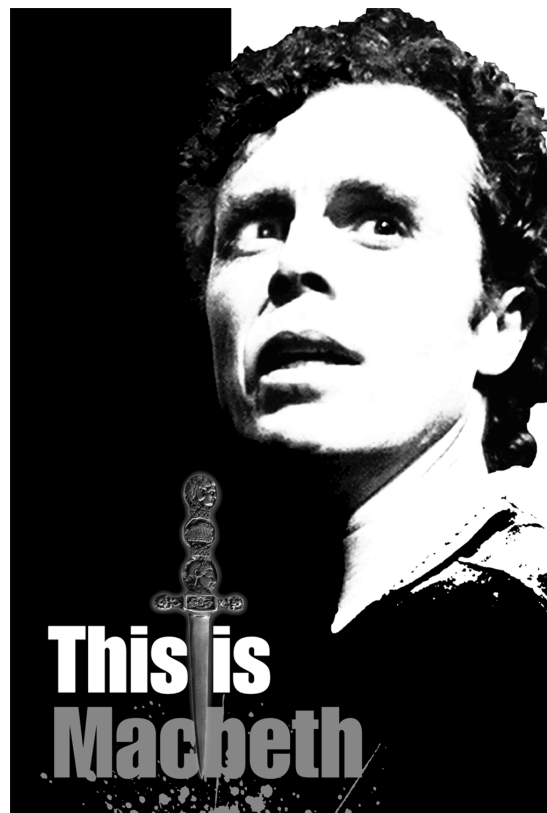


This is Macbeth in the Classroom:
Lesson Plans and Resources
for Teachers
COMPACT VERSION – NO WORKSHEETS



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This booklet does not contain the worksheets which accompany the below activities and exercises. To get the full version of this teaching booklet, or the worksheets as a separate PDF, go to <http://thisismacbeth.com/teacher-materials/>, where you can download them for free.

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.

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 11th 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).

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?