

Contents

1. Roman Polanskis <i>Macbeth</i> -Verfilmung (1971)	6
2. Vorüberlegungen zum Einsatz der Verfilmung im Unterricht	8
3. Klausuren und Facharbeitsthemen	10
4. Konzeption des Unterrichtsmodells	21
5. Components	
<i>Component 1: Act I: “Fair is foul, and foul is fair” – An Introduction to Polanski’s Macbeth</i>	24
1.1 Drama into film	24
Worksheet 1	26
1.2 The opening scene (I, i)	27
Worksheet 2	30
1.3 The weird sisters’ prophecies and their effects on Banquo and Macbeth (I, iii)	32
1.4 Characterizing Lady Macbeth and Macbeth by means of film (I, iv, v, vi, vii)	37
Worksheet 3	41
Worksheet 4	45
<i>Component 2: Act II: Images of Chaos and Confusion as Represented in Drama and Film</i>	47
2.1 Illusion or reality? Filming the dagger soliloquy (II, i, 33–64)	49
Worksheet 5	51
2.2 The murder of Duncan and its visualisation (II, ii)	52
2.3 Expressing horror – Synchronising II, iii	59
<i>Component 3: Act III: Polanski’s Macbeth: Model Tyrant or Sensitive Killer?</i>	61
3.1 The banquet scene – The appearance of Banquo’s ghost and its effects on Macbeth’s mind (III, iv)	61
Worksheet 6	68
<i>Component 4: Act IV: Witches or Wise Women? Comparing the Representation of the Weird Sisters in Film Versions of IV, i (Polanski/BBC)</i>	71
Kopiervorlage: <i>Witchcraft in Macbeth: The Weird Sisters</i>	73
Kopiervorlage: <i>Hans Baldung Grien, Hexensabbath, 1510</i>	74
Worksheet 7	77
<i>Component 5: Act V: Evil and Its Consequences as Represented by Polanski</i>	81
5.1 The sleepwalking scene: Lady Macbeth’s madness (V, i)	82
Worksheet 8	85
Kopiervorlage: <i>Freeze Frame</i>	88
5.2 Macbeth’s soliloquy – resignation and despair (V, v, 16–27)	90
Worksheet 9	93
5.3 Restoration of order or evil continued? Comparing the endings of Shakespeare’s play and Polanski’s film (V, viii/ix)	95
Worksheet 10	101
6. Hilfreiche Materialien, Aufsätze und Internetadressen	103