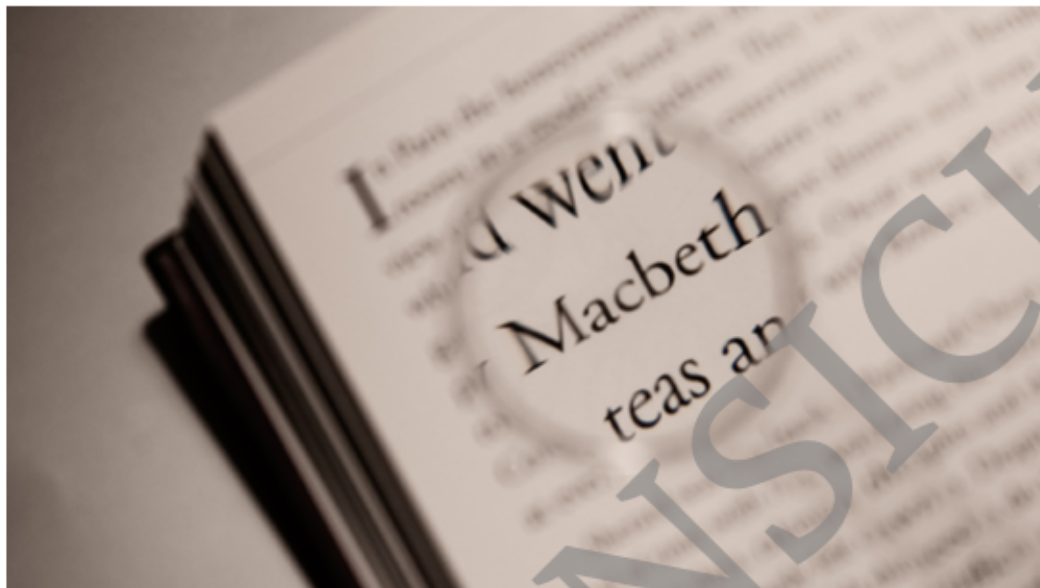


II.B.3.15

Literatur – Plays and Radio Plays

Shakespeares Drama „Macbeth“ exemplarisch erarbeiten – Conflicts about power and ambition

Manuela Olde Daalhuis



Wie Ehrgeiz und Angst Menschen bewegen, wie Schein und Sein zu Verlust führen – Motive, von denen Macbeth getrieben wird. Die Lernenden setzen sich mit den Themen Schicksal, Moral und Macht auseinander, während sie das Shakespeare-Stück in Auszügen erarbeiten. Parallelen in modernen Medien zeigen die Zeitlosigkeit der Konflikte.

KOMPETENZPROFIL

Klassenstufe/Lernjahr:	12 und 13/8. und 9. Lernjahr
Dauer:	ca. 10–12 Unterrichtsstunden + LEK
Kompetenzen:	1. Lesekompetenz: literarische Texte verstehen und Textdeutungen entwickeln; 2. Hör-Seh-Verstehens-Kompetenz: Kurzvideos zentrale Informationen entnehmen; 3. Verfügbarkeit sprachlicher Mittel: sich über das Individuum in der Gesellschaft austauschen
Thematische Bereiche:	<i>the individual: questions of identity and society, aims and ambitions; the media: entertainment with film and literature; the Elizabethan age, tradition and change in the UK</i>
Materialien:	Hör-Seh-Verstehen, LearningApps, Vokabelliste

Auf einen Blick

1./2. Stunde

Thema: The play “Macbeth” and its characters

M 1 **Why are Shakespeare’s plays still relevant? – An interview** / ein Interview über die Relevanz Shakespeares ansehen und Hör-Seh-Verstehen-Aufgaben hierzu beantworten

M 2 **What is the play “Macbeth” about? – A summary** / eine Inhaltsangabe zu „Macbeth“ recherchieren und *true/false statements* zum Drameninhalte beantworten; den Figuren aus dem Stück passende Adjektive zuordnen

Benötigt: • Abspielmöglichkeit und Internetzugang für das Interview

3./4. Stunde

Thema: The opening scene

M 3 **Opening with fear in films – Comparing two adaptations** / Hör-Seh-Verstehen-Aufgaben zu zwei Filmadaptionen bearbeiten, die jeweilige Atmosphäre beschreiben, die Adaptionen vergleichen und die Unterschiede herausarbeiten

M 4 **Opening with striking language – Act 1, Scene 1** / den Dramenauszug lesen und Verständnis- sowie Analyseaufgaben bearbeiten

Benötigt: • Abspielmöglichkeit für das Ansehen der Filmausschnitte

5./6. Stunde

Thema: Macbeth: Mind overload and inner chaos

M 5 **Living with conflicting thoughts – Analysing quotations about Macbeth** / Zitate über Macbeth dessen möglichen Gedanken zuordnen; anhand eines *walk of fame* die Gedankenwelt Macbeths erfassen

7./8. Stunde

Thema: Times dominated by fear: Background information

M 6 **Living in fear of not being happy enough – Understanding antifragility** / ein Video über den Begriff *antifragility* mithilfe von Multiple Choice-Fragen, einer Einsetz-Übung, Fragen und *true/false statements* verstehen

M 7 **Living in fear – The historical background of “Macbeth”** / einen Sachbuchauszug über Denkmuster der elisabethanischen Zeit lesen und eine Mindmap erstellen; die Mindmap durch Informationen aus einer Dokumentation ergänzen

Benötigt: • Abspielmöglichkeit für die Videos

M 1



Why are Shakespeare's plays still relevant? – An interview

Stephen Colbert is a television host who interviews famous actor David Tennant on the question why Shakespeare's plays are still relevant today.

Task

First, read the questions 1. to 6. Then, watch the interview twice:

<https://raabe.click/interview-tennant> (3:37 min.)

While listening, choose the correct answer.



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Global understanding

1. According to Tennant, why do people still connect with Shakespeare's plays?
 - a) They accurately describe historic events.
 - b) They focus on universal human emotions.
 - c) They teach audiences about British culture.
 - d) They are usually short and easy to understand.
2. What general attitude does Tennant express towards Shakespeare?
 - a) He believes Shakespeare is overrated today.
 - b) He sees Shakespeare as timeless and meaningful.
 - c) He thinks Shakespeare is mainly important for academics.
 - d) He thinks Shakespeare should be modernised completely.

Listening for details

3. Which emotions are mentioned as examples of themes in Shakespeare's plays?
 - a) Curiosity, hope and creativity
 - b) Pride, patience and loyalty
 - c) Freedom, justice and equality
 - d) Love, jealousy, ambition and anger
4. What helps audiences understand Shakespeare's language?
 - a) Watching only modern film adaptations
 - b) Studying Shakespeare's biography in detail
 - c) Reading summaries before watching the plays
 - d) Learning the rhythm and meaning of the language
5. What influence did Shakespeare have on the English language?
 - a) He simplified English spelling.
 - b) He created many expressions still used today.
 - c) He translated many classical texts into English.
 - d) He introduced the first official grammar rules for English.
6. Why do actors and actresses enjoy performing Shakespeare's plays?
 - a) The plays focus mainly on action scenes.
 - b) They require little preparation and rehearsal.
 - c) They usually involve small casts and simple staging.
 - d) The language allows them to express strong emotions.

M 4



Opening with striking language – Act 1, Scene 1

Let's have a close look at Act 1, Scene 1 where the play opens in a desolate place.

Thunder and lightning. Enter three Witches.

FIRST WITCH:	When shall we three meet again?
	In thunder, lightning, or in rain?
SECOND WITCH:	When the hurly-burly's ¹ done,
	When the battle's lost, and won.
5 THIRD WITCH:	That will be ere ² the set of sun.
FIRST WITCH	Where the place?
SECOND WITCH	Upon the heath ³ .
THIRD WITCH:	There to meet with Macbeth.
FIRST WITCH:	I come, Graymalkin ⁴ .
10 SECOND WITCH:	Paddock ⁵ calls.
THIRD WITCH:	Anon ⁶ .
All:	Fair is foul, and foul is fair, Hover through the fog and filthy air.

EXEUNT.

Source: William Shakespeare: *Macbeth*. Cambridge School Shakespeare. Klett Sprachen GmbH Stuttgart³ 2014.

Vocabulary

1 **hurly-burly**: fighting, confusion – 2 **ere**: before – 3 **heath**: wilderness – 4 **Graymalkin**: grey cat, a familiar spirit –
5 **Paddock**: toad, familiar spirit – 6 **Anon**: I'm coming

Tasks

1. Stand in groups of three. Read the scene aloud.
2. Summarise the scene in one or two sentences: Who? What? When? Where? Why?
3. The following text analyses the opening. Cross out the words that are not appropriate.

In the first scene, the audience does not yet meet the protagonist of the play. Instead, the audience witnesses the supernatural powers of the three witches who are accompanied by their guardian spirits. Hence, an atmosphere of unease about these supernatural beings is conveyed. In their monologue/dialogue, the witches apply long/short sentences and clear/contradictory language.

The first witch directly asks a question which shows the unity/disagreement of the three witches with the dissonance/assonance of the words "we three meet" in line 1. Her following question enumerates/exaggerates three weather options which all create a harmonious atmosphere/an obscure atmosphere and serve as a foreboding for evil times to come. The second witch answers with a parallelism/ rhetorical question which underlines their shared line of thought in lines 3 to 4. She also speaks in riddles since line 4 contains the metaphor/paradox "the battle's lost, and won". The audience has no clue as to the fighting parties so that the short questions and replies create tension and awaken the audience's curiosity. The third witch names Macbeth without any further information in line 8, and they all reply with short answers that just raise more questions for the audience, for example why they want to meet Macbeth and who Macbeth actually is.

Their chant relies on the personification/paradox of the words "fair" and "foul". This expresses ambiguity in line 12. Moreover, the antithesis/alliteration of numerous words starting with the sound "f" in lines 12 to 13 emphasises the dramatic effect. The language used in this excerpt shows that their intention is to blend good and evil and create confusion. The spell also stands out for its four-beat rhythm which adds to its dramatic effect of sounding like an evil magic spell.

M 10



The game of power – The motif in recent dramas

The game of power fascinated and abhorred audiences centuries ago and still appeals to or horrifies today's audiences. While the play "Macbeth" was as successful as a blockbuster in the Renaissance, let's look at some examples of mass entertainment today.

Tasks

- Research the trailers a) and b). Find information about these fictional entertainment products:
 - Who is the protagonist?
 - What is the setting?
 - What is the take on politics and its game of power?
 - Watch a trailer of the series "House of Cards":
https://raabe.click/trailer_house_of_cards (1:00 min.)
 - Watch a trailer of the series "Borgen":
https://raabe.click/trailer_borgen (2:22 min.)
- Research for more films and series on the game of power at www.imdb.com
- Some passages and quotations from "Macbeth" still appeal to audiences of today. Find examples of developments and events in the world today to which the following quotations would fit. Discuss what you associate with them.

Malcolm, IV, 3, ll. 39–41:

"I think our country sinks beneath the yoke;
It weeps, it bleeds, and each new day a gash
Is added to her wounds."

Macbeth, III, 4, ll. 24/25:

"But now I am cabined,
cribbed, confined, bound in
To saucy doubts and fears."

Lady Macbeth, I, 5, ll. 63/64:

"[...] look like th' innocent flower,
But be the serpent under't."

Lady Macbeth, V, 1, ll. 557/558:

"[...] what's done cannot be undone."