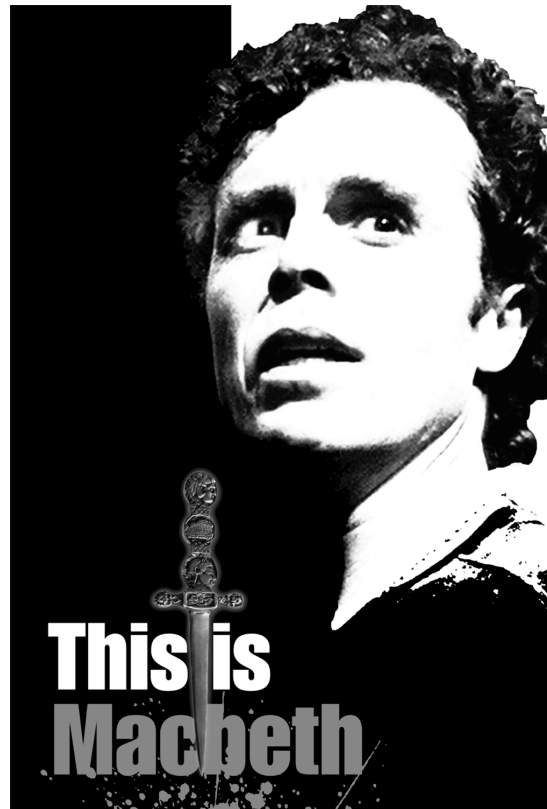


*This is Macbeth* in the Classroom:  
Lesson Plans and Resources  
for Teachers





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## USING *THIS IS MACBETH* IN THE CLASSROOM

We know it's tough to teach Shakespeare... we want to help!

*This is Macbeth* can be watched as an entertaining commentary and analysis of Shakespeare's tragedy. The film presents a TV-style interview with characters from the play, who remain in character as they discuss their experiences, motivations, concerns and fears with the fictional host, Ralph Holinshed. The interview is broken up by enacted scenes from the play itself, performed by professional Shakespearean actors in a black box theatre. After each scene, we rejoin the characters back in the TV studio and talk about what happened in the scene, both in terms of plot and thematics. The discussion offers initial insights into the characters of the play, and reveals some of the implications of the events as they transpire. We have taken care to leave *Macbeth* open to interpretation in this video, giving students the opportunity to think critically about the play's themes and ideas and come to their own conclusions. The film provides an ideal framework from which to launch your own classroom discussions with your students, and offers many possibilities for exercises and activities for your students to do together, in or outside the classroom.

This guide provides tips for introducing Shakespeare to your students, a *This is Macbeth* act-by-act lesson plan, and a list of additional web and text resources.

## INTRODUCING STUDENTS TO SHAKESPEARE: GENERAL TIPS

When introducing students to Shakespeare, the following pre-reading aids, games, and exercises can be helpful. Worksheets for these activities can be found in Appendix C, starting on p. 17.

### **Poll the class to determine familiarity with Shakespeare and *Macbeth***

- What do you know about Shakespeare? When did he live and what was his world like? What plays have you read or heard of? Have you seen any of Shakespeare's plays? Have you seen any film versions or adaptations of Shakespeare's plays (i.e. Baz Luhrmann's *Romeo + Juliet*, *Ten Things I Hate About You*, etc.)? Have you performed anything by Shakespeare?
- What do you know about Shakespeare's language? Are iambic pentameter, prose, and verse familiar or unfamiliar terms? Do you know any famous quotes from Shakespeare? If so, what do you think they mean?
- What do you know about *Macbeth*? Any famous lines? Plot points? Characters? Where is it set, and when? What are some themes of *Macbeth*?
- What are your anxieties about Shakespeare? Is there anything that has confused you in past attempts to study Shakespeare? Is there anything that you're dreading as you embark on *Macbeth*?

### **Pre-read the *Dramatis Personae* to create Character Bookmarks**

Distribute bookmark-sized blank cards to the class, along with copies of the *Dramatis Personae*, or cast list. Analyze and discuss the cast list with an eye towards relationships and social status. Have students depict the characters on their bookmarks based on what they've inferred from the *Dramatis Personae*. Students might group characters by family, by status, by nationality, etc, and might use lists, drawings, or other creative means to represent the cast of *Macbeth*.

### **Pre-Detecting: Interpreting key lines out-of-context**

Distribute a worksheet of 5-8 key lines from Act 1 of *Macbeth*. Read each line aloud. Who do you imagine is speaking the line—a man or woman, someone old or young, powerful or weak, good or evil? Human or supernatural? To whom (or what) is he or she speaking? Write ideas under each quote.

### **Weird Word Log**

Select ten archaic or unusual words from your students' first reading assignment and display on a transparency. Have students guess meaning, first by the word alone, then by interpreting it in context. Have students create a "Weird Word Log" to keep track of unusual words. For each word, students should write a definition or synonym and write and illustrate a sentence of their own that employs the word.

## THIS IS MACBETH TEACHING GUIDE

*This is Macbeth* is designed for maximum usefulness in the classroom. The film can be viewed act-by-act, by chapter selection, or in its entirety, and is valuable both as an introduction to *Macbeth* and as a resource for students as they work through the text. Content from the film is also available online, allowing students to complete viewing assignments outside of class or to refer back to specific scenes.

Below you'll find a series of general exercises and activities that address the play in its entirety; this is followed by more specific classroom activities that address each act of *Macbeth* sequentially.

### GENERAL EXERCISES

The following are general exercises that may enhance your students' experience. Adapt these exercises as needed depending on the structure of your curriculum and your use of *This is Macbeth*.

#### ***How might you stage a specific moment in Macbeth for theater? How about for film?***

Ask students to generate ideas for staging sections of text you are reading. Possible moments that are also shown in *This is Macbeth* include:

- The Weird Sisters' opening scene (I,i)*
- Banquo and Macbeth's encounter with the Weird Sisters (I,iii)*
- Lady Macbeth's Letter Scene (I,v)*
- The appearance of the ghost of Banquo (III,iv)*
- Lady Macbeth's sleepwalking scene (V,i)*
- Macbeth's "Tomorrow and tomorrow and tomorrow" soliloquy (V,v)*
- Final duel of Macbeth and Macduff (V,viii)*

After viewing, compare students' ideas and the staging in *This is Macbeth*. Do certain staging ideas suggest different emphases? Different points of view? Different moods or atmospheres? What is conveyed by the staging ideas you have generated and by the film representation you have seen? Do you feel that some scenes can be dramatized more effectively through one medium or the other? You may also consider dramatizing moments that occur off-stage, such as the murder of Duncan, the approach of Birnam Wood, Macbeth's coronation, and action that occurs after the play's conclusion.

*This exercise can be easily expanded into a filmmaking or performance exercise using the same section of text.*

### ***How do actors convey meaning and tone?***

The following activity is from Reading Shakespeare with Young Adults by Mary Ellen Dakin.

Distribute copies of a speech from the play to students (suggestions: Lady Macbeth's letter scene (I,v); Lennox's description of the "unruly" night (II,iii.54-62); Lady Macbeth's sleepwalking speech (V,i); Macbeth's "Tomorrow and tomorrow" soliloquy (V,v)).

1. *Highlight words and phrases that appeal to any of the five senses — sight, sound, smell, taste, or touch.*
2. *Underline and label examples of personification. Explain what things are being humanized (if applicable).*
3. *How does this passage sound when you say it out loud? Do you hear a rhythm? Are the words soft and musical or harsh and discordant?*
4. *What is the mood of this speech? How do the imagery and the personification contribute to the mood?*

After a discussion, key up the appropriate scene in *This is Macbeth*, and distribute the following questions to consider while watching.

5. *Listen closely. Explain how the actor uses his or her voice as a performance tool.*
6. *Watch closely. What else does the actor do to add meaning and emotion to these words? For example, how does she or he use gestures, facial expressions, and movement to enrich the words?*
7. *How do the camera shots and angles contribute to the drama of this scene?*

Conclude the exercise with small-group or whole class discussions.

### ***You be the Host!***

Have students script a dialogue between Ralph and one or more of the characters. Bring characters into the studio to question them on their motivations and feelings in a particular scene.

### ***Musically Speaking***

Students can write and perform their own song summaries of scenes or acts, perform the summaries from the DVD, or use the song summaries as inspiration for other musical explorations of *Macbeth*.

### ***At-Home Viewing Assignments***

The Appendix on p. 15 lists content from the movie that is available online, allowing you greater flexibility in giving viewing assignments or structuring activities around content that students can access anytime.

## ACT I – PART ONE

### DVD Chapters Devoted to Act I, scenes 1-3

1. Introduction with Ralph Holinshed (1:35)
2. I,i: The Weird Sisters (0:50)
3. I,ii: Interview with King Duncan (5:00)
4. I,ii and I,iv SONG SUMMARY (1:06)
5. I,iv: Interview with King Duncan and Macbeth (4:24)
6. Commercial Break: Dead Dave's Medieval Weaponry (0:29)
7. I,iii: Interview with Macbeth and Banquo (1:27)
8. I,iii: Macbeth and Banquo meet the Weird Sisters (2:39)
9. I,iii: Interview with Macbeth and Banquo (4:39)
10. Commercial Break: Woof 'n' Warp Tapestries (0:32)

### Discussion Questions (by DVD Chapter)

As you watch *This is Macbeth*, you'll notice that there are often rhetorical questions displayed beneath Ralph and his guests in studio scene (this space is referred to as "the lower third" in TV news and talk show parlance). Some teachers like to use these questions as discussion prompts; accordingly, we've printed them below, and added a few more that might be useful:

From DVD 3, Interview with King Duncan and Macbeth:

- Whom can a King trust?
- Who will succeed Duncan?

From DVD 5, Interview with Macbeth and Banquo:

- How can things be "foul and fair" at the same time?
- What was Macbeth thinking when he heard the Weird Sisters' prophecy?
- Can the Weird Sisters be trusted? What are they?
- Was Macbeth thinking of becoming King before he met the witches?
- If Macbeth is to be King, how will it happen?

### Activities and Essay Questions

#### 1. MACBETH AND BANQUO: FRESH FROM BATTLE

Review *Macbeth* I,ii and Macbeth and Banquo's in-studio conversation about the recent battle (DVD Chapter 7).

**ACTIVITY: UNSEAMING 101 (DVD 7):** Whip out your prop swords (empty wrapping paper tubes), put on your Scottish accents, and practice unseaming your classmates from nape to chops. After some swordplay, discuss the prevalence of violence in Macbeth's world. How many men has Macbeth killed in his life? How much guilt do you think he feels about the enemies he has slain? Discuss how a world at war can be evoked on a theater stage, or in a film like *This is Macbeth*.

#### 2. THE WITCHES

Review the witches' scenes in Act One. Close-read Macbeth and Banquo's reactions to the witches to learn about how supernatural beings fit into Macbeth's world. Are sightings like this common? Are the witches treated with fear? With reverence? With disrespect? What is their purpose in this play? Do you think the witches stand to gain anything from giving Macbeth and Banquo these prophecies?

**ACTIVITY: WITCH CHAT (DVD 8):** The Weird Sisters are sitting around their bubbling cauldron of Shakespearean Stew, about to have a family dinner. Write and

perform a 2-page script of their conversation as they prepare for Macbeth and Banquo's arrival. Are the witches bound to report something they've foreseen? Are they manipulating Macbeth? Are they angry because of some slight? Think critically about what might motivate the witches, given what you know from the text.

### 3. FAIR AND FOUL

In studio, Ralph and Macbeth discuss the "good and ill" news Macbeth has heard from the witches: review what Macbeth says in the studio interview and in *Macbeth* I, iii.

**ESSAY: PROS AND CONS (DVD 9):** Stealing away from Banquo in the forest, Macbeth takes out his swineskin notebook to sort through his feelings about the prophecy. Write Macbeth's *Fair and Foul List of Pros and Cons for Killing Duncan* based on Macbeth's musings in *Macbeth* I,iii, and on what you know about Macbeth's world. Given the pros and cons, what action would you advise?

## ACT I – PART TWO

### DVD Chapters Devoted to Act I, scenes 3-7

11. I,iii-iv: Interview with Macbeth (4:11)
12. I,iii-iv SONG SUMMARY (1:04)
13. I,v: Interview with Macbeth and Lady Macbeth (1:46)
14. I,v: Lady Macbeth Receives News from Macbeth (3:52)
15. I,v-vii: Interview with Macbeth and Lady Macbeth (4:03)
16. I,vii: Macbeth Deliberates (5:00)

### Discussion Questions (by DVD Chapter)

From **DVD 11**, Interview with Macbeth:

- Does Macbeth need to act, or will the prophecy come true on its own?
- Is Duncan worried about Macbeth's ambitions?

From **DVD 14**, Lady Macbeth Receives News from Macbeth:

- Why do you think Lady Macbeth asks to be "unsexed"?

From **DVD 15**, Interview with Macbeth and Lady Macbeth:

- Is Lady Macbeth a step ahead of her husband?
- Is killing the King going to be the "be all and end all" in Macbeth's plan—or will it simply open up new difficulties?

### Activities and Essay Questions

#### 1. MALCOLM IN THE WAY

Macbeth calls Malcolm "a step on which I must fall down, or else o'er leap, for in my way it lies" (I,iv 48-50). Consider the power structure of Macbeth's Scotland.

**ACTIVITY: POWER STRUCTURE (DVD 11):** Discuss the power system in Scotland. Have students create either a 2-D or a 3-D representation of the tiers of Macbeth's world. Where is the King? Where are the Thanes? Where are the witches? Where are enemies—can you position them in such a way as to illustrate the threat they pose? If Malcolm is a "step" between Macbeth and the throne, where does Macbeth stand? Are there shortcuts to the top? Be creative, using found materials, drawings, suspended items, text-art, and/or other means to make the hierarchy tangible.

## 2. UNSEX ME HERE

Review Lady Macbeth's "Unsex me here" speech in *Macbeth* I, v. This is our introduction to Lady Macbeth: what do we learn about her? What is significant about the way we are introduced to her?

**ESSAY: LADY M'S DIARY (DVD 14):** It's a week before Macbeth's letter arrives—Macbeth is away at war, and Lady Macbeth is home alone. Write a one-page diary entry. Is Lady M frustrated that, as a woman, she can't fight in the war? Is she bored? Is she depressed? Is she weary of being a woman?

## 3. CHARACTER STUDY: MACBETH AND LADY MACBETH

Who are these people, anyway? Act I introduces us to this famous couple, and we learn what they have in common, as well as how they differ. Create "bio-poems" for Macbeth and Lady Macbeth to help clarify our understandings of these characters.

**ACTIVITY: BIOPOEMS (DVD 15):** (From "*Summarizing with Biopoems*" by Research for Better Teaching, Inc). As a class, use dictionaries and thesauruses to generate vocabulary for Lady Macbeth and Macbeth (i.e., manipulative, impressionable, ambitious, cynical, etc). Craft a "bio-poem" for each character using the template below.

- Line 1: Your character's name
- Line 2: Four traits that describe your character
- Line 3: Relative (parent, husband, child, etc) of \_\_\_\_\_
- Line 4: Lover of \_\_, \_\_, and \_\_ (3 things or people)
- Line 5: Who feels \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 emotions)
- Line 6: Who needs \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 items)
- Line 7: Who fears \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 items)
- Line 8: Who gives \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 items)
- Line 9: Who would like to see \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 items)
- Line 10: Resident of \_\_\_\_\_
- Line 11: Your character's name

## ACT II

### DVD Chapters Devoted to Act II

- 17. I,vii-II,ii: Interview with Macbeth and Lady Macbeth (6:25)
- 18. I,vii-II,ii: SONG SUMMARY (0:59)
- 19. II,iii: Interview with the Porter (2:41)
- 20. II,iii: Interview with Macbeth and Lady Macbeth (0:17)
- 21. II,iii: King Duncan is Dead (4:37)

### Discussion Questions (by DVD Chapter)

From DVD 17, Interview with Macbeth and Lady Macbeth:

- Why doesn't Lady Macbeth kill Duncan herself?
- Is Macbeth going to be able to handle the psychological strain of his guilt?
- Is Lady Macbeth concerned about Macbeth after the murder?

From DVD 19, Interview with the Porter:

- Is the Porter a worthless drunk?
- Why do you think Shakespeare included this sole comic scene in *Macbeth*?

From DVD 20, Interview with Macbeth and Lady Macbeth:

-Was killing the servants part of Macbeth's original plan, or does it represent some kind of change in Macbeth?

-Why doesn't Macbeth accept the royal robes Ralph offers him?

## Activities and Essay Questions

### 1. DECEPTION AND SELF-DECEPTION

Consider the themes of deception and self-deception in Macbeth. Review Ralph's interview with Macbeth and Lady Macbeth, Macbeth's desire that the "eye wink at the hand" (I.iv.52), and Lady Macbeth's urging of Macbeth to "look like the innocent flower, but be the serpent under 't."

**ESSAY: "SERPENT UNDER 'T" (DVD 17):** Write a 1-2 page essay on the theme of deception and self-deception as interrelated ideas. Does lying to someone else require you to lie to yourself in some way? Do moral humans have to "turn a blind eye" on some part of themselves in order to kill or commit other crimes? How do your opinions on these topics affect how you feel about the Macbeths and their actions?

### 2. IS THIS A DAGGER?

Review Macbeth's "Is this a dagger" soliloquy. This speech is famous for the imagery it evokes, and the ambivalence of this imagery: is Macbeth really seeing a dagger, just as he has seen witches? Is he hallucinating? Should the audience see what he is seeing, or should we have to imagine it?

**ACTIVITY: STORYBOARD A SPEECH (DVD 17):** You are the director of a short-film illustrating this soliloquy. Create a "storyboard" to plan your shots. Draw 15-20 images that illustrate particular moods, words, or phrases from a section of text that interests you. For example, you might draw a close-up of Macbeth's eyes ("mine eyes" II.i.44), then a wide-shot of a group of fools laughing ("the fools o' the other senses" II.i.44), followed by an image of Macbeth's face in which the eyes are "worth all the rest" (II.i.45)—i.e., an image in which Macbeth's face has been stripped of ears, mouth, and nose, and only eyes remain. Feel free to explore alternate meanings or unusual representations of the text.

### 3. A COMMONER'S TALE

Both the porter's speech in II, iii, and Ross's discussion with the old man, in II, iv, give us some insight into how commoners might have seen Macbeth, Malcolm, and political life in Scotland.

**ESSAY: THE DAILY SCOTSMAN (DVD 19):** Duncan's dead, Malcolm's off in England...what's a concerned citizen like you to do? Write an Editorial for the Daily Scotsman, of course! As a well-educated peasant living near Macbeth's castle, compose a 1 page Letter to the Editor of Scotland's leading tapestry periodical. How have the recent changes-of-command affected your life? Are you pleased or displeased that Duncan's out and Macbeth's in? What are your concerns?

## ACT III

### DVD Chapters Devoted to Act III

- 22. II,iii-III,i: Interview with Macbeth and Lady Macbeth (7:55)
- 23. Commercial Break: Axcel Assassination Management Software (0:45)
- 24. III,ii-iv: Interview with Macbeth and Lady Macbeth (5:19)
- 25. II,iii-III,iv SONG SUMMARY (1:01)

### Discussion Questions (by DVD Chapter)

From DVD 22, Interview with Macbeth and Lady Macbeth:

- Why can't Macbeth be satisfied with his newly-won title?
- Did Lady Macbeth ever have a child?
- Has Macbeth changed since killing Duncan?
- Is Macbeth worried about the state of his soul?

From DVD 24, Interview with Macbeth and Lady Macbeth:

- What motivates Macbeth? Ambition? Fear? Both?
- Why has Lady Macbeth begun to have misgivings?
- Does Macbeth believe that murdering Banquo will be beneficial?
- Is Macbeth really "just getting started"? Is it possible for him to stop the murders and retain his Kingship?
- Would Macbeth have been a good King if he came by the crown honestly?

### Activities and Essay Questions

#### 1. QUEEN BUT NOT A MOTHER

Macbeth is threatened by Banquo because of the prophecy that Banquo will father Kings. Is Lady Macbeth an undesirable partner because she hasn't produced heirs?

**ESSAY: PLAYING QUEEN (DVD 24):** Consider the childlessness of the Macbeths and Lady Macbeth's "unsexing" of herself. Could Macbeth have become King if Lady Macbeth hadn't unsexed herself? Is Macbeth's ascension predicated on the fact that he is fated to have no heirs? Write a 1-2 page essay exploring Lady Macbeth's role as a wife to a King.

#### 2. THE BANQUET SCENE

Review the Banquet Scene (III,iv). Here is another scene where staging is everything: where does everyone sit, and why? What does Banquo's ghost look like? What does Macbeth do when the ghost appears? These are questions that the text leaves open for a director's interpretation, and yet they dramatically affect how we understand the action.

**ACTIVITY: BANQUET TABLEAUX (DVD 24):** Divide the class into groups of 5 or 6. Have the students stage five or more "tableaux" illustrating the banquet scene. Students can play Macbeth, the murderers, Banquo's ghost, other guests, or can use their bodies to represent the table or other inanimate objects. Trace the arc of the entire scene with the tableaux. When is ghost apparent and not apparent to Macbeth? How can you make stronger, more physically dynamic choices to express characters' emotions?

### 3. THE ROYAL COUPLE

In order to better understand the relationship between Macbeth and Lady Macbeth, review key scenes of dialogue.

**ACTIVITY: MACBETH TANGO (DVD 25):** (*This activity is from the Folger Shakespeare Library.*) Distribute the dialogue between Macbeth and Lady Macbeth from the following scenes—I,v; I,vii; II,ii; III,ii; III,iv—and have students pair off, discuss, and paraphrase a scene. Then, have the pairs prepare the scene as a dance. It may be helpful to have available CD players and a variety of CDs appropriate to different forms of dance (i.e., square dance, Latin dances, swing, ballroom, etc). Tell the students not to worry about adhering to the music; it is only an option. Have each pair perform the dance, without text or with only minimal paraphrased lines. Then, after everyone has performed, have the pairs perform the scene using the original language. Did the movement help uncover anything new about the relationship? Was subtext revealed? How did dancing the tango affect your performance?

## ACT IV

### DVD Chapters Devoted to Act IV

26. IV,i-iii: Interview with Macbeth and Lady Macbeth (6:23)

### Discussion Questions (by DVD Chapter)

From DVD 26, Interview with Macbeth and Lady Macbeth:

- Why do the witches speak in riddles?
- Why do the murders of Lady Macduff and her son affect Lady Macbeth, when she seemed emotionally unaffected by those of Duncan and Banquo?
- Does Macbeth believe he has been divinely selected to be King?
- Is Macbeth's seeming unconcern about Macduff and Malcolm's plot arrogance, or bluster?
- How do you suppose Malcolm managed to raise an army of 10,000 soldiers?
- Has it all become too much for Macbeth?

### Activities and Essay Questions

#### 1. THE WITCHES' EQUIVOCATIONS

Review the prophecies and additional equivocating statements of the Witches in IV, i. Are their prophecies similar or different in scope or detail from their pronouncements earlier in the play?

**ACTIVITY: DECEPTIVE PROPHECY (DVD 26):** Create the outline for a skit set in your school in which the lead character runs into three Weird characters. Perhaps this student has ambitions to be Class President, Prom King or Queen, the lead actor in the spring play—be creative as you think specifically about the social world of your school. Using the structure of Macbeth as a model, write and perform a 10-15 minute skit that begins with the protagonist receiving his or her three prophecies. Later, the protagonist will hear three more prophecies, as Macbeth does in IV,i. Without worrying about the end of *Macbeth*, conclude your own skit as you wish for your story.

## 2. BEING KING

In his interview with Ralph, Macbeth says, "to be King is nothing; to be King safely is everything." Considering the case of King Duncan—who was killed by one of the few people he thought he could trust—it seems like a King can rarely count on safety. Why does the position still hold so much appeal?

**ESSAY: CAN'T WAIT TO BE KING (DVD 26):** Research the monarchical system of 11<sup>th</sup> century Scotland. What privileges did a King hold? What was his living situation? What responsibilities did a King have? How was the King viewed in the religious system? Write a 1-2 page paper describing your findings. Has Shakespeare's Macbeth taken advantage of any of the benefits offered to him as King?

*Follow-up Essay:* Research the monarchical system of Shakespeare's England. What kind of lifestyle did King James I lead? What responsibilities did he have? How safe from assassination were royals in Shakespeare's time?

## 3. LADY MACDUFF

Review Act IV,ii, the scene between Lady Macduff and her son. Ralph relates the events of this act to Lady Macbeth and Macbeth in studio. When Ralph mentions that Macduff has fled for England leaving Lady Macduff and her son unprotected, Lady Macbeth calls Macduff a "coward." Similarly, upon learning of her husband's flight, Lady Macduff calls Macduff a "traitor" and tells her son that Macduff is dead.

**ACTIVITY: WOMEN IN MACBETH (DVD 26):** In small groups, discuss the scene. Lady Macduff is the only other mortal woman in *Macbeth* besides Lady Macbeth. How are these two women alike? How are they different? Do you feel that they behave realistically? Rehearse and perform the scene in class, paying particular attention to Lady Macduff's emotional state. How much is anger motivating her words? How much is she motivated by fear? Compare and discuss each group's interpretation.

# ACT V

### DVD Chapters Devoted to Act V

- 27. V,i: Lady Macbeth Sleepwalks (3:51)
- 28. V,i-v: Interview with Macbeth (5:58)
- 29. V,vii-viii: Final Battle with Macduff (2:39)
- 30. V,ix: Interview with King Malcolm and Macduff (2:24)
- 31. Credits and SONG SUMMARY (3:55)

### Discussion Questions (by DVD Chapter)

From DVD 28, Interview with Macbeth:

- Who has undergone a bigger change over the course of the play, Lady Macbeth or Macbeth?
- Is Macbeth as confident as he appears about his ability to defeat the rebels, or is he in denial?

From DVD 30, Interview with King Malcolm and Macduff:

- Will Malcolm's reign mean an end to violence?
- Should Malcolm be nervous about being king?

## Activities and Essay Questions

### 1. LADY MACBETH: A MIND DISEAS'D

Review Macbeth urges the Doctor to minister to Lady Macbeth's "mind diseas'd," to "pluck from the memory a rooted sorrow" (V,iii.40-1).

**ACTIVITY: LADY M IN THERAPY (DVD 27):** See if putting Lady Macbeth on the couch after V,i could help her regain her senses. Script and perform a 2 page exchange between Lady Macbeth and her therapist. You may wish to consider Freud's essay "Some Character-Types Met Within Psycho-analytical Work" as a resource ([http://web.singnet.com/~yisheng/notes/shakespeare/mbeth\\_f.htm](http://web.singnet.com/~yisheng/notes/shakespeare/mbeth_f.htm)).

### 2. TOMORROW AND TOMORROW AND TOMORROW

**ACTIVITY: MACBETH'S REBUS (DVD 28):** Copy Macbeth's "tomorrow and tomorrow and tomorrow" speech (V,v) in pencil on unlined paper. Select keywords from each line, preferably words that name ideas or emotions, and erase them. In their place, draw symbols for these words. A symbol is something that stands for something else. Think of creative ways to symbolize the words. Imaging the words in this way can help emphasize emotional content and may alert you to words that hold multiple meanings. Have dictionaries on hand to illuminate unfamiliar words.

### 3. THE TRAGEDY OF MACBETH

When Ralph remarks on "The Tragedy of Macbeth," Macbeth replies, alarmed, "What do you mean the *tragedy* of Macbeth?" Why is *Macbeth* a tragedy? Does it need to end this way? Could the play be resolved differently? How would a different conclusion change the meaning of the play?

**ACTIVITY: MACBETH REDUX (DVD 30/Full Text Review):** What events would need to be changed to have made the play resolve happily for Macbeth? For Lady Macbeth? For Duncan? For Banquo? For others? Trace linked events. Can you spot "chain reactions" in the play, events that caused a series of other events to take place?

### 4. REVIEWING YOUR EXPERIENCE OF *MACBETH* AND *THIS IS MACBETH*

**ESSAY: REFLECTION (DVD 30/Full Text Review):** Reflect on your experience over the last unit. Write a 1-2 page reaction paper. You may wish to respond to one or more questions from the following list: What moments in *Macbeth* resonated most strongly for you? How did watching *This is Macbeth* affect your experience of studying *Macbeth*? Were there moments when you wish Ralph had asked characters additional questions—and if so, what questions, to whom, and at what point? If you were creating *This is Macbeth 2.0*, what would you keep and what would you change from the original video?

## ADDITIONAL WEB AND TEXT RESOURCES FOR STUDYING, TEACHING, AND PERFORMING SHAKESPEARE

Barton, John. Playing Shakespeare: An Actor's Guide. New York: Anchor Books, 1984.

Bryson, Bill. Shakespeare: The World as Stage. New York: HarperCollins, 2007.

Dakin, Mary Ellen. Reading Shakespeare with Young Adults. Urbana, IL: National Council of Teachers of English, 2009.

Haddon, John. Teaching Reading Shakespeare. New York: Routledge, 2009.

Macbeth. Ed. Amanda Mabillard. Complete text with explanatory notes and definitions of archaic words and phrases.

<<http://www.shakespeare-online.com/plays/macbethscenes.html>>.

Rocklin, Edward L. Performance Approaches to Teaching Shakespeare. Urbana, IL: National Council of Teachers of English, 2005.

Rodenburg, Patsy. Speaking Shakespeare. New York: Palgrave MacMillan, 2002.

Shakespeare Help: Macbeth. 2009. Links to YouTube Performances, Articles, and Images.

<<http://www.shakespearehelp.com/macbeth.htm>>.

Shakespeare, William. Complete Works. Ed. Jonathan Bate and Eric Rasmussen. Royal Shakespeare Company Commission. Hampshire, England: Macmillan Publishers Limited, 2008.

Web English Teacher: Macbeth. Lesson Plans and Teaching Ideas.

<<http://www.webenglishteacher.com/macbeth.html>>.

## ABOUT REINVENTING THE WHEEL PRODUCTION COMPANY

We set out to create an entertaining introduction to Shakespeare's *Macbeth*, something that would make the world of *Macbeth* more approachable and instill a desire to continue to explore it.

**Jeremy Sabol** is a Lecturer in Stanford University's Program in Structured Liberal Education; he also teaches philosophy and literature in Stanford's Continuing Studies Program. He holds a PhD in French Literature from Yale University. Jeremy co-produced *This is Macbeth* with Greg. Jeremy also plays Ralph Holinshed, the television show host, in *This is Macbeth* as well as their second film, *This is Hamlet*.

**Greg Watkins** is a Lecturer in Stanford University's Program in Structured Liberal Education. He holds a joint PhD in Religious Studies and Humanities from Stanford University and an MFA in Film Production from UCLA. Greg recently published *Teaching Religion and Film* (2008). Greg wrote, directed, and co-produced *This is Macbeth* with Jeremy.

## APPENDIX A. VIDEO CONTENT AVAILABLE ONLINE

The following DVD chapter excerpts are available online on the "This is Macbeth" YouTube channel at <http://www.youtube.com/user/thisismacbeth>.

Viewing assignments can be helpful as students work on performance activities or essays.

### Scenes

- DVD 2. I,i: The Weird Sisters (1:20)
- DVD 9. I,iii: Interview with Macbeth and Banquo (1:53)
- DVD 13. I,v: Interview with Macbeth and Lady Macbeth (2:16)
- DVD 14. I,v: Lady Macbeth Receives News from Macbeth (4:26)
- DVD 16. I,vii: Macbeth Deliberates (5:26)
- DVD 21. II,iii: King Duncan is Dead (4:58)
- DVD 27. V,i: Lady Macbeth Sleepwalks (4:18)
- DVD 29. V,vii-viii: Final Battle with Macduff (2:39)

### Commercials

- DVD 6. Commercial Break: Dead Dave's Medieval Weaponry (0:58)
- DVD 10. Commercial Break: Woof 'n' Warp Tapestries (1:01)
- DVD 19. II,iii: Interview with the Porter (3:22)
- DVD 23. Commercial Break: Axcel Assassination Management Software (1:11)

## APPENDIX B. DISCUSSION QUESTIONS

From **DVD 3**, Interview with King Duncan and Macbeth:

- Whom can a King trust?
- Who will succeed Duncan?

From **DVD 5**, Interview with Macbeth and Banquo:

- How can things be "foul and fair" at the same time?
- What was Macbeth thinking when he heard the Weird Sisters' prophecy?
- Can the Weird Sisters be trusted? What are they?
- Was Macbeth thinking of becoming King before he met the witches?
- If Macbeth is to be King, how will it happen?

From **DVD 11**, Interview with Macbeth:

- Does Macbeth need to act, or will the prophecy come true on its own?
- Is Duncan worried about Macbeth's ambitions?

From **DVD 14**, Lady Macbeth Receives News from Macbeth:

- Why do you think Lady Macbeth calls upon "spirits" to unsex her?

From **DVD 15**, Interview with Macbeth and Lady Macbeth:

- Is Lady Macbeth a step ahead of her husband?
- Is killing the King going to be the "be all and end all" in Macbeth's plan—or will it simply open up new difficulties?

From **DVD 17**, Interview with Macbeth and Lady Macbeth:

- Why doesn't Lady Macbeth kill Duncan herself?
- Is Macbeth going to be able to handle the psychological strain of his guilt?
- Is Lady Macbeth concerned about Macbeth after the murder?

From **DVD 19**, Interview with the Porter:

- Is the Porter a worthless drunk?
- Why do you think Shakespeare included this sole comic scene in *Macbeth*?

From **DVD 20**, Interview with Macbeth and Lady Macbeth:

- Was killing the servants part of Macbeth's original plan, or does it represent some kind of change in Macbeth?
- Why doesn't Macbeth accept the royal robes Ralph offers him?

From **DVD 22**, Interview with Macbeth and Lady Macbeth:

- Why can't Macbeth be satisfied with his newly-won title?
- Did Lady Macbeth ever have a child?
- Has Macbeth changed since killing Duncan?
- Is Macbeth worried about the state of his soul?

From **DVD 24**, Interview with Macbeth and Lady Macbeth:

- What motivates Macbeth? Ambition? Fear? Both?
- Why has Lady Macbeth begun to have misgivings?
- Does Macbeth believe that murdering Banquo will be beneficial?
- Is Macbeth really "just getting started"? Is it possible for him to stop the murders and retain his Kingship?
- Would Macbeth have been a good King if he came the crown honestly?

From **DVD 26**, Interview with Macbeth and Lady Macbeth:

- Why do the witches speak in riddles?
- Why do the murders of Lady Macduff and her son affect Lady Macbeth, when she seemed emotionally unaffected by those of Duncan and Banquo?
- Does Macbeth believe he has been divinely selected to be King?
- Is Macbeth's seeming unconcern about Macduff and Malcolm's plot arrogance, or bluster?
- How do you suppose Malcolm managed to raise an army of 10,000 soldiers?
- Has it all become too much for Macbeth?

From **DVD 28**, Interview with Macbeth:

- Who has undergone a bigger change over the course of the play, Lady Macbeth or Macbeth?
- Is Macbeth as confident as he appears about his ability to defeat the rebels, or is he in denial?

From **DVD 30**, Interview with King Malcolm and Macduff:

- Will Malcolm's reign mean an end to violence?
- Should Malcolm be nervous about being king?

## APPENDIX C. WORKSHEETS FOR ACTIVITIES

### Contents

1. "Character Bookmarks"—*Macbeth* Cast List (Pre-Reading Activity)
2. "Pre-Detecting Key Lines from *Macbeth*" (Pre-Reading Activity)
3. "Weird Word Log" (Pre-Reading Activity)
4. "Musically Speaking" (General Activity)
5. "Unseaming 101" (DVD 7; I,ii 1-67)
6. "Witch Chat" (DVD 8; I,i 1-12; I,iii 1-79)
7. "Pros and Cons" (DVD 9; I,iii 131-148)
8. "Power Structure" (DVD 11; I,vi 35-50)
9. "Lady M's Diary" (DVD 14; I,v)
10. "Biopoems" (DVD 15)
11. "Serpent Under 't" (DVD 17; I,iv 50-3 and I,v 60-71)
12. "Storyboard a Speech" (DVD 17; II,I 33-64)
13. "The Daily Scotsman" (DVD 19; II,iv 1-41)
14. "Playing Queen" (DVD 24; III,i 48-71)
15. "Banquet Tableaux" (DVD 24; III,iv 1-144)
16. "Macbeth Tango" (DVD 25; I,v; I,vii; II,ii; III,ii; III,iv)
17. "Deceptive Prophecy" (DVD 26; IV,i 48-134)
18. "Can't Wait to Be King" (DVD 26)
19. "Women in *Macbeth*" (DVD 26; IV,ii 1-81)
20. "Lady M in Therapy" (DVD 27; V,I 1-71)
21. "Macbeth's Rebus" (DVD 28; V,v 17-28)
22. "*Macbeth* Redux" (DVD 30/Full Text Review)
23. "Reflection" (DVD 30/Full Text Review)

## 1. CHARACTER BOOKMARKS—*MACBETH* CAST LIST (PRE-READING ACTIVITY)

Analyze and discuss the cast list of *Macbeth* with an eye towards relationships and social status. How have characters been grouped in this *Dramatis Personae* from 1899? Using a bookmark-sized piece of card stock, create a new "Character Bookmark," listing all of the characters in a format that helps you visualize the cast. You might group characters by family, by status, by nationality, etc, and might use lists, drawings, or other creative means to represent the cast of *Macbeth*.

<i>DRAMATIS PERSONÆ.</i>	
DUNCAN, King of Scotland.	Boy, son to Macduff.
MALCOLM, } his sons.	An English Doctor.
DONALBAIN, }	A Scotch Doctor.
MACBETH, } generals of the	A Sergeant.
BANQUO, } King's army.	A Porter.
MACDUFF, }	An old Man.
LENNOX, }	LADY MACBETH.
ROSS, } noblemen of Scot-	LADY MACDUFF.
MENTEITH, } land.	Gentlewoman attending on Lady
ANGUS, }	Macbeth.
CAITHNESS, }	HECATE.
FLEANCE, son to Banquo.	Three Witches.
SIWARD, Earl of Northumberland,	Apparitions.
general of the English forces.	Lords, Gentlemen, Officers, Sol-
Young SIWARD, his son.	diers, Murderers, Attendants,
SEYTON, an officer attending on	and Messengers.
Macbeth.	

*SCENE: Scotland; England.*

## 2. PRE-DETECTING KEY LINES FROM *MACBETH* (PRE-READING ACTIVITY)

The following lines come from Act I of William Shakespeare's *Macbeth*. Read each line aloud. What do you think the line means? Who do you imagine is speaking the line—a man or woman, someone old or young, powerful or weak, good or evil? Human or supernatural? To whom (or what) is he or she speaking? Write your ideas under each quote.

"Fair is foul, and foul is fair." (I,i 11)

"Thou shalt get kings, though thou be none:  
So all hail, Macbeth and Banquo!" (I,iii 68-9)

"The earth hath bubbles as the water has,  
And these are of them. Whither are they vanish'd?" (I,iii 80-1)

"Thou art so far before  
That swiftest wing of recompense is slow  
To overtake thee; would thou hadst less deserv'd,  
That the proportion both of thanks and payment  
Might have been mine!" (I,iv 16-20)

"Come, you spirits,  
That tend on mortal thoughts! Unsex me here,  
And fill me from the crown to the toe top full  
Of direst cruelty." (I,v 38-41)

"To beguile the time,  
Look like the time; bear welcome in your eye,  
Your hand, your tongue: look like the innocent flower,  
But be the serpent under't." (I,v 61-4)

### 3. WEIRD WORD LOG (PRE-READING ACTIVITY)

Reproduce the following words from Act One of Macbeth on a transparency. Have students guess meaning, first by the word alone, then by interpreting it in context. Have students create a "Weird Word Log" to keep track of unusual words. For each word, students may wish to write a definition or synonym and write and illustrate a sentence of their own that employs the word.

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#### **hurlyburly**

SECOND WITCH: "When the **hurlyburly's** done,  
When the battle's lost and won." (I,i 3-4)

#### **minion**

SERGEANT: "For brave Macbeth—for well he deserves that name—  
Disdaining fortune, with his brandish'd steel,  
Which smok'd with bloody execution,  
Like valour's **minion** carv'd out his passage  
Till he fac'd the slave..." (I,ii 16-20)

#### **nave**

SERGEANT: "...Which ne'er shook hands, nor bade farewell to him,  
Til he unseam'd him from the **nave** to the chops,  
And fix'd his head upon our battlements." (I,ii 21-3).

#### **deign**

ROSS: "Nor would we **deign** him burial of his men  
Till he disbursed, at Saint Colme's Inch,  
Ten thousand dollars to our general use." (I,ii 61-3)

#### **corporal**

MACBETH: "Into the air, and what seem'd **corporal** melted  
As breath into the wind." (I,iii 80-1)

#### **wrack**

ANGUS: "Whether he was combin'd  
With those of Norway, or did line the rebel  
With hidden help or vantage, or that with both  
He labour'd in his country's **wrack**, I know not." (I,iii 112-5)

**enkindle**

BANQUO: "That, trusted home,  
Might yet **enkindle** you unto the crown,  
Besides the Thane of Cawdor." (I,iii 121-3)  
**cleave**

BANQUO: "New honours come upon him,  
Like our strange garments, **cleave** not to their mould  
But with the aid of use." (I,iii 145-8)

**plenteous**

DUNCAN: "My **plenteous** joys  
Wanton in fulness, seek to hide themselves  
In drops of sorrow." (I,iv 33-5)

**chastise**

LADY MACBETH: "Hie thee hither,  
That I may pour my spirits in thine ear,  
And **chastise** with the valour of my tongue  
All that impedes thee from the golden round." (I,v 24-7)

**compunctious**

LADY MACBETH: "Make thick my blood,  
Stop up the access and passage to remorse,  
That no **compunctious** visitings of nature  
Shake my fell purpose, nor keep peace between  
The effect and it!" (I,v 41-5)

**pall (verb)**

LADY MACBETH: "Come, thick night,  
And **pall** thee in the dunkest smoke of hell,  
That my keen knife see not the wound it makes..." (I,v 48-50)

## 4. MUSICALLY SPEAKING (GENERAL ACTIVITY)

Audio Files of all songs are available at <http://thisismacbeth.com/movie/songs/index.shtml>

### Song Summary #1 (I,ii and I,iv)

Well Scotland is at war,  
The heath is stained with blood and gore  
And there's more and more and more,  
And then Macbeth pulls out his sword!  
And he walks up to Macdonwald,  
And he cuts him nave to chops,  
And he thinks he might be done then,  
But the violence doesn't stop  
Because Macdonwald's little war is enough of a reason  
For the Thane of Cawdor to ally with Norwegians.  
But Macbeth comes out the savior,  
And he earns the king's favor,  
And the King is pleased to make him the new Thane of Cawdor  
Oh Macbeth, Macbeth, you're such a big success.  
The king thinks you're the best thing  
Since they invented unsliced bread  
But Macbeth, Macbeth, oh what will happen next?  
I could try and take a guess, but I'll admit,  
I haven't read the next part yet.

### Song Summary #2 (I,iii-iv)

Well now, Macbeth and Banquo,  
Were on their way home,  
Talking 'bout the battle  
(The day was fair and foul)  
When out of the shadows,  
Three ladies appear,  
Dresses all in tatters  
Acting really weird,  
Saying weird things about becoming king  
And Macbeth starts turning white  
But Banquo shrugs,  
Says they're probably on drugs,  
And gives his friend some advice:  
Oh, don't you ever let a woman mess with your mind,  
You're a fine young up-start fella.  
It's probably a trick, did you see those chicks?  
They're witches, man, I tell ya.  
It's not destiny, it's possibility  
But Macbeth knows that's the thing,  
Cause it's in his head, that if Duncan's dead, he might well be king.  
(Ooh.)  
Oh Macbeth, Macbeth, you seem a bit distressed,  
But the prophesy suggests  
That you should go make Duncan dead.  
Oh Macbeth, Macbeth, how will you approach this test?  
I could probably take a guess,  
But instead I'll sit and watch what happens next.

*Song Summary #3 (I,vii-II,ii)*

It's decided, they're gonna kill the King.  
Tonight is when they do the deed.  
Frightened? Most definitely,  
Divided—  
Macbeth has second thoughts,  
But his wife says now's the time to be tough.  
You ain't no woman, man, so suck it up.  
It's floating right in front of you, so come on grab the knife  
And walk up to that bedroom and take the king's life.  
And later you can thank me while you're lying awake at night.  
Singing, that's no lady, she's my wife.  
Oh Macbeth, Macbeth, your wife's a bit intense.  
She's so focused on success that she asked to be unsexed.  
But Macbeth, Macbeth, you're prone to second guess,  
And I know that all this death has got you vexed,  
But try to get some rest.

*Song Summary #4 (II,iii-III,iv)*

Well you know it's going from fair to foul,  
When a falcon gets killed by an owl.  
And the days are dark,  
And the winds howl  
Across the Scottish moor.  
And Macbeth's still feeling rotten,  
Even though he's the King of Scotland  
Because the whole thing has now gotten  
To be something of a chore.  
And his wife says, it's a party, man,  
Sit back and drink some wine  
The whole point of this king thing is to have a real good time  
But Macbeth's just killed his friend  
And he's seeing ghosts again.  
And I just checked the page count,  
And we're almost at the end.  
Not much more to go!  
Oh Macbeth, Macbeth, Macduff could prove a threat,  
And Fleance ain't dead yet and you are certain he'll be back,  
But Macbeth, Macbeth, let's just take a big deep breath,  
There's bound to be more death,  
But let's relax and just take it step by step.

*Song Summary #5 (Conclusion)*

Well the play is over,  
It's all said and done,  
The battle is lost and won.  
Fair is foul and foul is fair,  
The whole play it's been up in the air.  
Something might be right or it might be wrong,  
It's all in the way you look at things.  
At the end of the play, Malcolm is king,  
Which you could argue he was supposed to be all along.  
If you aim for the better, you might come out worse,  
What seems like a blessing might be a curse.  
And ambition might come at too high a cost.  
And as you can see the penalty,  
As happens in a lot of these tragedies  
Is that everyone's lives were lost.

Well Duncan was killed while taking a nap,  
The servants were killed so they'd take the rap.  
Malcolm and his brother fled  
To avoid their blood being royally bled  
Macbeth had Banquo's throat slit too  
He was worried that the rest of the prophesy was true,  
Because really what else is he supposed to do?  
He started the thing, he's gotta see it through,  
It's a downward spiral, that's the joke.  
In an ocean of blood you start doing the backstroke,  
You crossed the line, might as well go wild,  
And kill Macduff's own wife and child.  
You can lose your mind when you get in this deep,  
This kind of thing happens with lack of sleep.  
Lady Macbeth found herself so repulsive,  
She apparently died an obsessive-compulsive  
And Macbeth got himself killed by Macduff,  
Which nobody was expecting,  
But as it turns out the big secret was  
Macduff's mom had a C-section.  
(Oh, Shakespeare!)  
Oh Macbeth, Macbeth, it was such a tragic death,  
Your wife, she would have wept,  
If she hadn't already killed herself.  
But Macbeth, Macbeth, you're my main man Macbeth,  
You know of all the Scottish kings  
That took the throne by questionable means,  
I always thought you were the best!  
But the play has gotta come to an end sometime,  
And there's only so many words  
I can think of that rhyme with Macbeth...  
Macbeth.  
Death?  
Mos def.  
Oh let's just roll the credits.

## 5. UNSEAMING 101 (DVD 7; 1,II 1-67)

Review *Macbeth* I,ii and Macbeth and Banquo's in-studio conversation about the recent battle (DVD Chapter 7).

**UNSEAMING 101 (DVD 7):** Whip out your prop swords (empty wrapping paper tubes), put on your Scottish accents, and practice unseaming your classmates from nave to chops. After some swordplay, discuss the prevalence of violence in Macbeth's world. How many men has Macbeth killed in his life? How much guilt do you think he feels about the enemies he has slain? Discuss how a world at war can be evoked on a theater stage, or in a film like *This is Macbeth*.

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*Macbeth, I,ii 1-67*

**DUNCAN**

What bloody man is that? He can report,  
As seemeth by his plight, of the revolt  
The newest state.

**MALCOLM**

This is the sergeant  
Who like a good and hardy soldier fought  
'Gainst my captivity. Hail, brave friend!  
Say to the king the knowledge of the broil  
As thou didst leave it.

**SERGEANT**

Doubtful it stood;  
As two spent swimmers, that do cling together  
And choke their art. The merciless Macdonwald--  
Worthy to be a rebel, for to that  
The multiplying villanies of nature  
Do swarm upon him--from the western isles  
Of kerns and gallowglasses is supplied;  
And fortune, on his damned quarrel smiling,  
Show'd like a rebel's whore: but all's too weak:  
For brave Macbeth--well he deserves that name--  
Disdaining fortune, with his brandish'd steel,  
Which smoked with bloody execution,  
Like valour's minion carved out his passage  
Till he faced the slave;  
Which ne'er shook hands, nor bade farewell to him,  
Till he unseam'd him from the nave to the chaps,  
And fix'd his head upon our battlements.

**DUNCAN**

O valiant cousin! worthy gentleman!

**SERGEANT**

As whence the sun 'gins his reflection  
Shipwrecking storms and direful thunders break,  
So from that spring whence comfort seem'd to come  
Discomfort swells. Mark, king of Scotland, mark:  
No sooner justice had with valour arm'd  
Compell'd these skipping kerns to trust their heels,  
But the Norwegian lord surveying vantage,  
With furbish'd arms and new supplies of men  
Began a fresh assault.

**DUNCAN**

Dismay'd not this  
Our captains, Macbeth and Banquo?

**SERGEANT**

Yes;

As sparrows eagles, or the hare the lion.

If I say sooth, I must report they were  
As cannons overcharged with double cracks, so they  
Doubly redoubled strokes upon the foe:  
Except they meant to bathe in reeking wounds,  
Or memorise another Golgotha,  
I cannot tell.

But I am faint, my gashes cry for help.

**DUNCAN**

So well thy words become thee as thy wounds;  
They smack of honour both. Go get him surgeons.

*Exit Sergeant, attended*

Who comes here?

*Enter ROSS*

**MALCOLM**

The worthy thane of Ross.

**LENNOX**

What a haste looks through his eyes! So should he look  
That seems to speak things strange.

**ROSS**

God save the king!

**DUNCAN**

Whence camest thou, worthy thane?

**ROSS**

From Fife, great king;  
Where the Norweyan banners flout the sky  
And fan our people cold. Norway himself,  
With terrible numbers,  
Assisted by that most disloyal traitor  
The thane of Cawdor, began a dismal conflict;  
Till that Bellona's bridegroom, lapp'd in proof,  
Confronted him with self-comparisons,  
Point against point rebellious, arm 'gainst arm.  
Curbing his lavish spirit: and, to conclude,  
The victory fell on us.

**DUNCAN**

Great happiness!

**ROSS**

That now

Sweno, the Norways' king, craves composition:  
Nor would we deign him burial of his men  
Till he disbursed at Saint Colme's inch  
Ten thousand dollars to our general use.

**DUNCAN**

No more that thane of Cawdor shall deceive  
Our bosom interest: go pronounce his present death,  
And with his former title greet Macbeth.

**ROSS**

I'll see it done.

**DUNCAN**

What he hath lost noble Macbeth hath won.

## 6. WITCH CHAT (DVD 8; I,I 1-12; I,III 1-79)

Review the witches' scenes in Act One, provided below. Close-read Macbeth and Banquo's reactions to the witches to learn about how supernatural beings fit into Macbeth's world. Are sightings like this common? Are the witches treated with fear? With reverence? With disrespect? What is their purpose in this play? Do you think the witches stand to gain anything from giving Macbeth and Banquo these prophecies?

**WITCH CHAT:** The Weird Sisters are sitting around their bubbling cauldron of Shakespearean Stew, about to have a family dinner. Write and perform a 2 page script of their conversation as they prepare for Macbeth and Banquo's arrival. Are the witches bound to report something they've foreseen? Are they manipulating Macbeth? Are they angry because of some slight? Think critically about what might motivate the witches given what you know from the text.

*Macbeth, I,i 1-12*

**FIRST WITCH**

When shall we three meet again  
In thunder, lightning, or in rain?

**SECOND WITCH**

When the hurlyburly's done,  
When the battle's lost and won.

**THIRD WITCH**

That will be ere the set of sun.

**FIRST WITCH**

Where the place?

**SECOND WITCH**

Upon the heath.

**THIRD WITCH**

There to meet with Macbeth.

**FIRST WITCH**

I come, Graymalkin!

**SECOND WITCH**

Paddock calls.

**THIRD WITCH**

Anon.

**ALL**

Fair is foul, and foul is fair:

Hover through the fog and filthy air.

Wit And, like a rat without a tail,  
I'll do, I'll do, and I'll do.

**SECOND WITCH**

I'll give thee a wind.

**FIRST WITCH**

Thou'rt kind.

**THIRD WITCH**

And I another.

**FIRST WITCH**

I myself have all the other,  
And the very ports they blow,  
All the quarters that they know  
I' the shipman's card.

I will drain him dry as hay:  
Sleep shall neither night nor day  
Hang upon his pent-house lid;  
He shall live a man forbid:

Weary se'nnights nine times nine  
Shall he dwindle, peak and pine:  
Though his bark cannot be lost,  
Yet it shall be tempest-tost.

Look what I have.

**SECOND WITCH**

Show me, show me.

**FIRST WITCH**

Here I have a pilot's thumb,  
Wreck'd as homeward he did come.

*Drum within*

**THIRD WITCH**

A drum, a drum!  
Macbeth doth come.

**ALL**

The weird sisters, hand in hand,  
Posters of the sea and land,  
Thus do go about, about:  
Thrice to thine and thrice to mine  
And thrice again, to make up nine.  
Peace! the charm's wound up.

*Enter MACBETH and BANQUO*

-----  
*Macbeth I,iii 1-79*

**FIRST WITCH**

Where hast thou been, sister?

**SECOND WITCH**

Killing swine.

**THIRD WITCH**

Sister, where thou?

**FIRST WITCH**

A sailor's wife had chestnuts in her lap,  
And munch'd, and munch'd, and munch'd:--

'Give me,' quoth I:

'Aroint thee, witch!' the rump-fed ronyon cries.

Her husband's to Aleppo gone, master o' the Tiger:

But in a sieve I'll thither sail

**MACBETH**

So foul and fair a day I have not seen.

**BANQUO**

How far is't call'd to Forres? What are these  
So wither'd and so wild in their attire,  
That look not like the inhabitants o' the earth,  
And yet are on't? Live you? or are you aught  
That man may question? You seem to understand  
me,

By each at once her chappy finger laying  
Upon her skinny lips: you should be women,  
And yet your beards forbid me to interpret  
That you are so.

**MACBETH**

Speak, if you can: what are you?

**FIRST WITCH**

All hail, Macbeth! hail to thee, thane of Glamis!

**SECOND WITCH**

All hail, Macbeth, hail to thee, thane of Cawdor!

**THIRD WITCH**

All hail, Macbeth, thou shalt be king hereafter!

**BANQUO**

Good sir, why do you start; and seem to fear  
Things that do sound so fair? 'T' the name of truth,  
Are ye fantastical, or that indeed  
Which outwardly ye show? My noble partner  
You greet with present grace and great prediction  
Of noble having and of royal hope,  
That he seems rapt withal: to me you speak not.  
If you can look into the seeds of time,

And say which grain will grow and which will not,  
Speak then to me, who neither beg nor fear  
Your favours nor your hate.

**FIRST WITCH**

Hail!

**SECOND WITCH**

Hail!

**THIRD WITCH**

Hail!

**FIRST WITCH**

Lesser than Macbeth, and greater.

**SECOND WITCH**

Not so happy, yet much happier.

**THIRD WITCH**

Thou shalt get kings, though thou be none:

So all hail, Macbeth and Banquo!

**FIRST WITCH**

Banquo and Macbeth, all hail!

**MACBETH**

Stay, you imperfect speakers, tell me more:  
By Sinel's death I know I am thane of Glamis;  
But how of Cawdor? the thane of Cawdor lives,  
A prosperous gentleman; and to be king  
Stands not within the prospect of belief,  
No more than to be Cawdor. Say from whence  
You owe this strange intelligence? or why  
Upon this blasted heath you stop our way  
With such prophetic greeting? Speak, I charge you.

## 7. PROS AND CONS (DVD 9; I,III 131-148)

In studio, Ralph and Macbeth discuss the "good and ill" news Macbeth has heard from the witches: review what Macbeth says in the interview and in the text, provided below.

**PROS AND CONS:** Stealing away from Banquo in the forest, Macbeth takes out his Swine-skin notebook to sort through his feelings about the prophecy. Write Macbeth's Fair and Foul List of Pros and Cons for Killing Duncan based on Macbeth's musings in I,iii and what you know about Macbeth's world. Given the pros and cons, what action would you advise?

*Macbeth, I,iii 131-148*

**MACBETH**

This supernatural soliciting  
Cannot be ill, cannot be good: if ill,  
Why hath it given me earnest of success,  
Commencing in a truth? I am thane of Cawdor:  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs,  
Against the use of nature? Present fears  
Are less than horrible imaginings:  
My thought, whose murder yet is but fantastical,  
Shakes so my single state of man that function  
Is smother'd in surmise, and nothing is  
But what is not.

**BANQUO**

Look, how our partner's rapt.

**MACBETH**

[Aside] If chance will have me king,  
why, chance may crown me,  
Without my stir.

**BANQUO**

New horrors come upon him,  
Like our strange garments, cleave not to their mould  
But with the aid of use.

**MACBETH**

[Aside] Come what come may,  
Time and the hour runs through the roughest day.

## 8. POWER STRUCTURE (DVD 11; I,VI 35-50)

Macbeth calls Malcolm "a step on which I must fall down, or else o'er leap, for in my way it lies" (I,iv 48-50). Consider the power structure of Macbeth's Scotland. One section of text illuminating the power system is provided below; search the text for other passages that can help you understand Scotland's organization and hierarchy.

**POWER STRUCTURE:** In small groups, discuss what you know about the power structure in Macbeth's Scotland. After taking notes on the hierarchy, create either a 2-D or a 3-D representation of the tiers of Macbeth's world. Where is the King? Where are the Thanes? Where are the witches? Where are enemies—can you position them in such a way as to illustrate the threat they pose? If Malcolm is a "step" between Macbeth and the Kingship, where does Macbeth stand? Are there shortcuts to the top? Be creative, using found materials, drawings, suspended items, text-art, and /or other means to make the hierarchy tangible.

*Macbeth, I,iv 35-50*

**DUNCAN**

Sons, kinsmen, thanes,  
And you whose places are the nearest, know  
We will establish our estate upon  
Our eldest, Malcolm, whom we name hereafter  
The Prince of Cumberland; which honour must  
Not unaccompanied invest him only,  
But signs of nobleness, like stars, shall shine  
On all deservers. From hence to Inverness,  
And bind us further to you.

**MACBETH**

The rest is labour, which is not used for you:  
I'll be myself the harbinger and make joyful  
The hearing of my wife with your approach;  
So humbly take my leave.

**DUNCAN**

My worthy Cawdor!

**MACBETH**

[Aside] The Prince of Cumberland! that is a step  
On which I must fall down, or else o'erleap,  
For in my way it lies. Stars, hide your fires;  
Let not light see my black and deep desires:  
The eye wink at the hand; yet let that be,  
Which the eye fears, when it is done, to see.

## 9. LADY M'S DIARY (DVD 14; I,v 1-72)

Given what you know about Lady M's reactions to Macbeth's letter (see below) and the attitudes she has revealed in interviews with Ralph, compose Lady M's one page diary entry written one a week before Macbeth's letter arrives. Macbeth is away at war, and Lady Macbeth is home alone... Is Lady M frustrated that, as a woman, she can't fight in the war? Is she bored? Is she depressed? Is she weary of being a woman? Is she already plotting for her own or her husband's advancement? Be creative and have fun!

*Macbeth, I,v 38-71*

**LADY MACBETH**

'They met me in the day of success: and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor;' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'

Glamis thou art, and Cawdor; and shalt be  
What thou art promised: yet do I fear thy nature;  
It is too full o' the milk of human kindness  
To catch the nearest way: thou wouldst be great;  
Art not without ambition, but without  
The illness should attend it: what thou wouldst highly,  
That wouldst thou holily; wouldst not play false,  
And yet wouldst wrongly win: thou'ldst have, great  
Glamis,  
That which cries 'Thus thou must do, if thou have it;  
And that which rather thou dost fear to do  
Than wishest should be undone.' Hie thee hither,  
That I may pour my spirits in thine ear;  
And chastise with the valour of my tongue  
All that impedes thee from the golden round,  
Which fate and metaphysical aid doth seem  
To have thee crown'd withal.

*Enter a Messenger*

What is your tidings?

**MESSENGER**

The king comes here to-night.

**LADY MACBETH**

Thou'rt mad to say it:

Is not thy master with him? who, were't so,  
Would have inform'd for preparation.

**MESSENGER**

So please you, it is true: our thane is coming:  
One of my fellows had the speed of him,  
Who, almost dead for breath, had scarcely more  
Than would make up his message.

**LADY MACBETH**

Give him tending;  
He brings great news.

*Exit Messenger*

The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirits  
That tend on mortal thoughts, unsex me here,  
And fill me from the crown to the toe top-full  
Of direst cruelty! make thick my blood;  
Stop up the access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
The effect and it! Come to my woman's breasts,  
And take my milk for gall, you murdering ministers,  
Wherever in your sightless substances  
You wait on nature's mischief! Come, thick night,  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark,  
To cry 'Hold, hold!'

*Enter MACBETH*

Great Glamis! worthy Cawdor!  
Greater than both, by the all-hail hereafter!  
Thy letters have transported me beyond  
This ignorant present, and I feel now  
The future in the instant.

## 10. BIOPOEMS (DVD 15)

**BIOPOEMS:** Who are these people anyway?

As a class, use dictionaries and thesauruses to generate vocabulary for Lady Macbeth and Macbeth (i.e., manipulative, impressionable, ambitious, cynical, etc). Craft a "bio-poem" for each character using the template below.

Line 1: Your character's name

Line 2: Four traits that describe your character

Line 3: Relative (parent, husband, child, etc) of \_\_\_\_\_

Line 4: Lover of \_\_, \_\_, and \_\_ (3 things or people)

Line 5: Who feels \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 emotions)

Line 6: Who needs \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 items)

Line 7: Who fears \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 items)

Line 8: Who gives \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 items)

Line 9: Who would like to see \_\_\_\_, \_\_\_\_, and \_\_\_\_ (3 items)

Line 10: Resident of \_\_\_\_\_

Line 11: Your character's name

## 11. "SERPENT UNDER 'T" (DVD 17; I,IV 50-53; I,v 60-71)

Consider the themes of deception and self-deception in Macbeth. Review Ralph's interview with Macbeth and Lady Macbeth, Macbeth's desire that the "eye wink at the hand" (I,iv.52), and Lady Macbeth's urging of Macbeth to "look like the innocent flower, but be the serpent under 't. Two key passages are provided for your reference below, but review the text for additional quotes.

**"SERPENT UNDER 'T":** Write a 1-2 page essay on the theme of deception and self-deception as interrelated ideas. Does lying to someone else require you to lie to yourself in some way? Do moral humans have to "turn a blind eye" on some part of themselves in order to kill or commit other crimes? How do your opinions on these topics affect how you feel about the Macbeths and their actions?

*Passage 1:*

*Macbeth I,iv 50-3*

**MACBETH**

Stars, hide your fires;  
Let not light see my black and deep desires:  
The eye wink at the hand; yet let that be,  
Which the eye fears, when it is done, to see.

*Passage 2:*

*Macbeth I,v 60-71*

**LADY MACBETH**

Your face, my thane, is as a book where men  
May read strange matters. To beguile the time,  
Look like the time; bear welcome in your eye,  
Your hand, your tongue: look like the innocent flower,  
But be the serpent under't. He that's coming  
Must be provided for: and you shall put  
This night's great business into my dispatch;  
Which shall to all our nights and days to come  
Give solely sovereign sway and masterdom.

**MACBETH**

We will speak further.

**LADY MACBETH**

Only look up clear;  
To alter favour ever is to fear:  
Leave all the rest to me.

## 12. STORYBOARD A SPEECH (DVD 17; II,I 33-64)

Review Macbeth's "Is this a dagger" soliloquy. This speech is famous for the imagery it evokes, and the ambivalence of this imagery: is Macbeth really seeing a dagger, just as he has seen witches? Is he hallucinating? Should the audience see what he is seeing, or should we have to imagine it?

**STORYBOARD A SPEECH:** You are the director of a short-film illustrating Macbeth's soliloquy. Create a "storyboard" to plan your shots. Draw 15-20 images that illustrate particular moods, words, or phrases from a section of text that interests you. For example, you might draw a close-up of Macbeth's eyes ("mine eyes" II,i.44), then a wide-shot of a group of fools laughing ("the fools o' the other senses" (II,i.44), followed by an image of Macbeth's face in which the eyes are "worth all the rest" (II,i.45)—i.e., an image in which Macbeth's face has been stripped of ears, mouth, and nose, and only eyes remain. Feel free to be creative, exploring extreme angles, alternate meanings, or unusual representations of the text.

*Macbeth II,i 33-64*

**MACBETH**

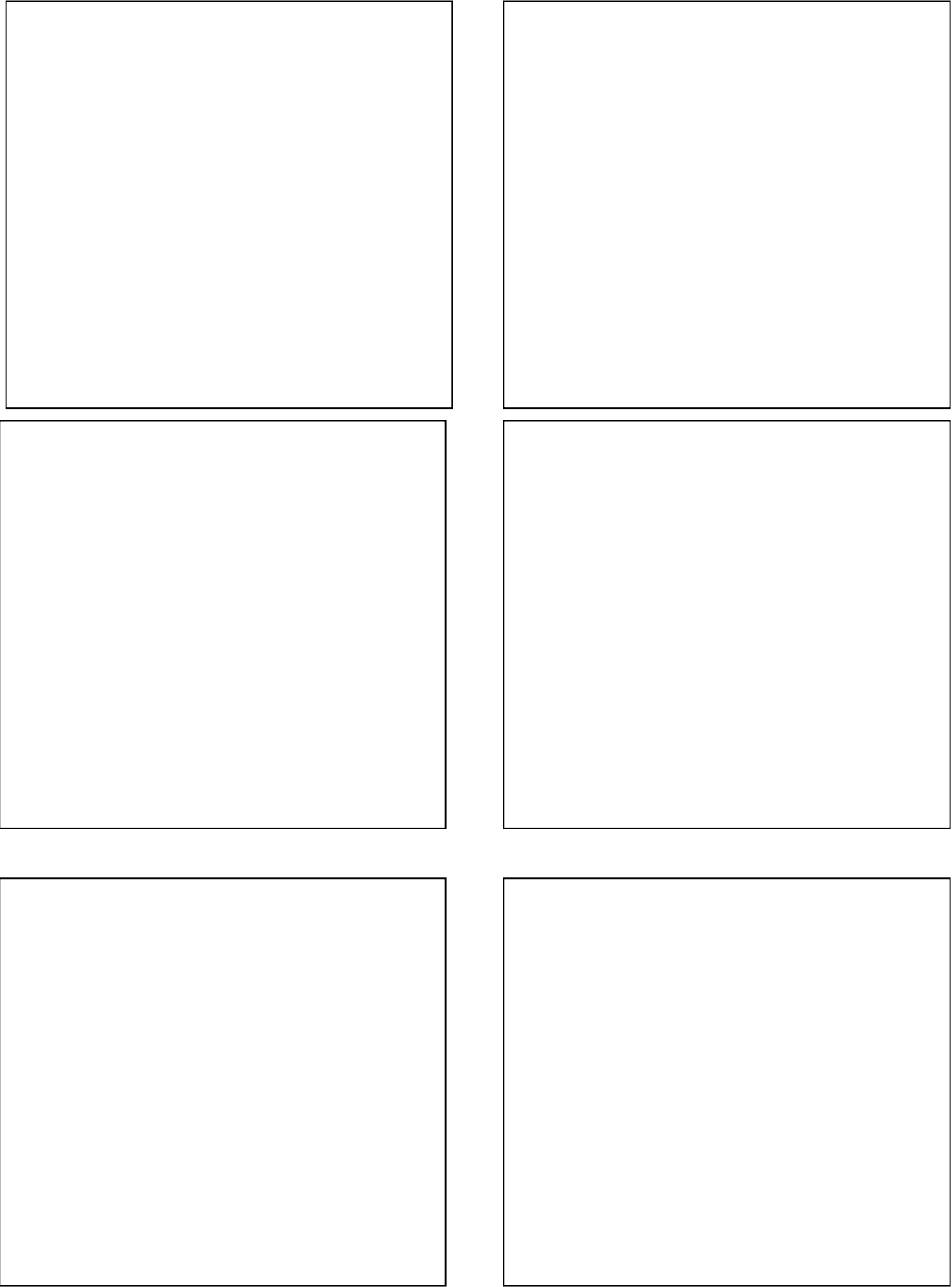
Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee.  
I have thee not, and yet I see thee still.  
Art thou not, fatal vision, sensible  
To feeling as to sight? or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?  
I see thee yet, in form as palpable  
As this which now I draw.  
Thou marshall'st me the way that I was going;  
And such an instrument I was to use.  
Mine eyes are made the fools o' the other senses,  
Or else worth all the rest; I see thee still,  
And on thy blade and dudgeon gouts of blood,  
Which was not so before. There's no such thing:  
It is the bloody business which informs  
Thus to mine eyes. Now o'er the one halfworld  
Nature seems dead, and wicked dreams abuse  
The curtain'd sleep; witchcraft celebrates  
Pale Hecate's offerings, and wither'd murder,  
Alarum'd by his sentinel, the wolf,  
Whose howl's his watch, thus with his stealthy pace.  
With Tarquin's ravishing strides, towards his design  
Moves like a ghost. Thou sure and firm-set earth,  
Hear not my steps, which way they walk, for fear  
Thy very stones prate of my whereabouts,  
And take the present horror from the time,  
Which now suits with it. Whiles I threat, he lives:  
Words to the heat of deeds too cold breath gives.

*A bell rings*

I go, and it is done; the bell invites me.  
Hear it not, Duncan; for it is a knell  
That summons thee to heaven or to hell.

(continued)

"STORYBOARD A SPEECH" TEMPLATE PAGE



(STORYBOARD TEMPLATE)

### 13. THE DAILY SCOTSMAN (DVD 19; II,IV 1-41)

Both the porter's speech in II, iii, and Ross's discussion with the old man, in II, iv, give us some insight into how commoners might have seen Macbeth, Malcom, and political life in Scotland.

**THE DAILY SCOTSMAN:** Duncan's dead, Malcolm's off in England...what's a concerned citizen like you to do? Write an Editorial for the Daily Scotsman, of course! As a well-educated peasant living near Macbeth's castle, compose a 1 page Letter to the Editor of Scotland's leading tapestry periodical. How have the recent changes-of-command affected your life? Are you pleased or displeased that Duncan's out and Macbeth's in? What are your concerns? The conversation between the Old Man and Ross provided below may provide some inspiration, but feel free to comment on the events from your invented character's unique perspective.

## 14. PLAYING QUEEN (DVD 24; III,I 48-71)

Macbeth is threatened by Banquo because of the prophecy that Banquo will father Kings. Is Lady Macbeth an undesirable mate because she hasn't produced heirs?

**PLAYING QUEEN:** Consider the childlessness of the Macbeths and Lady Macbeth's "unsexing" of herself. Could Macbeth have become King if Lady Macbeth hadn't unsexed herself? Can Macbeth ever be secure without knowing that he has heirs of his own? Was Macbeth's ascension predicated on the fact that Lady Macbeth will produce no heirs? Consider Macbeth's jealousy and fear of Banquo's children expressed in the passage below, then write a 1-2 page essay exploring the importance to a person in power of producing heirs. Pay particular attention on Lady Macbeth's role as a wife to a King.

*Macbeth III,i 48-71*

**MACBETH**

Our fears in Banquo  
Stick deep; and in his royalty of nature  
Reigns that which would be fear'd: 'tis much he dares;  
And, to that dauntless temper of his mind,  
He hath a wisdom that doth guide his valour  
To act in safety. There is none but he  
Whose being I do fear: and, under him,  
My Genius is rebuked; as, it is said,  
Mark Antony's was by Caesar. He chid the sisters  
When first they put the name of king upon me,  
And bade them speak to him: then prophet-like  
They hail'd him father to a line of kings:  
Upon my head they placed a fruitless crown,  
And put a barren sceptre in my gripe,  
Thence to be wrench'd with an unlineal hand,  
No son of mine succeeding. If 't be so,  
For Banquo's issue have I filed my mind;  
For them the gracious Duncan have I murder'd;  
Put rancours in the vessel of my peace  
Only for them; and mine eternal jewel  
Given to the common enemy of man,  
To make them kings, the seed of Banquo kings!  
Rather than so, come fate into the list.  
And champion me to the utterance!

## 15. BANQUET TABLEAUX (DVD 24; III,IV 1-144)

Review the Banquet Scene, provided below.

**TABLEAUX:** Working in groups of 5 or 6, stage five or more "tableaux"—held poses—illustrating the banquet scene. You can use your body to represent Macbeth, the murderers, Banquo's ghost, other guests, the table, other inanimate objects...anything you wish to include in the tableau. Trace the arc of the entire scene with the tableaux. When is ghost apparent and not apparent to Macbeth? How can you make stronger, more physically dynamic choices to express characters' emotions?

*Macbeth III,iv 1-144*

**MACBETH**

You know your own degrees; sit down: at first  
And last the hearty welcome.

**Lords**

Thanks to your majesty.

**MACBETH**

Ourselves will mingle with society,  
And play the humble host.  
Our hostess keeps her state, but in best time  
We will require her welcome.

**LADY MACBETH**

Pronounce it for me, sir, to all our friends;  
For my heart speaks they are welcome.

*First Murderer appears at the door*

**MACBETH**

See, they encounter thee with their hearts' thanks.  
Both sides are even: here I'll sit i' the midst:  
Be large in mirth; anon we'll drink a measure  
The table round.

*Approaching the door*

There's blood on thy face.

**First Murderer**

'Tis Banquo's then.

**MACBETH**

'Tis better thee without than he within.  
Is he dispatch'd?

**First Murderer**

My lord, his throat is cut; that I did for him.

**MACBETH**

Thou art the best o' the cut-throats: yet he's good  
That did the like for Fleance: if thou didst it,  
Thou art the nonpareil.

**FIRST MURDERER**

Most royal sir,  
Fleance is 'scaped.

**MACBETH**

Then comes my fit again: I had else been perfect,  
Whole as the marble, founded as the rock,  
As broad and general as the casing air:

But now I am cabin'd, cribb'd, confined, bound in  
To saucy doubts and fears. But Banquo's safe?

**First Murderer**

Ay, my good lord: safe in a ditch he bides,  
With twenty trenched gashes on his head;  
The least a death to nature.

**MACBETH**

Thanks for that:

There the grown serpent lies; the worm that's fled  
Hath nature that in time will venom breed,  
No teeth for the present. Get thee gone: to-morrow  
We'll hear, ourselves, again.

*Exit Murderer*

**LADY MACBETH**

My royal lord,  
You do not give the cheer: the feast is sold  
That is not often vouch'd, while 'tis a-making,  
'Tis given with welcome: to feed were best at  
home;

From thence the sauce to meat is ceremony;  
Meeting were bare without it.

**MACBETH**

Sweet remembrancer!

Now, good digestion wait on appetite,  
And health on both!

**LENNOX**

May't please your highness sit.

*The GHOST OF BANQUO enters, and sits in  
MACBETH's place*

**MACBETH**

Here had we now our country's honour roof'd,  
Were the graced person of our Banquo present;  
Who may I rather challenge for unkindness  
Than pity for mischance!

**ROSS**

His absence, sir,  
Lays blame upon his promise. Please't your  
highness

To grace us with your royal company.

**MACBETH**

The table's full.

**LENNOX**

Here is a place reserved, sir.

**MACBETH**

Where?

**LENNOX**

Here, my good lord. What is't that moves your highness?

**MACBETH**

Which of you have done this?

**Lords**

What, my good lord?

**MACBETH**

Thou canst not say I did it: never shake Thy gory locks at me.

**ROSS**

Gentlemen, rise: his highness is not well.

**LADY MACBETH**

Sit, worthy friends: my lord is often thus, And hath been from his youth: pray you, keep seat;

The fit is momentary; upon a thought He will again be well: if much you note him, You shall offend him and extend his passion: Feed, and regard him not. Are you a man?

**MACBETH**

Ay, and a bold one, that dare look on that Which might appal the devil.

**LADY MACBETH**

O proper stuff!

This is the very painting of your fear: This is the air-drawn dagger which, you said, Led you to Duncan. O, these flaws and starts, Impostors to true fear, would well become A woman's story at a winter's fire, Authorized by her grandam. Shame itself! Why do you make such faces? When all's done, You look but on a stool.

**MACBETH**

Prithee, see there! behold! look! lo! how say you?

Why, what care I? If thou canst nod, speak too. If charnel-houses and our graves must send Those that we bury back, our monuments Shall be the maws of kites.

*GHOST OF BANQUO vanishes*

**LADY MACBETH**

What, quite unmann'd in folly?

**MACBETH**

If I stand here, I saw him.

**LADY MACBETH**

Fie, for shame!

**MACBETH**

Blood hath been shed ere now, i' the olden time, Ere human statute purged the gentle weal; Ay, and since too, murders have been perform'd Too terrible for the ear: the times have been, That, when the brains were out, the man would die, And there an end; but now they rise again, With twenty mortal murders on their crowns,

And push us from our stools: this is more strange Than such a murder is.

**LADY MACBETH**

My worthy lord, Your noble friends do lack you.

**MACBETH**

I do forget.

Do not muse at me, my most worthy friends, I have a strange infirmity, which is nothing To those that know me. Come, love and health to all;

Then I'll sit down. Give me some wine; fill full. I drink to the general joy o' the whole table, And to our dear friend Banquo, whom we miss; Would he were here! to all, and him, we thirst, And all to all.

**LORDS**

Our duties, and the pledge.

*Re-enter GHOST OF BANQUO*

**MACBETH**

Avaunt! and quit my sight! let the earth hide thee! Thy bones are marrowless, thy blood is cold; Thou hast no speculation in those eyes Which thou dost glare with!

**LADY MACBETH**

Think of this, good peers, But as a thing of custom: 'tis no other; Only it spoils the pleasure of the time.

**MACBETH**

What man dare, I dare: Approach thou like the rugged Russian bear, The arm'd rhinoceros, or the Hyrcan tiger; Take any shape but that, and my firm nerves Shall never tremble: or be alive again, And dare me to the desert with thy sword; If trembling I inhabit then, protest me The baby of a girl. Hence, horrible shadow! Unreal mockery, hence!

*GHOST OF BANQUO vanishes*

Why, so: being gone, I am a man again. Pray you, sit still.

**LADY MACBETH**

You have displaced the mirth, broke the good meeting, With most admired disorder.

**MACBETH**

Can such things be, And overcome us like a summer's cloud, Without our special wonder? You make me strange Even to the disposition that I owe, When now I think you can behold such sights, And keep the natural ruby of your cheeks, When mine is blanched with fear.

**ROSS**

What sights, my lord?

**LADY MACBETH**

I pray you, speak not; he grows worse and worse;  
Question enrages him. At once, good night:  
Stand not upon the order of your going,  
But go at once.

**LENNOX**

Good night; and better health  
Attend his majesty!

**LADY MACBETH**

A kind good night to all!

*Exeunt all but MACBETH and LADY MACBETH*

**MACBETH**

It will have blood; they say, blood will have blood:  
Stones have been known to move and trees to  
speak;

Augurs and understood relations have  
By magot-pies and choughs and rooks brought  
forth

The secret'st man of blood. What is the night?

**LADY MACBETH**

Almost at odds with morning, which is which.

**MACBETH**

How say'st thou, that Macduff denies his person  
At our great bidding?

**LADY MACBETH**

Did you send to him, sir?

**MACBETH**

I hear it by the way; but I will send:  
There's not a one of them but in his house  
I keep a servant fee'd. I will to-morrow,  
And betimes I will, to the weird sisters:  
More shall they speak; for now I am bent to know,  
By the worst means, the worst. For mine own  
good,

All causes shall give way: I am in blood  
Stepp'd in so far that, should I wade no more,  
Returning were as tedious as go o'er:  
Strange things I have in head, that will to hand;  
Which must be acted ere they may be scann'd.

**LADY MACBETH**

You lack the season of all natures, sleep.

**MACBETH**

Come, we'll to sleep. My strange and self-abuse  
Is the initiate fear that wants hard use:  
We are yet but young in deed.

## 16. MACBETH TANGO (DVD 25; I,v; I,vii; II,ii; III,ii; III,iv)

In order to better understand Macbeth and Lady Macbeth, review key scenes of dialogue and investigate their relationship through dance.

**MACBETH TANGO:** (*This activity is from the Folger Shakespeare Library.*) Distribute the dialogue between Macbeth and Lady Macbeth from the following scenes—I,v; I,vii; II,ii; III,ii; III,iv—and have students pair off, discuss, and paraphrase a scene. Then, have the pairs prepare the scene as a dance. It may be helpful to have available CD players and a variety of CDs appropriate to different forms of dance (i.e., square dance, Latin dances, swing, ballroom, etc). Tell the students not to worry about adhering to the music; it is only an option. Have each pair perform the dance, without text or with only minimal paraphrased lines. Then, after everyone has performed, have the pairs perform the scene using the original language. Did the movement help uncover anything new about the relationship? Was subtext revealed? How did dancing the tango affect your performance?

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### *Macbeth I,v 52-71*

**LADY MACBETH**

Great Glamis! worthy Cawdor!  
Greater than both, by the all-hail hereafter!  
Thy letters have transported me beyond  
This ignorant present, and I feel now  
The future in the instant.

**MACBETH**

My dearest love,  
Duncan comes here to-night.

**LADY MACBETH**

And when goes hence?

**MACBETH**

To-morrow, as he purposes.

**LADY MACBETH**

O, never  
Shall sun that morrow see!

Your face, my thane, is as a book where men  
May read strange matters. To beguile  
the time,  
Look like the time; bear welcome in your eye,  
Your hand, your tongue: look like the innocent  
flower,  
But be the serpent under't. He that's coming  
Must be provided for: and you shall put  
This night's great business into my dispatch;  
Which shall to all our nights and days to come  
Give solely sovereign sway and masterdom.

**MACBETH**

We will speak further.

**LADY MACBETH**

Only look up clear;  
To alter favour ever is to fear:  
Leave all the rest to me.

---

### *Macbeth I,vii 28-82*

**MACBETH**

How now! what news?

**LADY MACBETH**

He has almost supp'd: why have you left the  
chamber?

**MACBETH**

Hath he ask'd for me?

**LADY MACBETH**

Know you not he has?

**MACBETH**

We will proceed no further in this business:  
He hath honour'd me of late; and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

**LADY MACBETH**

Was the hope drunk  
Wherein you dress'd yourself? hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valour  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting 'I dare not' wait upon 'I would,'  
Like the poor cat i' the adage?

**MACBETH**

Prithee, peace:  
I dare do all that may become a man;  
Who dares do more is none.

**LADY MACBETH**

What beast was't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
And, to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both:  
They have made themselves, and that their fitness  
now

Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me:  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums,  
And dash'd the brains out, had I so sworn as you  
Have done to this.

**MACBETH**

If we should fail?

**LADY MACBETH**

We fail!

But screw your courage to the sticking-place,  
And we'll not fail. When Duncan is asleep--  
Whereto the rather shall his day's hard journey  
Soundly invite him--his two chamberlains  
Will I with wine and wassail so convince  
That memory, the warder of the brain,

Shall be a fume, and the receipt of reason  
A limbeck only: when in swinish sleep  
Their drenched natures lie as in a death,  
What cannot you and I perform upon  
The unguarded Duncan? what not put upon  
His spongy officers, who shall bear the guilt  
Of our great quell?

**MACBETH**

Bring forth men-children only;  
For thy undaunted mettle should compose  
Nothing but males. Will it not be received,  
When we have mark'd with blood those sleepy  
two  
Of his own chamber and used their very daggers,  
That they have done't?

**LADY MACBETH**

Who dares receive it other,  
As we shall make our griefs and clamour roar  
Upon his death?

**MACBETH**

I am settled, and bend up  
Each corporal agent to this terrible feat.  
Away, and mock the time with fairest show:  
False face must hide what the false heart doth  
know

**Macbeth II,ii 1-74****LADY MACBETH**

That which hath made them drunk hath made me  
bold;  
What hath quench'd them hath given me fire.  
Hark! Peace!

It was the owl that shriek'd, the fatal bellman,  
Which gives the stern'st good-night. He is about it:  
The doors are open; and the surfeited grooms  
Do mock their charge with snores: I have drugg'd  
their possets,  
That death and nature do contend about them,  
Whether they live or die.

**MACBETH**

[Within] Who's there? what, ho!

**LADY MACBETH**

Alack, I am afraid they have awaked,  
And 'tis not done. The attempt and not the deed  
Confounds us. Hark! I laid their daggers ready;  
He could not miss 'em. Had he not resembled  
My father as he slept, I had done't.

*Enter MACBETH*

My husband!

**MACBETH**

I have done the deed. Didst thou not hear a noise?

**LADY MACBETH**

I heard the owl scream and the crickets cry.  
Did not you speak?

**MACBETH**

When?

**LADY MACBETH**

Now.

**MACBETH**

As I descended?

**LADY MACBETH**

Ay.

**MACBETH**

Hark!

Who lies i' the second chamber?

**LADY MACBETH**

Donalbain.

**MACBETH**

This is a sorry sight.

*Looking on his hands*

**LADY MACBETH**

A foolish thought, to say a sorry sight.

**MACBETH**

There's one did laugh in's sleep, and one cried  
'Murder!'

That they did wake each other: I stood and heard  
them:

But they did say their prayers, and address'd them  
Again to sleep.

**LADY MACBETH**

There are two lodged together.

**MACBETH**

One cried 'God bless us!' and 'Amen' the other;  
As they had seen me with these hangman's hands.

Listening their fear, I could not say 'Amen,'  
When they did say 'God bless us!'

**LADY MACBETH**

Consider it not so deeply.

**MACBETH**

But wherefore could not I pronounce 'Amen'?  
I had most need of blessing, and 'Amen'  
Stuck in my throat.

**LADY MACBETH**

These deeds must not be thought  
After these ways; so, it will make us mad.

**MACBETH**

Methought I heard a voice cry 'Sleep no more!  
Macbeth does murder sleep', the innocent sleep,  
Sleep that knits up the ravell'd sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast,--

**LADY MACBETH**

What do you mean?

**MACBETH**

Still it cried 'Sleep no more!' to all the house:  
'Glamis hath murder'd sleep, and therefore  
Cawdor

Shall sleep no more; Macbeth shall sleep no more.'

**LADY MACBETH**

Who was it that thus cried? Why, worthy thane,  
You do unbend your noble strength, to think  
So brainsickly of things. Go get some water,  
And wash this filthy witness from your hand.  
Why did you bring these daggers from the place?  
They must lie there: go carry them; and smear  
The sleepy grooms with blood.

**MACBETH**

I'll go no more:

I am afraid to think what I have done;  
Look on't again I dare not.

**LADY MACBETH**

Infirm of purpose!

Give me the daggers: the sleeping and the dead

Are but as pictures: 'tis the eye of childhood  
That fears a painted devil. If he do bleed,  
I'll gild the faces of the grooms withal;  
For it must seem their guilt.

*Exit. Knocking within*

**MACBETH**

Whence is that knocking?

How is't with me, when every noise appals me?  
What hands are here? ha! they pluck out mine  
eyes.

Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.

*Re-enter LADY MACBETH*

**LADY MACBETH**

My hands are of your colour; but I shame  
To wear a heart so white.

*Knocking within*

I hear a knocking  
At the south entry: retire we to our chamber;  
A little water clears us of this deed:  
How easy is it, then! Your constancy  
Hath left you unattended.

*Knocking within*

Hark! more knocking.  
Get on your nightgown, lest occasion call us,  
And show us to be watchers. Be not lost  
So poorly in your thoughts.

**MACBETH**

To know my deed, 'twere best not know myself.

*Knocking within*

Wake Duncan with thy knocking! I would thou  
couldst!

---

### *Macbeth III,ii 8-56*

**LADY MACBETH**

How now, my lord! why do you keep alone,  
Of sorriest fancies your companions making,  
Using those thoughts which should indeed have  
died  
With them they think on? Things without all  
remedy  
Should be without regard: what's done is done.

**MACBETH**

We have scotch'd the snake, not kill'd it:  
She'll close and be herself, whilst our poor  
malice  
Remains in danger of her former tooth.  
But let the frame of things disjoint, both the

worlds suffer,

Ere we will eat our meal in fear and sleep  
In the affliction of these terrible dreams  
That shake us nightly: better be with the dead,  
Whom we, to gain our peace, have sent to peace,  
Than on the torture of the mind to lie  
In restless ecstasy. Duncan is in his grave;  
After life's fitful fever he sleeps well;  
Treason has done his worst: nor steel, nor  
poison,  
Malice domestic, foreign levy, nothing,  
Can touch him further.

**LADY MACBETH**

Come on;

Gentle my lord, sleek o'er your rugged looks;  
Be bright and jovial among your guests to-night.

**MACBETH**

So shall I, love; and so, I pray, be you:  
Let your remembrance apply to Banquo;  
Present him eminence, both with eye and  
tongue:

Unsafe the while, that we  
Must lave our honours in these flattering  
streams,  
And make our faces vizards to our hearts,  
Disguising what they are.

**LADY MACBETH**

You must leave this.

**MACBETH**

O, full of scorpions is my mind, dear wife!  
Thou know'st that Banquo, and his Fleance,  
lives.

**LADY MACBETH**

But in them nature's copy's not eterne.

**MACBETH**

There's comfort yet; they are assailable;  
Then be thou jocund: ere the bat hath flown  
His cloister'd flight, ere to black Hecate's  
summons

The shard-borne beetle with his drowsy hums  
Hath rung night's yawning peal, there shall be  
done

A deed of dreadful note.

**LADY MACBETH**

What's to be done?

**MACBETH**

Be innocent of the knowledge, dearest chuck,  
Till thou applaud the deed. Come, seeling night,  
Scarf up the tender eye of pitiful day;  
And with thy bloody and invisible hand  
Cancel and tear to pieces that great bond  
Which keeps me pale! Light thickens; and the  
crow

Makes wing to the rooky wood:

Good things of day begin to droop and drowse;  
While night's black agents to their preys do  
rouse.

Thou marvell'st at my words: but hold thee still;  
Things bad begun make strong themselves by  
ill.

So, prithee, go with me.

---

*Macbeth III, iv 53-144*

**LADY MACBETH**

Sit, worthy friends: my lord is often thus,  
And hath been from his youth: pray you, keep  
seat;

The fit is momentary; upon a thought  
He will again be well: if much you note him,  
You shall offend him and extend his passion:  
Feed, and regard him not. Are you a man?

**MACBETH**

Ay, and a bold one, that dare look on that  
Which might appal the devil.

**LADY MACBETH**

O proper stuff!

This is the very painting of your fear:  
This is the air-drawn dagger which, you said,  
Led you to Duncan. O, these flaws and starts,  
Impostors to true fear, would well become  
A woman's story at a winter's fire,  
Authorized by her grandam. Shame itself!  
Why do you make such faces? When all's done,  
You look but on a stool.

**MACBETH**

Prithee, see there! behold! look! lo!  
how say you?

Why, what care I? If thou canst nod, speak too.  
If charnel-houses and our graves must send  
Those that we bury back, our monuments  
Shall be the maws of kites.

*GHOST OF BANQUO vanishes*

**LADY MACBETH**

What, quite unmann'd in folly?

**MACBETH**

If I stand here, I saw him.

**LADY MACBETH**

Fie, for shame!

**MACBETH**

Blood hath been shed ere now, i' the olden time,  
Ere human statute purged the gentle weal;  
Ay, and since too, murders have been perform'd  
Too terrible for the ear: the times have been,  
That, when the brains were out, the man would  
die,

And there an end; but now they rise again,  
With twenty mortal murders on their crowns,  
And push us from our stools: this is more strange  
Than such a murder is.

**LADY MACBETH**

My worthy lord,  
Your noble friends do lack you.

**MACBETH**

I do forget.

Do not muse at me, my most worthy friends,  
I have a strange infirmity, which is nothing  
To those that know me. Come, love and health to  
all;

Then I'll sit down. Give me some wine; fill full.  
I drink to the general joy o' the whole table,  
And to our dear friend Banquo, whom we miss;  
Would he were here! to all, and him, we thirst,  
And all to all.

**Lords**

Our duties, and the pledge.

*Re-enter GHOST OF BANQUO*

**MACBETH**

Avaunt! and quit my sight! let the earth hide thee!  
Thy bones are marrowless, thy blood is cold;  
Thou hast no speculation in those eyes  
Which thou dost glare with!

**LADY MACBETH**

Think of this, good peers,  
But as a thing of custom: 'tis no other;  
Only it spoils the pleasure of the time.

**MACBETH**

What man dare, I dare:  
Approach thou like the rugged Russian bear,  
The arm'd rhinoceros, or the Hyrcan tiger;  
Take any shape but that, and my firm nerves  
Shall never tremble: or be alive again,  
And dare me to the desert with thy sword;  
If trembling I inhabit then, protest me  
The baby of a girl. Hence, horrible shadow!  
Unreal mockery, hence!

*GHOST OF BANQUO vanishes*

Why, so: being gone,  
I am a man again. Pray you, sit still.

**LADY MACBETH**

You have displaced the mirth, broke the good  
meeting,  
With most admired disorder.

**MACBETH**

Can such things be,  
And overcome us like a summer's cloud,  
Without our special wonder? You make me  
strange  
Even to the disposition that I owe,  
When now I think you can behold such sights,  
And keep the natural ruby of your cheeks,  
When mine is blanch'd with fear.

**ROSS**

What sights, my lord?

**LADY MACBETH**

I pray you, speak not; he grows worse and worse;  
Question enrages him. At once, good night:  
Stand not upon the order of your going,  
But go at once.

**LENNOX**

Good night; and better health  
Attend his majesty!

**LADY MACBETH**

A kind good night to all!

*Exeunt all but MACBETH and LADY MACBETH*

**MACBETH**

It will have blood; they say, blood will have  
blood:  
Stones have been known to move and trees to  
speak;  
Augurs and understood relations have  
By magot-pies and choughs and rooks brought  
forth

The secret'st man of blood. What is the night?

**LADY MACBETH**

Almost at odds with morning, which is which.

**MACBETH**

How say'st thou, that Macduff denies his person  
At our great bidding?

**LADY MACBETH**

Did you send to him, sir?

**MACBETH**

I hear it by the way; but I will send:  
There's not a one of them but in his house  
I keep a servant fee'd. I will to-morrow,  
And betimes I will, to the weird sisters:  
More shall they speak; for now I am bent to know,  
By the worst means, the worst. For mine own  
good,

All causes shall give way: I am in blood  
Stepp'd in so far that, should I wade no more,  
Returning were as tedious as go o'er:  
Strange things I have in head, that will to hand;  
Which must be acted ere they may be scann'd.

**LADY MACBETH**

You lack the season of all natures, sleep.

**MACBETH**

Come, we'll to sleep. My strange and self-abuse  
Is the initiate fear that wants hard use:  
We are yet but young in deed.

## 17. DECEPTIVE PROPHECY (DVD 26; IV,1 48-134)

Review the prophecies and additional equivocating statements of the Witches in the passage below.

**DECEPTIVE PROPHECY:** Create the outline for a skit set in your school in which the lead character runs into three Weird characters. Perhaps this student has ambitions to be Class President, Prom King or Queen, the lead actor in the spring play—be creative as you think specifically about the social world of your school. Using the structure of *Macbeth* as a model, write and perform a 10-15 minute skit that begins with the protagonist receiving his or her three prophecies. Later, the protagonist will hear three more prophecies, as *Macbeth* does in IV,1. Without worrying about the end of *Macbeth*, conclude your own skit as you wish for your story.

### *Macbeth, IV,1 48-134*

#### **MACBETH**

How now, you secret, black, and midnight hags!  
What is't you do?

#### **ALL**

A deed without a name.

#### **MACBETH**

I conjure you, by that which you profess,  
Howe'er you come to know it, answer me:  
Though you untie the winds and let them fight  
Against the churches; though the yesty waves  
Confound and swallow navigation up;  
Though bladed corn be lodged and trees blown  
down;  
Though castles topple on their warders' heads;  
Though palaces and pyramids do slope  
Their heads to their foundations; though the  
treasure  
Of nature's germens tumble all together,  
Even till destruction sicken; answer me  
To what I ask you.

#### **FIRST WITCH**

Speak.

#### **SECOND WITCH**

Demand.

#### **THIRD WITCH**

We'll answer.

#### **FIRST WITCH**

Say, if thou'dst rather hear it from our mouths,  
Or from our masters?

#### **MACBETH**

Call 'em; let me see 'em.

#### **FIRST WITCH**

Pour in sow's blood, that hath eaten  
Her nine farrow; grease that's sweaten  
From the murderer's gibbet throw  
Into the flame.

#### **ALL**

Come, high or low;  
Thyself and office deftly show!

*Thunder. First Apparition: an armed Head*

#### **MACBETH**

Tell me, thou unknown power,--

#### **FIRST WITCH**

He knows thy thought:  
Hear his speech, but say thou nought.

#### **FIRST APPARITION**

Macbeth! Macbeth! Macbeth! beware Macduff;  
Beware the thane of Fife. Dismiss me. Enough.

*Descends*

#### **MACBETH**

Whate'er thou art, for thy good caution, thanks;  
Thou hast harp'd my fear aright: but one  
word more,--

#### **FIRST WITCH**

He will not be commanded: here's another,  
More potent than the first.

*Thunder. Second Apparition: A bloody Child*

#### **SECOND APPARITION**

Macbeth! Macbeth! Macbeth!

#### **MACBETH**

Had I three ears, I'd hear thee.

#### **SECOND APPARITION**

Be bloody, bold, and resolute; laugh to scorn  
The power of man, for none of woman born  
Shall harm Macbeth.

*Descends*

#### **MACBETH**

Then live, Macduff: what need I fear of thee?  
But yet I'll make assurance double sure,  
And take a bond of fate: thou shalt not live;  
That I may tell pale-hearted fear it lies,  
And sleep in spite of thunder.

*Thunder. Third Apparition: a Child crowned, with a tree in his hand*

What is this  
That rises like the issue of a king,

And wears upon his baby-brow the round  
And top of sovereignty?

**ALL**

Listen, but speak not to't.

**THIRD APPARITION**

Be lion-mettled, proud; and take no care  
Who chafes, who frets, or where conspirers are:  
Macbeth shall never vanquish'd be until  
Great Birnam wood to high Dunsinane hill  
Shall come against him.

*Descends*

**MACBETH**

That will never be  
Who can impress the forest, bid the tree  
Unfix his earth-bound root? Sweet bodements!  
good!  
Rebellion's head, rise never till the wood  
Of Birnam rise, and our high-placed Macbeth  
Shall live the lease of nature, pay his breath  
To time and mortal custom. Yet my heart  
Throbs to know one thing: tell me, if your art  
Can tell so much: shall Banquo's issue ever  
Reign in this kingdom?

**ALL**

Seek to know no more.

**MACBETH**

I will be satisfied: deny me this,  
And an eternal curse fall on you! Let me know.  
Why sinks that cauldron? and what noise is this?

*Hautboys*

**FIRST WITCH**

Show!

**SECOND WITCH**

Show!

**THIRD WITCH**

Show!

**ALL**

Show his eyes, and grieve his heart;  
Come like shadows, so depart!

*A show of Eight Kings, the last with a glass in his hand;  
GHOST OF BANQUO following*

**MACBETH**

Thou art too like the spirit of Banquo: down!  
Thy crown does sear mine eye-balls. And thy hair,  
Thou other gold-bound brow, is like the first.  
A third is like the former. Filthy hags!  
Why do you show me this? A fourth! Start, eyes!  
What, will the line stretch out to the crack of  
doom?

Another yet! A seventh! I'll see no more:  
And yet the eighth appears, who bears a glass  
Which shows me many more; and some I see  
That two-fold balls and treble scepters carry:  
Horrible sight! Now, I see, 'tis true;  
For the blood-bolter'd Banquo smiles upon me,  
And points at them for his.

*Apparitions vanish*

What, is this so?

**FIRST WITCH**

Ay, sir, all this is so: but why  
Stands Macbeth thus amazedly?  
Come, sisters, cheer we up his sprites,  
And show the best of our delights:  
I'll charm the air to give a sound,  
While you perform your antic round:  
That this great king may kindly say,  
Our duties did his welcome pay.

*Music. The witches dance and then vanish, with  
HECATE*

**MACBETH**

Where are they? Gone? Let this pernicious hour  
Stand aye accursed in the calendar!

## 18. CAN'T WAIT TO BE KING (DVD 26)

In his interview with Ralph, Macbeth says, "to be King is nothing; to be King safely is everything." Considering the case of King Duncan, who was killed by one of the few people he thought he could trust, it seems like a King can rarely count on safety. Why does the position still hold so much appeal?

**CAN'T WAIT TO BE KING:** Research the monarchical system of 11<sup>th</sup> century Scotland. What privileges did a King possess? What was his living situation? What responsibilities did a King have? How was the King viewed in the religious system? Write a 1-2 page paper describing your findings. Has Shakespeare's Macbeth taken advantage of any of the benefits offered to him as King?

*Follow-up Essay:* Research the monarchical system of Shakespeare's England. What kind of lifestyle did King James I lead? What responsibilities did he have? How safe from assassination were royals in Shakespeare's time?

## 19. WOMEN IN *MACBETH* (DVD 26; IV,II 1-81)

Review Act IV,ii, the scene between Lady Macduff and her son. Ralph relates the events of this act to Lady Macbeth and Macbeth in studio. When Ralph mentions that Macduff has fled for England leaving Lady Macduff and her son unprotected, Lady Macbeth calls Macduff a "coward." Similarly, upon learning of her husband's flight, Lady Macduff calls Macduff a "traitor" and tells her son that Macduff is dead.

**WOMEN IN *MACBETH*:** In small groups, discuss the scene. Lady Macduff is the only other mortal woman in *Macbeth* besides Lady Macbeth. How are these two women alike? How are they different? Do you feel that they behave realistically? Rehearse and perform the scene in class, paying particular attention to Lady Macduff's emotional state. How much is anger motivating her words? How much is she motivated by fear? Compare and discuss each group's interpretation.

### *Macbeth, IV,ii 1-81*

**LADY MACDUFF**

What had he done, to make him fly the land?

**ROSS**

You must have patience, madam.

**LADY MACDUFF**

He had none:

His flight was madness: when our actions do not,  
Our fears do make us traitors.

**ROSS**

You know not

Whether it was his wisdom or his fear.

**LADY MACDUFF**

Wisdom! to leave his wife, to leave his babes,  
His mansion and his titles in a place  
From whence himself does fly? He loves us not;  
He wants the natural touch: for the poor wren,  
The most diminutive of birds, will fight,  
Her young ones in her nest, against the owl.  
All is the fear and nothing is the love;  
As little is the wisdom, where the flight  
So runs against all reason.

**ROSS**

My dearest coz,

I pray you, school yourself: but for your husband,

He is noble, wise, judicious, and best knows  
The fits o' the season. I dare not speak  
much further;

But cruel are the times, when we are traitors  
And do not know ourselves, when we hold  
rumour

From what we fear, yet know not what we fear,  
But float upon a wild and violent sea

Each way and move. I take my leave of you:

Shall not be long but I'll be here again:

Things at the worst will cease, or else climb  
upward

To what they were before. My pretty cousin,

Blessing upon you!

**LADY MACDUFF**

Father'd he is, and yet he's fatherless.

**ROSS**

I am so much a fool, should I stay longer,  
It would be my disgrace and your discomfort:  
I take my leave at once.

*Exit*

**LADY MACDUFF**

Sirrah, your father's dead;  
And what will you do now? How will you live?

**SON**

As birds do, mother.

**LADY MACDUFF**

What, with worms and flies?

**SON**

With what I get, I mean; and so do they.

**LADY MACDUFF**

Poor bird! thou'ldst never fear the net nor lime,  
The pitfall nor the gin.

**SON**

Why should I, mother? Poor birds they are not set  
for.

My father is not dead, for all your saying.

**LADY MACDUFF**

Yes, he is dead; how wilt thou do for a father?

**SON**

Nay, how will you do for a husband?

**LADY MACDUFF**

Why, I can buy me twenty at any market.

**SON**

Then you'll buy 'em to sell again.

**LADY MACDUFF**

Thou speak'st with all thy wit: and yet, i' faith,  
With wit enough for thee.

**SON**

Was my father a traitor, mother?

**LADY MACDUFF**

Ay, that he was.

**SON**

What is a traitor?

**LADY MACDUFF**

Why, one that swears and lies.

**SON**

And be all traitors that do so?

**LADY MACDUFF**

Every one that does so is a traitor, and must be hanged.

**SON**

And must they all be hanged that swear and lie?

**LADY MACDUFF**

Every one.

**SON**

Who must hang them?

**LADY MACDUFF**

Why, the honest men.

**SON**

Then the liars and swearers are fools,  
for there are liars and swearers enow to beat  
the honest men and hang up them.

**LADY MACDUFF**

Now, God help thee, poor monkey!

But how wilt thou do for a father?

**SON**

If he were dead, you'd weep for  
him: if you would not, it were a good sign  
that I should quickly have a new father.

**LADY MACDUFF**

Poor prattler, how thou talk'st!

*Enter a Messenger*

**MESSENGER**

Bless you, fair dame! I am not to you known,  
Though in your state of honour I am perfect.  
I doubt some danger does approach you nearly:  
If you will take a homely man's advice,  
Be not found here; hence, with your little ones.  
To fright you thus, methinks, I am too savage;  
To do worse to you were fell cruelty,

Which is too nigh your person. Heaven preserve  
you!

I dare abide no longer.

*Exit*

**LADY MACDUFF**

Whither should I fly?

I have done no harm. But I remember now  
I am in this earthly world; where to do harm  
Is often laudable, to do good sometime  
Accounted dangerous folly: why then, alas,  
Do I put up that womanly defence,  
To say I have done no harm?

*Enter Murderers*

What are these faces?

**FIRST MURDERER**

Where is your husband?

**LADY MACDUFF**

I hope, in no place so unsanctified  
Where such as thou mayst find him.

**FIRST MURDERER**

He's a traitor.

**SON**

Thou liest, thou shag-hair'd villain!

**FIRST MURDERER**

What, you egg!

*Stabbing him*

Young fry of treachery!

**SON**

He has kill'd me, mother:

Run away, I pray you!

*Dies*

*Exit LADY MACDUFF, crying 'Murder!' Exeunt  
Murderers, following her*

## 20. LADY M IN THERAPY (DVD 27; V,i 1-71)

**MACBETH**

*How does your patient, doctor?*

**DOCTOR**

*Not so sick, my lord,*

*As she is troubled with thick coming fancies,  
That keep her from her rest.*

**MACBETH**

*Cure her of that.*

*Canst thou not minister to a mind diseased,  
Pluck from the memory a rooted sorrow,  
Raze out the written troubles of the brain  
And with some sweet oblivious antidote  
Cleanse the stuff'd bosom of that perilous stuff  
Which weighs upon the heart?*

**DOCTOR**

*Therein the patient*

*Must minister to himself.*

*(V,iii 37-46)*

Macbeth urges the Doctor to minister to Lady Macbeth's "mind diseased." These days, we'd turn to a psychotherapist for help in a case like this.

**LADY M IN THERAPY:** See if putting Lady Macbeth on the couch after V,i could help her cope with her guilt and internal conflict. Script and perform a 2 page exchange between Lady Macbeth and her therapist. You may wish to consider Freud's essay "Some Character-Types Met Within Psycho-analytical Work" as a resource.

([http://web.singnet.com/~yisheng/notes/shakespeare/mbeth\\_f.htm](http://web.singnet.com/~yisheng/notes/shakespeare/mbeth_f.htm))

### *Macbeth, V,i 1-71*

**DOCTOR**

I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

**GENTLEWOMAN**

Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

**DOCTOR**

A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching! In this slumbry agitation, besides her walking and other actual performances, what, at any

time, have you heard her say?

**GENTLEWOMAN**

That, sir, which I will not report after her.

**DOCTOR**

You may to me: and 'tis most meet you should.

**GENTLEWOMAN**

Neither to you nor any one; having no witness to confirm my speech.

*Enter LADY MACBETH, with a taper*

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

**DOCTOR**

How came she by that light?

**GENTLEWOMAN**

Why, it stood by her: she has light by her continually; 'tis her command.

**DOCTOR**

You see, her eyes are open.

**GENTLEWOMAN**

Ay, but their sense is shut.

**DOCTOR**

What is it she does now? Look, how she rubs her hands.

**GENTLEWOMAN**

It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

**LADY MACBETH**

Yet here's a spot.

**DOCTOR**

Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

**LADY MACBETH**

Out, damned spot! out, I say!--One: two: why, then, 'tis time to do't.--Hell is murky!--Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to

account?--Yet who would have thought the old man

to have had so much blood in him.

**DOCTOR**

Do you mark that?

**LADY MACBETH**

The thane of Fife had a wife: where is she now?--What, will these hands ne'er be clean?--No more o' that, my lord, no more o' that: you mar all with this starting.

**DOCTOR**

Go to, go to; you have known what you should not.

**GENTLEWOMAN**

She has spoke what she should not, I am sure of that: heaven knows what she has known.

**LADY MACBETH**

Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

**DOCTOR**

What a sigh is there! The heart is sorely charged.

**GENTLEWOMAN**

I would not have such a heart in my bosom for the dignity of the whole body.

**DOCTOR**

Well, well, well,--

**GENTLEWOMAN**

Pray God it be, sir.

**DOCTOR**

This disease is beyond my practise: yet I have known those which have walked in their sleep who have died

holily in their beds.

**LADY MACBETH**

Wash your hands, put on your nightgown; look not so

pale.--I tell you yet again, Banquo's buried; he cannot come out on's grave.

**DOCTOR**

Even so?

**LADY MACBETH**

To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand.

What's

done cannot be undone.--To bed, to bed, to bed!

*Exit*

**DOCTOR**

Will she go now to bed?

**GENTLEWOMAN**

Directly.

**DOCTOR**

Foul whisperings are abroad: unnatural deeds Do breed unnatural troubles: infected minds

To their deaf pillows will discharge their secrets:

More needs she the divine than the physician.

God, God forgive us all! Look after her;

Remove from her the means of all annoyance,

And still keep eyes upon her. So, good night:

My mind she has mated, and amazed my sight.

I think, but dare not speak.

**GENTLEWOMAN**

Good night, good doctor.

## 21. MACBETH'S REBUS (DVD 28; V,v 17-28)

**MACBETH'S REBUS:** Copy Macbeth's "Tomorrow and tomorrow and tomorrow" speech in pencil on unlined paper. Select several keywords from each line, preferably words that name ideas or emotions, and erase them. In their place, draw symbols for these words. A symbol is something that stands for something else. Think of creative ways to symbolize the words. Imaging the words in this way can help emphasize emotional content and may alert you to words that hold multiple meanings. Refer to dictionaries to illuminate unfamiliar words.

### *Macbeth, V,v 17-28*

She should have died hereafter;

There would have been a time for such a word.

To-morrow, and to-morrow, and to-morrow,

Creeps in this petty pace from day to day

To the last syllable of recorded time,

And all our yesterdays have lighted fools

The way to dusty death. Out, out, brief candle!

Life's but a walking shadow, a poor player

That struts and frets his hour upon the stage

And then is heard no more: it is a tale

Told by an idiot, full of sound and fury,

Signifying nothing.

## 22. *MACBETH REDUX* (DVD 30/FULL TEXT REVIEW)

When Ralph remarks on "The Tragedy of Macbeth," Macbeth replies, alarmed, "What do you mean the *tragedy* of Macbeth?" Could the play be resolved differently?

***MACBETH REDUX***: What events would need to be changed to have made the play resolve happily for Macbeth? For Lady Macbeth? For Duncan? For Banquo? For others? Trace linked events. Can you spot "chain reactions" in the play, events that caused a series of other events to take place?

## 22. REFLECTION (DVD 30/FULL TEXT REVIEW)

Reflect on your experience over the last unit. Write a 1-2 page reaction paper. You may wish to respond to one or more questions from the following list: What moments in *Macbeth* resonated most strongly for you? How did watching *This is Macbeth* affect your experience of studying *Macbeth*? Were there moments when you wish Ralph had asked characters additional questions—and if so, what questions, to whom, and at what point? If you were creating *This is Macbeth 2.0*, what would you keep and what would you change from the original video?