

From Shakespeare 101, by Michael LoMonico

Shakespeare's Language

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show	13	wilt.....	10	true	22
sight	13	women	10	call	21
son	13	Hamlet		day	21
song.....	13	good	109	fair	21
company.....	12	come	104	follow	21
cousin	12	Hamlet	78	mad	21
down	12	king.....	67	madness.....	21
eye	12	love.....	66	show	21
food	12	speak	63	England	20
great	12	man	52	fear	20
married	12	say	52	friends	20
name	12	father.....	51	means	20
nature	12	think	47	old	20
none	12	see	46	Ophelia	20
sing	12	time	45	poor	20
cut	11	heaven	43	son	20
dear	11	tell	43	believe	19
desire	11	death	37	blood	19
hands	11	look	36	Denmark	19
heaven	11	night	36	once	19
house	11	mother	35	words.....	19
keep.....	11	play	35	father's.....	18
means	11	soul	34	hand	18
monsieur.....	11	hear.....	33	cause	17
put	11	Laertes	33	ear	17
right	11	life	32	farewell	17
seek.....	11	God	31	find	17
sure	11	Horatio	30	little	17
wise	11	nothing.....	30	long	17
woo.....	11	pray	30	noble	17
yes	11	heart	29	welcome	17
coz	10	hold	29	young	17
end.....	10	leave	28	body	16
found	10	dead	27	end.....	16
grace	10	matter.....	27	faith	16
hard	10	nature	27	majesty	16
head.....	10	queen	26	marry	16
heard	10	sweet	25	question	16
kind.....	10	thing	25	speech	16
myself.....	10	earth	24	sword.....	16
play	10	world	24	thoughts	16
proud	10	eyes	23	use	16
reason	10	head.....	23	youth	16
saw	10	done	22	better	15
sister	10	seen.....	22	drink	15
tree.....	10	set	22	last	15
welcome	10			live	15

A word cloud visualization of text. The largest word is **LORD**. Other prominent words include **GO**, **THEY**, **COME**, **NOW**, **WELL**, **ONE**, **LIKE**, **THOU**, **KING**, **FATHER**, **LET**, **GOODS**, **KNOW**, **GIVE**, **MUST**, **LOVE**, **SPEAK**, **SEE**, **THUS**, **MAY**, **HAVE**, **LEAVE**, **THINK**, **THEY**, **WELL**, **COME**, **NOW**, **WELL**, **ONE**, **LIKE**, **THOU**, **KING**, **FATHER**, **LET**, **GOODS**, **KNOW**, **GIVE**, **MUST**, **LOVE**, **SPEAK**.

Other words visible in the cloud include: **INDUEED**, **THOUGH**, **GREAT**, **HEART**, **MOTHER**, **NIGHT**, **DEAR**, **MAKE**, **TAKE**, **LOOK**, **MAN**, **LAERTES**, **YET**, **NIGHT**, **MATTER**, **DEAD**, **GOD**, **BELIEVE**, **WELCOME**, **FIRST**, **RHATH**, **WHOSE**, **BEAR**, **THINGS**, **WORDS**, **THOUGHTS**, **USE**, **FAREWELL**, **REST**, **SHOW**, **FAIR**, **ENGLAND**, **YOUTH**, **EAR**, **HOLD**, **YOUNG**, **LONG**, **OPHELIA**, **HORATIO**, **DEATH**, **CAUSE**, **ACT**, **WITHOUT**, **HAND**, **OLD**, **FATHER'S**, **STILL**, **PUT**, **STAND**, **MAY**, **NOBLE**, **ART**, **SON**, **NATURE**, **UPON**, **POOR**, **HEAVEN**, **MUCH**, **THEE**, **QUEEN**, **MAJESTY**, **EYES**, **ANSWER**, **MADE**, **DOOTH**, **HEAD**, **SET**, **FRIENDS**, **WORLD**, **STAND**, **MAY**, **NOBLE**, **ART**, **SON**, **NATURE**, **UPON**, **POOR**, **HEAVEN**, **MUCH**, **THEE**, **QUEEN**, **MAJESTY**, **EYES**, **ANSWER**.

LESSON 20 "Out, Out Brief Candle"

The Concluding Word Web

WHAT'S ON FOR TODAY AND WHY

Word journal groups—"Bloods," "Hands," "Nights," and "Sleeps"—will use findings from their word journal work to discuss and diagram the connections between their word and those of the other groups and to discuss the play's themes.

Any student who has been through this unit will have in her mind a wealth of words, images, characters, ideas. And she can connect them in hundreds of ways. By herself. With no teacher intervention. But in this lesson we want to give her an opportunity to verbalize her connections, so we will lead an open-ended wrap-up discussion in which we will invite students to talk about memorable ideas, actions, writing strategies, and effects.

Also, we will introduce the acting companies and culminating performance assignment. Lessons 4 and 18 of *A Midsummer Night's Dream* and Lesson 23 of *Romeo and Juliet* give additional ideas about how to organize students for this project. Before class today, we need to think carefully about the combination of actors in companies, balancing students as described in the lessons above, and bring to class rosters of group members.

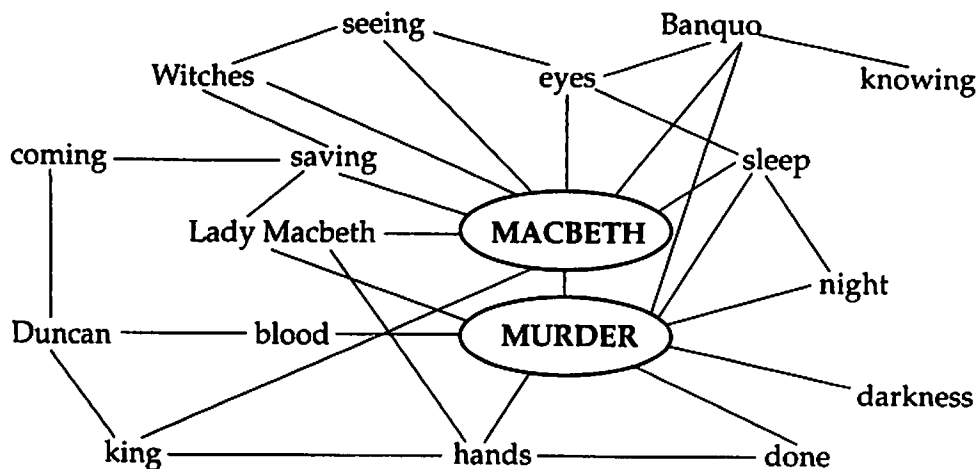
WHAT TO DO

1. The Macbeth Web

To begin the discussion, print, in the center of the blackboard, *Macbeth* and circle it. Beneath it, add the word *murder*, also circled.

Invite a student to come to the board, place a word of his choice anywhere in relation to *Macbeth* or *murder*, and explain to the class the connection he sees between his word and *Macbeth* or *murder*. Then discuss the significance of the word to the play as a whole.

One by one, ask students to add their words to the board. Tell them they might also consider placing a word in a specific location. If they do, ask them to explain their choice of location. Soon, a web of words will exist. As each student adds a word, the student should try to connect it to at least two others that are already on the board and explain the connection. It will soon become obvious that a three-dimensional model is needed to connect all the related words. To ease this problem, and to clarify connections, students may also add the names of key characters to the web and repeat words.



2. Wrap-up Discussion

Lead students to connect ideas. Ask: What is the main idea of this story? What can we learn from these characters? Do you see recurring images, words, deeds, situations, consequences, mistakes?

Direct their attention to Shakespeare the playwright. Ask: What can you say about how Shakespeare put this play together? How did he manipulate action, information, characters, moods, emotions?

Ask them to reveal the overall effect of *Macbeth* on them: What memories of *Macbeth* will you take with you? On a scale of 1–10, how well do you understand *Macbeth*?

3. Introduction to the Culminating Performances

Tell students that for their final project they will form acting companies and prepare a scene from *Macbeth* for presentation to the class. Announce the group rosters and send students to their acting companies with Handout 8: *Macbeth* Scenes for Final Performance. Tell each group to look over the scenes and give you a list of their first, second, and third choices.

Ask students to reread Handout 8.

**TOMORROW AND
TOMORROW AND
TOMORROW**

HOW DID IT GO?

Think back to students' comments during this lesson. Did someone insist that *Macbeth* is really a play about "hands"? (Or "blood" or "sleep" or "night"?) Did someone put forth the theory that the short, violent scenes of Act 5 hit Macbeth like death blows? Did someone connect the "tale told by an idiot" line with the witches' gibberish? If so, students have made sense out of the play. More particularly, they have made a play—they have taken typeset words, examined them, spoken the lines, seen mental pictures of the characters, heard the characters speak, followed the characters through many tricky turns in Scotland, and now they are certain enough of this play's existence that they argue about various aspects of it.