AN ANALYSIS OF METHODS AND HELPS
IN THE TEACHING
OF MACBETH

By
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Karl Wood Kiger
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I. INTRODUCTION

A. The Problem

1. Statement of the Problem. It is the object of this study to analyze and evaluate methods and helps in the teaching of Macbeth. The first problem is that of finding valid criteria by which methods and helps can be evaluated. A thorough search of contemporary writings on the aims and objectives of the teaching of literature ought to help solve this problem. Once the criteria are set up, an analysis and evaluation of high school editions of Macbeth and units of work on Macbeth in high school anthologies are possible. In addition, this study seeks to find other materials in courses of study, textbooks on teaching literature, bulletins, and periodicals, which have to do with teaching the drama and particularly Macbeth. It is within the scope of this study, it is hoped, to make recommendations and to draw conclusions both in regard to materials in editions and anthologies and materials on methods and helps found in other publications.

2. The Justification of the Study. High school pupils often leave their courses in literature with a dislike for the plays of Shakespeare. They have found the study of the best in all drama an empty, distasteful experience. Teachers
of literature admit that much of the teaching of Shakespeare's plays is a failure and even worse, an actual harm to the pupils. The failure of pupils to become interested in the plays is traceable many times to wrong methods and helps. We know that Shakespeare did not fail and that his plays skillfully presented will not fail.

What can be done to help teachers of literature in the teaching of Shakespeare? It is the purpose of this study to help answer the question. Needless to say, if teachers have the right perspective and a sense of values and proportion when they approach the study and teaching of a Shakespearean play, they will not be so likely to fail or to do a poor job. The teacher needs to know what the real aims and objectives in the teaching of literature are. A proper knowledge of methods and helps in the teaching of the drama will do much to make his teaching fruitful. It has been said that many teachers teach as they themselves were taught. Their teaching is likely to be of a poor sort if this is true. Teachers should know what the best methods and helps are and choose the ones that best suit the situation. This study is limited to a discussion of methods and helps for the teaching of a single play, Macbeth, but it is hoped that anything of method or principle of teaching suggested here can be readily applied to the teaching of other units of subject matter in the field of literature.

3. Why Macbeth Was Chosen. A study written on
the great tragedy, Macbeth, hardly needs any justification. This drama is, of course, one of the greatest of Shakespeare's works and is acclaimed by many as the greatest of all his plays. It would not be well to try to settle the point of the literary excellence of Macbeth here; instead, it would profit us to think of the use of Macbeth in the schools. How widely is Macbeth studied in the high schools? It is impossible to answer the question with accuracy, but certain evidence can be presented which will at least indicate an answer. Nellie L. Hosic found in her study made in 1913 that Macbeth ranked highest in frequency of use of all the classics studied in the high school. Her data indicate positively that the play is usually studied in the twelfth year. In order of frequency Macbeth is followed by Silas Marner, Julius Caesar, Idylls of the King, and Ivanhoe.

There is further proof of the fact that Macbeth is very widely taught in the high school presented in a study by Earl Hudelson. He found the classics most commonly taught, according to frequency of use, were the following:


This study was based upon thirty-eight state high school English courses of study. It shows that Macbeth is usually recommended for study in the eleventh or twelfth year. Hudelson found, also, that Macbeth is one of the classics most commonly included in college entrance requirement lists.

It has been shown here that Macbeth is widely studied in the high schools. Further evidence which might be offered to support this conclusion lies in the fact that there are many editions of the play edited for high school use and there are many high school anthologies which include Macbeth. Since this drama is so universally popular as a classic for study in the high school, it is hoped that this study will be useful to teachers of English.

B. Outline of Methods

1. Methods of This Study. The steps which were taken in finding, analyzing, and evaluating methods and helps in the teaching of Macbeth were the following:
   a. Textbooks, articles in periodicals,
courses of study, and bulletins dealing
with the teaching of literature were exa-
mined for the purpose of finding, listing,
and ranking the chief aims and objectives
in the teaching of literature.

b. A composite grouping of all the statements
of aims was made by classifying the aims
under certain key words which were common
to the aims.

c. After the first composite list of aims was
determined, a second list was drawn up by
combining the related aims and reranking
them.

d. This final list of aims formed the basis
for the work of analyzing and evaluating
as objectively as possible the following
editions of Macbeth and units of work on
Macbeth found in senior high school
anthologies:

The New Hudson Shakespeare, New York:

(II). Edition II, Macbeth, The Academy Classics,
New York: Allyn and Bacon, 1922.
Pp. ix, 324.

Shakespeare, New York: The MacMillan


e. Textbooks, articles in periodicals, courses of study, and bulletins dealing with methods and helps in the teaching of drama which could be applied to the teaching of Macbeth were searched for the purpose of finding and
suggesting workable methods and helps in the teaching of the play. These methods and helps were considered in the light of the criteria or aims and objectives set up earlier in the study.

f. Conclusions and recommendations which can be made as a result of this study were presented in the hope that they might in some way aid teachers of literature in their task.

C. A Survey of Former Writings in the Field of This Study

1. A Study on The Merchant of Venice. Careful search revealed that there were no former studies of the nature of an educational research on Macbeth; however, a study made in 1928 on The Merchant of Venice is reviewed here. While that work does not follow a plan similar to the organization of this study, it is outlined and summarized at this point.

A Handbook of Helps for the Teaching of The Merchant of Venice

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Bibliographical Sources

Reprint of Mr. Pendleton's Outline for Teaching the Major Classics

In Chapter I, "Use in Schools", the writer establishes the fact that *The Merchant of Venice* is one of the classics most commonly taught. She shows that the play is most often taught in the ninth and tenth years of the high school and that it is included in lists of college entrance requirements.

Miss Brock presents as her aim in Chapter II, "Editions", "to present information that will assist teachers in choosing that which is best for their own teaching." She gives a historical treatment of editions of *The Merchant of Venice* from 1600 to 1866. A large chart is given here, the purpose of which seems to be to describe completely the organization and amount of materials found in each of fifteen editions of the play. There are twenty-seven items on the check list. The author concludes that differences exist in supplementary material in editions. She concludes, also, that the school editions show careful selection of material and a scholarly understanding of the principles of teaching.

Chapter III, "Background, Critics, and Criticisms", is a long chapter in proportion to the whole thesis. Here the author seeks to give some essential facts regarding
Shakespeare's England, the source of the plot, the date and length of the play, language of the play, biography of Shakespeare, and critics and their criticisms. Long bibliographies are given in connection with each topic. A chart is presented to show the various sources of the plot.

In the third chapter, "Teaching Helps", the author follows the line of three main topics which are: "First, educational objectives obtainable through the teaching of this classic; second, ideas about the way to teach literature and The Merchant of Venice; and third, sources of equipment for teaching The Merchant of Venice, including both visual and auditory materials." The author cites eight references from which she seeks to set up the objectives to be kept in mind in the teaching of The Merchant of Venice. She cites twenty-four references in the footnotes to articles dealing with the teaching of literature in general, the teaching of Shakespeare, or the teaching of The Merchant of Venice. She does not give specific plans to follow in the teaching of the play. In regard to testing and marking she holds the opinion that testing is rather incidental. Under "Illustrative Material" the author presents a long list of references to pictures found in encyclopedias and various other books. She also gives references to companies which sell pictures. Music and readings in connection with the play are suggested.

Miss Brock concludes that The Merchant of Venice
is taught very frequently in the schools and that materials and helps for the teaching of the play are very abundant.

D. Summary

1. Summarizing Statements. The problem of this study is to analyze and evaluate methods and helps in the teaching of Macbeth found in five high school editions of the play and five high school anthologies. In a like manner the study embraces an investigation of methods and helps found in textbooks, articles in periodicals, courses of study, and bulletins dealing with the teaching of Macbeth or any phase of the teaching of literature that can be applied to the play.

The study is justified on the ground that Macbeth is included almost universally in courses of study in high school literature and that there is an obvious need for a thorough understanding of the best methods and helps in the teaching of this play and other plays.

First, aims and objectives in the teaching of literature are established by an examination of the writings of many authorities in the field of English. Next, these aims and objectives are used as criteria for the work of analyzing and evaluating methods and helps in the teaching of Macbeth.

There were no former writings in the field of this study with the exception of Mamie D. Brock's study.
A Handbook of Helps for the Teaching of the Merchant of Venice. This work is outlined and summarized here.
II. AIMS AND OBJECTIVES IN THE TEACHING OF LITERATURE IN THE HIGH SCHOOL

A. Purpose of the Chapter

1. The Need for Establishing Criteria. Before methods and helps in the teaching of Macbeth can be properly analyzed and evaluated, definite criteria need to be established. To construct a list of criteria setting forth the aims and objectives of the teaching of literature is the ultimate goal of this chapter. With such a list available, methods and helps can be analyzed and evaluated with a certain degree of objectivity. The subjective element enters in only when an attempt is made to evaluate an item which, for present purposes, defies measurement in an objective way.

B. Aims and Objectives in the Teaching of Literature in the High School

1. Sources of Materials. In the card catalog, The Readers' Guide, and The Education Index were many references to books, articles, pamphlets, and bulletins on the teaching of literature. These references were
consulted, and in addition, thirty or more courses of study in English were examined for statements of aims in the teaching of literature. It is well to state here that aims which were clearly removed from the field of literature were not considered. One very excellent publication that served as a guide in the investigation was Vitalizing the High School Curriculum. The bibliography presented there was composed by a group of twenty experts who agreed upon the best books and articles to be consulted in connection with the high school English course and curriculum. An effort was made to include all of the references concerning the teaching of literature in this investigation, and most of these were available.

2. Methods of Dealing with the Materials. Exact quotations were taken from all sources giving statements of aims and objectives in the teaching of literature. While more than fifty quotations were made, only forty-four were finally used in this study. Many were thrown out by reason of ambiguity or inobjectivity.

A study of all the aims and objectives that were discovered revealed that there were certain terms which were common to many of the statements. These terms were used as key words under which the aims were classified.

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Fifteen key words were found, and the names of writers and titles of bulletins and courses of study supporting each statement of aim, as indicated by the key word, were listed. It should be added that some statements of aims had to be interpreted in terms of the key words, but any statement that was totally ambiguous was disregarded.

The list of fifteen aims and objectives, denoted by the key words, was hardly suitable to the purpose of this study. A shorter list was needed. A study of the aims revealed that they could be grouped under eight headings. This grouping of the aims was possible because of the strong inter-relation existing between certain aims, and it was essential because of the need for a shorter list. Both the long list and the short list were ranked according to frequencies.

3. Statement of the Aims and Quotations Supporting Them. Only a few of the most significant quotations are given here. It would be of little or no value to present quotations from all the references which are cited. Many of the statements found are naturally repetitious, so it is thought best to include here only the most interesting and forceful ones.

a. Appreciation

(I). "To give the pupil an appreciation of a given masterpiece as a work of art through emphasizing elements of beauty in both thought and form
of expression.

(II). "Literature and fine arts are of peculiar value (in education) because they represent appreciation at its best...The enhancement of the qualities which make an ordinary experience appealing---appropriable ---capable of full assimilation ---and enjoyable, constitutes the prime function of literature, music, drawing, painting, etc. ... They select and focus the elements of enjoyable worth which make any experience directly enjoyable. They are not luxuries of education but emphatic expressions of that which makes any education worthwhile."

(III). "To develop in him an appreciation of good literature in its various


forms that will lead him to prefer it."

(IV). "See deep enough or high enough and you see beauty. This is the greatest lesson that art has to teach, and it is a lesson taught by every literary masterpiece whether it be one line or a whole book."

(V). "The highest function of the teacher of literature is the discovery and celebration of beautiful literary things."

(VI). Other writers and courses of study which support this aim are, Adams, Blaisdell, Hosic, La Brant, Pearson, Pendleton, Sprau, Stratton, Committee on English 1917, Connecticut Course (1924), Janesville Course (1925), Kansas Course (1927), Pennsylvania Course (1924), Salt Lake City Course


(1929), Vermont Course (1928), and Western State Normal School Course (1924).

b. Character Training

(I). "One of the fundamental aims of literature in the high school is social and ethical, to present to the student noble ideals, aid in the formation of his character, and make him more efficient and actively interested in his relations with and service to others in the community and nation."

(II). "Another function of literature as a school subject is the cultivation of the moral sense, the sense of conduct... Literature supplies the expulsive power of a higher emotion. The mind filled with the beautiful ideals of literature is less open to the sordid temptation of gain, to the pettiness of spite and gossip, to the seductions of sensuality... Good literature

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supplies good ideals of conduct, makes the good attractive and the base ugly... It seeks to present the phenomena of life in just and true relations."

(III). "Now, of all school subjects English is probably best fitted to develop imaginative sympathy and a feeling for the higher human values. The real literature of any country is the vehicle in one form or another of all its highest idealism."

(IV). "Literature, the most universally available form of art, can create for us our ideals of human beauty and that inner excellence we call character. The chief (though not the only) business, therefore, of the teacher of literature ought, it seems to me, to be the creation for the student of ideals of beauty

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and of character."

(V). "The lives of great characters... awaken pupils to ideals of conduct that are potent for ethical character, worthy home-membership, and vocational excellence."

(VI). This aim is also mentioned by the following: Colby, Crow, Hosic, Pendleton, Shryock, Smith, Sprau, Ward, Program of Studies (Indiana State Teachers College Training School, 1930), Janesville Course (1925), Kansas Course (1927), New Hampshire Course (1926), San Francisco Course (1928), Salt Lake City Course (1928), Scott, Foresman Company (Outline, Literature and Life Series), and Vermont Course (1928).

c. Understanding

(I). "An essential provision of profitable reading is that it shall be

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But no matter what our peculiar predilections may be, it is obvious that for pupils of the secondary schools the first thing in studying literature is to understand it and enjoy it. It is even held by many good teachers that this is also the last thing, a position of considerable strength, provided the term 'understand' is sufficiently comprehensive."

"Practice in careful reading, at times involving close study, with a view of learning how to win full possession of the printed page."

"The purpose of the course in literature is to show students how to study the various master types of literature, to teach them those methods of interpretation that when

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understood and applied, make intelligent reading and pleasur-able reading."

(V). "A fundamental purpose is the comprehension of the work as a whole, the various parts considered only as contributing to that whole."

(VI). A list of other writers and courses of study that include this aim are the following: Baker, Bates, Blaisdell, Canby, Hosic, Leonard, Pendleton, Sharp, Stratton, Townsend, Connecticut Course (1924), Denver Course (1931), Kansas Course (1927), Los Angeles (1923), Oregon Course (1927), Pennsylvania Course (1924), San Francisco Course (1928), Vermont Course (1928), and Western State Normal School Course (1924).

d. Mastery of Language

(I). "That training for reading of good literature is the task of the secondary


16 Course of Study in Reading and Literature for Western State Normal Training Schools, (Kalamazoo, Michigan: Western State Normal School, 1924), pp. 95-99.
school is evident."

(II). "Emphasis may shift among the aims periodically, but no high school in the land will admit that its course in English fails to serve at least one of these aims. Stripped of modification these aims are four: knowledge and appreciation of literature, ability to write, ability to speak, and ability to think."

(III). "English is the effort that society makes to instruct youth in communicating ideas..."

(IV). "Language abilities which, in part, result normally from abundant and diversified reading."


20 Los Angeles City High Schools Course of Study Monographs No. 22, English, (1923), p. 42.
(V). "To instill ideals of best practices in word usage, phrasing, and expression which will transfer to use in the reader's everyday life."

(VI). The following writers and courses also support this aim: Baker, Craig, Hosic, La Brant, Pendleton, Shryock, Sharp, Smith, Stratton, Ward, Connecticut Course (1924), Program of Studies (Indiana State Teachers College Training School, 1930), Los Angeles Course (1923), New Hampshire Course (1926), Pennsylvania Course (1924), Salt Lake City Course (1929), Texas Course (1926), Vermont Course (1928), and Western State Normal School Course (1924).

e. Enrichment of Experience

(I). "Literature is life beheld and interpreted by the seer, and living again and made manifest to us in forms shaped by the creative imagination

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Program of Studies, Indiana State Teachers College Training School, \textit{op. cit.}, p. 20.
(II). "The teaching of literature can justify itself only in the endeavor to guide pupils in gaining a rich and varied literary experience and developing in them the power of further experiencing without guidance."

(III). "The effect of genuine literature is an enriching or enhancement of our experience, both through broadening our horizons beyond what we can actually see and touch, and through sharpening our perception and understanding of what is immediately about us."

(IV). "Major Objective. The chief purpose of senior high school literature is to give to each pupil enriched experiences and greater

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understandings of life. In whatever degree a pupil's reading experiences are vital to him or actually give him a true knowledge of life, in that degree does he acquire a sincere interest in reading."

(V). The following are other writers and courses that emphasize this aim: Hosie, Sharp, Shryock, Smith, Sprau, Committee on English (1917), Program of Studies (Indiana State Teachers College Training School, 1930), Janesville Course (1925), Kansas Course (1927), Los Angeles Course (1923), New Hampshire Course (1926), Salt Lake City Course (1929), Scott, Foresman and Company (Outline, Literature and Life Series), and Texas Course (1925).

f. Enjoyment (I). "Reading which is not a pleasure is a barren mistake. The first duty of the student toward literature

and toward himself is the same, enjoyment. Either take pleasure in a work of art or let it alone."

(II). "The chief aim of contact with literature is a deep and splendid type of pleasure."

(III). "The habit of reading for ideas and for enjoyment of literature of the better sort."

(IV). "An essential aim of the teaching of literature is to make appreciative readers of books of a high order. The outcome of the work should be enjoyment, inspiration, and a desire for more."

(V). Other sources that give this aim are: Baker, Crow, Hosic, Pearson, Pendleton, Committee on English (1917), Connecticut Course (1924), Janesville Course (1925), Oregon


29 Outline of Course in English, (Salt Lake City: Public
g. Leisure Time

(I). "As a universal source of enjoyment for the utilization of leisure, literature affords universal values which cannot be neglected. The increasing amount of leisure afforded the individual and the increasing facilities for reading make the study of literature of increasing importance in the secondary school."

(II). "The ability to enjoy a drama of Shakespeare, a picture of Millet, or an opera of Wagner, means the possibility of noble pleasure, of leisure time spent in such a way that inspiration and strength instead of possible waste, or,
even worse, degradation and weakness, result."

(III). "With all this growth in the possibilities of reading has come a marvelous opportunity for reading, because the leisure of all classes has increased."

(IV). "In order that the pupil may turn to reading for instruction, entertainment, and inspiration in his hours of leisure, the teacher should aim to cultivate a growing sense of friendship with good books....."

(V). Other writers and courses which cite this aim are: Crow, (Fries, Hanford, and Steeves), Hosic, Pendleton, Smith, Committee on English (1917), Program of Studies (Indiana State Teachers College Training School Course, 1930), New Hampshire Course (1926), Scott,


32 Lou L. LaBrant, op., cit., p. 34.

Foresman and Company (Outline, Literature and Life Series), Vermont Course (1928), and Western State Normal School Course (1924).

h. Develop Taste

(I). "The greatest benefit the high school course can give a pupil is the habit of literary judgment with basic standards and general principles of comparison." 34

(II). "The study of literature should familiarize the pupil with a body of poetry and prose that will serve as a criterion for the evaluation of other writings." 35

(III). "More and more we have come to feel that literary selections studied in high schools should be studied for their own sake, and should be used primarily as a means of enhancing interest in good literature as such." 36

34 Clarence Stratton, op. cit., pp. 3-4.


36 David Snedden, Problems of Secondary Education, (Boston;
(IV). This aim is also mentioned by the following writers and courses:
Crow, La Brant, Pearson, Pendleton, Sharp, Snedden, Stratton, Committee on English (1917), Program of Studies (Indiana State Teachers College Training School Course, 1930), Los Angeles Course (1923), Pennsylvania Course (1924), and Salt Lake City Course (1929).

i. Interest

(I). "First of all there must be a sympathetic attitude of mind."

(II). "A. To develop permanent interests in reading by... 2. Encouraging habits of 'free and independent' reading along lines of individual interest."

(III). Other writers and courses which mentioned this aim are: Bates, Crow, Pendleton, Thomas, Denver Course (1931), and Vermont Course (1928).


38 Outline Literature and Life Series, (Scott, Foresman and Company).
j. Thinking

(I). "To teach people to think is the highest end of education and to learn how to think is the hardest thing a man is ever called upon to do."

(II). "In order that the above ends may be realized, the teacher must assume his part in the conscious development of the intellectual faculties of his students. They must be trained not only to feel more sensitively and deeply, and to imagine more vividly, but to think more accurately and intelligently."

(III). This aim is endorsed by the following writers and courses: Stratton, Janesville Course (1925), and Scott, Foresman and Company (Outline, Literature and Life Series).

k. Cultural Backgrounds

(I). "To show him that in a world of books


he may build a background of culture, of knowledge and understanding, and of vicarious experience that will broaden his vision and enrich his life."

(II). "To secure that culture of mind and heart that glorifies life and opens the eyes to the beauties in nature and in the human soul to which we are otherwise blind."

(III). Other writers and courses supporting this aim are: Pearson, New Hampshire Course (1926), and Vermont Course (1928).

1. Citizenship

(I). "The ability ... to develop sympathetic and intelligent social attitudes and reactions to things local, state, national, and international."

m. Creative Expression

(I). "To initiate interests in efforts

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42 Outline of Course in English, Salt Lake City Public Schools, (1929), p. 8.

43 Course of Study Monographs No. 22, Los Angeles City High Schools, (1923), p. 42.
toward creative expression."

(II). "To discover and develop any special abilities which they may have in original composition or in oral interpretation."

n. How to Find and Use Books

(I). "To teach them to read thoughtfully and with appreciation, to form in them a taste for good reading, and to teach them how to find books that are worthwhile."

(II). This aim is stated also in the Pennsylvania Course of Study in English, Bulletin Number 40, 1927.

o. Wide Reading

(I). "The teacher should continually inspire the pupil to read intelligently, pleasurably, and widely."


46 Course of Study in English Years VII-XII, Department of Public Instruction, Harrisburg, Pennsylvania, (1924), p. 23.

4. Ranking the Aims and Objectives. It becomes at once apparent that a knowledge of what the aims and objectives in the teaching of literature are should be supplemented by a knowledge of which aims should come first. This brief investigation of the aims cannot settle the question, of course; but it can indicate which aims are mentioned most often by authorities and which are almost neglected. Table I, pages thirty-six and thirty-seven, is designed to show the aims arranged in order of frequency of times mentioned by writers and courses. This table also shows which writers and courses endorsed each particular aim. The key to Table I on page thirty-seven gives the names of the writers and courses indicated by numbers and letters in the table. Those writers and courses in these lists which are not quoted in the chapter or are not cited in footnotes may be found in the general bibliography. Table II on page thirty-nine shows the frequency with which each aim is mentioned as well as its rank.
TABLE I

AIMS AND OBJECTIVES IN THE TEACHING OF LITERATURE

<table>
<thead>
<tr>
<th>Aims and Objectives</th>
<th>Writers' Opinions W*</th>
<th>Courses of Study and Other Sources C*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Appreciation</td>
<td>1, 4, 8, 9, 12, 14, 16, 17, 20, 22, 23, 26</td>
<td>A, B, D, E, F, J, L, O, P *</td>
</tr>
<tr>
<td>2. Character Training</td>
<td>2, 6, 8, 10, 12, 17, 19, 20, 22, 27, 23</td>
<td>D, E, F, H, K, L, M, O *</td>
</tr>
<tr>
<td>3. Understanding</td>
<td>2, 3, 4, 5, 12, 15, 17, 18, 23, 26</td>
<td>E, C, F, G, I, J, K, O, P *</td>
</tr>
<tr>
<td>4. Mastery of Language</td>
<td>2, 7, 12, 14, 17, 18, 19, 20, 23, 27</td>
<td>E, D, G, H, J, L, N, O, P *</td>
</tr>
<tr>
<td>5. Enrichment of Experience</td>
<td>6, 11, 12, 15, 18, 19, 20, 22</td>
<td>A, C, D, E, F, G, H, L, M, N *</td>
</tr>
<tr>
<td>6. Enjoyment</td>
<td>2, 3, 7, 8, 12, 14, 16, 17</td>
<td>A, B, E, I, K, M, N, P *</td>
</tr>
<tr>
<td>7. Leisure Time</td>
<td>8, 11, 12, 13, 14, 17, 20, 24</td>
<td>A, D, E, H, M, O, P *</td>
</tr>
<tr>
<td>8. Develop Taste</td>
<td>8, 14, 16, 17, 18, 21, 23</td>
<td>A, D, E, G, J, L *</td>
</tr>
<tr>
<td>9. Interest</td>
<td>3, 8, 12, 17, 25</td>
<td>C, M, O *</td>
</tr>
<tr>
<td>10. Thinking</td>
<td>21, 26</td>
<td>A, E, M *</td>
</tr>
<tr>
<td>11. Cultural Backgrounds</td>
<td>16</td>
<td>D, H, L, O *</td>
</tr>
<tr>
<td>12. Citizenship</td>
<td>12</td>
<td>D, G, M *</td>
</tr>
<tr>
<td>13. Creative Expression</td>
<td>D, F</td>
<td>*</td>
</tr>
<tr>
<td>14. How to Find and Use Books</td>
<td>12</td>
<td>J *</td>
</tr>
<tr>
<td>15. Wide Reading</td>
<td></td>
<td>I *</td>
</tr>
</tbody>
</table>
TABLE I. (Continued)

*Note

W means writers' opinions. C means opinions of courses of study, committees, and other sources.

Key to Table I

1. Adams, Sir J.
2. Baker, F. T.
3. Bates, Arlo
4. Blairadell, T. C.
5. Canby, H. S.
6. Colby, J. Rose
7. Craig, Virginia, T.
8. Crow, C. S.
9. Dewey, John
10. Downing, Estelle E.
11. Fries, Hanford, and Steeves
12. Hosic, J. F.
13. Inglis, A.
14. La Brant, Lou L.
15. Leonard, S. A.
16. Pearson, P. H.
17. Pendleton, C. S.
18. Sharp, R. A.
19. Shryock, H. W.
20. Smith, C. A.
21. Snedden, D.
22. Sprau
23. Stratton, Clarence
24. Strayer, G.
25. Thomas, C. S.
26. Townsend, C. L.
27. Ward, C. H.
28. Webber, Carl J.

A. Committee on English, 1917
B. Connecticut, 1924
C. Denver, 1931
D. Indiana State Teachers College Training School, 1930
E. Janesville, 1925
F. Kansas, 1927
G. Los Angeles, 1923
H. New Hampshire, 1926
I. Oregon, 1927
J. Pennsylvania, 1924
K. San Francisco, 1928
L. Salt Lake City, 1929
M. Scott, Foresman Company
N. Texas, 1926
O. Vermont, 1928
P. Western State Normal School, Kalamazoo, Michigan, 1924
5. Grouping the Aims. A list of fifteen aims is beyond any doubt too long a list to serve the purpose of this study; namely, to serve as a basis for analyzing and evaluating methods and helps in the teaching of Macbeth. In actual practice aims are not realizable as separate things, nor would this be desirable. Aims are integrated by their nature; therefore, it seems well that the long list of aims found here be made into a short, composite list by recognizing the inter-relationship of many of the aims and combining those that are most closely related. It should be added that this work of combining the aims is based upon subjective judgment only. Table III on page forty shows how the aims are combined and how they are ranked according to frequency of time mentioned. This list of aims represents the ultimate goal of this chapter.
## TABLE II

AIMS AND OBJECTIVES IN THE TEACHING OF LITERATURE ARRANGED ACCORDING TO FREQUENCY AND RANK

<table>
<thead>
<tr>
<th>Aims</th>
<th>Frequency</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Appreciation</td>
<td>21</td>
<td>1.5</td>
</tr>
<tr>
<td>2. Character Training</td>
<td>21</td>
<td>1.5</td>
</tr>
<tr>
<td>3. Understanding</td>
<td>19</td>
<td>3.5</td>
</tr>
<tr>
<td>4. Language Mastery</td>
<td>19</td>
<td>3.5</td>
</tr>
<tr>
<td>5. Enrichment of Experience</td>
<td>18</td>
<td>5</td>
</tr>
<tr>
<td>6. Enjoyment</td>
<td>17</td>
<td>6</td>
</tr>
<tr>
<td>7. Worthy Use of Leisure</td>
<td>16</td>
<td>7.5</td>
</tr>
<tr>
<td>8. Develop Taste</td>
<td>16</td>
<td>7.5</td>
</tr>
<tr>
<td>9. Secure Interest</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>10. Teach to Think</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>11. Cultural Backgrounds</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>12. Citizenship</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>13. Creative Expression</td>
<td>2</td>
<td>13.5</td>
</tr>
<tr>
<td>15. Wide Reading</td>
<td>1</td>
<td>15</td>
</tr>
</tbody>
</table>
### Table III

**Aims and Objectives in the Teaching of Literature**

Grouped and arranged according to frequency and rank.

<table>
<thead>
<tr>
<th>Aims Grouped</th>
<th>Frequency</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Character Training</strong></td>
<td>25</td>
<td>2</td>
</tr>
<tr>
<td><em>(12. Citizenship)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2. Understanding</strong></td>
<td>25</td>
<td>2</td>
</tr>
<tr>
<td><em>(10. Thinking)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3. Enjoyment</strong></td>
<td>25</td>
<td>2</td>
</tr>
<tr>
<td><em>(9. Interest)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>4. Develop Taste</strong></td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td><em>(11. Cultural Backgrounds)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>5. Appreciation</strong></td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td><strong>6. Mastery of Language</strong></td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td><em>(13. Creative Expression)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>7. Worthy Use of Leisure</strong></td>
<td>19</td>
<td>7</td>
</tr>
<tr>
<td><em>(14. How to Find and Use Worthwhile Books)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(15. Wide Reading)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>8. Enrichment of Experience</strong></td>
<td>18</td>
<td>8</td>
</tr>
</tbody>
</table>
C. Summary and Conclusions

1. Summarizing Statement. This chapter presents first the need for finding and listing the chief aims and objectives in the teaching of literature. Such a list is to serve as criteria for an investigation of methods and helps in the teaching of *Macbeth*. Many writers, courses of study, articles in periodicals, and bulletins were consulted and statements of aims and objectives in the teaching of literature were discovered and listed. A long list of fifteen aims is presented first, and many quotations from authorities are given in support of these aims. The long list of aims is converted into a shorter list which is more suitable to the purpose of this study. This final list of aims, which is shown by Table III, page forty, embraces the following: (1) Character Training, (2) Understanding, (3) Enjoyment, (4) Develop Taste, (5) Appreciation, (6) Mastery of Language, (7) Worthy Use of Leisure, and (8) Enrichment of Experience.

2. Conclusions. This brief investigation of the aims and objectives in the teaching of literature suggests a number of interesting ideas and indications of fact. Some of the indications that become apparent from a study of the aims and their sources are given here.

   a. It is found that writers and courses show great agreement in the statement of the chief aims. The courses of study follow
very closely, no doubt, the opinions of authorities which happen to influence them.

b. Differences in the statement of aims occur by reason of time rather than place. That is, the aims stated by writers of the period between 1890 and 1915 are found to emphasize such aims as understanding of the printed page, development of critical literary taste, and cultural backgrounds; while aims stated by later writers, from 1915 to the present, let us say, are found to include frequently such aims as enjoyment, citizenship, enrichment of experience, worthy use of leisure time by reading worthwhile books, and character-training. Geography does not influence the statements of aims very much. Of course, one is not surprised to find courses of study in English in the New England states setting forth such aims as cultural backgrounds and mastery of the printed page; nor is one puzzled to find courses in Utah, California, or Oregon stressing enjoyment, training for leisure time, and wide reading. However, there is very general agreement the country over, it seems, upon the chief aims.

c. There would be some justification for placing
understanding and appreciation at the head of the list of aims. These two aims, while they are different in certain respects, should be integrated as much as possible. If the frequencies (as shown in Table III, page forty) of these two aims were added, they would be clearly at the head of the list.

d. Of course, taste and appreciation, also, must go hand in hand. Enjoyment is placed first of all the aims by some writers, because, they argue, it is prerequisite to the attainment of any other aim. It is surprising to find so much emphasis placed upon language, perhaps; but most writers seem to agree that the function of literature study includes the improvement of language skills. The function of the teaching of literature stated as training for worthy use of leisure time by reading worthwhile books is easily traceable to the Seven Cardinal Principles of Education. Last mentioned among the aims is enrichment of experience. This aim comes mainly from the later writers and courses. It is so broad as to include practically all aims;
however, it gives the teacher an aim that is inspiring and inexhaustible.

e. This brief study of the aims and objectives in the teaching of literature, it must be remembered, can only indicate what the aims are believed to be. These aims and objectives do much to provide a working basis for the following chapters of this study.
III. AN ANALYSIS AND EVALUATION OF METHODS AND HELPS IN THE TEACHING OF MACBETH FOUND IN HIGH SCHOOL EDITIONS AND ANTHOLOGIES

A. Purpose of the Chapter

1. Value to the Teacher. Many teachers of literature depend very largely upon the materials offered in a textbook for teaching helps of various kinds. The large and complete school library is rare; in fact, the library in many thousands of schools consists of nothing more than a few old, practically worthless books. The textbook in many schools is by necessity the basis for most of the work done. If teachers of literature rely upon the editions or anthologies used in the class for helps in the teaching of the plays of Shakespeare, they should be acquainted with several editions or anthologies containing the plays. By studying the materials found in many editions, teachers can find supplementary materials not contained in one or two editions alone. Teachers of literature, knowing what materials are available in various editions, can make a wise choice of methods and helps in the teaching of a play. It is not the purpose of this investigation to recommend certain editions or anthologies for adoption or to criticize severely
any editions. A fair analysis and evaluation of the editions and anthologies is the ultimate goal of this chapter with the aim in mind that teachers of literature may be helped by a study of the method of this investigation as well as by the interpretation of the data and the conclusions.

B. Source of Materials

1. Choice of Editions. It would be useless to analyze old editions of Macbeth which are very likely never used in the schools at this time. A consideration of certain scholarly editions which are never used by high school pupils as textbooks would likewise be a fruitless effort. Some few of the best-known editions used frequently in the high schools were chosen for consideration in the hope that the investigation might have some functional value. There was a little doubt at first whether to include several older editions or not, but it was concluded that it would be best to do so. The reason was that the investigation would be more interesting because of the contrasts which can be made between older and newer editions. The editions selected for analysis were:


c. Edition III, _Macbeth_, The Tudor Shakespeare,  

d. Edition IV, _Macbeth_, The Arden Shakespeare,  

e. Edition V, _Macbeth_, New Pocket Classics,  

The order of the arrangement of the editions in the study has no significance.

2. Choice of Anthologies. Several new senior high school anthologies which contain _Macbeth_ were considered, and five were chosen. One of these, _Literature and Life Book IV_, has been widely used in Indiana and elsewhere. The other anthologies are not so widely used as yet in Indiana, it is believed. _Comparative Classics_ is a very new publication and is most interesting for its organization. It contains _Macbeth_ and _The Emperor Jones_ and compares and contrasts them. The idea is new, that of presenting an Elizabethan and a modern play in the same unit of work, and for that reason this publication is included in the investigation. The anthologies which were finally selected are the following:

a. Anthology I, _Literature and Life Book IV_,  

b. Anthology II, _Prose and Poetry_, Syracuse:  
    The L. W. Singer Company, 1930.

c. Anthology III, _Adventures in English Literature_,  
48

e. Anthology V, Comparative Classics, Macbeth and The Emperor Jones, New York: Noble and Noble, 1933.

C. Presentation of Data

1. Introductory Materials. It became evident from a study of the introductions to various editions of Macbeth that certain topics appear very frequently. These topics, large and small, were listed, grouped and regrouped until at last a list was made that would fit the need for comparing the materials found in the introductions. The list was then used as a check list to determine the space devoted to each topic in the introductions. This list is shown in Table IV, page fifty, and in Table V, page fifty-one. The number of pages devoted to each topic is shown. It was thought at first that the space devoted to each item would be expressed in terms of the number of words instead of pages, but it was later decided that comparison by pages was accurate enough for the present purpose. The large size pages contain no more words on the average than the small size pages because of the differences in size of type.

In an effort to evaluate the introductions, a few objective questions were formulated based upon the study of aims made in chapter two. The answers are usually "yes" or
"no". Obviously, personal opinion enters in here, and competent judges would be found to differ as well as to agree upon many points.
### TABLE IV

**AN ANALYSIS AND EVALUATION OF INTRODUCTORY MATERIALS FOUND IN EDITIONS OF MACBETH**

<table>
<thead>
<tr>
<th>Topics and Questions</th>
<th>Editions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
</tr>
<tr>
<td>1. Life of Shakespeare</td>
<td>5.0</td>
</tr>
<tr>
<td>2. Times of Shakespeare</td>
<td></td>
</tr>
<tr>
<td>3. Predecessors</td>
<td></td>
</tr>
<tr>
<td>4. Discussion of Works</td>
<td></td>
</tr>
<tr>
<td>5. Table of Works</td>
<td>4.0</td>
</tr>
<tr>
<td>6. Drama and Theater</td>
<td>4.5</td>
</tr>
<tr>
<td>7. Publication of Works</td>
<td>5.7</td>
</tr>
<tr>
<td>8. Sources of the Plot</td>
<td>18.0</td>
</tr>
<tr>
<td>9. Style and Meter</td>
<td>4.3</td>
</tr>
<tr>
<td>10. Characters</td>
<td>20.5</td>
</tr>
<tr>
<td>11. Plot</td>
<td>7.3</td>
</tr>
<tr>
<td>12. Theme</td>
<td>.2</td>
</tr>
<tr>
<td>13. Literary Criticisms</td>
<td>1.5</td>
</tr>
<tr>
<td>14. Pupils Enjoy It?</td>
<td>Y*</td>
</tr>
<tr>
<td>15. Aid Appreciation?</td>
<td>Y</td>
</tr>
<tr>
<td>16. Aid Understanding?</td>
<td>Y</td>
</tr>
<tr>
<td>19. Total in Pages</td>
<td>70.8</td>
</tr>
</tbody>
</table>

*Note

Y--Yes  P--Partly  S--Short  E--Easy
N--No.  L--Long  A--Adequate  D--Difficult
### TABLE V

AN ANALYSIS AND EVALUATION OF INTRODUCTORY MATERIALS ON MACBETH FOUND IN ANTHOLOGIES

<table>
<thead>
<tr>
<th>Topics and Questions</th>
<th>Anthologies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
</tr>
<tr>
<td>1. Life of Shakespeare</td>
<td>1.5</td>
</tr>
<tr>
<td>2. Times of Shakespeare</td>
<td>3.5</td>
</tr>
<tr>
<td>3. Predecessors</td>
<td>3.5</td>
</tr>
<tr>
<td>4. Discussion of Works</td>
<td>9.0</td>
</tr>
<tr>
<td>5. Table of Works</td>
<td>1.0</td>
</tr>
<tr>
<td>6. Drama and Theater</td>
<td>.5</td>
</tr>
<tr>
<td>7. Publication of Works</td>
<td>1.0</td>
</tr>
<tr>
<td>8. Sources of the Plot</td>
<td>3.0</td>
</tr>
<tr>
<td>9. Style and Meter</td>
<td></td>
</tr>
<tr>
<td>10. Characters</td>
<td>.5</td>
</tr>
<tr>
<td>11. Plot</td>
<td>.5</td>
</tr>
<tr>
<td>12. Theme</td>
<td></td>
</tr>
<tr>
<td>13. Literary Criticisms</td>
<td>.7</td>
</tr>
<tr>
<td>14. Pupils enjoy it?</td>
<td>Y*</td>
</tr>
<tr>
<td>15. Aid Appreciation?</td>
<td>Y</td>
</tr>
<tr>
<td>16. Aid Understanding?</td>
<td>Y</td>
</tr>
<tr>
<td>19. Total in Pages</td>
<td>20.0</td>
</tr>
</tbody>
</table>

*Note

Y--Yes  
V--Very Much  
L--Little  
A--Adequate  
S--Short  
E--Easy
2. **Illustrative Materials.** When one turns through editions and anthologies in a search for pictures and illustrations, he is impressed chiefly by the lack of these materials. In an attempt to show how many pictures and illustrations there are and what their subjects are, Table VI, page fifty-three, is presented. The numbers opposite the items represent the number of pictures and illustrations found in the editions and anthologies. It will be noted at once that there are few pictures. Items nine to fifteen are included for the purpose of describing and evaluating the pictures and illustrations. Such aims as appreciation, enjoyment, understanding, enrichment, and interest will be recognized as the basis for these items. The answers are simple expressions of opinion but are intended to indicate something like a fair judgment of the pictures and illustrations found.

3. **Analysis of Notes.** The notes form a very important part of an edition, for much depends upon them in appreciative silent reading or class discussion. Three aims in the teaching of literature, at least, need to be considered in an analysis of notes; they are: understanding, appreciation, and mastery of language. Simply to consider the number of notes in an edition or anthology is hardly an adequate measure. The nature of the notes and their conformity or lack of conformity to accepted educational principles or to the aims in the teaching of literature need to be considered.
TABLE VI

A COMPARISON AND EVALUATION OF PICTURES AND ILLUSTRATIONS ON MACBETH FOUND IN EDITIONS AND ANTHOLOGIES

<table>
<thead>
<tr>
<th>Types of Pictures and Questions for Evaluation</th>
<th>Editions</th>
<th>Anthologies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
<td>II</td>
</tr>
<tr>
<td>1. Shakespeare</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>2. Life and Times</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>3. Characters</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>4. Plot</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>5. Stage</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>6. Other Plays</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Facsimiles</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>8. Maps</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Total Number</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>10. Colored?</td>
<td></td>
<td>N*</td>
</tr>
<tr>
<td>11. Attractive?</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>12. Well-Chosen?</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>13. Adequate?</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>14. Aid Appreciation?</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>15. Aid Enjoyment?</td>
<td></td>
<td>N</td>
</tr>
<tr>
<td>16. Aid Understanding?</td>
<td></td>
<td>N</td>
</tr>
</tbody>
</table>

*Note
N--No
Y--Yes
F--Fair
G--Good
E--Excellent
L--Little
Before the notes could be classified under the three aims, certain criteria had to be determined. In the first place, understanding and appreciation are very closely related, and it becomes necessary to separate them. While understanding must be present for appreciation, certain elements of appreciation do not add fundamentally to understanding of essential elements. In addition, it was found that notes on words had to be differentiated from notes explaining phrases and clauses. The following criteria were evolved by which the notes were classified and analyzed:

a. Notes classified as contributing to the aim, understanding were those which explained the meaning of phrases, clauses, and sentences; those which defined a proper name; and those which gave merely the source of an idea or quoted from some authority giving the source.

b. Notes placed beneath the aim, appreciation, were those which were more than mere explanations of phrases, clauses, or sentences, but were interpretations of meanings; those which gave the hidden meanings of things characters said and did; and those which gave additional information, not for the purpose of clarifying meaning but for the purpose of
enrichment of literary experience.

c. Those notes were placed under the aim, mastery of language, which defined words, concerned style, meter, grammar, and differences in the diction of the various editions.

In Table VII, page fifty-seven, and Table VIII, page fifty-eight, is presented an analysis of the notes found in the editions and anthologies chosen for this study. The letters stand for the aims emphasized by the notes, and the numbers in the tables indicate the number of notes found in each act and scene. At the bottom of each table is shown the total number of notes and the total number of notes falling under each of the three classifications in each edition or anthology.

Table IX, page fifty-nine, is necessary to compare the notes on the editions and anthologies. The numbers of notes on each edition or anthology which fell under each of the three classifications were converted into per cents. This was necessary so that all the notes could be expressed in the same terms and be compared. For example, Table IX shows that in Anthology V, 40.3 per cent of all the notes in that edition were notes which contributed to understanding. The per cents are arranged in descending order, and medians are shown merely to add to the comparative value of the table. The ranges, it should be noted, are: Understanding, 40.3 per cent to 15.4 per cent; Appreciation, 46.2
per cent to 3.3 per cent; and Language, 76.2 per cent to 30.8 per cent. Study of this table reveals the nature of the notes and a comparison of editions and anthologies upon this basis.
### TABLE VII

**AN ANALYSIS OF NOTES ON MACBETH FOUND IN EDITIONS**

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**Note**

U, A, and L stand for the aims: understanding, appreciation, and mastery of language.
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*Note
U--Understanding  A--Appreciation  L--Language
# TABLE IX

A COMPARISON OF THE NOTES ON MACBETH FOUND IN EDITIONS AND ANTHOLOGIES

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*Note
E---Edition
A---Anthology
In Table X, page sixty-one, there is an attempt to describe and to evaluate the notes, appendices, and indices. Much depends upon the attitude of the scorer, of course; but some of the material is objective enough. The aims in the teaching of literature which form the basis for this table are: understanding, interest, enjoyment, appreciation and mastery of language. Naturally, the realization of all the aims is expected whenever materials admit of this possibility.

4. Analysis of Questions and Suggested Activities.
The question arises at once: How well do the questions and suggested activities for the study and teaching of Macbeth support the chief aims in the teaching of literature? To answer the question it is possible to analyze questions and activities on Macbeth on the basis of a set of criteria evolved from the aims. The first thing to do is to set up the aims or criteria. To simplify the work of classifying the questions and suggested activities the eight aims arrived at in chapter two are reclassified into five groups. This is done by grouping the related aims. Under each heading are placed the criteria for the purpose of defining the types of questions which would fall under each major division. The outline is as follows:

a. Understanding and Appreciation
   (I). Plot development questions
   (II). Character study questions
### Table X

**An Evaluation of Notes and Materials Found in Appendices and Indices**

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*Note  
Y—Yes  
E—Easy  
P—Partly  
B—Background  
N—No  
H—Hard  
V—Very Well  
W—Word Study  
FH—Fairly Hard  
VE—Very Easy  
I—Introductory  
Materials  
32—Pages
b. Character Training
   (I). Conduct questions

c. Development of Taste
   (I). Critical Literary judgment

d. Enjoyment, Worthy Use of Leisure, and Enrichment
   (I). Questions asked for the purpose of emphasizing one or all three of these aims
   (II). Questions calling for additional information or thought clearly for the purpose of enrichment or enjoyment

e. Mastery of Language
   (I). Meanings of words, allusions, and statements
   (II). Questions on style and meter that have to do only with structure (not appreciation)

The questions having to do with plot and character, grouped under the first aim, are classified into two groups, thought and fact questions. The questions are classified under the five major groups of aims in the tables which follow; the numbers 1, 2, 3, 4, and 5 stand for the groups of aims as shown in the outline above.

The activities that are listed in the tables are all that are suggested in the editions and anthologies. Many of them are not even mentioned in most of the editions.
and anthologies, it is found. The aims, listed to the right of the activities in the tables, are scored by considering which aims are emphasized by the suggested activities. It will readily be seen that it is a difficult matter to tell just which aims would be emphasized, but the matter was clarified by considering only the obvious relations between the activities and the aims. It is well to add here that a single activity could be scored under all five aims, or it could be scored only once. It would depend upon the breadth and inclusiveness of the activity.

A list of the activities which were mentioned by the one edition and five anthologies is the following: written composition, oral composition, handwork, dramatization, interpretive reading, memorization, and visualization. It will be noted that written composition is by far the most frequently employed activity.

Tables X, XI, XII, XIII, XIV, XV, and XVI, pages sixty-one to sixty-nine, show the analyses of questions and activities found in Edition II and the five anthologies. It is possible to compare the numbers of different types of questions and activities found in different editions by turning from one table to another. For example, if we wish to compare the number of thought questions asked on the plot in Act III, Scene iv, we find the numbers found in the edition and five anthologies run as follows, respectively: 2, 3, 0, 0, 3, and 1.
# Table XI

**AN ANALYSIS OF QUESTIONS AND SUGGESTED ACTIVITIES**

FOR THE STUDY AND TEACHING OF MACBETH

FOUND IN EDITION TWO

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**Key to the Table**

T--Thought 2--Character 0--Oral  V--Visualization
F--Fact Training D--Dramatization Mi--Miscellaneous
P--Plot 3--Taste R--Reading (W)--Act as a Whole
G--Character 4--Enrichment M--Memorization H--Handwork
1--Understanding 5--Language De--Debating
and Appreciation W--Written De--Debating
### TABLE XII

**AN ANALYSIS OF QUESTIONS AND SUGGESTED ACTIVITIES FOR THE STUDY AND TEACHING OF MACBETH FOUND IN ANTHOLOGY ONE**

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**Key to the Table**

- T—Thought
- F—Fact
- P—Plot
- C—Character
- 1—Understanding
- 5—Language
- W—Written
- V—Visualization
- (W)—Act as a Whole
- 2—Character
- 3—Taste
- 4—Enrichment
- 9—Language
- 1—Understanding
- and Appreciation
- O—Oral
- D—Dramatization
- R—Reading
- M—Memorization
- De—Debating
- H—Handwork
- P—Plot
- C—Character
- 1—Understanding
- and Appreciation
### Key to the Table

1. **Character Training**
2. **Character Enrichment**
3. **Character Handwriting**
4. **Character Dramatization**
5. **Character Memorization**
6. **Character Debating**

### Description

This table is an analysis of questions and suggested activities for the study and teaching of Macbeth from ANTHOLOGY TWO

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### Table XIII

**AN ANALYSIS OF QUESTIONS AND SUGGESTED ACTIVITIES FOR THE STUDY AND TEACHING OF MACBETH FOUND IN ANTHOLOGY TWO**

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**ACTIVITIES**

1. **T** - Thought
2. **C** - Character
3. **P** - Plot
4. **F** - Fact
5. **G** - General
6. **W** - Written
7. **V** - Visualization
8. **M** - Memorization
9. **D** - Drama
10. **R** - Reading
11. **De** - Debating

**Aims**

1. **1** - Understanding
2. **2** - Appreciation
3. **3** - Enrichment
4. **4** - Character
5. **5** - Language
### TABLE XIV

**AN ANALYSIS OF QUESTIONS AND SUGGESTED ACTIVITIES**

**FOR THE STUDY AND TEACHING OF MACBETH**

**FOUND IN ANTHOLOGY THREE**

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**Key to the Table**

- **T**—Thought
- **F**—Fact
- **P**—Plot
- **C**—Character
- **I**—Understanding and Appreciation
- **W**—Written
- **D**—Dramatization
- **R**—Reading
- **M**—Memorization
- **H**—Handwork
- **O**—Oral
- **V**—Visualization
- **W**—Act as a Whole

- **2**—Character
- **3**—Taste
- **4**—Enrichment
- **5**—Language
### TABLE XV

AN ANALYSIS OF QUESTIONS AND SUGGESTED ACTIVITIES
FOR THE STUDY AND TEACHING OF MACBETH
FOUND IN ANTHOLOGY FOUR

| Acts Scenes | Questions | | Activities | Aims |
|-------------|-----------|---------------------------------|------|
|             | T  F  1  2  3  4  5 | W  O  H  D  R  M  De  V  Mi | 1  2  3  4  5 |
| I. i        | 2  1  6 | | |
| ii          | 2  1 | | 1  1  1 |
| iii         | 1  2  2 | | 1  1  1 |
| iv          | 2 | | |
| v           | 2 | | |
| vi          | 1 | | 1  1 |
| vii         | 1 | | 1  1  1 |
| II. i       | 2  2  1 | | |
| ii          | 1  1  2 | | 2 |
| iii         | 3 | | 4  4 |
| iv          | 2 | | |
| III. i      | 3 | | 1  1  1 |
| ii          | 1 | | 2  2  1 |
| iii         | 3 | | 3  3  2 |
| iv          | 3  2  1 | | 2  2  1 |
| v           | 1 | | |
| vi          | 2 | | |
| IV. i       | 2  3  2  2  3  1 | | 1  2  1 |
| ii          | 2 | | 1 |
| iii         | 2 | | 6  3  2 |
| V. i        | 2  2  1 | | 1  1 |
| ii          | 1 | | |
| iii         | 1  1  3 | | 3 |
| iv          | 1 | | |
| v           | 2  2  1 | | 1  1  1  1 |
| vi          | 1 | | 1 |
| vii         | 1 | | |
| VIII (W)    | 1  1 | | 1  1  1 |
| I (W)       | 2  3 | | 3  11 5  3  4 |
| II (W)      | 4  1 | | 1  2  2  1 |
| III (W)     | 3 | | 2  1  1 |
| IV (W)      | 1 | | 1  1 |
| V (W)       | 1 | | |
| Play (W)    | 16 10 19 12 3 25 6 1 7 1 7 | | 6 18 22 |
| Total       | 140 37 43 28 2 29 27 34 19 2 2 1 1 4 1 4 1 27 6 18 22 |

**Key to the Table**
- **T**—Thought
- **F**—Fact
- **C**—Character
- **P**—Plot
- **O**—Oral
- **H**—Handwork
- **D**—Dramatization
- **R**—Reading
- **M**—Memorization
- **W**—Written
- **De**—Debating
- **W**—Written
- **V**—Visualization
- **M**—Miscellaneous
- (W)—Act as a Whole

**Understanding and Appreciation**
### TABLE XVI

**AN ANALYSIS OF QUESTIONS AND SUGGESTED ACTIVITIES FOR THE STUDY AND TEACHING OF MACBETH FOUND IN ANTHOLOGY FIVE**

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<th>Questions</th>
<th>Activities</th>
<th>Aims</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>T</td>
<td>F</td>
<td>P</td>
</tr>
<tr>
<td>I, i</td>
<td>v</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>iii</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>iv</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>v</td>
<td></td>
<td>1</td>
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<td></td>
<td>vi</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>vii</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>II, i</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>iii</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>iv</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>III, i</td>
<td>6</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>iii</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iv</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>v</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>IV, i</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V, i</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>iii</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iv</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>v</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>vi</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>vii</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I, (W)</td>
<td>1</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>II, (W)</td>
<td>2</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>III, (W)</td>
<td>7</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>IV, (W)</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>V, (W)</td>
<td>1</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Play, (W)</td>
<td>24</td>
<td>24</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>22</td>
<td>56</td>
<td>42</td>
</tr>
</tbody>
</table>

**Key to the Table**

- **T**--Thought
- **F**--Fact
- **P**--Plot
- **C**--Character
- **T**--Understanding and Appreciation
- **W**--Written
- **V**--Visualization
- **O**--Oral
- **H**--Handwork
- **D**--Dramatization
- **R**--Reading
- **M**--Memorization
- **De**--Debating
- **W**--Written
Table XVII, page seventy-one, shows the numbers of questions found and the types of questions found expressed in per cents. For example, it will be noted that 12.8 per cent of the questions asked on Macbeth in Edition II are thought questions concerning the plot, while only .2 per cent of all the questions asked on Edition II are conduct questions.

The purpose of Table XVIII, page seventy-two, is to show the numbers and types of suggested activities which were found in the edition and five anthologies, expressed in terms of per cents. If one studies the table, he will find that 34.4 per cent of the suggested activities found in Anthology I are written composition, while 25.0 per cent of the activities are dramatization. One can see at a glance that Edition II and Anthology V suggest chiefly written composition for activities. Any number of comparisons become obvious from a study of the table.

Table XIX, page seventy-three, shows which aims were emphasized by the suggested activities and how much they were emphasized in proportion to other aims in terms of per cent. The table shows, for example, that the extent to which the suggested activities found in Edition II emphasized Aim 1 is 33.8 per cent. To find the per cents here, a single score under aims is divided in each case by the sum of the scores under aims for that edition or anthology.
TABLE XVII

A COMPARISON OF THE NUMBER AND THE TYPES OF QUESTIONS ON MACBETH FOUND IN ONE EDITION AND FIVE ANTHOLOGIES

<table>
<thead>
<tr>
<th>E* or A*</th>
<th>N*</th>
<th>%</th>
<th>%</th>
<th>%</th>
<th>%</th>
<th>%</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>E II</td>
<td>541</td>
<td>12.8</td>
<td>18.3</td>
<td>11.0</td>
<td>12.2</td>
<td>.2</td>
<td>22.7</td>
</tr>
<tr>
<td>A I</td>
<td>378</td>
<td>18.0</td>
<td>22.2</td>
<td>23.5</td>
<td>13.5</td>
<td>.79</td>
<td>10.3</td>
</tr>
<tr>
<td>A II</td>
<td>504</td>
<td>4.6</td>
<td>20.3</td>
<td>17.1</td>
<td>14.7</td>
<td>.4</td>
<td>12.3</td>
</tr>
<tr>
<td>A III</td>
<td>132</td>
<td>15.2</td>
<td>24.2</td>
<td>11.4</td>
<td>20.5</td>
<td>15.2</td>
<td>6.0</td>
</tr>
<tr>
<td>A IV</td>
<td>240</td>
<td>16.7</td>
<td>15.4</td>
<td>17.9</td>
<td>11.7</td>
<td>.85</td>
<td>12.1</td>
</tr>
<tr>
<td>A V</td>
<td>190</td>
<td>11.6</td>
<td>29.5</td>
<td>22.1</td>
<td>24.7</td>
<td>2.6</td>
<td>8.9</td>
</tr>
</tbody>
</table>

*Note

E—Edition
A—Anthology
N—Total Number of Questions
TP—Thought Questions on the Plot
TC—Thought Questions on the Characters
FP—Fact Questions on the Plot
FC—Fact Questions on the Characters

2—Conduct Questions
3—Questions on Taste
4—Questions for Enrichment
5—Language Questions
### TABLE XVIII

A COMPARISON OF THE NUMBER AND TYPES OF SUGGESTED ACTIVITIES IN THE TEACHING OF MACBETH FOUND IN ONE EDITION AND FIVE ANTHOLOGIES

<table>
<thead>
<tr>
<th>E* or A*</th>
<th>N*</th>
<th>Types of Suggested Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>W* %</td>
</tr>
<tr>
<td>E II</td>
<td>48.0</td>
<td>97.9</td>
</tr>
<tr>
<td>A I</td>
<td>32.0</td>
<td>34.4</td>
</tr>
<tr>
<td>A II</td>
<td>21.0</td>
<td></td>
</tr>
<tr>
<td>A III</td>
<td>19.0</td>
<td>31.6</td>
</tr>
<tr>
<td>A IV</td>
<td>35.0</td>
<td>54.3</td>
</tr>
<tr>
<td>A V</td>
<td>27.0</td>
<td>96.3</td>
</tr>
</tbody>
</table>

*Note

E---Edition
A---Anthology
N---Total Number of Suggested Activities
W---Written Composition
O---Oral Composition
H---Handwork
D---Dramatization
R---Interpretive Reading
M---Memorization
De---Debating
V---Visualization
### TABLE XIX

THE EMPHASIS PLACED UPON CERTAIN AIMS BY THE SUGGESTED ACTIVITIES FOUND IN ONE EDITION AND FIVE ANTHOLOGIES

<table>
<thead>
<tr>
<th>E* or A*</th>
<th>1*</th>
<th>2*</th>
<th>3*</th>
<th>4*</th>
<th>5*</th>
</tr>
</thead>
<tbody>
<tr>
<td>E II</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>A I</td>
<td>19.3</td>
<td>3.5</td>
<td>15.8</td>
<td>29.8</td>
<td>31.4</td>
</tr>
<tr>
<td>A II</td>
<td>50.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A III</td>
<td>24.0</td>
<td></td>
<td>20.0</td>
<td>32.0</td>
<td>24.0</td>
</tr>
<tr>
<td>A IV</td>
<td>37.0</td>
<td></td>
<td>8.2</td>
<td>24.7</td>
<td>30.1</td>
</tr>
<tr>
<td>A V</td>
<td></td>
<td></td>
<td></td>
<td>50.0</td>
<td>50.0</td>
</tr>
</tbody>
</table>

*Note

E---Edition  
A---Anthology  
1---Understanding and Appreciation  
2---Character Training  
3---Development of Taste  
4---Enrichment of Experience, Enjoyment, and Worthy Use of Leisure Time  
5---Mastery of Language
5. Supplementary Reading Lists. Only five of the editions or anthologies considered here contain supplementary reading lists. An attempt is made to show in Table XX, page seventy-five, what kinds of books are most frequently suggested and to evaluate the lists with the aims set up in chapter two in mind. The aims which should be realized by supplementary reading are at least the following: interest, enjoyment, appreciation, enrichment of experience, development of taste, and worthy use of leisure time by reading worthwhile books. Various books have different purposes, naturally; but a reading list, doubtless it will be admitted, must be broad; it must interest the pupil, and it must motivate him to read.

D. Interpretation and Conclusions

1. An Evaluation of Introductory Materials. The life, times, predecessors, and works of Shakespeare are given much more space in anthologies than in editions. The theater publication of works, sources of the plot, style and meter, characters, plot, theme, and literary criticisms are given much more space in editions than in anthologies. The anthologies represent a tendency, it seems, to get away from the more formal and technical study of literature and to present materials that are as much alive as possible with human beings and their activities; hence, we see in anthologies more space given to the life and times.
### TABLE XX

**A COMPARISON OF SUPPLEMENTARY READING LISTS ON MACBETH FOUND IN EDITIONS AND ANTHOLOGIES**

<table>
<thead>
<tr>
<th>Types of Books and Questions for Evaluation</th>
<th>Editions</th>
<th>Anthologies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
<td>II</td>
</tr>
<tr>
<td>Shakespeare:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Life</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>2. Age</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>3. London</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>4. Theater</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>5. Contemporaries</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>6. Predecessors</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>7. Other Editions</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>8. Other Plays</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>9. Glossary</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>10. Grammar</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>11. Characters</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>12. Critical</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Suitable?</td>
<td>Y*</td>
<td></td>
</tr>
<tr>
<td>Adequate?</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>Annotated?</td>
<td>N*</td>
<td></td>
</tr>
<tr>
<td>Interest Pupils?</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>23</td>
<td></td>
</tr>
</tbody>
</table>

*Note

Y—-Yes  
N—-No
As far as enjoyment, appreciation, understanding, and ease of reading are concerned, the introductions to the anthologies seem to excel, at least a little, those of the editions. In general, the anthologies present easier material in a more interesting manner than do the editions. Some splendid background material is completely lost, however, in the attempt to interest and to entertain the child.

The range in the total numbers of pages devoted to introductions is from 128.6 (Edition II) to 1.3 (Anthology III). The average length of the introductions to editions is found to be 51 pages, while the average length of the introductions in anthologies is 17 pages. The difference is not so great, however, as these figures indicate. It will be noted that introductions to three editions are 20 to 30 pages in length, and the introductions in three anthologies are of the same length. There are two very long introductions to editions and two very short introductions in anthologies; hence, there occurs the wide difference in the average lengths.

It seems that there could be a better balance of introductory materials in both the editions and anthologies. The editions need to stress the life, times, and other works of Shakespeare more, and such topics as sources of the plot, style and meter, much less. The anthologies would do well to include more materials concerning the sources of the plot, style and meter,
characters, theme, and literary criticisms. It is probably true of the introductions to editions and anthologies that, in the language of Mr. Snell in *Silas Marner*, "the difference lies between them".

2. **Illustrative Materials.** It is obvious at the outset that the anthologies contain more illustrations than do the editions. There has been a strong movement within the last decade in the direction of visual education, and it would seem that the anthologies and the newer editions have endeavored to keep in line with the movement. It is unnecessary here to discuss visual education. There are arguments on both sides of the question. Visual aids are excellent, all will agree; they are not an end in themselves, however, or a panacea for all our educational ills.

The number of illustrations does not always tell the whole story. A few excellent pictures are far more valuable than a profusion of cheap ones. In one of the editions, which has recently been examined, are several pictures that might do actual harm instead of good. Lady Macbeth is a flaxen-headed young girl with a cherubic countenance, and Macbeth is a boyish hero, handsome and dashing. Some of the best illustrations, it should be said, are those taken from old paintings, prints, and photographs.

The editions contain no pictures of Shakespeare, while the anthologies contain four. More pictures to illustrate the plot are found than any other kind.
The anthologies emphasize the importance of the stage by giving nine illustrations, while only two are found in one edition and none in the others. Only one map that is directly related to the play is contained in the anthologies; none, in the editions. It would appear that there is a lack in this respect.

Edition II, it will be seen, is scored favorably in the evaluation, Table VI, page fifty-three, while Anthology IV seems to excel the others in many respects. The anthologies, in general, are scored more favorably than are the editions.

3. Analysis and Evaluation of the Notes. Many interesting comparisons are made possible by Tables VII, VIII, and IX, pages fifty-seven to fifty-nine. Let us consider two. It would be interesting to compare the number of notes for understanding and appreciation found on Act III, Scene iv, the climax scene. Considering the editions and anthologies in the order in which they are presented, we find the numbers of notes contributing to understanding are: (in Editions) 10, 16, 5, 12, and 8; and (in Anthologies) 12, 19, 6, 15, and 14. The numbers of notes contributing to appreciation are: (in Editions) 6, 32, 1, 19, and 21; and (in Anthologies) 3, 16, 0, 4, and 4. It will be seen at once that the range in the number of notes for understanding is from 5 to 19, with the central tendency at 13, and that the range in the number of notes for appreciation is from 0 to 32, with the central tendency at 11.5.
The average of the total number of notes found on editions is 609.6, while the average of those in anthologies is 583.2. This shows very close agreement. It is interesting to note that Anthology II has 994 notes, while Anthology III has only 301; these numbers show the range.

Table IX, page fifty-nine, presents a great many interesting facts. First, it is evident that the anthologies contain higher per cents of notes contributing to understanding, while editions contain higher per cents of notes contributing to appreciation. The anthologies contain higher per cents of language notes than do the editions. It will be noted that there are exceptions to these general statements. For example, Edition III has only 3.3 per cent notes for appreciation and 76.2 per cent notes for mastery of language.

It seems that the anthologies would do well to cut down somewhat the per cent of notes contributing to language and add to the number contributing to appreciation. The editions are possibly over-balanced with notes that give additional information and fall in the class of notes for appreciation. Notes contributing to understanding and appreciation in anthologies were, on the whole, clearer and easier than those found in editions.

Table X, page sixty-one, shows that more summaries are given in editions than in anthologies.
This is a point in favor of the editions; summaries are important for understanding and background. The notes on editions are harder than those found in anthologies and likewise harder to find. Notes should be presented at the bottom of the pages. Most of the editions and anthologies print the notes in large enough type and arrange them well. Appendix material is presented in two instances; it had to do with background and introductory information. Appendix materials are often too hard for the pupils; they are more suitable for the teachers. The indexes, where they occurred, were found to consist of glossaries of words.

4. Analysis of Questions and Suggested Activities. Only six of the ten editions or anthologies examined contain questions and suggested activities; they are Edition II and the five anthologies.

The value of Tables XI, XII, XIII, XIV, XV, and XVI, pages sixty-four to sixty-nine, is to show by acts and scenes in each edition or anthology the number of questions and activities suggested under each classification. These numbers are more meaningful when they are converted into per cents and presented in Tables XVII, XVIII, and XIX, pages seventy-one to seventy-three.

Edition II has 504 questions, which is the greatest number; while Anthology III has only 132 questions, which is the smallest number. The average number of questions asked is 330.8. Anthology I, with 378 questions, comes nearest the average. Three anthologies have near the
same per cent of thought questions on the plot and characters; they are: Anthology V, 41.1 per cent; Anthology I, 40.2 per cent; Anthology III, 39.4 per cent. The lowest per cent of thought questions on the plot and characters is 24.8 per cent in Anthology II.

Evidently, the editors of the questions do not have in mind the aim, character training. It is found that less than 1 per cent of the questions in each case are conduct questions. In two cases none are given.

Anthology IV is the only one which gives much attention to questions on language. The per cent is 14.2. It will be noted that the other per cents of language questions are low, not higher than 3.4 per cent.

Anthology I should be noted especially for its excellent distribution of questions; 40.2 per cent are thought questions on the plot and characters; 45.7 per cent are fact questions on the plot and characters; 0.79 per cent are conduct questions; and aims 3, 4, and 5 aggregate 23.9 per cent of the questions. The only notable scarcity of questions would be found under aims 2 and 5.

It is recommended by this study of the questions that more questions should fall under the general heading of thought questions, less under fact questions, and more under aim 2, conduct questions.

Edition II contains the largest number of suggested activities, but 97.9 per cent of them are written composition. The average number of suggested activities
is 30.3, which is most closely approximated by Anthology I, which has 32. Anthologies I and IV are very obviously the best to consult for suggested activities since the distribution is wider and more inclusive of various activities.

In Table XIX, page seventy-three, it is seen that aims 1, 4, and 5 are the ones most frequently emphasized by the suggested activities; that is, understanding, enrichment, and mastery of language are the aims placed foremost by the suggested activities. Aims 2 and 3, character training and development of taste, are not very frequently mentioned. Anthology I, in respect to the suggested activities, seems to be most inclusive of all the aims.

5. Supplementary Reading Lists. The lists which are contained in the two editions and the four anthologies show fair agreement as to the number of books and the subjects; in fact, many of the books were duplicated in the various lists. The anthologies present a little more inclusive lists. Now, if a list is to be helpful to the pupil, it should be annotated. Certainly, all people need a certain amount of motivation to read the things which they should read; pupils in the high school are no exception to the rule. If a list is not annotated, it is not so likely to interest the pupil. Two of the lists given were annotated and three were not.

Those editions or anthologies which do not present supplementary reading lists should do so. Even
in the smallest and most remotely situated community, books can be obtained through the loan divisions of various libraries; therefore, a reading list is valuable to all teachers and all classes in literature.

6. **General Concluding Statement.** Worthwhile materials are to be found in all of the editions and anthologies considered here. As many different editions and anthologies should be kept at hand as possible. The anthologies appear to be in general more inclusive of methods and helps in the teaching of Macbeth than do the editions.
IV. METHODS AND HELPS SUGGESTED
FOR THE TEACHING
OF MACBETH
A. The Purpose of the Chapter

1. Value to the Teacher. It is the purpose of
this chapter to present suggestions of methods and helps
that the teacher may use in teaching Macbeth. No plan
presented for the teaching of the play would be ade­
quate for every situation; therefore, no attempt is
made to present a single plan or to say that this or
that is the only way to do it. In fact, there are
many interesting differences of opinion upon many of
the major aspects of teaching the drama, and as a con­
sequence it would be impossible to try to settle the
questions here. When one knows that differences of
opinion exist and what the opinions are he is likely
to make thoughtful decisions in regard to his own
methods and helps. The references to visual aids
and other helps are intended to help the teacher to
find the best available materials of these kinds.
B. Sources of Materials

1. Statement of the Sources. Books examined in the search for statements of methods and helps in the teaching of Macbeth were those on Shakespeare, the drama, other plays of Shakespeare, and methods of teaching literature. Thirty or more courses of study in English were examined. All available references found in The Readers' Guide and The Education Index were investigated. Vitalizing the High School Curriculum was one of the most valuable sources of bibliographies on the teaching of literature. Editions of the play and anthologies containing the play provided a small part of the material for this chapter. Catalogues of various kinds provided references to visual aids. One of the best references on Shakespeare which could be cited here is A Shakespeare Bibliography; this book offers very complete bibliographies on Shakespeare. The periodicals referred to in this chapter cover the field of literature on the teaching of Shakespeare or Macbeth from 1907 to the present. The books and other references represent contemporary thought as far back as 1897.

---


2 Walther Ebisch and Levin Schucking, A Shakespeare
1. **Chief Aims in the Teaching of Literature.** The chief aims in the teaching of literature may be expressed as follows: (1) character training, (2) understanding, (3) enjoyment, (4) development of taste, (5) appreciation, (6) mastery of language, (7) worthy use of leisure time, and (8) enrichment of experience. These aims, set up in chapter two and expressed in Table III, page forty, are the guiding principles for the discussion in this chapter.

2. **Aims in Teaching the Drama.** Some suggested aims in the teaching of the drama are the following:

"The chief aim in teaching any drama should be to stimulate the student's interest."

"In general, the teacher will have to see to it that the pupil understands the characters in their relation to the action, and the separate scenes in their relation to the whole play."

"Major Objective: To develop an appreciation of the drama as a special form of literature"

"I. Ability to appreciate some Shakespearean and more recent dramas


"II. Develop a desire to read drama in leisure time

"III. Learning to appreciate some of the fine passages

"The major objectives in the courses in drama are:

"1. To develop an appreciation of an important phase of modern literature

"2. To develop the powers of visualization and auditization

"3. To develop a broad knowledge of human nature through character study

"4. To develop the ability to show discrimination in plays and novels."

Various other aims in the teaching of the drama are realizable, of course; no list can be all-inclusive.

3. Aims in Teaching Macbeth. The following are some typical statements of aims in the teaching of Macbeth:

"While Macbeth is to be studied mainly for its interest and its moral lessons, it will be interesting for the student to compare the bare historic materials with the rich life history into which the artist-poet has elaborated them.


Tentative Course of Study in English for Secondary Schools in Indiana, Bulletin No. 100 A, State Department of Public Instruction, (1932), pp. 259, 282, 284.
"Other plays may be studied from literary or
critical standpoints, but here the moral
lesson is of such surpassing importance
that all other considerations sink into
comparative significance. The mechanism
and movement of the play and its vocabu-
lar y should be given only sufficient at-
tention to disclose the artistic skill of
the poet, and to make his thought luminous.

"Macbeth should be taught and studied as the
most powerful chapter in literature on the
birth and development of evil in the
human heart."

"I do wish my students to have an accurate
knowledge of the play; but I certainly do
not think that to be accurate, that knowl-
edge must include the fine details that
would take hours and hours to acquire.

"I think that I ought to make the student see
Macbeth and Lady Macbeth as real flesh and
blood men and women. I think that they must
be made to see them so vividly that they can
look around and see miniature Macbeths and

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6 Macbeth, MacMillan's Pocket Classics, (New York:
and Lady Macbeths among the men and women of the city."

Summarizing the statements of aims in the teaching of the drama and Macbeth, we find appreciation, training for leisure reading, visualization, auditization, character study, development of taste, and moral training. There is great agreement among authorities that the teaching of drama should emphasize such aims as enjoyment, appreciation, and understanding.

Certainly there is a great moral lesson to be learned from the study of Macbeth, but it should be learned incidentally and neither advertised nor flaunted. Approach high school pupils with a moral, and they back away more or less in apathy. Virginia Craig says, "We shall, however, find ourselves on slippery and dangerous ground if we are led into the acceptance of such goals as moral training or Americanization." Most of us are willing to accept moral training as an aim, but we are not certain that the results obtained will be very promising. Much needs to be done in further study of character training, and some excellent progress is being made in that direction. It is hoped that tests of fair accuracy may in the future be available for showing the effects of direct

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moral training.

Let us, then, keep in mind a number of worthy aims in the teaching of *Macbeth*, placing foremost, perhaps, interest, enjoyment, understanding, appreciation, and development of taste.

4. **Beginning the Study of Macbeth.** The questions arise: How much biographical and introductory material should be presented first? Also, when should these materials be presented? Hosie says, "Biographical material and estimates of the merits of the piece, if presented at all should come after, not before, the work has had the opportunity of making its own impression." 9

S. A. Leonard stated the following: "Only in cases where the readers or hearers that he addressed were widely different from our own young people, so that they cannot understand the story as Elizabethans or Greeks, for example would understand it, is it desirable to furnish a background or approach." 10

In the Western State Normal Training Schools Course we find: "Biographical material, if at all, should be presented after, not before, the presentation of the piece. (An exception could be made in favor of the

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introduction of such phases of the author's life and character, as contribute directly to the setting of the piece).

The teacher's own situation will largely determine the solution to the problem of how much introduction and when to present it. If the teachers knows that his pupils have a good previous background for the study, it follows that not so much will need to be given in the eleventh or twelfth years where Macbeth is being studied.

The play is its best introduction, but some few facts about the authorship and setting of the plays should be reviewed at the beginning of the study. Teachers often take too much for granted; some high school seniors may not have a very clear idea of who Shakespeare was. Now, as for leaving background materials to the last (if presented at all, as some writers state it), this hardly seems logical. Finger exercises on the piano are not left until the artist has completed his first concert tour. Certainly, it would be most efficacious to introduce supplementary materials when the need for them arises and only then. Let us introduce these materials throughout the study and not later, when the high point of interest will have been reached and passed.

11 Course of Study in Reading and Literature, (Kalamazoo, Michigan: Western State Normal Training Schools, 1924), p. 99.
Percival Chubb, C. S. Thomas, the Texas Course, and the Janesville Course suggest that there should be a rapid first reading of the play. The Janesville Course states: "A rapid survey of the play as a whole with particular attention being paid to the dramatic personnel, the stage directions, the character groupings, etc., will be a logical method of approach."

Various methods are suggested for beginning the study of a drama. Emily F. Barry believes that it is best to start the study by raising questions of morals and customs of the times of the play. For example, the teacher could tell the class about the murder of Duncan. Then the following question could be asked:

Was the deed of the murder of Duncan as evil in that

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day as now? The teacher could introduce the class to the witches' scenes with the question: How can we justify the witches place in the play? We should keep in mind that one of our chief aims is to interest the pupil. Skillful questioning will do much to secure interest from the start, and interest, once secured, will not be so hard to keep. C. S. Thomas advises the teacher to motivate the reading of the play by giving some interesting facts about it or by asking questions which he tells the class he will expect them to answer in a few days. For example: Was Lady Macbeth a fiend? Who killed Banquo? Would Macbeth have killed the king had there been no dagger in the air before him? Did Banquo suspect Macbeth from the first? The teacher tells the class that he will give them a short answer test covering the play. This is intended to motivate the first reading of the play. However, the teacher should be careful not to assume the attitude of threatening the pupil.

Marian A. Dogherty states: "To set a class at reading Shakespeare themselves is to lose the golden opportunity to make the play mean something to them." This statement by Lou L. La Brant is notable: "Help

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17 C. S. Thomas, op. cit., p. 284.

the child to begin by getting the situation and what went on before the play started. Show him he will doubtless be confused for a little while in the progress of Act I."

It depends upon the class whether or not it can be turned loose to read the play first without much direction. Some classes will need much help at the start. It would be a fair precaution to take to give all classes a certain amount of help and motivation at the beginning of the study of Macbeth.

It is suggested by Clarence Stratton that the study of the play should be begun in the class. "Pupils' curiosity should be satisfied first concerning the title, in so far as this can be done in advance. ... Next in place to the title is the cast of characters. ... This is the time to teach correct pronunciation of many of the proper names. It is also the time for a few words on relationships of the leading persons. ... When the setting for the first scene is read, the teacher should ask the pupils to describe it in detail... Characters should be described... Let all the pupils read in turn the speeches as they occur... In this exercise the same character's speeches will be read by many different pupils, thus

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affording opportunities for the pupils to offer interpretations and to observe differences." This kind of procedure would not need to be limited to opening lessons, however; directed study may be a part of the daily class period.

5. Methods in General. The following quotation expresses many essential truths in regard to methods suggested for the teaching of a Shakespearean play: "The methods for Shakespearean study are various, and they depend for their adoption upon many different considerations, such as the maturity of the class, the time that is available, the equipment of the library, the annotations of the edition in use, the interest of the teacher, and the teacher's skill in developing the pupils' acting talent."

There is lack of agreement as to the amount of oral reading that should be done in the classroom. Chubb, Blaisdell, Lynn Course, and Frank P. Day are a few of the writers and sources that support much

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21 C. S. Thomas, op. cit., p. 289.

22 Percival Chubb, op. cit., p. 549.

oral reading. Other writers do not favor much oral reading. Chubb says, "The objective is the adequate reading of the play aloud by the students." And Blaisdell states: "The drama in its language is oral. It was written to be spoken and acted; it was not intended to be read silently. This, of course, makes necessary a large oral element in every class that is studying the drama if any deep interest is to result." Virginia Craig's opinions on oral reading are notable: "It is strange that after we have learned from modern psychology the importance of silent reading, high school teachers should fail to plan questions of such a character as to stimulate intelligent silent reading... Perhaps one-tenth of the class time may properly be given to oral reading carefully planned... He should not view the class period as a constantly available opportunity for him to make progress in elocution. He should beware of falling in love with the sound of his own voice."

Again, the interest and ability of the teacher

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26 Virginia T. Craig, op. cit., pp. 82-83.
will determine whether or not much interpretive reading is done. The value of oral reading in teaching the drama is too obvious for us to disregard it. Every class, then, must have a certain amount of it.

The classroom provides opportunity for silent reading and directed study. Questions framed to require a careful study of the play in the classroom should be asked. Then, short five-minute tests on the material should follow. The class period can be a laboratory period in which the pupils read from their lists of supplementary readings and prepare oral reports that they think will be interesting to the whole class. Committees can be assigned to work out topics; e.g., The Globe Theater; Shakespeare as a Boy; Shakespeare, a Successful Man; The Mermaid Tavern; Historical Background for Macbeth; and Other Plays of Shakespeare. The directed study period is also the best situation in which to organize the class for dramatization, handwork projects, debates, and interpretive reading. Some writers, it should be remembered, do not agree that any time should be spent on supplementary materials in teaching a Shakespearean play, but obviously it is a matter of the teacher's choice.

6. Character Study. After Macbeth has been read for the story, the teacher can give the pupils a true-false test to find out what their first reactions are to the characters. For example:

1. Macbeth is more superstitious than Banquo.
2. Lady Macbeth is by nature a very evil woman.
3. Duncan was a strong, able king.
4. Macduff was a coward to leave his wife and children.
5. Macbeth becomes more wicked during the progress of the play.
6. Lady Macbeth's ambition was a selfish, personal one.
7. Banquo liked the idea of his sons being kings.
9. Malcolm was a very corrupt young man, not fit to become king.
10. Lady Macbeth lacked the imagination of Macbeth.

Differences of opinion in regard to the characters will become evident, and this will motivate a study of the characters. The work of analyzing the characters can begin. This work should not be carried into too great detail or interest will be lost. The teacher will show the pupils next that characters can be analyzed by a consideration of the following points:

a. What does the person say or fail to say?
b. What does the person do or fail to do?
c. What is said about the person?
d. What does the person cause others to do?
e. How does he react to things done to him?

It would be well to consider only a few, important characters such as Macbeth, Lady Macbeth, Banquo, and Macduff. Pupils should write a report of their analyses. Chubb suggests that the data for analysis of characters be arranged in tabular form, thus:

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Percival Chubb, op. cit., p. 551.
Particular attention needs to be given to similarities in character, character foil, and identical characters. Such questions as these can be asked: What is meant by truth to life in characters? What is meant by consistency in characters? What is the difference between static and developing characters? The teacher must be sure that the development in the characters of Macbeth and Lady Macbeth is clearly seen.

Many suggestions for the material presented here came from Chubb, Thomas, McGraw, The Texas Course, and The Los Angeles Course.


32 English Course of Study Monographs No. 22, Los Angeles City High Schools, (1923), p. 102.
7. **Plot Study.** In the study of the plot the question of whether or not to diagram the plot arises. La Brant, Leonard, and Stratton are positively against making a formal diagram of the plot, while other writers, such as C. S. Thomas, say that a formal study of the plot may be made in the senior high school. The teacher will have to choose for himself which kind of treatment he prefers. One teacher may prefer short summaries of the story by acts or scenes to be written, while another may wish to study plot development along formal lines and diagram the plot. Certainly, no harm will be done if a class is mature enough to understand plot development as shown by diagram.

In a formal study of the plot the major steps in plot development to be considered are: (1) Introduction, (2) Rising Action, (3) Climax, (4) Falling Action, and (5) Catastrophe. Other terms may be used. This outline is suitable for the study of the plot of *Macbeth.* Shakespeare is very careful to give a clear introduction. The pupils should endeavor to see how much material is purely introduction. They will probably find that the

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33 Lou L. La Brant, *op., cit.*, p. 82.


introduction extends either to the point of the witches' first prophecy or to the point of Duncan's announcement that Malcolm shall follow him on the throne. There are differences of opinion, naturally, as to the exact locations of the various steps in the plot; therefore, what is said here in regard to the organization of the plot is not intended to be taken as the final word.

Every drama represents some sort of conflict; it may be between characters or purposes or mental states.

In Macbeth the rising action may be said to begin where Duncan announces that Malcolm shall be king after him. This is the first obstacle Macbeth sees confronting him; it angers him, no doubt, and spurs him on to action.

The climax of a drama comes at the height of the struggle; in Macbeth it is the failure of the plot to be completely carried out that was to bring about the murder of Banquo and Fleance; the crucial point is the escape of Fleance. Macbeth's fortunes start on the downward trend, and the falling action ends in the death of the hero, which is the catastrophe of the drama.

In spite of the criticism directed at a formal study of the plot, it can be seen that a diagram of the plot will aid the pupil in visualizing the organization of it. If there is any better way to get the pupil to see the plan of the plot, it should be announced. The pupil will not likely revolt at diagramming the story of the play; the typical boy or girl is gratified when the teacher gives him or her a chance to express an
idea graphically or to draw a picture.

8. **Language Study and Appreciation.** "The study of Shakespeare is befogged by too much erudition. There is too much linguistic study." This kind of statement is reiterated again and again in writings on the teaching of Shakespeare. Most of the writers on the subject warn the teacher against a technical study of the lines and the notes. The Texas Course suggests that if the teacher conducts an analytical study of the drama, he mauls the life out of it. Hosie, Thomas, Western State Normal School Course, and the Salt Lake City Course express essentially this idea: the teacher must be careful not to make language study kill the appreciation for the drama.

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38  *The Teaching of High School English*, Texas High Schools, op. cit., p. 50.


41  *Course of Study in Reading and Literature*, (Kalamazoo, Michigan: Western State Normal Training Schools, 1924), pp. 95-99.

42  *Outline of Course in English*, Junior and Senior High Schools, (1929), p. 18.
advise the teacher that a reasonable study of the language and the notes should be made. Craig says, "The practical aim of English study is the mastery of expression, both oral and written. ... Genuine appreciation is secured by thorough mastery of important passages carefully selected for significant content..."

Most of us will agree that enough language study needs to be done to insure understanding of the fundamental ideas expressed in the lines; if some minor points are not cleared up in the study, it is likely that they will never be missed.

Now for the matter of appreciation, the teacher never knows whether he obtains much of it or not. One cannot always tell by the pupils' answers. The pupils too often answer as the teacher wishes them to respond. Some writers contend that we can teach for appreciation; others argue that we cannot and that appreciation is incidental, that it is "caught instead of taught", and


that no attempt should be made to solicit appreciation.

Frank P. Day says, "Of one thing I am convinced; the teacher should read over and over again the poems he is to present in class, and in the class room read them aloud as best he can. Who knows? Perhaps...someone may hear a line that will ring forever in his memory."

On the other hand, La Brant remarks, "A teacher may read aloud a scene giving a charming presentation; the class may be delighted. If, however, the result is that they remember the entertainment rather than the play, the value is questionable."

If the teacher sincerely appreciates a piece of literature, the pupils will be quick to recognize it, and many of them will seek to obtain the same experience. Pupils will not be deceived by empty, gushing enthusiasm for a selection; strangely enough, pupils in the schools see quite beneath the surface of things.

9. Suggested Activities. Oral and written composition is one of the commonest ways the teacher of

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literature has of obtaining self-expression from the pupils. Most authorities give composition a place in the teaching of literature and the drama. Pupils can write compositions or give floor talks on supplementary readings or selected topics. Chubb suggests themes on chosen subjects. Many subjects should occur to teachers and pupils. The following list is suggestive:

"1. Tell the story of the rebellion against Duncan. Discuss the leaders, Macdonwald and Cawdor, the allies from Ireland and Norway, Macbeth's prowess in the battle, the result, the terms of capitulation, the fate of the leaders.

"2. Elizabethan Witch Lore

"3. Portents and Omens in Macbeth

"4. The three apparitions—their prophecies and how they were fulfilled.

"5. Macduff's choice—between his duty to his family and to his country."

Craig presents a plan by which the pupils make anthologies of poems written on a particular subject. This plan could be applied to Macbeth and the study of Shakespeare. For example, a Macbeth booklet would be an excellent project; pictures, compositions, diagrams, and articles could be collected that have to do with the play. An anthology of poems on Shakespeare would likewise be an interesting piece of work. Some original composition should accompany the work of collecting literary


Kathleen Brady gives a plan by which her class in journalism wrote complete newspapers based upon the play, *Julius Caesar*. Following this plan, a class could frame several *Macbeth* newspapers. The assignments might be similar to the following:

**Act I.** As a war correspondent, write a special article describing the battles won by Macbeth and Banquo. Write an editorial on Macbeth’s valorous action and his promotion. Write a feature article on the elevation of Malcolm to Prince of Cumberland.

**Act II.** Write a feature article on the murder of Duncan. Write an editorial of appreciation of Duncan.

**Act III.** Write the story of the banquet scene as it would be written by a friend of Macbeth. Write an editorial on the death of Banquo. Write an editorial as it would have been written by Lennox on the state of affairs in the kingdom. Write the story of an imaginary interview with Lady Macbeth.

**Act IV.** Write the story of the murder of Macduff's family and of his strange absence.

**Act V.** Write a feature war story telling of the military developments leading up to the death of Macbeth. Write a short article on the death of Lady Macbeth as it would be written by a friend. Write the story of a banquet which would likely be held to celebrate the victory; quote from speeches which might be delivered by Malcolm and Macduff.

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51 Virginia T. Craig, _op. cit._, p. 87.

Oral composition often takes the form of pre-assigned floor talks, committee reports, round-table discussions, and debating. Good extempore speaking is a goal toward which to work. Debating is stimulating and helpful for its training in organization and logical reasoning. 53

T. H. Wilson gets his pupils to study the play more thoroughly by raising debatable questions. He leads his class to search for evidence and to discuss who the third murderer was. He finds that the majority of his pupils conclude that the third murderer was Lady Macbeth. This conclusion is surprising and is hardly in harmony with the structure of the play. It is not our place to argue the question here, but it seems very clear that the third murderer was who Shakespeare said he was: a man sent to make the success of the plot more assured. 54

Rosenberg concludes that "Lady Macbeth must be regarded as the originator and instigator of the plan to murder Duncan." The class could have an interesting debate upon this topic. A few other topics that are suggestive are:

1. Resolved, That the witches control the action of the play.
2. Resolved, That Banquo was guilty.


3. Resolved, That Lady Macbeth really fainted.
4. Resolved, That Shakespeare wrote the "Porter Scene".

Handwork of various kinds can be done: the making of booklets, constructing a model Shakespearean stage, making real stage settings for dramatization, drawing pictures, dressing dolls, and making diagrams. This work properly comes under the head of visualization or illustrative materials. La Brant offers a word of advice: "A common device is the manufacture of a model theater. A warning is again offered to avoid the use of such a model as an end. It is merely a tool for understanding. There is no need for an elaborate model nor for one from each member of the class."

Thomas says, "One of the first and chief purposes of every teacher of the drama should be to make students visualize the action." Pupils should be required to imagine the action on the stage: who speaks, where the speaking is done, when it is done, what tone of voice is used, and what actions should accompany the speech. The entrances and the exits of the characters should be carefully noted.

Most writers advise the dramatization of scenes from a Shakespearean play where it is possible. Some

55 Lou L. La Brant, op. cit., p. 72.
interesting plans for dramatization are given by Klinkhart, Lee, and O'Neill. The classroom is sometimes converted into a Shakespearean theater; chairs are placed along the sides of the room; the middle of the room and the front serve as the pit and the stage. A flag may fly over the door, and a portrait of Shakespeare may be placed outside the door. On the day set for the dramatization, the girls come to the play with masks on, and the whole atmosphere is as Shakespearean as possible. Stratton suggests that early in the study the pupils assign roles and everyone who is left out be given a special assignment.

Memorization is approved by most writers. The Vermont Course states that the general aims of memory work are: "To train the memory to be exact, to store the mind with choice passages, to enrich the vocabulary.


to aid in the appreciation of form and beauty, and
to affect favorably character and ideals." If memory
work would do all these things, it certainly would be
a most valuable phase of the teaching process.

The Pennsylvania Course states: "A limited
number of selections, say two hundred lines, drawn
largely from lyric poetry that has real literary merit,
should be learned by heart each year of the high school
course by those students who can do it readily and find
pleasure in such work. A pupil should have an opportu­
nity to learn some lines that he selects as necessary
practice in the choice of what is good."

Craig contends, "Students are not averse to
memory work, but enjoy it if the amount required is not
excessive."

It is Blaisdell's opinion that pupils should never
be required to commit Shakespeare to memory. He says,
"They should be encouraged to; they should have much
added to their grades if they do; they should be made
so to love the bard of Avon that they will wish to
store away in memory unnumbered lines and passages...
Let those who wish to memorize do so, and aim to make

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62 Course of Study in English, Years VII-XII, Com­
monwealth of Pennsylvania, Department of Public Instruction,

63 Virginia T. Craig, op. cit., p. 89.
them all wish to."

It is the task of the individual teacher to motivate the work in memorization by dramatization, contests, or other devices, so that the work will be done willingly. Certainly, much memorization is done that is valueless; the pupils detest it and dismiss it from their minds as soon as the term is over.

10. Illustrative Materials. Materials discovered and presented by the pupils are most valuable to them. An abundance of excellent materials may be received with apathy if the use made of them is not skillful. The teacher needs to know where to find materials and how to use them. A principle to follow in the use of illustrative materials is: Use the materials only when there is a need for them. The following lists are meant to be suggestive of what materials are available:

Portraits of Shakespeare and Pictures of His Environment


T. C. Blaisdell, op., cit., p. 465.

Perry Pictures, Malden, Massachusetts, 73-75b.

Shakespeare, Rare Print Collection, Part VIII. Published for Private Circulation. 1900.
1. David Garrick as Macbeth.
2. Macbeth (Banquet Scene), Part V, No. 3.


Lantern Slides
Eastman Educational Slide Company, Iowa City, Iowa.
Set V. Macbeth. 24 slides, $13.00.
16 slides on Macbeth. 25 slides on Shakespeare. Plain slides $.45; colored, $1.25.

Pilgrim Photoplay Exchange, 804 South Wabash Avenue, Chicago, Illinois. Macbeth, 12 slides. Rental fee is $.06 each. Plain slides, $.50; colored, $1.00.

Motion Pictures
Edited Pictures System, Inc., 71 West 23rd Street, New York City. Macbeth, one reel. $3.00 for one day.

Motion Picture Producers and Distributors of America, Inc., 469 Fifth Avenue, New York City. "1001 Films, the Blue Book of Non-Theatrical Films." Free.
Pilgrim Photoplay Exchange, 804 South Wabash Avenue, Chicago, Illinois. Macbeth, four reels. $10.00

Spencer Lens Company, Buffalo, New York. Films on all subjects. (Shakespeare)

Kodascope Library of Films, 35 West 42nd Street, New York City. Stratford-on-Avon.

Maps


(8 x 10½)

True Literary Map of the British Isles, Rand McNally Company, 270 Madison Avenue, New York City. $8.75.

(46 x 66) Colored.

Music and Readings


11. Testing. The types of tests and the numbers of tests given on Macbeth are the problems of teaching the play. C. H. Ward says that he uses daily written tests

on the assignment in literature. Thomas suggests two tests, a short new-type test following the first reading and a longer completion test at the close of the study. The following is a description of three well-known new-type tests on Macbeth:

The Eaton Literature Tests include a test on Macbeth. This test is by Harold T. Eaton, and it is published by The Palmer Company, Publishers, 120 Boylston Street, Boston, Massachusetts, (1928). There are twenty multiple choice questions on the characters and the setting, eighteen completion questions on the plot, and twelve questions to identify speeches. The test is printed on one page. The price is only two cents per copy.

The Hadsell-Wells Objective Tests in Literature include a test on Macbeth. The authors of the test are S. R. Hadsell and George C. Wells, and the publisher is Harlow Publishing Company, Oklahoma City, Oklahoma. (1928). There are twenty-six multiple choice questions on the setting, fifty multiple choice questions on the plot, twenty-five multiple choice questions on the characters, fifty completion questions on quotations, and twenty-four matching questions on

Mabel S. Satterfield and Edgar L. Carney have written a test on Macbeth. It is one of a series called "Objective Tests in English," of which George A. Rice, University of California, is the editor. The publisher is Smith, Hammond and Company, Atlanta, Georgia. The first part of the test is comprised of twenty-nine questions on which the pupil has a choice of two possible answers. There are twenty multiple choice questions in the next section (choice of three answers). Next, there are fifteen true-false statements followed by a section of twenty matching questions. The last parts of the test are made up of twenty completion questions and twelve statements each of which is to be matched with one of two short statements given below. The price of the test per copy is five cents.

The teacher should buy several copies of the new-type tests on Macbeth and other classics whether they are used by the pupils or not. By a careful study of these tests, the teacher can soon begin to construct fairly good tests of his own.
D. Summary and Conclusions

1. **Purpose.** The chapter is intended to be of help to teachers of *Macbeth* by pointing out the principles of methods and helps in the teaching of the play and other plays which are advanced by contemporary writers.

2. **Sources.** The materials which form the basis for the discussion represent opinions drawn from writers on the subject of the teaching of literature over a period of the past thirty-five years.

3. **Methods and Helps.** Divergences of opinion are found upon many methods of teaching the drama, but a generalization of opinion seems to support the belief that the teaching of drama should be more informal than it has been in the past. There should be considerable oral reading, only enough language study to assure adequate understanding and appreciation, and much visualization of the play.

   Composition, debating, handwork, dramatization, and memorization are a few of the general types of activities which are useful in the teaching of *Macbeth* or other dramas. The activities are not ends in themselves. They are only useful means to obtain interest, appreciation, visualization, and understanding.

   Memorization should be required in reasonable amounts, and dramatization of selected scenes should be done where it is at all possible.

   Illustrative materials should be liberally but
skillfully used.

The teacher will likely prefer to use new-type tests on Macbeth. He can construct his own test if he prefers to do so, or if the published tests cannot be obtained for any reason.
V. RECOMMENDATIONS AND CONCLUSIONS

A. Aims and Objectives in the Teaching of Literature

1. Methods of Determining the Aims. The aims and objectives in the teaching of literature can not be determined by any single method with complete accuracy. Many ways of setting up the aims are suggested, such as: analysis of prevailing school practices in English, statistical studies of pupils' interests and needs in literature, summary of judgments of teachers and pupils, and testing pupil's ability to comprehend certain literary selections. The method used here to set up the aims and objectives in the teaching of literature was to discover in contemporary writings on the teaching of literature the trends of thought in regard to the aims.

2. Statement of Aims and Objectives. This study presents the following list of aims and objectives in the teaching of literature: (1) Character Training, (2) Understanding, (3) Enjoyment, (4) Development of Taste, (5) Appreciation, (6) Mastery of Language, (7) Worthy Use of Leisure, and (8) Enrichment of Experience. This list is only an indication of the chief aims and is not intended as an expression of the final word (which
is impossible). The purpose of setting up this list of aims was to provide criteria by which to analyze and to evaluate methods and helps in the teaching of Macbeth.

B. Conclusions in Regard to Methods and Helps on Macbeth Found in Editions and Anthologies

1. **Introductory Materials.** Good introductory materials are found in both editions and anthologies. Some editions contain introductions which are too long and, in part, too difficult; on the other hand, anthologies are found with too little introductory material, and that which is given is sometimes too elementary.

2. **Illustrations.** Better illustrations are found in anthologies on the whole; however, some of the newer editions have good illustrations. The anthologies contain more illustrations than the editions. The old prints found in both are usually good illustrative material, but at least a few of the illustrations done by recent artists are very poor conceptions of the characters.

3. **Notes.** The notes found in anthologies are easier, in general, than those found in editions. The anthologies rank higher in per cent of all the notes contributing to understanding, lower in per cent of notes for appreciation, and higher (with one exception) in notes for language study. It is the conclusion of this study that anthologies should contain less language notes and more appreciation notes,
and that editions should contain less notes for language study and more for understanding.

Only one edition and one anthology have a very poor distribution of notes; these have a high per cent of language notes and a very low per cent of understanding and appreciation notes.

4. Appendices and Indices. This study finds that materials in appendices and indices consist of background discussions and glossaries. While some of the materials are valuable to the teacher and the pupil, it is believed that much of these materials could be entirely omitted.

5. Questions. The conclusions reached by this study in regard to questions found in editions and anthologies are that more thought questions on the plot and characters are needed, that a great many more conduct questions should be asked, and that questions for enrichment and development of taste should be more numerous. Some editions contain no questions at all.

6. Activities. The editions contain practically no suggestions for activities, and the anthologies, in general, have a very poor distribution of types of activities. There are far too many written compositions suggested, far too few suggestions of other means of enrichment. Character training and development of taste are nearly neglected by the activities, while understanding, appreciation, enrichment, and mastery of language are heavily emphasized. The need for a better distribution of activities upon the basis of the chief aims in the
teaching of literature is apparent.

7. Supplementary Reading Lists. Reading lists are very adequate, where they are found. The lists should by all means be annotated in an interesting manner; the pupil needs this kind of motivation. The lists are valuable to teachers and pupils in literature classes everywhere; they should never be omitted.

8. General Conclusions. Teachers should become acquainted with many editions of Macbeth and anthologies containing the play in order that they may have a wider knowledge of the supplementary materials given. The anthologies, as a whole, present Macbeth in a manner which is more in harmony with the chief aims in the teaching of literature than do the editions. The materials in newer editions of Macbeth, however, in certain respects are as good as the materials found in the anthologies; that is, the illustrations, notes, and introductory materials are of similar excellence. It will make little difference whether the teacher chooses to use a new edition of Macbeth or a good anthology containing the play, except that the questions and activities found in the anthology may not be available in the edition.

C. Conclusions in Regard to Methods and Helps in the Teaching of Macbeth

1. Methods. The method depends largely upon the teacher and the teaching situation. The teacher's
interests and ability are controlling factors, as are the size and maturity of the class, and library and stage facilities. The general conclusions of this study in regard to methods in teaching Macbeth or other Shakespearean plays are that the pupil must be led to visualize the play in every possible way, that there should be less language study than formerly, that there should be considerable interpretive reading, and that the selected scenes should be dramatized where it is possible. A rather detailed study of the plot and characters should be done in the eleventh and twelfth year classes where Macbeth is being studied; care should be exercised that the study does not become too analytical.

2. Activities. Oral and written composition, handwork, debating, dramatization, contests, and memorization are activities suggested by authorities. Memorization should not be forced upon the pupils, but should be made pleasurable by any device that the teacher can employ.

3. Illustrative Materials. The skillful use of illustrations, lantern slides, motion pictures, maps, and models goes a long way toward the successful teaching of Macbeth or other Shakespearean plays. The teacher should consult catalogues of companies which sell materials for visual education. The visual aids which are found or made at home are many times more valuable than expensive commercial materials.
D. Sequential Studies

1. Studies Suggested by This Investigation. There is an obvious need for research along the lines of the aims and objectives in the teaching of literature which should be realizable in the secondary schools.

An analysis of introductions to Macbeth could be made and an introduction written upon the basis of the findings.

The notes on Macbeth found in many editions could be analyzed, and from the analysis a new set of notes could be constructed with the needs of the high school pupil in mind.

An interesting study, also, would be that of finding and evaluating illustrative materials for the plays of Shakespeare.

Experimental groups could be tested to show the results of dramatizing scenes from the play.

Last of all, an interesting experimental study would be that of testing groups to find out what the results of character training in Macbeth might be.

It is hoped that this study will lead the way to new thought and endeavor on the teaching of Macbeth and other Shakespearean plays, and that it may contribute something, in itself, to a new and broader view of the problem.
VI. APPENDIX

A. General Bibliography


Pp. xviii, 294.


B. Bibliography of Courses of Study in English and Bulletins


Salt Lake City. **Outline of Course in English for Junior and Senior High Schools.** Salt Lake City, Utah: Public Schools, 1929. P. 8.


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C. Bibliography of Editions of Macbeth and Anthologies Containing Macbeth


Schweikert, H. C., Inglis, R. B., Cooper, A. C.,
Sturdevant, M. A., and Benet, W. R. Adventures
in English Literature. New York: Harcourt,

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Bacon, 1922. Pp. ix, 324.