selection in its entirety. Here is what your "scholarly literary" audience will be expecting from you:

- Identification of what character you will trace, and a strong thesis statement that you will support/prove throughout the essay
- An explanation of why and how your character changes
- At least three changes that the character undergoes during the play, supported by appropriate quotes
- A counterexample that seems to contradict your argument
- A rebuttal of the counterargument
- A strong conclusion

Remember, your audience is very serious, so they will not approve of loose or informal language. Pay special attention to spelling, grammar, punctuation, capitalization, etc. **after** you have finished your draft.

3. With my approval, produce a genre of your own selection, in which you demonstrate your understanding of the Life Paths and Destinations framework that we have explored during this unit. Your possible choices include, but are not limited to, the following: poetry, song, rap, collage, some type of visual art, a fictional narrative, performance art or drama, any of the genres on the assignment sheet, and any other genre that may be completed by the portfolio deadline of next Monday. Expectations for this project are as follows:

- A written explanation of your genre or combination of genres.
- References to *Macbeth*, both the film and the movie
- Demonstrates an understanding of the Life Paths and Destinations unit