

LESSON 7**The Three Witches Meet Again****Drama****Soundscape****Group
Performance****Improvisation**

Using a range of percussion instruments, as well as standard household objects, explain to class that they are going to create a soundscape to represent the spells the witches cast in Act 4 Scene 1.

What sounds might they hear? Ask them to select one sound they might hear in their imagination. With their eyes still closed, ask them to make their sound, softly at first. You might want to do this in groups to begin with. Allocate appropriate percussion instruments to a group: each child selects one to create their sound. Then, move children into groups with other children who have created the same, or similar, sound(s).

Next, when all pupils are confident with their sounds, the teacher will conduct a soundscape. This will involve building up layers of sounds gradually, and changing the dynamics, pitch, volume and tempo. Use cards with specific instructions on and hold up at various points to instruct the children

The class will be divided into three groups. Each group will take on the role of a witch. Distribute copies of the scene below.

Thunder. Enter the three Witches

First Witch

Thrice the brinded cat hath mew'd.

Second Witch

Thrice and once the hedge-pig whined.

Third Witch

Harpier cries 'Tis time, 'tis time.

First Witch

Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.

ALL

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

Second Witch

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and owlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

ALL

Double, double toil and trouble;
Fire burn and cauldron bubble

Third Witch

Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Silver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

ALL

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

Second Witch

Cool it with a baboon's blood,
Then the charm is firm and good.

As a class, perform the scene. Discuss and explain any unfamiliar references:

Brinded – streaked with colour

Hedge-pig – hedgehog

Blind-worm – slow-worm

Howlet – young owl

Mummy – mummified corpse

Hemlock – poisonous plant

Yew – poisonous tree

Chawdron – entrails, stomach

Maw and gulf – full of devoured prey

Sweltered venom – poisonous sweat

Fenny – slimy

Slab – sticky

Introduce the idea that Shakespeare's witches regarded certain animals and reptiles as evil, and associated them with black magic, and night-time.

Experiment with alternative ways of balancing the soundscape with reading/performing this scene aloud:

- One child to read a line each
- Pause reading to perform individual percussion sounds
- Perform whilst the soundscape continues in the background
- Experiment with increasing/decreasing volume at specific points

Writing

Gruesome Spells - Rhyming Couplets

Draw pupils' attention to the number of syllables in each line (seven approx.), as well as the rhyme scheme (rhyming couplets).

Explain that their first writing task will be to think of their own gruesome concoctions.

Before writing, get children to draw/illustrate their

ingredients as vividly as possible. Are there any particular qualities they can highlight? i.e. surface texture, colour, smell, taste etc.

If appropriate, challenge pupils to either:

- Write in rhyming couplets
- Stick to only seven syllables per line

This will need to be modelled to the children. Explain that, when composing rhyming couplets, it's really helpful to generate appropriate rhyming words *in advance*. Use www.rhymezone.com to find some excellent examples.

1. First, identify an easy rhyming sound e.g. '**out**' = *sprout, shout, rainbow trout, horned pout, without, snout* (this is just a few of the examples you can find on rhymezone!)
2. Select your preferred pair of words. Place the words at the end of your lines (use a whiteboard for ease)
3. Then, create a series of words which lead up to your final word.
4. Finally check you have seven syllables in each line (don't worry if you haven't, one more/fewer per line is fine!)

Example:

*Fenny eye of rainbow trout
Add a sliver of pig snout*

Play scripts

If time allows, consider following this up with a drama and writing task which explores the idea of the three witches, and Hecate, meeting after the play has ended. Pupils could work together, improvising scenes to follow the play's end. What further mischief might the witches plan? What further tragedies could befall Scotland? Who might their next gullible victim be?

Rhyming Couplet |

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