

1. Today you have the opportunity to play novelist. If you were bored reading *Macbeth*, now you get the opportunity to spice it up, to modernize it in a more familiar form. Screenwriters make a living doing such work—stealing the ideas of others and putting a modern face on them.

You will choose *one passage* from the play and rewrite it in prose form. Choose a page with *at least two people* speaking. Write it as if it were a page in a novel or short story. Account for movements, directions, characters, and sensory details—all of those things part of characterization and plot development. Use textual dialogue, but create the mood and setting (you can use pieces of dialogue but you cannot manipulate the context or meaning). Create for your reader a mental picture of Macbeth's world—put us in the scene. You must choose a consistent point-of-view from which to speak:

- *first person—pick one of the characters in the scene—can reveal only that character's thoughts not the thoughts of others
- *third person—speak as though you are watching the scene—you can reveal the thoughts of all characters (omniscient) or you can reveal the thoughts of only one character (limited)

Guidelines

- *Write in past tense
- *Indent every time a new speaker speaks
- *Avoid “said”—explain the manner and way in which it was said with telling adverbs and strong verbs
- *Use imagery and literary devices to develop character and setting
- *Passage should be about 500 words
- *Use 2 literary devices and identify them with a comment
- *Use 3 vocabulary words and bold them
- *Use 2 sentence structures and underline them

Passage Suggestions

- *Banquo and Macbeth talking to the Witches (1.3)
- *Macbeth and Lady Macbeth discussing plans to kill Duncan (2.2)
- *Discovery of Duncan's body (2.3)
- *Macbeth at the banquet with Ghost of Banquo (3.4)
- *Rampage at Macduff's castle (4.2)
- *Macbeth and Macduff's final battle (5.8)

Example: The Final Battle

Bloodied and stumbling across the brown autumn field, Macbeth mumbled to himself, “Why should I play the Roman fool and die on mine own sword?”

He drifted aimlessly amid the clashing bear-skinned soldiers and in the blue shadow of the now-lost Dunsinane—his castle, his title, his wife all ransacked by the leaf-screened legions of Malcolm and Siward.

“Turn, hell hound, turn.” Macduff's voice, like a shrill wailing siren, stopped the stammering Macbeth in his tracks. Macduff's chest heaved violently, the adrenaline of revenge coursing his bloodstream—he was poised to kill in the name of his fallen family.

“I bear a charmed life, which must not yield to one of woman born.” Macbeth regained his sense, spat at Macduff, and lunged at Thane of Fife with his heavy gleaming sword, cutting the air in big sweeping strokes.

Macduff beat his chest, threw back his head, and laughed a deep glottal laugh. “Macduff was from his mother's womb untimely ripped.”

Macbeth's leather-strapped shoulders sunk, and his face fell ashen as the cruel dark truth worked itself into his warped, sleepless brain. But, nevertheless, he remained stubborn and undaunted. “I will try the last.”

2. Read the following Psalm from the Bible which deals with the issue of sin, guilt, and confession. Note: *Maschil* means a meditative or didactic (teaching) psalm, and *Selah* means a pause to reflect. In the passage, the speaker discusses his relationship, as a sinner, with his God. Discuss how the diction develops theme and tone. How is God perceived? What is the role of confession?

“Psalm 32”

A Psalm of David, Maschil.

- 1 Blessed is he whose transgression is forgiven, whose sin is covered.
- 2 Blessed is the man unto whom the LORD imputeth not iniquity, and in whose spirit there is no guile.
- 3 When I kept silence, my bones waxed old through my roaring all the day long.
- 4 For day and night thy hand was heavy upon me: my moisture is turned into the drought of summer. *Selah*.
- 5 I acknowledged my sin unto thee, and mine iniquity have I not hid. I said, I will confess my transgressions unto the LORD; and thou forgavest the iniquity of my sin. *Selah*.
- 6 For this shall every one that is godly pray unto thee in a time when thou mayest be found: surely in the floods of great waters they shall not come nigh unto him.
- 7 Thou art my hiding place; thou shalt preserve me from trouble; thou shalt compass me about with songs of deliverance. *Selah*.
- 8 I will instruct thee and teach thee in the way which thou shalt go: I will guide thee with mine eye.
- 9 Be ye not as the horse, or as the mule, which have no understanding: whose mouth must be held in with bit and bridle, lest they come near unto thee.
- 10 Many sorrows shall be to the wicked: but he that trusteth in the LORD, mercy shall compass him about.
- 11 Be glad in the LORD, and rejoice, ye righteous: and shout for joy, all ye that are upright in heart.

3. A website anonymously posts people's secrets because the webmaster feels that sometimes people just need to express secrets, even if it is to nobody in particular, just to feel better. People submit a notecard with their secret and an accompanying design, photo, visual, or artwork. Each notecard is a totally unique and spontaneous expression of the individual, a way to communicate the private, suppressed, or hidden. Create your own “secret” notecard of an outrageous, traumatic, sinful, silly, sad, weird, or whatever secret about yourself which no one else knows. The secrets may be posted on the board in the classroom.