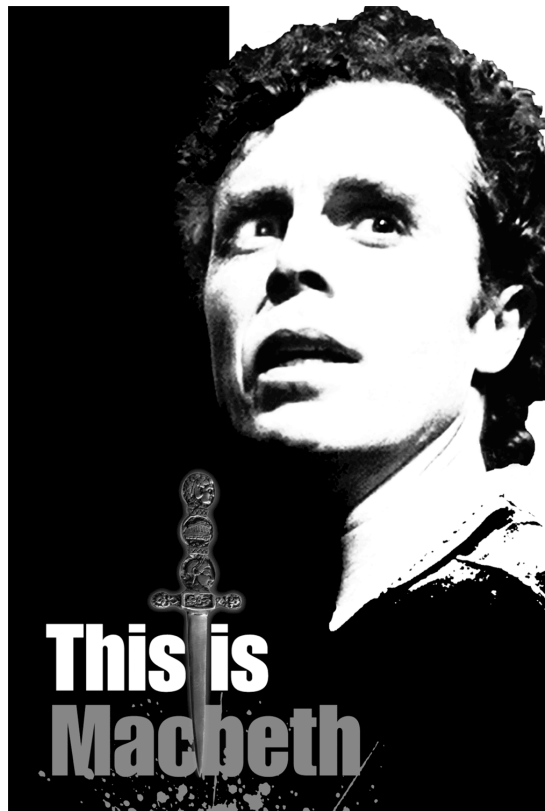


This is Macbeth in the Classroom:
Lesson Plans and Resources
for Teachers
WORKSHEETS ONLY



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WORKSHEETS FOR ACTIVITIES

In this packet are all the worksheets for the activities provided in *This is Macbeth in the Classroom*. If you do not have this booklet, please go to <http://thisismacbeth.com/teacher-materials/>, where you can download it for free.

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

Dramatis Personae from: Shakespeare, William. *Macbeth*. Ed. L.A. Sherman. New York: Henry Holt & Company, 1899.

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.

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*.

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 Norweyan 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

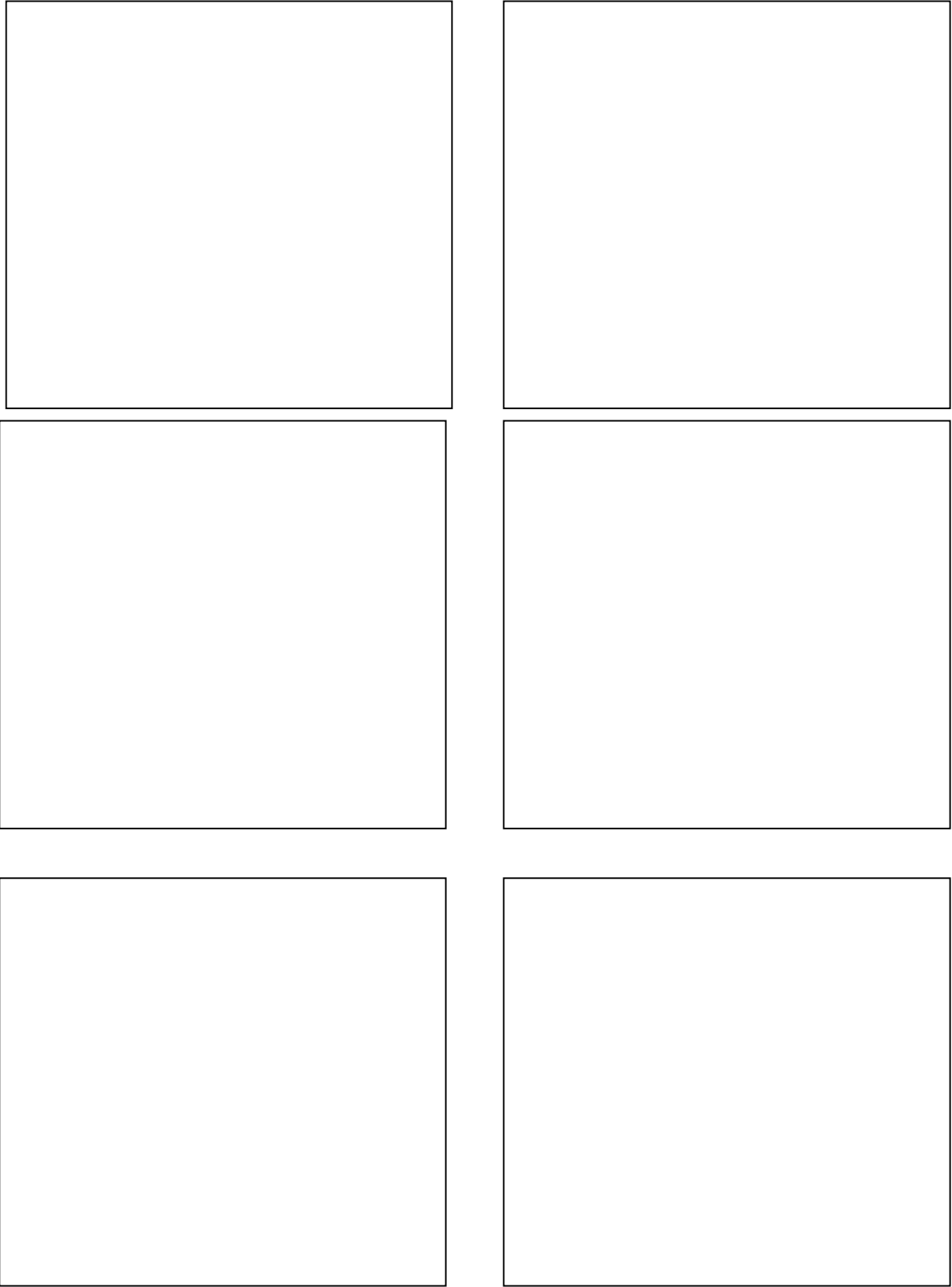
Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see 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?

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 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.

17. DECEPTIVE PROPHECY (DVD 26; IV,I 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,i. Without worrying about the end of *Macbeth*, conclude your own skit as you wish for your story.

Macbeth, IV,I 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 11th 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)

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?