Module Overview

“"It is a Tale … Full of Sound and Fury”:
How do authors use craft and structure to
develop characters and ideas?

| Texts | Unit 1: “Death of a Pig,” E. B. White |
|       | Unit 2: *Macbeth*, William Shakespeare |
|       | Unit 3: *The Prince*, Niccolò Machiavelli |

| Number of Lessons in Module | 41 (including Module Performance Assessment) |

Introduction

In this module, students read, discuss, and analyze nonfiction and dramatic texts, focusing on how the authors convey and develop central ideas concerning imbalance, disorder, tragedy, mortality, and fate. Students also explore how texts are interpreted visually, both on screen and on canvas.

Module 10.4 builds upon the key protocols and routines for reading, writing, and discussion that were established in Module 10.1 and developed throughout Modules 10.2 and 10.3.

Module 10.4 is comprised of three units, referred to as 10.4.1, 10.4.2, and 10.4.3. Each of the module texts is a complex work with multiple central ideas and claims that complement or echo the central ideas and claims of other texts in the module.

In 10.4.1, students read E. B. White’s personal essay “Death of a Pig.” Students analyze the development of White’s central ideas and his presentation of key events, as well as the connections between these ideas and events. Through “Death of a Pig,” White explicitly comments on the structure of a classic tragedy, and then experiments with this narrative arc over the course of the essay’s development. The essay thus serves as a foundation for two important discussions: one around the elements of tragedy, in preparation for work with *Macbeth* in 10.4.2; and one around the structure of a narrative essay. While studying White’s essay as a masterful example of narrative, students identify examples of parallel structure and various grammatical phrases (e.g., noun, verb, adjectival, adverbial, etc.), and practice using these elements in their own writing throughout the module.

In 10.4.2, students read William Shakespeare’s *Macbeth* in its entirety, analyzing how Shakespeare’s structural choices and use of language contribute to the development of characters and central ideas (e.g., imbalance and disorder, contemplating mortality, fate versus agency, and appearance versus
Students then consider representations of *Macbeth* in other media, first in paintings by Joseph Anton Koch and Henry Fuseli and then in film, via Akira Kurosawa’s *Throne of Blood* and the Royal Shakespeare Company 2010 production of *Macbeth* directed by Rupert Goold. The End-of-Unit Assessment asks students to continue their work with argument writing from Module 10.3, as they consider which character bears the most responsibility for the tragedy.

In the final unit, 10.4.3, students read excerpts from *The Prince* by Niccolò Machiavelli. Students continue to explore central ideas similar to those present in 10.4.1 and 10.4.2, such as the relationship between appearance and reality and the intersection of morality and ambition with imbalance and disorder. Students also analyze Machiavelli’s use of rhetoric to advance his point of view. Finally, students conclude with a discussion about how Machiavelli’s ideas about leadership might apply to the character of Macbeth.

All assessments throughout the module provide scaffolding for the Module Performance Assessment, in which students analyze two of the module texts to consider the ways each author uses nuance to develop a similar central idea through choices around structure, character, word choice, or rhetoric.

**Literacy Skills & Habits**

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing
- Collect and organize evidence from texts to support claims made in writing
- Use vocabulary strategies to define unknown words
- Determine meaning of unknown vocabulary
- Independently preview text in preparation for supported analysis
- Provide an objective summary of the text
- Paraphrase and quote relevant evidence from a text
- Delineate an argument
- Construct an argument
- Analyze various treatments of a text across different media
- Write original evidence-based claims
- Generate and respond to questions in scholarly discourse
- Analyze how an author uses rhetoric to advance his point of view
English Language Arts Outcomes

**Yearlong Target Standards**

These standards embody the pedagogical shifts required by the Common Core Standards and will be a strong focus in every ELA module and unit in grades 9–12.

<table>
<thead>
<tr>
<th>CCS Standards: Reading—Literature</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>RL.9-10.1</strong></td>
<td>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
</tr>
<tr>
<td><strong>RL.9-10.4</strong></td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</td>
</tr>
<tr>
<td><strong>RL.9-10.10</strong></td>
<td>By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.</td>
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<table>
<thead>
<tr>
<th>CCS Standards: Reading—Informational Text</th>
<th></th>
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<td><strong>RI.9-10.1</strong></td>
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<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</td>
</tr>
<tr>
<td><strong>RI.9-10.10</strong></td>
<td>By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.</td>
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</table>

<table>
<thead>
<tr>
<th>CCS Standards: Writing</th>
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<tbody>
<tr>
<td><strong>W.9-10.9.a-b</strong></td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply <em>grades 9–10 Reading standards</em> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
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</tr>
<tr>
<td>b. Apply <em>grades 9–10 Reading standards</em> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</td>
<td></td>
</tr>
<tr>
<td>Standard</td>
<td>Description</td>
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</tr>
<tr>
<td>W.9-10.10</td>
<td>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</td>
</tr>
</tbody>
</table>

**CCS Standards: Speaking & Listening**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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<tbody>
<tr>
<td>SL.9-10.1</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
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</table>

**CCS Standards: Language**

<table>
<thead>
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</table>
| L.9.10.4.a-d | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.  
  a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.  
  b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).  
  c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.  
  d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). |

**Module-Specific Assessed Standards**

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

**CCS Standards: Reading—Literature**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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<tbody>
<tr>
<td>RL.9-10.2</td>
<td>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
</tr>
<tr>
<td>RL.9-10.3</td>
<td>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
</tr>
<tr>
<td>RL.9-10.4</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</td>
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<tr>
<td>RL.9-10.5</td>
<td>Analyze how an author’s choices concerning how to structure a text, order events</td>
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</table>
within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

<table>
<thead>
<tr>
<th>RL.9-10.7.a</th>
<th>Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s <em>Landscape with the Fall of Icarus</em>).</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Analyze works by authors or artists who represent diverse world cultures</td>
</tr>
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</table>

| RL.9-10.9   | Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). |

### CCS Standards: Reading—Informational Text

<table>
<thead>
<tr>
<th>RI.9-10.2</th>
<th>Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</th>
</tr>
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<tr>
<td>RI.9-10.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</td>
</tr>
<tr>
<td>RI.9-10.5</td>
<td>Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</td>
</tr>
<tr>
<td>RI.9-10.6</td>
<td>Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</td>
</tr>
</tbody>
</table>

### CCS Standards: Writing

<table>
<thead>
<tr>
<th>W.9-10.1-a-e</th>
<th>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</td>
</tr>
<tr>
<td>b.</td>
<td>Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.</td>
</tr>
<tr>
<td>c.</td>
<td>Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</td>
</tr>
<tr>
<td>d.</td>
<td>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
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</table>
| W.9-10.2.a-f | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
| | a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.  
| | b. Develop the topic with well-chosen, relevant, and significant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.  
| | c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.  
| | d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.  
| | e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
| | f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).  
| W.9-10.5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.  
| W.9-10.9.a, b | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
| | g. Apply grades 9–10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").  
| | h. Apply grades 9–10 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning")).  

**CCS Standards: Speaking & Listening**

| SL.9-10.1.a-e | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.  

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SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**CCS Standards: Language**

**L.9-10.1.a, b** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

a. Use parallel structure.

b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

**L.9-10.2.a-c** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

b. Use a colon to introduce a list or quotation.

c. Spell correctly.
**Addressed Standards**

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

<table>
<thead>
<tr>
<th>CCS Standards: Reading – Literature</th>
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<tbody>
<tr>
<td>None.</td>
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<th>CCS Standards: Reading – Informational Text</th>
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<tbody>
<tr>
<td>None.</td>
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<table>
<thead>
<tr>
<th>CCS Standards: Writing</th>
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<tbody>
<tr>
<td>None.</td>
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<table>
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<tr>
<th>CCS Standards: Speaking &amp; Listening</th>
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<tbody>
<tr>
<td>SL.9-10.6</td>
<td>Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</td>
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<tr>
<th>CCS Standards: Language</th>
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<tbody>
<tr>
<td>L.9-10.3.a</td>
<td>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</td>
</tr>
<tr>
<td>a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., <em>MLA Handbook</em>, Turabian’s <em>Manual for Writers</em>) appropriate for the discipline and writing type.</td>
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</tbody>
</table>

| L.9-10.5.a, b           | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. |
| a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. |
| b. Analyze nuances in the meaning of words with similar denotations. |
Module Performance Assessment

Prompt

For this assessment, students use their analyses of Macbeth and either “Death of a Pig” or The Prince to write a multi-paragraph response to the following prompt:

Select a central idea common to Macbeth and either White’s “Death of a Pig” or Machiavelli’s The Prince. Discuss how each author uses structure, character, word choice, and/or rhetoric to develop this common idea. Explain the nuances in each author’s treatment of the idea.

Lesson 1

Working in small groups, students review their annotations and previous work with the selected module texts. Students first work collaboratively to review and/or complete the Performance Assessment Synthesis Tool for Macbeth and either “Death of a Pig” or The Prince. Next, students work in groups (based on the selection of either “Death of a Pig” or The Prince), to generate observations, add evidence, and make statements about how each text develops a central idea. At the end of Lesson 1, students use the evidence-based discussion to help them select which text they will pair with Macbeth.

Lesson 2

Students meet in small groups with other students who have selected the same text, to review notes and annotations and briefly discuss the prompt. Students gather relevant evidence to be used in their essays. Students then independently write a first draft of their essay using the analysis from the previous lesson.

Lesson 3

Students self-review or peer-review using the 10.4 Performance Assessment Text Analysis Rubric. Students use this review to strengthen and refine the response they drafted in the previous lesson. Students edit, revise, and rewrite as necessary, ensuring their analysis is clear, accurate, and effectively supported by relevant and sufficient textual evidence.
Texts/Media

<table>
<thead>
<tr>
<th>Unit 1: “Once in a while, something slips—”</th>
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<table>
<thead>
<tr>
<th>Unit 2: “There’s no art / To find the mind’s construction in the face”</th>
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</table>

<table>
<thead>
<tr>
<th>Unit 3: “… to know the nature of the people well one must be a prince, and to know the nature of princes well one must be of the people.”</th>
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</table>

Module-at-a-Glance Calendar

<table>
<thead>
<tr>
<th>Text</th>
<th>Lessons in the Unit</th>
<th>Literacy Skills and Habits</th>
<th>Assessed and Addressed CCSS</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1: “Once in a while, something slips—”</td>
<td></td>
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</tbody>
</table>
| “Death of a Pig” by E. B. White | 7 | • Read closely for textual details  
• Annotate texts to support comprehension and analysis  
• Engage in productive evidence-based discussions about text  
• Collect and organize evidence from texts to support analysis in writing  
• Collect and organize evidence from texts to support claims made in writing  
• Use vocabulary | RI.9-10.2  
RI.9-10.4  
RI.9-10.5  
W.9-10.2.a-f  
W.9-10.5  
W.9-10.9.b  
SL.9-10.1.a-e  
L.9-10.1.a-b  
L.9-10.2.a-c  
L.9-10.3.a  
L.9-10.4.a  
L.9-10.5.a | Mid-Unit:  
None.  
End-of-Unit:  
Students compose a multi-paragraph response to the following prompt: How does White develop the idea “once in a while something slips” over the course of the text? |
### Unit 2: “There’s no art / To find the mind’s construction in the face”

| **Macbeth** by William Shakespeare | 26 | • Read closely for textual details  
• Annotate texts to support comprehension and analysis  
• Engage in productive evidence-based conversations about text  
• Determine meaning of unknown vocabulary  
• Independently preview text in preparation for supported analysis  
• Provide an objective summary of the text  
• Paraphrase and quote relevant evidence from a text  
• Construct an argument  
• Analyze various treatments of a text across different media  
• Write original evidence-based claims  
• Generate and respond to questions in scholarly discourse  

**RL.9-10.2**  
**RL.9-10.3**  
**RL.9-10.4**  
**RL.9-10.5**  
**RL.9-10.7.a**  
**RL.9-10.9**  
**W.9-10.1.a-e**  
**W.9-10.2.a-f**  
**W.9-10.9.a**  
**SL.9-10.1.b**  
**SL.9-10.1.a, c-e**  
**SL.9-10.4**  
**SL.9-10.6**  
**L.9-10.1.a, b**  
**L.9-10.2.a-c**  
**L.9-10.4.a-c**  
**L.9-10.5.a, b**  

**Mid-Unit:**  
Students write a multi-paragraph response to the following prompt:  
How do Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?  

**End-of-Unit:**  
Students answer the following prompt based on their work in this unit:  
Select a central character from *Macbeth*. Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot and/or central ideas.
Unit 3: “... to know the nature of the people well one must be a prince, and to know the nature of princes well one must be of the people.”

<table>
<thead>
<tr>
<th>The Prince by Niccolò Machiavelli</th>
<th>5</th>
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</thead>
<tbody>
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<td>Read closely for textual details</td>
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<td>Engage in productive, evidence-based conversations about texts</td>
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<td>Analyze how an author uses rhetoric to advance his point of view</td>
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<td>Write original evidence-based claims</td>
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<tr>
<td>Generate and respond to questions in scholarly discourse</td>
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<tr>
<td>Macbeth by William Shakespeare</td>
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<tr>
<td>RI.9-10.2</td>
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<td>RI.9-10.5</td>
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<tr>
<td>RI.9-10.6</td>
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<tr>
<td>W.9-10.9.a, b</td>
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<tr>
<td>SL.9-10.1.a-e</td>
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<tr>
<td>L.9-10.4.a</td>
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<tr>
<td>Mid-Unit:</td>
<td>None.</td>
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<tr>
<td>End-of-Unit:</td>
<td>Discussion on the following prompt: Would Macbeth be considered a successful prince under Machiavelli’s rules? Why or why not? Use evidence from both <em>The Prince</em> and <em>Macbeth</em> to support your answer.</td>
</tr>
</tbody>
</table>
10.4.1 Unit Overview

“Once in a while, something slips—”

<table>
<thead>
<tr>
<th>Text</th>
<th>“Death of a Pig” by E. B. White</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Lessons in Unit</td>
<td>7</td>
</tr>
</tbody>
</table>

Introduction

In the first unit of Module 10.4, students continue to work on skills, practices, and routines introduced in Module 10.1, Module 10.2, and Module 10.3: reading closely, annotating text, and engaging in evidence-based discussion and writing. Students develop these skills through reading and discussion, focused annotation, and independent analysis of text.

In this unit, students read E. B. White’s personal essay “Death of a Pig.” Students analyze how White unfolds and draws connections between key events and ideas in the text while developing and refining his central ideas. Students examine the text for examples of parallel structure and various types of grammatical phrases. Students’ work with “Death of a Pig” serves as a springboard for discussion of the structure of a narrative essay, of which White’s text is a masterful example, as well as the structure of classic tragedy.

There is one formal assessment in this unit. At the end of the unit, students engage in a two-lesson assessment. First, students synthesize and compose a multi-paragraph response examining how White develops a central idea throughout “Death of a Pig”. In the final lesson, students engage in peer review of the first drafts of their multi-paragraph responses before revising them to improve sentence structure, punctuation, and grammar. At the end of the unit, students respond to a homework prompt that asks them to consider elements of tragedy in White’s essay; this homework transitions students to an analysis of Shakespeare’s tragedy Macbeth in 10.4.2.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
• Engage in productive evidence-based discussions about text
• Collect and organize evidence from texts to support analysis in writing
• Collect and organize evidence from texts to support claims made in writing
• Use vocabulary strategies to define unknown words

Standards for This Unit

<table>
<thead>
<tr>
<th>College and Career Readiness Anchor Standards for Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>None.</td>
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<table>
<thead>
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<th>CCS Standards: Reading — Literature</th>
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<tbody>
<tr>
<td>None.</td>
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<thead>
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<th>CCS Standards: Reading — Informational Text</th>
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<tbody>
<tr>
<td><strong>RI.9-10.2</strong></td>
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<tr>
<td><strong>RI.9-10.4</strong></td>
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<td><strong>RI.9-10.5</strong></td>
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<tr>
<td><strong>W.9-10.2.a-f</strong></td>
</tr>
<tr>
<td>a.</td>
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<td>---</td>
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<td><strong>b.</strong></td>
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<td><strong>c.</strong></td>
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<td><strong>d.</strong></td>
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<tr>
<td><strong>e.</strong></td>
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<td><strong>f.</strong></td>
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<tr>
<td><strong>W.9-10.5</strong></td>
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<td><strong>W.9-10.9.b</strong></td>
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<tr>
<td><strong>CCS Standards: Speaking &amp; Listening</strong></td>
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<td><strong>SL.9-10.1.a-e</strong></td>
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<tr>
<td>CCS Standards: Language</td>
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<tr>
<td><strong>L.9-10.1.a, b</strong></td>
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<tr>
<td>a.</td>
</tr>
<tr>
<td>b.</td>
</tr>
<tr>
<td><strong>L.9-10.2.a-c</strong></td>
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<tr>
<td>a.</td>
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<tr>
<td>b.</td>
</tr>
<tr>
<td>c.</td>
</tr>
<tr>
<td><strong>L.9-10.3.a</strong></td>
</tr>
<tr>
<td>a.</td>
</tr>
<tr>
<td><strong>L.9-10.4.a</strong></td>
</tr>
<tr>
<td>a.</td>
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</tbody>
</table>
L.9-10.5.a | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
--- | ---
a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

**Note:** Bold text indicates targeted standards that will be assessed in the unit.

### Unit Assessments

#### Ongoing Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>RI.9-10.2, RI.9-10.4, RI.9-10.5, W.9-10.2.a-f, L.9-10.1.a, b</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Description of Assessment</th>
<th>Varies by lesson but may include short written responses to reading and discussions focused on how the author unfolds events or ideas, develops and refines a central idea, or the cumulative impact of the author’s choice of words and phrases.</th>
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</thead>
</table>

#### End-of-Unit Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>RI.9-10.2, W.9-10.2.a-f, W.9-10.5, W.9-10.9.b, L.9-10.1.a, b, L.9-10.2.a-c</th>
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</table>

<table>
<thead>
<tr>
<th>Description of Assessment</th>
<th>How does White develop the idea “once in a while something slips” over the course of the text?</th>
</tr>
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</table>

### Unit-at-a-Glance Calendar

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Text</th>
<th>Learning Outcomes/Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Death of a Pig” by E. B. White, section 1, paragraphs 1–8</td>
<td>Students begin analysis of “Death of a Pig.” Students listen to a masterful reading of the full text and then analyze specific word choices in the first section of the essay, in which White introduces the reader to the pig and sets the stage for the pig’s death. Students review the characteristics of a personal narrative essay and consider the impact of word choice on the development of the humorous and mournful tones interwoven throughout the text. Students also analyze White’s use of the word <em>tragedy</em> in the context of the essay’s events.</td>
</tr>
<tr>
<td>Lesson</td>
<td>Text</td>
<td>Learning Outcomes/Goals</td>
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<tr>
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<tr>
<td>2</td>
<td>“Death of a Pig” by E. B. White, section 2, paragraphs 1–3</td>
<td>Students continue their reading and analysis of E. B. White’s “Death of a Pig,” identifying and analyzing the development of a central idea in section 2 of the text. Analysis focuses on White’s rumination on the bond between himself and his sick pig—and the imbalance it has created in White’s inner life—as well as the tragic trajectory of the events of the essay.</td>
</tr>
<tr>
<td>3</td>
<td>“Death of a Pig” by E. B. White, section 3</td>
<td>Students analyze the third section of E. B. White’s “Death of a Pig,” in which White moves between ruminating on the deterioration of his pig and his own state of mind and recounting a humorous conversation with and visit from the veterinarian. Through collaborative discussion, students analyze how White’s ideas are developed in this section by particular sentences, paragraphs, and structural choices such as the order of events, use of dialogue, use of comparison, and patterns of language including repetition of key words and phrases.</td>
</tr>
<tr>
<td>4</td>
<td>“Death of a Pig” by E. B. White, section 4</td>
<td>Students complete their reading and analysis of “Death of a Pig.” Students consider the cumulative impact of words and phrases on meaning and tone in the final section of the essay—in which the pig dies and is buried—analyzing differences in tone between two key paragraphs. For homework, students reflect on their understanding of personal narrative essays and how White achieves beauty and meaning in this essay.</td>
</tr>
<tr>
<td>5</td>
<td>“Death of a Pig,” by E. B. White (optional: <em>The Elements of Style</em> by William Strunk, Jr. and E. B. White)</td>
<td>Students review the structure of an explanatory essay in preparation for the End-of-Unit Assessment in the following lesson. Students also evaluate White’s “Death of a Pig,” considering his use of parallel structure and varied grammatical phrases.</td>
</tr>
<tr>
<td>6</td>
<td>“Death of a Pig,” by E. B. White</td>
<td>Students complete their End-of-Unit Assessment, relying on their reading and analysis of “Death of a Pig” to respond to the following prompt: How does White develop the idea “once in a while something slips” over the course of the text?</td>
</tr>
</tbody>
</table>
### Lesson Plan

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Text</th>
<th>Learning Outcomes/Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>“Death of a Pig,” by E. B. White</td>
<td>Students peer-review and edit their End-of-Unit Assessment for correct punctuation, spelling, and sentence structure. Students are assessed on revisions made to their End-of-Unit Assessment. To bridge 10.4.1 and 10.4.2, students consider for homework how White’s essay conforms to the classic outline of tragedy.</td>
</tr>
</tbody>
</table>

### Preparation, Materials, and Resources

#### Preparation

- Read and annotate “Death of a Pig.”
- Read and annotate *The Elements of Style* (optional).
- Review the Short Response Rubric and Checklist.
- Review the 10.4.1 End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

#### Materials and Resources

- Chart paper
- Copies of the text “Death of a Pig”
- Copies of the text *The Elements of Style* (optional)
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.4.1 End-of-Unit Text Analysis Rubric and Checklist
- Copies of the Short Response Rubric and Checklist
Introduction

In this first lesson of the unit and module, students begin analysis of E. B. White’s personal narrative essay “Death of a Pig.” Students listen to a masterful reading of the full text before analyzing specific word choices in the first section of the essay (from “I spent several days and nights in mid-September” through “two ounces of castor oil on the place”), in which White introduces the reader to the pig and sets the stage for the pig’s death. Students review the characteristics of a personal narrative essay. They then consider the impact of word choice on the development of the humorous and mournful tones interwoven throughout the text, and analyze White’s use of the word *tragedy* in the context of the essay’s events. Student learning is assessed via a Quick Write at the end of the lesson: How do words and phrases in section 1 reveal White’s tone?

For homework, students reread the first section of the essay and identify a central idea of the text.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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</thead>
<tbody>
<tr>
<td>RI.9-10.4</td>
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</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>W.9-10.9.b</td>
</tr>
<tr>
<td>b.</td>
</tr>
<tr>
<td>L.9-10.4.a</td>
</tr>
</tbody>
</table>
| a. | Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s...
Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do words and phrases in section 1 reveal White’s tone?

Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify the tone in section 1 (e.g., the tone is at times humorous and at times mournful).
- Identify specific words and phrases that reveal that tone (e.g., E. B. White creates a metaphor of a dramatic play in section 1 that is both tragedy (section 1, paragraph 2) and slapstick (section 1, paragraph 3)—he talks about the sickness and death of the pig in a sad way as an “interruption” that he does not want. However, the author also tells a joke about a pig talking in section 1, paragraph 4. White develops both tones in this section.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- afflicts (v.) – causes pain or suffering (to someone or something)
- deterioration (n.) – the act or process of becoming worse
- farcical (adj.) – laughably inept; absurd; ridiculous
- enema (n.) – a procedure in which liquid is forced into the intestines through the anus
- presentiment (n.) – a belief or feeling that something is going to happen
- slapstick (n.) – comedy that involves physical action (such as falling down or hitting people)
- vigil (n.) – an event or period of time when a person stays in a place and quietly waits, prays, etc. especially at night
- interment (n.) – burial

Vocabulary to teach (may include direct word work and/or questions)
• tragedy (n.) – a very sad, unfortunate or upsetting situation, usually involving a death
• deviation (n.) – an action, behavior or condition that is different from what is usual or expected

Additional vocabulary to support English Language Learners (to provide directly)
• accounting (n.) – reporting; a description of facts or events
• sharply (adj.) – clearly or distinctly
• scheme (n.) – the way something is arranged or organized
• fitness (n.) – the quality of being suitable for a specified purpose
• icehouse (n.) – a building in which ice is made or stored
• trough (n.) – a long shallow container from which animals eat or drink
• odds and ends (idiom) – different kinds of things that are usually small and unimportant

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
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<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RI.9-10.4, W.9-10.9.b, L.9-10.4.a</td>
<td>10%</td>
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<tr>
<td>• Text: “Death of a Pig,” by E. B. White, section 1, paragraphs 1–8</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
<td>25%</td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td></td>
</tr>
<tr>
<td>2. Masterful Reading</td>
<td>50%</td>
</tr>
<tr>
<td>3. Reading and Discussion</td>
<td></td>
</tr>
<tr>
<td>4. Quick Write</td>
<td>10%</td>
</tr>
<tr>
<td>5. Closing</td>
<td>5%</td>
</tr>
</tbody>
</table>

Materials

• Copies of the Short Response Rubric and Checklist for each student
• Copies of “Death of a Pig” for each student

① Consider numbering the paragraphs of “Death of a Pig” before the lesson. This unit’s reading of “Death of a Pig” references paragraph numbers by section (e.g., section 1, paragraph 1; section 2, paragraph 3).
Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>indicates a vocabulary word.</td>
</tr>
<tr>
<td>▸</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✉️</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>🔔</td>
<td>Indicates instructional notes for the teacher.</td>
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</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.4. Remind students to consult their 10.1, 10.2, and 10.3 Common Core Learning Standards Tools to review the standards as necessary. In this lesson, students are introduced to a new text: E. B. White’s essay “Death of a Pig.” Students listen to a masterful reading of the full text. Students then read and discuss the first section of the essay, considering White’s tone as well as focusing on word choice and choosing from a range of strategies to determine the meaning of unfamiliar or figurative language.

- Students look at the agenda.

Ask students to Turn-and-Talk about the following question:

**What are the characteristics and components of a personal narrative essay?**

- Student responses may include:
  - Usually autobiographical
  - Tells a story (usually has the components of a plot: rising action, conflict, resolution, etc.)
  - Often includes characters, dialogue, and description
  - Usually focuses on a small moment of great importance in the author’s life

DIFFERENTIATION CONSIDERATION: If students struggle to answer this question, consider reminding them of their work with Julia Alvarez’s personal narrative essay in 10.2.2.

Lead a brief, whole-class discussion of student responses. Encourage students to note the characteristics and components of a personal narrative essay as they read White’s “Death of a Pig.”
Activity 2: Masterful Reading

Have students listen to a masterful reading of “Death of a Pig” in its entirety. Ask students to listen for words, phrases, and details that establish and develop E. B. White’s tone.

- Students follow along, reading silently.

1. **Differentiation Consideration:** Consider providing visual aids to support students’ understanding of the location (farm) and animals (pig, dachshund) and building (icehouse) referenced in the text.

2. **Differentiation Consideration:** Consider asking students to listen for the major events of the essay during the masterful reading. Also, consider posting or projecting the following optional extension questions to deepen students’ understanding:

   Read the title of the text. From the words in the title, what may happen in this text?
   - A pig is going to die.

   **What feeling does the title create at the beginning of the text?**
   - Student responses may include:
     - It creates a feeling of curiosity about how a whole essay could be about an event named in the title.
     - Also, it creates a sense of mystery because the reader knows what is going to happen, but not how it is going to happen.

   Lead a brief, whole-class discussion of student responses.

Activity 3: Reading and Discussion

Instruct students to form pairs. Post or project each set of questions below for students to discuss.

Instruct student pairs to read section 1, paragraphs 1–3 of “Death of a Pig” (from “I spent several days and nights in mid-September” to “I’m running ahead of my story and shall have to go back”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *afflicts* means “causes pain or suffering (to someone or something)”; *deterioration* means “the act or process of becoming worse”; *farcical* means “laughably inept; absurd; ridiculous”; *enema* means “a procedure in which liquid is forced into the intestines through the anus”; *presentiment* means “a belief or feeling that something is going to happen”; *vigil* means “an event or period of time when a person stays in a place and quietly waits, prays, etc., especially at night”; and *interment* means “burial.”
Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- Students write the definitions of afflicts, deterioration, farcical, enema, presentiment, vigil, and interment on their copy of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions:

- accounting means “reporting; a description of facts or events”;
- sharply means “clearly or distinctly”;
- scheme means “the way something is arranged or organized”;
- fitness means “the quality or state of being appropriate; being suitable for a specific purpose”;
- icehouse means “a building in which ice is made or stored”;
- trough means “a long shallow container from which animals eat or drink”; and
- odds and ends means “different kinds of things that are usually small and unimportant.”

- Students write the definitions of accounting, sharply, scheme, fitness, icehouse, trough, and odds and ends on their copy of the text or in a vocabulary journal.

Ask students to volunteer their understanding of the word tragedy.

- Student responses may include:
  - A serious story that ends in a disaster, usually death.
  - A dramatic play that ends with death, like in *Romeo and Juliet* when they both commit suicide at the end of the play, or a dramatic play that ends with an upsetting event, like at the end of *Oedipus The King* when the queen kills herself and Oedipus gouges out his eyes.

Consider encouraging students to recall their understanding of tragedy in the context of previous texts they have read and analyzed (e.g., *Romeo and Juliet* in 9.1.3, and *Oedipus The King* in 9.2.2). Students may not have an advanced understanding of the concepts of tragedy and classic literary tragedy at this point, but continue to return to these concepts throughout this and the following unit.

**How does E. B. White describe tragedy in section 1, paragraph 2?**

- White refers to tragedy as something “familiar” that follows a “pattern” or “script.” He describes the usual events of buying and slaughtering a pig for food. It includes a “murder,” but there does not seem to be anything sad or scary about White’s tragedy. It is part of the normal relationship between the farmer and the pig.

**What might be White’s purpose in referring to these events as a tragedy?**

- Student responses may include:
  - The death of a pig is not usually considered a tragedy, and the events White describes (“buying a spring pig ... feeding it ... butchering it” (section 1, paragraph 2)) do not seem to
be particularly tragic in the way that the events of *Romeo and Juliet* are tragic. By referring to these events as a *tragedy*, White adds a level of drama and tension to an otherwise routine set of events.

- By referring to these events as a *tragedy*, White is exaggerating the situation and his sadness, which seems funny.

Students may not note the humor of White’s exaggerated grief at this point, but continue to consider examples of his humor throughout this and future lessons.

Students return to the pivotal line “Once in a while something slips—” (section 1, paragraph 3) in later lessons of this unit as they consider central ideas of the text.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to annotate paragraphs 1 through 3 for words and phrases that reference the passage of time in section 1 and answer the following questions before sharing out with the class.

- **Student annotations may include:**
  - “I spent several days and nights in mid-September” (section 1, paragraph 1)
  - “this stretch of time” (section 1, paragraph 1)
  - “I cannot recall the hours sharply” (section 1, paragraph 1)
  - “not ready to say whether death came on the third night or the fourth night” (section 1, paragraph 1)
  - “the scheme of buying a spring pig in blossom time, feeding it through summer and fall, and butchering it when the solid cold weather arrives” (section 1, paragraph 2)
  - “I had a presentiment, the very first afternoon” (section 1, paragraph 3)
  - “I’m running ahead of my story and shall have to go back” (section 1, paragraph 3)

**Differentiation Consideration:** Students may need support to understand the use of the adverb *sharply* in section 1, paragraph 1 to mean “clearly or distinctly,” rather than the more common “having a sharp edge or point.”

How does the passage of time in these paragraphs compare to what White describes as “familiar” (section 1, paragraph 2)?

- Time is normally a “familiar scheme” (section 1, paragraph 2) that follows a “pattern” or “script” (section 1, paragraph 2); however, in this essay, something has happened to make time work in a strange way. The author is unable to “recall the hours sharply” (section 1, paragraph 1) and
tells the story out of order—“I’m running ahead of my story and shall have to go back” (section 1, paragraph 3).

Which words and phrases show how E. B. White feels toward the passage of time?

- The author feels “uncertainty” (section 1, paragraph 1) toward the passage of time, and it is causing him to have a sense of trouble or sickness—he is not in “decent health” (section 1, paragraph 1).

Which words and phrases does White use to describe his “role” (section 1, paragraph 3) in these events?

- White is “cast suddenly in the role of pig’s friend and physician—a farcical character” (section 1, paragraph 3). This is not a serious role, like a character in a tragedy; rather, it is funny to imagine a man as a pig’s friend or doctor.

How does White achieve humor in section 1, paragraph 3?

- Student responses may include:
  - White has an “enema bag for a prop” (section 1, paragraph 3), and because an enema is an unpleasant procedure and an enema bag is a strange prop, it adds humor to the scene.
  - Additionally, White’s dog, Fred, acts as his partner who “held the bag” (section 1, paragraph 3). This personification adds humor to the scene.

Differentiation Consideration: Consider a brief discussion of slapstick and either ask students for examples, or provide them with one to support their understanding of the humorous tone of this section.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read section 1, paragraphs 4–7 of “Death of a Pig” (from “My pigpen is at the bottom of an old orchard” to “even if he’s wrong, it can’t do any harm”). Instruct students to annotate for words and phrases that reveal when and where the events of this essay are taking place. Ask students to share their annotations in their pairs, as well as their observations about when and where the events of this essay are taking place.

- Student annotations may include:
  - “My pigpen is at the bottom of an old orchard below the house” (section 1, paragraph 4)
  - “faded building which once was an icehouse” (section 1, paragraph 4)
  - “There is a pleasant yard” (section 1, paragraph 4)
“I went to the phone and cranked it four times” (section 1, paragraph 5)
“There is never any identification needed on a country phone” (section 1, paragraph 5)

The events of this essay are taking place sometime in the past, on a country farm.

Consider providing students with a visual of a rotary phone to clarify the image of a phone being “cranked” (section 1, paragraph 5). Ask students to consider how the rotary phone locates the essay in time.

The events of this essay take place sometime in the near past, before the advent of modern technology like push-button phones and 10-digit phone numbers.

Instruct students to answer the following questions in pairs before sharing out with the class.

Does White’s tone in these paragraphs align more to your understanding of tragedy or of slapstick? What words or phrases in the text suggest this tone?

Student observations may include:

- The tone of section 1, paragraphs 4–7 aligns more to the definition of slapstick. For example, White says, “[a] pig couldn’t ask for anything better—or none has, at any rate” (section 1, paragraph 4), which is humorous since it creates an image of a pig speaking. Also, turning the word “household” into “icehousehold” (section 1, paragraph 5) is humorous because it is a play on words.
- The tone is a combination of tragedy and slapstick because some of the details are funny, but some are sad such as “a chill wave of fear” (section 1, paragraph 5), which recalls the feeling of tragedy.

What is the cumulative tone of section 1, paragraphs 4–7?

The cumulative tone of paragraphs 4 through 7 is humorous. E. B. White makes a joke about pigs talking in paragraph 4, “[a] pig couldn’t ask for anything better—or none has, at any rate,” and the conversation the author has with Mr. Henderson is more humorous than tragic.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read section 1, paragraph 8 of “Death of a Pig” (from “I thanked Mr. Henderson. I didn’t go right down” to “two ounces of castor oil on the place”). Instruct students to annotate for repeating words or phrases. Ask students to share their annotations in their pairs.

Student annotations may include:
Remind students that annotating helps them keep track of evidence they use later in lesson assessments, which focus on the cumulative impact of word choice on meaning and tone.

1 This focused annotation supports students’ engagement with W.9-10.9.b, which addresses the use of textual evidence in writing.

What does White’s use of repetition suggest about how he feels about these events?

- The repetitions create a sense of pattern or cycle. White goes around and around with his words, which emphasizes the feeling that everything is going wrong—it is a “collapse of the performance.” White just wants things to go back to the way they usually are in the normal repetition of events.

What words and phrases in the text can help you make meaning of deviation in this context?

- The repetitions in this paragraph reveal that something has “interrupt[ed] … the regularity” of events, something different has happened that is a “collapse.” Deviation is also in a list that places it alongside “interruption,” so a deviation must mean something negative that is different or out of the ordinary.

1 Consider drawing students’ attention to their application of standard L.9-10.4.a through the process of using context and word parts to make meaning of a word.

How does the tone of section 1, paragraph 8 affect the overall tone of section 1?

- Student responses may include:
  - The tone in section 1, paragraph 8 is serious and sad. White is “think[ing] about [his] troubles.” White is avoiding the “collapse of the performance,” which reminds the reader that something has gone wrong. White is avoiding facing this fact by putting off giving the pig the medicine.
  - This sadness contrasts with some of the more humorous parts of this section.
  - Because this is the final paragraph, it creates an overall tone of sadness in section 1, even during the parts that are humorous.

Lead a brief whole-class discussion of student responses.
Activity 4: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

How do words and phrases in section 1 reveal White’s tone?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 5: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to reread section 1 of “Death of a Pig” (from “I spent several days and nights in mid-September” through “two ounces of castor oil on the place”) and identify a central idea of the text. Inform students that there is no one right answer and they may choose to record as many central ideas as they identify.

- Students follow along.

Homework

Reread section 1 of “Death of a Pig” (from “I spent several days and nights in mid-September” to “two ounces of castor oil on the place”), and identify a central idea of the text.
## Short Response Rubric

Assessed Standard(s): __________________________

<table>
<thead>
<tr>
<th></th>
<th>2-Point Response</th>
<th>1-Point Response</th>
<th>0-Point Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inferences/Claims</td>
<td>Includes valid inferences or claims from the text.</td>
<td>Includes inferences or claims that are loosely based on the text.</td>
<td>Does not address any of the requirements of the prompt or is totally inaccurate.</td>
</tr>
<tr>
<td></td>
<td>Fully and directly responds to the prompt.</td>
<td>Responds partially to the prompt or does not address all elements of the prompt.</td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td>Includes evidence of reflection and analysis of the text.</td>
<td>A mostly literal recounting of events or details from the text(s).</td>
<td>The response is blank.</td>
</tr>
<tr>
<td>Evidence</td>
<td>Includes relevant and sufficient textual evidence to develop response according</td>
<td>Includes some relevant facts, definitions, concrete details, or other information</td>
<td>The response includes no evidence from the text.</td>
</tr>
<tr>
<td></td>
<td>to the requirements of the Quick Write.</td>
<td>from the text(s) to develop an analysis of the text according to the requirements</td>
<td></td>
</tr>
<tr>
<td>Conventions</td>
<td>Uses complete sentences where errors do not impact readability.</td>
<td>Includes incomplete sentences or bullets.</td>
<td>The response is unintelligible or indecipherable.</td>
</tr>
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</table>
# Short Response Checklist

**Assessed Standard(s):**

<table>
<thead>
<tr>
<th>Does my writing...</th>
<th>Did I...</th>
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<tbody>
<tr>
<td>Include valid inferences and/or claims from the text(s)?</td>
<td>Closely read the prompt and address the whole prompt in my response?</td>
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<td></td>
<td>Clearly state a text-based claim I want the reader to consider?</td>
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<td></td>
<td>Confirm that my claim is directly supported by what I read in the text?</td>
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</tr>
<tr>
<td>Develop an analysis of the text(s)?</td>
<td>Did I consider the author’s choices, the impact of word choices, the text’s central ideas, etc.?</td>
<td></td>
</tr>
<tr>
<td>Include evidence from the text(s)?</td>
<td>Directly quote or paraphrase evidence from the text?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arrange my evidence in an order that makes sense and supports my claim?</td>
<td></td>
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<tr>
<td></td>
<td>Reflect on the text to ensure the evidence I used is the best evidence to support my claim?</td>
<td></td>
</tr>
<tr>
<td>Use complete sentences, correct punctuation, and spelling?</td>
<td>Reread my writing to ensure it means exactly what I want it to mean?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Review my writing for correct grammar, spelling, and punctuation?</td>
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</table>
Introduction

In this lesson, students continue their reading and analysis of E. B. White’s “Death of a Pig,” identifying and analyzing the development of a central idea in section 2 of the text (from “Shortly after five o’clock I remembered that” to “vicariously, and life seems insecure, displaced, transitory”). Analysis will focus on White’s rumination on the bond between E. B. White and his sick pig—and the imbalance it has created in White’s inner life—as well as the tragic trajectory of the events of the essay. Student learning is assessed via a Quick Write at the end of the lesson: What specific details in this section contribute to the development of a central idea? Students continue to make meaning of unfamiliar vocabulary in context while annotating the text in preparation for the End-of-Unit Assessment.

For homework, students preview the third section of the essay and identify and look up definitions for unfamiliar vocabulary. Additionally, students continue their Accountable Independent Reading (AIR).

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>RI.9-10.2</th>
<th>Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</th>
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</thead>
</table>
| Addressed Standard(s) | W.9-10.9.b | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
 b. Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”). |
|                      | L.9-10.4.a | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.  
 a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. |
Assessment

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- What specific details in this section contribute to the development of a central idea?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea of the text (e.g., disorder or imbalance, mortality, especially the contemplation of mortality, relationship between man and nature, etc.).

- Identify specific details from the second section of the essay that contribute to the development of that idea (e.g., This central idea is developed through White’s inner thoughts about the pig’s sickness—it is his own personal “failure” (section 2, paragraph 1) and it has made him feel “imbalance[d]” and “insecure” about life (section 2, paragraph 3). The pig’s sickness has caused White to consider his own mortality.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- desultory (adj.) – not having a definite plan, regularity or purpose
- divination (n.) – unusual insight; practice of predicting the future
- corrugated (adj.) – having a wavy surface
- ruse (n.) – trick or act that is used to fool someone
- positive (adj.) – unable to be doubted, certainly true
- revulsion (n.) – a very strong feeling of dislike or disgust
- lustiness (n.) – strength, vitality, health
- earnest (n.) – a token of what is to come

Vocabulary to teach (may include direct word work and/or questions)

- vicarious (adj.) – experienced or felt by watching, hearing about, or reading about someone else rather than by doing something yourself
- transitory (adj.) – lasting only for a short time; temporary
Additional vocabulary to support English Language Learners (to provide directly)

- shortly (adv.) – in or within a short (small amount of) time
- armed (adj.) – having something that provides security or strength (usually + with)
- upset (v.) – forced (something or someone) out of the usual upright position
- righted (v.) – put back in an upright position
- housefly (n.) – a common insect that lives in or near people’s houses
- flashlight (n.) – a small electric light that can be carried in the hand

Lesson Agenda/Overview

Student-Facing Agenda

Standards & Text:
- Standards: RI.9-10.2, W.9-10.9.b, L.9-10.4.a
- Text: “Death of a Pig,” by E. B. White, section 2, paragraphs 1–3

Learning Sequence:
1. Introduction of Lesson Agenda
2. Homework Accountability
3. Reading and Discussion
4. Quick Write
5. Closing

<table>
<thead>
<tr>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>1. 5%</td>
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<td>2. 20%</td>
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<td>3. 55%</td>
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<td>4. 15%</td>
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<td>5. 5%</td>
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Materials

- Chart paper
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text indicates questions for the teacher to ask students.</td>
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</tbody>
</table>
Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.2. In this lesson, students analyze the development of a central idea in the text while continuing to make meaning of unfamiliar vocabulary.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to do a Turn-and-Talk in pairs about the assigned homework. (Reread section 1 of “Death of a Pig” and identify a central idea of the text.) Instruct students to discuss and compare the central ideas they identified, as well as share the portion of text that supports the central idea they identified.

- Student responses may include:
  - Death/mortality: “things might easily have gone the other way round and none left to do the accounting” (section 1, paragraph 1); “it is a tragedy” (section 1, paragraph 2)
  - Imbalance/disorder: “once in a while something slips” (section 1, paragraph 3); “the play would never regain its balance” (section 1, paragraph 3); “the collapse of the performance” (section 1, paragraph 8); “I wanted no interruption in the regularity” (section 1, paragraph 8); “no interruption ... no deviation” (section 1, paragraph 8)
  - Relationship between man and nature: “cast suddenly in the role of pig’s friend and physician” (section 1, paragraph 3); “when a pig (or child) refuses supper a chill wave of fear runs through any household” (section 1, paragraph 5); “I just wanted to keep on raising a pig” (section 1, paragraph 8)

Consider providing students with the terms “mortality,” “disorder,” and the idea of the relationship between man and nature if they do not volunteer these central ideas.

Instruct student pairs to combine to form small groups. Provide each group with a piece of chart paper. Instruct student groups to record all central ideas that they identified for homework onto the chart paper. Inform students that they add to this chart paper throughout this lesson as they analyze the second section of “Death of a Pig” and continue their exploration of central ideas in the text.
Students form small groups and record central ideas on chart paper.

1. Students will return to this chart paper in later lessons as they continue to analyze the development of ideas in this text.

Lead a brief, whole-class discussion of the central ideas students identified and recorded.

**Activity 3: Reading and Discussion  55%**

Instruct students to read section 2 of “Death of a Pig” in their groups (from “Shortly after five o’clock I remembered that” to “vicariously, and life seems insecure, displaced, transitory”) and annotate for central ideas. As students read and analyze section 2, they should add evidence and central ideas to the chart paper they began during Homework Accountability.

Remind students that annotating will help them keep track of evidence they will be using later in lesson assessments and the Performance Assessment, which focus on the development of central ideas.

1. This focused annotation supports students’ engagement with W.9-10.9.b, which addresses the use of textual evidence in writing.

1. Students have listened to a masterful reading of the full text. However, if necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student groups to reread section 2, paragraphs 1 and 2 (from “Shortly after five o’clock I remembered that” to “his legs released, the pig righted himself”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *desultory* means “not having a definite plan, regularity or purpose”; *divination* means “unusual insight; practice of predicting the future”; and *corrugated* means “having a wavy surface.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

   - Students write the definitions of *desultory, divination, and corrugated* on their copy of the text or in a vocabulary journal.

1. **Differentiation Consideration:** Consider providing students with the following definitions: *shortly* means “in or within a short (small amount of) time”; *armed* means “having something that provides security or strength”; *upset* means “forced (something or someone) out of the usual upright position”; and *righted* means “put back in an upright position.”

   - Students write the definitions of *shortly, armed, upset, and righted* on their copy of the text or in a vocabulary journal.
It may also be helpful to clarify for students the less common use of *human intercourse* in this paragraph, meaning “conversation or socializing.”

What words and phrases reveal White’s attitude toward the events that are taking place?

- Student responses may include:
  - The words *conflict, desultory, inappropriate, failure, and evil* reveal that White’s attitude is one of failure or frustration.
  - He does not want to go to his “dinner date,” because it is happening on the same evening as his “pig failure” (section 2, paragraph 1). White also refers to giving the pig medicine as happening in an “evil hour” (section 2, paragraph 1), which implies that he has a negative feeling toward taking this action.
  - In the second paragraph of section 2, the author describes how the pig is feeling—“uncomfortable and uncertain,” which seems to be how the author is also feeling.

What might it mean for White to refer to these events as a “failure” in section 2, paragraph 1? Who has failed?

- Since White refers to this as a “failure,” it implies that he feels some kind of personal responsibility for the pig getting sick, that he has failed in some way.

**Differentiation Consideration:** Students may need additional support understanding the uncommon use of *upset* meaning “to become overturned,” and *righted* meaning “restored to the normal or upright position.” Consider providing visual aides to help support this understanding.

Lead a brief whole-class discussion of student responses.

Instruct students to reread section 2, paragraph 3 in their groups (from “In the upset position the corners of his mouth had been turned down” through “vicariously, and life seems insecure, displaced, transitory”) and annotate for words and phrases that White uses to describe how the pig is feeling.

- Student annotations may include:
  - “frowning expression”
  - “set smile that a pig wears even in sickness”
  - “wicked eyes, shaded by their coy little lashes, turned on me in disgust and hatred”
  - “seeming to rehearse in his mind the indignity”
  - “he just stared at it”
  - “miserable”
  - “he felt a positive revulsion”
Remind students of their work with personification in 10.2.1 Lesson 13, so they might employ this term during their discussion of the relationship between White’s descriptions of the pig in terms of human emotion and the connection to his own emotional state. If necessary, remind students that personification is a type of figurative language that gives human qualities or characteristics to an animal, nonliving object, or idea. For example, the expression “love is blind” personifies love.

Provide students with the following definitions: ruse means “trick or act used to fool someone,” revulsion means “a very strong feeling of dislike or disgust,” and lustiness means “strength, vitality, health.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- Students write the definitions of ruse, revulsion, and lustiness on their copy of the text or in a vocabulary journal.

It may also be helpful to clarify for students the less common uses of positive meaning “unable to be doubted, certainly true,” and earnest meaning “a token of what is to come” in this paragraph.

Differentiation Consideration: Consider providing students with the following definitions: housefly means “a common insect that lives in or near people’s houses,” and flashlight means “a small electric light that can be carried in the hand.”

- Students write the definitions of housefly and flashlight on their copy of the text or in a vocabulary journal.

Post or project the following questions for student groups to answer before sharing out with the class.

How do these descriptions of the pig’s emotions refine your understanding of a central idea?

- These descriptions refine the central idea of mortality, because they reveal the level of the pig’s sickness and how White thinks he is feeling about approaching death. The pig is “disgust[ed]” and powerless at the “indignity.” The pig’s life is at the mercy of the man who is caring for him, but he is “miserable” and will not eat.

How does White describe the weather in this paragraph? What effect does this description create?

- Student responses may include:
  - The descriptions of the weather are dramatic and foreboding. The weather is “unseasonable” with a “creeping” fog that is “taking possession of houses, men and animals.”
  - The weather is both unpleasant—“hot, close”—and unusual.
There is also a “failure” associated with the weather, because it continues to be hot and unpleasant even though everyone wishes it would go back to normal.

What do these descriptions reveal about how the author feels?

- Student responses may include:
  - The description of the pig’s feelings and the description of the weather reveal the author’s deep discomfort at the events that are taking place.
  - The pig’s sickness is upsetting to the author, and the way he personifies the pig’s feelings stands as a representation of his own feelings of sadness and powerlessness to fix what is wrong with the pig.
  - The descriptions of the weather further support this, since the weather is adding to White’s discomfort and sense that things are not how they should be.

Remind students to add evidence to their collaborative chart paper as they discuss these questions.

Lead a brief whole-class discussion of student responses.

Instruct students to reread the end of section 2, paragraph 3 (from “At this point, although a depression had settled over me” through “vicariously, and life seems insecure, displaced, transitory”), and answer the following questions before sharing out with the class.

What relationship does White establish between himself and the pig?

- White establishes a relationship in which what happens to the pig directly affects the man. When the pig is “a healthy pig,” the man also feels healthy—he can anticipate “some later feast of his own”—but when the pig is feeling sick, “the pig’s imbalance becomes the man’s.”

How can this relationship help clarify the meaning of vicariously in this context?

- Since “vicariously” is used to describe the relationship of a man feeling the way his pig is feeling, it must mean to feel something through the experience of another person or thing.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context as a strategy to make meaning of unknown words.

What words and phrases in the text can help you make meaning of transitory in this context?

- Insecure and displaced are in a list with transitory. Since insecure means something that is not certain and displaced means something that is out of order, transitory must mean something that is not certain or will not happen in the order it’s supposed to. Since this list is referring to
“life,” it must be referring to the uncertainty of life—not knowing how long someone is going to live.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context as a strategy to make meaning of unknown words.

How does the closing sentence of section 2, paragraph 3 refine your understanding of a central idea of the text?

Student responses may include:

- The closing sentence of section 2, paragraph 3 sums up the author’s feelings about the pig’s sickness and how it is affecting him.
- It refines the central idea of death or mortality, because the author feels that the pig’s sickness is making him question his own health and the “insecur[ity]” of his “life.”
- It refines the central idea of the relationship between man and nature by drawing a very clear connection between what is happening to the pig and what is happening to the man: “from the lustiness of a healthy pig a man derives a feeling of personal lustiness.”
- The closing sentence refines the central idea of imbalance or disorder by emphasizing the pig and the author’s “imbalance.”

Remind students to add evidence to their group’s chart paper as they discuss this question.

Differentiation Consideration: Students may need additional support in understanding this particularly dense section of text. Students may benefit from spending additional time with the most critical question of this sequence: “What relationship does White establish between himself and the pig?” Consider rephrasing the question to “How are White and the pig connected? How are they the same?”

Lead a brief whole-class discussion of student observations. Have student groups share the evidence they added to their group’s chart paper during their discussion of central ideas.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

What specific details in this section contribute to the development of a central idea?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.
Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

Display and distribute the homework assignment. For homework, instruct students to preview section 3 of “Death of a Pig” (from “As my own spirits declined” through “the pig was not going to live”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Also for homework, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

Homework

Preview section 3 of “Death of a Pig” (from “As my own spirits declined” through “the pig was not going to live”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
Introduction

In this lesson, students analyze the third section of E. B. White’s “Death of a Pig” (from “As my own spirits declined, along with the pig’s” to “the pig was not going to live”), in which White moves between ruminating on the deterioration of his pig and his own state of mind, and recounting a humorous conversation with and visit from the veterinarian. Students analyze how White’s ideas are developed in this section by particular sentences, paragraphs and structural choices, such as the order of events, use of dialogue, use of comparison and patterns of language including repetition of key words and phrases. Student learning is assessed via a Quick Write at the end of the lesson: How do White’s specific structural choices in this section develop ideas he introduced earlier in the text?

For homework, students look up the definition of tragedy in a literary context and consider the impact of this word on their understanding of E. B. White’s essay.

Standards

Assessed Standard(s)

RI.9-10.5   Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

Addressed Standard(s)

SL.9-10.1.a-e

a. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

b. Work with peers to set rules for collegial discussions and decision-making (e.g. informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

c. Propel conversations by posing and responding to questions that relate the current
### Discussion 

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<td><strong>d.</strong></td>
<td>Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</td>
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<td><strong>e.</strong></td>
<td>Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</td>
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### L.9-10.4.a 

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<td><strong>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>a.</strong></td>
<td>Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
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### Assessment 

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- **How do White’s specific structural choices in this section develop ideas he introduced earlier in the text?**

**High Performance Response(s)**

A High Performance Response should:

- **Identify an idea that was introduced earlier in the text (e.g., Structural choices in this section develop the idea of imbalance, which was introduced in the first section of this essay).**
- **Identify one or more structural choices from this section (e.g., repetition of key words and phrases, order of events or dialogue).**
- **Analyze how structural choices in this section develop that idea (e.g., E. B. White’s choice to repeat key phrases, like the repetition of “deep hemorrhagic infarcts” which is humorous but also represents the connection that the author feels between himself and the pig. This connection makes the idea of imbalance or disorder seem even more central to the text, since something has gone seriously wrong with the pig and possibly also with the man.).**
Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- irrigation (n.) – therapeutic flushing of a body part with a stream of liquid; enema
- potency (n.) – the strength or effectiveness of something
- inextricably (adv.) – incapable of being disentangled or untied
- physicking (v.) – treating with or administering medicine
- paraphernalia (n.) – objects that are used to do a particular activity; objects of a particular kind
- rectal (adj.) – relating to the rectum (the last part of the large intestine)
- embodiment (n.) – someone or something that is a perfect example of a quality, idea, etc.

Vocabulary to teach (may include direct word work and/or questions)

- stereotyped (adj.) – lacking originality or individuality; conventional

Additional vocabulary to support English Language Learners (to provide directly)

- arthritis (n.) – a disease that causes the joints of the body to become swollen and painful
- stethoscope (n.) – an instrument that is used for listening to the heart or lungs*
- quack (n.) – an unskillful doctor or person who falsely claims to have medical skills (more commonly: the sound made by a duck)
- carnival (n.) – a time or place that is exciting, lively, colorful etc.
- syringe (n.) – a device made of a hollow tube and needle that is used to force fluids into or take fluids out of the body*
- thermometer (n.) – an instrument used for measuring temperature*

*Consider providing students with a visual aid to support these definitions.

Lesson Agenda/Overview

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<td>Standards: RI.9-10.5, SL.9-10.1.a-e, L.9-10.4.a</td>
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<td>Text: “Death of a Pig” by E. B. White, section 3</td>
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<td><strong>Learning Sequence:</strong></td>
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## Learning Sequence

### How to Use the Learning Sequence

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<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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<tr>
<td>Bold text</td>
<td>Indicates questions for the teacher to ask students.</td>
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<tr>
<td>Italicized text</td>
<td>Indicates a vocabulary word.</td>
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<tr>
<td>›</td>
<td>Indicates student action(s).</td>
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<tr>
<td>◀</td>
<td>Indicates possible student response(s) to teacher questions.</td>
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<td>①</td>
<td>Indicates instructional notes for the teacher.</td>
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### Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.5. In this lesson, students continue their reading and analysis of “Death of a Pig.” Through collaborative discussion, students build their understanding of how structural choices in the third section of the essay develop and refine ideas that were introduced earlier in the text.

- Students look at the agenda.

### Activity 2: Homework Accountability

Instruct students to talk in pairs about how they applied their focus standard to their Accountable Independent Reading (AIR) text. Lead a brief share out on the previous lesson’s AIR homework.
assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework. (Preview section 3 of “Death of a Pig,” from “As my own spirits declined, along with the pig’s” through “the pig was not going to live,” and box any unfamiliar words and look up their definitions.)

- Students may identify the following words: irrigation, potency, inextricably, physicking, paraphernalia, rectal, embodiment.

Definitions are provided in the Vocabulary box in this lesson.

Lead a brief whole-class discussion of student responses.

**Activity 3: Reading and Discussion 40%**

Instruct students to re-form their groups from 10.4.1 Lesson 2 and read section 3 of “Death of a Pig,” (from “As my own spirits declined, along with the pig’s” through “the pig was not going to live”). Post or project each set of questions below for students to discuss.

- Students have listened to a masterful reading of the full text. However, if necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student groups to reread section 3, paragraphs 1 and 2, from “As my own spirits declined, along with the pig’s” through “was not as difficult as I anticipated,” And answer the following questions before sharing out with the class.

Provide students with the following definitions: irrigation means “therapeutic flushing of a body part with a stream of liquid; enema”; potency means “the strength or effectiveness of something”; inextricably means “incapable of being disentangled or untied”; physicking means “treating with or administering medicine”; paraphernalia means “objects that are used to do a particular activity; objects of a particular kind”; rectal means “relating to the rectum (the last part of the large intestine)”; and embodiment means “someone or something that is a perfect example of a quality, idea, etc.”

**Differentiation Consideration:** Consider providing students with the following definitions: arthritis means “a disease that causes the joints of the body to become swollen and painful”; stethoscope means “an instrument that is used for listening to the heart or lungs”; quack means “an unskillful doctor or person who falsely claims to have medical skills (more commonly: the sound made by a
duck); carnival means “a time or place that is exciting, lively, colorful etc.”; syringe means “a device made of a hollow tube and needle that is used to force fluids into or take fluids out of the body”; and thermometer means “an instrument used for measuring temperature.”

- Students write the definitions of arthritis, stethoscope, quack, carnival, syringe, and thermometer on their copy of the text or in a vocabulary journal.

How does Fred’s attitude affect White?

- The attitude of the dog develops exactly opposite to White’s attitude: “as my own spirits declined ... the spirits of my vile old dachshund rose” (section 3, paragraph 1). As the author grows more concerned about the condition of the pig, the dog is “delighted” (section 3, paragraph 1) and “happy” (section 3, paragraph 2). This affects White by making him feel even worse about these events.

How does the presence of Fred in paragraphs 1 and 2 develop an idea in the text?

- Fred’s presence in these paragraphs is humorous—White personifies Fred by describing him like a “happy quack” (section 3, paragraph 2), and this personification is funny to imagine—but his relationship to White also acts as a contrast to the relationship between the man and the pig, which develops the central idea of the relationship between man and nature. Fred and White and the pig are all connected, and the relationship between the man and the dog is a contrast to the relationship to the man and the pig.

Lead a brief whole-class discussion of student responses.

Instruct student groups to re-read section 3, paragraph 3 (from “I discovered, though, that once having given a pig an enema” through “the dark spots on the pig’s back, his voice changed its tone”) and answer the following questions before sharing out with the class.

To what “role” does White refer in section 3, paragraph 3?

- White refers to the old relationship between himself and the pig, or pigs of the past that he raised and slaughtered in the usual way.

① It may be helpful to ask students to recall their understanding from 10.4.1 Lesson 1 that this essay is set sometime in the past, on a country farm. This can support their understanding of butchering livestock for food, which is common to the rural community where the essay is set.

How can your understanding of White’s “role” help you to make meaning of stereotyped in this context?
Since stereotyped is referring to the usual role carried out by the author, it must mean something that is usual or typical. This reinforces the idea of imbalance in the essay.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context and word parts to make meaning of a word.

How does White’s use of figurative language develop your understanding of the relationship between the man and the pig?

Student responses may include:

- White uses the image of a “silver cord” that ties him and the pig together “inextricably” (section 3, paragraph 3).
- The author’s thoughts are “the bowl of [his] mind”—he is full of thoughts about the pig, to the point of “obsession” (section 3, paragraph 3).
- The pig has come to represent “all earthy wretchedness” (section 3, paragraph 3) to the author.
- White’s figurative language is both grieving and ruminating; it creates a sense of a powerful bond between the man and the pig.

Lead a brief whole-class discussion of student responses.

Instruct students to re-read section 3, paragraphs 4 through 15 (from “I don’t want to scare you,” he said” through “’McDonald will be over,’ said the vet”) and answer the following questions before sharing out with the class.

It may be helpful to explain to students that erysipelas and hemorrhagic infarcts refer to medical conditions.

What words and phrases repeat in this section?

“Erysipelas” and “deep hemorrhagic infarcts” repeat in this section.

What is the effect of this repetition?

Student responses may include:

- The effect of the repetition is humorous—because the author gets the words wrong “erysipolas” (section 3, paragraph 5) and the author thinks he also has the disease: “can he give it to a person?” (section 3, paragraph 5).
o It also heightens the tragedy, since it increases the author’s distress about how sick the pig is “my confidence in the essential health and endurance of pigs had been strong and deep” (section 3, paragraph 15).

o The repetition of these words and phrases also indicates their importance and “hooks” the phrases into the reader’s mind, just as they are in the author’s—“the phrase began fastening its hooks in my head” (section 3, paragraph 15).

**How does the dialogue between White and the veterinarian refine a central idea of the text?**

- The conversation between the author and the veterinarian further refines the idea of the relationship between the author and the pig. The veterinarian increases the author’s sense that he and the pig are connected— “I guess I have it, too, by this time, because we’ve been very close lately” (section 3, paragraph 13).

**What effect does White create with his choice to recreate this dialogue in the essay?**

- Student responses may include:
  
  o Recreating this dialogue in the essay shows the humor of these events by repeating words through the dialogue and showing that the author did not know the medical terms the doctor describes.
  
  o This dialogue makes the reader experience the information from the vet at the same time that the author does. It puts the reader in the same position the author was in when he originally received this information.

**How does the conversation with the vet affect White?**

- The conversation with the vet causes White to rethink his assumptions. Before these events he had “confidence in the essential health and endurance of pigs” (section 3, paragraph 15) but now that is being called into question. White describes this shift in thinking as “violent” and “distasteful” and he is “scared” (section 3, paragraph 15).

Lead a brief whole-class discussion of student responses.

Instruct students to re-read section 3, paragraphs 16 through 20 in their groups (from “It was long after dark and the supper dishes had been put away” through “the pig was not going to live”) and answer the following questions before sharing out with the class.

**How does the final sentence of paragraph 20 develop your understanding of White’s choices around the order of information and events in this essay?**
The final sentence of paragraph 20 states that “I was beginning to think … that the pig was not going to live,” however the title of this essay has already informed the reader that the pig does die. This final sentence in section 3 represents White’s state of mind at the time these events were happening, not his state of mind as the writer of this narrative essay. The author and the reader both know that the pig is definitely going to die.

Differentiation Consideration: Students may need additional support in returning to their work with the title of this essay. The essential understanding is that White had already informed the reader that the pig is going to die, so this statement says more about how White is feeling than it does offer new information.

What effect does the order of information and events create in the essay?

Student responses may include:

- This order creates the effect of tension in the essay, since the reader knows that the pig is going to die but does not know exactly when or how.
- This structure also casts sadness over the author’s reflection, since the author writes about his thinking before he knew the pig was definitely going to die.
- This order of information sets the reader up to be able to look back with the author and feel sad about the death of the pig even before the event actually happens.

Differentiation Consideration: Consider asking the following optional extension question to deepen students’ understanding.

How does White’s choice to order events and information in this way relate to the way he refers to the passage of time throughout the essay?

There is a relationship between the decision to tell the reader what is going to happen before it happens but also the uncertainty around the amount of time that passes between the pig’s sickness and his death. White uses these decisions to control the way the reader experiences the death of the pig alongside the author.

Lead a brief whole-class discussion of student responses.

Activity 4: Collaborative Discussion Activity

Instruct students to return to the chart paper they used to record central ideas in 10.4.1, Lesson 2. Ask students to volunteer examples of structural choices in section 3 of “Death of a Pig.”

Student responses may include:
Assign one structural choice to each student group. Instruct student groups to collaboratively discuss how that structural choice develops or refines their understanding of the central ideas they identified from earlier in the text.

Consider informing students that their participation in this activity supports their engagement with SL.9-10.1.a-e, which addresses collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

Students collaboratively discuss the effect of a specific structural choice on the central ideas they identified from earlier in the text.

Instruct each student group to briefly share out with the class the observations that arose from their discussion. As they listen, students should take notes on the structural choices that other groups discussed.

Students briefly share the results of their collaborative discussion.

Student responses may include:

- Dialogue: Recreating this dialogue in the essay puts the reader in the same position the author was in when he originally received this information. White receives information about the pig's condition and feels uneasy about his connection to the pig and his condition, revealing the central idea of mortality in a humorous way. White is scared for his own health and is realizing in real time how serious the pig's condition has become.

- Comparison: The comparison of the dog and the author develops the central idea of the relationship between man and nature by creating a relationship that stands in contrast to the relationship between the man and the pig.

- Repetition of key words and phrases: The repetition of the medical condition demonstrates White’s feelings of insecurity and imbalance about his own health. The repetition of key words and phrases in this section develops the central idea of imbalance by emphasizing the feeling of imbalance in the author.

- Order of time and events: The order of time and events sets the reader up to be able to look back with the author and feel sad about the death of the pig even before the event actually happens. This develops the central idea of mortality because this order creates an environment where death is being contemplated both before and after it happens.
Activity 5: Quick Write  10%

Instruct students to respond briefly in writing to the following prompt:

How do White’s specific structural choices in this section develop ideas he introduced earlier in the text?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing  5%

Display and distribute the homework assignment. For homework, instruct students to return to section 1, paragraph 3 of “Death of a Pig” (“The classic outline of the tragedy was lost”). Instruct students to briefly respond in writing to the following questions:

What is the “classic outline of the tragedy” according to E. B. White?

What is the “classic outline” of tragedy in literature? Conduct a brief search into the definition and description of “tragedy” in literature.

Ask students to use this unit’s vocabulary wherever possible in their written responses.

- Students follow along.

Homework

Briefly respond in writing to the following questions:

What is the “classic outline of the tragedy” according to E. B. White?

What is the “classic outline” of tragedy in literature? Conduct a brief search into the definition and description of “tragedy” in literature.

Use this unit’s vocabulary wherever possible in your written responses.
Introduction

In this lesson, students complete their reading and analysis of E. B. White’s “Death of a Pig.” Students consider the cumulative impact of words and phrases on meaning and tone in the final section of the essay (from “He died twenty-four hours later, or it might have been forty-eight” to “on flagless memorial days of our own choosing”)—in which the pig dies and is buried—analyzing differences in tone between two key paragraphs. Student learning is assessed via a Quick Write at the end of the lesson: How do White’s specific word choices in section 4 refine the tone of “Death of a Pig”?

For homework, students reflect on their understanding of personal narrative essays, and how White achieves beauty and meaning in this essay.

Standards

<table>
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<th>Assessed Standard(s)</th>
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<td>RI.9-10.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</td>
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<th>Addressed Standard(s)</th>
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<tr>
<td>L.9-10.4.a</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.</td>
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<tr>
<td></td>
<td>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
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<tr>
<td>L.9-10.5.a</td>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
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<tr>
<td></td>
<td>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</td>
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## Assessment

### Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do White’s specific word choices in section 4 refine the tone of “Death of a Pig”?

### High Performance Response(s)

A High Performance Response should:

- Identify the tone of section 4 (e.g., section 4 of “Death of a Pig” has a tragic tone).
- Identify specific word choices that refine that tone (e.g., White’s choices to describe his own state as being one of “penitence and grief” (section 4, paragraph 6) refines the mournful tone by showing that the author feels both responsible and very sad about what happened to the pig).

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- dispatch (v.) – to dispose of a task rapidly or efficiently
- bereavement (n.) – the state of being sad because a family member or friend has recently died
- post mortem (n.) – an examination of a dead body to find out the cause of death; autopsy
- ghoul (n.) – a legendary evil being that robs graves and eats dead bodies
- feigning (v.) – giving false appearance of; pretending to feel something
- unerringly (adv.) – making no errors

### Vocabulary to teach (may include direct word work and/or questions)

- imminence (n.) – quality or state of happening very soon
- penitence (n.) – a feeling of deep sadness because you have done something wrong

### Additional vocabulary to support English Language Learners (to provide directly)

- furrow (n.) – a long and narrow cut in the ground*
- thicket (n.) – a group of bushes or small trees that grow close together*
- earthworm (n.) – a long, thin animal that has a soft body with no legs or bones and that often lives in the ground*
- bedfellow (n.) – a person or thing that is associated or connected with another
• garnish (n.) – something (such as small pieces of fruit, herbs, etc.) that is put on food as decoration
• undertaker (n.) – a person whose job is to arrange and manage funerals
• wreath (n.) – an arrangement of leaves or flowers in the shape of a circle that is used for decoration*
• pallbearer (n.) – a person who helps to carry the coffin at a funeral*
• memorial days (n.) – national holidays honoring members of armed forces who died in wars

*Consider providing students with visual aid to support understanding of these definitions.

Lesson Agenda/Overview

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<td>• Text: “Death of a Pig” by E. B. White, section 4</td>
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<td>Learning Sequence:</td>
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<td>2. Homework Accountability</td>
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<td>3. Reading and Discussion</td>
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<td>4. Quick Write</td>
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<td>5. Closing</td>
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Materials

• Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

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<th>How to Use the Learning Sequence</th>
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<td>Bold text indicates questions for the teacher to ask students.</td>
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Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.4. In this lesson, students complete their reading and analysis of “Death of a Pig” considering the cumulative impact of words and phrases on meaning and tone in the final section of the essay.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to talk in pairs about their answers to the homework question prompts.

What is the “classic outline of the tragedy” according to E. B. White?

- According to White the “classic outline of the tragedy” is where a pig is bought, raised, and slaughtered according to “an antique pattern” in a “familiar scheme” (section 1, paragraph 2). The death of the pig is the tragedy, but it is a familiar and known tragedy.

What is the “classic outline” of tragedy in literature? Conduct a brief search into the definition and description of “tragedy” in literature.

- A “tragedy” in literature broadly refers to a sad or unfortunate story in which a series of terrible events lead to the downfall of the (tragic) hero. Tragedies often take the form of drama, but may also take the form of poetry or prose.

- Students will continue to build their understanding of “tragedy” in the following unit of this module as they read and analyze Shakespeare’s Macbeth.

Activity 3: Reading and Discussion

Instruct students to form pairs to read section 4 of “Death of a Pig” (from “He died twenty-four hours later, or it might have been forty-eight” through “on flagless memorial days of our own choosing”). Post or project the following questions below for student pairs to discuss.
Students have listened to a masterful reading of the full text. However, if necessary to support comprehension and fluency, consider having students listen to a masterful reading of the excerpt for the lesson.

Instruct student pairs to reread section 4, paragraphs 1 and 2 of “Death of a Pig” (from “He died twenty-four hours later, or it might have been forty-eight” through “so I ate breakfast slowly”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: **furrow** means “a long and narrow cut in the ground.”

- Students write their definition of **furrow** on their copy of the text or in a vocabulary journal.

What words and phrases does White use to describe the passage of time in section 4, paragraph 1?

- The author says that time is like a “blur,” that it could have been “twenty-four hours later, or it might have been forty-eight,” that he might have “lost or picked up a day” in his retelling of this story.

What is the cumulative effect of these words and phrases?

- The cumulative effect is one of uncertainty. The author does not know if he might have “lost or picked up a day,” and he is not sure if it was one day or two days before the pig died. The author is uncertain of exactly how much time has passed, and therefore so is the reader.

How do these descriptions of the passage of time refine your understanding of a central idea of the text?

- These descriptions reinforce the grief of the author, as well as the uncertainty and insecurity he is feeling about life. The central idea of mortality, or the contemplation of mortality, is supported by White’s manipulation of time in the essay, and his seeming inability to remember how much time has passed.

What words and phrases does White use to describe the pig’s death?

- Student responses may include:
  - “he lay indoors half buried in sawdust” (section 4, paragraph 1)
  - “he lacked the strength” (section 4, paragraph 1)
  - “his face had a mild look” (section 4, paragraph 2)
  - “I think he had suffered a good deal” (section 4, paragraph 2)

What might the description of the pig’s death reveal about White?
Student responses may include:

- White describes the pig’s death as a struggle. The pig “lacked the strength” (section 4, paragraph 1) to do even simple things, and drank very little water. The pig’s expression at his death was not one of “deep peace nor of deep suffering” (section 4, paragraph 2), but White still thinks that the pig “suffered a good deal” (section 4, paragraph 2).
- This reveals White’s own internal struggle, since there is no way to know if the pig did suffer as much as White believes that he did.

How does White connect the idea of “cry[ing] internally” (section 4, paragraph 2) to the vet’s diagnosis of “deep hemorrhagic infarcts” (section 3, paragraph 9)? What is the effect of this connection?

- White connects the idea back to the sickness that killed the pig—he calls the crying “deep hemorrhagic intears” (section 4, paragraph 2), which recalls the name of the sickness that repeated in section 3 “deep hemorrhagic infarcts” (section 3, paragraph 9). This reference recalls the connection that has formed between the author and the pig through this essay.

Consider drawing students’ attention to the application of L.9-10.5.a through the process of understanding word relationships in context.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread section 4, paragraphs 3 and 4 of “Death of a Pig” (from “It was a Saturday morning. The thicket in which I found the gravediggers” through “resting squarely on the cause of his own undoing”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *dispatch* means “to dispose of a task rapidly or efficiently”; *bereavement* means “the state of being sad because a family member or friend has recently died”; and *post mortem* means “an examination of a dead body to find out the cause of death; autopsy.”

- Students write the definitions for *dispatch*, *bereavement*, and *post mortem* on their copy of the text or in their vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: *thicket* means “a group of bushes or small trees that grow close together”; *earthworm* means “a long, thin animal with no legs or bones that often lives in the ground”; *bedfellow* means “a person or thing that is associated or connected with another”; *garnish* means “something (such as small pieces of fruit, herbs, etc.) that is put on food as decoration”; *undertaker* means “a person whose job is to arrange and manage funerals”; *wreath* means “an arrangement of leaves or flowers in the shape of...”
a circle that is used for decoration”; and pallbearer means “a person who helps to carry the coffin at a funeral.”

Students write the definitions of thicket, earthworm, bedfellow, garnish, undertaker, wreath, and pallbearer on their copy of the text or in a vocabulary journal.

How does White’s description of the “last scene” in paragraph 3 help you to make meaning of dismal and imminence?

The word imminence is being used to describe the likelihood that it is going to rain—the author describes the weather as being “dismal,” and “the sky overcast.” It seems like it is going to rain on the day White is describing, therefore “imminence” must be a way to describe something that is going to happen very soon.

Consider drawing students’ attention to their application of standard L.9-10.4.a through the process of using context to make meaning of a word.

In what ways is the pig’s burial “overwritten”?

Student responses may include:

- The pig’s burial is “overwritten” because it is overly dramatic and overly symbolic. Each detail in the scene symbolizes or reflects an idea the author has developed throughout the essay.
- The details of the “dismal sky, the shabby woods, the imminence of rain” (section 4, paragraph 3) reflect the sadness White has felt over the loss of the pig and his failure to raise it.
- The detail of “the worm (legendary bedfellow of the dead)” (section 4, paragraph 3) reflects the idea of mortality and White’s reflections on death.
- The detail of “the apple (conventional garnish of a pig)” (section 4, paragraph 3) reminds the reader and White that he failed to raise the pig for food.

How does White’s description of the pig’s burial as “overwritten” (section 4, paragraph 3) develop the tone of this section?

Student responses may include:

- The negative adjectives—lonelier, dismal, shabby—develop the mournful tone of this section. They reflect the sadness White is feeling at his loss and failure.
- The “overwritten” pig’s burial also develops White’s humorous tone. Although White is sad, he is also poking fun at his sadness by showing how overdone, overly dramatic the scene is and he is for noticing it all. The apple that falls into the grave is particularly funny because
an apple is traditionally what people put into a pig’s mouth after they roast it. The apple as decoration for the grave is too perfect, too ‘over the top’, and therefore tragically funny.

Differentiation Consideration: Consider providing students with a list of synonyms for overwritten to scaffold to this understanding. Synonyms include exaggerated, too much, overworked, etc.

What is the cumulative effect of the list that ends section 4, paragraph 3?

The cumulative effect of the list is to emphasize the tragedy of the pig’s death. All the things in the list are described earlier in this paragraph, and they are all connected with death or dying—an “apple” in a dead pig’s mouth, a “worm” that will eat the pig’s body after it is buried, the bad weather, and “shabby woods” all combine to create a sad or tragic effect.

Differentiation Consideration: Consider providing students a visual to support their understanding of the reference White makes to a pig with an apple in its mouth.

How does the tone of section 4, paragraph 3 compare to the tone of section 4, paragraph 4?

Section 4, paragraph 3 is more poetic and tragic—“overwritten”—the rain looms overhead, an apple falls into the grave, the author feels terrible. Section 4, paragraph 4 is more “businesslike” and things happen “swiftly” with a “directness” that is not present in the previous paragraph.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread section 4, paragraphs 5 and 6 of “Death of a Pig” (from “I threw in the first shovelful, and then we worked rapidly” to “on flagless memorial days of our own choosing”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: ghoul means “a legendary evil being that robs graves and eats dead bodies”; feigning means “giving false appearance of; pretending to feel something”; and unerringly means “making no errors.”

Students write the definitions of ghoul, feigning, and unerringly on their copy of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: memorial days means “national holidays honoring members of armed forces who died in wars.”

Students write the definition of memorial days on their copy of the text or in a vocabulary journal.
What comparison does White make between Fred and the pig? How might this comparison refine the tone of this section?

- Student responses may include:
  - Fred is “harder to drag” (section 4, paragraph 5) than the pig was, even though he “weighed far less” (section 4, paragraph 5), because Fred is alive and the pig is dead. This highlights the difference between the dog and the pig.
  - This description further develops both the tone of tragedy (through the recollection of the pig) and the tone of humor (through the humorous description of the dog who is “feigning unusual stiffness” upon being carried away because he wants to go back to the grave.

How do the phrases “in grief,” “a man who failed to raise his pig,” and “my deviation” (section 4, paragraph 6) help make meaning of *penitence* in this context?

- The phrases “in grief,” “a man who failed to raise his pig,” and “my deviation” reveal that *penitence* is referring to some kind of personal responsibility the author feels terrible about, therefore *penitence* must mean some kind of sorrow for doing something wrong or badly.

**Differentiation Consideration:** If students struggle to make meaning of *penitence* consider instructing them to return to section 2, paragraph 1 in which White refers to “personal failure.”

- Consider drawing students’ attention to their application of standard L.9-10.4.a through the process of using context to make meaning of a word.

What words and phrases develop the tone of the final paragraph of “Death of a Pig”?

- Student responses may include:
  - The tone of the final paragraph is one of grief or mourning: “expressions of sympathy,” “premature expiration of a pig,” “a sorrow,” “in penitence and in grief,” “the mourner,” “in seasons of … despair” all develop a grieving tone.
  - The tone is also reflective, as the author looks back over these events: “I have written this account in penitence,” “I know he and I shall often revisit it,” “in seasons of reflection” develop a reflective tone.
  - The tone of this final paragraph has a small amount of the humor that has been developed throughout the essay, since the author references Fred, the dog, as being the guide that can show visitors where the pig’s grave is located.

**Differentiation Consideration:** It may be helpful for students to annotate for words and phrases that develop the tone.
How does the tone at the end of the essay refine your understanding of a central idea of the text?

- Student responses may include:
  - Since the closing tone of the essay is reflective, it refines the central idea of imbalance or disorder. The author specifically refers to himself as “a man who failed to raise his pig”—he has “deviat[ed]” from the normal way things are supposed to go, and his reflections on these events serve to underscore the imbalance and uncertainty the author feels about what happened.
  - The mournful tone also refines the idea of the relationship between man and nature—expanding from the relationship between one man to the pig to include the whole community “a sorrow in which [the community] feels fully involved,” White has felt this grief throughout the essay, and the final mournful tone expands this idea out into the entire community.

It may be helpful for students to reference the chart paper from 10.4.1, Lessons 2 and 3 on which they recorded central ideas, evidence, and textual details that shaped and refined those central ideas.

**Activity 4: Quick Write**

15%

Instruct students to respond briefly in writing to the following prompt:

**How do White's specific word choices in section 4 refine the tone of "Death of a Pig"?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.
Activity 5: Closing 5%

Ask students to recall the characteristics and components of a personal narrative essay as discussed in 10.4.1 Lesson 1.

- Student responses may include:
  - usually autobiographical
  - tells a story (usually has the components of a plot: rising action, conflict, resolution, etc.)
  - often includes characters, dialogue, and description
  - usually focuses on a small moment of great importance in the author’s life

Display and distribute the homework assignment. For homework, students should respond briefly in writing to the following questions:

What characteristics and components of a personal essay are present in White’s “Death of a Pig”?

How does White achieve beauty and meaning in the context of this personal narrative?

Ask students to use this unit’s vocabulary wherever possible in their written responses.

- Students follow along.

Homework

Respond briefly in writing to the following prompts, in the context of your understanding of a personal narrative essay:

What characteristics and components of a personal essay are present in White’s “Death of a Pig”?

How does White achieve beauty and meaning in the context of this personal narrative?

Use this unit’s vocabulary wherever possible in your written responses.
Introduction

In this lesson, students review the structure of an explanatory essay in preparation for the End-of-Unit Assessment in the following lesson. Students also evaluate White’s “Death of a Pig,” considering his use of parallel structure and varied phrases. Student learning is assessed via a Quick Write at the end of the lesson: What is the effect of White’s use of parallel structure and various types of phrases (noun, verb, adjectival, adverbial, etc.)?

For homework, students look over their annotations of “Death of a Pig” in preparation for the End-of-Unit Assessment. Students also consider the End-of-Unit Assessment prompt and respond by writing three sentences using parallel structure and two sentences using various types of phrases.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>W.9-10.2.a-f</td>
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<tr>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
</tr>
<tr>
<td>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
</tr>
<tr>
<td>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
</tr>
<tr>
<td>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
</tr>
<tr>
<td>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
</tr>
<tr>
<td>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the...</td>
</tr>
<tr>
<td>Standard(s)</td>
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| L.9-10.1.a, b | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.  
  a. Use parallel structure.  
  b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations. |
| L.9-10.3.a | Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.  
  a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian’s A Manual for Writers*) appropriate for the discipline and writing type. |

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- What is the effect of White’s use of parallel structure and various types of phrases (noun, verb, adjectival, adverbial, etc.)?

**High Performance Response(s)**

A High Performance Response should:

- Identify parts of “Death of a Pig” where White uses parallel structure (e.g., in section 1, paragraph 3, “Fred, who joined the vigil, held the bag, and, when all was over, presided at the interment”; etc.).
- Discuss how parallel structure contributes to pattern and clarity.
- Identify several examples of various types of phrases in “Death of a Pig” (e.g., noun, verb, adjectival, adverbial, etc.).
- Discuss how White’s use of a variety of phrases contributes to the essay’s flow and style (e.g., using various phrases helps the reader remain interested from sentence to sentence, etc.).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- None.*

Vocabulary to teach (may include direct word work and/or questions)
- None.*

Additional vocabulary to support English Language Learners (to provide directly)
- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf)

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Standards: W.9-10.2.a-f, L.9-10.1.a, b, L.9-10.3.a</td>
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<tr>
<td>• Text: “Death of a Pig” by E. B. White</td>
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Learning Sequence:
1. Introduction of Lesson Agenda
2. Homework Accountability
3. Essay Structure Review
4. Parallel Structure and Varied Phrases
5. Quick Write
6. Closing

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Optional use of The Elements of Style by William Strunk, Jr. and E. B. White (available free online at bartleby.com or gutenberg.org)
# Learning Sequence

## How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>ı</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✒</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>ı</td>
<td>Indicates instructional notes for the teacher.</td>
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## Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standards for this lesson: W.9-10.2.a-f and L.9-10.1.a, b. In this lesson, students learn about parallel structure and various types of phrases before analyzing White’s “Death of a Pig” through the lens of this instruction.

- Students look at the agenda.

## Activity 2: Homework Accountability

Instruct students to talk in pairs about their responses to the following prompts from Lesson 4’s homework.

**What characteristics and components of a personal essay are present in White’s “Death of a Pig”?**

- Student responses may include:
  - White’s essay is autobiographical. It is nonfiction and written in the first person, with the narrator referring to himself as “I” throughout.
  - The essay tells a story. The central conflict is that “the classic outline of the tragedy was lost” (section 1, paragraph 3) and White’s pig dies of sickness rather than the usual system of being raised and slaughtered for food. The conflict happens within White’s mind; he is conflicted over the pig’s illness and feels it is “the embodiment of all earthly wretchedness” (section 3, paragraph 3). White feels that his entire life has been disturbed by these events. The resolution of the essay comes with the pig’s death at the closing. However, this is also referred to at the beginning, making the essay a kind of cycle.
The essay includes multiple characters (e.g., the narrator (White), the pig, Fred the dog, Mr. Henderson, and the vet) who engage in dialogue. There are several descriptions of the pig, for example, “his wicked eyes, shaded by their coy little lashes,” “four or five small dark spots on his back near the tail end, reddish brown in color” (section 2, paragraph 3); the weather, for example “an unseasonable spell of weather—hot, close days, with the fog shutting in every night” (section 2, paragraph 3); and the scene of the pig’s death, for example, “a small green apple separated itself from a branch overhead and fell into the hole...the dismal sky, the shabby woods, the imminence of rain” (section 4, paragraph 3).

The essay focuses on a small moment, the “death of a pig,” that comes to represent something very important for White. It represents “all earthly wretchedness,” (section 3, paragraph 3); it represents a “deviation from the classic course” (section 4, paragraph 6); it represents the unpredictability and uncertainty of White’s entire “tidy world” (section 3, paragraph 15) and possibly the tidy worlds of his readers.

How does White achieve beauty and meaning in the context of this personal narrative?

Student responses may include:

- White’s use of figurative language adds beauty to this personal narrative. The entire event is described as a kind of “play” in which “one of the actors goes up in his lines and the whole performance stumbles and halts” (section 1, paragraph 3). White later personifies the pig as a way to reveal his own interior thoughts and feelings. He thinks that “the pig’s imbalance becomes the man’s” (section 2, paragraph 3) and that what is happening to the pig throws his own life into question.

- White’s reflection, through the cyclical way he orders events and information in the essay—“but I’m running ahead of my story and shall have to go back” (section 1, paragraph 3)—and also through the way he lets the reader into his own inner thoughts, adds beauty and significance to this narrative of a small, personal event.

- White’s movement between humor and tragedy in this essay adds a level of sophistication to the structure of the essay. He moves seamlessly between these two modes, sometimes even in the same sentence: “I discovered, though, that once having given a pig an enema there is no turning back, no chance of resuming one of life’s more stereotyped roles” (section 3, paragraph 3). This sentence is funny because of the physical humor of an enema, but also somber in how it reminds the reader that White and the pig have become unbalanced.
**Activity 3: Essay Structure Review  20%**

Explain that students will now briefly review the structure of an explanatory multi-paragraph response in preparation for the End-of-Unit Assessment in the following lesson.

- Remind students of their work with crafting essays in 10.3.3 Lessons 4–6.

Ask the following questions to the whole class:

**What are the major structural components of an essay response?**

- Student responses may include:
  - introduction
  - body paragraphs
  - conclusion

**What is the purpose and function of an introductory paragraph?**

- The introduction should catch the reader’s attention, provide context for what will be covered in the essay, and include a thesis.

- Inform students that the thesis is the primary claim put forward for consideration to be discussed throughout the essay.

- If necessary, remind students that an introduction paragraph begins a paper. The introduction should be interesting so as to catch the reader’s attention, provide context for what will be covered in the essay, and include the thesis. An effective introduction should be one to two paragraphs long, and be written in a clear, organized fashion that establishes clear relationships among facts and evidence. The introduction should state the thesis, which may be the last sentence of the introduction. Finally, remind students that although they should mention their strongest supporting claims in the introduction, all of the evidence and reasoning that supports the claims will come as the body of the essay unfolds.

- Remind students of their work with introductions in 10.3.3 Lesson 4.

**What are the purpose and function of the body paragraphs?**

- The body paragraphs support the thesis. They include the supporting claims and all relevant evidence and reasoning.

- If necessary, remind students that after the introduction and before the conclusion of an essay, there must be several supporting or body paragraphs. Supporting paragraphs should include well-chosen, relevant, and sufficient details from the text. Each paragraph should stand alone, and there...
should be transitions between body paragraphs to ensure logical flow and cohesion throughout the body of the essay.

① Remind students of their work with body paragraphs in 10.3.3 Lessons 4 and 5.

What is the purpose and function of the conclusion?

① A conclusion is the last chance to state the major ideas in an essay. In the conclusion, the writer should summarize the initial claim and the supporting evidence.

① If necessary, remind students that the conclusion of an essay is the writer’s final opportunity to state his/her ideas. A conclusion serves as a final statement that synthesizes the supporting details provided in the paper and shows how this evidence supports the thesis. Explain to students that an effective conclusion restates the thesis of the paper and briefly summarizes the supporting claims, evidence, and reasoning presented in the paper to reinforce that thesis.

① Remind students of their work with conclusions in 10.3.3 Lesson 6.

Activity 4: Parallel Structure and Varied Phrases

Remind students that effective writing contains various types of phrases (e.g., noun, verb, adjectival, adverbial, etc.) and clear sentence structures, like parallel structure. Remind students that parallel structure is a rhetorical strategy commonly used in writing. Parallel structure improves clarity by establishing a pattern of language that aids in the logical communication of ideas. Parallel structure often uses repetition of the same part(s) of speech and verb tenses. Lead the class in a discussion about parallel structure using the questions below.

① Consider reminding students of their work with parallel structure as a rhetorical technique (RI.9-10.6) in 10.2.1 Lessons 7 and 8.

① Differentiation Consideration: If necessary, consider connecting the idea of parallel structure in writing with the concept of parallel objects in mathematics. The idea of parallel lines being lines that always share the same properties and distance might assist student understanding of how components of writing can be parallel. Explain to students that parallel structure is built by providing sentence structure that uses the same components repetitively to enforce an idea.

① Students listen.

① Differentiation Consideration: If necessary to support student work and understanding, consider spending additional time reviewing how to establish clarity through sentence structure.
Instruct students to form pairs. Inform students that they will now analyze “Death of a Pig” for parallel structure, as well as various types of phrases (e.g., noun, verb, adjectival, adverbial, etc.). Ask students to take out their copies of “Death of a Pig.” Instruct student pairs to read the first three paragraphs of section 1 and answer the following questions before sharing out with the class.

- Students take out their copies of “Death of a Pig,” form pairs, and prepare to analyze it for various types of phrases.

**Where do you notice parallel structure in the first three paragraphs of section 1?**

- Student responses may include:
  - In section 1, paragraph 1: “death came on the third night or the fourth night.”
  - In section 1, paragraph 2: “The scheme of buying a spring pig in blossom time, feeding it through summer and fall, and butchering it when the solid cold weather arrives”
  - In section 1, paragraph 3: “that the play would never regain its balance and that my sympathies were now wholly with the pig”
  - In section 1, paragraph 3: “Fred, who joined the vigil, held the bag, and, when all was over, presided at the interment.”
  - In section 1, paragraph 3: “…not that he represented a distant nourishment in a hungry time, but that he had suffered in a suffering world.”

- If necessary, consider spending more time explaining to students why each one is parallel. For instance, the first example (“death came on the third night or the fourth night”) is parallel because of the repeated definite article and noun structure (the third night/the fourth night). This would not be parallel if the sentence read “death came on the third night—or fourth.”

Lead a brief, whole-class discussion of student responses.

Instruct student pairs to reread the remainder of “Death of a Pig” to find other examples of parallel structure, and answer the following questions before sharing out with the class.

- Student pairs work through “Death of a Pig” to find other examples of parallel structure, and answer the following questions.

**What effect does parallel structure have in the examples you found?**

- Student responses may include:
  - The sentences are clear and concise because there is an established internal pattern that is easy to follow.
In the sentence in section 1, paragraph 2 (“The scheme of buying a spring pig”), the flow of the sentence mirrors the flow of the seasons being described.

The sentence in section 1, paragraph 3 (“not that he represented a distant nourishment”) places two ideas beside one another and structures the clauses similarly for comparison. This makes it easy to read and pushes the reader to make these comparisons.

Differentiation Consideration: Consider asking students to rephrase several sentences to get rid of parallel structure in order to reinforce recognition of its effects (e.g., “Fred, who joined the vigil, held the bag, and, when all was over, presided at the interment,” to “Fred, who joined the vigil and who was also holding the bag, and who would later preside at the interment”).

Lead a brief, whole-class discussion of student responses.

Inform students that in addition to parallel structure, effective writers use a variety of different types of phrases. Remind students that phrases are parts of a sentence comprised of more than one word. Provide students with the following definitions:

A noun phrase is a phrase that acts as a noun within a sentence. For example, “The scheme of buying a spring pig in blossom time...is a familiar scheme to me and follows an antique pattern” (section 1, paragraph 2). While “scheme” is the noun in the sentence, the phrase “The scheme of buying a spring pig in blossom time” is the noun phrase.

Similarly, an adjectival phrase is a phrase that describes the noun. For example, “When we slid the body into the grave, we both were shaken to the core” (section 1, paragraph 3). While “shaken” is the only adjective in the sentence, “shaken to the core” acts as a single adjectival phrase.

A verb phrase is a phrase that assigns a verb to the subject of the sentence. For example, “We had been having an unseasonable spell of weather” (section 2, paragraph 3).

An adverbial phrase is a phrase that modifies the verb in the sentence. For example, “The pig, curiously enough, stood rather quietly” (section 3, paragraph 2). Because “curiously enough” and “rather quietly” modify how the subject (“the pig”) stood, they are adverbial phrases.

Differentiation Consideration: Since students may need additional support with simple parts of speech (nouns, adjective, verbs, adverbs, etc.), consider teaching them these one-word parts of speech before moving onto more complex, multi-word phrases.

Explain to students that using a variety of phrases makes their writing more interesting to read. Using the same type of sentence structure too often makes the writing dull and hard to follow.

Ask student pairs to answer the following questions before sharing out with the class.
What types of phrases do you notice in the first three paragraphs of “Death of a Pig”?

- Student responses may include:
  - A verb phrase in section 1, paragraph 1: “things might easily have gone”
  - A noun phrase in section 1, paragraph 2: “The scheme of buying a spring pig in blossom time”
  - An adverbial phrase in section 1, paragraph 2: “with perfect fidelity to the original script.”
  - A noun phrase in section 1, paragraph 3: “one of the actors”

Lead a brief full-class discussion of student responses.

Instruct student pairs to go through the essay once more, this time looking for various types of phrases.

The point of this exercise is to reinforce for students the variety of phrases White uses, not for them to find every single example of a noun phrase, a verb phrase, etc.

What effect does the variety of phrases White uses in “Death of a Pig” have on the essay?

- White’s use of many types of phrases makes the essay interesting to read. The sentences are structured differently, but they are all clear.

**Differentiation Consideration:** Consider providing this optional extension activity to deepen students’ understanding. Provide students with a copy of Strunk and White’s *The Elements of Style* and ask them to use the index to find and read what White himself writes about the use and effect of parallel structure or, as he calls it, “parallel construction.” Ask the following questions:

According to Strunk and White, what mistake does the “unskilled writer” often make and to what effect?

- The unskilled writer is “constantly varying the form” of sentences which makes him/her seem “undecided or timid.”

When do Strunk and White say it may be necessary to vary the form of a statement?

- They recommend that the writer vary the form when “repeating a statement in order to emphasize it.”

Based on this recommendation, what general rule can be devised about parallel structure and varying phrases?

- Student responses may include:
It is important to maintain parallel structure when expressing ideas with similar content or function.

Writers should maintain a balance between varying phrases and maintaining parallel structure.

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

**What is the effect of White’s use of parallel structure and various types of phrases (noun, verb, adjectival, adverbial, etc.)?**

Instruct students to look at their annotations to find evidence. Ask students to use this unit’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

Show the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to review their annotations and notes on “Death of a Pig” in preparation for the End-of-Unit Assessment. Post or project the End-of-Unit Assessment prompt for students to consider as they review their notes and annotations.

**How does White develop the idea “once in a while something slips” over the course of the text?**

In addition, instruct students to write three sentences using parallel structure and two sentences using various types of phrases (noun, verb, adjectival, adverbial, etc.).

Explain to students that this homework offers them an opportunity to practice using parallel structure and various phrases in writing as they begin to formulate a response to the End-of-Unit Assessment prompt.
Students follow along.

**Homework**

Review your annotations and notes on “Death of a Pig” in preparation for the End-of-Unit Assessment. Consider the End-of-Unit Assessment prompt (How does White develop the idea “once in a while something slips” throughout the text?) as you review your annotations.

In addition, write three sentences using parallel structure and two sentences using various types of phrases (noun, verb, adjectival, adverbial, etc.).
Introduction

In this lesson, students complete their End-of-Unit Assessment for this unit, relying on their reading and analysis of “Death of a Pig” to respond to the following prompt: How does White develop the idea “once in a while something slips” over the course of the text?

For homework, students continue with their Accountable Independent Reading (AIR).

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RI.9-10.2</td>
<td>Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
</tr>
<tr>
<td>W.9-10.2.a-f</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td></td>
<td>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
</tr>
<tr>
<td></td>
<td>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
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<tr>
<td></td>
<td>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
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<tr>
<td></td>
<td>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
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<td></td>
<td>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
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<tr>
<td></td>
<td>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
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</tbody>
</table>
W.9-10.9.b | Draw evidence from literary or informational texts to support analysis, reflection, and research.
--- | ---
b. | Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

L.9-10.1.a, b | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
--- | ---
a. | Use parallel structure.
b. | Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

Addressed Standard(s)
L.9-10.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Assessment

Assessment(s)
Student learning is assessed via a multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does White develop the idea “once in a while something slips” over the course of the text?

Student responses will be evaluated using the 10.4.1 End-of-Unit Text Analysis Rubric.

High Performance Response(s)
A High Performance Response should:

- Explain what the phrase “once in a while something slips” means (e.g., things do not always go as planned, sometimes things fall out of step, sometimes life becomes unbalanced, etc.).
- Discuss how the idea “once in a while something slips” emerges in Section 1 of “Death of a Pig” (see examples below).
- Discuss how this idea develops throughout the essay (see examples below).
- Use parallel structure and varied phrases (e.g., noun, verb, adjectival, adverbial, etc.) when possible (e.g., In “Death of the Pig,” White develops the idea that “once in a while something
slips” by explaining how this slip affects the narrative, balance, and meaning of an otherwise normal event).

A High Performance Response may include the following evidence in support of a multi-paragraph analysis. The text is dense and rich with compelling evidence for the idea of “something slips” throughout, so High Performance Responses may vary widely:

- At first, White introduces the idea that “The scheme of buying a spring pig in blossom time, feeding it through summer and fall, and butchering it when the solid cold weather arrives, is a familiar scheme to me and follows an antique pattern” (section 1, paragraph 2). Here White is establishing what is the typical pattern of buying and raising (then finally butchering) a pig. By first establishing a “familiar scheme,” White sets up the idea that something can go wrong in this “antique pattern.” Comparing the story to a “tragedy” (section 1, paragraph 2) on stage, he goes on to write that “Once in a while something slips—one of the actors goes up in his lines and the whole performance stumbles and halts” (section 1, paragraph 3). This analogy points to the possibility of occasional mishap in the established pattern of raising a pig for slaughter.

- White explains how the tragedy changes to slapstick when “something slips,” writing that the instant something goes wrong, typical roles are changed, which can make the situation “farcical”: “The alarm spread rapidly. The classic outline of the tragedy was lost. I found myself cast suddenly in the role of pig’s friend and physician—a farcical character with an enema bag for a prop. I had a presentiment, the very first afternoon, that the play would never regain its balance and that my sympathies were now wholly with the pig” (section 1, paragraph 3). When “something slips” in the “familiar scheme,” news spreads rapidly because the “classic outline” is abandoned (section 1, paragraph 2). It is a big deal because it only happens “once in a while” (section 1, paragraph 3).

- When “something slips,” the balance is set off and there is “no turning back.” White writes, “I discovered, though, that once having given a pig an enema there is no turning back, no chance of resuming one of life’s more stereotyped roles” (section 3, paragraph 3). This is a slightly comic example of how things might change forever once “something slips.”

- When “something slips,” it makes the event more meaningful, because it is no longer one normal event in a series of normal events. When this happens, it offers a chance for reflection. White writes, “I have written this account in penitence and in grief, as a man who failed to raise his pig, and to explain my deviation from the classic course of so many raised pigs” (section 4, paragraph 6). Having deviated from the “classic course,” White felt the need to write about this event “in penitence and in grief.”
Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- None.*

Vocabulary to teach (may include direct word work and/or questions)
- None.*

Additional vocabulary to support English Language Learners (to provide directly)
- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf)

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RI.9-10.2, W.9-10.2.a-f, W.9-10.9.b, L.9-10.1.a, b, L.9-10.2</td>
<td></td>
</tr>
<tr>
<td>• Text: “Death of a Pig” by E. B. White</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 10%</td>
</tr>
<tr>
<td>3. 10.4.1 End-of-Unit Assessment</td>
<td>3. 80%</td>
</tr>
<tr>
<td>4. Closing</td>
<td>4. 5%</td>
</tr>
</tbody>
</table>

Materials

- Copies of the 10.4.1 End-of-Unit Assessment for each student
- Copies of the 10.4.1 End-of-Unit Text Analysis Rubric and Checklist for each student
Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbol</strong></td>
</tr>
<tr>
<td>10%</td>
</tr>
<tr>
<td>no symbol</td>
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<tr>
<td><strong>Bold text</strong></td>
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<tr>
<td><em>Italicized text</em></td>
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</table>

**Activity 1: Introduction of Lesson Agenda**  5%

Begin by reviewing the agenda and the assessed standards for this lesson: RI.9-10.2, W.9-10.2.a-f, W.9-10.9.b, and L.9-10.1.a, b. In this lesson, students complete their End-of-Unit Assessment for 10.4.1, relying on their reading and analysis of “Death of a Pig” to write a multi-paragraph response that analyzes the development of a central idea.

▶ Students look at the agenda.

**Activity 2: Homework Accountability**  10%

Instruct students to form pairs to share the homework from 10.4.1 Lesson 5 (Write three sentences using parallel structure and two sentences using various types of phrases).

▶ Students form pairs and share the sentences they wrote for homework.

🔴 Student responses will vary.

**Activity 3: 10.4.1 End-of-Unit Assessment**  80%

Explain to students that because it is a formal writing task, the 10.4.1 End-of-Unit Assessment should include an introductory statement that introduces the topic of their essay, well-organized textual evidence that supports the audience’s understanding of the topic, and a concluding statement that summarizes the information presented in the essay. Remind students to use domain-specific vocabulary, as well as proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone. Also, instruct students to use parallel structure, when appropriate, and various types of phrases in their response.
Instruct students to write a multi-paragraph response to the following prompt:

**How does White develop the idea “once in a while something slips” over the course of the text?**

1. Display the prompt for students to see, or provide the prompt in hard copy.

Ask students if they have remaining questions about the assessment prompt.

Distribute and review the 10.4.1 End-of-Unit Text Analysis Rubric and Checklist. Remind students to use the 10.4.1 End-of-Unit Text Analysis Rubric and Checklist to guide their written responses, and to revisit the rubric once they are finished to ensure they have fulfilled all the criteria. Ask students to use this unit’s vocabulary wherever possible in their written responses.

- Students review the 10.4.1 End-of-Unit Text Analysis Rubric and Checklist.

Remind students to cite the section and paragraph properly for each quotation.

1. If necessary, ask students to review the MLA Citation Handout from 10.3.3 Lesson 3.

Remind students as they write to refer to their notes, tools, and annotated text from previous lessons.

- Students independently craft a multi-paragraph essay in response to the prompt, using evidence from the text.

- See the High Performance response at the beginning of this lesson.

### Activity 4: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

### Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare a 3–5 minute discussion of your text based on that standard.
10.4.1 End-of-Unit Assessment

Your Task: Rely on your close reading of “Death of a Pig” to write a well-crafted multi-paragraph response to the following prompt.

*How does White develop the idea “once in a while something slips” over the course of the text?*

Your writing will be assessed using the 10.4.1 End-of-Unit Text Analysis Rubric.

Guidelines:

**Be sure to:**
- Closely read the prompt
- Respond directly to all parts of the prompt
- Paraphrase, quote, and reference relevant evidence to support your analysis
- Organize your ideas in a cohesive and coherent manner
- Use precise language appropriate for your task
- Follow the conventions of standard written English

**CCSS:** RI.9-10.2, W.9-10.2.a-f, W.9-10.9.b, L.9-10.1.a, b

Commentary on the Task:

This task measures RI.9-10.2 because it demands that students:

- Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

This task measures W.9-10.2.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  - Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  - Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  - Use precise language and domain-specific vocabulary to manage the complexity of the topic.
  - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.9-10.9.b because it demands that students:

- Draw evidence from informational texts to support analysis, reflection, and research.

This task measures L.9-10.1.a, b because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - Use parallel structure.
  - Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
## 10.4.1 End-of-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>Determine a central idea from the text and analyze its development by providing precise and sufficient examples of the central idea’s emergence and refinement using specific details.</td>
<td>Determine a central idea from the text and analyze its development by providing relevant and sufficient examples of the central idea’s emergence and refinement using specific details.</td>
<td>Determine a central idea from the text and analyze its development by undeveloped or insufficient but relevant examples of the central idea’s emergence and refinement using specific details.</td>
<td>Fails to identify and/or explain a central idea from the text. Provide no examples or irrelevant and insufficient examples of the central idea’s emergence and refinement.</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td>Develop the response and support analysis with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
<td>Develop the response and support analysis with relevant and sufficient facts, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
<td>Partially develop the response and partially support analysis with relevant facts, details, quotations, or other information and examples that are appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
<td>Do not develop the response or support analysis with relevant facts, details, quotations, or other information and examples that are appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
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<td><strong>The extent to which the response draws evidence from literary or informational texts to support analysis, reflection, and research.</strong></td>
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<td><strong>The extent to which the response applies grade 9-10 Reading standards to literary nonfiction.</strong></td>
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<td><strong>CCSS.ELA-Literacy.W.9.b</strong>&lt;br&gt;Apply grades 9-10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).&lt;br&gt;<strong>Coherence, Organization, and Style</strong>&lt;br&gt;The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.</td>
<td>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)&lt;br&gt;<strong>Coherence, Organization, and Style</strong>&lt;br&gt;The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.</td>
<td>Introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)&lt;br&gt;<strong>Coherence, Organization, and Style</strong>&lt;br&gt;The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.</td>
<td>Introduce a topic; inconsistently organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)&lt;br&gt;<strong>Coherence, Organization, and Style</strong>&lt;br&gt;The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.</td>
<td>Ineffectively introduce a topic; inconsistently organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)&lt;br&gt;<strong>Coherence, Organization, and Style</strong>&lt;br&gt;The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.</td>
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<td>vocabulary to manage the complexity of the topic. The extent to which the response properly uses formal style and objective tone as well as adheres to the writing conventions of the discipline. <strong>CCSS.ELA-Literacy.W.9-10.2.e</strong> Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. <strong>CCSS.ELA-Literacy.W.9-10.2.f</strong> The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). <strong>CCSS.ELA-Literacy.W.9-10.2.f</strong> Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
<td>Demonstrate consistent control of conventions with essentially no errors, even with sophisticated language.</td>
<td>Demonstrate basic control of conventions with occasional errors that do not hinder comprehension.</td>
<td>Demonstrate partial control of conventions with some errors that hinder comprehension.</td>
<td>Demonstrate little control of conventions with frequent errors that make comprehension difficult.</td>
</tr>
<tr>
<td>Control of Conventions The extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling. <strong>CCSS.ELA-Literacy.L.9-10.1</strong> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. <strong>CCSS.ELA-Literacy.L.9-10.2</strong> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
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</tbody>
</table>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
### 10.4.1 End-of-Unit Text Analysis Checklist

**Assessed Standards:**

<table>
<thead>
<tr>
<th>Does my writing...</th>
<th>✓</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>Identify a central idea from the text and analyze its development? (RI.9-10.2)</td>
</tr>
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<td></td>
<td>Provide examples of the emergence and refinement of the central idea using specific details? (RI.9-10.2)</td>
</tr>
<tr>
<td></td>
<td>Include a summary of the text to frame the development and refinement of the central idea? (RI.9-10.2)</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td>Develop the response and support analysis with well-chosen, relevant, and sufficient evidence? (W.9-10.2.b, W.9-10.9.b)</td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td>Introduce a topic? (W.9-10.2.a)</td>
</tr>
<tr>
<td></td>
<td>Organize complex ideas, concepts, and information to make important connections and distinctions? (W.9-10.2.a)</td>
</tr>
<tr>
<td></td>
<td>Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.9-10.2.c)</td>
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<td>Establish and maintain a formal style and objective tone, using precise language and domain-specific vocabulary? (W.9-10.2.d, e)</td>
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<td>Provide a concluding statement or section related to the explanation or analysis? (W.9-10.2.f)</td>
</tr>
<tr>
<td><strong>Control of Conventions</strong></td>
<td>Demonstrate control of the conventions with infrequent errors? (L.9-10.1, L.9-10.2)</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students peer review and edit their End-of-Unit Assessment for correct punctuation, spelling, and sentence structure. Students are assessed on changes made to their End-of-Unit Assessment.

For homework, students revisit their homework from Lesson 3 and write a brief response considering how White’s essay conforms to the classic outline of tragedy.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>W.9-10.5</th>
<th>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.9-10.2.a-c</td>
<td></td>
<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</td>
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<tr>
<td></td>
<td></td>
<td>b. Use a colon to introduce a list or quotation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. Spell correctly.</td>
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<td></td>
<td></td>
<td>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples</td>
</tr>
</tbody>
</table>
appropriate to the audience’s knowledge of the topic.
c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Assessment

Assessment(s)
Student learning is assessed via edits made to their multi-paragraph responses to the End-of-Unit Assessment in the previous lesson.

Student responses will be evaluated using the Control and Conventions portion of the 10.4.1 End-of-Unit Text Analysis Rubric.

High Performance Response(s)
A High Performance Response should:

- Incorporate peer revisions, where appropriate, to strengthen the punctuation, spelling, and sentence structure of the multi-paragraph responses to the End-of-Unit Assessment in the previous lesson.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- None.*

Vocabulary to teach (may include direct word work and/or questions)
- None.*

Additional vocabulary to support English Language Learners (to provide directly)
- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the
Lesson Agenda/Overview

### Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Standards: W.9-10.5, L.9-10.2.a-c, W.9-10.2.a-f</td>
<td>1. 5%</td>
</tr>
<tr>
<td>• Text: “Death of a Pig” by E. B. White</td>
<td>2. 10%</td>
</tr>
</tbody>
</table>

#### Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Editing Instruction
4. Peer Review and Editing
5. Closing

<table>
<thead>
<tr>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 5%</td>
</tr>
<tr>
<td>2. 10%</td>
</tr>
<tr>
<td>3. 20%</td>
</tr>
<tr>
<td>4. 60%</td>
</tr>
<tr>
<td>5. 5%</td>
</tr>
</tbody>
</table>

### Materials

- Copies of the Colon and Semicolon Handout for each student
- Student copies of the 10.4.1 End-of-Unit Text Analysis Rubric and Checklist (refer to 10.4.1 Lesson 6)

### Learning Sequence

#### How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of Lesson</td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✎</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>⏥</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: W.9-10.5 and L.9-10.2.a-c. In this lesson, students peer review and edit their multi-paragraph responses from the End-of-Unit Assessment.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied their focus standard to their Accountable Independent Reading (AIR) text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Activity 3: Editing Instruction 20%

Inform students that in this lesson they edit their multi-paragraph responses from the previous lesson. Students look for areas where parallel structure could be used more effectively and where different types of phrases might be used.

1. Remind students of their work with parallel structure and various phrases in 10.4.1 Lesson 5.

In addition, inform students that they should always incorporate proper capitalization, spelling, and punctuation into their writing, and remind them that some of these conventions have been addressed in previous modules.

1. Differentiation Consideration: If individual students need more focused instruction on specific capitalization, punctuation, and spelling conventions, consider providing web resources for students reference, such as: http://owl.english.purdue.edu/ (search terms: capitalization, spelling conventions, etc.).

1. Remind students of their work with colons and semicolons in 10.3.3 Lesson 9.

Ask the whole class the questions below.

What is the proper use of a semicolon?

- Semicolons are used to connect two related independent clauses.
If necessary, distribute the Colon and Semicolon Handout to students. Explain that students can strengthen their writing and ability to communicate complex ideas by focusing on how to use semicolons and colons. Explain to students that semicolons are a type of punctuation that can be used to connect two independent clauses. Provide students with the following definition: *independent clause* means “a clause that can stand alone as a sentence, containing a subject and a predicate with a finite verb.” This means that an independent clause communicates a complete thought and it is usually a simple sentence. Display for students the following example of an independent clause: “Once in a while something slips” (section 1, paragraph 3).

**Differentiation Consideration:** Students may need more support in understanding the components of a complete sentence in order to understand independent clauses. Consider explaining the basic functions of a subject and verb within a sentence. Consider providing the following examples:

- The following are complete sentences because they contain a subject and a verb: “I run.” “The dog eats.” “My sister is tall.”
- The following are not complete sentences because they do not contain a subject and a verb: “My older sister.” “The blue wall in the classroom.” “Yelling loudly outside.”

Provide an example of a proper use of the semicolon.

- Student responses will vary, but should resemble:
  - I am in class; it is wonderful.

If necessary, explain to students that they should use a semicolon to join a related independent clause and show they are related. Display the following example for students:

- This uncertainty afflicts me with a sense of personal deterioration. If I were in decent health I would know how many nights I had sat up with a pig.

Now display the joined clauses:

- “This uncertainty afflicts me with a sense of personal deterioration; if I were in decent health I would know how many nights I had sat up with a pig” (section 1, paragraph 1).

Explain to students that it is possible to create two distinct sentences instead of conjoining the clauses with a semicolon, but since the ideas are linked, it makes sense to join them.

**What are some proper uses of a colon?**

- Student responses should include:
  - Colons can introduce a quotation after an independent clause.
  - Colons can introduce a list.
If necessary, explain to students that a colon is another important form of punctuation in an essay because a colon is used to introduce a quotation after an independent clause. Display the following example for students:

- Comparing the story to a “tragedy” on stage, White expands on this analogy and introduces his central idea: “Once in a while something slips—one of the actors goes up in his lines and the whole performance stumbles and halts” (section 1, paragraph 3).

Another use of colons is to introduce a list. Display the following example for students:

- White uses various types of phrases in “Death of a Pig”: noun, verb, adjectival, adverbial, etc.

**Differentiation Consideration:** If students are struggling to grasp the proper use of colons and semicolons, work with them individually to write out 5–10 examples of the proper use of each type of punctuation.

Instruct students to review “Death of a Pig” to identify examples of White’s use of colons or semicolons.

- Students search for examples of semicolon and colon use in “Death of a Pig.”

  - Student findings may include:

    - “This uncertainty afflicts me with a sense of personal deterioration; if I were in decent health I would know how many nights I had sat up with a pig” (section 1, paragraph 1).
    - “(There is never any identification needed on a country phone; the person on the other end knows who is talking by the sound of the voice and by the character of the question.)” (section 1, paragraph 5)
    - “Unconsciously I held off, for an hour, the deed by which I would officially recognize the collapse of the performance of raising a pig; I wanted no interruption in the regularity of feeding, the steadiness of growth, the even succession of days” (section 1, paragraph 8).
    - “I knelt, saw that he was dead, and left him there: his face had a mild look, expressive neither of deep peace nor of deep suffering, although I think he had suffered a good deal” (section 4, paragraph 2).
    - “But even so, there was a directness and dispatch about animal burial, I thought, that made it a more decent affair than human burial: there was no stopover in the undertaker’s foul parlor, no wreath nor spray” (section 4, paragraph 4).

**Activity 4: Peer Review and Editing**

Instruct students to work in pairs to peer review their drafts for correct use of capitalization, punctuation, and spelling, as well as the use of parallel structure and various types of phrases. Instruct
students to look for instances in their classmate’s paper where a semicolon or colon should be used, where sentences could use more phrasal variance, or where parallel structure is not used (and could be), or is not used properly.

Remind students to consult the Control and Conventions portion of the 10.4.1 End-of-Unit Text Analysis Rubric as they review their classmate’s drafts.

- Students form pairs and review each other’s drafts.

After students review their peer’s draft, instruct them to spend time independently editing their own drafts according to their peer’s suggested revisions. Remind students to consult the Control and Conventions portion of the 10.4.1 End-of-Unit Text Analysis Rubric and Checklist as they review their own drafts.

- Students work independently to edit their drafts for parallel structure, use of various phrases, colons, and semicolons.

Collect revised student drafts.

Activity 5: Closing

Display and distribute the homework assignment. For homework, instruct students to revisit their homework from 10.4.1 Lesson 3 and their research about classical tragedy. Instruct students to write a brief response to the following two questions. Remind students to provide textual evidence to support their response and to use this unit’s vocabulary wherever possible.

How does White’s essay conform to the classic outline of tragedy? How does it differ from this outline?

- Students follow along.

Homework

Revisit your homework from 10.4.1 Lesson 3 and your research about classical tragedy. Write a brief response to the following two questions:

How does White’s essay conform to the classic outline of tragedy? How does it differ from this outline?
Colon and Semicolon Handout

Name: __________________________  Class: __________________________  Date: __________________________

Common and Proper Uses of the Colon

• Use a colon when introducing a quotation after an independent clause. An independent clause contains both a subject and a verb, and can stand alone as a complete sentence.
  o Comparing the story to a “tragedy” on stage, White expands on this analogy and introduces his central idea: “Once in a while something slips—one of the actors goes up in his lines and the whole performance stumbles and halts” (section 1, paragraph 3).

• Use a colon when introducing a list.
  o White uses various types of phrases in “Death of a Pig”: noun, verb, adjectival, adverbial, etc.

Common and Proper Uses of the Semicolon

• Use a semicolon to connect two independent clauses that are related to one another.
  o “This uncertainty afflicts me with a sense of personal deterioration; if I were in decent health I would know how many nights I had sat up with a pig.” (section 1, paragraph 1)

Further reference: The Purdue University Online Writing Lab (OWL): http://owl.english.purdue.edu (search terms: semicolons, colons, quotation marks).
10.4.2 Unit Overview

“There’s no art / To find the mind’s construction in the face”

<table>
<thead>
<tr>
<th>Text</th>
<th>Macbeth by William Shakespeare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Lessons in Unit</td>
<td>26 (27 with optional Lesson 23a)</td>
</tr>
</tbody>
</table>

Introduction

In this unit, students continue to develop the skills, practices, and routines that they have been using in the English Language Arts classroom throughout the year: reading closely, annotating text, collaborative discussion, and evidence-based writing. Students develop these close reading skills as they examine Shakespeare’s Macbeth. They also continue to develop their oral presentation and argument writing skills through a series of activities across the course of the unit.

The tragedy of Macbeth develops many central ideas, including imbalance and disorder, contemplating mortality, the role of fate and agency, and the relationship between appearance and reality. Students analyze the play in its entirety to determine how Shakespeare’s language and choices about how to structure the play impact character development and central ideas. Following the End-of-Unit Assessment, students consider representations of Macbeth in the visual arts, and watch scenes from two film versions of Macbeth, Akira Kurosawa’s Throne of Blood and the filmed Royal Shakespeare Company version of Macbeth, in order to enrich their understanding of the play and to develop their ability to analyze treatments of a text across different media.

There are two formal assessments in this unit. The Mid-Unit Assessment asks students to consider how Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play. For the End-of-Unit Assessment, students select a central character from Macbeth and write an argument showing how this character is primarily responsible for the tragedy. To scaffold to this End-of-Unit Assessment, students complete an Act Synopsis and Analysis Tool, on which they record important events, character development and central ideas, at the end of each act. Students who require more support may use this tool to record notes throughout the reading of each act.
Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text
- Determine meaning of unknown vocabulary
- Independently preview text in preparation for supported analysis
- Provide an objective summary of the text
- Paraphrase and quote relevant evidence from a text
- Construct an argument
- Analyze various treatments of a text across different media
- Write original evidence-based claims
- Generate and respond to questions in scholarly discourse

Standards for This Unit

<table>
<thead>
<tr>
<th>College and Career Readiness Anchor Standards for Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>None.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RCS Standards: Reading — Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RL.9-10.2</strong></td>
</tr>
<tr>
<td>Determine a theme or central idea of a text and analyze</td>
</tr>
<tr>
<td>in detail its development over the course of the text,</td>
</tr>
<tr>
<td>including how it emerges and is shaped and refined by</td>
</tr>
<tr>
<td>specific details; provide an objective summary of the</td>
</tr>
<tr>
<td>text.</td>
</tr>
</tbody>
</table>

| **RL.9-10.3**                                           |
| Analyze how complex characters (e.g., those with       |
| multiple or conflicting motivations) develop over the   |
| course of a text, interact with other characters, and   |
| advance the plot or develop the theme.                  |

<p>| <strong>RL.9-10.4</strong>                                           |
| Determine the meaning of words and phrases as they      |
| are used in the text, including figurative and          |
| connotative meanings; analyze the cumulative impact of  |
| specific word choices on meaning and tone (e.g., how    |
| the language evokes a sense of time and place; how it   |
| sets a formal or informal tone).                        |</p>
<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.5</td>
<td>Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
</tr>
<tr>
<td>RL.9-10.7.a</td>
<td>Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s <em>Landscape with the Fall of Icarus</em>).&lt;br&gt;a. Analyze works by authors or artists who represent diverse world cultures.</td>
</tr>
<tr>
<td>RL.9-10.9</td>
<td>Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</td>
</tr>
</tbody>
</table>

**CCS Standards: Reading — Informational Text**

None.

**CCS Standards: Writing**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.9-10.1.a-e</td>
<td>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.&lt;br&gt;a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.&lt;br&gt;b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.&lt;br&gt;c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.&lt;br&gt;d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.&lt;br&gt;e. Provide a concluding statement or section that follows from and supports the argument presented.</td>
</tr>
</tbody>
</table>
| W.9-10.2.a-f | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
   a. Introduce a topic; organize complex ideas, concepts and information to make important connections and distinctions; included formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.  
   b. Develop the topic with well-chosen, relevant and sufficient facts, extended definitions, concrete details, quotations, or other relevant information and examples appropriate to the audience’s knowledge of the topic.  
   c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.  
   d. Use precise language and domain specific vocabulary to manage the complexity of the topic.  
   e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). |
| W.9-10.9.a | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
   a. Apply grades 9–10 Reading standards to literature (e.g., Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]). |

**CCS Standards: Speaking & Listening**

| SL.9-10.1.a-e | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts and issues, building on others’ ideas and expressing their own clearly and persuasively.  
   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other |
research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify or challenge ideas and conclusions.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

| SL.9-10.4 | Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. |
| SL.9-10.6 | Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. |

**CCS Standards: Language**

| L.9-10.1.a,b | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. 
| | a. Use parallel structure. 
| | b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations. |
| L.9-10.2.a-c | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. 
| | a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. |
b. Use a colon to introduce a list or quotation.

c. Spell correctly.

L.9-10.4.a-c

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

- Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
- Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

L.9-10.5.a,b

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
- Analyze nuances in the meaning of words with similar denotations.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

<table>
<thead>
<tr>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards Assessed</td>
</tr>
<tr>
<td>RL.9-10.2, RL. 9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7.a, RL.9-10.9, W.9-10.1.a, W.9-10.2.c, d, e, SL.9-10.1.b, SL.9-10.4</td>
</tr>
</tbody>
</table>

| Description of Assessment |
| Write informally in response to text-dependent questions and prompts. Present information in an organized and logical manner both orally and in writing. |
Mid-Unit Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>RL.9-10.5, W.9-10.2.a-f, W.9-10.9.a, L.9-10.1.a,b, L.9-10.2.a-c</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of Assessment</td>
<td>Students write a multi-paragraph response to the following prompt: How do Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?</td>
</tr>
</tbody>
</table>

End-of-Unit Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>RL.9-10.3, W.9-10.1.a-e, L.9-10.1.a, b, L.9-10.2.a-c</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of Assessment</td>
<td>Students will answer the following prompt based on their work in this unit: Select a central character from Macbeth. Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot and/or central ideas.</td>
</tr>
</tbody>
</table>

Unit-at-a-Glance Calendar

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Text</th>
<th>Learning Outcomes/Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Macbeth, Act 1.1 and 1.2</td>
<td>In this first lesson of the unit, students begin their study of Macbeth by reading Act 1.1 and 1.2, in which the three Witches discuss Macbeth, and King Duncan learns of his bravery in battle. Students explore Shakespeare’s development of Macbeth’s character in these opening scenes. Working in pairs, students also begin to analyze the language and implications of these first scenes.</td>
</tr>
<tr>
<td>2</td>
<td>Macbeth, Act 1.3</td>
<td>In this lesson, students continue their work with Macbeth by reading Act 1.3. Students focus on the emergence of central ideas in this scene (such as fate versus agency or appearance versus reality).</td>
</tr>
<tr>
<td>Lesson</td>
<td>Text</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
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</tr>
<tr>
<td>3</td>
<td><em>Macbeth</em>, Act 1.5</td>
<td>In this lesson, students read and analyze <em>Macbeth</em> Act 1.5, in which Lady Macbeth begins to consider murdering Duncan after receiving a letter from her husband about his encounter with the Witches. Students pay particular attention to Shakespeare’s choice to use a letter and soliloquies in this scene to develop the character of Lady Macbeth. As students contemplate Lady Macbeth’s character, they note her ambition and her active role in the events of the play. Students participate in jigsaw and discussion activities.</td>
</tr>
<tr>
<td>4</td>
<td><em>Macbeth</em>, Act 1.6 and 1.7</td>
<td>In this lesson, students read and analyze Act 1.6 and 1.7. Students begin this lesson by focusing on the title character Macbeth, examining both his soliloquy and his interactions with his wife. As the scene unfolds, students work in pairs to analyze the complexity of the characters, both as individuals and as partners in a relationship.</td>
</tr>
<tr>
<td>5</td>
<td><em>Macbeth</em>, Act 2.1</td>
<td>In this lesson, students read and analyze <em>Macbeth</em> Act 2.1, in which Macbeth and Banquo agree to discuss their encounter with the witches at a later date and Macbeth prepares to kill Duncan. Students participate in a jigsaw discussion and explore how Shakespeare establishes mood in this scene.</td>
</tr>
<tr>
<td>6</td>
<td><em>Macbeth</em>, Act 2.2</td>
<td>In this lesson, students read and analyze <em>Macbeth</em> Act 2.2, in which Lady Macbeth anxiously awaits Macbeth, who returns from killing Duncan, horrified by what he has done. Students explore the impact of structural choices (such as the staging of the murder offstage) on mood and character development.</td>
</tr>
<tr>
<td>7</td>
<td><em>Macbeth</em>, Act 2.3</td>
<td>In this lesson, students read and analyze <em>Macbeth</em> Act 2.3, in which a drunken Porter opens the gates of the castle to Lennox and Macduff, prompting the discovery of Duncan’s murder and the flight of his sons Malcolm and Donalbain. Students explore the development of central ideas such as appearance vs. reality and disorder and imbalance in this scene by participating in a jigsaw discussion that enables them to develop their speaking and listening skills.</td>
</tr>
<tr>
<td>8</td>
<td><em>Macbeth</em>, Acts 1 and 2</td>
<td>In this Mid-Unit Assessment, students use textual evidence from Acts 1–2 of Shakespeare’s <em>Macbeth</em> to craft a formal, multi-paragraph essay in response to the following prompt: How do Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play? Students review their annotated text, lesson Quick Writes, discussion notes,</td>
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<tr>
<td>Lesson</td>
<td>Title / Act</td>
<td>Description</td>
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<tr>
<td>9</td>
<td><em>Macbeth</em>, Act 3.1</td>
<td>In this lesson, students read and analyze Act 3.1 of <em>Macbeth</em>, in which Banquo airs his suspicions of Macbeth’s foul play and Macbeth hires a troupe of murderers to kill Banquo and his son Fleance. Students analyze how specific details in this scene further develop a central idea in the text.</td>
</tr>
<tr>
<td>10</td>
<td><em>Macbeth</em>, Act 3.2</td>
<td>In this lesson, students read and analyze Act 3.2 of <em>Macbeth</em>, in which Macbeth and Lady Macbeth discuss the emotional toll their nefarious deeds have taken on them. This scene also marks the first clear sign that Macbeth and Lady Macbeth are advancing towards their tragic end.</td>
</tr>
<tr>
<td>11</td>
<td><em>Macbeth</em>, Act 3.4</td>
<td>In this lesson, students continue their work with <em>Macbeth</em>, reading Act 3.4, in which Macbeth sees Banquo’s ghost at a feast, but nobody else does. Students focus on the development of central ideas in this scene (such as appearance versus reality or imbalance and disorder).</td>
</tr>
<tr>
<td>12</td>
<td><em>Macbeth</em>, Act 4.1</td>
<td>In this lesson, students continue their work with <em>Macbeth</em>, reading Act 4.1, in which Macbeth meets with the Three Witches, who present him with apparitions that tell him of the future. Working in small groups, students focus on the development of plot in this scene.</td>
</tr>
<tr>
<td>13</td>
<td><em>Macbeth</em>, Act 4.2</td>
<td>In this lesson, students read Act 4.2 of <em>Macbeth</em>, in which Lady Macduff laments her husband’s decision to flee Scotland instead of defending his family, and in which she and her children are slain by Murderers commissioned by Macbeth. Students explore how Shakespeare uses figurative language to develop a central idea.</td>
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<tr>
<td>14</td>
<td><em>Macbeth</em>, Act 4.3, lines 1–158</td>
<td>In this lesson, students read Act 4.3, lines 1–158 of <em>Macbeth</em>, in which Macduff tries to convince Malcolm to join him and take Macbeth’s crown. Malcolm suspects Macbeth has sent Macduff to trick him, so he tests Macduff’s sincerity before he agrees to join Macduff. Students analyze how Shakespeare uses Macduff and Malcolm’s interaction to develop Macbeth’s character.</td>
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<tr>
<td>Lesson</td>
<td>Text</td>
<td>Description</td>
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<tr>
<td>15</td>
<td><em>Macbeth</em>, Act 4.3, lines 200–282</td>
<td>In this lesson, students read Act 4.3, lines 200–282 of <em>Macbeth</em>, in which Ross tells Macduff of his family’s murder. Macduff and Malcolm resolve to attack Macbeth. Students analyze the effect of Shakespeare’s structural choice to show the audience the death of Macduff’s family before it is revealed to Macduff.</td>
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<tr>
<td>16</td>
<td><em>Macbeth</em>, Act 5.1</td>
<td>In this lesson, students read Act 5.1 of <em>Macbeth</em>, in which a Gentlewoman and the Macbeth’s Doctor watch Lady Macbeth sleepwalk and lament over the murders she and Macbeth have committed. Students analyze how Shakespeare advances a central idea by showing Lady Macbeth’s descent into madness.</td>
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<tr>
<td>17</td>
<td><em>Macbeth</em>, Act 5.2 and 5.3</td>
<td>In this lesson, students read and analyze <em>Macbeth</em> Act 5.2 and 5.3, in which the thanes desert Macbeth, who seeks assurances in the Witches’ prophecy and who receives updates from the Doctor on Lady Macbeth’s illness. Students explore Shakespeare’s use of multiple perspectives and character interactions to develop Macbeth in these scenes by engaging in a collaborative jigsaw discussion.</td>
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<tr>
<td>18</td>
<td><em>Macbeth</em>, Act 5.4, 5.5, and 5.6</td>
<td>In this lesson, students read and analyze <em>Macbeth</em> Act 5.4, 5.5, and 5.6, in which both sides prepare for battle and Macbeth learns of Lady Macbeth’s death. Students explore Shakespeare’s use of figurative language to develop the character of Macbeth in these scenes by engaging in an evidence-based discussion. Students also prepare for the interpretive dramatic reading activity in 10.4.2 Lesson 20 through a group discussion in which they rehearse their selected excerpt and select an interpretive dramatic reading technique.</td>
</tr>
<tr>
<td>19</td>
<td><em>Macbeth</em>, Act 5.7 and 5.8</td>
<td>In this lesson, students read and analyze <em>Macbeth</em>, Act 5.7 and 5.8, in which Macbeth engages in battle with Malcolm and his thanes and is defeated and killed by Macduff, who, Macbeth learns, was not born of woman but was born prematurely by cesarean section. Students explore the elements of tragedy and analyze <em>Macbeth</em> as an example of the genre through a jigsaw discussion. Students also work in groups to rehearse their interpretive dramatic reading performance for 10.4.2 Lesson 20.</td>
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<tr>
<td>20</td>
<td><em>Macbeth</em></td>
<td>In this lesson, students use interpretive dramatic reading techniques to</td>
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</table>
interpret self-selected scenes from Shakespeare’s *Macbeth*. After meeting in their small groups for a final rehearsal, students present their interpretive dramatic reading performances, either to a group of peers or to the whole class, who evaluate the performances and/or digitally record for future teacher review. Finally, students complete a self-evaluation of their group performances.

<table>
<thead>
<tr>
<th></th>
<th><strong>21</strong></th>
<th><strong>Macbeth</strong></th>
<th>In this lesson, students prepare for their End-of-Unit written and oral assessments by considering <em>Macbeth</em> in its entirety and beginning to form an argument in response to the question of which character bears primary responsibility for the tragedy. Student learning is assessed through a Quick Write in response to the following prompt: Which character bears the most responsibility for the tragedy of Macbeth? Use reasoning to support the claim and provide one piece of evidence to support your choice and strengthen your reasoning.</th>
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<tr>
<td></td>
<td><strong>22</strong></td>
<td><strong>Macbeth</strong></td>
<td>In this End-of-Unit Assessment, students craft a formal, multi-paragraph essay presenting an argument in response to the question of which character bears the most responsibility for the tragedy of <em>Macbeth</em>. Students review their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their arguments with supporting claims based on relevant evidence and valid reasoning. For homework students either prepare for a presentation of their argument or reread two scenes from Act 1 in <em>Macbeth</em> that feature the Witches, depending on whether they move on to 10.4.2 Lesson 23a or 10.4.2 Lesson 23.</td>
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<td></td>
<td><strong>23a</strong></td>
<td><strong>Macbeth</strong></td>
<td>In this optional lesson students present their arguments from the previous lesson as oral presentations to small groups of peers. After discussing the factors that contribute to a successful oral presentation, students share their arguments about which character from <em>Macbeth</em> is primarily responsible for the tragedy, using evidence to support claims. Student learning is demonstrated through digitally recorded individual presentations.</td>
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</table>
|   | **23** | **Macbeth Act 1.1 and 1.3** | In this lesson students prepare to consider treatments of *Macbeth* in the visual arts through a variety of activities. Students consider how Act 1.1 and
<table>
<thead>
<tr>
<th>Lesson</th>
<th>Text</th>
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</table>
| **“Macbeth and The Witches”**  
**“The Three Witches”** | 1.3 develop characters, plot, and central ideas before discussing how the Witches are depicted in the visual arts, focusing on “Macbeth and The Witches,” by Joseph Anton Koch. Students analyze a second painting, Henry Fuseli’s “The Three Witches,” as part of their assessment. |
| **24** | **Macbeth**  
**Act 1.1–1.3**  
**Throne of Blood** | In this lesson, students view and analyze *Throne of Blood*, Akira Kurosawa’s 1957 film adaptation of *Macbeth*, in order to compare Kurosawa’s presentation of the opening scenes (the first 20:09 minutes of the film) to Act 1.1 through Act 1.3 of the original play. Students consider what is absent or changed in the film version of the opening scenes. They then explore how Kurosawa’s representation might influence their understanding of Shakespeare’s setting of these scenes and introduction of the characters. As they view the film, students record their observations on the Kurosawa Film Viewing Tool. Students use their observations as the basis for an evidence-based discussion about how Kurosawa develops and interprets the first three scenes of *Macbeth* through character development, and the use of setting and cinematic choices. |
| **25** | **Macbeth**  
**Act 1.1–1.3**  
Rupert Goold’s *Macbeth* | In this lesson, students view and analyze the 2011 Royal Shakespeare Company (RSC) production of *Macbeth* (00:00-14:55) in order to compare the film version of Acts 1.1 through 1.3 to the original text. Students consider the staging of the film version in the opening scenes. They then explore how the RSC’s directorial choices might influence their understanding of Shakespeare’s setting of these scenes and introduction of the characters. As they view the film, students record their observations on the RSC Film Viewing Tool. Students use their observations as the basis for an evidence-based discussion of character development, setting, and cinematic choices in the first three scenes of the RSC production of *Macbeth*. |
| **26** | **Macbeth**  
**Throne of Blood**  
Rupert Goold’s *Macbeth* | In this lesson students review how both Kurosawa’s hero and Rupert Goold’s *Macbeth* interact with supernatural powers, exploring the significance of how directorial choices emphasize different elements of a drama. After a brief review of transitional words and phrases, domain-specific vocabulary, and using a formal style, students revise short writing pieces from previous lessons to practice using these writing skills. Students then participate in a film discussion of the Royal Shakespeare Company’s film production of... |
### Preparation, Materials, and Resources

**Preparation**

- Read and annotate *Macbeth*.
- View Akira Kurosawa’s *Throne of Blood* and Rupert Goold’s *Macbeth*.
- Review the Short Response Rubric and Checklist.
- Review the 10.4.2 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists.
- Review all unit standards and post in classroom.

**Materials/Resources**

- Copies of *Macbeth*
- Visual artistic interpretations of *Macbeth*
  - This unit uses “Macbeth and The Witches” by Joseph Anton Koch and “The Three Witches” by Henry Fuseli which are available for viewing free online.
- Film interpretation of *Macbeth*
  - This unit uses *Throne of Blood* directed by Akira Kurosawa and the 2011 Royal Shakespeare Version of *Macbeth* directed by Rupert Goold which are available for viewing free online.
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Digital video camera for optional filming of interpretive dramatic readings
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.4.2 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the Short Response Rubric and Checklist
- Copies of 10.4 Common Core Learning Standards Tool

*Macbeth* and Akira Kurosawa’s *Throne of Blood*.

The lesson concludes as students use the revised writing pieces, as well as notes from the film discussion and earlier lessons, as the basis for a new Quick Write that requires students to analyze the interactions between the main characters and the Witch(es) in Kurosawa’s adaptation and the Royal Shakespeare’s 2011 version of *Macbeth*. 
• Copies of the Interpretive Dramatic Reading Performance Checklist
• Copies of the Interpretive Dramatic Reading Self-Assessment Checklist
**Introduction**

In this first lesson of the unit, students begin their study of *Macbeth* by reading Act 1.1 and 1.2, in which the three Witches discuss Macbeth, and King Duncan learns of his bravery in battle. Students explore Shakespeare’s development of Macbeth’s character in these opening scenes. Working in pairs, students also begin to analyze the language and implications of these first scenes. Student learning is assessed via a Quick Write at the end of the lesson: How do the interactions in Act 1.1 and 1.2 develop Macbeth’s character?

For homework, students reread all of Act 1.1 and 1.2 and write an objective summary, using lesson vocabulary words as appropriate (*heath, foul, merciless*, etc.). They also watch a brief PBS video about witches in Elizabethan England.

**Standards**

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>RL.9-10.3</th>
<th>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</th>
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</table>

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<tr>
<th>Addressed Standard(s)</th>
<th>SL.9-10.1.c-e</th>
<th>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <em>grades 9–10 topics, texts, and issues</em>, building on others’ ideas and expressing their own clearly and persuasively.</th>
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<td></td>
<td>c.</td>
<td>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</td>
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<td></td>
<td>d.</td>
<td>Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</td>
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<td></td>
<td>e.</td>
<td>Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</td>
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</table>
L.9-10.4.c Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies. 
c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do the interactions in Act 1.1 and 1.2 develop Macbeth’s character?

Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.

High Performance Response(s)
A High Performance Response should:

- Describe how the other characters speak of Macbeth and his actions in battle (e.g., the Captain tells of how Macbeth killed Macdonwald: “brave Macbeth (well he deserves that name)” (Act 1.2, line 18); Duncan rewards Macbeth with the traitor Cawdor’s title: “What he hath lost, noble Macbeth hath won,” (Act 1.2, line 78)).
- Note how Macbeth himself does not appear in these scenes and is only described by others in dialogue.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- heath (n.) – area of land that is covered with grass and small shrubs
- merciless (adj.) – very cruel or harsh
- valor (n.) – courage or bravery

Vocabulary to teach (may include direct word work and/or questions)

- foul (adj.) – very bad or unpleasant; morally bad
- fair (adj.) – not stormy or cloudy; pleasing to the eye or mind
- spent (adj.) – exhausted
- thane (n.) – title used in Scotland as the equivalent of “baron” (a man who is a member of a low
**rank of British nobility**)

### Additional vocabulary to support English Language Learners (to provide directly)

- revolt (n.) – violent action against a ruler or government
- king (n.) – male ruler of a country who usually inherits his position and rules for life
- captain (n.) – military leader
- traitor (n.) – a person who is not loyal to his or her own country, friends, etc.

### Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
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<tr>
<td>- Standards: RL.9-10.3, SL.9-10.1.c, d, e, L.9-10.4.c</td>
<td>10%</td>
</tr>
<tr>
<td>- Text: <em>Macbeth</em> by William Shakespeare, Act 1.1: lines 1–13 and 1.2: lines 1–25 and lines 55–78 (Masterful Reading: Act 1.1 and 1.2)</td>
<td>10%</td>
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<tr>
<td>† In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</td>
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<tr>
<td>Learning Sequence:</td>
<td></td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>10%</td>
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<tr>
<td>2. Homework Accountability</td>
<td>10%</td>
</tr>
<tr>
<td>3. Introduction to <em>Macbeth</em> and Masterful Reading</td>
<td>20%</td>
</tr>
<tr>
<td>4. Reading and Discussion</td>
<td>40%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>15%</td>
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<tr>
<td>6. Closing</td>
<td>5%</td>
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### Materials

- Copies of the 10.4 Common Core Learning Standards Tool for each student
- Free audio resources: [www.wiredforbooks.org](http://www.wiredforbooks.org)
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td><em>Italicized text</em></td>
<td><em>Italicized text</em> indicates a vocabulary word.</td>
</tr>
<tr>
<td>▼</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>🎨</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>📝</td>
<td>Indicates instructional notes for the teacher.</td>
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</table>

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this unit, students work with William Shakespeare’s *Macbeth*. In this lesson, students read the first two scenes from the play and analyze how the character of Macbeth develops in these scenes.

- Students look at the agenda.

Distribute the 10.4 Common Core Learning Standards Tool. Inform students that in this lesson, they begin to work with a new standard: L.9-10.4.c. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard L.9-10.4.c.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

- Student responses may include:
  - Figure out the meaning of unknown words using different strategies.
  - Use reference materials to find out how to pronounce a word, what the word means exactly, its part of speech, or its origins.

- Consider providing students with the following definition: *etymology* means “word origin, word source, derivation.”

Activity 2: Homework Accountability

Instruct students to talk in pairs about their responses to the questions from the previous lesson’s homework.
Student pairs discuss and share responses to the following questions:

How does White’s essay conform to the classic outline of tragedy? How does it differ from this outline?

- Student responses may include:
  - White’s essay conforms to the classic outline of tragedy because the main character, or the speaker of the essay, suffers extreme sorrow as a result of his inability to handle a situation.
  - White’s essay differs from the classic outline of tragedy because in the end, he is coming to terms with the tragic event, as opposed to suffering forever or dying.

Lead a brief whole-class discussion of student responses.

**Activity 3: Introduction to *Macbeth* and Masterful Reading 20%**

Inform students that in this lesson, they begin reading *Macbeth* by William Shakespeare. Explain that because Shakespeare often takes more than one reading for comprehension, they will listen to a masterful reading before working in small groups to focus on specific aspects of a passage.

Distribute copies of *Macbeth* to students. Ask students to look at the full title—*The Tragedy of Macbeth*—as well as at the list of characters. Ask students:

**What information can you gather from the full title of this play?**

- The full title of the play lets the reader and audience know that this play is a tragedy.

**Differentiation Consideration:** If students struggle, consider asking:

- What meanings of the word *tragedy* do you know? How might a play be characterized as a *tragedy*?

- Student responses may include:
  - A tragedy is a very sad and unfortunate event.
  - A play might be a tragedy if it is about sad and unfortunate events.

**What tragedies have you encountered before?**

- Student responses may include:
  - *Romeo and Juliet*
  - *Oedipus the King*

Remind students of their work with tragedy in 10.4.1. Students will further explore *tragedy, tragic hero,* and *tragic flaw* in later lessons.
What information about the play can you gather from the list of Characters in the Play?

Student responses may include:

- The play takes place in Scotland because “Duncan, King of Scotland” is a character.
- There are “three Witches,” so there are supernatural elements in the play.
- There are murderers and armies.

1. Remind students to return to this character list each time they encounter a new character in the play.

1. Differentiation Consideration: Consider providing students with the following definitions: *king* means “male ruler of a country who usually inherits his position and rules for life” and *captain* means “military leader.”

   - Students write the definitions of *king* and *captain* on their copy of the text or in a vocabulary journal.

Have students listen to a masterful reading of Act 1.1 and 1.2 (from “When shall we three meet again” to “What he hath lost, noble Macbeth hath won”). As students listen, ask them to focus on information about the character of Macbeth.

1. Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout this lesson:

   What do you learn about Macbeth in these scenes? How do you learn it?

   - Students follow along, reading silently.

1. For this and the other masterful reads in this unit, consider using [www.wiredforbooks.org](http://www.wiredforbooks.org) or another audio version of *Macbeth*.

1. Consider facilitating a brief whole-class discussion of student observations.

**Activity 4: Reading and Discussion**

Instruct students to form small groups with four members. Post or project each set of questions below for students to discuss. Inform students that they will remain in these groups for the duration of the unit.

Instruct student groups to read Act 1.1, lines 1–13 (from “When shall we three meet again” to “Hover through the fog and filthy air”), with each student taking or sharing a role with another group member (First Witch, Second Witch, Third Witch), and answer the following questions before sharing out with the class.
Consider determining the groups before the lesson in order to balance oral reading abilities, conversational strengths, and reading comprehension abilities.

Consider reminding students that working in groups is an opportunity to apply standard SL.9-10.1.c, d, e by participating effectively in a collaborative discussion. Students may especially focus on actively incorporating others, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

When do the Witches plan to “meet again” (line 1)?

- The Witches plan to meet after “the battle’s lost and won” (line 4).

Whom do they plan to meet, and where?

- They plan to meet Macbeth “upon the heath” (line 7).

Consider providing students with the following definition: a heath is “an area of land that is covered with grass and small shrubs.”

What do the Witches mean in line 12 by: “Fair is foul, and foul is fair”?

- The Witches are saying that what is good is bad and what is bad is good; what is beautiful is ugly and what is ugly is beautiful; what is fair is unfair, what is unfair is fair.

Differentiation Consideration: If students struggle, consider asking the following question.

What do fair and foul mean?

- Fair means either “not stormy or cloudy” or “pleasing to the eye or mind;” foul means either “very bad or unpleasant” or “morally bad.”

What effect do the Witches’ interactions have on the mood of this scene?

- Student responses may include:
  - The Witches make the mood dark because the Witches enter with “thunder and lightning” (line 0 s.d). Also, they discuss dark things like “the battle” (line 4) and “fair” things being “foul” (line 12) and the air being filled with “fog and filth[]” (line 13).
  - The Witches make the mood mysterious because they reveal that they want to speak with Macbeth, but they do not reveal why.

Explain that mood differs from tone. Tone refers to an author’s attitude toward his or her subject. For example, White’s tone in relation to the pig’s death in “Death of a Pig” is mournful. Mood refers to the atmosphere of a scene.

Lead a brief whole-class discussion of student responses.
Instruct student to remain in groups but to reread independently Act 1.2, lines 1–25 (from “What bloody man is that? He can report” to “They smack of honor both.—Go, get him surgeons”).

Ask students to compare the lines of dialogue in this scene to the lines of dialogue in Act 1.1. Then ask the following questions:

**What do you notice about the syntax of the dialogue in Act 1.2, compared to the syntax of the Witches’ dialogue in Act 1.1?**

- The lines of dialogue in Act 1.2 seem longer and the statements are more complex. The Witches’ dialogue in Act 1.1 consists of short, simple statements or questions.

- Remind students that *syntax* means “the rules and patterns of sentence structure.”

**Differentiation Consideration:** Consider asking students:

**What do you notice about the syllable count in the lines of dialogue in Act 1.1 vs. Act 1.2?**

- The lines of dialogue in Act 1.1 generally have 7–8 syllables, while the lines of dialogue in Act 1.2 generally have 10.

Inform students that in addition to syntactical differences, the lines of dialogue in Act 1.1 and Act 1.2 differ metrically. Explain that *meter* is “the measured and rhythmic pattern of a line of poetry.” Explain to students that an *iamb* is “a metric unit in poetry consisting of an unstressed syllable followed by a stressed syllable” (e.g., New York; behold; awake). When a line of dialogue is made up of mostly *iamb*, it is called *iambic*. When there are four *iamb*, the line is called *iambic tetrameter* (e.g., *Macbeth* Act 1.1, line 2: “In thunder, lightning, or in rain?”). When there are five *iamb*, the line is called *iambic pentameter* (e.g., *Macbeth* Act 1.2, line 5: “Who, like a good and hardy soldier, fought”). Inform students that *tetra*- means “four” and *penta*- means “five.” Inform students that most Shakespearean dialogue is in *iambic pentameter*. Explain that *iambic* lines are not always exact, and there are often variations in meter, which accounts for sometimes varying syllable count (e.g., *Macbeth* Act 1.1 line 1; Act 1.2 line 6).

**What is the effect of having some characters speak in a different meter than the rest?**

- Having some characters (e.g., the Witches) speak in a different meter than everyone else highlights that they are different in some way from all the other characters.

Post or project the following questions for student to discuss in their groups before sharing out with the class.

Provide students with the following definition: *merciless* means “very cruel or harsh.”

- Students write the definition of *merciless* on their copy of the text or in a vocabulary journal.
1. Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

What information does Duncan want from the “bloody man” (line 1)?

- He wants to know “the newest state” of “the revolt” (lines 2–3).

Differentiation Consideration: Consider providing students with the following definition: revolt means “violent action against a ruler or government.” Explain that the subject of discussion in this scene is a battle in a war.

- Students write the definitions of revolt on their copy of the text or in a vocabulary journal.

In the image in lines 10–11, what do “spent swimmers” do to one another? What does spent mean?

- Spent swimmers “cling together” and prevent each other from swimming. Spent means “tired, or exhausted.”

What does this image suggest about the progress of the “revolt”?

- It suggests that it is long and difficult, and many people are tired.

What words does the Captain use to describe Macbeth (lines 17–25)?

- The Captain says Macbeth is “brave” (line 18) and that he is “Valor’s minion” (line 21).

If necessary, explain to students that valor means “courage or bravery.” At this point, consider reminding students to use the explanatory notes to help with challenging language like that in these lines.

Who is “the slave” in line 22?

- “The slave” is Macdonwald.

According to the Captain, what did Macbeth do to “deserve” the name “brave Macbeth” (lines 21–25)?

- Macbeth “carved out a passage” (line 21) through the battle until he faced Macdonwald, killed him, then “fixed his head upon our battlements” (line 25).

Lead a brief whole-class discussion of student responses.
Instruct students to remain in their groups but to silently reread Act 1.2, lines 55–78 (from “Who comes here?” to “What he hath lost, noble Macbeth hath won”), and then answer the following questions in their groups before sharing out with the class.

What does Ross report about the battle against Norway (lines 59–66)?

- He reports that “Norway himself, with terrible numbers,” along with “The Thane of Cawdor” fought against Duncan’s men, but they lost the battle in the end.

Direct students to the explanatory notes for the definition of the word *thane*.

1. Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

How does Ross describe the Thane of Cawdor (lines 60–61)?

- Ross describes the Thane of Cawdor as a “disloyal traitor.”

**Differentiation Consideration:** Consider providing students with the following definition: a *traitor* means “a person who is not loyal to his or her own country, friends, etc.”

- Students write the definitions of *traitor* on their copy of the text or in a vocabulary journal.

What does Duncan plan to do with the Thane of Cawdor (lines 73–75)? Why?

- He plans to have him killed immediately because he was a traitor.

What has Macbeth “won” that the Thane of Cawdor has “lost” (line 78)? Why?

- Macbeth has gained the Thane of Cawdor’s “former title” because the Thane of Cawdor is going to be executed for being a traitor, and Macbeth is being rewarded for having acted so bravely in the battle.

Reread the last four lines of the scene. What do you notice about the meter and rhyme of these lines?

- Student responses may include:
  - The lines have the same meter or number of iamb.
  - The last word of each line rhymes with the last word of the next line (“death” and “Macbeth”; “done” and “won”).

What is the effect of the meter and rhyme of these last four lines?

- The effect of these four lines having the same meter and end rhyme is that the lines are emphasized and tied together.
Explain to students that these four lines form two *couplets*. A single *couplet* in poetry is a pair of two lines with similar meter that rhyme.

**What is the impact of Shakespeare’s choice to introduce Macbeth through the dialogue of other characters?**

- The audience learns of Macbeth and his bravery the way the King learns of them. Before Macbeth enters the play his reputation is known. This method of introduction also emphasizes that Macbeth is still out in battle.

**Activity 5: Quick Write**

15%

Instruct students to respond briefly in writing to the following prompt:

**How do the interactions in Act 1.1 and 1.2 develop Macbeth’s character?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

5%

Display and distribute the homework assignment. For homework, instruct students to reread all of Act 1.1 and 1.2 and write an objective summary. Ask students to use this lesson’s vocabulary wherever possible in their written responses (*heath, foul, merciless*, etc.). In addition, instruct students to watch “Witchcraft in Shakespeare’s Time” and prepare to discuss the clip in the following lesson.

**Homework**

For homework, reread all of Act 1.1 and 1.2 and write an objective summary. Use this lesson’s vocabulary wherever possible in your written responses (*heath, foul, merciless*, etc.).

In addition, watch “Witchcraft in Shakespeare’s Time” and prepare to discuss the clip in the following lesson.
### 10.4 Common Core Learning Standards Tool

<table>
<thead>
<tr>
<th>CCL Standards: Reading—Literature</th>
<th>I know what this is asking and I can do this.</th>
<th>This standard has familiar language, but I haven’t mastered it.</th>
<th>I am not familiar with this standard.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RL.9-10.7</strong></td>
<td>Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s <em>Landscape with the Fall of Icarus</em>).</td>
<td></td>
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</tr>
<tr>
<td><strong>RL.9-10.7.a</strong></td>
<td>a. Analyze works by authors or artists who represent diverse world cultures.</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>CCL Standards: Reading—Informational</th>
<th>I know what this is asking and I can do this.</th>
<th>This standard has familiar language, but I haven’t mastered it.</th>
<th>I am not familiar with this standard.</th>
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</thead>
<tbody>
<tr>
<td>None.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>CCL Standards: Speaking &amp; Listening</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
<td>I am not familiar with this standard.</td>
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<tr>
<td>SL.9-10.6</td>
<td>Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>CCL Standards: Language</th>
<th>I know what this is asking and I can do this.</th>
<th>This standard has familiar language, but I haven’t mastered it.</th>
<th>I am not familiar with this standard.</th>
</tr>
</thead>
</table>
| L.9-10.4.c | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on **grades 9-10 reading and content**, choosing flexibly from a range of strategies.  
  c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. | | |
<table>
<thead>
<tr>
<th>CCL Standards: Language</th>
<th>I know what this is asking and I can do this.</th>
<th>This standard has familiar language, but I haven’t mastered it.</th>
<th>I am not familiar with this standard.</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.9-10.5.b</td>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
<td></td>
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<tr>
<td></td>
<td>b. Analyze nuances in the meaning of words with similar denotations.</td>
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</tbody>
</table>
Introduction

In this lesson, students continue their work with *Macbeth* by reading Act 1.3 (from “Where hast thou been, sister?” to “Till then, enough.—Come, friends”), working in small groups to focus on lines 82–159 (from “The earth hath bubbles, as the water has” to “why, chance may / crown me / Without my stir”). In this scene, Macbeth and Banquo meet the Witches. Students focus on the emergence of central ideas in this scene. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how a central idea emerges in Act 1.3.

For homework, students read Act 1.4 in its entirety in preparation for reading Act 1.5 in the following lesson.

Standards

**Assessed Standard(s)**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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<tbody>
<tr>
<td>RL.9-10.2</td>
<td>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
</tr>
</tbody>
</table>

**Addressed Standard(s)**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>W.9-10.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a.</td>
<td>Apply <em>grades 9–10 Reading standards</em> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
</tr>
<tr>
<td>L.9-10.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <em>grades 9–10 reading and content</em>, choosing flexibly from a range of strategies.</td>
</tr>
<tr>
<td>c.</td>
<td>Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</td>
</tr>
</tbody>
</table>
Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze how a central idea emerges in Act 1.3.

High Performance Response(s)

A High Performance Response should:

- Identify a central idea of the play in this scene (e.g., appearance vs. reality, or fate vs. agency).
- Discuss the details through which the central idea emerges (e.g., The Witches tell Macbeth and Banquo of their futures, but their predictions are mysterious and deceiving. They tell Macbeth that he will “be king hereafter” (line 53), but they don’t tell him exactly when or how. They inform Banquo that he will be “lesser than Macbeth and greater. / Not so happy, yet much happier” (lines 68–69). Then the Witches tell Banquo, “Thou shalt get kings, though thou be none” (line 70). These riddles introduce the central idea of appearance versus reality because the audience and the characters wonder whether the Witches are telling the truth or not.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- surmise (n.) – an idea or thought of something as being possible or likely
- supernatural (adj.) – being above or beyond what is natural; unnatural; abnormal

Vocabulary to teach (may include direct word work and/or questions)

- fantastical (adj.) – imaginary

Additional vocabulary to support English Language Learners (to provide directly)

- royal (adj.) – of or relating to a king or queen
Lesson Agenda/Overview

### Standards & Text:
- Standards: RL.9-10.2, W.9-10.9.a, L.9-10.4.c
- Text: *Macbeth* by William Shakespeare, Act 1.3: lines 105–159 (Masterful Reading: Act 1.3)

① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.

#### Learning Sequence:
1. Introduction of Lesson Agenda  1. 5%
2. Homework Accountability  2. 10%
3. Masterful Reading  3. 15%
4. Reading and Discussion  4. 50%
5. Quick Write  5. 15%
6. Closing  6. 5%

### Materials
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Copies of the Homework Scaffolding Tool: *Macbeth*, Act 1.4 for each student

### Learning Sequence

#### How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>➡️</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>①</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda  

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.2. Inform students that in this lesson, they read Act 1.3 from the play and analyze how a central idea emerges over the course of the scene.

- Students look at the agenda.

Activity 2: Homework Accountability  

10%

Instruct student pairs to discuss their homework (Write an objective summary of Act 1.1 and Act 1.2).

- Student summaries will vary but should include a statement about the Witches’ intention to meet Macbeth after the battle on the heath; a statement about the Captain’s description of the battle to Duncan; and a statement about Duncan’s decision to kill the Thane of Cawdor and give his title to Macbeth.

Instruct student pairs to discuss what they learned about witches in Shakespeare’s time from watching the brief video assigned for homework.

- Student responses may include:
  - Shakespeare’s audience would have reacted to witches differently than a modern audience would.
  - People in Shakespeare’s time would have believed in real witches, and everyone would have spoken about them, so the characters in the play would have seemed more real.

Activity 3: Masterful Reading  

15%

Have students listen to a masterful reading of Act 1.3 in its entirety (from “Where hast thou been, sister?” to “Till then, enough.—Come, friends”). As students listen, ask them to focus on what the Witches are saying about Macbeth and how he is reacting.

- Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout this lesson:

- What important ideas begin in this scene?

After the masterful reading, ask students:
What do you notice about the words Macbeth uses in his first line in the play?

- He says the day is “foul and fair” (line 39). These are the same words the Witches use in Act 1.1, line 12.

What do the Witches tell Macbeth about his future?

- The Witches tell Macbeth that he is going to be Thane of Glamis, Thane of Cawdor, and king (lines 51–53).

What do the Witches tell Banquo about his future?

- The Witches tell Banquo that his sons will be kings, but he will not be king (line 70).

How does Macbeth react to this information? Why?

- Macbeth does not believe the Witches at first, because he believes the Thane of Cawdor is still alive, and that it is not possible for him to become king (lines 75–78). When they leave and he learns he is Thane of Cawdor, he begins to think about how he might become king (lines 140–155).

Lead a brief whole-class discussion of student responses.

**Activity 4: Reading and Discussion 50%**

Instruct students to form their pre-established small groups. Post or project each set of questions for students to discuss.

Instruct student groups to read lines 105–139 (from “We are sent / To give thee from our royal master thanks” to “Cousins, a word, I pray you”) with each student taking a role (Hamlet, Banquo, Ross, or Angus), and answer the following questions before sharing out with the class.

**What are Ross and Angus sent to do (line 107)?**

- They are sent to “Herald Macbeth into [the King’s] sight.” They are taking Macbeth to see King Duncan.

1. Remind students to use the explanatory notes to define words like herald.

1. Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

1. **Differentiation Consideration:** Consider explaining to students that the royal master is King Duncan, and that royal means “of or relating to a king or queen.”
Students write the definitions of royal on their copy of the text or in a vocabulary journal.

What does Ross “call” (line 110) Macbeth? Who “bade” (line 110) Ross to do so, and why?

Ross calls Macbeth “Thane of Cawdor” (line 110). The “royal master” (line 106), the king, wants to give Macbeth the title to reward him for his “success” (line 94) in battle.

How do Banquo and Macbeth respond to Ross’s message?

Student responses may include:

- Banquo and Macbeth both question Ross calling Macbeth by the title “Thane of Cawdor.”
- Banquo wonders whether the Witches’ prophecy is coming true, and Macbeth asks how he could be the Thane of Cawdor if the original Thane of Cawdor is still alive.

What tension do Banquo and Macbeth’s responses introduce?

Banquo and Macbeth’s uncertainty shows that they are beginning to believe the Witches’ prediction, although the Witches seemed untrustworthy at first.

Differentiation Consideration: Consider asking students:

To what does Banquo refer when he asks if “the devil” can “speak true” (line 113)?

Banquo refers to the Witches’ prophecy that Macbeth would become Thane of Cawdor.

What is the tone of Banquo and Macbeth’s questions?

Banquo and Macbeth sound confused and uncertain.

Differentiation Consideration: Consider giving students the phrase “appearance versus reality” as a way to classify and discuss this tension, because “appearance versus reality” develops as a central idea throughout the text.

Instruct students to annotate their texts for the central idea, using the code CI. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments and the Performance Assessment, which focus on the development of central ideas.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Refer to lines 132–138 (from “That, trusted home, / Might yet enkindle you unto the crown” to “Win us with honest trifles, to betray’s / In deepest consequence”). What does Banquo mean when he says “to win us to our harm”?

He means “to bring us harm” or “to hurt us.”

Differentiation Consideration: If students struggle, consider asking the following question:
Who are “the instruments of darkness” to which Banquo refers?

- He refers specifically to the Witches but in general to evil forces.

Differentiation Consideration: Consider providing students with an explanation of lines 132–133: “That, trusted home, / Might yet enkindle you unto the crown.” Explain to students that this means the Witches’ words about Macbeth might make him really want to become king.

What does Banquo tell Macbeth in lines 132–138?

- Banquo warns Macbeth that sometimes, “to win us to our harm,” evil forces will “tell us truths” only to “betray ‘s” later on. He tells Macbeth that he should be careful with the information the Witches have given them.

Lead a brief whole-class discussion of student responses.

Instruct students to read lines 140–159 (from “Two truths are told / As happy prologues” to “chance may / Crown me / Without my stir”) and answer the following questions before sharing out with the class.

Provide students with the following definition: supernatural means “being above or beyond what is natural; unnatural; abnormal.”

- Students write the definition of supernatural on their copy of the text or in a vocabulary journal.

- Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Remind students that in lines 140–155, when Macbeth speaks “aside,” he is speaking to himself and nobody else. If necessary, explain to students that when a character speaks to himself or herself at length, it is called a soliloquy. If applicable, remind students of their work with soliloquies in their reading of Romeo and Juliet or Oedipus the King.

In line 144, Macbeth states that the information from the Witches “Cannot be ill, cannot be good.”

Why does he say it “cannot be ill”? Why does he say it “cannot be good”?

- Student responses may include:
  - He says that the “supernatural soliciting” has given him predictions of “success / Commencing in a truth.” If it were “ill,” he would not have successfully become Thane of Cawdor, as they said.
  - He knows bad things have to happen before he can become king—like the death of the present king, so the events “cannot be good.”
What is the “suggestion” Macbeth contemplates in line 147?

- Murdering King Duncan to become king himself.

**Differentiation Consideration:** For additional scaffolding, consider asking students the following question:

**How could Macbeth become king instead of Duncan?**

- He could kill King Duncan.

Why is the murder of King Duncan “but fantastical”? What does fantastical mean in this context?

- The murder of King Duncan is only fantastical now because Macbeth has not done it. Fantastical means “imaginary.”

**Consider directing students’ attention back to the explanatory note for line 56, which defines fantastical as “imaginary.”**

**Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.**

Provide students with the following definition: **surmise** means “an idea or thought of something as being possible or likely.”

- Students write the definition of surmise on their copy of the text or in a vocabulary journal.

**Consider explaining to students that “chance” here means “fate” or “destiny.” If students are not familiar with the word fate, provide them with this definition: “something that unavoidably befalls a person; fortune.”**

Why is Macbeth’s “function smothered in surmise” (line 154)?

- Macbeth is so preoccupied with thoughts of becoming king that he cannot “function” or act.

Refer to lines 158–159: “If chance will have me king, why, chance may crown me / Without my stir.” What is the meaning of stir in these lines?

- Stir means action.

**Consider explaining to students that “chance” here means “fate” or “destiny.” If students are not familiar with the word fate, provide them with this definition: “something that unavoidably befalls a person; fortune.”**

What does Macbeth mean in lines 157–159 that “chance may / crown me / Without my stir”?

- He means that he might be able to become king without killing King Duncan, if that is his fate, as the Witches say.
What conflicting ideas does Shakespeare introduce in lines 157–159?

Shakespeare introduces the role of “chance” versus the role of action in determining events. Macbeth wonders if “chance” or fate will make him king or if he needs to act on his own to make himself king.

Consider giving students the phrase “fate versus agency” as a way to classify and discuss these conflicting ideas, because “fate versus agency” develops as a central idea throughout the text. Inform students that the word agency means “the ability or power to act.” Agency is the capacity to make choices. An idea opposed to agency is that of fate, which suggests that choice is an illusion, and peoples’ lives are predetermined. Macbeth contemplates taking action to become king (agency), but he also wonders if he would become king even if he didn’t act (fate).

Remind students to annotate their texts for the central idea, using the code CI.

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

Analyze how a central idea emerges in Act 1.3.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to read Act 1.4, lines 1–65 (from “Is execution done on Cawdor?” to “It is a peerless kinsman”). Instruct students to use the explanatory notes to support their reading, as well as the Homework Scaffolding Tool: Macbeth, Act 1.4. Instruct students to be prepared to discuss the plot of this scene in the following lesson.
Homework

Read Act 1.4, lines 1–65 (from “Is execution done on Cawdor?” to “It is a peerless kinsman”). Use the explanatory notes to support your reading, as well as the Homework Scaffolding Tool: Macbeth, Act 1.4, and be prepared to discuss the plot of this scene in the following lesson.
**Homework Scaffolding Tool: Macbeth Act 1.4**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the third column and explanatory notes in your text for vocabulary and other assistance.

Consider listening to this free online recording of Macbeth Act 1 as you read the scene: [www.wiredforbooks.org](http://www.wiredforbooks.org) (11:34–14:26).

<table>
<thead>
<tr>
<th>Text: Act 1.4</th>
<th>Questions</th>
<th>Vocabulary</th>
</tr>
</thead>
</table>

*Flourish. Enter Duncan, Malcolm, Donalbain, Lennox, and Attendants*

**Duncan** Is execution done on Cawdor? Are not Those in commission yet return'd?

**Malcolm** My liege,

They are not yet come back. But I have spoke With one that saw him die: who did report That very frankly he confess'd his treasons, Implored your highness' pardon and set forth A deep repentance: nothing in his life Became him like the leaving it; he died As one that had been studied in his death To throw away the dearest thing he owed, As 'twere a careless trifle.

**Duncan** There's no art

To find the mind's construction in the face:

He was a gentleman on whom I built An absolute trust.

Cawdor is dead. What do lines 4–12 show about how Cawdor dealt with his own execution?

How did Duncan feel about Cawdor?

Duncan states: “There's no art / To find the mind's construction in the face” What does this mean?

<table>
<thead>
<tr>
<th></th>
<th>Vocabulary</th>
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</table>

- in commission (idiom) – in service
- repentance (n.) – regret for any past action
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>How can that phrase apply to the development other characters?</td>
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<tr>
<td>[Enter Macbeth, Banquo, Ross, and Angus]</td>
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<tr>
<td><strong>Duncan</strong> O worthiest cousin!</td>
<td></td>
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<tr>
<td>The sin of my ingratitude even now</td>
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<tr>
<td>Was heavy on me: thou art so far before</td>
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<tr>
<td>That swiftest wing of recompense is slow</td>
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<tr>
<td>To overtake thee. Would thou hadst less deserved,</td>
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<tr>
<td>That the proportion both of thanks and payment</td>
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<tr>
<td>Might have been mine! only I have left to say,</td>
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<tr>
<td>More is thy due than more than all can pay.</td>
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<tr>
<td><strong>Macbeth</strong> The service and the loyalty I owe,</td>
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<tr>
<td>In doing it, pays itself. Your highness' part</td>
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<tr>
<td>Is to receive our duties; and our duties</td>
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<tr>
<td>Are to your throne and state children and servants,</td>
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<tr>
<td>Which do but what they should, by doing every thing</td>
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<tr>
<td>Safe toward your love and honour.</td>
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<tr>
<td><strong>Duncan</strong> Welcome hither:</td>
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<tr>
<td>I have begun to plant thee, and will labour</td>
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<tr>
<td>To make thee full of growing. Noble Banquo,</td>
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<tr>
<td>That hast no less deserved, nor must be known</td>
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<tr>
<td>No less to have done so, let me enfold thee</td>
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<tr>
<td>And hold thee to my heart.</td>
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<tr>
<td><strong>Banquo</strong> There if I grow,</td>
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<tr>
<td>The harvest is your own.</td>
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<tr>
<td><strong>Duncan</strong> My plenteous joys, Wanton in fulness, seek to hide themselves</td>
<td></td>
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<tr>
<td>What does this exchange with Macbeth show us about each character?</td>
<td></td>
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<tr>
<td>What is Duncan’s promise to Macbeth here, when he says “I have begun to plant thee…”</td>
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<tr>
<td>What does Duncan give to his eldest son?</td>
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</table>

*Ingratitude (n.) – the state of being ungrateful; thanklessness*
In drops of sorrow. 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.

*(He exits)*

**Duncan** True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let’s after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman.

---

| **How does Macbeth’s aside recall the words of Duncan earlier in this scene?** |
| **Summarize Macbeth’s aside:** |

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Introduction

In this lesson, students read and analyze Macbeth Act 1.5 (from “They met me in the / day of success” to “Leave all the rest to me”), in which Lady Macbeth begins to consider murdering Duncan after receiving a letter from her husband about his encounter with the Witches. Students pay particular attention to Shakespeare’s choice to use a letter and soliloquies in this scene to develop the character of Lady Macbeth. As students contemplate Lady Macbeth’s character, they note her ambition and her active role in the events of the play. After students work in pairs and participate in a jigsaw and discussion activities, student learning is assessed via a Quick Write at the end of the lesson: Analyze how Shakespeare develops Lady Macbeth over the course of this scene.

For homework, students use the Homework Scaffolding Tool to support their reading of Act 1.6 (from “This castle hath a pleasant seat” to “And shall continue our graces toward him. / By your leave, hostess”).

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.3  Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>SL.9-10.1.c-e  Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>c.  Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</td>
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<tr>
<td>d.  Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</td>
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</tbody>
</table>
e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

L.9-10.4.c Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze how Shakespeare develops the character of Lady Macbeth over the course of this scene.

High Performance Response(s)

A High Performance Response should:

- Identify aspects of Lady Macbeth’s character that emerge in Act 1.5 (e.g., ambition, ruthlessness, etc.).

- Describe how Shakespeare develops Lady Macbeth’s character in the scene (e.g., the letter shows that Macbeth trusts and loves her and that he acknowledges her as his “dearest partner of greatness” (line 11); her first soliloquy demonstrates her ambition because she is eager to believe that the Witches have “promised” the crown to Macbeth (line 16); the second soliloquy demonstrates her ruthlessness as she asks the spirits to “unsex” her and to “fill [her] from the crown to the toe top-full / Of direst cruelty” (lines 47–50); her dialogue with Macbeth demonstrates that she is ruthless as she sets out a plan to murder Duncan, telling Macbeth, “Leave all the rest to me” (line 86); etc.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- hie (v.) – to cause (oneself) to go quickly
- hither (adv.) – to or toward this place
- impedes (v.) – slows the movement, progress, or action of (someone or something)
Vocabulary to teach (may include direct word work and/or questions)

- direst (adj.) – most extreme
- keen (adj.) – having a sharp edge or point
- metaphysical (adj.) – supernatural
- pall (v.) – cover with a cloth that is put over a coffin

Vocabulary to teach (may include direct word work and/or questions)

- chastise (v.) – rebuke; also, inflict punishment on
- compunctious (adj.) – remorseful; full of regret
- gall (n.) – bitter liquid secreted by the liver and associated with choler or anger
- beguile (v.) – deceive
- dispatch (n.) – management
- sovereign (adj.) – absolute

Additional vocabulary to support English Language Learners (to provide directly)

- ambition (n.) – a particular goal or aim; something that a person hopes to do or achieve

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
</tr>
<tr>
<td>Standards: RL.9-10.3, SL.9-10.1.c-e, L.9-10.4.c</td>
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<tr>
<td>Text: <em>Macbeth</em> by William Shakespeare, Act 1.5: lines 1–33 and 45–86 (Masterful Reading: Act 1.5)</td>
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<tr>
<td>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</td>
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<tr>
<td>Learning Sequence:</td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
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<tr>
<td>2. Homework Accountability</td>
<td>2. 10%</td>
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<tr>
<td>3. Masterful Reading</td>
<td>3. 15%</td>
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<tr>
<td>4. Soliloquy Jigsaw Activity</td>
<td>4. 30%</td>
</tr>
<tr>
<td>5. Reading and Discussion</td>
<td>5. 25%</td>
</tr>
<tr>
<td>6. Quick Write</td>
<td>6. 10%</td>
</tr>
<tr>
<td>7. Closing Introduction of Lesson Agenda</td>
<td>7. 5%</td>
</tr>
</tbody>
</table>
Materials

- Copies of Homework Scaffolding Tool: *Macbeth* Act 1.6 for each student
- Copies of Soliloquy Jigsaw Tool for Act 1.5 for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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<tr>
<td>❖</td>
<td><strong>Bold text indicates questions for the teacher to ask students.</strong></td>
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<tr>
<td>❖</td>
<td><em>Italicized text indicates a vocabulary word.</em></td>
</tr>
<tr>
<td>❖</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>❖</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>❖</td>
<td>Indicates instructional notes for the teacher.</td>
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</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.3. In this lesson, students read Act 1.5 of *Macbeth*, paying particular attention to the character of Lady Macbeth, who is first introduced here. Students work in pairs and small groups to analyze the text and read the dialogue aloud.

❖ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to share and review their Homework Scaffolding Tools for *Macbeth* Act 1.4.

❖ Students work in pairs to review and discuss their Homework Scaffolding Tools.

❖ See the Model Scaffolding Handout for possible student responses.

Lead a brief, whole-class discussion of student responses.
Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of Act 1.5 of *Macbeth* (from “Enter Macbeth’s Wife, alone, with a letter” to “Leave all the rest to me”), focusing on Lady Macbeth’s character development.

**Differentiation Consideration:** Consider posting or projecting the following guiding questions to support students throughout this lesson:

Describe Lady Macbeth. What words from the text show Lady Macbeth’s character?

- Students follow along, reading silently.

Consider facilitating a brief whole-class discussion of student observations.

Before continuing to the jigsaw activity, instruct students to reread Macbeth’s letter to Lady Macbeth (lines 1–14, from “They met me in the / day of success” to “Lay it to thy / heart, and farewell”). Post or project the following questions for students to answer in pairs.

- Students form pairs from the same groups established in 10.4.2 Lesson 1.

**How is the format of the letter different from the format of the other lines in the play?**

- Student responses may include:
  - The letter is written in prose, like a regular letter.
  - It does not “look” like poetry.
  - It is in italics instead of the regular font.

**What can you infer about the relationship between Macbeth and Lady Macbeth based on the contents of this letter?**

- Student responses may include:
  - The letter shows that Macbeth trusts his wife and reports to her important events, such as his successful battle and the strange appearance of the Witches.
  - When Macbeth refers to his wife as “my dearest partner of greatness” (line 11) it suggests that Macbeth and his wife consider each other to be equals and that they respect each other.
  - Macbeth says he does not want Lady Macbeth to “lose the dues of rejoicing by being igno-/ rant of what greatness is due thee” (lines 12–13), which shows that he wants her to be happy and believes she deserves to share in his success.
  - Macbeth loves his wife.

Lead a brief, whole-class discussion of student responses.
Activity 4: Soliloquy Jigsaw Activity 30%

Instruct students to establish home groups of four (the same groups established in 10.4.2 Lesson 1) and review the Soliloquy Jigsaw Tool. Instruct students to form pairs within their home groups and instruct each pair to select a different soliloquy.

1. Consider reminding students of their work with the term soliloquy in 10.4.2 Lesson 2. If necessary, remind students that when a character is speaking to himself or herself at length, it is called a soliloquy.

2. Consider reminding students that the jigsaw activity is an opportunity to apply standards SL.9-10.1.c-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.
   - Students review the Soliloquy Jigsaw Tool, select a soliloquy, and work in pairs to respond to questions.
   - See the Model Soliloquy Jigsaw Tool for possible responses.

Instruct students to rejoin home groups and instruct pairs to share their work with the group.

- Home groups hold a brief discussion about both soliloquies.

Lead a brief, whole-class discussion based on student responses.

Activity 5: Reading and Discussion 25%

Instruct students to form pairs. Post or project each set of questions below for students to discuss.

Instruct student pairs to read aloud lines 62–86 (from “Great Glamis, worthy Cawdor, / Greater than both by the all-hail hereafter!” to “Leave all the rest to me”), each taking a role (Macbeth or Lady Macbeth), and answer the following questions before sharing out with the class.

1. Remind students that when reading Shakespeare’s work aloud it is important to use punctuation rather than line breaks to guide pauses and rhythm.

Direct students to the explanatory notes for the definitions of the following words: beguile, dispatch, and sovereign.

1. Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.
   - Students read dialogue and answer questions in pairs.

How do the terms of address that Lady Macbeth and Macbeth exchange develop their relationship?
Lady Macbeth greets her husband by calling him “Great Glamis” and “worthy Cawdor” (line 62) and Macbeth calls her “My dearest love” (line 67), developing the sense that they are partners who love and respect each other.

Differentiation Consideration: Consider providing the following optional extension to deepen students’ understanding:

Reread the Witches’ greeting to Macbeth in Act 1.3, lines 51–53 (from “All hail, Macbeth!” to “that shalt be king hereafter”). What is the impact of Lady Macbeth’s greeting to Macbeth at the beginning of their dialogue in Act 1.5?

Her greeting reminds listeners of the Witches’ greeting to Macbeth and adds to the sense that Lady Macbeth, like the Witches, may be untrustworthy.

How does Lady Macbeth’s statement that “never / shall sun that morrow see!” (lines 71–72) develop her character?

This statement develops Lady Macbeth’s character by revealing that she is so ruthless that she is already committed to murdering Duncan.

Differentiation Consideration: If students struggle to answer this question because of the syntax, consider presenting the statement in the syntax of modern English (the sun shall never see that morrow) and posing the following questions:

How is the word order different in the two sentences?

Student responses may include:
  o The words “sun” and “never” are reversed.
  o The words “that” and “see” are reversed.

Explain that rearranging the word order of Shakespeare’s sentences often results in sentences that sound more like modern English that are easier to understand.

How does the advice Lady Macbeth gives to Macbeth in lines 75–76 about how to behave before Duncan dies develop her character?

When Lady Macbeth tells Macbeth that he should look and act normal by saying, “Look like the time. Bear welcome in your eye” (line 75), she reveals how deceitful she can be.

Differentiation Consideration: If students struggle to answer this question, consider posing the following questions:

What does Lady Macbeth mean by “Look like the time”?
She means that Macbeth should look as though the time he spends waiting is like any other time, even if he might be nervous.

What does it mean to “Bear welcome” in one’s eye, hand, and tongue?

Student responses should include:
- To “bear welcome” in one’s eye means to look friendly.
- To “bear welcome” in one’s hand means to shake hands, offer hospitality, etc.
- To “bear welcome” in one’s tongue means to say nice things to a visitor.

How does Lady Macbeth’s statement that Macbeth should “put / This night’s great business into [her] dispatch” (lines 79–80) develop ideas presented in the soliloquies?

Student responses may include:
- By telling Macbeth that she will take care of killing Duncan, Lady Macbeth is demonstrating how she can “pour [her] spirits into [Macbeth’s] ear” (line 29), or persuade Macbeth to join her in plotting to murder Duncan and take the crown.
- This statement is an example of how Lady Macbeth has succeeded in becoming filled with “direst cruelty” (line 50), or the ability to murder her King and guest in order to fulfill her own ambitions.
- The statement reinforces the impression that Lady Macbeth is practical, which she demonstrated when she was analyzing Macbeth’s character and trying to decide if he would be able to make the Witches’ prophecy come true.

Differentiation Consideration: If students struggle to answer this question, consider referring them to lines 29 and 50 for evidence.

Differentiation Consideration: If students struggle with the meaning of dispatch in this context, refer them to the explanatory notes that define the word as “management.”

What does Lady Macbeth’s reason for why Duncan should die reveal about her character?

When Lady Macbeth says Duncan should die so that Macbeth and Lady Macbeth can rule alone and have “sovereign sway and masterdom,” (line 82) for “all our nights and days to come,” (line 81) she reveals that she is ambitious.

How does Shakespeare’s choice to end the scene with Lady Macbeth’s statement, “Leave all the rest to me” impact the development of Lady Macbeth’s character?

Ending the scene with this line makes it clear that Lady Macbeth is not only actively involved in the murder of Duncan, but that she is taking charge of the arrangements.
Activity 6: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

Analyze how Shakespeare develops Lady Macbeth over the course of this scene.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to use the Homework Scaffolding Tool to support their reading of Macbeth Act 1.6.

- Students follow along.

Homework

Use the Homework Scaffolding Tool to support your reading of Macbeth Act 1.6.
## Model Homework Scaffolding Tool: Macbeth Act 1.4

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the third column and explanatory notes in your text for vocabulary and other assistance. Consider listening to this free online recording of *Macbeth* Act 1.4 as you read the scene: [http://www.wiredforbooks.org](http://www.wiredforbooks.org) (11:34–14:26).

### Text: Act 1.4

[Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, and Attendants]

**Duncan** Is execution done on Cawdor? Are not those in commission yet return'd?

**Malcolm** My liege, They are not yet come back. But I have spoke With one that saw him die: who did report That very frankly he confess'd his treasons, Implored your highness' pardon and set forth A deep repentance: nothing in his life Became him like the leaving it; he died As one that had been studied in his death To throw away the dearest thing he owed, As 'twere a careless trifle.

**Duncan** There's no art To find the mind's construction in the face: He was a gentleman on whom I built An absolute trust.

### Questions

**Cawdor is dead. What do lines 4–12 show about how Cawdor dealt with his own execution?**

- He was sorry for being a traitor and accepted his punishment. He was more impressive in how he died than in how he lived.

**How did Duncan feel about Cawdor?**

- Duncan trusted Cawdor and believed him to be a gentleman.

**Duncan states: “There's no art / To find the mind's construction in the face:” What does this mean?**

- Duncan means that there is no way of knowing what

### Vocabulary

- *in commission* (idiom) – in service
- *repentance* (n.) – regret for any past action
someone is thinking just by looking at him.

**How can that phrase apply to the development other characters?**

- Macbeth and Banquo don’t know what to think of the Witches; Macbeth is beginning to think about murdering Duncan, but it is not evident from his appearance.

[Enter MACBETH, BANQUO, ROSS, and ANGUS]

**Duncan** O worthiest cousin!
The sin of my ingratitude even now Was heavy on me: thou art so far before That swiftest wing of recompense is slow To overtake thee. Would thou hadst less deserved, That the proportion both of thanks and payment Might have been mine! only I have left to say, More is thy due than more than all can pay.

**Macbeth** The service and the loyalty I owe, In doing it, pays itself. Your highness' part Is to receive our duties; and our duties Are to your throne and state children and servants, Which do but what they should, by doing every thing Safe toward your love and honour.

**Duncan** Welcome hither:
I have begun to plant thee, and will labour To make thee full of growing. Noble Banquo, That hast no less deserved, nor must be known No less to have done so, let me enfold thee

**What does this exchange with Macbeth show us about each character?**

- This exchange shows that Duncan is a generous king who rewards his followers for good service. Macbeth pretends to be grateful, showing that he is capable of deceit. Banquo also appears to be grateful; there is no evidence that Banquo is not what he seems.

**What is Duncan’s promise to Macbeth here, when he says “I have begun to plant thee...”?**

**ingratitude** (n.) – the state of being ungrateful; thanklessness

- **Macbeth and Banquo** don’t know what to think of the Witches; Macbeth is beginning to think about murdering Duncan, but it is not evident from his appearance.

- **This exchange shows that Duncan is a generous king who rewards his followers for good service. Macbeth pretends to be grateful, showing that he is capable of deceit. Banquo also appears to be grateful; there is no evidence that Banquo is not what he seems.**

- **What is Duncan’s promise to Macbeth here, when he says “I have begun to plant thee...”?**

- **ingratitude** (n.) – the state of being ungrateful; thanklessness
And hold thee to my heart.

_Banquo_ There if I grow,
The harvest is your own.

_Duncan_ My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. 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.

_[He exits]_

_Duncan_ True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman.

---

_Footnotes:_

40 Duncan is promising more rewards to Macbeth in the future.

45 What does Duncan give to his eldest son?

50 How does Macbeth's aside recall the words of Duncan earlier in this scene?

55 How does Macbeth's aside recall the words of Duncan earlier in this scene?

60 How does Macbeth's aside recall the words of Duncan earlier in this scene?

65 How does Macbeth's aside recall the words of Duncan earlier in this scene?
so that nobody sees his "black and deep desires" (lines 57–58).

**Summarize Macbeth’s aside.**

Macbeth realizes that to become King he will have to get rid of Malcolm, the Prince of Cumberland, somehow. He recognizes that his desire for the crown is wrong and hopes that darkness will keep the desire from being obvious and that he will not have to see the murder that will be required to gain the crown.
Soliloquy Jigsaw Tool for Act 1.5

Directions: Form home groups of four to reread Lady Macbeth’s soliloquies in Act 1.5 (Soliloquy 1: lines 15–33, from “Glamis thou art, and Cawdor” to “To have thee crowned withal” and Soliloquy 2: lines 45–61, from “The raven himself is hoarse” to “To cry ‘Hold! Hold!’”). Form a pair with someone in your home group and answer one of the following sets of questions on a separate sheet of paper. When you have finished, share your responses with the other pair from your home group.

Soliloquy 1: Lines 15–33 (from “Glamis thou art, and Cawdor” to “To have thee crowned withal”)

1. What does Lady Macbeth believe has been “promised” to her husband?
2. What does Lady Macbeth “fear” in her husband’s nature?
3. According to Lady Macbeth, what qualities does Macbeth have that might help him achieve his goal?
4. What can you infer about Lady Macbeth based on her description of Macbeth?
5. Whom is Lady Macbeth addressing when she says, “Hie thee hither”?
6. How does Lady Macbeth’s plan to “pour [her] spirits in [Macbeth’s] ear” and to “chastise [Macbeth] with the valor of [her] tongue” develop her character?

Soliloquy 2: Lines 45–61 (from “The raven himself is hoarse” to “To cry ‘Hold! Hold!’”)

1. How do the stage directions before line 45 help explain to whom Lady Macbeth is speaking these lines?
2. What qualities does Lady Macbeth ask the spirits to remove?
3. For what quality does Lady Macbeth ask?
4. How does Lady Macbeth’s request that the spirits “come to [her] woman’s breasts / And take [her] milk for gall” develop her thoughts about Macbeth in lines 16–19 (“Yet do I fear thy nature; / It is too full o’ th’ milk of human kindness / To catch the nearest way”)?
5. What does Lady Macbeth’s request for night to come reveal about Lady Macbeth and her plans?
6. How does Lady Macbeth’s description of night, “pall[ed] in the dunnest smoke of hell,” impact the meaning and mood of this passage?

Vocabulary: Some words are defined below. Refer to the explanatory notes in the text for additional support.

<table>
<thead>
<tr>
<th>Soliloquy 1</th>
<th>Soliloquy 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>hie (v.) – to cause (oneself) to go quickly</td>
<td>direct (adj.) – most extreme</td>
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<td>hither (adv.) – to or toward this place</td>
<td>pall (v.) – to cover with a cloth for spreading over a coffin</td>
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<tr>
<td>impedes (v.) – slows the movement, progress or action of (someone or something)</td>
<td>keen (adj.) – having a sharp edge or point</td>
</tr>
<tr>
<td>chastise (v.) – rubric; inflict punishment on</td>
<td>compunctious (adj.) – remorseful; full of regret</td>
</tr>
<tr>
<td>metaphysical (adj.) – supernatural</td>
<td>gall (n.) – bitter liquid secreted by the liver and associated with choler or anger</td>
</tr>
</tbody>
</table>
Model Soliloquy Jigsaw Tool for Act 1.5

**Name:**

**Class:**

**Date:**

**Directions:** Form home groups of four to reread Lady Macbeth’s soliloquies in Act 1.5 (Soliloquy 1: lines 15–33, from “Glamis thou art, and Cawdor” to “To have thee crowned withal” and Soliloquy 2: lines 45–61, from “The raven himself is hoarse” to “To cry ‘Hold! Hold!’”).

Form a pair with someone from your home group, answer one of the following sets of questions on a separate sheet of paper. When you have finished, share your responses with the other pair from your home group.

**Soliloquy 1:** Lines 15–33 (from “Glamis thou art, and Cawdor” to “To have thee crowned withal”)

1. **What does Lady Macbeth believe has been “promised” to her husband?**
   - She believes the Witches have promised that in addition to being Thane of Glamis and Thane of Cawdor, Macbeth will also be King of Scotland.

2. **What does Lady Macbeth “fear” in her husband’s nature?**
   - She fears he is too kind, “too full o’ th’ milk of human kindness” (line 17) and good: he wants to become king “holily” and will not “play false” (line 22).

   ① **Differentiation Consideration:** If students struggle with line 19, consider posting or projecting the following questions:

   - The word *ambition* means “desire for some type of achievement or distinction.” What does it mean to be “without ambition” (line 19)?
     - To be without ambition means to not want to have an achievement or distinction.

   - How does adding the word “not” change the meaning of the phrase “without ambition”?*
     - It gives it the opposite meaning. “Without ambition” means “not wanting an achievement” so “not without ambition” means “wanting an achievement.”

3. **According to Lady Macbeth, what qualities does Macbeth have that might help him achieve his goal?**
   - He is ambitious.

4. **What can you infer about Lady Macbeth based on her description of Macbeth?**
   - Student responses may include:
     - Lady Macbeth is ambitious for herself and Macbeth, and she is ruthless: she is willing to “play false” (line 22) to get what she wants and willing to consider “the milk of human kindness” (line 17) as something that interferes with her plans.
Lady Macbeth is confident that she can influence Macbeth: “pour [her] spirits in [Macbeth’s] ear and chastise with the valor of [her] tongue” (lines 29–30).

**Differentiation Consideration:** Consider providing the following optional extension question to deepen students’ understanding.

Reread Act 1.3, lines 147–155 and Act 1.4, lines 55–60. How is Lady Macbeth’s thought, “Thou’st have, great / Glamis, / That which cries ‘Thus thou must do,’” similar to Macbeth’s thoughts after being greeted by the Witches as “Macbeth that shalt be king hereafter” (Act 1.3, line 53)?

- Lady Macbeth’s thoughts, like Macbeth’s, are about murder, but neither Lady Macbeth nor Macbeth uses the word *murder* to express what they think must be done in order for Macbeth to become king.

If students struggle to answer this question, direct their attention to Macbeth’s thoughts in Act 1.3, lines 147–155, when he refers to “that horrid image” and “horrible imaginings” and to Act 1.4, lines 55–60, when he mentions “that ... which the eye fears.”

5. Whom is Lady Macbeth addressing when she says, “Hie thee hither”?

- She is addressing Macbeth, although he is not present.

6. How does Lady Macbeth’s plan to “pour [her] spirits in [Macbeth’s] ear” and to “chastise [Macbeth] with the valor of [her] tongue” develop her character?

- These plans portray Lady Macbeth as a strong woman who believes she can influence her husband.

**Soliloquy 2:** Lines 45–61 (from “The raven himself is hoarse” to “To cry ’Hold! Hold!’”)

1. How do the stage directions before line 45 help explain to whom Lady Macbeth is speaking these lines?

- The stage directions say that a messenger leaves, so Lady Macbeth is alone again and she is speaking to herself.

2. What qualities does Lady Macbeth ask the spirits to remove?

- She asks the spirits to remove the qualities of “remorse,” regret (“compunctious visitings”), and “peace” (lines 51–53).

3. For what quality does Lady Macbeth ask?

- She asks to be filled with “direst cruelty” (line 50).

4. How does Lady Macbeth’s request that the spirits “come to [her] woman’s breasts / And take [her] milk for gall” develop her thoughts about Macbeth in lines 16–19 (“Yet do I fear thy nature; / It is too full o’ th’ milk of human kindness / To catch the nearest way”)?

- Lady Macbeth asks to have any milk from her breasts replaced with gall so that she can stay focused on her purpose: “shake [her] fell purpose” (line 53). This develops the idea she presented when she said...
that Macbeth had “too much o’ th’ milk of human kindness” in his nature (line 17). Lady Macbeth associates milk with kindness and womanly qualities, and she thinks neither she nor her husband can afford to be kind or womanly if they want Macbeth to gain the crown.

5. What does Lady Macbeth’s request for night to come reveal about Lady Macbeth and her plans?
   - Student responses may include:
     - Lady Macbeth’s wish for night to come reveals that she knows the act of murdering Duncan is wrong and needs to be accomplished when it will not be observed.
     - Lady Macbeth is eager to murder Duncan, so Macbeth can be king, so she is eager for night to come.

6. How does Lady Macbeth’s description of night, “pall[ed] in the dunnest smoke of hell,” impact the meaning and mood of this passage?
   - Describing the night as wrapped “in the dunnest smoke of hell” emphasizes the evil that Lady Macbeth is planning.
   - **Differentiation Consideration:** Consider providing the following optional extension question to deepen students’ understanding.

   How is Lady’s Macbeth wish for the night similar to Macbeth’s wish in Act 1.4, when he says, “Stars, hide your fires; / Let not light see my black and deep desires” (lines 57–58)?
   - By wishing for dark night and the stars to hide their fires, both Lady Macbeth and Macbeth reveal that they know that what they are planning is evil and would be condemned by anyone who knew of their plans.

Vocabulary: Some words are defined below. Refer to the explanatory notes in the text for additional vocabulary support.

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<tr>
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<td>metaphysical (adj.) – supernatural</td>
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</tbody>
</table>
Homework Scaffolding Tool: *Macbeth* Act 1.6

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the third column and the explanatory notes in your text for vocabulary and other assistance. Consider listening to this free online recording of *Macbeth* Act 1 you read the scene: [http://www.wiredforbooks.org](http://www.wiredforbooks.org) (18:38–20:21).

<table>
<thead>
<tr>
<th>Text: Act 1.6, lines 1–12</th>
<th>Questions</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Hautboys and Torches. Enter King Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants.</em></td>
<td>Reread Lady Macbeth’s observation about the arrival of Duncan: “The raven himself is hoarse / That croaks the fatal entrance of Duncan / Under my battlements.” (Act 1.5, lines 45–47)</td>
<td>hautboys (n.) – oboes</td>
</tr>
<tr>
<td>Duncan This castle hath a pleasant seat. The air Nimbly and sweetly recommends itself Unto our gentle senses. Banquo This guest of summer, The temple-haunting martlet does approve, By his loved mansionry, that the heaven’s breath Smells wooingly here. No jutty, frieze, Buttress, nor coign of vantage, but this bird Hath made his pendant bed and procreant cradle. Where they most breed and haunt, I have observed, The air is delicate.</td>
<td>What is the impact of Duncan’s words on the mood of the beginning of the scene? Explain how these two passages develop the idea presented by the Witches when they said, “Fair is foul, and foul is fair” (Act 1.1, line 12).</td>
<td>nimbly (adv.) – moving with ease</td>
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<td></td>
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<td>martlet (n.) – a small bird that is related to swallows</td>
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<td>mansionry (n.) – the state of dwelling or residing</td>
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<td></td>
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<td>jutty (n.) – overhang</td>
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<td></td>
<td></td>
<td>frieze (n.) – any decorative band on an outside wall</td>
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<tr>
<td></td>
<td></td>
<td>buttress (n.) – a structure built against a wall in order to support or strengthen it</td>
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<tr>
<td></td>
<td></td>
<td>coign (n.) – an external corner of a wall</td>
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</table>
Text: Act 1.6, lines 13–40

<table>
<thead>
<tr>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>What phrases does Duncan use to address Lady Macbeth?</td>
</tr>
<tr>
<td>Why is Duncan thanking Lady Macbeth?</td>
</tr>
<tr>
<td>Reread Lady Macbeth's advice to Macbeth: “Bear welcome in your eye, / Your hand, your tongue. Look like th' innocent / flower; / But be the serpent under 't” (Act 1.5, lines 75–78).</td>
</tr>
<tr>
<td>How does Act 1.6 develop the ideas presented by Lady Macbeth in Act 1.5?</td>
</tr>
<tr>
<td>How does Act 1.6 develop the idea expressed by Duncan when he said, “There’s no art / To find the mind’s construction in the face” (Act 1.4, lines 13–14)?</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Vocabulary</th>
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</thead>
<tbody>
<tr>
<td>hermits (n.) – in this context, people who pray for others (Hermit can also mean “a person who lives in a simple way, apart from others, especially for religious reasons.)</td>
</tr>
<tr>
<td>purveyor (n.) – a person who provides (especially food or provisions) as a business or service</td>
</tr>
<tr>
<td>in compt (adv. phrase) – in trust</td>
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</tbody>
</table>

Enter Lady Macbeth.

Duncan See, see our honored hostess!—
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God ‘ild us for your pains
And thank us for your trouble.

Lady Macbeth All our service,
In every point twice done and then done double,
Were poor and single business to contend
Against those honors deep and broad wherewith
Your Majesty loads our house. For those of old,
And the late dignities heaped up to them,
We rest your hermits.

Duncan Where’s the Thane of Cawdor?
We coursed him at the heels and had a purpose
To be his purveyor; but he rides well,
And his great love, sharp as his spur, hath helped
him
To his home before us. Fair and noble hostess,
We are your guest tonight.

Lady Macbeth Your servants ever
Have theirs, themselves, and what is theirs in compt
To make their audit at your Highness’ pleasure,
Still to return your own.

Duncan Give me your hand.

Taking her hand.

Conduct me to mine host. We love him highly
And shall continue our graces towards him.
By your leave, hostess. They exit.
Introduction

In this lesson, students read and analyze the conclusion of Act 1 (Act. 1.6 and 1.7) of Macbeth (from “This castle hath a pleasant seat” to “False face must hide what the false heart doth / know”), in which Duncan arrives at Macbeth’s castle and Macbeth and Lady Macbeth consider Duncan’s murder. After considering the character of Lady Macbeth in the previous lesson, students begin this lesson by focusing on the title character, examining both his soliloquy and his interactions with his wife. As the scene unfolds, students work in pairs to analyze the complexity of the characters, both as individuals and as partners in a relationship. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how Lady Macbeth and Macbeth’s relationship develops over the course of these scenes.

For homework, students preview Act 2.1 of Macbeth, identifying and defining unfamiliar words they encounter as they read. Additionally, students complete an Act Synopsis and Analysis Tool to consolidate their understanding of the events, characters, and central ideas they have encountered in Act 1. Students also investigate the classical references to Tarquin and Hecate in this act.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
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<tbody>
<tr>
<td>RL.9-10.3</td>
<td>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SL.9-10.1.c-e</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>c.</td>
<td>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</td>
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<tr>
<td>d.</td>
<td>Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning</td>
</tr>
</tbody>
</table>
e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

L.9-10.4.a, c.

<table>
<thead>
<tr>
<th>Determinate or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
</tr>
<tr>
<td>c. Consult general and specialized reference materials (e.g. dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech or its etymology.</td>
</tr>
</tbody>
</table>

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze how Lady Macbeth and Macbeth’s relationship develops over the course of these scenes.

High Performance Response(s)

A High Performance Response should:

- Describe the relationship between Macbeth and Lady Macbeth at the outset of the play (e.g., Earlier scenes have established that Macbeth views Lady Macbeth as his “partner of greatness” (Act 1.5, line 11); at the beginning of this scene it is evident that he values her opinion, though does not necessarily always agree with it).

- Describe the relationship between Macbeth and Lady Macbeth by the end of Act 1.7 (e.g., By the end of 1.7, when Macbeth and Lady Macbeth have agreed to murder Duncan, Lady Macbeth seems to be the more influential partner in the marriage, which might be considered unusual for a woman of her time; Shakespeare has portrayed Lady Macbeth as a woman willing to be “unsexed” (Act 1.5, line 48) in order to carry out the ambitions she thinks are appropriate for herself and her husband; In the process, she rejects many of the traditional gender values and accuses Macbeth of lacking traditional gender traits, such as valor, daring, and courage).

- Explain how events in 1.6 and 1.7 cause the relationship to change (i.e., Lady Macbeth’s arguments cause Macbeth to agree to murder Duncan. Some students might argue that Lady Macbeth is merely persuading Macbeth to do what he already wants to do while others might argue that she has overcome his objections).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- meek (adj.) – gentle; kind
- shoal (n.) – a place where a sea, river, or other body of water is shallow
- couriers (n.) – horses, especially high-spirited ones
- spur (v.) – to encourage someone to do or achieve something
- vaulting (adj.) – excessive in ambition or presumption
- esteem’s (v.) – set a value on
- ornament (n.) – a person or thing that adds to the credit or glory of a society, era, etc.
- enterprise (n.) – project or activity that involves many people and that is often difficult

Vocabulary to teach (may include direct word work and/or questions)

- trammel up (v.) – catch, as in a net
- surcease (n.) – death
- cherubin (n.) – an angel
- adage (n.) – proverb
- durst (v.) – dared
- adhere (v.) – agree, conjoin

Additional vocabulary to support English Language Learners (to provide directly)

- assassination (n.) – sudden or secret killing, especially of a politically prominent person

Lesson Agenda/Overview

Student-Facing Agenda

Standards & Text:

- Standards: RL.9-10.3, SL.9-10.1.c-e, L.9-10.4.a, c
- Text: Macbeth by William Shakespeare, Act 1.7

Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
   - 1. 5%
   - 2. 15%
   - 3. 10%
MATERIALS

- Copies of the Act Synopsis and Analysis Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

LEARNING SEQUENCE

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students work in pairs and small groups to explore how the relationship between Macbeth and Lady Macbeth has developed. Students also have an opportunity to read dialogue as part of their study.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to share and review their Homework Scaffolding Tools for Macbeth Act 1.6.

- Students work in pairs to review and discuss their Homework Scaffolding Tools.
- See the Model Scaffolding Tool for possible student responses.
Lead a brief, whole-class discussion based on student responses.

**Activity 3: Masterful Reading**

Have students listen to a masterful reading of Act 1.6 and Act 1.7 of *Macbeth* (from “This castle hath a pleasant seat” to “False face must hide what the false heart doth / know”), focusing on how the relationship between the Macbeths is developing.

① **Differentiation Consideration:** Consider posting or projecting the following guiding questions to support students throughout this lesson:

- How do Lady Macbeth and Macbeth feel about each other? How do they act toward each other?
  - Students follow along, reading silently.

① Consider facilitating a brief whole-class discussion of student observations.

**Activity 4: Reading and Discussion**

Instruct students to form pairs. Post or project each set of questions below for students to discuss.

① Students form pairs from the same groups established in 10.4.2 Lesson 1.

Instruct student pairs to reread Macbeth’s soliloquy (Act 1.7, lines 1–28, from “If it were done when ‘tis done” to “And falls on th’ other—“), and answer the following questions before sharing out with the class.

Provide students with the following definitions: *shoal* means “place where a sea, river, or other body of water is shallow;” *meek* means “gentle or kind;” *couriers* means “horses, especially high-spirited ones;” *spur* means “to encourage someone to do or achieve something;” *vaulting* means “excessive in ambition or presumption.”

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

① Note that in other contexts *meek* can mean *submissive*. Some students may benefit from associating the verb *spur* with the noun *spur* (the U-shaped device that is attached to a boot and used to prick the sides of a horse in order to urge it forward).

- Students write the definitions of *shoal, meek, couriers, spur,* and *vaulting* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *trammel up, surcease,* and *cherubin.*
Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meanings through the use of explanatory notes.

Differentiation Consideration: Consider providing students with the following definition: assassination means “sudden or secret killing, especially of a politically important person.”

Post or project the following questions for students to answer in pairs before sharing out with the class.

How do the opening lines of Macbeth’s soliloquy reveal his state of mind?

- The opening lines reveal that Macbeth is uncertain. Macbeth uses the same words (it and done) to mean several different things, making these lines as unclear as Macbeth’s state of mind.

Differentiation Consideration: If students struggle with the language of the first sentence, consider posing the following scaffolding questions:

To what does Macbeth refer when he uses the pronoun it in the first sentence (“If it were done when ‘tis done, then ‘twere well / It were done quickly.”)

- It means murdering Duncan.

What synonyms for done could be used in this sentence?

- Student responses may include: over, complete, finished, performed, carried out, achieved, etc.

- Consider drawing students’ attention to their work with L.9-10.4.a as they use context clues to determine the multiple meanings of a word.

Differentiation Consideration: Some students may need help recognizing that the apostrophe in ‘tis and ‘twere represents the letter i and that these are contractions for “it is” and “it were.”

What moral reasons does Macbeth give for not assassinating Duncan?

- Student responses should include:
  - Macbeth would be risking his soul by killing Duncan: “jump[ing] the life to come”(line 7).
  - Duncan has been a good king: he “hath borne his faculties so meek, hath been / So clear in his great office” (lines 17–18) that his murder will offend God: Duncan’s “virtues / Will plead ... against /... his taking-off” lines 18–20) and upset Duncan’s subjects whose “tears shall drown the wind” (line 25).
  - Macbeth is Duncan’s “kinsman” (line 13), “subject” (line 13), and “host” (line 14), so he is obligated to protect him.

Differentiation Consideration: If students struggle, consider reminding them to consult the explanatory notes on these lines.
Consider pointing out that by breaking his obligations as kinsman, subject, and host, Macbeth would be disrupting the social order; some students might recognize this as an example of a central idea (the disruption of natural order).

What practical reasons does Macbeth give for not assassinating Duncan (lines 3–11)?

- Student responses should include:
  - He is not sure that assassinating Duncan will really achieve his goal: “trammel up the consequence and catch / ... success” (lines 3–4).
  - Assassinating Duncan might not be enough to ensure that he has the crown; it might not be “the be-all and the end-all” (line 5).
  - If Macbeth uses violence—“[b]loody instructions” or a “poisoned chalice” (lines 9–11)—he might become the victim of similar violence.

**Differentiation Consideration:** If students struggle to answer this question, consider posing the following scaffolding questions:

According to Macbeth, what does reason (“judgment”) suggest will happen to someone who teaches “bloody instructions”?

- The “[b]loody instructions” will be used on “th’ inventor” (lines 9–10).

According to Macbeth, what does justice suggest will happen to someone who offers a poisoned chalice?

- The poisoned chalice will be returned to kill the person who offered it (lines 10–11).

Lead a brief, whole-class discussion of student responses.

**Activity 5: Small Group Activity 25%**

Instruct students to form the small groups they established in 10.4.2 Lesson 1.

Consider reminding students that the small group activity is an opportunity to apply standard SL.9-10.1.c-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

Provide students with the following definitions: *esteem’st* means “to set a value on,” *ornament* means “a person or thing that adds to the credit or glory or a society, era, etc.” and *enterprise* means “project or activity that involves many people and that is often difficult.”
Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of *esteem’st, ornament,* and *enterprise* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *adage, durst,* and *adhere.*

Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

Instruct students to reread lines 29–96 (from “How now, what news?” to “False face must hide what the false heart doth / know”). Post or project the following questions for students to answer in their small groups,

**What reasons does Macbeth give for proceeding “no further in this business” in lines 35–38 and 50–52?**

- Student responses should include:
  - Duncan has honored Macbeth and “all sorts of people” have praised Macbeth recently, expressed “golden opinions” (line 36), so he should enjoy this praise rather than cast it aside for larger honors like becoming King.
  - Killing Duncan would not be an act of manly courage but of inhuman behavior that would not “become a man,” or be appropriate for a man (line 51).

**Differentiation Consideration:** If students struggle, consider asking the following question.

*What is “the business” to which Macbeth refers in line 34?*

- He is referring to the business of killing Duncan.

Paraphrase the arguments Lady Macbeth offers (lines 39–49 and 54–68) to counter Macbeth’s concerns.

- Student responses should include:
  - Macbeth will prove he is insincere if he does not carry through on the plan: If Macbeth doesn’t carry out the plan, Lady Macbeth will assume he speaks like someone who is drunk, who considers his words when he wakes up sober, and that he also might not mean it when he says he loves her (lines 39–43).
  - Macbeth will be a coward (“afeard,” line 43) if he does not carry through on the plan; by demonstrating that Macbeth is not as eager to get what he wants as he is to express what
he wants, Macbeth is demonstrating that he is afraid that getting what he wants might involve something dangerous (lines 43–49).

ô Macbeth will not be a real man if he cannot carry through on the plan to become more than what he is (move from being a thane to a king). When the time and place were not convenient (“nor time nor place / Did then adhere,” lines 58–59), Macbeth was happy to talk about killing Duncan; now that the time and place are perfect, he is reconsidering the plan (lines 53–61).

ô Macbeth will show that he cannot keep his promises as well as Lady Macbeth, who says that she would rip a nursing baby from her breast and smash it if that is what she had promised, even though she knows what it is to love a nursing baby who smiles up at her while nursing (lines 62–67).

➀ The proverb to which Lady Macbeth refers is: “The cat loves fish, but hates wet feet.”

➀ The word desire also has sexual overtones. Some students may interpret these lines as Lady Macbeth’s comparing Macbeth’s ability to achieve his sexual desires with his ability to achieve his ambitions.

➀ If students struggle to answer this question, consider assigning each member of the group a different set of lines to read and paraphrase as they answer this question: Student 1: lines 39–43; Student 2: lines 43–49; Student 3: lines 53–61; Student 4: lines 62–67).

**How does Lady Macbeth’s use of figurative language in Act 1 reflect her willingness to defy traditional gender roles?**

먼Lady Macbeth uses figurative language relating to milk and nursing to demonstrate that she is willing to ignore the traditionally female qualities associated with motherhood (kindness and nurturing) in order to accomplish the goal of killing Duncan and establishing Macbeth as king (and herself as queen).

➀ Some students might notice that the subversion of traditional gender roles could be interpreted as a disruption of the natural order, exemplifying a central idea of the play.

➀ If students have difficulty answering this question, consider directing them to Act 1.5, lines 16–18: “Yet do I fear thy nature; / It is too full o’ th’ milk of human kindness / To catch the nearest way”; Act 1.5, lines 47–50: “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”; Act 1.5, lines 54–55: “Come to my woman’s breasts / And take my milk for gall, you murdering ministers”; and Act 1.7, lines 62–67: “I have given suck, and know” to “had I so sworn as you / Have done to this.”

**How does Lady Macbeth’s use of figurative language in lines 70–71 relate to imagery she used in her second soliloquy?**
Lady Macbeth’s urging Macbeth to “But screw your courage to the sticking place / And we’ll not fail” (lines 70–71) refers to a weapon used in warfare, traditionally a masculine activity. Using imagery more closely associated with men than women recalls her request that the spirits “unsex” her (Act 1.5, line 48).

If students have difficulty with this question, refer them to the explanatory notes that accompany this passage.

What is Lady Macbeth’s plan for murdering Duncan?

Lady Macbeth will get Duncan’s guards drunk after he falls asleep and then blame them for the murder.

How do Macbeth’s contributions to the murder plot develop his character?

His suggestions that they use the guards’ daggers to kill Duncan and then smear the guards with the blood from the daggers to make it look as though they are the assassins reveals that Macbeth is deceitful and willing to let innocent men take the blame for his own crime.

In the closing lines of the scene, how do both Macbeth and Lady Macbeth demonstrate that they are following Lady Macbeth’s earlier advice to “Look like th’ innocent / flower; / But be the serpent under ‘t” (Act 1.5, lines 76–78)?

Student responses should include:

- Lady Macbeth’s response to Macbeth’s idea is to “make [their] griefs and clamor roar / Upon [Duncan’s] death” (lines 90–91) to make it look as though they are shocked by the murder. They will appear innocent, even though they have murdered the King.
- Once Macbeth agrees to Lady Macbeth’s plan, he knows that his appearance must not reveal what is in his heart (“False face must hide what the false heart doth / know” (lines 95–96)). His “false face” will be like the “innocent flower,” but his “false heart” will be like the serpent beneath the flower.

Lead a brief, whole-class discussion of student responses.
Activity 6: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

Analyze how Lady Macbeth and Macbeth’s relationship develops over the course of these scenes.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Activity 7: Closing 15%

Instruct students to work in pairs to review notes and annotations they made while reading Act 1 before recording important ideas on the Act Synopsis and Analysis Tool.

- Students work together to review notes and annotations before selecting and recording important observations and evidence.
- Responses will vary. See the Model Act Synopsis and Analysis Tool for possible responses.
- Students may complete the tool for homework.

Display and distribute the homework assignment. For homework, instruct students to complete their analysis of Act 1, using the Act Synopsis and Analysis Tool.

Also for homework, students read Act 2.1 and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Additionally, instruct students to conduct a brief search into the classical references to Tarquin and Hecate.

- Students follow along.
Homework

Complete your analysis of Act 1, using the Act Synopsis and Analysis Tool.

Read Act 2.1. Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Also, conduct a brief search into the classical references to Tarquin and Hecate.
# Model Scaffolding Homework Tool: *Macbeth* Act 1.6

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the third column and the explanatory notes in your text for vocabulary and other assistance. Consider listening to this free online recording of *Macbeth* Act 1.6 as you read the scene: [http://www.wiredforbooks.org/](http://www.wiredforbooks.org/) (18:38–20:21).

**Text:** Act 1.6, lines 1–12

_Hautboys and Torches. Enter King _Duncan, _Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants._

_Duncan_ This castle hath a pleasant seat. The air

Nimbly and sweetly recommends itself

Unto our gentle senses.

_Banquo_ This guest of summer,

The temple-haunting _martlet,_ does approve,

By his loved _mansionry,_ that the heaven’s breath

Smells wooingly here. No _jutty, frieze,_

_Buttress, nor coign of vantage, but this bird_ Hath made his pendant bed and procreant cradle.

Where they _most_ breed and haunt, I have 10 observed,

The air is delicate.

**Questions**

Reread Lady Macbeth’s observation about the arrival of Duncan.

“The raven himself is hoarse / That croaks the fatal entrance of Duncan / Under my battlements.” (Act 1.5, lines 45–47).

What is the impact of Duncan’s words on the mood of the beginning of the scene?

His words create tension and irony because they contrast with Lady Macbeth’s words about Duncan’s arrival. Duncan thinks he is arriving

<table>
<thead>
<tr>
<th>Vocabulary</th>
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<tbody>
<tr>
<td>hautboys (n.) – oboes</td>
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<tr>
<td>nimble (adv.) – moving with ease</td>
</tr>
<tr>
<td>martlet (n.) – a small bird that is related to swallows</td>
</tr>
<tr>
<td>mansionry (n.) – the state of dwelling or residing</td>
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<tr>
<td>jutty (n.) – overhang</td>
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<tr>
<td>frieze (n.) – any decorative band on an outside wall</td>
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<tr>
<td>buttress (n.) – a structure built against a wall in order to support or strengthen it</td>
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<tr>
<td>coign (n.) – an external corner of a wall</td>
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</tbody>
</table>
somewhere beautiful and safe, but Lady Macbeth’s words make it clear that Duncan is arriving somewhere very dangerous.

Explain how these two passages develop the idea presented by the Witches when they said, “Fair is foul, and foul is fair” (Act 1.1, line 12).

Macbeth’s castle appears to be a “fair” and “pleasant” place, but in reality it is “foul” because Lady Macbeth is planning to kill Duncan while he is at the castle.
<table>
<thead>
<tr>
<th>Text: Act 1.6, lines 13–39</th>
<th>Questions</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enter Lady Macbeth.</strong></td>
<td></td>
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<tr>
<td><strong>Duncan</strong> See, see our honored hostess! — The love that follows us sometime is our trouble, Which still we thank as love. Herein I teach you How you shall bid God 'ild us for your pains And thank us for your trouble.</td>
<td>What phrases does Duncan use to address Lady Macbeth?</td>
<td>hermit (n.) – in this context, people who pray for others. (hermit can also mean “a person who lives in a simple way, apart from others, especially for religious reasons)</td>
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<td><strong>Lady Macbeth</strong> All our service, In every point twice done and then done double, Were poor and single business to contend Against those honors deep and broad wherewith Your Majesty loads our house. For those of old, And the late dignities heaped up to them, We rest your hermits.</td>
<td>He addresses her as “our honored hostess” (line 13) and “Fair and noble hostess” (line 30).</td>
<td>purveyor (n.) – a person who provides (especially food or provisions) as a business or service</td>
</tr>
<tr>
<td><strong>Duncan</strong> Where’s the Thane of Cawdor? We coursed him at the heels and had a purpose To be his purveyor; but he rides well, And his great love, sharp as his spur, hath helped him To his home before us. Fair and noble hostess, We are your guest tonight.</td>
<td>Why does Duncan thank Lady Macbeth?</td>
<td>in compt (adv. phrase) – in trust</td>
</tr>
<tr>
<td><strong>Lady Macbeth</strong> Your servants ever Have theirs, themselves, and what is theirs in compt To make their audit at your Highness’ pleasure, Still to return your own.</td>
<td>How does Lady Macbeth respond to Duncan’s thanks?</td>
<td></td>
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<td><strong>Duncan</strong> Give me your hand. (Taking her hand.) Conduct me to mine host. We love him highly And shall continue our graces towards him. By your leave, hostess. They exit.</td>
<td>She tells him that the trouble she is taking is a “poor and single business” (line 20) in comparison to “those honors deep and broad” (line 21) that Duncan has given her family.</td>
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| Reread Lady Macbeth’s advice to Macbeth: “Bear welcome in your eye, / Your hand, your tongue. Look like th’ innocent / flower; / But be the serpent under ‘t” (Act 1.5, lines 75–78).

How does Act 1.6 develop the ideas presented by Lady Macbeth in Act 1.5?

* In Act 1.6, Lady Macbeth is welcoming and says nice things to Duncan, but she doesn’t mean them. Even though she seems innocent, she is really planning on killing him.

How does Act 1.6 develop the idea expressed by Duncan when he said, “There’s no art / To find the mind’s construction in the face” (Act 1.4, lines 13–14)?

* In Act 1.4, Duncan stated...
| that there is no real way to tell what someone is thinking just by looking at the person. In Act 1.6, Duncan cannot tell that Lady Macbeth is planning to kill him just by looking at her or listening to her words. She looks like the “innocent flower,” but, like the serpent under the flower, she is getting ready to kill Duncan. |
# Act Synopsis and Analysis Tool

<table>
<thead>
<tr>
<th>Character Development</th>
<th>Central Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character</td>
<td>Trait</td>
</tr>
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</table>

**Act: ___ Summary:**
Model Act Synopsis and Analysis Tool

1. This is not an exhaustive list of all the traits, ideas, or evidence. Students are not expected to list all of the examples provided and may come up with additional items to include on this tool, as long as they rely on appropriate text evidence.

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**Act: 1.1 Summary:** Macbeth is a hero on the battlefield. While returning to King Duncan, he and his friend, Banquo, meet three Witches who predict that Macbeth will become both Thane of Cawdor and King. They also predict that Banquo’s heirs will rule as king. Soon after, men from the king come and report that as a reward for his heroism, the king has given Macbeth the title of Thane of Cawdor. Macbeth starts to think about how he will become king. He writes a letter to his wife, who starts planning how to murder the king so that Macbeth will gain the crown. Macbeth is not clear what to do at first, but by the end of the Act, he and Lady Macbeth have agreed to murder the King and keep up the appearance of innocence.

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<td>Trait</td>
</tr>
<tr>
<td>Witches</td>
<td>Deceptive/Tricky</td>
</tr>
<tr>
<td>Spiteful</td>
<td>The First Witch puts a spell on the husband of a woman who wouldn’t give her chestnuts: “A sailor’s wife...Wracked as homeward he did come.” (Act 1.3, lines 4–30).</td>
</tr>
<tr>
<td>Powerful/Controlling</td>
<td>They are able to control the winds and to keep a man from sleeping. Banquo says they do not look like “inhabitants o’ th’ Earth” and asks, “Or are you aught / That man may question?” (Act 1.3, lines 42–44).</td>
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<td><strong>Macbeth</strong></td>
<td><strong>Brave</strong></td>
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<tr>
<td><strong>Violent</strong></td>
<td><strong>Battle description:</strong></td>
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</tbody>
</table>
| Ambitious/Controlling | Macbeth starts thinking about murdering Duncan as soon as he learns he is Thane of Cawdor, as the Witches predicted (see above). Considers Malcolm a threat when Duncan names him his heir and the Prince of Cumberland, calling him “a step / On which I must fall down or else o’erleap, / For in my way it lies.” (Act 1.4, lines 55–57).
Wanted to know more from the Witches about their prophecy. Tells Lady Macbeth, “I burned in desire to question them further” (Act 1.5, line 4).
Lady Macbeth says he wants to be great and is “not without ambition” (Act 1.5, lines 18–19).
Admits that the only reason he has for murdering Duncan is his “vaulting ambition” (Act 1.7, lines 25–27). |
|---------------------|---------------------|
| Mortality/Immortality | Macbeth does not consider the consequences of death, only the glory (immortality) he might gain. He is introduced as a hero who “carved out his passage” in battle and “unseamed [his enemy] from the nave to th’ chops” (Act 1.2, lines 21, 24).
Macbeth is more interested in the greatness he will gain by becoming King of Scotland than in the consequences of murdering Malcolm and Duncan, which he views as possibly necessary to gain the crown. He refers to Malcolm as “a step / On which I must fall down or else o’erleap, / For in my way it lies” (Act 1.4, lines 55–57). Speaking of Duncan’s murder, Macbeth says, “If th’ assassination / Could trammel up the consequence and catch / With his surcease success” he would “jump the life to come.” (Act 1.7, lines 2–4, 7). This passage indicates that Duncan’s mortality has no significance for Macbeth and that Macbeth’s own sense of immortality has more to do with the glory of his reputation as King of Scotland than with moral judgments in the afterlife. |
| Loving toward Lady Macbeth | Calls Lady Macbeth “my dearest partner of greatness” (Act 1.5, line 11) and is eager to share news with her so that she might “not lose the dues of rejoicing |
by being igno-/rant of what greatness is promised thee” (Act 1.5, lines 12–13).
Calls Lady Macbeth “My dearest love” (Act 1.5, line 67).

| Capable of Kindness | Lady Macbeth fears his nature is “too full o’ th’ milk of human kindness” (Act 1.5, line 17). | Fate vs. Agency | The Witches cast their spell, setting off the events. “Peace, the charm’s wound up,” (Act 1.3, line 38).
Macbeth decides to kill for the crown: He has been thinking about it from the beginning, as is evident when he “starts” at the greeting from the Witches and begins plotting to kill both Malcolm, whom he describes as “a step / On which I must fall down or else o’erleap, / For in my way it lies” (Act 1.4, lines 55–57), and Duncan, whose death he hopes will allow him to “catch...success” (Act 1.7, lines 3–4). He not only agrees to Lady Macbeth’s plan, but he adds to it, suggesting, “Will it not be received, / When we have marked with blood those sleepy two / Of his own chamber and used their very daggers, / That they have done ‘t?” (Act 1.7, lines 85–88).

| Lacks ruthlessness | Lady Macbeth fears he does not have the “illness” (Act 1.5, line 20) that is needed for ambition and that he will “not play false” (Act 1.5, line 22). |  |

| Anxious about murder | “If it were done when ’tis done...And falls on th’ other—” (Act 1.7, lines 1–28). Questions possibility of failure (Act 1.7, line 68). |  |

| Deceitful | Wants darkness to come—“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” (Act 1.4, lines 57–60). |  |

<table>
<thead>
<tr>
<th>Duncan</th>
<th>Just</th>
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<tbody>
<tr>
<td>He orders a traitor executed: “No more that Thane of Cawdor shall deceive / Our bosom interest. Go pronounce his present / death” (Act 1.2, lines 73–75). Macbeth says he “Hath borne his faculties so meek...That tears shall drown the wind” (Act 1.7, lines 17–25).</td>
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<tr>
<td>Character</td>
<td>Description</td>
<td>Actions or Remarks</td>
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<tr>
<td>Generous</td>
<td></td>
<td>He rewards Macbeth for his service by naming him Thane of Cawdor: “And with his former title greet Macbeth. / ... What he hath lost, noble Macbeth hath won” (Act 1.2, lines 76–78). Greets Macbeth and Banquo by talking about “The sin of my ingratitude” (Act 1.4, line 18) and goes on to say, “More is thy due than more than all can pay” (Act 1.4, line 24).</td>
</tr>
<tr>
<td>Naïve, innocent, trusting</td>
<td></td>
<td>Surprised at Cawdor’s treachery: “There’s no art / To find the mind’s construction in the face. / He was a gentleman on whom I built / An absolute trust” (Act 1.4, lines 13–16). Believes Macbeth to be “valiant” and “a peerless kinsman” (Act 1.4, lines 61–65). Thinks Macbeth’s castle is “a pleasant seat” (Act 1.6, line 1).</td>
</tr>
<tr>
<td>Banquo</td>
<td>Cautious</td>
<td>Does not trust the Witches even when Macbeth is greeted as Thane of Cawdor: “What, can the devil speak true?” (Act 1.3, line 113). Warns that often the devil will trick people by winning their confidence with small things so he can trip them up in something big: “And oftentimes, to win us to our harm / The instruments of darkness tell us truths, / Win us with honest trifles, to betray’s / In deepest consequence” (Act 1.3, lines 135–138).</td>
</tr>
<tr>
<td>Lady Macbeth</td>
<td>Loving toward Macbeth</td>
<td>Greets Macbeth as “Great Glamis” and “worthy Cawdor” (Act 1.5, line 62).</td>
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<tr>
<td>Perceptive</td>
<td></td>
<td>Analyzes Macbeth’s strengths and weaknesses (Act 1.5, lines 15–33).</td>
</tr>
<tr>
<td>Ambitious/Controlling</td>
<td>Wants to help Macbeth get what she thinks has been “promised” him, the “golden round” (Act 1.5, lines 16, 31). Says killing Duncan will “to all our nights and days to come / Give solely sovereign sway and masterdom” (Act 1.5, lines 81–82).</td>
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<tr>
<td>Deceitful</td>
<td></td>
<td>Is willing to “play false” (Act 1.5, line 22). Wants night to come to hide her actions (Act 1.5, lines 57–61). Tells Macbeth “To beguile the time, / Look like the time...Look like th’ innocent / flower; / But be the serpent under ’t.” (Act 1.5, lines 74–78). Welcomes Duncan while planning to kill him (Act 1.6, lines 18–35). Plans to make guards appear guilty of Duncan’s death (Act 1.7, lines 80–82).</td>
</tr>
<tr>
<td>Strong/Controlling</td>
<td>Will “pour [her] spirits” in Macbeth’s ear and “chastise with the valor of [her] tongue / All that impedes [Macbeth] from the golden round” (Act 1.5, lines 29–31).</td>
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<tr>
<td>Character</td>
<td>Actions</td>
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<td></td>
<td>Tells Macbeth to leave “the night’s great business into [her] dispatch” and to “Leave all the rest to [her]. (Act 1.5, lines 80, 86) Argues with Macbeth when he starts to question killing Duncan (Act 1.7, lines 39–82, from “Was the hope drunk / Wherein you dressed yourself?” to “who shall bear the guilt / Of our great quell?”). Encourages Macbeth to have courage when considering the murder, “But screw your courage to the sticking place ...” (Act 1.7, lines 70–71).</td>
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<td>May be capable of kindness, remorse, regret Asks spirits to remove those qualities which she appears to believe she has by asking them to “stop up th’ access and passage to remorse” and by preventing “compunctious visitings of nature” from keeping her from her goal (Act 1.5, lines 51–54).</td>
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<td></td>
<td>Violent Asks the night to come so that the “keen knife” will “see not the wound it makes” (Act 1.5, line 59). Plans the murder (Act 1.7, lines 71–82, from “When Duncan is asleep” to “who shall bear the guilt / Of our great quell?”).</td>
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### Introduction

In this lesson, students read and analyze *Macbeth* Act 2.1 (from “How goes the night, boy? / The moon is down” to “That summons thee to heaven or to hell”), in which Macbeth and Banquo agree to discuss their encounter with the Witches at a later date and Macbeth prepares to kill Duncan. Students explore how Shakespeare establishes mood in this scene. Students participate in an evidence-based jigsaw discussion and then student learning is assessed via a Quick Write at the end of the lesson: Analyze the impact of Shakespeare’s use of figurative language on the mood of this scene.

For homework, students respond to a prompt that asks them to analyze the attitudes of Banquo and Macbeth toward their encounter with the Witches in Act 1 and Act 2.1. Additionally, students continue to read their Accountable Independent Reading (AIR) text and prepare for a brief discussion on how they applied their chosen focus standard to their text.

### Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tr>
<td><strong>RL.9-10.4</strong></td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</td>
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<tbody>
<tr>
<td><strong>W.9-10.9.a</strong></td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<td></td>
<td>a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
</tr>
<tr>
<td><strong>SL.9-10.1.a-e</strong></td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
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</table>
a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

L.9-10.4.c Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

L.9-10.5.a Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze the impact of Shakespeare’s use of figurative language on the mood of this scene.
High Performance Response(s)

A High Performance Response should:

- Identify examples of figurative language in Act 2.1 (e.g., the image of Hecate, the personification of murder, the image of the stones speaking to accuse Macbeth).

- Analyze how Shakespeare uses this figurative language to develop the mood in Act 2.1 (e.g., Through his use of imagery in Macbeth’s soliloquy, Shakespeare develops both an uneasy and sinister mood. As Macbeth prepares to kill Duncan, he describes the night as one on which “[w]itchcraft celebrates / Pale Hecate’s off’rings” (lines 63–64) and personifies “withered murder” (line 64) whom he imagines walking through the night “[w]ith Tarquin’s ravishing strides” (line 67). In this way, Shakespeare establishes a sense of evil so powerful that Macbeth even fears that the stones of the earth will speak of it (line 71.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- repose (n.) – rest; sleep
- defect (n.) – shortcoming, fault or imperfection
- wrought (v.) – worked
- entreat (v.) – ask a person earnestly; beseech; implore; beg
- cleave (v.) – stick, cling
- augment (v.) – make larger
- franchised (adj.) – free
- allegiance – loyalty or devotion to some person, group, cause, or the like
- counseled (v.) – advised
- sensible (adj.) – capable of being perceived by the senses; material
- palpable (adj.) – capable of being touched or felt
- alarumed (v.) – summoned to action
- knell (n.) – sound made by a bell rung slowly, especially for a death or a funeral
- design (n.) – plan or project
- prate (v.) – talk excessively and pointlessly
Vocabulary to teach (may include direct word work and/or questions)

- **husbandry (n.)** – careful use of resources, frugality
- **largess (n.)** – gifts, tips
- **offices (n.)** – servants
- **marshal’st (v.)** – lead
- **dudgeon (n.)** – handle
- **gouts (n.)** – clots
- **watch (n.)** – cry, like that of a watchman

Additional vocabulary to support English Language Learners (to provide directly)

- **dagger (n.)** – a sharp pointed knife that is used as a weapon
- **withered (adj.)** – thin and wrinkled because of illness, old age, etc.
- **sentinel (n.)** – sentry; person or thing that watches or stands as if watching
- **thus (adv.)** – in this way or manner; like this
- **pace (n.)** – step
- **strides (n.)** – long steps

Lesson Agenda/Overview

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<thead>
<tr>
<th>Student-Facing Agenda</th>
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<td><strong>Standards &amp; Text:</strong></td>
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<tr>
<td>- Standards: RL.9-10.4, W.9-10.9.a, SL.9-10.1.a-e, L.9-10.4.c, L.9-10.5.a</td>
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<tr>
<td>- Text: <em>Macbeth</em>, by William Shakespeare, Act 2.1</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
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<td>2. Homework Accountability</td>
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<td>3. Masterful Reading</td>
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<td>4. Jigsaw Discussion</td>
<td>4. 55%</td>
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<td>5. Quick Write</td>
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<td>6. Closing</td>
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Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.4. In this lesson, students explore how Shakespeare develops the mood in *Macbeth* Act 2.1. Students engage in an evidence-based jigsaw discussion as well as complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to take out the results of their search for 10.4.2 Lesson 4’s homework. (Identify the classical figures of Hecate and Tarquin.) Ask students to do a Turn-and-Talk in pairs about their findings.

- Student responses may include:
  - Hecate was the Greek goddess of the moon, witchcraft, ghosts, and crossroads. She was most often shown holding two torches or a key, or in triple form.
  - Tarquin was a Roman who was infamous for his rape of a Roman noblewoman, Lucretia. Shakespeare wrote about this crime and Lucretia’s suicide in a narrative poem entitled *Lucrece* (1594).

Lead a brief, whole-class discussion based on student responses.
Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

- Students may identify the following words: repose, defect, wrought, entreat, cleft, auger, franchised, allegiance, counseled, sensible, palpable, alarumed, knell, design, prate.

Definitions are provided in the Vocabulary box in this lesson.

**Activity 3: Masterful Reading**

Have students listen to a masterful reading of *Macbeth* Act 2.1 (from “How goes the night, boy? / The moon is down” to “That summons thee to heaven or to hell”). Ask students to listen for details that develop the mood of the scene.

- Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

  What is the mood of this scene?

- Differentiation Consideration: If necessary, remind students that mood is “the overall feeling of a scene.”
  - Students follow along, reading silently.

- Differentiation Consideration: Consider asking students to Turn-and-Talk and summarize the scene to support comprehension.
  - In this scene, Banquo and Macbeth agree to talk about their meeting with the Witches in the future. Macbeth prepares to murder Duncan, imagining a dagger in front of him as he does so. A bell strikes and Macbeth leaves to carry out the murder.

**Activity 4: Jigsaw Discussion**

Explain to students that they are going to participate in a jigsaw discussion. Assign students to analyze one of the three following sections: lines 1–43, lines 44–61, and lines 61–77. Ensure that the three sections of the excerpt are evenly distributed throughout the class. In other words, several pairs should read and analyze each section.

- If possible, instruct students to form pairs from the small groups established in 10.4.2 Lesson 1.
Consider reminding students that the jigsaw discussion is an opportunity to apply standard SL.9-10.1.a-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

Post or project the following questions for students reading lines 1–43 (from “How goes the night, boy? / The moon is down” to “She strike upon the bell. Get thee to bed”) to answer in pairs before sharing out with a jigsaw group.

Direct students to the explanatory notes for the definitions of the following: husbandry, largess, and offices.

Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

What time is it at the beginning of the scene? Support your answer with evidence from lines 1–4.

Student responses may include:
- It is night-time. The stage direction refers to Fleance “with a torch before him,” and in the opening line, Banquo asks, “How goes the night, boy?”
- It is after midnight. Fleance remarks that the moon is down, to which Banquo replies “she goes down at twelve” (line 3).

What does Banquo mean by “the cursèd thoughts that nature / Gives way to in sleep” (lines 10–11)? How does this impact your understanding of Banquo’s words in lines 8–9?

Student responses may include:
- Banquo is referring to bad dreams.
- In lines 8–9, Banquo remarks that he is tired, that “A heavy summons lies like lead upon me,” but says that he “would not sleep.” In lines 10–11, he implies that he is having bad dreams, which explains why he does not want to sleep, even though he is tired.

What effect does Shakespeare create in lines 1–14? Use specific examples to support your response.

Student responses may include:
- Shakespeare creates an effect of tension in lines 1–14.
- Shakespeare sets the scene at night, in the dark. Banquo comments on the blackness of the night saying, “[t]here’s husbandry in heaven; / Their candles are all out” (lines 6–7).
- Banquo’s references to bad dreams suggest that all is not well, creating a sense of unease.
- Banquo seems nervous. Upon hearing a noise, he calls immediately for his sword in order to fight: “Give me my sword.—Who’s / there?” (lines 12–13).
Where is Duncan during this scene? Support your answer with evidence from the text.

- Duncan is in bed in this scene. Banquo remarks “The King’s abed” (line 15).

What signs of “unusual pleasure” has the King given in lines 15–20?

- Student responses should include:
  - The King has given “great largess to your offices” (line 17).
  - The King has sent Lady Macbeth a diamond (line 18).

Of whom does Banquo say that he has been dreaming? How does this develop your understanding of his words in lines 8–11?

- Student responses may include:
  - Banquo says that he has been dreaming of the three Witches: “the three Weïrd Sisters” (line 25).
  - This develops lines 8–11 because it suggests that the “cursèd thoughts” that Banquo has been having in his sleep have been about the Witches.

Consider directing students to the explanatory notes to make sense of the dialogue between Macbeth and Banquo in lines 29–41.

What do Macbeth and Banquo agree to do in line 29–41?

- Banquo and Macbeth agree to talk about “that / business” (lines 30–31), meaning their meeting with the Witches.

Post or project the following questions for students reading lines 44–61 (from “Is this a dagger which I see before me” to “It is the bloody business which informs / Thus to mine eyes”) to answer in pairs before sharing out with a jigsaw group.

Direct students to the explanatory notes for definitions of the following: *marshal’st, dudgeon, and gouts*.

- Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

- **Differentiation Consideration:** Consider providing students with the following definition: *dagger* means “a sharp pointed knife that is used as a weapon.” Also, consider providing students with a visual to support their understanding of the image of a dagger.
  - Students write the definition of *dagger* on their copy of the text or in a vocabulary journal.
What does Macbeth see in lines 44–45?

Macbeth sees “a dagger” in front of him (line 44) with “[t]he handle toward [his] hand” (line 45).

Whom or what does Macbeth address in lines 45–46? What does he attempt to do in these lines?

Student responses should include:
- Macbeth addresses the dagger directly, using the pronoun thou.
- He attempts to grasp the dagger, saying “[c]ome, let me clutch / thee” in lines 45–46.

Paraphrase Macbeth’s questions in lines 48–51. How do Macbeth’s questions develop a central idea of the play?

Student responses may include:
- “Are you a real dagger or am I just imagining things?”
- Macbeth’s questions develop the central idea of truth versus deception, because they call into question the reality of what Macbeth is seeing. Macbeth cannot be sure if the dagger is real. He is unable to trust his senses, not knowing whether the dagger is “sensible / To feeling as to sight” (lines 48–49) or whether it is just the creation of a “heat-oppressed brain” (line 51).

If students struggle, consider reminding students of the language of “appearance versus reality” to discuss the central idea of a world in which appearance and reality have become impossible to distinguish.

Remind students to annotate their texts for the central idea using the code CI. Remind students that annotating helps them keep track of evidence they use later in lesson assessments and the Performance Assessment, which focus on the development of central ideas.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

What does Macbeth do in line 53? How does this impact the mood of the scene?

Student responses may include:
- Macbeth draws his real dagger in line 53.
- Macbeth’s action increases the tension of the scene. Like Banquo’s demand for his sword, it shows that he is nervous and on edge.
- Macbeth’s drawing of his real dagger adds to the tension of the scene by suggesting that Macbeth is on the point of killing Duncan.
What do we learn about the dagger in lines 54–55? What is the impact of these details?

(Student responses may include:

- The dagger is leading Macbeth on to kill Duncan, as Macbeth remarks “Thou marshal’st me the way that I was going” (line 54).
- Also, the dagger looks like the kind of instrument that Macbeth is going to use to kill Duncan: “such an instrument I was to use” (line 55).
- These details suggest that the image of the dagger reflects Macbeth’s nervousness and guilt as he prepares to kill Duncan.

How do lines 56–57 develop the central idea from lines 48–51?

(In lines 56–57, Macbeth is unsure whether what he sees is true or whether his “eyes are made the fools o’ th’ other senses” (line 56). This develops the central idea of appearance versus reality, showing that Macbeth no longer knows what is real, as even his own eyes may be deceiving him. This creates a sense of a world in which nothing and no one can be trusted, not even the evidence of one’s own eyes.

Remind students to annotate their texts for the central idea using the code CI.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

How does Shakespeare develop the image of the dagger in lines 57–59?

(Macbeth now sees the dagger as covered in blood, “which was not so before,” suggesting that the dagger is indeed a creation of his imagination, heightening the horror of the image.

What conclusion does Macbeth reach about the dagger in lines 59–61?

(Macbeth decides that the dagger is not real—“There’s no such thing” (line 59)—and that its appearance is due to the “the bloody business which informs / Thus to [his] eyes” (lines 60–61).

Post or project the following questions for students reading lines 61–77 (from “Now o’er the one-half world” to “That summons thee to heaven or to hell”) to answer in pairs before sharing out with a jigsaw group.

Direct students to the explanatory notes for the definition of the word watch.

Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.
Differentiation Consideration: Consider providing students with the following definitions: *withered* means “thin and wrinkled because of illness, old age, etc.”; *sentinel* means “sentry; person or thing that watches or stands as if watching”; *thus* means “in this way; like this”; *pace* means “step”; and *strides* means “long steps.”

- Students write the definitions of *withered, sentinel, thus, pace*, and *strides* on their copy of the text or in a vocabulary journal.

Paraphrase lines 61–63.

“Now it is night in half the world and people are having bad dreams.”

Differentiation Consideration: If students struggle, consider posing the following questions:

What time is it during this scene? Support your answer with evidence from lines 61–63.

- It is night time. Macbeth says the “o’er the one-half world / Nature seems dead” (lines 61–62) and he refers to “The curtained sleep” in line 63, which suggests that people are sleeping and so that it is night.

What kinds of dreams are people having, according to Macbeth in lines 62–63?

- People are having bad dreams. Macbeth speaks of “wicked dreams,” which “abuse” sleep in lines 62–63.

How do Shakespeare’s specific word choices in these lines contribute to the mood of the scene?

- Student responses may include the following:
  - Macbeth’s choice of the phrase “Nature seems dead” in line 62 creates a dark or sinister mood, implying stillness and death.
  - The use of the words *wicked* and *abuse* in line 62 implies evil at work and bad dreams. This echoes Banquo’s “cursèd thoughts” (line 10).

What does Macbeth say that witchcraft does at this time (lines 63–64)?

- Witchcraft “celebrates / Pale Hecate’s off’rings,” that is to say, that sacrifices are being offered to Hecate, goddess of the moon and witchcraft.

Students should be familiar with the classical figures of Hecate and Tarquin from their previous night’s homework.

How does Shakespeare use figurative language to describe murder in lines 64–69? What is the effect of these uses of figurative language?
Student responses may include:

- Shakespeare portrays murder as an old “withered” person (line 64) who walks in the night “with his stealthy pace / With Tarquin’s ravishing strides” (lines 66–67).
- Shakespeare compares murder to a ghost in line 69, adding to the sinister mood of the scene.
- Shakespeare’s use of personification creates an effect of tension, as it conjures up the image of murder as a person or creature who haunts the night—comparing murder to a rapist or a ghost and suggesting danger.

Consider using the image of murder as “like a ghost” (line 69) to teach or review simile: “a figure of speech that expresses the resemblance of one thing to another of a different category, usually introduced by as or like.”

Consider informing students that describing murder as a “withered” person is a kind of imagery known as personification. Remind students of their work with personification in 10.4.1. If necessary, explain that personification is a type of figurative language that describes giving human qualities or characteristics to a nonliving object or idea.

Differentiation Consideration: Consider providing students with a visual aid to support their understanding of the image of a ghost.

Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

What does Macbeth begin to do in line 66? Which word indicates this?

Student responses should include:

- Macbeth begins to walk in line 66.
- The fact that Macbeth begins to walk in line 66 is indicated by the word thus, which shows that Macbeth is doing what he describes—moving—“with his stealthy pace” towards Duncan in order to murder him.

Why does Macbeth not want the “sure and firm-set earth” to hear his steps in lines 69–71?

Macbeth does not want the earth to hear his steps because he is afraid that what he is doing is so terrible that the stones themselves will accuse him—that they may “prate of [his] whereabouts” (line 71).

What does the ringing of the bell between line 74 and 75 signify?

The bell is Macbeth’s signal to go and kill Duncan. Macbeth claims that “it is a knell / That summons [Duncan] to heaven or to hell” (lines 76–77).
When pairs have completed their analysis of their section, direct them to split up and form a group with two other students, each of whom has analyzed a different section. In other words, students form groups of three to share their responses to their section of text. Circulate to ensure student comprehension.

Instruct students to remain in their new jigsaw groups of three in order to discuss the following prompt:

**What is the effect of Shakespeare’s references to the supernatural in Act 2.1?**

- Student responses may include:
  
  - From the beginning of Act 2.1, Shakespeare creates a mood of unease through Banquo’s reference to his “cursed thoughts” (line 10) which he admits involve the Witches (line 25).
  
  - In Macbeth’s soliloquy, a sense of evil is reinforced by references to the supernatural as Macbeth imagines murder as a person walking the night accompanied by a wolf (lines 64–66) and refers to witchcraft (line 63–64). So disturbed is the world that Macbeth fears that the earth itself will speak of his crime in lines 69–71.

Lead a brief, whole-class discussion of class responses.

### Activity 5: Quick Write 15%

Instruct students to respond briefly in writing to the following prompt:

**Analyze the impact of Shakespeare’s use of figurative language on the mood of this scene.**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses and to practice using specific language and domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

  ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

  ☀ See the High Performance Response at the beginning of this lesson.
Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

**Analyze the attitudes of Macbeth and Banquo about their encounter with the Witches in Act 1 and Act 2.1.**

Ask students to use this unit’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Additionally, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

Homework

Respond briefly in writing to the following prompt:

**Analyze the attitudes of Macbeth and Banquo about their encounter with the Witches in Act 1 and Act 2.1.**

Use this unit’s vocabulary wherever possible in your written responses.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
**Introduction**

In this lesson, students read and analyze *Macbeth* Act 2.2 (from “That which hath made them drunk hath made me / bold” to “Wake Duncan with thy knocking. I would thou / couldst”), in which Lady Macbeth anxiously awaits Macbeth, who returns from killing Duncan, horrified by what he has done. Students explore the impact of structural choices (such as the staging of the murder offstage) on mood and character development. Students participate in an evidence-based discussion before student learning is assessed via a Quick Write at the end of the lesson: Analyze the effect of Shakespeare’s structural choices in this scene.

For homework, students respond briefly in writing to following prompt: Analyze how Shakespeare develops the relationship between Macbeth and Lady Macbeth in Act 2.2. Additionally, students continue to read their Accountable Independent Reading (AIR) text and prepare for a brief discussion on how they applied their chosen focus standard to their text.

**Standards**

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<th>Assessed Standard(s)</th>
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<tr>
<td>RL.9-10.5</td>
<td>Analyze how an author’s choices concerning how to structure a text, order events within in it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
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<th>Addressed Standard(s)</th>
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<tr>
<td>W.9-10.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td></td>
<td>a. Apply <em>grades 9–10 Reading standards</em> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
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<tr>
<td>L.9-10.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <em>grades 9–10 reading and content</em>, choosing flexibly from a range of strategies.</td>
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c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze the effect of Shakespeare’s structural choices in this scene.

High Performance Response(s)

A High Performance Response should:

- Identify structural choices that Shakespeare makes in Act 2.2 (e.g., the offstage murder of Duncan, the multiple entrances, exits and soliloquies, the offstage sound effects, etc.).

- Demonstrate the effect of these structural choices on the mood of the scene or on character development (e.g., By choosing to have Macbeth murder Duncan offstage, Shakespeare creates an effect of tension, as the audience is forced to wait for news of his success or failure along with Lady Macbeth. At the same time, by showing the murder indirectly through Macbeth’s eyes, Shakespeare leaves the audience to imagine the horror of the crime, and to share in the shock experienced by Macbeth, who refuses to go back to the scene, saying “I am afraid to think what I have done. / Look on ’t again I dare not” (lines 66–67). This choice further develops Macbeth’s character by emphasizing his fear and horror at his own crime: Macbeth returns from the murder in a state of shock at the “sorry sight” (line 28) of the murder, and recounts how he “could not say ‘Amen’” (line 39) and heard a voice declaring that “Macbeth shall sleep no more” (line 57).)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- quenched (v.) – put out the light or fire of
- hark (v.) – listen
- surfeited (adj.) – having eaten or drunk to excess
- contend (v.) – struggle in opposition
- grooms (n.) – male servants
Vocabulary to teach (may include direct word work and/or questions)

- appalls (v.) – fills or overcomes with horror
- bellman (n.) – town crier, who sounded the hours of the night and tolled the bell the evening before an execution
- possets (n.) – hot drinks, containing milk and liquor
- confounds (v.) – ruins
- knits (v.) – ties
- raveled (adj.) – tangled
- sleave (n.) – thread
- gild (v.) – smear
- Neptune (n.) – the Roman god of the sea
- multitudinous (adj.) – vast
- incarnadine (v.) – turn blood-red
- constancy (n.) – firmness of mind

Additional vocabulary to support English Language Learners (to provide directly)

- stern’st (adj.) – firmest, strictest
- snores (n.) – sounds made when someone breathes noisily while sleeping
- deed (n.) – something that is done; an act or action
- hangman (n.) – person whose job is to kill criminals by hanging them
- bless (v.) – make (something or someone) holy by saying a special prayer
- therefore (adv.) – for that reason; because of that
- smear (v.) – make (something) dirty by rubbing it with something else
- pluck (v.) – pull (something) quickly to remove it

Lesson Agenda/Overview

Student-Facing Agenda

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Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Quick Write
6. Closing

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Student copies of the Act Synopsis and Analysis Tool (refer to 10.4.2 Lesson 4)—students need additional blank copies for homework.

Learning Sequence

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<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<td>no symbol</td>
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<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.5. In this lesson, students explore the effect of Shakespeare’s structural choices in *Macbeth* Act 2.2. Students engage in an evidence-based discussion as well as complete a brief writing assignment to close the lesson.

- Students look at the agenda.
Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied their focus standard to their AIR text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Instruct students to take out their responses to Lesson 5’s homework assignment. (Analyze the attitudes of Macbeth and Banquo about their encounter with the Witches in Act 1 and Act 2.1.) Instruct students to form new pairs and to share their responses to the Lesson 5 homework question.

- Student responses may include:
  - In Act 2.1, Macbeth tells Banquo, “I think not of / [the Witches]” (line 27). However, the audience knows this to be a lie, since Macbeth wrote to tell Lady Macbeth about them in Act 1.5 and has been conspiring with Lady Macbeth to kill Duncan in order to fulfill their prophecy. In Act 1.3, he seems to believe the Witches’ prophecy, remarking in an aside, “Two truths are told / As happy prologues to the swelling act / Of the imperial theme” (lines 140–142). In other words, Macbeth believes that because the Witches have told him the truth about his being thane of Glamis and thane of Cawdor, they are telling the truth about his becoming King.
  - Banquo is less trusting of the Witches: he is the first to challenge them in Act 1.3, asking in lines 43–44, “are you aught / that man may question?” Later in the same scene, he warns Macbeth that sometimes evil forces will tell the truth to make men believe lies and convince them to commit crimes: “oftentimes, to win us to our harm, / The instruments of darkness tell us truths, / Win us with honest trifles to betray ‘s / In deepest consequence” (lines 135–138). He is, however, troubled by the Witches and unwillingly tempted by their prophecy that his children will be kings: in Act 2.1, he fears the “cursèd thoughts” that he is having in his dreams (line 10) and tells Macbeth that he has been dreaming of the three Witches (line 25).

Lead a brief whole-class discussion of student responses.
Activity 3: Masterful Reading 10%

Have students listen to a masterful reading of Macbeth Act 2.2 (from “That which hath made them drunk hath made me / bold” to “Wake Duncan with thy knocking. I would thou / couldst”). Ask students to pay attention to structural choices that Shakespeare makes in this scene.

- Students follow along, reading silently.

1 Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What choices does Shakespeare make about structure in this scene?

1 Differentiation Consideration: Consider providing students with the following definitions: choices means “the acts of picking or deciding between two or more things” and structure means “the way that something is built, arranged or organized.”

- Students write the definitions of choices and structure on their copy of the text or in a vocabulary journal.

Lead a brief, whole-class discussion of what choices or decisions an author might make about structure in a play.

- Student responses may include:
  - An author may make decisions about who is onstage.
  - An author might choose to have an action or event take place onstage or offstage.
  - An author might decide to have characters enter and exit during scenes.
  - An author might decide to have a character speak alone onstage or talk to another character.
  - An author might use voices or sound effects offstage.

1 Consider facilitating a brief whole-class discussion of student observations.

Activity 4: Reading and Discussion 55%

Instruct students to form the small groups established in 10.4.2 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to read and analyze lines 1–17 (from “That which hath made them drunk hath made me / bold” to “My father as he slept, I had done ‘t”) and answer the following questions before sharing out with the class.
Provide students with the following definitions: *quenched* means “put out the light or fire of”; *hark* means “listen”; *surfeited* means “having eaten or drunk to excess”; and *contend* means “struggle in opposition.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
   - Students write the definitions of *quenched*, *hark*, *surfeited*, and *contend* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *bellman*, *possets*, and *confounds*.

1. Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

**Differentiation Consideration:** Provide students with the following definitions: *stern’st* means “firmest or strictest” and *snores* means “sounds made when someone breathes noisily while sleeping.”

- Students write the definitions of *stern’st* and *snores* on their copy of the text or in a vocabulary journal.

**How does Shakespeare reveal Lady Macbeth’s mood in lines 1–6?**

- **Student responses may include:**
  - As the scene opens, Lady Macbeth describes her excitement, exclaiming “That which hath made them drunk hath made me bold” (lines 1–2), meaning that the wine that has made Duncan and his servants drunk has made her excited and courageous.
  - In lines 4–6, Lady Macbeth shows her nervousness, as she is startled by the sound of the owl shrieking and cries out “Hark!”
  - Lady Macbeth’s description of the owl as “the fatal bellman / Which gives the stern’st good night” shows her anticipation of Duncan’s death (lines 5–6). The owl’s hooting was traditionally the sign of a death about to happen, and the bellman in Elizabethan times rang a bell the night before an execution. By referring to these two figures, Lady Macbeth shows her awareness of what is about to happen.

1. **Differentiation Consideration:** If students struggle with this question, direct them to the explanatory notes for these lines.

**Explain Lady Macbeth’s meaning in the sentence “He is about it” (line 6).**

- Lady Macbeth means that Macbeth is in the process of killing Duncan.
How has Lady Macbeth prepared for Macbeth’s crime in lines 7–10?

- She has drugged the “possets,” or hot drinks mixed with liquor, of the guards so that they will sleep and “mock their charge with snores” (line 8).

How does Shakespeare stage the murder of Duncan? What is the impact of this choice on the audience?

- Student responses may include:
  - Shakespeare does not show the murder of Duncan onstage; it is left to the imagination of Lady Macbeth and the audience.
  - By setting the murder offstage, Shakespeare increases the tension as the audience must wait with Lady Macbeth to find out what has happened.

Remind students to annotate their texts for evidence of structural choices, using the code SC. Remind students that annotating will help them keep track of evidence they will use later in lesson assessments and the Mid-Unit Assessment, which focus on Shakespeare’s structural choices.

- This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

How does Shakespeare develop Lady Macbeth’s character in lines 12–17?

- Student responses may include:
  - Lady Macbeth’s response to hearing Macbeth’s exclamation offstage shows her fear. While she has previously seemed very confident, she admits now that “I am afraid they have awaked / And ‘tis not done” (lines 13–14).
  - Lady Macbeth also shows a gentler side, as she says that she could not kill Duncan herself because he reminded her of her father: “Had he not resembled / My father as he slept, I had done ‘t” (lines 16–17).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 18–27 (from “My husband? / I have done the deed” to “Hark! – Who lies in the second chamber? / Donalbain”) and answer the following questions before sharing out with the class.

- Differentiation Consideration: Provide students with the following definition: deed means “something that is done; an act or action.”
- Students write the definition of deed on their copy of the text or in a vocabulary journal.
What do you notice about the format of the dialogue between Macbeth and Lady Macbeth?

- The lines are very short, with questions and responses of one line or even one word: “Did you not speak? / When? / Now. / As I descended? / Ay” (lines 21–25).

Remind students to annotate their texts for structural choices, using the code SC.

What effect does Shakespeare create in this scene? How does he create this effect in lines 18–27?

- Student responses may include:
  - Shakespeare creates an effect of tension in this scene.
  - Macbeth enters with the bloody daggers. The presence of these props increases the tension because not only do they show the violence that has just taken place, but also Macbeth’s confusion following the murder. They also represent danger if he is seen with them.
  - Shakespeare shows how anxious Lady Macbeth and Macbeth are. They are both on the alert for sounds such as “the owl scream[ing] and the cricket cry[ing]” (line 20). The short lines of the dialogue between Macbeth and Lady Macbeth and the series of questions show that they are nervous and tense.

Remind students to annotate their texts for structural choices, using the code SC.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 28–57 (from “This is a sorry sight / A foolish thought” to “Cawdor / Shall sleep no more / Macbeth shall sleep no more”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for definitions of the following words: *knits*, *raveled*, and *sleave*.

1. Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

1. **Differentiation Consideration**: Provide students with the following definitions: *hangman* means “person whose job is to kill criminals by hanging them”; *bless* means “make (something or someone) holy by saying a special prayer”; and *therefore* means “for that reason; because of that.”

   - Students write the definitions of *hangman*, *bless*, and *therefore* on their copy of the text or in a vocabulary journal.

How does the audience learn of the events of Duncan’s murder (lines 30–57)?
The audience learns about the events of Duncan’s murder through Macbeth’s retelling of it in lines 30–57.

What does Macbeth’s description of Duncan’s murder reveal about his state of mind and character?

The choice to show the murder as Macbeth sees it further develops Macbeth as a character, because the audience witnesses his shock and distress after the murder as he contemplates his “hangman’s hands” (line 38) and worries about the fact that he was unable to say “Amen” (lines 37–44).

What mood does Shakespeare create though his choice to show the murder through Macbeth’s eyes?

Student responses may include:

- By revealing the details of Duncan’s death through Macbeth, Shakespeare makes the audience share in Macbeth’s own horror at the “sorry sight” of what he has done (line 28).
- The voice that Macbeth hears which proclaims, “Macbeth shall sleep no more” (line 57) creates a sinister mood, again implying damnation for Macbeth; he is condemned never to sleep again.

Remind students to annotate their texts for structural choices, using the code SC.

Differentiation Consideration: If students struggle, consider posing the following questions:

Using the explanatory notes, explain the significance of Macbeth’s “hangman’s hands.”

The reference to “hangman’s hands” reveals that Macbeth’s hands are covered in blood.

What does this detail suggest about Duncan’s murder?

The reference to Macbeth’s bloody hands suggests that the murder was violent.

What detail of the murder worries Macbeth in lines 39–44?

Macbeth was unable to say “Amen” in response to the guards crying, “God bless us” (lines 39–40).

What mood is created by Macbeth’s description of the voice that he hears in lines 47–57?

The voice creates a dark mood, implying a supernatural force that is passing judgment.

Lead a brief whole-class discussion of student responses.
Instruct student groups to read lines 58–95 (from “Who was it that thus cried” to “Wake Duncan with thy knocking. I would thou / couldst”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: grooms means “male servants,” and appalls means “fills or overcomes with horror.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
   - Students write the definitions of grooms and appalls on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: gild, Neptune, multitudinous, incarnadine, and constancy.

1. Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

1. **Differentiation Consideration:** Provide students with the following definitions: smear means “make (something) dirty by rubbing it with something else”; and pluck means “pull (something) quickly to remove it.”
   - Students write the definitions of smear and pluck on their copy of the text or in a vocabulary journal.

**What does Lady Macbeth order Macbeth to do in lines 58–64?**

- Lady Macbeth orders Macbeth to wash the blood, “this filthy witness,” from his hands (line 61) and to take the daggers back to plant them on the guards: “Go, carry them and smear / The sleepy grooms with blood” (lines 63–64).

**How does Lady Macbeth’s response (lines 68–73) to Macbeth’s refusal further develop her character from lines 12–17?**

- Lady Macbeth’s response develops her character by showing her determination and ruthlessness. She demands, “Give me the daggers” and proceeds to take action while Macbeth is too afraid to go back into Duncan’s room (line 69). This shows that despite the anxiety and hesitation she showed in lines 12–17, she is stronger than Macbeth and more decisive in her actions.

**Analyze the different responses of Macbeth and Lady Macbeth to the knocking offstage (lines 74–96).**

- Student responses may include:
Macbeth shows fear and confusion when he hears the knocking, asking: “Whence is that / knocking?” (lines 74–75). He is incapable of acting for himself.

Lady Macbeth again shows herself to be more practical and clear-headed than Macbeth: she is aware of the danger of being caught and pushes Macbeth into action before it is too late, telling him, “Retire we to our chamber. / A little water clears us of this deed” (lines 85–86).

The responses of Macbeth and Lady Macbeth to the offstage knocking also show that Lady Macbeth seems to hold more power in their relationship. It is she who pushes Macbeth to action and thinks for the two of them at the end of Act 2.2, telling him to put on his nightgown and criticizing him for being “lost / So poorly in [his] thoughts” (lines 91–92).

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

Analyze the effect of Shakespeare’s structural choices in this scene.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses and to practice using specific language and domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Shakespeare develops the relationship between Macbeth and Lady Macbeth in Act 2.2.

Ask students to use vocabulary from this lesson in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.
Also for homework, instruct students to review notes and annotations they made while reading Act 2.1 and Act 2.2 and then record their initial observations of Macbeth and Lady Macbeth’s development on the Act Synopsis and Analysis Tool.

- Students follow along.

**Homework**

Respond briefly in writing to the following prompt:

**Analyze how Shakespeare develops the relationship between Macbeth and Lady Macbeth in Act 2.2.**

Use this lesson’s vocabulary wherever possible in your written responses.

Additionally, review your notes and annotations from Act 2.1 and Act 2.2 and record your initial observations of Macbeth and Lady Macbeth’s development on the Act Synopsis and Analysis Tool.
Introduction

In this lesson, students read and analyze William Shakespeare’s *Macbeth* Act 2.3 (from “Here’s a knocking indeed! If a man were / porter of hell gate” to “Which steals itself when there’s no mercy left”), in which a drunken porter opens the gates of the castle to Lennox and Macduff, prompting the discovery of Duncan’s murder and the flight of his sons Malcolm and Donalbain. Students explore the development of central ideas such as appearance vs. reality and disorder and imbalance in this scene by participating in a jigsaw discussion that enables them to develop their speaking and listening skills. Student learning is assessed via a Quick Write at the end of the lesson: Donalbain states: “There’s daggers in men’s smiles.” How does Shakespeare develop this idea in Act 2.3?

For homework, students use a scaffolding tool to support their reading of Act 2.4.

Standards

<table>
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<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.2</td>
<td>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
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<tr>
<th>Addressed Standard(s)</th>
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<tr>
<td>W.9-10.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td>W.9-10.9.a.a</td>
<td>Apply <em>grades 9–10 Reading standards</em> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare&quot;]).</td>
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<tr>
<td>SL.9-10.1.a-e</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <em>grades 9–10 topics, texts, and issues</em>, building on others’ ideas and expressing their own clearly and persuasively.</td>
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</table>
| SL.9-10.1.a-e.a                                                                    | Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other
## L.9-10.4.c

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

## Assessment

### Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Donalbain states: “There’s daggers in men’s smiles.” How does Shakespeare develop this idea in Act 2.3?

### High Performance Response(s)

A High Performance Response should:

- Determine the meaning of Donalbain’s statement (e.g., There is danger everywhere, and men cannot be trusted).
- Explain how Shakespeare develops this idea in Act 2.3 (e.g., Shakespeare develops the idea that “There’s daggers in men’s smiles” (line 165) by showing Macbeth and Lady Macbeth’s reactions to...
the discovery of Duncan’s body, as Macbeth pretends to be outraged and kills the two guards, claiming that “Th’ expedition of my violent love / Outrun the pauser, reason” (lines 129–130), while Lady Macbeth pretends to faint (line 138). This idea that no one can be trusted is further developed by the asides between Malcolm and Donalbain, who conclude that “This murderous ` that’s shot / Hath not yet lighted” (lines 167–168). Donalbain warns Malcolm, “our fate / Hid in an auger hole, may rush and seize us” (lines 143–144). So they decide to flee on the grounds they can be sure of no one around them since “To show an unfelt sorrow is an office / Which the false man does easy” (lines 161–162).

### Vocabulary

<table>
<thead>
<tr>
<th>Vocabulary to provide directly (will not include extended instruction)</th>
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<tbody>
<tr>
<td>• carousing (v.) – engaging in a drunken revel</td>
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<td>• lechery (n.) – unrestrained or excessive indulgence in sexual desire</td>
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<td>• hence (adv.) – from here</td>
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<td>• sacrilegious (adj.) – guilty of sacrilege, the violation of anything sacred</td>
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<td>• anointed (adj.) – consecrated or made sacred in a ceremony that includes the token applying of oil</td>
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<td>• downy (adj.) – fluffy, soft</td>
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<td>• counterfeit (n.) – copy</td>
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<tr>
<td>• temp’rate (adj.) – moderate</td>
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<tr>
<td>• shaft (n.) – long pole forming the body of weapons, such as arrows</td>
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<td>• lighted (v.) – to come to rest, as on a spot or thing; fall or settle upon; land</td>
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<td>• warrant (n.) – authorization; sanction; justification</td>
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<thead>
<tr>
<th>Vocabulary to teach (may include direct word work and/or questions)</th>
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<tr>
<td>• equivocator (n.) – one who intentionally speaks ambiguously</td>
</tr>
<tr>
<td>• physics (v.) – treats an illness with physic, or medicine; relieves</td>
</tr>
<tr>
<td>• combustion (n.) – tumult, confusion</td>
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<td>• obscure bird (n.) – bird of darkness, owl</td>
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<td>• Gorgon (n.) – a mythological figure, the sight of whom brought instant death</td>
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<td>• countenance (v.) – be in keeping with</td>
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<td>• sprites (n.) – ghosts</td>
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Lesson Agenda/Overview

**Student-Facing Agenda**

**Standards & Text:**
- Standards: RL.9-10.2, W.9-10.9.a, SL.9-10.1.a-e, L.9-10.4.c
- Text: *Macbeth* by William Shakespeare, Act 2.3

**Learning Sequence:**
1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Jigsaw Discussion
5. Quick Write
6. Closing

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<td>5. 10%</td>
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<td>6. 5%</td>
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**Materials**

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
Learning Sequence

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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students consider how Shakespeare develops the idea that “There’s daggers in men’s smiles.” in Act 2.3. Students engage in an evidence-based jigsaw discussion in order to explore the ideas developed in the scene, as well as complete a Quick Write to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to 10.4.2 Lesson 6’s homework assignment. (Review your notes and annotations from Act 2.1 and 2.2 and record your initial observations of Macbeth and Lady Macbeth’s development on the Act Synopsis and Analysis Tool.) Instruct students to Turn-and-Talk in pairs about their 10.4.2 Lesson 6 homework.

- See the Model Act Synopsis and Analysis Tool at the end of this lesson for sample student responses.

Instruct student pairs to share their responses to the homework question: Analyze how Shakespeare develops the relationship between Macbeth and Lady Macbeth in Act 2.2.

- Student responses may include:
Lady Macbeth continues to seem dominant in her relationship with Macbeth. She harshly criticizes him for his horror after the murder, telling him that it is “[a] foolish thought, to say a sorry sight” (line 29) and claiming after she returns from replacing the daggers that “[m]y hands are of your color, but I shame / To wear a heart so white” (lines 82–83).

This scene develops the impression that Lady Macbeth is the more practical and active partner in the relationship. It is she who has prepared everything for the murder by drugging the guards and laying their daggers ready in lines 7–11, and when Macbeth is unable to return the daggers, she does so herself, saying “Give me the daggers” (line 69). At the end of the scene, while Macbeth is still paralyzed, she is able to think clearly in response to the knocks on the door and orders him to wash his hands and change into his nightgown.

There are also signs that Lady Macbeth and Macbeth are growing apart. In particular, Macbeth refuses Lady Macbeth’s order to return the daggers, telling her “I’ll go no more” (line 65).

Lead a brief whole-class discussion of student responses.

**Activity 3: Masterful Reading**

Have students listen to a masterful reading of Macbeth Act 2.3 (from “Here’s a knocking indeed! If a man were porter of hell gate” to “Which steals itself when there’s no mercy left”). Ask students to pay attention to Malcolm and Donalbain’s reactions in this scene.

- Students follow along, reading silently.

1. Consider posing the following focus question to guide students in their reading throughout this lesson.

How do Donalbain and Malcolm act when they learn about the murder of their father?

1. Consider facilitating a brief whole-class discussion of student observations.

**Activity 4: Jigsaw Discussion**

Explain to students that they are going to participate in a jigsaw discussion. Instruct student pairs to analyze one of the three following sections: lines 1–45, lines 46–92, lines 93–139, and lines 140–172. Ensure that the four sections of the excerpt are evenly distributed throughout the class. In other words, several pairs should read and analyze each section. Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.

1. If possible, instruct students to form pairs from the small groups that were established in 10.4.2 Lesson 1.
Consider reminding students that this is an opportunity to apply standard SL.9-10.1.a-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

Explain to students that they should answer all questions but those marked with an asterisk (*) are key questions for consideration during jigsaw group and whole-class discussions.

Post or project the following questions for students reading lines 1–45 (from “Here’s a knocking indeed! If a man were porter of hell gate” to “Our knocking has awaked him. Here he comes”) to answer in pairs before sharing out with a jigsaw group.

Provide students with the following definitions: carousing means “engaging in a drunken revel” and lechery means “unrestrained or excessive indulgence of sexual desire.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of carousing and lechery on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the word equivocator.

Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

Differentiation Consideration: Consider providing students with the following definitions: porter means “a person whose job is to let people into a hotel, college, hospital (or in this context, a castle)”; hell means “the place where the devil lives and where evil people go after they die, according to some religions”; roast means “cook with dry heat in an oven or over a fire”; lie means “position in which something lies on the ground; something untrue that is said or written to deceive someone.”

Students write the definitions of porter, hell, roast, and lie on their copy of the text or in a vocabulary journal.

*Where does the Porter imagine himself in lines 1–3?

The Porter imagines himself as the porter to the gates of hell: “If a man were porter of hell gate, he should have old turning the key” (lines 1–2).

*How does Shakespeare develop this imagined setting in lines 1–20?

Student responses may include:
o In lines 3–4, the Porter asks “Who’s there, i’ th’ name of Beelzebub,” referring to a devil from the Bible, and later repeats his question “in th’ other devil’s name,” implying that he is Porter to the gates of hell (lines 7–8).

o The Porter refers to the heat, with the remarks “Have napkins enough about you; here you’ll sweat / for ‘t” (lines 6–7), and “Here / you may roast your goose” (lines 14–15), suggesting a hot environment.

o When “welcoming” the imagined equivocator, the Porter says that he “could not equivocate to heaven,” which implies that the equivocator has been sent to hell (line 11).

o The Porter refers to “the primrose way to th’ everlasting bonfire,” a biblical allusion to hell (line 19).

Why does the Porter decide, “I’ll devil-porter it no further” in line 17?

conde: According to the Porter, “this place is / too cold for hell” (line 17).

At what time in the morning does the scene take place? Support your response with evidence from the text.

conde: It is late in the morning: Macduff asks the Porter: “Was it so late, friend, ere you went to bed / That you do lie so late” (lines 22–23).

What does the Porter’s conversation with Macduff reveal about the activities of the previous night?

conde: We learn that the household was up “till the second / cock” (3 a.m.), and that they were drinking (lines 24–26).

What, according to the Porter, are the effects of drink?

conde: Student responses should include:

o According to the Porter, drink provokes three things: a red nose (“nose-painting”), sleep, and urine (line 29).

o It provokes sexual desire, but takes away the ability to act on it: “Lechery, sir, it provokes and unprovokes. It pro- / vokes the desire, but it takes away the perfor- / mance” (lines 30–32).

*How does Shakespeare create mood in this scene? How does this mood compare to that of the scene before?

conde: Student responses may include:

o Shakespeare uses humor; for example, the Porter’s jokes about drink as “an / equivocator with lechery” (lines 32–33), meaning that drink tricks lechery by both creating desire and
reducing the ability to act upon it. This joke establishes a lighter mood which contrasts with the tension of the scene that has come before.

- By using prose instead of verse in the Porter’s speech, Shakespeare establishes a less formal tone.
- At the same time, the references to hell in the Porter’s speech create a darkness in the humor that unsettles the reader.
- The knocking at the door reminds the reader of the tension of the previous scene, and so maintains suspense.

Post or project the following questions for student pairs reading lines 46–92 (from “Good morrow, noble sir / Good morrow, both” to “To countenance this horror – Ring the bell”) to answer before sharing out with a jigsaw group.

Provide students with the following definitions: hence means “from here”; sacrilegious means “guilty of sacrilege, the violation of anything sacred”; anointed means “consecrated or made sacred in a ceremony that includes the token applying of oil”; downy means “fluffy, soft”; and counterfeit means “copy.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

   ▶ Students write the definitions of hence, sacrilegious, anointed, downy, and counterfeit on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: physics, combustion, obscure bird, Gorgon, countenance, and sprites.

1. Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

1. **Differentiation Consideration:** Consider providing students with the following definitions: graves means “holes in the ground for burying dead bodies” and doom means “bad events or situations that cannot be avoided.”

   ▶ Students write the definitions of graves and doom on their copy of the text or in a vocabulary journal.

**What is the purpose of Macduff’s visit?**

- Macduff has come to see the King, who “did command [Macduff] to call timely upon him” (line 50).
Analyze Macbeth’s tone as he greets Macduff and Lennox. How do Macduff and Lennox respond to his tone?

- Student responses may include:
  - Macbeth’s tone is polite and friendly; he greets Macduff and Lennox with the words “Good morrow, both” (line 47).
  - Macbeth seems calm; he offers to bring Macduff to Duncan as if nothing were wrong (line 52) and claims that hosting the King is a pleasure: “The labor we delight in physics pain” (line 55).
  - Macduff and Lennox are fooled by Macbeth’s tone; they do not suspect that anything is wrong. Macduff exits to go and see Duncan in line 58, and Lennox remains to talk calmly to Macbeth about the “rough night” (line 70).

What effect does Macbeth’s tone have on the audience?

- The contrast between Macbeth’s shock and confusion in the previous scene and his calm in greeting Macduff creates tension as the audience waits for the truth to be revealed.

*How does Lennox’s description of the “unruly” night develop an idea advanced by White in “Death of a Pig”?

- Student responses may include:
  - Like White’s dramatic descriptions of the unusual weather in section 2 of “Death of a Pig,” Lennox’s words develop the idea of disorder and imbalance, as he describes a series of violent and exceptional events such as winds strong enough to blow chimneys down (lines 61–62), strange voices, “[l]amentings heard i’ th’ air, strange screams of / death” (lines 63–64), and even earthquakes: “the Earth / Was feverous and did shake” (lines 68–69). These events develop the sense that the balance of nature has been disturbed by Macbeth’s crime.
  - This idea is further reinforced by the parallels between what Lennox describes and the events of the previous scene; the reference to the “obscure bird” in line 67 recalls the shrieking of the owl that Lady Macbeth hears in Act 2.2, line 5. Similarly, the “prophesying, with accents terrible, / Of dire combustion and confused events” (lines 65–66) reminds the reader of the voice which Macbeth heard that prophesied “Macbeth shall sleep no more” (line 57).

Differentiation Consideration: If students struggle, remind them of their work they did with the central ideas of “disorder” and “imbalance” in 10.4.1.
Remind students to annotate their texts for the central idea, using the code CI. Remind students that annotating will help them keep track of evidence they will be using later in lesson assessments and the Performance Assessment, which focus on the development of central ideas.

1. This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

What is the impact of Macduff’s reentrance in lines 73–84?

- Student responses may include:
  o With Macduff’s reentrance, Shakespeare breaks the tension of waiting for Duncan’s death to be discovered and advances the plot; we move from Macbeth’s apparently calm discussion with Lennox to the chaos of revelation.
  o Macduff’s return changes the mood of the scene by introducing panic and confusion through his wild exclamations such as “O horror, horror, horror! / Tongue nor heart cannot conceive nor name thee!” (lines 73–74) and by the questions of Macbeth and Lennox: “What’s the matter?” (line 75); “What is ‘t you say? (line 80); “Mean you His Majesty” (line 81).
  o Shakespeare heightens the sense of confusion through Macduff’s refusal to say directly what has happened; Macduff refers only in general terms to “horror” (line 73) and “murder” (line 77) and does not name Duncan even when asked directly by Lennox in line 81. Macduff tells Macbeth and Lennox, “Do not bid me speak. / See and then speak yourselves,” implying that the horror of the scene is so great that it cannot be expressed in words (lines 83–84).

1. Differentiation Consideration: If students struggle, consider posing the following questions:

What are Macbeth and Lennox discussing before Macduff’s reentrance?

- Macbeth and Lennox are discussing the “unruly” (line 61) weather of a “rough night” (line 70).

What has Macduff discovered when he reenters?

- Macduff has discovered that the King has been murdered.

What does Macduff not say when he reenters in lines 73–79?

- Macduff does not say directly what has happened or name Duncan; he refers to “horror” (line 73) and “murder” (line 77) but does not describe the crime directly.

*Analyze Shakespeare’s use of imagery to develop a central idea in lines 76–84.

- Student responses may include:
In lines 76–79 Shakespeare develops the central idea of disorder by describing the King’s body as “[t]he Lord’s anointed temple” which has been destroyed by “sacrilegious murder” (lines 77–78), implying that something sacred has been violated by the unnatural forces of confusion and murder.

The idea of disorder is further reinforced by the reference in lines 82–83 to “a new Gorgon,” a sight so terrible and unnatural that it will blind men who look upon it.

Paraphrase Macduff’s orders in lines 85–92.

“Wake up! Ring the alarm and come and see the image of death itself!”

How do Macduff’s orders develop a central idea of the text in lines 85–92?

Student responses may include:

- Macduff’s orders develop the central idea of mortality.
- He contrasts the “counterfeit” of “downy sleep,” (meaning sleep, which he describes as a copy of death) with the grim reality of Duncan’s death, suggesting that the sight of Duncan’s body will bring those who look upon it face to face with “the great doom,” of death itself.
- Macduff further develops this idea of mortality by comparing the encounter with death to the apocalypse when he urges Malcolm and Banquo to “[a]s from your graves rise up and walk like sprites / To countenance this horror” (lines 91–92).

Consider reminding students of the work they did with the central idea of mortality or contemplating mortality in 10.4.1. If necessary, provide them with the term “mortality” or “contemplating mortality” to use throughout the rest of this unit.

**Differentiation Consideration:** If students struggle, consider posing the following questions:

- **What is the relationship between sleep and death, according to Macduff in line 88?**
  - Macduff says that sleep is a “counterfeit,” or copy of death in line 88.

- **What is Macduff asking Banquo, Donalbain, and Malcolm to look at when he invites them to “look on death itself” (line 89)?**
  - Macduff is inviting Banquo, Donalbain, and Malcolm to look at Duncan’s body.

- **To what does Macduff compare Duncan’s murder (lines 88–92)? Use the explanatory notes to help guide your response.**
  - Macduff compares Duncan’s murder to the Last Judgment.
If necessary, consider giving students the term *mortality* to discuss the central idea of the significance of death to characters in the play.

Remind students to annotate their texts for the central idea, using the code CI.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Post or project the following questions for student pairs reading lines 93–139 (from “What’s the business, / That such a hideous trumpet calls to parley” to “Help me hence, ho! / Look to the lady”) to answer before sharing out with a jigsaw group.

Provide students with the following definition: *temp’rate* means “moderate”.

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of *temp’rate* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the word *parley*.

Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

Paraphrase Lady Macbeth’s question in lines 93–95.

“What is this noise that is waking up everybody in the house?”

If students struggle, consider directing them to the explanatory notes in order to determine the meaning of Lady Macbeth’s question.

*How does Macduff distinguish between Lady Macbeth and Banquo in lines 96–100? What does he imply by this distinction?*

Student responses may include:

- While Macduff refuses to tell Lady Macbeth what has happened because she is a “gentle lady” and “[t]’is not for you to hear what I can speak” (line 97), he tells Banquo straightforwardly: “Our royal master’s murdered” (line 101).
- This distinction implies that Macduff assumes that Lady Macbeth, as a “gentle lady” (line 96) is too fragile to hear the news, believing that “[t]he repetition in a woman’s ear / Would murder as it fell” (lines 98–99).
*Analyze how Macbeth and Lady Macbeth’s reactions in this scene develop a central idea of the text.

Student responses may include:

- The Macbeths’ reaction develops a central idea of appearance versus reality, because they appear shocked and sad when in fact it is they who murdered Duncan.
- The audience is all the more aware of Macbeth and Lady Macbeth’s guilt because they are lying about their actions and their response. This knowledge highlights the gap between what the Macbeths (and the audience) know and what the other characters know.

Explain to students that this is an example of dramatic irony. Define dramatic irony for students as "a plot device in which the reader or audience’s knowledge is greater than that of at least one of the characters."

Who has been accused of Duncan’s murder (lines 119–123)? What evidence of guilt has been found?

Student responses should include:

- Duncan’s guards have been accused of killing him: “Those of his chamber, as it seemed, had done ‘t” (line 119).
- As evidence, Lennox mentions that there was blood on their faces: “[t]heir hands and faces were all badged with blood” (line 120).
- Lennox also notes that their daggers were found “unwiped ... / Upon their pillows” (lines 121–122).
- The chamberlains were behaving strangely; according to Lennox they “stared and were distracted” (line 122).

What does Macbeth say that he has done (lines 124–125)?

Macbeth has killed the guards.

What reasons does Macbeth give for his actions (lines 127–137)?

Student responses may include:

- Macbeth claims that he was so overcome with rage and love for Duncan that “[t]h’ expedition of my violent love / Outrun the pauser, reason” (lines 129–130). That is to say, he was so angry that he could not think clearly.
- According to Macbeth, the sight of Duncan with “[h]is silver skin laced with his golden blood” (line 131) next to the sleeping, bloody guards was too much. He asks how he could possibly have stopped himself: “[w]ho could refrain / That had a heart to love, and in that heart / Courage to make ‘s love known?” (lines 135–137).
What happens in lines 138–140? ("Help me hence, ho! / Look to the lady")? What is the impact of this action?

- Student answers may include:
  - Lady Macbeth pretends to faint.
  - In doing so, she distracts attention away from Macbeth.

Post or project the following questions for student pairs reading lines 140–172 (from “Why do we hold our tongues” to “Which steals itself when there’s no mercy left”) to answer before sharing out with a jigsaw group.

Provide students with the following definitions: *shaft* means “long pole forming the body of weapons, such as arrows”; *lighted* means “to come to rest, as on a spot or thing; fall or settle upon; land”; *warrant* means “authorization; sanction; justification.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
   - Students write the definitions of *shaft*, *lighted*, and *warrant* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *auger hole*, *consort*, and *office*.

1. Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

Why might Malcolm and Donalbain “most … claim this argument for [theirs]” (line 142)?

- As Duncan’s sons, Malcolm and Donalbain have the most right to mourn him and be angry at his murder.

What do Malcolm and Donalbain decide to do in lines 140–146? What are their reasons for this decision?

- Student responses may include:
  - Malcolm and Donalbain decide to leave; Donalbain tells Malcolm, “Let’s away” (line 145).
  - Donalbain points out that it is dangerous for him and Malcolm to stay, and that “our fate / Hid in an auger hole, may rush and seize us” (lines 143–144).
Malcolm and Donalbain agree that they are not yet ready to take action, as they are unprepared: “Our tears are not yet brewed. / Nor our strong sorrow upon the foot of motion” (lines 145–146).

*How do the asides between Malcolm and Donalbain develop a central idea of the play?*

- By showing the inner thoughts of Malcolm and Donalbain, Shakespeare highlights the gap between thoughts and outward appearances, and so develops the central idea of appearance versus reality.

Remind students to annotate their texts for the central idea, using the code CI.

1. This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

What does Banquo propose in lines 148–151?

- Banquo suggests that the lords go and get dressed, and when they have done so, that they meet to “question this most bloody piece of work” (line 150).

What do the lords agree to do in lines 152–156?

- The lords agree to find and punish Duncan’s murderer, following Banquo’s declaration that “[a]gainst the undivulged pretense I fight / Of treasonous malice” (lines 153–154).

Where do Malcolm and Donalbain decide to go?

- Malcolm goes to England; Donalbain goes to Ireland.

*How does Shakespeare’s use of figurative language in lines 164–169 develop a central idea in the text?*

- Student responses may include:
  
  - The images that Shakespeare uses to show the danger that surrounds Malcolm and Donalbain are images of weapons that cannot be seen or predicted; the “daggers” in line 165 are hidden in men’s smiles and the “murderous shaft” to which Malcolm refers in line 167 “hath not yet lighted” or landed (line 168), meaning the murders are not over. In both cases the image of a weapon stands for a danger or threat.
  
  - Through his use of figurative language, Shakespeare develops the central idea of appearance versus reality by showing that the brothers are surrounded by danger that cannot be seen or predicted, because nobody can be trusted. For example, the image of
“daggers in men’s smiles” develops this idea because it is impossible to tell which smiles are real and which are false and have “daggers” in them (line 165).

① Consider explaining to students that this is an example of metonymy. Define metonymy for students as “the use of some aspect of a person, object or idea to represent that person, object or idea.” For example, we say that we respect the crown to mean that we respect the King.

Remind students to annotate their texts for the central idea, using the code CI.

① This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

When pairs have completed their analysis of their section, direct them to split up and form a group with three other students, each of whom has analyzed a different section. In other words, students form groups of four to share their responses to key questions marked by an asterisk. Circulate to ensure student comprehension. Lead a brief whole-class share out of student responses to key questions. Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.

Activity 5: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

Donalbain states: “There’s daggers in men’s smiles.” How does Shakespeare develop this idea in Act 2.3?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

① Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

④ Students independently answer the prompt, using evidence from the text.

③ See the High Performance Response at the beginning of this lesson.
Activity 6: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to read Act 2.4 and answer the questions on the Homework Scaffolding Tool: *Macbeth* Act 2.4.

- Students follow along.

Homework

Read Act 2.4 and answer the questions on the Homework Scaffolding Tool: *Macbeth* Act 2.4.
### Model Act Synopsis and Analysis Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Act: _2_**  
**Summary: n/a**

<table>
<thead>
<tr>
<th>Character Development</th>
<th>Central Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Character</strong></td>
<td><strong>Evidence</strong></td>
</tr>
<tr>
<td>Macbeth</td>
<td>Dishonest</td>
</tr>
<tr>
<td></td>
<td>Mentally troubled</td>
</tr>
<tr>
<td></td>
<td>Murderous, ambitious</td>
</tr>
<tr>
<td></td>
<td>Horrified/afraid</td>
</tr>
</tbody>
</table>

Macbeth lies to Banquo about thinking of the Witches, despite the fact that he and Lady Macbeth spent the previous scene discussing killing Duncan to fulfill the prophecy (“Art thou afeared / To be in the same in thine own act and valor / As thou are in desire?” (Act 1.7, lines 43–45).
<table>
<thead>
<tr>
<th><strong>Lady Macbeth</strong></th>
<th><strong>Conniving, ambitious</strong></th>
<th>She has “drugged / [the guards’] possets” (Act 2.2, lines 1–2), so that Macbeth can kill Duncan and become king, making her queen.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hard-hearted</strong></td>
<td><strong>While Macbeth laments over killing Duncan she says, “These deeds must not be thought / After these ways; so, it will make us mad” (Act 2.2, lines 44–45) as if she is unaffected by what they have done.</strong></td>
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<tr>
<td><strong>Deceitful</strong></td>
<td><strong>Lady Macbeth pretends to be horrified about the news of Duncan’s murder, and pretends to faint to take attention away from Macbeth so no one will suspect him, “Help me hence, ho!” (Act 2.3, line 138).</strong></td>
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</tr>
</tbody>
</table>
### Homework Scaffolding Tool: Macbeth Act 2.4

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the explanatory notes in your text for vocabulary and other assistance. Consider listening to this free online recording of Macbeth Act 2 as you read the scene: [http://www.wiredforbooks.org/](http://www.wiredforbooks.org/) (15:10–17:16).

<table>
<thead>
<tr>
<th>Text: Act 2.4</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enter Ross with an Old Man</strong></td>
<td><strong>How does “this sore / night” (lines 3–4) compare to others the Old Man has seen (lines 1–5)?</strong></td>
</tr>
<tr>
<td><strong>Old Man</strong> Three score and ten I can remember well, Within the volume of which time I have seen Hours dreadful and things strange, but this sore night Hath trifled former knowings.</td>
<td>5</td>
</tr>
<tr>
<td><strong>Ross</strong> Ha, good father, Thou see’st the heavens, as troubled with man’s act, Threatens his bloody stage. By th’ clock ‘tis day, And yet dark night strangles the traveling lamp.</td>
<td>10</td>
</tr>
<tr>
<td>Is ’t night’s predominance or the day’s shame That darkness does the face of earth entomb When living light should kiss it?</td>
<td><strong>What is unusual about the day (lines 8–9)?</strong></td>
</tr>
<tr>
<td><strong>Old Man</strong> ‘Tis unnatural, Like the deed that’s done. On Tuesday last A falcon, tow’ring in her pride of place, Was by a mousing owl hawked at and killed.</td>
<td>15</td>
</tr>
<tr>
<td><strong>Ross</strong> And Duncan’s horses (a thing most strange and certain), Beauteous and swift, the minions of their race, Turned wild in nature, broke their stalls, flung out, Contending ‘gainst obedience, as they would Make war with mankind.</td>
<td>20</td>
</tr>
<tr>
<td><strong>Old Man</strong> ‘Tis said they eat each other.</td>
<td><strong>To what does the Old Man refer in the phrase “the deed that’s done” in line 14?</strong></td>
</tr>
<tr>
<td><strong>Old Man</strong></td>
<td><strong>How do the examples given by the Old Man and Ross in lines 14–26 develop the Old Man’s claim that the darkness is “unnatural” (line 13)?</strong></td>
</tr>
<tr>
<td>Character</td>
<td>Lines</td>
</tr>
<tr>
<td>-----------</td>
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</tr>
<tr>
<td>Ross</td>
<td>25</td>
</tr>
<tr>
<td>Macduff</td>
<td>30</td>
</tr>
<tr>
<td>Macduff</td>
<td>35</td>
</tr>
<tr>
<td>Ross</td>
<td>35</td>
</tr>
<tr>
<td>Ross</td>
<td>40</td>
</tr>
<tr>
<td>Ross</td>
<td>45</td>
</tr>
</tbody>
</table>

Enter Macduff.

**Ross** Here comes the good

Macduff. –

How goes the world, sir, now?

**Macduff** Why, see you not?

**Ross** Is 't known who did this more than bloody deed?

**Macduff** Those that Macbeth hath slain.

**Ross** Alas the day,
What good could they pretend?

**Macduff** They were suborned.

Malcolm and Donalbain, the King's two sons,
Are stol'n away and fled, which puts upon them
Suspicion of the deed.

**Ross** 'Gainst nature still!
Thriftless ambition, that will ravin up
Thine own lives' means. Then 'tis most like
The sovereignty will fall upon Macbeth.

**Macduff** He is already named and gone to Scone To be invested.

**Ross** Where is Duncan's body?

**Macduff** Carried to Colmekill,
The sacred storehouse of his predecessors
And guardian of their bones.

**Ross** Will you to Scone?

**Macduff** No, cousin, I'll to Fife.

**Ross** Well, I will thither.

**Macduff** Well, may you see things well done there. Adieu.
Lest our old robes sit easier than our new.

**Ross** Farewell, father.

**Old Man** God's benison go with you and with those
That would make good of bad and friends of foes.
Introduction

In this lesson, the Mid-Unit Assessment, students use textual evidence from Acts 1–2 of Shakespeare’s *Macbeth* to craft a formal, multi-paragraph essay in response to the following prompt: How do Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?

Students review their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their essays with relevant and sufficient facts, extended definitions, concrete details, and quotations. The Mid-Unit Assessment is assessed using the 10.4.2 Mid-Unit Text Analysis Rubric.

For homework, students review acts 1–2 and track character development with the Act Synopsis and Analysis Tool.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>RL.9-10.5</strong></td>
<td>Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
</tr>
<tr>
<td><strong>W.9-10.2.a-f</strong></td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td>a. <strong>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</strong></td>
<td></td>
</tr>
<tr>
<td>b. <strong>Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</strong></td>
<td></td>
</tr>
<tr>
<td>c. <strong>Use appropriate and varied transitions to link the major sections of the text, create</strong></td>
<td></td>
</tr>
</tbody>
</table>
cohesion, and clarify the relationships among complex ideas and concepts.
d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
f. Provide a concluding statement of section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

<table>
<thead>
<tr>
<th>W.9-10.9.a</th>
<th>Draw evidence from literary or informational texts to support analysis, reflection, and research.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>L.9-10.1.a, b</th>
<th>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Use parallel structure.</td>
</tr>
<tr>
<td>b.</td>
<td>Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>L.9-10.2.a-c</th>
<th>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</td>
</tr>
<tr>
<td>b.</td>
<td>Use a colon to introduce a list or quotation.</td>
</tr>
<tr>
<td>c.</td>
<td>Spell correctly.</td>
</tr>
</tbody>
</table>

**Addressed Standard(s)**

None.
Assessment

Assessment(s)

Student learning in the first part of this unit is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?

Student responses are evaluated using the 10.4.2 Mid-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify Shakespeare’s structural choices (e.g., to begin the play with the Witches; to provide information about Macbeth through other characters before introducing him; to make the Witches’ prophecy vague; to have Duncan’s murder happen offstage; etc.).

- Clarify the relationship between his structural choices and the effects of mystery, tension, or surprise in the first two acts of the play (for examples, see below).

A High Performance Response may include the following evidence in support of multi-paragraph analysis. The text is dense and rich with compelling rhetoric and specific word choices, so High Performance Responses may vary widely:

- Shakespeare creates mystery by beginning the play with the stage direction, “Thunder and lightning. Enter three Witches.” The Witches then discuss in rhyme when they should next meet and conclude with, “Fair is foul and foul is fair; / Hover through the fog and filthy air” (Act 1.1, lines 12–13) which creates a foreboding atmosphere. The Witches let the audience know that dark things will happen later in the play, though the audience does not know what.

- By providing information about Macbeth through other characters, Shakespeare creates the effect of surprise once the character of Macbeth begins to develop. Macbeth becomes a power hungry murderer (Act 2.2), which contrasts with the way other character have described him, for example “noble Macbeth” (Act 1.3, line 78) or Duncan referring to Macbeth as “O worthiest cousin” (Act 1.4, line 17).

- By making the steps toward the fulfillment of the Witches’ prophecy vague, Shakespeare creates the effects of mystery and tension in the play. Because Macbeth does not know how things will play out, he makes his own decisions to realize the prophecy by killing Duncan (Act 2.2). This structural choice also creates tension between characters, for example tension between Macbeth and Lady Macbeth over killing Duncan (e.g., “Thou wouldst be great, / Art not without ambition,
but without / The illness should attend it” (Act 1.5, lines 18–20), between Duncan and Macbeth because Macbeth wants his crown, and between Banquo and Macbeth because while Macbeth is predicted to become king, Banquo’s children are predicted to inherit the throne (“Thou shalt get kings, though thou be none” (Act 1.3, line 70)).

- Shakespeare creates tension by staging Duncan’s murder (Act 2.2) and the murder of the guards offstage (Act 2.3). Because the murders happen offstage, the play deals more with the internal tension Macbeth and Lady Macbeth feel about their actions (“I am afraid to think what I have done” (Act 2.2, line 66)) and the other characters’ reactions to discovering Duncan’s death (“Approach the chamber and destroy your sight / with a new Gorgon” (Act 2.3, lines 82–83)). This structural choice also creates tension between Malcolm, Donalbain, and Macbeth as the princes suspect Macbeth of foul play: “Where we are, / There’s daggers in men’s smiles. The near in blood, / the nearer bloody” (Act 2.3, lines 164–166).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- None.*

Vocabulary to teach (may include direct word work and/or questions)
- None.*

Additional vocabulary to support English Language Learners (to provide directly)
- None.*

* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.9-10.5, W.9-10.2.a-f, W.9-10.9.a, L.9-10.1.a, b, L.9-10.2.a-c</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Macbeth</em> by William Shakespeare, Acts 1–2</td>
<td></td>
</tr>
</tbody>
</table>
Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Mid-Unit Assessment
4. Closing

Materials

- Copies of the 10.4.2 Mid-Unit Assessment for each student
- Copies of the 10.4.2 Mid-Unit Text Analysis Rubric and Checklist for each student
- Student copies of the Act Synopsis and Analysis Tool for each student (refer to 10.4.2 Lesson 4)—students need additional blank copies for homework

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbol</strong></td>
</tr>
<tr>
<td>10%</td>
</tr>
<tr>
<td>no symbol</td>
</tr>
<tr>
<td><strong>Bold text indicates questions for the teacher to ask students.</strong></td>
</tr>
<tr>
<td><strong>Italicized text indicates a vocabulary word.</strong></td>
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<tr>
<td>▶</td>
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<td>➡️</td>
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<td>🔥</td>
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</table>

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.5; W.9-10.2.a-f; W.9-10.9.a; L.9-10.1.a, b; L.9-10.2.a-c. In this lesson, students complete the Mid-Unit Assessment in which they present evidence identifying Shakespeare’s structural choices and how his structural choices create an effect of mystery, tension, or surprise in the first two acts of the play.

- Students look at the agenda.
Remind students of their work with standard W.9-10.2.a-f in Module 10.1. If students need extra support, consider reviewing this standard and its substandards with students by giving examples.

**Activity 2: Homework Accountability 10%**

Instruct students to talk in pairs about how they completed the Homework Scaffolding Tool: *Macbeth* Act 2.4. Lead a brief, whole-class discussion and then select several students (or student pairs) to share their responses.

- See the Model Homework Scaffolding Tool: Macbeth Act 2.4 at the end of this lesson for possible student responses.

**Activity 3: 10.4.2 Mid-Unit Assessment 80%**

Instruct students to write a multi-paragraph response to the following prompt:

*How do Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?*

Distribute and review the 10.4.2 Mid-Unit Text Analysis Rubric. Remind students to use the Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses.

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include an introductory statement or section. Remind students to use proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone. Remind students to use their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to write their response.

- Display the prompt for students to see, or provide the prompt in hard copy.

Instruct students to use the remaining class period to write their Mid-Unit Assessment.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of the lesson.

Consider encouraging students who finish early to reread and revise their response.
Activity 4: Closing

Display and distribute the homework assignment. For homework, instruct students to review notes and annotations they made while reading Act 2 and then record their summary of the act and analysis of the characters’ development on the Act Synopsis and Analysis Tool.

- Students follow along.

Homework

Review all notes and annotations you made while reading Act 2 and then record a summary of the act and analysis of the characters’ development on the Act Synopsis and Analysis Tool.
Model Homework Scaffolding Tool: *Macbeth* Act 2.4

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the explanatory notes in your text for vocabulary and other assistance.

Consider listening to this free online recording of *Macbeth* Act 2 as you read the scene: [http://www.wiredforbooks.org/](http://www.wiredforbooks.org/) (15:10–17:16).

### Text: Act 2.4

**Enter Ross with an Old Man**

**Old Man** Three score and ten I can remember well, Within the volume of which time I have seen Hours dreadful and things strange, but this sore night Hath trifled former knowings.

**Ross** Ha, good father, Thou see’st the heavens, as troubled with man’s act, Threatens his bloody stage. By th’ clock ‘tis day, And yet dark night strangles the traveling lamp. Is ’t night’s predominance or the day’s shame That darkness does the face of earth entomb When living light should kiss it?

### Questions

**How does “this sore / night” (lines 3–4) compare to others the Old Man has seen (lines 1–5)?**

- The “sore night” is worse than any that the Old Man has seen: although he has seen “[h]ours dreadful and things strange” (line 3) this “trifle[s]” those (line 5).

**What is unusual about the day (lines 8–9)?**

- Even though it is daytime, it is dark: “By th’ clock ‘tis day, / And yet dark night strangles the traveling lamp” (lines 8–9).

**What explanation does Ross give for the darkness (lines 6–12)?**

- Student responses may include:
  - Ross suggests that the heavens are “troubled with man’s act” and threatening the earth as punishment (line 7).
  - Ross suggests that either night is stronger than day or day is ashamed: “Is ’t night’s predominance or the day’s shame” (line 10).

**Old Man** ‘Tis unnatural,

**To what does the Old Man refer in the phrase**
Like the deed that’s done. On Tuesday last
A falcon, tow’ring in her pride of place,
Was by a mousing owl hawks at and killed.
**Ross** And Duncan’s horses (a thing most strange and
15
certain),
Beauteous and swift, the minions of their race,
Turned wild in nature, broke their stalls, flung out,
Contending ’gainst obedience, as they would
Make war with mankind.
**Old Man** ’Tis said they eat each
other.
**Ross** They did so, to th’ amazement of mine eyes
That looked upon ’t.

| Enter Macduff. | **Ross** Here comes the good
Macduff. –
How goes the world, sir, now?
**Macduff** Why, see you not?
**Ross** Is ’t known who did this more than bloody deed?
**Macduff** Those that Macbeth hath slain.
**Ross**: Alas the day,
What good could they pretend?
**Macduff** They were suborned.
Malcolm and Donalbain, the King’s two sons,
Are stol’n away and fled, which puts upon them
Suspicion of the deed.
**Ross** ’Gainst nature still!
Thriftless ambition, that will ravin up

---

“the deed that’s done” in line 14?
- The Old Man is referring to Duncan’s murder.

How do the examples given by the Old Man and Ross in lines 14–26 develop the Old Man’s claim that the darkness is “unnatural” (line 13)?
- Student responses may include:
  - Both the example of “[a] falcon, tow’ring in her pride of place” (line 15) killed by “a mousing owl” (line 16) and the example of horses turning wild “as they would / Make war with mankind” (lines 21–22) show the natural order being overturned as “weaker” animals attack supposedly more powerful ones.
  - Both of the examples show animals of the same kind, either birds or the horses who “eat each / other” (lines 23–24) turning against one another.

What explanation of the crime does Macduff give (lines 31–38)?
- Macduff says that “[t]hose that Macbeth hath slain” (line 32), i.e., the guards who killed Duncan were “suborned” (line 35) or bribed by the King’s sons, Malcolm and Donalbain.

How does Ross’s response to Macduff’s information (lines 39–42) develop the ideas he expressed earlier (lines 8–26)?
- Student responses may include:
  - Ross’s response develops the idea that unnatural things are happening and that the natural order is breaking down. In line 39, he exclaims, “’Gainst nature still!!”
  - Ross’s response further develops the idea
Thine own lives’ means. Then ‘tis most like
The sovereignty will fall upon Macbeth.

**Macduff** He is already named and gone to Scone To be invested.

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<table>
<thead>
<tr>
<th><strong>Ross</strong> Where is Duncan’s body?</th>
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</thead>
<tbody>
<tr>
<td><strong>Macduff</strong> Carried to Colmekill,</td>
</tr>
<tr>
<td>The sacred storehouse of his predecessors</td>
</tr>
<tr>
<td>And guardian of their bones.</td>
</tr>
<tr>
<td><strong>Ross</strong> Will you to Scone?</td>
</tr>
<tr>
<td><strong>Macduff</strong> No, cousin, I’ll to Fife.</td>
</tr>
<tr>
<td><strong>Ross</strong> Well, I will thither.</td>
</tr>
<tr>
<td><strong>Macduff</strong> Well, may you see things well done there. Adieu.</td>
</tr>
<tr>
<td>Lest our old robes sit easier than our new.</td>
</tr>
<tr>
<td><strong>Ross</strong> Farewell, father.</td>
</tr>
<tr>
<td><strong>Old Man</strong> God’s benison go with you and with those</td>
</tr>
<tr>
<td>That would make good of bad and friends of foes.</td>
</tr>
</tbody>
</table>

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that creatures of the same kind are turning against each other in an unnatural way, referring to: ‘[t]hriftless ambition, that will ravin up / Thine own lives’ means’ (lines 40–41).

**Who has taken the crown following Duncan’s death and his sons’ flight?**

- Macbeth has taken the crown: Macduff says that he is “already named and gone to Scone / To be invested” (lines 43–44).

**Where has Duncan’s body been buried (lines 45–48)?**

- Duncan’s body has been buried at Colmekill, with those of his ancestors.

**Where do Macduff and Ross respectively plan to go (lines 49–51)?**

- Macduff plans to go to Fife, while Ross plans to go to Scone for Macbeth’s coronation.

**Explain Macduff’s meaning in lines 52–53.**

- Student responses may include:
  - When Macduff says, “Well, may you see things well done there,” he means that he hopes that all will be well at Scone and in the future (line 52).
  - Macduff is expressing his sadness and fear for the future: When he says “Well, may you see things well done there” in line 52, he implies that things are not “well done” in Scotland at present. He also fears that “our old robes sit easier than our new” in line 53, suggesting that he is worried that the situation is going to be worse now that Duncan is dead and Macbeth is King.
10.4.2 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of acts 1–2 of Macbeth to write a well-developed response to the following prompt:

How do Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?

Your writing will be assessed using the 10.4.2 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:
- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.9-10.5, W.9-10.2.a-f, W.9-10.9.a, L.9-10.1.a, b, L.9-10.2.a-c

Commentary on the Task:

This task measures RL.9-10.5 because it demands that students:

- Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

This task measures W.9-10.2.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  - Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge
of the topic.
  - Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  - Use precise language and domain-specific vocabulary to manage the complexity of the topic.
  - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  - Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.9-10.9.a because it demands that students:

- Draw evidence from informational texts to support analysis, reflection, and research.

This task measures L.9-10.1.a, b and L.9-10.2.a-c because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - Use parallel structure.
  - Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
  - Use a colon to introduce a list or quotation.
  - Spell correctly.

- Use capitalization, punctuation, and spelling correctly.
### 10.4.2 Mid-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content and Analysis</td>
<td>Skillfully analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
<td>Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
<td>Inaccurately analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
<td>Inaccurately analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) and inaccurately identify how those choices create such effects as mystery, tension, or surprise.</td>
</tr>
<tr>
<td>Command of Evidence and Reasoning</td>
<td>Develop the response and support analysis with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
<td>Develop the response and support analysis with relevant and sufficient facts, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
<td>Partially develop the response and partially support analysis with relevant facts, details, quotations, or other information and examples that are appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
<td>Do not develop the response or support analysis with relevant facts, details, quotations, or other information and examples that are appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
</tr>
</tbody>
</table>
### Criteria

<table>
<thead>
<tr>
<th>Reading standards to literature.</th>
<th>Coherence, Organization, and Style</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CCSS.ELA-Literacy.W.9-10.9.a</strong></td>
<td>The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.</td>
</tr>
<tr>
<td>Apply grades 9-10 Reading standards to literary nonfiction (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare”).</td>
<td><strong>CCSS.ELA-Literacy.W.9-10.2.a</strong></td>
</tr>
<tr>
<td><strong>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</strong></td>
<td>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
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<tr>
<td><strong>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</strong></td>
<td>Skillfully introduce a topic; effectively organizes complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
</tr>
<tr>
<td><strong>The extent to which the response uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</strong></td>
<td>Introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
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<td><strong>Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c)</strong></td>
<td>Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.a)</td>
</tr>
<tr>
<td><strong>Skillfully and accurately use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</strong></td>
<td>Accurately use precise language or domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.a)</td>
</tr>
<tr>
<td><strong>Skillfully establish and maintain a formal style and objective tone appropriate to the norms and conventions of the discipline. (W.9-10.2.e)</strong></td>
<td>Establish a style and tone appropriate to the discipline; demonstrate inconsistent use of formality and objectivity. (W.9-10.2.e)</td>
</tr>
<tr>
<td><strong>Skillfully provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)</strong></td>
<td>Provide a concluding statement or section that partially follows from and supports the information or explanation presented. (W.9-10.2.f)</td>
</tr>
</tbody>
</table>

### Responses at this Level:

<table>
<thead>
<tr>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
<td>Introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
<td>Introduce a topic; inconsistently organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
<td>Ineffectively introduce a topic; ineffectively organize complex ideas, concepts and information to make important connections and distinctions. (W.9-10.2.a)</td>
</tr>
<tr>
<td>Skillfully use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c)</td>
<td>Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.a)</td>
<td>Inconsistently use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.a)</td>
<td>Ineffectively use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.a)</td>
</tr>
<tr>
<td>Skillfully and accurately use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</td>
<td>Accurately use precise language or domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.a)</td>
<td>Inconsistently use domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.a)</td>
<td>Ineffectively or inappropriately use precise language or domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.a)</td>
</tr>
<tr>
<td>Skillfully establish and maintain a formal style and objective tone appropriate to the norms and conventions of the discipline. (W.9-10.2.e)</td>
<td>Establish a style and tone appropriate to the discipline; demonstrate inconsistent use of formality and objectivity. (W.9-10.2.e)</td>
<td>Use inconsistent style and tone with some attention to formality and objectivity. (W.9-10.2.e)</td>
<td>Lack a formal style, using language that is basic, imprecise, or contextually inappropriate. (W.9-10.2.e)</td>
</tr>
<tr>
<td>Skillfully provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)</td>
<td>Provide a concluding statement or section that partially follows from and supports the information or explanation presented. (W.9-10.2.f)</td>
<td>Provide a concluding statement or section that partially follows from and supports the information or explanation presented. (W.9-10.2.f)</td>
<td>Ineffectively provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)</td>
</tr>
<tr>
<td>Criteria</td>
<td>4 – Responses at this Level:</td>
<td>3 – Responses at this Level:</td>
<td>2 – Responses at this Level:</td>
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<td>------------------------------------------------------------------------</td>
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<tr>
<td><strong>CCSS.ELA-Literacy.W.9-10.2.d</strong></td>
<td></td>
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<tr>
<td>Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
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<tr>
<td><strong>CCSS.ELA-Literacy.W.9-10.2.e</strong></td>
<td></td>
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<tr>
<td>Establish and maintain a formal style and objective tone as well as adheres to the writing conventions of the discipline.</td>
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<tr>
<td><strong>CCSS.ELA-Literacy.W.9-10.2.f</strong></td>
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<tr>
<td>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
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<tr>
<td><strong>Control of Conventions</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>The extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</td>
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<tr>
<td><strong>CCSS.ELA-Literacy.L.9-10.1</strong></td>
<td></td>
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</tr>
<tr>
<td>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
<td></td>
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</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.L.9-10.2</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
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<tr>
<td>Demonstrate consistent control of conventions with essentially no errors, even with sophisticated language.</td>
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<tr>
<td>Demonstrate basic control of conventions with occasional errors that do not hinder comprehension.</td>
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<tr>
<td>Demonstrate partial control of conventions with some errors that hinder comprehension.</td>
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</tr>
<tr>
<td>Demonstrate little control of conventions with frequent errors that make comprehension difficult.</td>
<td></td>
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</tr>
</tbody>
</table>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
### 10.4.2 Mid-Unit Text Analysis Checklist

#### Assessed Standards:

<table>
<thead>
<tr>
<th>Does my writing...</th>
<th>✓</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong>&lt;br&gt;Analyze in detail how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise? (RL.9-10.5)</td>
<td></td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong>&lt;br&gt;Develop the response and support analysis with well-chosen, relevant, and sufficient evidence? (W.9-10.2.b, W.9-10.9.a)</td>
<td></td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong>&lt;br&gt;Introduce a topic? (W.9-10.2.a)</td>
<td></td>
</tr>
<tr>
<td>Organize complex ideas, concepts, and information to make important connections and distinctions? (W.9-10.2.a)</td>
<td></td>
</tr>
<tr>
<td>Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.9-10.2.c)</td>
<td></td>
</tr>
<tr>
<td>Establish and maintain a formal style and objective tone, using precise language and domain-specific vocabulary? (W.9-10.2.d,e)</td>
<td></td>
</tr>
<tr>
<td>Provide a concluding statement or section related to the explanation or analysis? (W.9-10.2.f)</td>
<td></td>
</tr>
<tr>
<td><strong>Control of Conventions</strong>&lt;br&gt;Demonstrate control of the conventions with infrequent errors? (L.9-10.1, L.9-10.2)</td>
<td></td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students read and analyze Act 3.1 of Macbeth (from “Thou hast it now—king, Cawdor, Glamis, all” to “If it find heaven, must find it out tonight”), in which Banquo airs his suspicions of Macbeth’s foul play and Macbeth hires a troupe of murderers to assassinate Banquo. Students analyze how specific details in this scene further develop a central idea in the text. Student learning is assessed via a Quick Write at the end of the lesson: How do key details in this scene further develop a central idea?

For homework, students continue to read their Accountable Independent Reading (AIR) text.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Addressed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.2</td>
<td>W.9-10.9.a</td>
</tr>
<tr>
<td></td>
<td>a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
</tr>
<tr>
<td></td>
<td>L.9-10.4.b, c</td>
</tr>
<tr>
<td></td>
<td>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).</td>
</tr>
<tr>
<td></td>
<td>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</td>
</tr>
</tbody>
</table>
### Assessment

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do key details in this scene further develop a central idea?

**High Performance Response(s)**

A High Performance Response should:

- Identify a specific central idea in the text (e.g., agency versus fate).
- Cite specific textual evidence to show how a central idea is further refined in this scene (e.g., The metaphor in lines 76–77 (“Rather than so, come fate unto the list, / And champion me to th’ utterance”) describes how Macbeth feels he can combat his own fate in the “list,” or arena, in a fight to “th’ utterance” or death. This develops the central idea of agency versus fate—Macbeth believes it is possible to somehow outwit the Witches’ prophecy despite all the evidence to the contrary.).

### Vocabulary

**Vocabulary to provide directly (will not include extended instruction)**

- chid (v.) – (normally “chide”) express disapproval of
- dauntless (adj.) – fearless

**Vocabulary to teach (may include direct word work and/or questions)**

- champion me (v.) – oppose me
- filed (v.) – made foul, defiled
- rebuked (adj.) – checked
- issue (n.) – descendants
- unlineal (adj.) – without lineage
- list (n.) – lists, arena for trial by combat
- rancors (n.) – angry feelings of hatred or dislike
- to th’ utterance – to death

### Additional vocabulary to support English Language Learners (to provide directly)

- scepter* (n.) – a long decorated stick that is carried by a king or queen
- crown* (n.) – a decorative object that is shaped like a circle and worn on the head of a king or queen for special ceremonies
- confessing (v.) – admitting (or saying) that you did something wrong
- parricide (n.) – killing a parent
- invention (n.) – (in this context) fictions
- murderers (n.) – people who kill a person in a deliberate and unlawful way

*Consider providing students with a visual aid to support understanding of these definitions.

### Lesson Agenda/Overview

#### Student-Facing Agenda

**Standards & Text:**
- Standards: RL.9-10.2, W.9-10.9.a, L.9-10.4.b, c, L.9-10.5.a
- Text: *Macbeth* by William Shakespeare, Act 3.1

**Learning Sequence:**
1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Quick Write
6. Closing

<table>
<thead>
<tr>
<th>Standards &amp; Text</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.2, W.9-10.9.a, L.9-10.4.b, c, L.9-10.5.a</td>
<td>5%</td>
</tr>
<tr>
<td><em>Macbeth</em> by William Shakespeare, Act 3.1</td>
<td>10%</td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>20%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>45%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>15%</td>
</tr>
<tr>
<td>4. Reading and Discussion</td>
<td>5%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td></td>
</tr>
<tr>
<td>6. Closing</td>
<td></td>
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</tbody>
</table>

### Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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<tr>
<td></td>
<td><strong>Bold text indicates questions for the teacher to ask students.</strong></td>
</tr>
<tr>
<td></td>
<td><em>Italicized text indicates a vocabulary word.</em></td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>🔴</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>🔴</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students read and analyze Act 3.1 of *Macbeth* in order to determine how details in this scene further develop a central idea in the text. Students engage in evidence-based discussion and complete a Quick Write to close the lesson.

▶ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to Turn-and-Talk about their 10.4.2 Lesson 8 homework. (Review all notes and annotations you made while reading Act 2 and then record a summary of the act and analysis of characters’ development on the Act Synopsis and Analysis Tool.)

🔴 For examples of student responses see the Model Act Synopsis and Analysis Tool at the end of this lesson.

Activity 3: Masterful Reading 20%

Have students listen to a masterful reading of Act 3.1 of *Macbeth* (from “Thou hast it now—king, Cawdor, Glamis, all” to “If it find heaven, must find it out tonight”). Instruct students to follow along and pay attention to Shakespeare’s use of figurative language.

▶ Students follow along, reading silently.

🔴 Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:
How does a central idea develop in this scene?

1. Consider facilitating a brief whole-class discussion of student observations.

**Activity 4: Reading and Discussion 45%**

Instruct students to form their small groups established in 10.4.2 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to reread lines 1–51 (from “Thou hast it now—king, Cawdor, Glamis, all” to “Bring them before us”) and answer the following questions before sharing out with the class.

**What “fear” does Banquo express in his soliloquy?**

- That Macbeth became king because he “played’st most fouly” by murdering Duncan (line 3).

1. Consider directing students to their previous work with the term *soliloquy* in 10.4.2 Lesson 2.

**What “cause of state” does Macbeth intend to discuss with Banquo “tomorrow” (lines 36–37)?**

- Macbeth and Banquo intend to discuss how Malcolm and Donalbain are telling tales of Macbeth’s murder of Duncan, or “filling their hearers / With strange invention,” in England and Ireland (Act 3.1, lines 35–36).

1. **Differentiation Consideration:** If students struggle to answer this question, consider rephrasing it to “What does Macbeth want to talk about with Banquo tomorrow?” If students continue to struggle ask the following questions:

**Who went to England and Ireland after the murder of Duncan?**

- Duncan’s sons, Malcolm and Donalbain, went to England and Ireland.

**Confessing** means “admitting (or saying) that you did something wrong.” According to Macbeth, what are his “bloody cousins” not confessing?

- They are not confessing their parricide.

If suicide means “killing one’s self” and homicide means “killing a person,” what does *parricide* mean? Use both word parts and the context of whom Macbeth is speaking.

- Parricide means killing a parent.

**What are the “bloody cousins” doing instead of “confessing”? Use the explanatory notes for help.**

- They are “filling their hearers / With strange invention” (lines 35–36). They are telling “fictions” or lies.
Why is it that Macbeth and Banquo cannot discuss this “cause of state” at this point?

- Banquo is leaving with Fleance and will return for the feast at night, “twixt this and supper” (line 28).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread Act 3.1, lines 52–77 (from “To be thus is nothing” to “And champion me to th’ utterance.—Who’s there?”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *chid* means “to express disapproval of” and *dauntless* means “fearless.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
   - Students write the definitions of *chid* and *dauntless* on their copy of the text or in a vocabulary journal.

Direct students to use the explanatory notes for definitions of the following words: *rebuked*, *issue*, *rancors*, *filed*, *list*, *champion me*, and *to th’ utterance*.

- Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

What words repeat in lines 51–61? What is the impact of these repetitions?

- Student responses may include:
  - The words safely/safety and fears/feared repeat.
  - The effect is to show that Macbeth is quite afraid for his safety.

Given these repetitions, paraphrase Macbeth’s opening lines in this soliloquy.

- “To be king is meaningless unless I can safely be king.”

1. If students struggle, consider directing them to their work with *thus* in 10.4.2 Lesson 5.

Why does Macbeth “fear” Banquo?

- Macbeth “fears” Banquo because he has a “royalty of nature,” a “dauntless temper,” “wisdom,” and “valor” that make Macbeth look bad and overshadow Macbeth’s own “genius” (lines 55–61).
What does it mean for Macbeth if the Witches’ prophecy for Banquo comes true?

- Macbeth’s own sons will never be king, since Banquo’s sons will be kings if the prophecy comes true.

1. **Differentiation Consideration:** Consider providing students with a visual to support their understanding of the images of *scepter* and *crown* and providing the following the definitions: *crown* means “a decorative object that is shaped like a circle and worn on the head of a king or queen for special ceremonies” and *scepter* means “a long decorated stick that is carried by a king or queen.”

1. **Differentiation Consideration:** If students struggle consider asking the following questions.

   What words and phrases in the text reveal what will happen to Macbeth if the Witches’ prophecy comes true?

   - Fruitless, barren, unlineal, and no son of mine (lines 66–69).

   What words or word parts help you to understand the definition of “unlineal”?

   - *Un-* means “not” or “without” and -lineal looks like lineage, so unlineal must mean “without lineage.”

1. Consider drawing students’ attention to their application of standard L.9-10.4.b through the process of using word parts to determine meaning.

What has Macbeth done for “Banquo’s issue” (line 70)?

- Macbeth has slain Duncan, given his soul to the devil, and disturbed his mind with ill-will to make “the seeds of Banquo kings” (line 75).

What relationship does Macbeth establish between himself and “fate”?

- That Macbeth and fate are in a fight to “th’ utterance” or death (line 77).

1. If students struggle, consider reminding them to use the explanatory notes for support when they encounter unfamiliar words and phrases, such as *list* or *th’ utterance*.

1. **Differentiation Consideration:** If students continue to struggle, consider explaining that the phrase “Rather than so” means “I would rather” or “I would prefer.” Also, consider asking the following question to scaffold student understanding.

   To what does Macbeth prefer fighting fate to “th’ utterance” (line 77)?

   - Macbeth would rather fight his fate than let “the seeds of Banquo” become kings (line 75).

How does Macbeth’s relationship to fate refine your understanding of his feelings about what he has done “for Banquo’s issue” (line 70)?
That “rather than so” (line 76) or rather than accept that he has done all of these things not for himself, but for Banquo’s sons, Macbeth wants to battle against his fate.

**How does this relationship between Macbeth and “fate” develop a central idea of the text?**

- It develops the idea of fate versus agency, because Macbeth believes he can fight fate.

**How does Shakespeare use figurative language to develop this central idea?**

- Shakespeare uses metaphor to describe Macbeth’s willingness to fight against his fate through the “list” or combat arena (lines 76–77).

This question supports student engagement with L.9-10.5.a, which addresses the recognition of figurative language and the interpretation of figure of speech in context and analyzes its role in the text.

Remind students to annotate their texts for the central idea, using the code CI. Then lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 78–162 (from “Now go to the door, and stay there” to “If it find heaven, must find it out tonight”) and answer the following questions before sharing out with the class.

**What action does Macbeth choose to take in response to his “fear” of Banquo and to face his fate in the “list” (line 76)?**

- Macbeth hires murderers to kill Banquo and his son Fleance to fight his fate.

**Differentiation Consideration:** Consider providing students with the following definition: **murderers** means “people who kill a person in a deliberate and unlawful way.”

- Students write the definition of murderers on their text or in their vocabulary journals.

**How do Macbeth’s actions further develop a central idea of the text?**

- His actions develop the idea of agency versus fate because Macbeth believes he can beat his fate by killing Banquo and Fleance.

**Differentiation Consideration:** If students struggle with this passage, consider asking the following question.

**What reason does Macbeth offer the Murderers for killing Banquo?**

- That Banquo is their “enemy” (line 130).

Lead a brief whole class discussion of student responses.
Activity 5: Quick Write 15%

Instruct students to respond briefly in writing to the following prompt:

**How do key details in this scene further develop a central idea?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses and to use concrete details. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

**Homework**

Continue reading your AIR text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
## Model Act Synopsis and Analysis Tool

1. This is not an exhaustive list of all the traits, ideas, or evidence. Students are not expected to list all of the examples provided and may come up with additional items to include on this tool, as long as they rely on appropriate text evidence.

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

### Act: **2.** Summary: Macbeth and Lady Macbeth plot to and kill Duncan. They feign innocence when Duncan’s body is discovered and frame his guards. Macbeth kills Duncan’s guards to cover up his crime. Malcolm and Donalbain flee Scotland, harboring suspicions of Macbeth’s foul play while their departure raises questions about their involvement in the assassination of their father.

### Character Development

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banquo</td>
<td>Brooding</td>
<td>“And yet I would not sleep. Merciful powers, / Restrain in me the cursèd thoughts that nature / Gives way to in repose” (Act 2.1, lines 9–11).</td>
</tr>
<tr>
<td>Macbeth</td>
<td>Dishonest</td>
<td>When Banquo admits to dreaming of the Weird Sisters, Macbeth says “I think not of / them” (Act 2.1, lines 27–28).</td>
</tr>
</tbody>
</table>

### Central Ideas

<table>
<thead>
<tr>
<th>Idea</th>
<th>Evidence</th>
</tr>
</thead>
</table>
| appearance versus reality (ambiguity)     | Macbeth lies to Banquo about thinking of the Witches, despite the fact that he and Lady Macbeth spent the previous scene discussing killing Duncan to fulfill the prophecy (“Art thou afeared / To be in the same in thine own act and valor / As thou are in desire?” (Act 1.7, lines 43–45).
<p>|                                           | In Act 2.3 Macbeth and Lady Macbeth feign surprise at news of Duncan’s death.                                                                                                                                 |
|                                           | Macbeth says that he murders the guards out of loyalty and grief, but he really does it to cover up his crime, “O, yet I do repent me of my fury, / That I did kill them” (Act 2.3, lines 124–125). |</p>
<table>
<thead>
<tr>
<th>Mentally troubled</th>
<th>He hallucinates a dagger covered in blood, asking, “Is this a dagger which I see before me, / The handle toward my hand?” (Act 2.1, lines 44–45).</th>
</tr>
</thead>
<tbody>
<tr>
<td>disorder / imbalance</td>
<td>Macbeth is hallucinating, which is not normal or natural, when he asks “Is this a dagger which I see before me, / The handle toward my hand?” (Act 2.1, lines 44–45). Lennox describes the unnatural weather during the night of Duncan’s murder, “Some say the Earth / Was feverous and did shake” (Act 2.3, lines 68–69). Two horses eat each other in Act 2.4, “’Tis said they eat each / other” (Act 2.4, lines 23–24).</td>
</tr>
</tbody>
</table>

| Murderous / ambitious | He slays Duncan to become king, “Enter Macbeth with bloody daggers” (Act 2.2, line 17 s.d.). |

<p>| Horrified / Afraid | Macbeth is too horrified to face what he has done and leave his daggers at the scene of the crime, “I’ll go no more. / I am afraid to think what I have done. / Look on ’t again I dare not” (Act 2.2, lines 65–67). |</p>
<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Macbeth</td>
<td>Deceitful</td>
<td>Macbeth kills Duncan’s guards to cover up his crime, but lies about why, “O, yet I do repent me of my fury, / That I did kill them” (Act 2.3, lines 124–125).</td>
</tr>
<tr>
<td>Lady Macbeth</td>
<td>Conniving / ambitious</td>
<td>She has “drugged / [the guards’] possets” (Act 2.2, lines 8–9), so that Macbeth can kill Duncan and become king, making her queen.</td>
</tr>
<tr>
<td>Lady Macbeth</td>
<td>Hard-hearted</td>
<td>While Macbeth laments over killing Duncan she says, “These deeds must not be thought / After these ways; so, it will make us mad” (Act 2.2, lines 45–46) as if she is unaffected by what they have done.</td>
</tr>
<tr>
<td>Lady Macbeth</td>
<td>Deceitful</td>
<td>Lady Macbeth pretends to be horrified about the news of Duncan’s murder, and pretends to faint to take attention away from Macbeth so no one will suspect him, “Help me hence, ho!” (Act 2.3, line 138).</td>
</tr>
<tr>
<td>Character</td>
<td>Emotion</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Macduff</td>
<td>Grieving</td>
<td>Once he finds Duncan’s body, he is at a loss for words, “Tongue nor heart cannot conceive nor name thee!” (Act 2.3, line 74).</td>
</tr>
<tr>
<td>Malcolm and Donalbain</td>
<td>Suspicious</td>
<td>They agree they are not safe and must leave Macbeth’s castle immediately: “Where we are, / There’s daggers in men’s smiles” (Act 2.4, lines 164–165).</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students read and analyze Act 3.2 of William Shakespeare’s *Macbeth* (from “Is Banquo gone from court?” to “So prithee go with me”), in which Macbeth and Lady Macbeth discuss the emotional toll their nefarious deeds have taken on them. This scene also marks the first clear sign that Macbeth and Lady Macbeth are advancing towards their tragic end. Students analyze how Lady Macbeth and Macbeth’s interaction in this scene advances the plot. Following this discussion, student learning is assessed via a Quick Write at the end of the lesson: Analyze how Lady Macbeth and Macbeth’s interaction in this scene advances the plot.

For homework, students use the Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, Lines 1–41 to support their reading of Act 3.3 and 3.4 through line 41 (from “But who bid thee join with us?” to “Meeting were bare without it”).

Standards

### Assessed Standard(s)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.3</td>
<td>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
</tr>
</tbody>
</table>

### Addressed Standard(s)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.9-10.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <em>grades 9-10 reading and content</em>, choosing flexibly from a range of strategies.</td>
</tr>
<tr>
<td>c.</td>
<td>Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</td>
</tr>
</tbody>
</table>

Assessment

### Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.
• Analyze how Lady Macbeth and Macbeth’s interaction in this scene advances the plot.

**High Performance Response(s)**

A High Performance Response should:

• Cite specific examples of Lady Macbeth and Macbeth’s interaction (e.g., “Tis safer to be that which we destroy / Than by destruction dwell in doubtful joy” (lines 8–9), “Things bad begun make strong themselves by ill” (line 62), etc.).

• Explain how their interaction advances the plot (e.g., Lady Macbeth and Macbeth’s interaction in this scene advances the plot by showing how they are coming mentally undone, furthering them towards their tragic ends. They both believe it is better to be dead than to “dwell in doubtful joy” (line 9). Also, their interactions predict that more murder will follow: “Things bad begun make strong themselves by ill” (lines 62), etc.).

**Vocabulary**

**Vocabulary to provide directly (will not include extended instruction)**

• assailable (adj.) – can be attacked violently
• doubtful (adj.) – of uncertain outcome or result
• ere (prep./conj.) – before
• naught (n.) – nothing

**Vocabulary to teach (may include direct word work and/or questions)**

• sorriest (adj.) – most wretched
• using (v.) – entertaining, harboring
• scorched (v.) – slashed (as with a knife)
• close (v.) – come back together, heal
• ecstasy (n.) – frenzy, madness
• vizards (n.) – masks, visors
• scarf up (v.) – blindfold
• pitiful (adj.) – compassionate, full of pity
• rooky (adj.) – filled with rooks (crows)

**Additional vocabulary to support English Language Learners (to provide directly)**

• content (adj.) – happy, at peace
• jocund (adj.) – happy
• comfort (n.) – a feeling of being less worried

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Standards: RL.9-10.3, L.9-10.4.c</td>
<td>1. 5%</td>
</tr>
<tr>
<td>• Text: <em>Macbeth</em> by William Shakespeare, Act 3.2</td>
<td>2. 10%</td>
</tr>
</tbody>
</table>

Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Quick Write
6. Closing

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1. 5%</td>
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<td>2. 10%</td>
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<td>3. 20%</td>
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<td>4. 45%</td>
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<tr>
<td>5. 15%</td>
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<tr>
<td>6. 5%</td>
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</tbody>
</table>

Materials

• Student copies of the Short Response Rubric and Checklist (refer to 10.4.2 Lesson 1)
• Copies of the Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, Lines 1–41 for each student

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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</thead>
<tbody>
<tr>
<td>Symbol</td>
</tr>
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<td>10%</td>
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<tr>
<td>no symbol</td>
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<tr>
<td>Bold text</td>
</tr>
<tr>
<td>Italicized text</td>
</tr>
<tr>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.3. In this lesson, students read and analyze Act 3.2 of Macbeth in order to determine how Lady Macbeth and Macbeth’s interaction in this scene advances the plot. Students engage in evidence-based discussion and complete a Quick Write to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied their focus standard to their Accountable Independent Reading (AIR) text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- Students (or student pairs) discuss and share how they applied their chosen focus standard to their AIR text from the previous lesson’s homework.

Activity 3: Masterful Reading 20%

Have students listen to a masterful reading of Act 3.2 of Macbeth (from “Is Banquo gone from court?” to “So prithee go with me”). Instruct students to follow along and pay attention to how Lady Macbeth and Macbeth interact and to each character’s state of mind.

- Students follow along, reading silently.

1. **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   What do Macbeth and Lady Macbeth tell and not tell each other in this scene?

1. Consider facilitating a brief whole-class discussion of student observations.

Activity 4: Reading and Discussion 45%

Instruct students to form their small groups established in 10.4.2 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to reread Act 3.2, lines 1–39 (from “Is Banquo gone from court?” to “vizards to our hearts, / Disguising what they are”) and answer the following questions before sharing out with the class.
Provide students with the following definitions: *doubtful* means “uncertain of outcome or result”; and *naught* means “nothing.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

   - Students write the definitions of *doubtful* and *naught* on their text or in their vocabulary journals.

Direct students to the explanatory notes for the definitions of the following words: *sorriest, using, scorched, close, ecstasy, and vizards*.

1. Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

1. **Differentiation Consideration:** Consider providing students with the following definition: *content* means “happy, at peace.”

   - Students write the definition of *content* on their text or in their vocabulary journals.

What does Lady Macbeth mean by “doubtful joy” (line 9)? Why is her joy “doubtful”?

- She means joy that is ruined by anxiety and fear. Her joy is anxious and fearful because Macbeth has murdered Duncan and she feels guilty and scared someone will find out.

To what does Lady Macbeth refer when she says “that which we destroy” (line 8)? What have Lady Macbeth and Macbeth “destroyed”?

- The King, Duncan, whom they murdered.

Why does Lady Macbeth say it is “safer to be that which we destroy” (line 8)?

- She thinks it is better to be “that which we destroy” (line 8), or the person who is murdered, than to be so anxious and scared after killing someone.

What does Macbeth mean when he says, “We have scorched the snake, not killed it” (line 15)?

- He means that their work is not done, because there are still threats to his being king even though Duncan is dead.

1. If students struggle, refer them to their work with Macbeth’s soliloquy in the previous scene in 10.4.2 Lesson 9.

How does Lady Macbeth’s soliloquy in lines 6–9 relate to Macbeth’s dialogue in lines 22–25?

- Macbeth says, “Better to 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” (lines 22–25). This is close to what
Lady Macbeth says in line 8 (“’Tis safer to be that which we destroy”). The idea is that it is better to be dead and peaceful than to kill and be tortured by nightmares and guilty thoughts of murder.

What does Macbeth mean when he says that he and Lady Macbeth must “make our faces vizards to our hearts, / Disguising what they are” (lines 38–39)?

Macbeth and Lady Macbeth cannot show Banquo what they are feeling inside. They have to flatter Banquo since he might find out that they have murdered Duncan. Lady Macbeth advises Macbeth to pretend to “be bright and jovial among [his] guests” (line 31) and Macbeth advises her to do the same — “so I pray be you” (line 32).

Remind students to refer to the explanatory notes to make meaning of words like vizard, which means “mask.”

How does the Macbeths’ shared state of mind in lines 1–39 advance the plot?

It advances the plot by showing how Macbeth and Lady Macbeth are falling apart and moving towards a tragic end—they both think it “safer to be that which [they] destroy” (line 8) than to be alive and deal with the consequences of their actions.

Consider reminding students of their previous work with the word tragedy in 10.4.1 Lesson 1 and that Macbeth follows the tragic pattern E. B. White describes.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 40–63, (from “You must leave this” to “So prithee go with me”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: assailable means “can be attacked violently” and ere means “before.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of assailable and ere on their text or in their vocabulary journals.

Direct students to the explanatory notes for the definitions of the following words: scarf up, pitiful, and rooky.

Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.
Differentiation Consideration: Consider providing students with the following definitions: comfort means “a feeling of being less worried” and jocund means “happy.”

- Students write the definitions of comfort and jocund on their text or in their vocabulary journals.

Why is Macbeth’s mind “full of scorpions” (line 41)? What does this mean?

- It means that his mind is infested with evil things, because Banquo and Fleance live and so threaten his reign.

What “comfort” does Macbeth offer Lady Macbeth (line 44)?

- He means that it is a comfort to know that Banquo and Fleance are “assailable” (line 44) or not immortal, and they can be killed.

To what does Macbeth refer when he says, “there shall be done / A deed of dreadful note” (lines 48–49)?

- He refers to his plans to murder Banquo and Fleance.

Why does he not tell Lady Macbeth his plans?

- Macbeth wants Lady Macbeth to remain “innocent of the knowledge” (line 51) until it is done, when she can “applaud the deed” (line 52).

Compare Macbeth and Lady Macbeth’s interaction in lines 41–63 to their interactions in earlier scenes.

- In this interaction, Macbeth demonstrates more control by withholding information from Lady Macbeth and demonstrates more ruthlessness than Lady Macbeth because he plans to commit more murders.

Differentiation Consideration: If students struggle, consider referring students to their work on Act 1.7 in 10.4.2 Lesson 4 and to discuss the following:

Compare Macbeth and Lady Macbeth’s interaction in Act 1.7 to their interaction in Act 3.2.

- In Act 1.7, Lady Macbeth is encouraging Macbeth to slay Duncan: “But screw your courage to the sticking place / And we’ll not fail” (Act 1.7, lines 70–71). She seems more powerful than Macbeth. In Act 3.2, Macbeth seems more powerful because he is keeping information about the planned murder of Banquo and Fleance.

What does Macbeth ask of “night” when he says, “Cancel and tear to pieces that great bond / Which keeps me pale” (lines 55–56)?

- He asks the night to take away Banquo and Fleance.
Consider having students refer to the extended explanatory note in the appendix, which details the various interpretations of this complex line.

Paraphrase line 62: “Things bad begun make strong themselves by ill.”

- “Bad actions make people commit more bad actions”; or “Once a series of murders is begun, it must be finished, which can only be done by committing more bad deeds.”

What are the “Things bad begun” Macbeth refers to and how does this phrase advance the plot?

- Macbeth refers to the series of murders they have begun. This phrase advances the plot by foreshadowing more tragic events to come. Macbeth implies that he must keep on killing and doing horrible things.

If students struggle, consider referring them to their work on Macbeth’s commission of the Murderers in 10.4.2 Lesson 9.

Lead a brief, whole-class discussion of student responses.

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

Analyze how Lady Macbeth and Macbeth’s interaction in this scene advances the plot.

Instruct students to look at their annotations to find evidence. Instruct students to use this lesson’s vocabulary wherever possible in their written responses and to use concrete details. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to complete the Homework Scaffolding Tool: Macbeth Act 3.3 and 3.4, Lines 1–41 and use it to support their reading of Act 3.3 and 3.4 through line 41 (from “But who bid thee join with us?” to “Meeting were bare without it”).
Students follow along.

Consider reminding students that they may refer to the explanatory notes for additional support.

Homework

Complete the Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, Lines 1–41 and use it to support your reading of Act 3.3 and 3.4 through line 41 (from “But who bid thee join with us?” to “Meeting were bare without it”).
**Homework Scaffolding Tool: Macbeth Act 3.3 and 3.4, Lines 1–41**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Read the scenes in the first column. Answer the questions in the second column. Consult the third column and the explanatory notes in your text for vocabulary and other assistance. Consider listening to this free online recording of Macbeth Act 3 as you read the scenes: http://www.wiredforbooks.org (10:39–13:29).

<table>
<thead>
<tr>
<th>Text: Act 3.3</th>
<th>Questions</th>
<th>Vocabulary</th>
</tr>
</thead>
</table>

**Enter three Murderers.**

**First Murderer** But who did bid thee join with us?

**Third Murderer** Macbeth.

**Second Murderer**, [to the First Murderer]
He needs not our mistrust, since he delivers
Our offices and what we have to do
To the direction just.

5

**First Murderer** Then stand with us.
The west yet glimmers with some streaks of day;
Now spurs the lated traveller apace
To gain the timely inn, [and] near approaches
The subject of our watch.

10

**Third Murderer** Hark! I hear horses.

**Banquo,** within Give us a light there, ho!

**Second Murderer** Then 'tis he. The rest
That are within the note of expectation
Already are i' th' court.

15

**First Murderer** His horses go about.

**Third Murderer** Almost a mile: but he does usually,
(So all men do) from hence to th' palace gate
Make it their walk.

**Enter Banquo and Fleance, with a torch.**

**Second Murderer** A light, a light!

20

**Third Murderer** 'Tis he.

**First Murderer** Stand to 't.

**Banquo**, [to Fleance] It will be rain tonight.

**First Murderer** Let it come down.
```
The three Murderers attack.
```

**BANQUO**
O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave!

```
He dies. Fleance exits.
```

**Third Murderer** Who did strike out the light?

**First Murderer** Was 't not the way?

**Third Murderer** There's but one down. The son is fled.

**Second Murderer** We have lost best half of our affair.

**First Murderer** Well, let's away, and say how much is done.

_They exit._

<table>
<thead>
<tr>
<th>Whom do the Murderers kill?</th>
</tr>
</thead>
<tbody>
<tr>
<td>What happens to Fleance?</td>
</tr>
</tbody>
</table>

**Whom do the Murderers kill?**

**What happens to Fleance?**
### Text: Act 3.4, Lines 1–41

Banquet prepared.  

*Enter Macbeth, Lady* Macbeth, *Ross, Lennox, Lords, and Attendants.*

**Macbeth** You know your own degrees; sit down. At first  
And last the hearty welcome. *They sit.*

**Lords** Thanks to your majesty.

**Macbeth** Ourself 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.

*Enter First Murderer to 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. *He approaches the Murderer.* There's blood on thy face.

**First Murderer** 'Tis Banquo's then.

**Macbeth** 'Tis better thee without than he within.  
Is he dispatched?

**First Murderer** My lord, his throat is cut. That I did for him.

**Macbeth** Thou art the best o' the cutthroats,  
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, aside**  
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'ed, 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 trenchèd 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,

### Questions

**What are Macbeth and Lady Macbeth doing?**

**What news does the Murderer have for Macbeth?**

**How does Macbeth react to the news?**

**How does Shakespeare react to the news?**

### Vocabulary

- **degrees** (n.) – relative status (and hence where you are entitled to sit)
- ** mingle** (v.) – to associate or mix in company
- **mirth** (n.) – amusement or laughter
- **dispatched** (v.) – killed
<table>
<thead>
<tr>
<th>No teeth for the present. Get thee gone; to-morrow We'll hear, ourselves, again. Murderer exits. 35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lady Macbeth My royal lord, You do not give the cheer. The feast is sold That is not often vouched, 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. 40</td>
</tr>
<tr>
<td>use figurative language to refine Macbeth's reaction to Fleance's escape?</td>
</tr>
</tbody>
</table>

**Note:** for the present. Get thee gone; to-morrow We'll hear, ourselves, again. Murderer exits.

**Lady Macbeth** My royal lord, You do not give the cheer. The feast is sold That is not often vouched, 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.
Introduction

In this lesson, students continue their work with *Macbeth*, reading Act 3.4 (from “You know your own degrees; sit down” to “We are yet but young in deed”), in which Macbeth sees Banquo’s ghost at a feast, but nobody else does. Working in small groups students analyze lines 55–99 (from “Here is a place reserved, sir” to “Fie, for shame!”) and lines 151–176 (from “It will have blood, they say” to “We are yet but young in deed”). Students focus on the development of central ideas in this scene. Student learning is assessed via a Quick Write at the end of the lesson: How do the interactions between Macbeth and Lady Macbeth further develop a central idea?

For homework, students read Act 3.5 and 3.6 in their entirety in preparation for reading Act 4.1 in the following lesson.

Standards

| Assessed Standard(s) |  |
|----------------------|  |
| RL.9-10.3            | Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. |

| Addressed Standard(s) |  |
|-----------------------|  |
| W.9-10.9.a            | Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”). |
| L.9-10.4.c            | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies. |
c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do the interactions between Macbeth and Lady Macbeth further develop a central idea?

**High Performance Response(s)**

A High Performance Response should:

- Identify which central ideas are present in this scene (e.g., contemplating mortality, imbalance/disorder, appearance vs. reality).
- Discuss how the interactions between Macbeth and Lady Macbeth develop a central idea (e.g., Macbeth is the only one who can see Banquo’s ghost, which develops the idea of appearance versus reality. Lady Macbeth’s assertion that Macbeth is simply having a “fit” because he is scared and tired further develops this central idea. Macbeth’s vision of Banquo’s ghost could be real or it could be a hallucination (that is, both Macbeth and Lady Macbeth could be correct), which further advances the idea that the characters are deceived by and cannot trust their own senses.).

**Vocabulary**

**Vocabulary to provide directly (will not include extended instruction)**

-/appall (v.) – to fill or overcome with horror or fear
- bold (adj.) – not hesitating or fearful in the face of actual or possible danger
- behold (int.) – look; see
- tedious (adj.) – long and tiresome

**Vocabulary to teach (may include direct word work and/or questions)**

- note (v.) – to pay attention to
- passion (n.) – disturbed state
- scanned (v.) – thought about carefully
### Additional vocabulary to support English Language Learners (to provide directly)
- extend (**v.**) – to make something longer or greater
- painting (**n.**) – a picture made by putting paint on canvas*  
  *Consider providing students with visual aids to support understanding of this definition.*

### Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
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<td>1. 5%</td>
</tr>
<tr>
<td>Text: <em>Macbeth</em> by William Shakespeare, Act 3.4: lines 55–99 and 151–176 (Masterful Reading: Act 3.4)</td>
<td>2. 20%</td>
</tr>
</tbody>
</table>

*In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.*

#### Learning Sequence:
1. Introduction of Lesson Agenda  
2. Homework Accountability  
3. Masterful Reading  
4. Reading and Discussion  
5. Quick Write  
6. Closing  

| 10% | Percentage indicates the percentage of lesson time each activity should take. |

#### Materials
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Copies of the Homework Scaffolding Tool: *Macbeth*, Act 3.5 and 3.6 for each student
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. Inform students that they are continuing with *Macbeth* by reading Act 3.4. In this lesson, students focus on how the interactions between Macbeth and Lady Macbeth further develop a central idea.

- Students look at the agenda.

Activity 2: Homework Accountability 20%

Instruct students to share and review their Homework Scaffolding Tools for *Macbeth*, Act 3.3 and 3.4, lines 1–41.

- Students work in pairs to review and discuss their Homework Scaffolding Tools.
- See the Model Scaffolding Tool at the end of this lesson for possible student responses.

Lead a brief, whole-class discussion of student responses.

Activity 3: Masterful Reading 15%

Have students listen to a masterful reading of Act 3.4, lines 1–176 (from “You know your own degrees; sit down” to “We are yet but young in deed”). Ask students to focus on the interactions between Macbeth and Lady Macbeth.

- Students follow along, reading silently.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

  **What central ideas do Macbeth and Lady Macbeth talk about?**

① Consider facilitating a brief whole-class discussion of student observations.
Activity 4: Reading and Discussion 45%

Instruct students to form the small groups established in 10.4.2 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to read Act 3.4, lines 55–99 (from “Here is a place reserved, sir” to “Fie, for shame!”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: appall means “to fill or overcome with horror or fear”; bold means “not hesitating or fearful in the face of actual or possible danger”; behold means “look, see.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
   - Students write the definitions of appall, bold, and behold on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: note and passion.

1. Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

1. **Differentiation Consideration:** Consider providing students with the following definition: extend means “to make something longer or greater.”
   - Students write the definition of extend on their copy of the text or in a vocabulary journal.

Why does Macbeth not see the “place reserved” to which Lennox points (lines 55–60)?

- Macbeth sees Banquo’s ghost sitting in the seat and does not think it is empty.

When Lady Macbeth tells everyone “My lord is often thus / And hath been from his youth” (lines 64–65) to what does “thus” refer?

- She is referring to his odd behavior, because she says this in response to Ross’s comment that, “His Highness is not well” (line 63).

How does Lady Macbeth seek to distract the banquet guests from Macbeth’s “fit” (lines 64–69)? Provide evidence.

- Lady Macbeth asks the guests to sit and continue eating, saying that if they “note him” too much, they will “offend him and extend his passion” (lines 67–68), or make his “fit” and confusion last longer.
When Lady Macbeth says, “This is the very painting of your fear” (line 74), what does she believe is happening?

- She believes Macbeth is hallucinating and seeing things simply because he is scared. She believes he is imagining things, but ultimately looking “but on a stool” (line 81).

Remind students to refer to the explanatory notes for especially difficult lines, like lines 85–87.

Differentiation Consideration: Consider providing students with the following definition: painting means “a picture made by putting paint on canvas”

Why does Lady Macbeth draw Macbeth aside?

- Macbeth truly believes he is seeing a ghost, but Lady Macbeth believes he is acting out of fear. She confronts him and asks, “Are you a man?” (line 70), convinced that his hallucination “is the very painting of your fear” (line 74). Macbeth, on the other hand, is very distraught by what he sees and insists that he is a “bold” man (line 71) for acknowledging the ghost, “which might appall the devil” (line 72).

How does the interaction between Macbeth and Lady Macbeth affect the mood of the scene?

- The effect is that the scene is tense and chaotic, because Macbeth and Lady Macbeth argue in front of guests (“Are you a man?” (line 70)) and urge the guests to carry on as if everything were normal (“Sit, worthy friends.” (line 64)).

How do the interactions of Lady Macbeth and Macbeth in lines 70–99 reflect central ideas in the play?

- Student responses may include:
  - The central idea of appearance vs. reality is reflected because Macbeth is seeing something that nobody else sees: “If I stand here, I saw him” (line 89) to which Lady Macbeth responds, “Fie, for shame!” (line 90).
  - The central idea of mortality is reflected because Banquo’s ghost appears and causes Macbeth to question the nature of death: “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” (lines 84–87). Macbeth means that if people rise after having been buried, the only finality will be when birds eat the corpses.

Differentiation Consideration: If students struggle, consider asking the following scaffolding questions:

What does Macbeth say happened in the past when “the brains were out” (line 95)?
Macbeth says that in the past, if a man died, he would stay dead: “the man would die, / And there an end.”

How is death in the past different than death now? To what specific event does Macbeth refer?

Now, Macbeth says, “they [the dead] rise again ... / And push us from our stools” (lines 96–98). He speaks of how Banquo’s ghost has come back.

Remind students to annotate their text for the central idea, using the code CI. Remind students that annotating helps them keep track of evidence they use later in lesson assessments and the Performance Assessment, which focuses on the development of central ideas.

This focused annotation supports students’ engagement W.9-10.9.a, which addresses the use of textual evidence in writing.

Lead a brief, whole-class discussion of student responses.

Instruct student groups to read Act 3.4, lines 151–176, (from “It will have blood, they say” to “We are yet but young in deed”) and answer the following questions before sharing out with the class.

Provide students with the following definition: tedious means “long and tiresome.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of tedious on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the word scanned.

Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

What might Macbeth mean by “blood will have blood” (line 151)?

That the murdered will kill.

Consider explaining to students that the word blood here—and in the following lines—is referencing the blood that is shed during murder.

What does it mean if Macduff “denies his person” in response to the “great bidding” of Macbeth and Lady Macbeth? Why would Macbeth be concerned if Macduff did not come at their “great bidding” (lines 159–160)?

Student responses should include:
Macduff did not come to meet the Macbeths even though they called for him.
Macbeth is paranoid that the nobles are plotting against him.

**To whom does “them” refer in line 163?**
- The noblemen (e.g., Macduff, Lennox, etc.).

**What does Macbeth reveal about the homes of the noblemen (line 164)?**
- He has servants “fee’d” in all their homes to spy on them.

Instruct student groups to paraphrase Act 3.4, lines 168–172 (from “I am in blood” to “acted ere they may be scanned”).

- “I have walked so far into blood that, even if I were to not go any further, continuing over would be as difficult as returning. I have many strange thoughts that I have to act out before I can think about them too much.”

**What comparison does Macbeth draw in lines 168–170?**
- He compares his acts of murder to wading “in blood,” and says that he is “Stepped in ... far” (lines 168–169).

[1] **Differentiation Consideration:** If students struggle, consider asking the following question:

Why would “Returning [be] as tedious as go o’er” a body of water (lines 169–170)?
- Returning to the beginning or continuing on are equally difficult once one is in the middle of a body of water.

**What decision does Macbeth make in terms of “returning” or going “o’er” (lines 169–170)? Provide evidence.**
- Macbeth says he has “Strange things” in his head that “will to hand, / Which must be acted,” meaning he has chosen to “go o’er,” or to continue to murder, instead of to “return,” or stop his violent acts.

[1] **Differentiation Consideration:** If students struggle, consider asking the following question:

Why must the “strange things” in Macbeth’s head “be acted” upon before they are “scanned” (171–172)?
- Because if Macbeth thinks about them too much, he will not do them.

**What does Lady Macbeth think Macbeth needs to do (line 173)? Why?**
Lady Macbeth says Macbeth needs to get some sleep: “You lack the season of all natures, sleep” (line 173). She thinks he is simply tired and emotional.

What is the “deed” Macbeth mentions (line 176)?
- Macbeth refers to murder.

What does Macbeth mean when he states that he and Lady Macbeth are “young in deed” (line 176)?
- To be “young” means to be new to something. Macbeth means that he and Lady Macbeth are new to murder, which is why he feels “initiate fear” (line 175), or the fear of one who is new to something.

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How do the interactions between Macbeth and Lady Macbeth further develop a central idea?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to read Act 3.5 and 3.6 (from “Why, how now, Hecate? You look angerly” to “I’ll send my prayers with him”). Instruct students to use the explanatory notes to support their reading, as well as the Homework Scaffolding Tool for Macbeth, Act 3.5 and 3.6. Ask students to be prepared to discuss the plot of this scene in the following lesson.
Homework

For homework, read Act 3.5 and 3.6 (from “Why, how now, Hecate? You look angrily” to “I’ll send my prayers with him”). Use the explanatory notes to support your reading, as well as the Homework Scaffolding Tool. Be prepared to discuss the plot of this scene in the following lesson.
### Model Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, lines 1-41

<table>
<thead>
<tr>
<th>Text: Act 3.3</th>
<th>Questions</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Enter three Murderers</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>First Murderer</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>But who did bid thee join with us?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Third Murderer</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Macbeth.</td>
<td></td>
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</tr>
<tr>
<td><em>Second Murderer</em>, <em>to the First Murderer</em></td>
<td></td>
<td></td>
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<tr>
<td>He needs not our mistrust, since he delivers</td>
<td></td>
<td></td>
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<tr>
<td>Our offices and what we have to do</td>
<td></td>
<td></td>
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<tr>
<td>To the direction just.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>First Murderer</em></td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Then stand with us. —</td>
<td></td>
<td></td>
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<tr>
<td>The west yet glimmers with some streaks of day.</td>
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<td></td>
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<tr>
<td>Now spurs the lated traveller apace</td>
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<td></td>
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<tr>
<td>To gain the timely inn, near approaches</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The subject of our watch.</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td><em>Third Murderer</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hark! I hear horses.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Banquo, within</em></td>
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<td></td>
</tr>
<tr>
<td>Give us a light there, ho!</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Second Murderer</em></td>
<td></td>
<td></td>
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<tr>
<td>Then 'tis he. The rest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>That are within the note of expectation</td>
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<td></td>
</tr>
<tr>
<td>Already are i' th' court.</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td><em>First Murderer</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>His horses go about.</td>
<td></td>
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</tr>
</tbody>
</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the third column and the explanatory notes in your text for vocabulary and other assistance. Consider listening to this free online recording of *Macbeth* Act 3 as you read the scenes: [http://www.wiredforbooks.org](http://www.wiredforbooks.org) (10:39–13:29).

| What time of day is it?                                       | Student responses may include: |
|                                                               |                                 |
| ✏️                                                               | o It is sunset, or near dark because “the west yet glimmers with some streaks of day” (lines 7–8). |
|                                                               | o It is night because Banquo asks for a light (line 20). |

*glimmers* (v.) – shines faintly
**Third Murderer**
Almost a mile: but he does usually,
So all men do, from hence to the palace gate
Make it their walk.

*Enter Banquo, and Fleance with a torch.*

**Second Murderer**
A light, a light!

**Third Murderer**
'Tis he.

**First Murderer**
Stand to 't.

**Banquo**

To Fleance
It will be rain tonight.

**First Murderer**
Let it come down.

*The three MURDERERS attack.*

**Banquo**
O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave!

*He dies. Fleance exits.*

**Third Murderer**
Who did strike out the light?

**First Murderer**
Was 't not the way?

**Third Murderer**
There's but one down. The son is fled.

**Second Murderer**
We have lost best half of our affair.

**First Murderer**
Well, let's away, and say how much is done.

*They exit.*

---

**Whom do the Murderers kill?**

- Banquo.

**What happens to Fleance?**

- Fleance “is / fled” (lines 29–30). He escapes.
Text: Act 3.4, lines 1–41

Banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, LORDS, and ATTENDANTS.

**Macbeth**

You know your own degrees; sit down. At first
And last the hearty welcome. They sit.

**Lords**

Thanks to your majesty.

**Macbeth**

Ourself 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.

Enter First Murderer to 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—

He approaches the Murderer.

There's blood on thy face.

**First Murderer**

'Tis Banquo's then.

**Macbeth**

'Tis better thee without than he within.
Is he dispatched?

<table>
<thead>
<tr>
<th>Questions</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What are Macbeth and Lady Macbeth doing?</strong></td>
<td><strong>degrees</strong> (n.) – relative status (and hence where you are entitled to sit)</td>
</tr>
<tr>
<td>They are hosting a banquet dinner.</td>
<td><strong>mingle</strong> (v.) – to associate or mix in company</td>
</tr>
<tr>
<td><strong>What news does the Murderer have for Macbeth?</strong></td>
<td><strong>mirth</strong> (n.) – amusement or laughter</td>
</tr>
<tr>
<td>That Banquo is &quot;dispatched&quot; (line 17), but Fleance has escaped.</td>
<td><strong>dispatched</strong> (v.) – killed</td>
</tr>
</tbody>
</table>
**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, aside**
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 trenchèd 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.

**Murderer Exits.**

**Lady Macbeth**
My royal lord, 
You do not give the cheer. The feast is sold 
That is not often vouched, 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.

---

**How does Macbeth react to the news?**

- At first he is pleased and calls the Murderer “the best o' the cut-throats” (line 19), but once Macbeth learns Fleance is alive he feels, “bound in / To saucy doubts and fear” (lines 26–28).

**How does Shakespeare use figurative language to refine Macbeth’s reaction to Fleance’s escape?**

- Shakespeare uses metaphor: Macbeth refers to Fleance as a “worm” (line 32), or young snake that will “breed” (line 33) poison when it grows up—meaning Fleance will grow up to kill Macbeth.
# Homework Scaffolding Tool: *Macbeth* Act 3.5 and 3.6

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the third column and the explanatory notes in your text for vocabulary and other assistance. Consider listening to this free online recording of *Macbeth* as you read Act 3: [http://www.wiredforbooks.org/mp3](http://www.wiredforbooks.org/mp3) (19:07–21:19).

### Text: Act 3.5

*Thunder. Enter the three Witches, meeting Hecate.*

**First Witch**

Why, how now, Hecate? You look angrily.

**Hecate**

Have I not reason, beldams as you are? Saucy and overbold, how did you dare To trade and traffic with Macbeth In riddles and affairs of death, And I, the mistress of your charms, The close contriver of all harms, Was never called to bear my part Or show the glory of our art? And which is worse, all you have done Hath been but for a wayward son, Spiteful and wrathful, who, as others do, Loves for his own ends, not for you. But make amends now. Get you gone, And at the pit of Acheron Meet me i’ th’ morning. Thither he Will come to know his destiny. Your vessels and your spells provide, Your charms and everything beside. I am for th’ air. This night I’l spend Unto a dismal and a fatal end. Great business must be wrought ere noon. Upon the corner of the moon There hangs a vap’rous drop profound. I’l catch it ere it come to ground, And that, distilled by magic sleights, Shall raise such artificial sprites As by the strength of their illusion Shall draw him on to his confusion. He shall spurn fate, scorn death, and bear His hopes ’bove wisdom, grace, and fear.

### Questions

1. **Why is Hecate angry (lines 3–13)?**
2. **How does Hecate describe Macbeth (lines 11–13)?**
3. **Which of Macbeth’s previous actions confirm Hecate’s description?**
4. **What will happen to Macbeth “i’ th’ morning” (lines 16–17)?**

### Vocabulary

- **contriver** (n.) – one who plans, forms designs
- **fatal** (adj.) – causing or capable of causing death
And you all know, security
Is mortals’ chiefest enemy.
Music and a song,
Hark! I am called. My little spirit, see,
Sits in a foggy cloud and stays for me.

Hecate exits.

Sing within “Come away, come away,” etc.

First Witch
Come, let’s make haste. She’ll soon be back again.
They exit.

<table>
<thead>
<tr>
<th><strong>What is Hecate planning to do to Macbeth (lines 24–32)?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What is mortals’ biggest enemy (lines 32–33)?</strong></td>
</tr>
</tbody>
</table>

35
### Text: Act 3.6

**Enter Lennox and another Lord.**

**Lennox**  
My former speeches have but hit your thoughts,  
Which can interpret farther. Only I say  
Things have been strangely borne. The gracious Duncan  
Was pitied of Macbeth; marry, he was dead.  
And the right valiant Banquo walked too late,  
Whom you may say, if ‘t please you, Fleance killed,  
For Fleance fled. Men must not walk too late.  
Who cannot want the thought how monstrous  
It was for Malcolm and for Donalbain  
To kill their gracious father? Damnèd fact,  
How it did grieve Macbeth! Did he not straight  
In pious rage the two delinquents tear  
That were the slaves of drink and thralls of sleep?  
Was not that nobly done? Ay, and wisely, too,  
For ‘twould have angered any heart alive  
To hear the men deny ‘t. So that I say  
He has borne all things well. And I do think  
That had he Duncan’s sons under his key  
(As, an ’t please heaven, he shall not) they should find  
What ‘twere to kill a father. So should Fleance.  
But peace. For from broad words, and ‘cause he failed  
His presence at the tyrant’s feast, I hear  
Macduff lives in disgrace. Sir, can you tell  
Where he bestows himself?

**Lord**  
The son of Duncan  
(From whom this tyrant holds the due of birth)  
Lives in the English court and is received  
Of the most pious Edward with such grace  
That the malevolence of fortune nothing  
Takes from his high respect. Thither Macduff  
Is gone to pray the holy king upon his aid  
To wake Northumberland and warlike Siward  
That, by the help of these (with Him above  
To ratify the work), we may again  
Give to our tables meat, sleep to our nights,  
Free from our feasts and banquets bloody knives,  
Do faithful homage, and receive free honors,  
All which we pine for now. And this report

### Questions

- **What “things” that “have been strangely borne” does Lennox describe (lines 3–25)?**
- **Why does Lennox link Fleance’s running away to evidence for his killing his father (lines 6–8)?**
- **According to Lennox who else has been accused of killing their father (lines 9–18)?**
- **How does Lennox describe Macbeth’s act of killing Duncan’s guards (line 15)? What is the implication of this description (lines 16–17)?**
- **Why does Lennox connect Banquo’s murder with Duncan’s murder? Whom does he really think killed both men?**
- **Who is “the tyrant” (line 25)?**
- **Why does Macduff live in disgrace (lines 23–26)?**

### Vocabulary

- **borne (v.) – brought forth; given birth to**
- **marry (oath) – a mild oath or curse word**
- **tyrant (n.) – a ruler who uses power oppressively or unjustly**
<table>
<thead>
<tr>
<th>Hath so exasperate ( \text{ the } ) King that he Prepar\es for some attempt of war.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lennox</strong> Sent he to Macduff?</td>
</tr>
<tr>
<td><strong>Lord</strong> He did, and with an absolute “Sir, not I,” The cloudy messenger turns me his back And hums, as who should say “You’ll rue the time That clogs me with this answer.”</td>
</tr>
<tr>
<td><strong>Lennox</strong> And that well might Advise him to a caution ( \text{ t’ hold } ) what distance His wisdom can provide. Some holy angel Fly to the court of England and unfold His message ere he come, that a swift blessing May soon return to this our suffering country Under a hand accursed.</td>
</tr>
<tr>
<td><strong>Lord</strong> I’ll send my prayers with him. <em>They exit.</em></td>
</tr>
<tr>
<td><strong>According to the Lord, what has “the tyrant” stolen (line 29)?</strong></td>
</tr>
<tr>
<td><strong>Where has Macduff gone (lines 28–34)? Why has he gone there (lines 34–41)?</strong></td>
</tr>
<tr>
<td><strong>What is Macbeth planning (lines 41–43)?</strong></td>
</tr>
<tr>
<td><strong>What does Lennox hope will happen (lines 53–54)?</strong></td>
</tr>
</tbody>
</table>

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\[ \text{rue (v.) – to feel sorrow over; to regret} \]
Introduction

In this lesson, students continue their work with *Macbeth*, reading Act 4.1 (from “Thrice the brinded cat hath mewed” to “Come bring me where they are”), in which the Three Witches present Macbeth with apparitions that tell him of the future, and Macbeth plots to kill Macduff and Macduff’s family. Following a masterful reading of lines 1–76, students take roles and read lines 77–177 aloud with the entire class. At various points during the whole-class dramatic reading, students pause for a close reading and discussion. Students focus on the development of plot in this scene. Student learning is assessed via a Quick Write at the end of the lesson: How do the Witches’ interactions with Macbeth advance the plot?

For homework, students complete the Act 3 Synopsis and Analysis Tool to synthesize their understanding of Act 3, which they finish reading for this lesson.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.3</td>
<td>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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</thead>
<tbody>
<tr>
<td>L.9-10.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <em>grades 9–10 reading and content</em>, choosing flexibly from a range of strategies.</td>
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<tr>
<td></td>
<td>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</td>
</tr>
</tbody>
</table>
Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do the Witches’ interactions with Macbeth advance the plot?

High Performance Response(s)

A High Performance Response should:

- Discuss the Witches’ interaction with Macbeth (e.g., The Witches deceive Macbeth with the first three apparitions, making him feel at ease, as if nothing will happen to him: “none of woman born / Shall harm Macbeth” (lines 91–92) and “Macbeth shall never vanquished be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him” (lines 105–107); however, the Witches then present another series of apparitions that make Macbeth anxious again, because they seem to contradict what he has just been told: “A show of eight kings, the eighth king with a glass in his hand, and Banquo last” (line 126 s.d.).).

- Identify how these interactions advance the plot (e.g., because Macbeth feels confused and threatened by what the apparitions have shown him, he plans to kill Macduff and his family: “The castle of Macduff I will surprise / Seize upon Fife, give to th’ edge o’ th’ sword / His wife, his babes” (lines 171–173)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- toil (n.) – battle, strife, struggle
- apparition (n.) – a supernatural appearance of a person or thing
- vanquished (v.) – conquered or subdued by a superior force
- issue (n.) – offspring, descendants

Vocabulary to teach (may include direct word work and/or questions)

- assurance (n.) – full confidence; freedom from doubt; certainty
- twofold (adj.) – double
- sprites (n.) – spirits
Additional vocabulary to support English Language Learners (to provide directly)

- cauldron (n.) – a large pot*
- root (n.) – the part of a plant that grows underground, gets water from the ground, and holds the plant in place*
- born (v.) – brought into life by the process of birth

*Consider providing students with visual aids to support understanding of these definitions.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.9-10.3, L.9-10.4.c</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Macbeth</em> by William Shakespeare, Act 4.1: lines 77–177 (Masterful Reading: Act 4.1, lines 1–76)</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 15%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>3. 15%</td>
</tr>
<tr>
<td>4. Whole-Class Dramatic Reading and Discussion</td>
<td>4. 45%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>5. 15%</td>
</tr>
<tr>
<td>6. Closing</td>
<td>6. 5%</td>
</tr>
</tbody>
</table>

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Student copies of the Act Synopsis and Analysis Tool (refer to 10.4.2 Lesson 4)—students need additional blank copies for homework

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbol</strong></td>
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<tr>
<td>10%</td>
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</tbody>
</table>
Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. Inform students that today they continue with Macbeth, reading Act 4.1. In this lesson, students focus on how the interactions between Macbeth and the Witches advance the plot.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to take out their responses to 10.4.2 Lesson 11’s homework assignment. (Read Act 3.5 and 3.6 (from “Why, how now, Hecate? You look angerly” to “I'll send my prayers with him.”) Use the explanatory notes to support your reading, as well as the Homework Scaffolding Tool.) Instruct students to form pairs to discuss their Homework Scaffolding Tools.

- See the Model Scaffolding Tool at the end of this lesson for possible student responses.

Lead a brief whole-class discussion of student responses.

- Following a discussion of student responses, consider asking students to summarize the two scenes before moving on to Act 4.1.

Activity 3: Masterful Reading

Have students listen to a masterful reading of Act 4.1, lines 1–76 (from “Thrice the brinded cat hath mewed” to “Thyself and office deftly show”). As students listen, ask them to focus on the mood of the passage.

- If necessary, remind students that mood is the overall feeling of a scene.

- Students follow along, reading silently.

- Differentiation Consideration: Consider posting or projecting the following guiding question to support students:
How do Macbeth and the Witches develop the story?

Provide students with the following definition: *toil* means “battle, strife, struggle.”

1. Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.
   - Students write the definitions of *toil* on their copy of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing the following definition to support students:

*cauldron* means “a large pot.”

Ask students to Think, Pair, Share about the following questions:

**What are the Witches doing before Macbeth arrives?**

- They are casting a spell for bad things to happen, repeating, “Double, double toil and trouble / Fire burn and cauldron bubble” (lines 10–11).

**How do lines 44–45 (“By the pricking of my thumbs, / Something wicked this way comes”) impact the mood of the scene before Macbeth arrives?**

- These lines further heighten the ominous mood of the scene and prepare the audience for a “wicked” thing that is about to happen.

**What does the Witches’ interaction with Macbeth suggest about their intentions?**

- The Witches are mysterious and will not give him straight answers to his questions. They do not answer his questions directly, but only show him apparitions and speak in riddles: “A deed without a name” (line 50).

**Activity 4: Whole-Class Dramatic Reading and Discussion  45%**

Transition to a whole-class dramatic reading for the remainder of the lesson. Assign students roles (consider doing this the previous day), including the roles of Banquo and the eight kings. Instruct students to read lines 77–114 (from “Tell me, thou unknown power” to “pay his breath / To time and mortal custom”). After line 114, ask students to Turn-and-Talk about the following questions.

Provide students with the following definition: *apparition* means “a supernatural appearance of a person or thing.”

- Students write the definition of *apparition* on their copy of the text or in a vocabulary journal.
Differentiation Consideration: Consider providing students with the following definitions: root means “the part of a plant that grows underground, gets water from the ground, and holds the plant in place,” born means “brought into life by the process of birth.”

- Students write the definition of root and born on their copy of the text or in a vocabulary journal.

What are the three messages from the apparitions to Macbeth?

- The first apparition tells him to “Beware Macduff” (line 81); the second tells him that “none of woman born / Shall harm” him (lines 91–92); the third tells him that he will never be defeated until “Great Birnam Wood to high Dunsinane Hill / Shall come against him” (lines 106–107).

What “assurance” does Macbeth plan to make “double sure” (lines 94–96)? How?

- He will make sure he will not be harmed by Macduff. To do this, he plans to kill Macduff: he “shalt not live” (line 95).

What words could replace “assurance” in line 94?

- Student responses may include:
  - guarantee
  - confidence
  - certainty

Lead a brief whole-class discussion of student responses.

Instruct students to read lines 115–177 (from “Tell me, if your art / Can tell so much” to “Our duties did not welcome his pay”). After line 177, ask students to Turn-and-Talk about the following questions.

Provide students with the following definitions: issue means “offspring, descendants” and vanquished means “conquered or subdued by a superior force.”

- Students may be familiar with these words. Consider asking students to volunteer the definition before providing it to the class.

- Students write the definition of issue and vanquished on their copy of the text or in a vocabulary journal.

- Remind students to use the explanatory notes to define words like twofold and sprites.
Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

What does Macbeth still desire to know (lines 115–117)?

- Whether or not Banquo’s sons, or his “issue,” will ever be king.

How do the interactions between Macbeth and the Witches affect Macbeth’s state of mind in this scene?

- Macbeth’s state of mind changes several times throughout this scene. At first, Macbeth is increasingly calmed by the news from the apparitions: “Sweet bodements good!” (line 110), and he feels assured that he cannot be killed. Then, just before the Witches leave, they make him scared again by showing him Banquo’s “issue” as kings: “Let this pernicious hour / Stand aye accursèd in the calendar!” (lines 149–150).

How does this final series of apparitions fulfill Hecate’s directions in Act 3.5 (lines 28–33)?

- Student responses may include:
  - They restore his confusion: “Thy crown does sear mine eyeballs!” (line 128); “Horrible sight!” (line 137), because if Banquo’s descendants will be king it means he will be killed by one of them.
  - After seeing the apparitions, Macbeth “scorns death” (Act 3.5, line 30), and thinks he does not need to fear death. For example, he says, “Then live, Macduff; what need I fear of thee?” (line 93).
  - The Witches create apparitions that tell Macbeth to “be lion-mettled, proud and take no care” (line 103), and to “Be bloody, bold, and resolute” (line 90). Saying such things, the apparitions inspire confidence and “security” (Act 3.5, line 32) in Macbeth that all will be well.

At the end of Act 4.1, what does Macbeth decide to do? Why?

- Student responses may include:
  - Because Macbeth is feeling confused and threatened by the apparitions, he plans to kill Macduff and his family: “The castle of Macduff I will surprise, / Seize upon Fife, give to th’ edge o’ th’ sword / His wife, his babes, and all unfortunate souls / That trace him in his line” (lines 171–174).
  - Macbeth vows to defend his own family (“the very firstlings of my heart” (line 167)) and to act on his thoughts (“To crown my thoughts with acts” (line 169)).

Lead a brief whole-class discussion of student responses.
Activity 5: Quick Write 15%

Instruct students to respond briefly in writing to the following prompt:

**How do the Witches’ interactions with Macbeth advance the plot?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to review notes and annotations they made while reading Act 3, and then record their summary of the act and analysis of character and central idea development on the Act Synopsis and Analysis Tool.

- Students follow along.

Homework

Review all notes and annotations you made while reading Act 3, and then record a summary of the act and analysis of character and central idea development on the Act Synopsis and Analysis Tool.
**Model Homework Scaffolding Tool: Macbeth Act 3.5 and 3.6**

<table>
<thead>
<tr>
<th>Text: Act 3.5</th>
<th>Questions</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Witch</strong></td>
<td>Why is Hecate angry (line 4)?</td>
<td>contriver (n.) – one who plans, forms designs</td>
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<tr>
<td>Why, how now, Hecate? You look angerly.</td>
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<tr>
<td><strong>Hecate</strong></td>
<td>How does Hecate describe Macbeth (lines 11–13)? Which of Macbeth’s previous actions confirm Hecate’s description?</td>
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<tr>
<td>Have I not reason, beldams as you are? Saucy and overbold, how did you dare</td>
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<td>To trade and traffic with Macbeth</td>
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<td>In riddles and affairs of death, And I, the mistress of your charms,</td>
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<tr>
<td>The close contriver of all harms, Was never called to bear my part Or show</td>
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<tr>
<td>the glory of our art? And which is worse, all you have done Has</td>
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<tr>
<td>been but for a wayward son, Spiteful and wrathful, who, as others do, Loves</td>
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<tr>
<td>for his own ends, not for you. But make amends now. Get you gone, And at</td>
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<td></td>
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<tr>
<td>the pit of Acheron Meet me i’ th’ morning. Thither he Will come to know his</td>
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<td></td>
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<tr>
<td>destiny. Your vessels and your spells provide, Your charms and everything</td>
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<tr>
<td>beside. I am for th’ air. This night I’ll spend Unto a dismal and a fatal</td>
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<tr>
<td>end. Great business must be wrought ere noon. Upon the corner of the moon</td>
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<tr>
<td>There hangs a vap’rous drop profound. I’ll catch it ere it come to ground,</td>
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<tr>
<td>And that, distilled by magic sleights, Shall raise such artificial sprites</td>
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<td>As by the strength of their illusion Shall draw him on to his confusion. He</td>
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<tr>
<td>shall spurn fate, scorn death, and bear His hopes ‘bove wisdom, grace, and</td>
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<tr>
<td>fear. And you all know, security Is mortals’ chiefest enemy.</td>
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<tr>
<td>Why does Hecate describe Macbeth (lines 11–13)? Which of Macbeth’s previous actions confirm Hecate’s description?</td>
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<tr>
<td>She says he is “spiteful and wrathful” who “loves for his own ends, not for you” (lines 11–13). Macbeth has confirmed this description by murdering others for his own gain and by planning to murder more.</td>
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<tr>
<td>What will happen to Macbeth “i’ th’ morning” (lines 16–17)?</td>
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<tr>
<td>Macbeth will “come to know his destiny” (line 17).</td>
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<tr>
<td>What is Hecate planning to do to Macbeth (lines 25–31)?</td>
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</tr>
<tr>
<td>She is planning to “raise such artificial sprites” (line 27) or “illusion[s]” (line 28) that will create in Macbeth</td>
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</tbody>
</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the third column and the explanatory notes in your text for vocabulary and other assistance.

Consider listening to this free online recording of *Macbeth* Act 3 as you read the scenes: [www.wiredforbooks.org](http://www.wiredforbooks.org) (19:07–21:19).
Music and a song.  
Hark! I am called. My little spirit, see,  
Sits in a foggy cloud and stays for me.  

Hecate exits.  
Sing within “Come away, come away,” etc.

First Witch  
Come, let’s make haste. She’ll soon be back again.  
They exit.

| 35 | a “confusion” (line 29) so that he will “spurn fate, scorn death, and bear / His hopes ’bove wisdom, grace, and fear” (lines 30–31). |

|  |  |
|  |  |

**What is mortals’ biggest enemy (lines 32–33)?**

- Mortals’ “chiefest enemy” is “security” (lines 32–33).
### Text: Act 3.6

**Lennox**

My former speeches have but hit your thoughts, Which can interpret farther. Only I say Things have been strangely borne. The gracious Duncan

Was pitied of Macbeth; marry, he was dead.  
And the right valiant Banquo walked too late, Whom you may say, if ‘t please you, Fleance killed,  
For Fleance fled. Men must not walk too late.  
Who cannot want the thought how monstrous It was for Malcolm and for Donalbain  
To kill their gracious father? Damnèd fact,  
How it did grieve Macbeth! Did he not straight In pious rage the two delinquents tear That were the slaves of drink and thralls of sleep?  
Was not that nobly done? Ay, and wisely, too,  
For ‘twould have angered any heart alive To hear the men deny ‘t. So that I say He has borne all things well. And I do think That had he Duncan’s sons under his key (As, an’t please heaven, he shall not) they should find What ‘twere to kill a father. So should Fleance. But peace. For from broad words, and ‘cause he failed His presence at the tyrant’s feast, I hear Macduff lives in disgrace. Sir, can you tell Where he bestows himself?

**Lord**

The son of Duncan  
(From whom this tyrant holds the due of birth)  
Lives in the English court and is received  
Of the most pious Edward with such grace  
That the malevolence of fortune nothing Takes from his high respect. Thither Macduff Is gone to pray the holy king up  
To wake Northumberland and warlike Siward That, by the help of these (with Him above To ratify the work), we may again  
Give to our tables meat, sleep to our nights,  
Free from our feasts and banquets bloody knives,  
Do faithful homage, and receive free honors,  
All which we pine for now. And this report Hath so exasperate the King that he

### Questions

**What “things” that “have been strangely borne” does Lennox describe (lines 3–25)?**

- Banquo and Duncan are dead; Fleance has fled.

**Why does Lennox accuse Fleance of killing his father (lines 6–8)?**

- Lennox is connecting Banquo’s murder to Duncan’s murder. He is showing how crazy it is to suggest (as Macbeth has) that Malcolm and Donalbain must have killed their father, because they ran away after the murder.

**According to Lennox who else has been accused of killing their father (lines 9–18)?**

- Malcolm and Donalbain have been accused of killing their father.

**How does Lennox describe Macbeth’s act of killing Duncan’s guards (line 15)? What is the implication of this description (lines 16–17)?**

- He says that it was “nobly” and “wisely” done. He means that it was wise to kill the guards because they would have denied having killed Duncan.

### Vocabulary

- **borne (v.)** – brought forth; given birth to
- **marry (oath)** – a mild oath or curse word
- **tyrant (n.)** – a ruler who uses power oppressively or unjustly
Prepares for some attempt of war.

Lennox
Sent he to Macduff?

Lord
He did, and with an absolute “Sir, not I,”
The cloudy messenger turns me his back
And hums, as who should say “You’ll rue the time
That clogs me with this answer.”

Lennox
And that well might
Advise him to a caution t’ hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed.

Lord
I’ll send my prayers with him.
They exit.

Why does Lennox connect Banquo’s murder with Duncan’s murder? Who does he really think killed both men?

- Lennox is saying that because the circumstances of both murders are so similar, it is likely that Macbeth has killed both men.

Who is “the tyrant” (line 25)?

- Macbeth is the tyrant.

According to the Lord, what has “the tyrant” stolen (line 29)?

- He has stolen the throne from Duncan’s son.

Where has Macduff gone (lines 28–33)? Why has he gone there (lines 34–41)?

- Macduff has gone to England to ask King Edward for help to restore Scotland to how it was before Macbeth became king.

What is Macbeth planning (lines 42–43)?

- Macbeth is planning “some attempt of war” (line 43).

What does Lennox hope will happen (lines 53–54)?

- That a blessing will help their “suffering country,” ruled by Macbeth.

rue (v.) – to feel sorrow over; to regret
Introduction

In this lesson, students read Act 4.2 of *Macbeth* (from “What had he done to make him fly the land?” to “Run away, I pray you”), in which Lady Macduff laments her husband’s decision to flee Scotland instead of defending his family, and in which she and her children are slain by murderers commissioned by Macbeth. Students explore how Shakespeare uses figurative language to develop a central idea. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare use specific details to develop a central idea in this scene?

For homework, students preview Act 4.3 lines 1–158 (from “Let us seek out some desolate shade” to “’Tis hard to reconcile”) and box any unfamiliar words and look up their definitions. Also, students respond to two brief writing prompts to prepare for tomorrow’s lesson.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Addressed Standard(s)</th>
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</thead>
<tbody>
<tr>
<td>RL.9-10.2</td>
<td>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
</tr>
<tr>
<td>W.9-10.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply <em>grades 9–10 Reading standards</em> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
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<tr>
<td>L.9-10.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <em>grades 9–10 reading and content</em>, choosing flexibly from a range of strategies.</td>
</tr>
<tr>
<td>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</td>
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</tbody>
</table>
L.9-10.5.a  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare use specific details to develop a central idea in this scene?

High Performance Response(s)

A High Performance Response should:

- Cite a central idea in the text (e.g., imbalance or disorder, appearance versus reality, etc.).
- Cite specific details (e.g., Lady Macduff describing Macduff as, “wanting the natural touch” (line 11), the son’s murder at the end of the scene, etc.).
- Analyze how those specific details develop a central idea in this scene (e.g., Shakespeare develops the central idea of disorder when Lady Macduff describes Macduff using the image of the wren, “the most diminutive of birds” (line 12), to depict Macduff’s failure to defend his family. Lady Macduff suggests that Macduff is acting against nature because even the tiny wren will stay to defend his nest).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- diminutive (adj.) – tiny
- judicious (adj.) – having good judgment
- laudable (adj.) – deserving praise
- prattler (n.) – someone who talks in a foolish or simple-minded way
- treachery (n.) – betrayal of trust
- unsanctified (adj.) – unholy
Vocabulary to teach (may include direct word work and/or questions)

- wit (n.) – intelligence
- nearly (adv.) – very soon; very near
- homely (adj.) – plain

Additional vocabulary to support English Language Learners (to provide directly)

- bird (n.) – an animal that has wings and is covered with feathers*
- thou’dst (contr.) – you could

① *Consider providing students with visual aids to support understanding of this definition.

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards: RL.9-10.2, W.9-10.9.a, L.9-10.4.c, L.9-10.5.a</td>
<td>1. 5%</td>
</tr>
<tr>
<td>Text: Macbeth by William Shakespeare, Act 4.2</td>
<td>2. 20%</td>
</tr>
</tbody>
</table>

Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Reading and Discussion
4. Quick Write
5. Closing

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action. Bold text indicates questions for the teacher to ask students.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students analyze how Shakespeare uses specific details to develop a central idea in this scene. Students engage in evidence-based discussion as well as complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to Turn-and-Talk about their Lesson 12 homework (Review all notes and annotations you made while reading Act 3 and then record a summary of the act and analysis of character and central idea development on the Act Synopsis and Analysis Tool).

- See the Model Act Synopsis and Analysis Tool at the end of this lesson for sample student responses.

Lead a brief, whole-class discussion of student responses.

Activity 3: Reading and Discussion

Instruct students to form the small groups they established in 10.4.2 Lesson 1 and read aloud Act 4.2, lines 1–34 (from “What had he done to make him fly the land?” to “I take my leave at once”), each student reading a different role. Post or project the following questions for students to answer in their groups before sharing out with the class.

- If necessary to support comprehension and fluency, consider having students listen to a masterful reading of Act 4.2.

- Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

  What is a central idea in this scene?

Provide students with the following definitions: diminutive means “tiny” and judicious means “having good judgment.”
 Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

 Students write the definitions of diminutive and judicious on their copy of the text or in their vocabulary journals.

 Consider reminding students throughout to use the explanatory notes to help with challenging language. Students may need the scaffolding in the notes to make meaning of certain difficult phrases or archaic language.

 **Differentiation Consideration:** Consider providing students a visual for bird and the following definition: bird means “an animal that has wings and is covered with feathers.”

 Students write the definition of bird on their copy of the text or in a vocabulary journal.

 What words or phrases develop your understanding of how Lady Macduff feels about Macduff?

 Student responses may include:

- “Fly” (line 10) and “traitors” (line 5) show that she thinks he is fleeing because he is scared and a traitor.
- The phrase “He wants the natural touch” (line 11) shows that she thinks he is acting unnaturally, not like a normal, loving husband or father.
- All of these words show that Lady Macduff is angry with Macduff for leaving them.

 What metaphor does Lady Macduff use to illustrate Macduff’s “madness” (line 4)?

 Lady Macduff contrasts Macduff with “the most of diminutive birds, [that] will fight” to demonstrate her frustration with Macduff for leaving her and her children defenseless.

 **Differentiation Consideration:** Consider reminding students of their work with metaphors in 10.4.1 Lesson 1. If necessary, define metaphor as “a figure of speech that describes a person or object by asserting that he/she/it is the same as another otherwise unrelated object.”

 Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

 How does this figurative language develop a central idea in this scene?

 It develops the central idea of disorder by showing Macduff’s lacking the “natural touch” to defend his family, which even a “poor wren, / The most diminutive of birds” (lines 11–12) has the instinct to do.

 **Differentiation Consideration:** Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.
If students struggle, consider asking the following questions:

1. To what does Lady Macduff compare Macduff?
   - Lady Macduff compares him to the “poor wren” (line 11).

2. What is Lady Macduff suggesting by the comparison?
   - Lady Macduff suggests that Macduff does not have the courage of even “[t]he most diminutive of birds” (line 12) to defend his family.

3. How does this develop the central idea of disorder?
   - It demonstrates how Macduff lacks “the natural touch” (line 11), or natural instinct that even the weakest of animals has to defend his family, and how that breaks from the natural instinct of most parents.

How does Ross’s response to Lady Macduff develop a central idea?

- Ross’s response develops the central idea of appearance vs. reality when he says, “But cruel are the times when we are traitors / And do not know ourselves” (lines 22–23), because he means that Macduff may not think he is a traitor, but he appears to be one.

Lead a brief whole-class discussion of student responses. Remind students to annotate their texts for central idea, using the code CI. Remind students that annotating helps them keep track of evidence they will be using later in lesson assessments and the Performance Assessment, which focus on the development of central ideas.

1. This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read aloud Act 4.2, lines 35–70 (from “Sirrah, your father’s dead” to “Poor prattler, how thou talk’st!”), each student reading a different role. Then groups answer the following questions before sharing out with the class.

Provide students with the following definitions: prattler means “someone who talks in a foolish or simple-minded way” and wit means “intelligence.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
   - Students write the definitions of prattler and wit onto their copy of the text or into their vocabulary journals.
Differentiation Consideration: Consider providing students the following definition: *thou’dst* is a contraction of *thou couldst* and means “you could.”

- Students write the definition of *thou’dst* on their copy of the text or in a vocabulary journal.

What does Lady Macduff mean by “Fathered he is, and yet he’s fatherless” (line 31)?

- Lady Macduff is angry at Macduff for leaving them undefended. So she tells her son that his father is dead (line 35).

How does Lady Macduff’s son know that Macduff is not dead?

- He has heard Ross and Lady Macduff talking not about Macduff’s death, but about “What had [Macduff] done to make him fly the land” (Line 1).

How does Shakespeare use figurative language to further develop Lady Macduff and her son’s feelings in this scene?

- Shakespeare continues to use the extended metaphor of birds. Lady Macduff calls her son “Poor bird” (line 40) to express her son’s lack of concern, demonstrated by his statement that “With what I get, I mean; and so do they” (line 39). The metaphor is used again when Lady Macduff believes that her son is not concerned enough: “Poor bird, thou’dst never fear the net nor lime, / The pitfall nor the gin” (lines 40–41), meaning her son does not know enough to be concerned.

If necessary, explain to students that an “extended metaphor” is when an author extends a single metaphor or analogy at length through multiple situations in a text.

Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read aloud Act 4.2, lines 71–97 (from “Bless you, fair dame. I am not known to you” to “Run away, I pray you”), each student reading a different role. Then groups answer the following questions before sharing out with the class.

Provide the following definitions: *laudable* means “deserving praise,” *treachery* means “betrayal of trust,” and *unsanctified* means “unholy.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
Students write the definitions of laudable, treachery, and unsanctified on their copy of the text or in their vocabulary journals.

Direct students to the explanatory notes for definitions of the words nearly and homely.

What news does the Messenger have for Lady Macduff?

Lady Macduff must leave immediately because “danger does approach [her] nearly” (line 73).

Paraphrase Lady Macduff’s response to the Messenger.

“Why should I run? I have not hurt anyone. But I remember that I am in a world where doing wrong is praised and doing good is punishable. Why then does it even matter if I say I have not hurt anyone?”

How does the murder of Lady Macduff and her son develop a central idea in this scene?

Student responses may include:

- The events of this scene develop the central idea of disorder because children should not be murdered and die before their parents.
- The events of this scene develop a central idea of disorder because people who have done no wrong, like Lady Macduff and her son, should not be punished.

Lead a brief whole-class discussion of student responses. Remind students to annotate their texts for central idea, using the code CI.

**Activity 4: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

**How does Shakespeare use specific details to develop a central idea in this scene?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
Activity 5: Closing

Display and distribute the homework assignment. For homework, instruct students to preview Act 4.3, lines 1–158 (from “Let us seek out some desolate shade” to “‘Tis hard to reconcile”) and box any unfamiliar words and look up their definitions in either the explanatory notes or a dictionary. Instruct students to choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Additionally, instruct students to respond to the following prompts in writing:

What words or phrases does Macduff use to describe Macbeth?

What words or phrases does Malcolm use to describe Macbeth?

Students follow along.

Homework

Preview Act 4.3, lines 1–158 (from “Let us seek out some desolate shade” to “‘Tis hard to reconcile”). Box any unfamiliar words and look up their definitions in either the explanatory notes or a dictionary. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Also, respond to the following prompts in writing:

What words or phrases does Macduff use to describe Macbeth?

What words or phrases does Malcolm use to describe Macbeth?
Model Act Synopsis and Analysis Tool

This is not an exhaustive list of all the traits, ideas, or evidence. Students are not expected to list all of the examples provided and may come up with additional items to include on this tool, as long as they rely on appropriate text evidence.

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Act: 3 Summary:** In Act 3, Banquo begins to suspect that Macbeth has killed Duncan to become king. In order to prevent Banquo’s sons from becoming king, Macbeth orders the murder of Banquo and Fleance. Banquo is killed, but Fleance escapes. Macbeth and Lady Macbeth are both unhappy and distressed after Duncan’s murder. At a dinner, Macbeth sees Banquo’s ghost, but nobody else does, and Lady Macbeth tries to convince him it is simply his fear. At the end of Act 3, Lennox and a nameless lord discuss politics, and Lennox learns that Macduff has fled to England to seek help in overthrowing Macbeth.

### Character Development

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
<th>Central Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banquo</td>
<td>Suspicion</td>
<td>Banquo wonders how Macbeth got everything the Witches promised: “Thou hast it now—king, Cawdor, Glamis, all / ...and I fear / Thou hast played’st most fouly for’t” (Act 3.1, lines 1–3).</td>
<td>Mortality</td>
</tr>
<tr>
<td>Macbeth</td>
<td>Paranoia</td>
<td>Macbeth fears that Banquo’s sons, and not himself, will become king, so he arranges for Banquo and Fleance’s murders: “Our fears in Banquo / Stick deep, and in his royalty of nature / Reigns that which would be feared” (Act 3.1, lines 53–55).</td>
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</tr>
<tr>
<td>Unhappiness</td>
<td>Macbeth is unhappy and stressed after killing Duncan and planning to kill Banquo: “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,” (Act 3.2, lines 22–25).</td>
<td>Appearance vs. Reality</td>
<td>Macbeth convinces Banquo’s murderers to kill him by telling them that Banquo is an enemy: “Both of you / Know Banquo was your enemy,” (Act 3.1, lines 129–130). Macbeth sees a ghost, but nobody else does, and Lady Macbeth mocks him for it: “LM: Are you a man? / M: Ay, and a bold one, that dare look on that / Which might appall the devil” (Act 3.4, lines 70–72).</td>
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<tr>
<td>Fear/Confusion</td>
<td>After killing Banquo, Macbeth is scared and confused by his ghost: “Ay, and a bold one, that dare look on that / Which might appall the devil” (Act 3.4, lines 70–72) and “Hence, horrible shadow!” (Act 3.4, line 128).</td>
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<tr>
<td>Lady Macbeth</td>
<td>Unhappiness</td>
<td>Lady Macbeth is, like her husband, unhappy and distressed after helping murder Duncan: “Naught’s had, all’s spent, / Where our desire is got without content. / ’Tis safer to be that which we destroy / Than by destruction dwell in doubtful joy” (Act 3.2, lines 6–10).</td>
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**10.4.2 Lesson 14**

**Introduction**

In this lesson, students read Act 4.3, lines 1–158 of *Macbeth* (from “Let us seek out some desolate shade” to “‘Tis hard to reconcile”), in which Macduff tries to convince Malcolm to join him and take Macbeth’s crown. Malcolm suspects Macbeth has sent Macduff to trick him, so he tests Macduff’s sincerity before he agrees to join Macduff. Students analyze how Shakespeare uses Macduff and Malcolm’s interaction to develop Macbeth’s character. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare further develop the character of Macbeth through the interaction between Malcolm and Macduff?

For homework, students use the Homework Scaffolding Tool to support their reading of Act 4.3, lines 159–199 (from “Well, more anon.—‘to “O relation too nice and yet too true!”

**Standards**

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.3</td>
</tr>
<tr>
<td>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>W.9-10.9.a</td>
</tr>
<tr>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
</tr>
<tr>
<td>L.9-10.4.c</td>
</tr>
<tr>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.</td>
</tr>
<tr>
<td>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</td>
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</tbody>
</table>
L.9-10.5.a Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.
- How does Shakespeare further develop Macbeth’s character through the interaction between Malcolm and Macduff?

High Performance Response(s)
A High Performance Response should:
- Cite specific evidence of Macduff and Malcolm discussing Macbeth (e.g., Macduff says that not even hell could produce “a devil more damned / In evils” (lines 68–69) than Macbeth. Malcolm describes Macbeth with a long list of extremely negative adjectives: “bloody, / Luxurious, avaricious, false, deceitful, / Sudden, malicious, smacking of every sin / That has a name” (lines 70–73)).
- Analyze how their discussion of Macbeth develops his character (e.g., Macduff and Malcolm’s interaction further develops Macbeth’s character as evil by describing him as a “devilish” (line 136) tyrant “whose ... name blisters [their] tongues” (line 14)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- dolor (n.) – sorrow; grief
- redress (v.) – set right
- appease (v.) – bring to a state of peace
- legions (n.) – a large group of soldiers
- vices (n.) – immoral or evil habits
- avaricious (adj.) – greedy
- voluptuousness (n.) – the condition of being concerned with sensuous pleasure
- abjure (v.) – to give up under oath
Vocabulary to teach (may include direct word work and/or questions)

- mortal (adj.) – deadly
- sole (adj.) – mere
- basis (n.) – foundation
- check (v.) – restrain, reprove, curb
- withal (adv.) – as well, at the same time
- relish of (v.) – taste for; trace of

Additional vocabulary to support English Language Learners (to provide directly)

- orphans (n.) – children whose parents are dead
- syllable (n.) – any one of the parts into which a word is naturally divided when it is pronounced
- lamb (n.) – a young sheep*
- lust (n.) – a strong feeling of sexual desire
- quarrels (n.) – angry arguments or disagreements

*Consider providing students with a visual aid to support understanding of this definition.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
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<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
</tr>
<tr>
<td>1. Standards: RL.9-10.3, W.9-10.9.a, L.9-10.4.c, L.9-10.5.a</td>
<td></td>
</tr>
<tr>
<td>Learning Sequence:</td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 15%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>3. 20%</td>
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<tr>
<td>4. Reading and Discussion</td>
<td>4. 40%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>5. 15%</td>
</tr>
<tr>
<td>6. Closing</td>
<td>6. 5%</td>
</tr>
</tbody>
</table>
Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Copies of the Homework Scaffolding Tool: Macbeth Act 4.3 for each student

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>indicates a vocabulary word.</td>
</tr>
<tr>
<td>➤</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✉</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>Ⓟ</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda  

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students analyze how Shakespeare further develops the character of Macbeth through the interaction between Malcolm and Macduff. Students engage in evidence-based discussion as well as complete a brief writing assignment to close the lesson.

» Students follow along.

Activity 2: Homework Accountability  

15%

Instruct students to form pairs to share the vocabulary words they identified and defined for the previous lesson’s homework and to discuss their answers to the previous lesson’s prompts.

✉ Students may identify the following words: dolor, redress, appease, legions, vices, avaricious, voluptuousness, abjure.

⁍ Definitions are provided in the Vocabulary box in this lesson.

What words or phrases does Macduff use to describe Macbeth?

✉ Student answers may include:
Macduff refers to Macbeth as a “tyrant” (line 45).
Macduff says that not even hell could produce “a devil more damned / In evils” (lines 68–69) than Macbeth.
Macduff describes Macbeth as a usurping “tyrant bloody-sceptered” (line 122).

What words or phrases does Malcolm use to describe Macbeth?

● Student answers may include:
  Malcolm calls Macbeth a “tyrant, whose sole name blisters our tongues” (line 14).
  Malcolm refers to Macbeth as an “angry god” (line 20).
  Malcolm calls Macbeth “treacherous” (line 22).
  Malcolm describes Macbeth as “bloody, / Luxurious, avaricious, false, deceitful, / Sudden, malicious, smacking of every sin / That has a name” (lines 70–73).
  Malcolm describes Macbeth as “[d]evilish” (line 136).

Activity 3: Masterful Reading
20%

Have students listen to a masterful reading of Act 4.3, lines 1–158 of Macbeth (from “Let us seek out some desolate shade” to “‘Tis hard to reconcile”). Instruct students to follow along and pay attention to how Malcolm and Macduff talk about Macbeth.

▶ Students follow along, reading silently.

① Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What do Malcolm and Macduff say about Macbeth in this scene?

① Consider facilitating a brief whole-class discussion of student observations.

Activity 4: Reading and Discussion
40%

Instruct students to form the small groups established in 10.4.2 Lesson 1. Post or project each set of questions for students to discuss.

Instruct student groups to read lines 1–46 (from “Let us seek out some desolate shade” to “And the rich East to boot”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for definitions of the following words: mortal, sole, basis, and check.
Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

**Differentiation Consideration:** Consider providing students with the following definitions: *orphans* means “children whose parents are dead,” *syllable* means “any one of the parts into which a word is naturally divided when it is pronounced,” and *lamb* means “a young sheep.”

- Students write the definition of *orphans*, *syllable*, and *lamb* in their copy of the text or in a vocabulary journal.

What does Macduff want Malcolm to do with him (lines 3–5)?

- Macduff wants Malcolm to “hold fast the mortal sword” (line 4) and fight Macbeth with him.

How does Malcolm reply?

- Malcolm points out that Macbeth “was once thought honest” (line 15) and because Macduff loved Macbeth, he might be luring Malcolm into a trap.

How does Shakespeare use figurative language to refine Malcolm’s suspicions?

- Shakespeare uses a metaphor when Malcolm refers to himself as an “innocent lamb” (line 19) being offered up to Macbeth, the “angry god” (line 20).

**Differentiation Consideration:** Consider reminding students of their work with metaphor in 10.4.2 Lesson 13.

**Differentiation Consideration:** Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

How does this figurative language develop Macbeth’s character?

- This image develops Macbeth’s character by showing how “treacherous” (line 21) and tyrannical Malcolm believes Macbeth to be.

Lead a brief whole class discussion of student responses. Remind students to annotate their texts for character development, using the code CD. Remind students that annotating will help them keep track of evidence they will use later in lesson assessments and the End-of-Unit Assessment, which focuses on Character Development.

**Differentiation Consideration:** This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.
Instruct student groups to read lines 47–90 (from “Be not offended. / I speak not as in absolute fear of you” to “As will to greatness dedicate themselves, / Finding it so inclined”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definition of the word *withal*.

1. Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

1. **Differentiation Consideration:** Consider providing students with the following definition: *lust* means “a strong feeling of sexual desire.”
   - Students write the definition of *lust* on their copy of the text or in a vocabulary journal.

**What does Malcolm say will happen if he kills Macbeth and becomes king of Scotland (lines 54–59)?**

- Malcolm says his “poor country / Shall have more vices than it had before” (lines 56–57) if he is king.

**Why does Macbeth claim, “Better Macbeth / Than such an one to reign” (lines 78–79)?**

- Malcolm says it is better that Macbeth remain king, because Malcom’s “lust” and “desire” (line 76) are worse than Macbeth’s “every sin” (line 73).

**How does Macduff respond?**

- Macduff claims that Scotland has “willing dames enough” (line 87) to satisfy Malcolm’s lust.

Instruct students to read lines 91–158 (from “With this there grows / In my most ill-composed affection” to “Such welcome and unwelcome things at once / ‘Tis hard to reconcile”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definition of the phrase *relish of*.

1. Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

1. **Differentiation Consideration:** Consider providing English Language Learners with the following definition: *quarrels* “angry arguments or disagreements.”
   - Students write the definition of *quarrels* in their copy of the text or in a vocabulary journal.

**What is the second reason Malcom gives for why he should not be king (lines 91–99)?**
Malcolm believes that his “avarice” (line 102), or greed, is so great that he would “forge / Quarrels unjust against the good and loyal, / Destroying them for wealth” (lines 97–99).

How does Macduff respond?

Macduff says that Scotland has enough supplies for Malcolm to “fill up [his] will” (line 104) and be as greedy as he likes.

Of what does Malcom “have none”?

Malcolm tells Macduff that he has none of the “king-becoming graces” (line 107) or qualities, such as “justice, verity, temp’rance, stableness, / Bounty, perseverance, mercy, lowliness, / Devotion, patience, courage, fortitude” (lines 108–110), to balance out his greed and his lust.

What is the tone of Macduff’s response, “O Scotland, Scotland” (line 117)?

Macduff’s tone is despairing because he believes Malcolm is not “fit to govern” (line 121) because of the many “crimes” (line 112) he has confessed to. And Macduff knows that Macbeth is “an untitled tyrant bloody-sceptered” (line 122). So he despairs because Scotland must continue to be a “miserable” nation (line 121).

What does Malcom mean by “I … Unspeak mine own detraction, here abjure / The taints and blames I laid upon myself” (lines 141–143)?

Malcolm confesses that the first “false speaking” (line 149) he has ever committed was lying to Macduff about all of his faults. Malcolm has none of the vices he professed.

What explanation does Malcom give for his behavior (lines 133–139)?

Malcom lied to see whether Macduff was truly loyal to Scotland: “this noble passion / … reconciled my thoughts / To thy good truth and honor” (lines 133–136) or was only trying to trick him on behalf of Macbeth as others have done: “Devilish Macbeth / By many of these trains hath sought to win me / Into his power” (lines 136–138).

Instruct student groups to briefly review the whole scene, paying close attention to how Malcolm and Macduff talk about Macbeth, and answer the following questions before sharing out with the class.

If students struggle, consider reminding students that they may refer to their answers to the previous lesson’s homework.

Review your notes and annotations on Macbeth in Act 1.2 and 1.3. Compare Malcolm and Macduff’s descriptions of Macbeth in Act 1 to their descriptions of Macbeth in Act 4.3.
In Act 1, characters refer admiringly to Macbeth as “brave Macbeth (well he deserves that name)” (Act 1.2 line 18) and “noble Macbeth” (Act 1.2 line 78). Macduff and Malcolm, in Act 4.3, describe Macbeth negatively as “[d]evilish” (line 136) and a usurping “tyrant bloody-sceptered” (line 122).

How do these descriptions further develop Macbeth’s character?

These contrasting descriptions develop Macbeth’s character by showing his transition from someone people considered “noble” (Act 1.2, line 78) and “brave” (Act 1.2, line 18) to someone people think of as “[d]evilish” (Act 4.3, line 136) because of his evil behavior.

Remind students to annotate their texts for character development, using the code CD.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole class discussion of student responses.

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare further develop Macbeth through the interaction between Malcolm and Macduff?

Instruct students to practice using specific language and domain specific vocabulary, and to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.
Activity 6: Closing  
5%

Display and distribute the homework assignment. For homework, instruct students use the Homework Scaffolding Tool to support their reading of Act 4.3, lines 159–199 (from “Well, more anon.—” to “O relation too nice and yet too true!”).

① Consider reminding students that they can refer to the explanatory notes for additional support.
  ▶ Students follow along.

Homework

Use the Homework Scaffolding Tool to support your reading of Act 4.3, lines 159–199 (from “Well, more anon.—” to “O relation too nice and yet too true!”).
## Homework Scaffolding Tool: Macbeth Act 4.3, lines 159–199

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<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the third column and the explanatory notes in your text for vocabulary and other assistance. Consider listening to this free online recording of Macbeth Act 4 as you read the scene: [www.wiredforbooks.org/](http://www.wiredforbooks.org/) (20:17–22:00).

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<th>Text: Act 4.3, lines 159–199</th>
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<td>Of which king are Malcolm, Doctor, and Macduff speaking (lines 160–181)?</td>
<td>wretched (adj.) – very unfortunate in condition or circumstances</td>
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<td>Malcolm</td>
<td>What is the King doing (lines 171–181)?</td>
<td>malady (n.) – disorder or disease of the body</td>
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<td>Well, more anon.—</td>
<td>What overall impression does this create of this king? How does this king compare to Macbeth?</td>
<td>solicits (v.) – to petition (someone or some agency)</td>
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<td>Comes the King forth, I pray you?</td>
<td>In what scene did Ross last appear and what happened in that scene?</td>
<td>benediction (n.) – an utterance of good wishes</td>
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</table>

*Enter a Doctor.*

**Malcolm**

Well, more anon.—

*Enter a Doctor.*

**Malcolm**

I thank you, doctor.

*Doctor exits.*

**Macduff**

What's the disease he means?

**Malcolm**

'Tis call'd the evil:

A most miraculous work in this good king;

Which often, since my here-remain in England,

I have seen him do. How he solicits heaven,

Himself best knows; but strangely-visited people,

All swoll'n and ulcerous, pitiful to the eye,

The mere despair of surgery, he cures,

Hanging a golden stamp about their necks,

Put on with holy prayers, and 'tis spoken,

To the succeeding royalty he leaves

The healing benediction. With this strange virtue,

He hath a heavenly gift of prophecy,

And sundry blessings hang about his throne,
<table>
<thead>
<tr>
<th>Scene</th>
<th>Dialogue</th>
<th>Questions</th>
</tr>
</thead>
</table>
| Enter Ross. | Macduff
See who comes here. | What words or phrases does Ross use to describe Scotland (lines 189–198)?
What is the cumulative impact of these words? |
| Malcolm
My countryman; but yet I know him not. | Macduff
My ever-gentle cousin, welcome hither. | |
| Malcolm
I know him now. Good God betimes remove The means that makes us strangers! | Ross
Sir, amen. | |
| Macduff
Stands Scotland where it did? | Ross
Alas, poor country!
Almost afraid to know itself. | |
| It cannot Be call’d our mother, but our grave; where nothing, But who knows nothing, is once seen to smile; Where sighs and groans and shrieks that rend the air Are made, not mark’d; where violent sorrow seems A modern ecstasy; the dead man’s knell | | |
| Is there scarce ask’d for who; and good men’s lives Expire before the flowers in their caps, Dying or ere they sicken. | Macduff
O, relation
Too nice, and yet too true! | |
Introduction

In this lesson, students read Act 4.3, lines 200–282 of Macbeth (from “What’s the newest grief? / That of an hour’s age doth hiss the speaker” to “The night is long that never finds the day”), in which Ross tells Macduff of his family’s murder. Macduff and Malcolm resolve to attack Macbeth. Students analyze the effect of Shakespeare’s structural choice to show the audience the death of Macduff’s family before it is revealed to Macduff. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the effect of Shakespeare’s structural choice in revealing to the audience and to Macduff that his family has been murdered.

For homework, students review Act 4 and track character and central idea development with the Act Synopsis and Analysis Tool.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.5</td>
<td>Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
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<tr>
<th>Addressed Standard(s)</th>
<th></th>
</tr>
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<tbody>
<tr>
<td>W.9-10.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
<td></td>
</tr>
<tr>
<td>L.9-10.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.</td>
</tr>
<tr>
<td>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</td>
<td></td>
</tr>
</tbody>
</table>
L.9-10.5.a,b  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
   b. Analyze nuances in the meaning of words with similar denotations.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze the effect of Shakespeare’s structural choice in revealing to the audience and to Macduff that his family has been murdered.

High Performance Response(s)

A High Performance Response should:

- Describe how Shakespeare reveals the death of Macduff’s family (e.g., First, Shakespeare shows the audience the murder of Macduff’s family in Act 4.2, then he has Ross hesitate before telling Macduff his “wife and babes / [have been] savagely slaughtered” (lines 240–241)).

- Analyze the effect of Shakespeare’s choices around how to reveal Macduff’s family’s death (e.g., Shakespeare reveals Macduff’s family’s death in Act 4.2 to the audience before Ross delivers the news to Macduff. Shakespeare creates tension through Ross’s hesitation to tell Macduff the news that will “possess [Macduff’s ears] with the heaviest sound / That ever yet they heard” (lines 237–238), because while Macduff demands to that Ross “Keep it not from me. Quickly let me have it” (line 235), the audience knows that Macduff is about to learn horrible news).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- borne (adj.) – held up or supported
- woe (n.) – feeling of great pain or sadness
- pertain (v.) – relate to someone or something
- demerit (n.) – a mark against a person for misconduct
- whetstone (n.) – a stone used for sharpening edged tools
Vocabulary to teach (may include direct word work and/or questions)

- teems (v.) – brings forth
- latch (v.) – catch the sound of
- hell-kite (n.) – evil bird of prey

Additional vocabulary to support English Language Learners (to provide directly)

- howled (v.) – made a long, loud cry that sounded sad
- revenge (n.) – the act of doing something to hurt someone because that person did something that hurt you
- ripe (adj.) – ready or suitable for something
- chickens (n.) – birds that are raised by people for their eggs and meat*
- bird of prey (n.) – a bird that hunts and eats other animals*

① *Consider providing students with visual aids to support understanding of this definition.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
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<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
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<tr>
<td>• Standards: RL.9-10.5, W.9-10.9.a, L.9-10.4.c, L.9-10.5.a, b</td>
<td>1. 10%</td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>2. 15%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td></td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>3. 15%</td>
</tr>
<tr>
<td>4. Reading and Discussion</td>
<td>4. 40%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>5. 15%</td>
</tr>
<tr>
<td>6. Closing</td>
<td>6. 5%</td>
</tr>
</tbody>
</table>

Materials

- Student copies of the 10.4 Common Core Learning Standards Tool (refer to 10.4.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
Copies of the Act Synopsis and Analysis Tool for each student (refer to 10.4.2 Lesson 4)—students will need additional blank copies for homework

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✉</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>Ⓛ</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.5. In this lesson, students analyze how Shakespeare chooses to reveal the death of Macduff’s family and the effect his choices create. Students engage in evidence-based discussion as well as complete a brief writing assignment to close the lesson.

▶ Students look at the agenda.

Distribute or instruct students to take out their copies of the 10.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: L.9-10.5.b. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

▶ Students read and assess their familiarity with standard L.9-10.5.b.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

✉ Analyze the slight differences in words that mean about the same thing.

ⓘ If necessary, provide students with the following definitions: *nuances* means “very slight differences” and *denotations* means “the explicit or set meanings of words,” or in other words, “the dictionary definition of a word.”
Activity 2: Homework Accountability 15%

Instruct students to form pairs to share and review their Homework Scaffolding Tool for *Macbeth*, Act 4 Scene 3, lines 155–199.

- Students work in pairs to review and discuss their Homework Scaffolding Tools.
- See the Model Homework Scaffolding Tool at the end of this lesson for possible student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading 15%

Have students listen to a masterful reading of Act 4.3, lines 200–282 of *Macbeth* (from “What’s the newest grief? / That of an hour’s age doth hiss the speaker” to “The night is long that never finds the day”). Instruct students to follow along and pay attention to Shakespeare’s structural choices as Macduff learns of his family’s death.

- Students follow along, reading silently.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

> How does seeing Macduff’s family killed in the last scene affect the audience’s understanding of this scene?

① Consider facilitating a brief whole-class discussion of student observations.

Activity 4: Reading and Discussion 40%

Instruct students to form the small groups established in 10.4.2 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to take turns reading aloud Act 4.3, lines 200–222 (from “What’s the newest grief?” to “That Christendom gives out”), and answer the following questions before sharing out with the class.

Provide students with the following definition: *borne* means “held up or supported.”

① Students may be familiar with this word. Consider asking students to volunteer the definition before providing them to the class.

- Students write the definition of *borne* on their copies of the text or in their vocabulary journals.
① Consider explaining that the word *borne* has a different meaning in this context than it did in Act 3.6, line 3. (Direct students to Lesson 11 in which *borne* means “brought forth; given birth to.”)

Direct students to the explanatory notes for the definition of the word: *teems*.

① Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

**How does Ross respond to Macduff’s questions about his family (lines 203–209)?**

- Student responses may include:
  - Ross responds that the family is “well” (lines 203–204).
  - Ross replies that Macduff’s family is “at peace” (line 208).
  - Ross avoids telling Macduff what has happened to his wife and children.

**How does Shakespeare use nuance in the meaning of the word “peace” in lines 207 and 208?**

- Shakespeare uses nuance in the word “peace” because Macduff means “safe from Macbeth” when he says “peace” and Ross means “dead” when he says “peace.”

① **Differentiation Consideration:** If students struggle, consider reminding them of their work with Act 4.2 in 10.4.2 Lesson 13. Also, consider asking the following questions:

- **How does Macduff’s ignorance of his family’s fate refine your understanding of what Macduff means by “peace” in line 207?**
  - Because Macduff does not know what happened to his family, he means “safe from Macbeth.”

- **How does what happens to Macduff’s family in Act 4.2 refine your understanding of what Ross means by “peace” in line 208?**
  - Because Macduff’s family is dead, Ross means “at peace” or “dead” when he says “peace.”

① Consider drawing student’s attention to their application of standard L.9-10.5.b through the process of analyzing nuances in the meaning of words.

Inform students that this is an example of dramatic irony. Remind students of their work with dramatic irony in 10.4.2 Lesson 7. If necessary, define *dramatic irony* as “a plot device in which the reader or audience’s knowledge is greater than that of at least one of the characters.”

**What effect does dramatic irony have on the scene up to this point?**

- It creates tension because the audience knows what Ross means by “peace” even though Macduff does not.
Remind students to annotate their texts for structural choices, using the code SC. Remind students that annotating will help them keep track of evidence they will use later in lesson assessments and the End-of-Unit Assessment, which focuses on structural choices.

1. This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 4.3, lines 223–282 (from “Would I could answer” to “The night is long that never finds the day”) and answer the following questions before sharing out with the class.

Provide the following definitions: woe means “feeling of great pain or sadness,” pertains means “to relate to,” demerits means “a mark against a person for misconduct,” and whetstone means “a stone used for sharpening edged tools.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

   - Students write the definitions of woe, pertains, demerits, and whetstone on their copies of the text or in their vocabulary journals.

1. Direct students to the explanatory notes for definitions of the following words: latch and hell-kite.

1. Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

1. **Differentiation Consideration:** Consider providing students with the following definitions: howled means “made a long, loud cry that sounded sad,” revenge means “the act of doing something to hurt someone because that person did something that hurt you,” and ripe means “ready or suitable for something.”

   - Students write the definitions of howled, revenge, and ripe on their copy of the text or in their vocabulary journals.

**How does Ross describe his own “words” (lines 224–226)? What is the tone of Ross’s description?**

- Student responses may include:
  - Ross says his words are something better “howled out in the desert air” (line 225) where no one can hear them.
  - The tone of this description is foreboding because he suggests that no one should hear his words.
Why does Ross say to Macduff, “Let not your ears despise my tongue forever” (line 236)?

- Ross is reluctant to share the horrible news of the murders with Macduff.

What effect does Shakespeare create through the interaction of Ross and Macduff in lines 200–243? How does he create this effect?

- Student responses may include:
  - Shakespeare creates the effect of tension.
  - Shakespeare creates tension by first revealing to the audience the murder of Macduff’s family in Act 4.2. Then in Act 4.3, Ross avoids telling Macduff that his “castle is surprised, [his] wife and babies / Savagely slaughtered” (lines 240–241) when he says, “But I have words / That would be howled out in the desert air, / Where hearing should not latch them” (lines 224–226).

If students struggle, consider drawing their attention to the language of RL.9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Compare Macduff’s reaction to his family’s deaths to Lady Macduff’s reaction to Macduff’s departure in Act 4.2.

- In this scene Macduff is so shocked by the news of his family’s death he makes Ross repeat himself by asking, “My wife killed too?” (Act 4.3, lines 250–251). Macduff lovingly describes his family as “pretty chickens” (Act 4.3, line 257), whereas Lady Macduff portrays Macduff as callous and weak when she says “He loves us not” (Act 4.2, line 10) and that “[h]e wants the natural touch” (Act 4.2, line 11) to defend his family.

What advice does Malcolm offer Macduff?

- Student responses may include:
  - To take revenge on Macbeth as a “cure to this deadly grief” (line 254).
  - That Macduff should “[l]et grief / Convert to anger” (lines 268–269) and ready himself to fight Macbeth.

Remind students to annotate their texts for character development, using the code SC.

Lead a brief whole class discussion of student responses up to this point, making sure students note the use of figurative language.

Explain to students that a choral reading is a type of dramatic reading in which all students read the same text in unison. Read with the class chorally Malcom’s final words in this scene (lines 276–282).
The class reads chorally Malcom’s final words:

This tune goes manly.
Come, go we to the King. Our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may.
The night is long that never finds the day.

① Choral readings support fluency and comprehension.

Paraphrase these lines as a class and ask students to discuss the structure of these lines. Instruct students to do a Think, Pair, Share about the following questions:

What do Malcolm and Macduff resolve to do at the end of this scene?

Macduff plans to kill Macbeth, and Malcolm is ready for war because “Macbeth / Is ripe for shaking” (lines 278–279).

How does Shakespeare use figurative language to refine Macduff’s reaction to the news?

Shakespeare uses metaphor by referring to Macbeth as a “hell-kite” (line 256) and Macduff’s family as “all [his] pretty chickens and their dam” (lines 257) that Macbeth kills “at one swoop” (line 258). This metaphor expresses Macduff’s tenderness towards his family and references the bird imagery in Act 4.2: e.g., “Poor bird, thou’st never fear the net nor lime” (Act 4.2, line 40).

① If students struggle, consider reminding them of their work with the extended metaphor about Macduff’s family in 10.4.2 Lesson 13.

① Consider drawing student’s attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

① Differentiation Consideration: Consider providing students with visual aides to support their understanding of the images of chickens and a bird of prey.

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

Analyze the effect of Shakespeare’s structural choice in revealing to the audience and to Macduff that his family has been murdered.
Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to review notes and annotations they made while reading Act 4 and then record their summary of the act and analysis of character and central idea development on the Act Synopsis and Analysis Tool.

- Students follow along.

**Homework**

Review all notes and annotations you made while reading Act 4 and then record a summary of the act as well as analysis of character and central idea development on the Act Synopsis and Analysis Tool.
Model Homework Scaffolding Tool: *Macbeth* Act 4.3, lines 159–199

<table>
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<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Read the scene in the first column. Answer the questions in the second column. Consult the third column and the explanatory notes in your text for vocabulary and other assistance.

Consider listening to this free online recording of *Macbeth* Act 4 as you read the scene: [www.wiredforbooks.org](http://www.wiredforbooks.org) (20:17–22:00).

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<td>Of which king are Malcolm, the Doctor, and Macduff speaking (lines 160–181)?</td>
<td>wretched (adj.) – very unfortunate in condition or circumstances</td>
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<td><em>Malcolm</em></td>
<td><em>Doctor</em></td>
<td></td>
</tr>
<tr>
<td>Well, more anon.—</td>
<td></td>
<td>malady (n.) – disorder or disease of the body</td>
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<td>Comes the King forth, I pray you?</td>
<td></td>
<td>solicits (v.) – to petition (someone or some agency)</td>
</tr>
<tr>
<td>160</td>
<td></td>
<td>benediction (n.) – an utterance of good wishes</td>
</tr>
<tr>
<td><em>Doctor</em></td>
<td></td>
<td></td>
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<tr>
<td>Ay, sir; there are a crew of wretched souls</td>
<td>The King of England, because Malcolm explains that he has seen the king do “miraculous work” (line 169) since he has been staying in England.</td>
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<td>That stay his cure. Their malady convinces</td>
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<td>The great assay of art; but at his touch—</td>
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<td></td>
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<td>Such sanctity hath heaven given his hand—</td>
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<td>They presently amend.</td>
<td></td>
<td></td>
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<tr>
<td>165</td>
<td></td>
<td></td>
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<tr>
<td><em>Malcolm</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I thank you, doctor.</td>
<td>He is curing the sick by “[h]anging a golden stamp about their necks” (line 175) and saying “holy prayers” (line 176).</td>
<td></td>
</tr>
<tr>
<td>170</td>
<td></td>
<td></td>
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<tr>
<td>(Doctor exits.)</td>
<td>What is the King doing (lines 171–181)?</td>
<td></td>
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<tr>
<td><em>Macduff</em></td>
<td></td>
<td></td>
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<tr>
<td>What's the disease he means?</td>
<td>What overall impression does this create of this king? How does this king compare to Macbeth?</td>
<td></td>
</tr>
<tr>
<td><em>Malcolm</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>'Tis call'd the evil:</td>
<td></td>
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<tr>
<td>A most miraculous work in this good king;</td>
<td>The King of England seems like a miraculously good king. In comparison,</td>
<td></td>
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<td>Which often, since my here-remain in England,</td>
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<tr>
<td>I have seen him do. How he solicits heaven,</td>
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<tr>
<td>Himself best knows; but strangely-visited people,</td>
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<tr>
<td>All swell'n and ulcerous, pitiful to the eye,</td>
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<tr>
<td>The mere despair of surgery, he cures,</td>
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<tr>
<td>Hanging a golden stamp about their necks,</td>
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<td>Put on with holy prayers, and 'tis spoken,</td>
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<tr>
<td>To the succeeding royalty he leaves</td>
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<tr>
<td>The healing benediction. With this strange virtue,</td>
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<tr>
<td>He hath a heavenly gift of prophecy,</td>
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<tr>
<td>And sundry blessings hang about his throne,</td>
<td>Macbeth seems even worse. Not only doesn’t Macbeth heal the sick of his country, he kills its leaders.</td>
<td></td>
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<tr>
<td>That speak him full of grace.</td>
<td>In what scene did Ross last appear and what happened in that scene?</td>
<td></td>
</tr>
<tr>
<td>Enter Ross</td>
<td>- He appeared in Act 4.2 just before the Macduffs were slain.</td>
<td></td>
</tr>
<tr>
<td>Macduff</td>
<td>What words or phrases does Ross use to describe Scotland (lines 189–198)?</td>
<td></td>
</tr>
<tr>
<td>See who comes here.</td>
<td>- Ross describes Scotland as a place where “violent sorrow seems/ A modern ecstasy,” and where “good men’s lives / Expire before the flowers in their caps,” meaning people die all the time.</td>
<td></td>
</tr>
<tr>
<td>Malcolm</td>
<td>What is the cumulative impact of these words?</td>
<td></td>
</tr>
<tr>
<td>My countryman; but yet I know him not.</td>
<td>- They depict Scotland as a dark place full of sadness and death.</td>
<td></td>
</tr>
<tr>
<td>Macduff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My ever-gentle cousin, welcome hither.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malcolm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I know him now. Good God betimes remove The means that makes us strangers!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ross</td>
<td>- Sir, amen.</td>
<td></td>
</tr>
<tr>
<td>My countryman; but yet I know him not.</td>
<td>- Stands Scotland where it did?</td>
<td></td>
</tr>
<tr>
<td>Malcolm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I know him now. Good God betimes remove The means that makes us strangers!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ross</td>
<td>- Alas, poor country!</td>
<td></td>
</tr>
<tr>
<td>Sir, amen.</td>
<td>- Almost afraid to know itself.</td>
<td></td>
</tr>
<tr>
<td>Macduff</td>
<td>- It cannot</td>
<td></td>
</tr>
<tr>
<td>Stands Scotland where it did?</td>
<td>- Be call’d our mother, but our grave; where nothing,</td>
<td></td>
</tr>
<tr>
<td>Ross</td>
<td>- But who knows nothing, is once seen to smile;</td>
<td></td>
</tr>
<tr>
<td>Alas, poor country!</td>
<td>- Where sighs and groans and shrieks that rend the air</td>
<td></td>
</tr>
<tr>
<td>Almost afraid to know itself.</td>
<td>- Are made, not mark’d; where violent sorrow seems</td>
<td></td>
</tr>
<tr>
<td>It cannot</td>
<td>- A modern ecstasy; the dead man’s knell</td>
<td></td>
</tr>
<tr>
<td>Be call’d our mother, but our grave; where nothing,</td>
<td>- Is there scarce ask’d for who; and good men’s lives</td>
<td></td>
</tr>
<tr>
<td>But who knows nothing, is once seen to smile;</td>
<td>- Expire before the flowers in their caps,</td>
<td></td>
</tr>
<tr>
<td>Where sighs and groans and shrieks that rend the air</td>
<td>- Dying or ere they sicken.</td>
<td></td>
</tr>
<tr>
<td>Are made, not mark’d; where violent sorrow seems</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A modern ecstasy; the dead man’s knell</td>
<td></td>
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<tr>
<td>Is there scarce ask’d for who; and good men’s lives</td>
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<td></td>
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<tr>
<td>Expire before the flowers in their caps,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dying or ere they sicken.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Macduff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O, relation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Too nice, and yet too true!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

File: 10.4.2 Lesson 15 Date: 6/25/14 Classroom Use: Starting 9/2014
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10.4.2  Lesson 16

Introduction

In this lesson, students read Act 5.1 of *Macbeth* (from “I have two nights watched with you” to “I think but dare not speak. / Good night, good doctor”) where a Gentlewoman and the Macbeths’ Doctor watch Lady Macbeth sleepwalk and lament over the various murders she and Macbeth have committed. Students analyze how Shakespeare advances a central idea by showing Lady Macbeth’s descent into madness. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how Shakespeare refines a central idea through his development of the character of Lady Macbeth in this scene.

For homework, students select an excerpt from *Macbeth* to suggest for interpretive dramatic reading and review the Interpretive Dramatic Reading Performance Checklist and Interpretive Dramatic Reading Self-Assessment Checklist, which will be used to assess student performances.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Addressed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.3</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td></td>
<td>a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
</tr>
<tr>
<td></td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.</td>
</tr>
</tbody>
</table>
c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech or its etymology.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze how Shakespeare refines a central idea through his development of the character of Lady Macbeth in this scene.

High Performance Response(s)
A High Performance Response should:

- Describe Lady Macbeth’s character development (e.g., Lady Macbeth has come unhinged because she writes, talks, and pretends to wash her hands “while in a most fast / sleep” (lines 9–10). Her speech is also unmetered as compared to her speech in other scenes, showing her mental breakdown.).

- Analyze how her character development advances a central idea (e.g., Lady Macbeth is losing her mind from guilt which develops the central idea of disorder showing how her “unnatural deeds” (line 75) have given her “unnatural troubles” (line 76). Also, her unmetered speech—“Out, damned spot, out, I say! One. Two.” (line 37)—displays a disorder in her dialogue as compared to the rest of the play.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- agitation (n.) – state of being disturbed or excited emotionally
- perturbation (n.) – mental disturbance

Vocabulary to teach (may include direct word work and/or questions)

- accustomed (adj.) – customary, usual
- mark (v.) – hear, notice
- dignity (n.) – worth
Additional vocabulary to support English Language Learners (to provide directly)

- doctor (n.) – a person who is trained and licensed to treat sick and injured people*
- gentlewoman (n.) – a woman of high social status
- nightgown (n.) – a loose dress that is worn in bed especially by women and girls*
- perfume (n.) – a liquid substance that you put on your body in small amounts in order to smell pleasant*

*Consider providing students with visual aids to support understanding of these definitions.

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards: RL.9-10.3, W.9-10.9.a, L.9-10.4.c</td>
<td>1. 5%</td>
</tr>
<tr>
<td>Text: <em>Macbeth</em> by William Shakespeare, Act 5.1</td>
<td>2. 10%</td>
</tr>
</tbody>
</table>

Learning Sequence:

1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 10%
3. Masterful Reading 3. 15%
4. Reading and Discussion 4. 35%
5. Quick Write 5. 15%
6. Introduction to Interpretive Dramatic Reading 6. 15%
7. Closing 7. 5%

Materials

- Optional film clip for masterful reading: [http://www.britishcouncil.org/arts](http://www.britishcouncil.org/arts) (8:33 to 15:35)
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Copies of the Interpretive Dramatic Reading Performance Checklist for each student
- Copies of the Interpretive Dramatic Reading Self-Assessment Checklist for each student
Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>Indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶️</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✋</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>📝</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students analyze how Shakespeare refines a central idea through his development of the character of Lady Macbeth. Students engage in evidence-based discussion as well as complete a brief writing assignment to close the lesson.

▶️ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to 10.4.2 Lesson 15’s homework. (Review all notes and annotations you made while reading Act 4 and then record a summary of the act and analysis of character and central idea development on the Act Synopsis and Analysis Tool.) Instruct students to Turn-and-Talk in pairs about their Act Synopsis and Analysis Tools.

史上最接近の予算に対する学生の応答．

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading 15%

Have students listen to a masterful reading of Act 5.1, lines 1–84 of Macbeth (from “I have two nights watched with you” to “Good night, good doctor”). Instruct students to follow along and pay attention to how Shakespeare develops the character of Lady Macbeth in this scene.
For the masterful reading, consider showing a classical staging of this scene at:
http://www.britishcouncil.org/arts (8:33 to 15:35).

- Students follow along, reading or viewing silently.

**Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How has Lady Macbeth changed in this scene?

Consider facilitating a brief whole-class discussion of student observations.

**Activity 4: Reading and Discussion 35%**

Instruct students to form the small groups established in 10.4.2 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to read Act 5.1, lines 1–84 (from “I have two nights watched with you” to “Good night, good doctor”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *agitation* means “state of being disturbed or excited emotionally” and *perturbation* means “mental disturbance.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

  - Students write the definitions of *agitation* and *perturbation* in their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *accustomed, mark,* and *dignity.*

- Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

**Differentiation Consideration:** Consider providing students with the following definitions: *doctor* means “a person who is trained and licensed to treat sick and injured people,” *nightgown* means “a loose dress that is worn in bed especially by women and girls,” *gentlewoman* means “a woman of high social status,” and *perfume* means “a liquid substance that you put on your body in small amounts in order to smell pleasant.”

  - Students write the definitions of *doctor, nightgown, gentlewoman,* and *perfume* on their copy of the text or in a vocabulary journal.
Differentiation Consideration: Consider providing students with visual aides to support their understanding of doctor, nightgown, and perfume.

Remind students to annotate their texts for the central idea and character development using the codes CI and CD. Remind students that annotating helps them keep track of evidence they use later in lesson assessments, the End-of-Unit Assessment, and the Performance Assessment, which focus on central ideas or character development.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

What does the Gentlewoman “report” (line 2) to the Doctor?

- She has seen a woman sleepwalking and writing letters to herself in her sleep: “I / have seen her rise from her bed ... take forth paper, / fold it, write upon ’t, read it, afterwards seal it, ... yet all this while in a most fast / sleep” (lines 4–9).

Differentiation Consideration: If students struggle, consider asking the following question:

About whom are the Gentlewoman and Doctor talking?

- They are talking about Lady Macbeth.

How does the Doctor describe Lady Macbeth’s actions? What mood do his descriptions establish? (lines 10–14)

- Student responses may include:
  - The Doctor calls her sleepwalking “a great perturbation in nature” (line 10) meaning that it is unnatural or out of the ordinary.
  - The Doctor refers to Lady Macbeth’s actions as a “slumb’ry agitation” (line 12) suggesting that her actions are strange and done in her sleep.
  - These descriptions of Lady Macbeth’s actions create a creepy or foreboding mood.

Remind students to annotate their texts for the central idea, using the code CI.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

What does Lady Macbeth mean by, “Out, damned spot, out, I say!” (line 37)?

- Lady Macbeth believes she is washing Duncan’s blood from her hands: “Yet who would have thought the old man / to have had so much blood in him?” (lines 41–42).

Differentiation Consideration: If students struggle, consider asking the following questions:
What is Lady Macbeth doing in lines 24–32?
- She is imitating washing her hands. The Gentlewoman says, “It is an accustomed action with her to / seem thus washing her hands” (lines 31–32).

Who is the “old man” Lady Macbeth refers to in this scene?
- Duncan is “the old man” (line 41) because his is the only murder in which she has played a direct part.

What evidence explains what “spot” Lady Macbeth seems to be washing from her hands?
- The “spot” is blood. Lady Macbeth comments on how much blood is in Duncan: “Yet who would have thought the old man/to have so much blood in him?” (lines 41–42) and then asks, “What, will these hands ne’er be clean?” (lines 44–45).

To whom does Lady Macbeth speak in this scene?
- Student responses may include:
  - Lady Macbeth talks to an imaginary Macbeth when she says, “No /more o’ that, my lord, no more o’ that” (lines 45–46).
  - Lady Macbeth talks to herself when she says, “All / the perfumes of Arabia will not sweeten this little / hand” (lines 52–55).

If students struggle to understand that Lady Macbeth speaks only to herself and to her absent husband, consider directing them to the stage directions to review which characters are present in the scene.

What is the “disease” to which the Doctor refers in line 62? What does he mean by “This disease is beyond my practice”?
- The disease is Lady Macbeth’s madness. The Doctor means that he cannot help Lady Macbeth. He states, “More needs she the divine than the physician” (line 78).

Lead a brief whole-class discussion of student responses. Remind students to annotate their texts for the central idea and character development, using the codes CI and CD.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Read with the class chorally Lady Macbeth’s words to Macbeth from Act 2.2 lines 58–64:
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 the daggers from the place?
They must lie there. Go, carry them and smear
The sleepy grooms with blood.

Instruct students to Turn-and-Talk about the following questions:

**Compare Lady Macbeth’s way of speaking in Act 5.1 to her way of speaking in Act 2.2. What do you notice?**

- Student responses may include:
  - Lady Macbeth speaks in more complicated language in Act 2 than in Act 5; for example, she says “You do unbend your noble strength to think / So brainsickly of things” (Act 2:2, lines 59–60). By comparison, in Act 5.1, the syntax of her speech is short and repetitive, and her meaning is blunt: “Come, come, come, come. Give me your / hand. What’s done cannot be undone. To bed, to / bed, to bed” (Act 5.1, lines 70–72).
  - Her speech is unmetered in Act 5, whereas in Act 2 Lady Macbeth’s dialogue is metered (has a set number of beats/syllables and stressed and unstressed syllables).

- **Differentiation Consideration:** If students struggle consider reminding them of their work with meter and iambic pentameter in 10.4.2 Lesson 1.

**How do Lady Macbeth’s words and actions in Act 5.1 refine your understanding of her character?**

- Lady Macbeth is falling apart from guilt, sleepwalking and “washing her hands” (line 31) to try and remove the blood that only she sees. Her suddenly simplified and unmetered speech also shows how she is breaking down, because it is sloppy compared to her earlier speech patterns.

- **Differentiation Consideration:** If students struggle to understand Lady Macbeth’s madness, consider posing the following question:

**What evidence is there for Lady Macbeth’s “disease” (line 62)?**

- Student responses may include:
  - Lady Macbeth is sleepwalking: “Doctor: You see her eyes are open / Gentlewoman: Ay, but their sense are shut” (lines 26–27).
  - She cannot sleep in the dark: “She has light by / her continually” (lines 24–25).
Lady Macbeth acts like she is washing her hands, trying to remove invisible blood (“Out, damned spot, out, I say!” line 37) and the smell of blood: “Here’s the smell of the blood still” (line 53).

She speaks haltingly and repetitively, talking to herself: “Wash your hands. Put on your night-/gown” (lines 65–66) and to her husband, who is not in the room: “What’s done cannot be undone. To bed, to / bed, to bed” (lines 71–72).

She seems unaware of the presence of the Doctor and the Gentlewoman. The Gentlewoman says to the Doctor, “Observe her; stand close” (line 22), but Lady Macbeth never acknowledges their presence.

Lead a brief whole-class discussion of student responses. Remind students to annotate their texts for the central idea and character development, using the codes CI and CD.

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

Analyze how Shakespeare refines a central idea through his development of the character of Lady Macbeth in this scene.

Instruct students to look at their annotations to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write:

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Introduction of Interpretive Dramatic Reading

Instruct students to meet in the small groups established in 10.4.2 Lesson 1.

Inform students that they will be working in their groups over the next several days to choose an excerpt from *Macbeth* as a 2–5 minute interpretive dramatic reading, which they will perform in 10.4.2 Lesson 20.
Explain that an interpretive reading is a type of dramatic performance in which a student or group of students presents a text excerpt without props, lighting, or other dramatic supports. Explain that when preparing an interpretive dramatic reading, students may choose from several techniques, including (but not limited to):

- **Choral**: All students read the same text in unison.
- **Dialogue**: Students divide into groups to assume individual roles in a dialogue.
- **Line-by-Line**: One student or group of students is assigned to speak each specific line or set of lines in an excerpt.
- **Cumulative**: One student (or group of students) recites the first line or set of lines in an excerpt. Then that student or group is joined by a second student or group of students to read the next line or set of lines, followed by a third student or group of students. The pattern continues until all students recite chorally the final line or group of lines.

Students may choose to create additional techniques, to use a single technique, or to use multiple techniques in a single performance.

Remind students that for interpretive dramatic readings they may use the text, but the reading should be smooth and expressive, demonstrating a clear understanding of the text.

Consider showing a video clip of students engaged in variations of interpretive dramatic readings to provide students with audiovisual models of possible interpretive dramatic readings.

What would make good material for an interpretive dramatic reading?

- Student responses may include:
  - An exciting or dramatic part of the play
  - An important scene
  - A part with lots of beautiful language
  - A soliloquy or monologue

Distribute the Interpretive Dramatic Reading Performance and Self-Assessment Checklists. Lead a brief class discussion on the requirements of the checklists in light of their understanding of an interpretive dramatic reading thus far.

**Activity 7: Closing**

Display and distribute the homework assignment. For homework, instruct students to select an excerpt from *Macbeth* to suggest for an interpretive dramatic reading and to review the Interpretive Dramatic Reading Performance Checklist and Interpretive Dramatic Reading Self-Assessment Checklist, which will be used for assessing student performances.
Homework

Select an excerpt from *Macbeth* for an interpretive dramatic reading. Review the Interpretive Dramatic Reading Performance Checklist and Interpretive Dramatic Reading Self-Assessment Checklist.
Model Act Synopsis and Analysis Tool

1. This is not an exhaustive list of all the traits, ideas, or evidence. Students are not expected to list all of the examples provided and may come up with additional items to include on this tool, as long as they rely on appropriate text evidence.

Act: _4_ Summary: In Scene 1, Macbeth consults the Witches to see if he will lose his kingdom. The Witches show him apparitions that outline his fate. Macbeth also learns that Macduff has fled to England. In scene 2, Lady Macduff and her son are slain by Murderers hired by Macbeth. In scene 3, Ross delivers news of Macduff’s family’s demise. Macduff convinces Malcolm to join him in a war against Macbeth.

<table>
<thead>
<tr>
<th>Character Development</th>
<th>Central Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character</td>
<td>Trait</td>
</tr>
<tr>
<td>Macbeth</td>
<td>Desperate</td>
</tr>
<tr>
<td>Evil</td>
<td></td>
</tr>
<tr>
<td>Malcolm</td>
<td>Suspicious</td>
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<td>----------</td>
<td>------------</td>
</tr>
<tr>
<td>Good</td>
<td></td>
</tr>
<tr>
<td>Macduff</td>
<td>Desperate</td>
</tr>
<tr>
<td>Sad</td>
<td></td>
</tr>
<tr>
<td>Vengeful</td>
<td></td>
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</table>
# Interpretive Dramatic Reading Performance Checklist

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Group Members:**

**Text:** *Macbeth*, Act ____, lines ____–____

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Score</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Group Interaction</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The group performs an interpretive dramatic reading that provides an interesting and accurate interpretation of the excerpt.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The group performs an interpretive dramatic reading that provides an interesting and somewhat accurate interpretation of the excerpt.</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The group performs an interpretive dramatic reading that does not provide an interesting and accurate interpretation of the excerpt.</td>
<td></td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The group conveys the meaning and tone of the play’s language.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The group somewhat conveys the meaning and tone of the play’s language.</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The group did not convey the meaning and tone of the play’s language.</td>
<td></td>
</tr>
<tr>
<td><strong>Staging</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The group choreography is appropriate for the selection presented.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The group choreography is somewhat appropriate for the selection presented.</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The group choreography is inappropriate for the selection presented.</td>
<td></td>
</tr>
<tr>
<td><strong>Expression</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The readers vocalize the lines in interesting and varied ways.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The readers vocalize the lines in somewhat interesting and varied ways.</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The readers vocalize the lines in uninteresting and unvaried ways.</td>
<td></td>
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</table>
## Interpretive Dramatic Reading Self-Assessment Checklist

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Making Decisions and Setting Goals</strong></td>
<td>3</td>
<td>I actively participated in discussions about setting goals and making decisions. I can explain how my work helped meet the goals.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>I agreed to the goals and decisions set by the work. I can explain how I tried to meet the goals.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>I did not participate in setting goals or making decisions (e.g., choosing an excerpt or interpretive dramatic reading technique) for the group. I frequently ignored goals set by the group and did not work to meet them.</td>
</tr>
<tr>
<td><strong>Meeting Deadlines</strong></td>
<td>3</td>
<td>I met all deadlines and came to all meetings prepared.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>I usually met deadlines and usually came to meetings prepared.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>I frequently missed deadlines or came to meetings unprepared.</td>
</tr>
<tr>
<td><strong>Collegiality</strong></td>
<td>3</td>
<td>I consistently showed respect for other group members.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>I usually showed respect for other group members.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>I was frequently disrespectful of other members.</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>3</td>
<td>I carefully researched the excerpt to help me understand the text, and I practiced one or more times per day.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>I did some research to help me understand the excerpt, and I practiced at least once a day.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>I did not spend enough time researching and practicing the excerpt.</td>
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Introduction

In this lesson, students prepare for the interpretive dramatic reading activity in 10.4.2 Lesson 20 through a group discussion in which they review expectations and select a text excerpt. Then students read and analyze *Macbeth* Act 5.2 and 5.3 (from “The English power is near, led on by Malcolm” to “Profit again should hardly draw me here”), in which the thanes desert Macbeth, who seeks assurances in the Witches’ prophecy and who receives updates from the Doctor on Lady Macbeth’s illness. Students explore Shakespeare’s use of multiple perspectives and character interactions to develop the character of Macbeth in these scenes by engaging in a collaborative jigsaw discussion. Student learning is assessed via a Quick Write at the end of the lesson: How do the character interactions in these scenes further develop the character of Macbeth?

For homework, students practice reading the selected text excerpt for the interpretive dramatic reading activity aloud and look up definitions for any unfamiliar words in the excerpt. Additionally, students continue to read their Accountable Independent Reading (AIR) text and prepare for a brief discussion on how they applied their chosen focus standard to their text.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>RL.9-10.3</th>
<th>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th>W.9-10.9.a</th>
<th>Draw evidence from literary or informational texts to support analysis, reflection, and research.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>a. Apply <em>grades 9–10 reading standards</em> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
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</table>
| SL.9-10.1.a-e | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.  
  a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.  
  b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.  
  c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.  
  d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.  
  e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. |
| L.9-10.4.c | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.  
  c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. |
| L.9-10.5.a | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  
  a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. |

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.
• How do the character interactions in these scenes further develop the character of Macbeth?

**High Performance Response(s)**

A High Performance Response should:

• Determine aspects of Macbeth’s character that are developed in this scene (e.g., madness, violence, despair, desperation, etc.).

• Explain how character interactions, such as the dialogue between the thanes or between Macbeth and the Servant, develop Macbeth’s character in Act 5.2 and 5.3 (e.g., Shakespeare develops Macbeth’s increasing madness and despair by depicting character interactions in which he is both absent and present. In Act 5.2, the dialogue among the thanes reveals Macbeth’s increasing loss of control: Caithness remarks that “Some say he’s mad; others that lesser hate him / Do call it valiant fury” (Act 5.2, lines 15–16), while Menteith refers to his “pestered senses” (Act 5.2, line 27). In Act 5.3, the interactions between Macbeth himself with other characters confirm these opinions. Despite his confidence in the prophecies of the Witches, Macbeth becomes increasingly unhinged, raging at the “cream-faced” (Act 5.3, line 12) and “lily-livered” (Act 5.3, line 18) Servant. He vows to fight “till from [his] bones [his] flesh be hacked” (Act 5.3, line 38), even though he acknowledges that it is all for nothing since “[his] way of life / Is fall’n into the sere” (Act 5.3, lines 26–27). His interactions with the Doctor further highlight his despair and awareness of his own condition when he asks (supposedly in relation to Lady Macbeth): “Canst thou not minister to a mind diseased?” (Act 5.3, line 50).

**Vocabulary**

**Vocabulary to provide directly (will not include extended instruction)**

• purge (n.) – act or process of cleansing, purifying
• dew (v.) – wet
• stead (n.) – place
• minister (v.) – give service, care, or aid

**Vocabulary to teach (may include direct word work and/or questions)**

• upbraid (v.) – condemn
• disseat (n.) – unseat, dethrone
• sere (n.) – condition of being dry and withered
• physic (n.) – medicine
• bane (n.) – destruction

Additional vocabulary to support English Language Learners (to provide directly)

• fortifies (v.) – strengthens (a place) by building military defenses
• weeds (n.) – plants that grow very quickly where they are not wanted and cover or kill more desirable plants
• hacked (adj.) – cut many times and in a rough and violent way
• armor (n.) – special clothing that people wear to protect their bodies from weapons
• antidote (n.) – substance that stops the harmful effects of a poison

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.9-10.3, W.9-10.9.a, SL.9-10.1.a-e, L.9-10.4.c, L.9-10.5.a</td>
<td>1. 5%</td>
</tr>
<tr>
<td>• Text: <em>Macbeth</em> by William Shakespeare, Act 5.2 and 5.3</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 15%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>3. 10%</td>
</tr>
<tr>
<td>4. Jigsaw Discussion</td>
<td>4. 50%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>5. 15%</td>
</tr>
<tr>
<td>6. Closing</td>
<td>6. 5%</td>
</tr>
</tbody>
</table>

Materials

• Student copies of the Interpretive Dramatic Reading Performance and Self-Assessment Checklists (refer to 10.4.2 Lesson 16)
• Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
<th>5%</th>
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<tbody>
<tr>
<td><strong>Symbol</strong></td>
<td><strong>Type of Text &amp; Interpretation of the Symbol</strong></td>
</tr>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text indicates questions for the teacher to ask students.</td>
<td></td>
</tr>
<tr>
<td>Italicized text indicates a vocabulary word.</td>
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<tr>
<td>▶ Indicates student action(s).</td>
<td></td>
</tr>
<tr>
<td>✋ Indicates possible student response(s) to teacher questions.</td>
<td></td>
</tr>
<tr>
<td>📌 Indicates instructional notes for the teacher.</td>
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</tbody>
</table>

**Activity 1: Introduction of Lesson Agenda**

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students explore how Shakespeare uses character interactions to develop Macbeth’s character in Act 5.2 and 5.3. Students engage in an evidence-based jigsaw discussion before completing a brief writing assignment to close the lesson.

- Students look at the agenda.

**Activity 2: Homework Accountability**

Instruct students to form their interpretive dramatic reading groups to discuss the Interpretive Dramatic Reading Performance and Self-Assessment Checklists in order to respond to the following question.

**What factors contribute to an effective interpretive dramatic reading?**

- Student responses may include:
  - Group members must work together effectively (use time well) to select and rehearse a text.
  - Group members must have a collaborative understanding of the text.
  - Group members must decide where to pause throughout the reading.
  - Interpretive dramatic readings can involve several types of presentation.
  - Interpretive dramatic readings should involve all students in a group.
  - Interpretive dramatic readings need to be rehearsed.
Consider reminding students that this is an opportunity to apply standard SL.9-10.1.b, which requires that students work with peers to set rules for collegial discussion and decision-making.

When students have reviewed effective techniques for interpretive dramatic reading, instruct students to share text excerpt suggestions with their groups and together select an excerpt for their presentation.

- Students review suggested text excerpts and choose one excerpt to deliver as a group.

**Activity 3: Masterful Reading**

Have students listen to a masterful reading of *Macbeth* Act 5.2 and 5.3 (from “The English power is near, led on by Malcolm” to “Profit again should hardly draw me here”). Ask students to listen for how Shakespeare develops Macbeth in these scenes.

- Consider asking students to review the list of Characters in the Play to identify the characters in Act 5.2.
- Students follow along, reading silently.

**Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

*What do you learn about Macbeth in these scenes?*

- Consider facilitating a brief whole-class discussion of student observations.

**Activity 4: Jigsaw Discussion**

Inform students that they are going to participate in a jigsaw discussion. Assign students to analyze one of the four following sections in pairs:

- Act 5.2 lines 1–18 (from “The English power is near, led on by Malcolm” to “He cannot buckle his distempered cause / Within the belt of rule”)
- Act 5.2 lines 19–37 (from “Now does he feel / His secret murders” to “Make we our march towards Birnam”)
- Act 5.3, lines 1–34 (from “Bring me no more reports. Let them fly all” to “Which the poor heart would fain deny and dare / not.— / Seyton!”)
- Act 5.3, lines 35–76 (from “What's your gracious pleasure?” to “Profit again should hardly draw me here”).

Ensure that the four sections of the excerpt are evenly distributed throughout the class. In other words, several pairs should read and analyze each section.
If possible, instruct students to form pairs from the small groups established in 10.4.2 Lesson 1, so that when students regroup to share at the end of the jigsaw they are with their small group.

Provide students with the following definitions: purge means “act or process of cleansing, purifying,” dew means “wet,” stead means “place,” and minister means “give service, care, or aid.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

- Students write the definitions of purge, dew, stead, and minister on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words upbraid, disseat, sere, physic, and bane.

Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

Differentiation Consideration: Consider providing students the following definitions: fortifies means “strengthens (a place) by building military defenses,” weeds means “plants that grow very quickly where they are not wanted and cover or kill more desirable plants,” hacked means “cut many times and in a rough and violent way,” armor means “special clothing that people wear to protect their bodies from weapons,” and antidote means “substance that stops the harmful effects of a poison.”

- Students write the definition of fortifies, weeds, hacked, armor, and antidote on their copy of the text or in a vocabulary journal.

Instruct students to take notes and annotate their copy of the text during discussions. Remind students that annotating will help them keep track of evidence they will be using in assessments.

Consider reminding students that this is an opportunity to apply standard SL.9-10.1.a-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

Post or project the following questions for students reading Act 5.2, lines 1–18 (from “The English power is near, led on by Malcolm” to “He cannot buckle his distempered cause / Within the belt of rule”) to answer in pairs before sharing out with a jigsaw group.

*How does Shakespeare reveal details about Macbeth, his situation, and his activities in this scene?
Shakespeare reveals details about Macbeth through the conversation of the thanes in this scene.

Remind students to annotate their texts for structural choice, using the code SC.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Summarize the military situation as described in lines 1–12.

Student responses may include:

- Menteith informs his fellow thanes that there is an English army nearby: “The English power is near” (line 1).
- This army is led by Malcolm, Macduff, and Malcolm’s uncle Siward: “led on by Malcolm, / His uncle Siward, and the good Macduff” (lines 1–2).
- Angus reports in lines 6–7 that the English are coming to Birnam Wood.
- Donalbain is not with his brother, according to Lennox (line 9).
- Siward’s son, and many young men, “unrough youths that even now / Protest their first of manhood,” are among the fighters (lines 11–12).

Differentiation Consideration: If students struggle, consider posing the following questions:

Who or what is “near” according to Menteith (line 1)?

The English “power” or army is near, according to Menteith.

Who does Menteith say are the leaders?

This army is led by Malcolm, Macduff, and Malcolm’s uncle Siward: “led on by Malcolm, / His uncle Siward, and the good Macduff” (lines 1–2).

Where is the English army going to be, according to Angus (lines 6–7)?

Angus reports that the English are coming to Birnam Wood.

How is “the tyrant” (line 13) responding to the situation (lines 14–16)?

Student responses may include:

- Macbeth is fortifying a castle at Dunsinane: “Great Dunsinane [Macbeth] strongly fortifies” (line 14).
- Macbeth is in a violent frame of mind. It is unclear whether he is mad or very brave: “Some say he’s mad; others that lesser hate him / Do call it valiant fury” (lines 15–16).
Where are the two armies? Why is the armies’ location significant?

- The English army is coming to Birnam Wood and the Scottish army is at Dunsinane. This is significant because in Act 4.1, lines 105–106, the Third Apparition predicted that “Macbeth shall never vanquished be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him.”

1 Differentiation Consideration: If students struggle, consider directing them to the prophecy in Act 4.1.

*How do Shakespeare’s specific word choices develop the thanes’ attitude toward Macbeth (lines 1–18)?

- Student responses may include:
  
  o The thanes’ attitude towards Macbeth is one of contempt and hatred.
  o The use of the word dear in line 3 to describe the causes of Malcolm, Siward, and Macduff shows that the sympathies of the thanes lie with them. Also, Menteith states that the cause of the rebel thanes would gain the sympathy of a dead man: “their dear causes / Would to the bleeding and the grim alarm / Excite the mortified man” (lines 4–5).
  o The thanes never refer to Macbeth by name, but Menteith refers to him as “the tyrant” (line 13).
  o Lennox refers to those who “say [Macbeth]’s mad” and “others that lesser hate him” (line 15), implying that there is no-one who loves Macbeth, only those who hate him more and those who hate him less.
  o Also, Lennox calls Macbeth’s cause “distempered” (line 17), implying swelling and disease.

Post or project the following questions for students reading Act 5.2, lines 19–37 (from “Now does he feel / His secret murders sticking on his hands” to “Make we our march towards Birnam”) to answer in pairs before sharing out with a jigsaw group.

*What figurative language does Angus use to describe Macbeth (lines 19–25)? Analyze the impact of this figurative language.

- Student responses may include:
  
  o Angus uses the image of Macbeth’s murders “sticking” (line 20) to his hands, showing that Macbeth feels guilt and fear as a result of his actions.
  o Angus uses simile to compare Macbeth’s kingship to an ill-fitting garment, “like a giant’s robe / Upon a dwarfish thief” (lines 24–25), emphasizing that Macbeth has taken something
that is not his and that he himself is aware of this: “Now does he feel / His title hang loose about him” (lines 23–24).

- This figurative language not only develops Macbeth’s fear and guilt as a result of his murders and seizure of the throne, it also develops his insecure position as King: Angus’s use of figurative language clearly shows his contempt for Macbeth, highlighting the fact that: “Those he commands move only in command, / Nothing in love” (lines 22–23).

① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

How do Menteith’s words (lines 26–29) develop the audience’s understanding of Macbeth?

- Menteith suggests that Macbeth is starting to go mad as a result of his crimes: he refers to Macbeth’s “pestered senses” (line 27), and implies that Macbeth is divided against himself as “all that is within him does condemn / Itself for being there” (lines 28–29).

Remind students to annotate their texts for character development, using the code CD.

① This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

What does Caithness propose (lines 30–31)?

- Caithness proposes deserting Macbeth and joining Malcolm, the true King: “march we on / To give obedience where ‘tis truly owed” (lines 30–31).

*Analyze Shakespeare’s use of figurative language to develop Malcolm and Macbeth in relation to one another (lines 32–37).

- Student responses may include:
  - Caithness describes Macbeth as a kind of disease afflicting the “sickly weal” (line 32), that is to say, the country of Scotland, suggesting that the country needs to be “purgee[d]” (line 33). In contrast he sees Malcolm as “the med’cine” (line 32) to cure the disease represented by Macbeth.
  - Lennox compares Scotland to a garden, in which Malcolm is “the sovereign flower” and Macbeth “the weeds” (line 36).
  - In both of these images, Shakespeare uses the idea of something harmful that is killing Scotland to represent Macbeth, showing the hatred that the thanes feel for him.

① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.
Remind students to annotate their texts for character development, using the code CD.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Post or project the following questions for students reading Act 5.3, lines 1–34 (from “Bring me no more reports. Let them fly all” to “Which the poor heart would fain deny and dare / not.— / Seyton!”) to answer in pairs before sharing out with a jigsaw group.

**What news has Macbeth received (lines 1–11)?**

- Macbeth has received news that the thanes have deserted (he exclaims “Let them fly all” in line 1 and in lines 7–8 says, “Then fly, false / thanes”) and that the “English epicures” are near (line 9).

**Analyze the impact of the Witches’ prophecies in Act 4.1 on Macbeth in lines 1–11.**

- Student responses may include:
  - Macbeth appears to have confidence in the Witches’ prophecies, stating, “Till Birnam Wood remove to Dunsinane / I cannot taint with fear” (lines 2–3) and asking, “What’s the boy, Malcolm? / Was he not born of woman?” (lines 3–4).
  - The prophecies seem to be pushing Macbeth to greater determination, as he declares that “The mind I sway by and the heart I bear / Shall never sag with doubt nor shake with fear” (lines 10–11).

**How do Macbeth’s interactions with the Servant develop Macbeth’s character (lines 12–22)?**

- Student responses may include:
  - Macbeth’s interactions with the Servant make Macbeth appear violent and unhinged: he insults the Servant and curses him: “The devil damn thee black, thou cream-faced loon!” (line 12).
  - In his interactions with the Servant, Macbeth shows a kind of desperate courage and defiance: he accuses the Servant above all of being a coward, of having a “goose-look” (line 13) and “linen cheeks” (line 19) as well as being a “whey-face” (line 20). He orders him to hide his fear, to “prick thy face and over-red thy fear” (line 17).

**Why is Macbeth “sick at heart” (line 23)?**

- Student responses may include:
o Macbeth realizes the consequences of his actions and feels that he has gained nothing from being King: rather his “way of life / Is fallen into the sere, the yellow leaf” (lines 26–27).

o Macbeth realizes that he has lost both his honor and his friends, and so cannot hope for “that which should accompany old age, / As honor, love, obedience, troops of friends” (lines 28–29).

① Differentiation Consideration: If students struggle, consider posing the following questions:

What can Macbeth no longer hope to have (lines 29–30)?

Macbeth can no longer hope to have “honor, love, obedience, troops of friends” (line 29).

What does Macbeth have in place of these things (lines 31–33)?

Macbeth has only hatred and false respect: “Curses, not loud but deep, mouth-honor, breath / Which the poor heart would fain deny and dare / not” (lines 31–33).

*How do Macbeth’s two monologues (lines 1–11 and lines 23–34) develop his state of mind?

In lines 1–11, Macbeth claims to be confident, stating that “The mind I sway by and the heart I bear / Shall never sag with doubt nor shake with fear” (lines 10–11). However, his second monologue reveals his regret, doubt, and insecurity: he has lost everything by murdering Duncan, and he is aware that his power is based on fear alone: instead of “honor, love, obedience, troops of friends” (line 29), he has “[c]urses, not loud but deep, mouth-honor, breath / Which the poor heart would fain deny and dare / not” (lines 31–33).

Remind students to annotate their texts for character development, using the code CD.

① This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Post or project the following questions for students reading Act 5.3, lines 35–76 (from “What’s your gracious pleasure / What news more?” to “Profit again should hardly draw me here”) to answer in pairs before sharing out with a jigsaw group.

How does Macbeth react to the news brought by Seyton (lines 38–44)?

Student responses may include:

Macbeth responds by preparing to fight “till from [his] bones [his] flesh be hacked” (line 38) and demands his armor (line 39), even though Seyton tells him that “‘Tis not needed yet” (line 40).
Macbeth responds with cruelty and violence, ordering Seyton to “[s]kirr the country round” for more soldiers and to “Hang those that talk of fear” (lines 42–43).

What is the Doctor’s diagnosis of Lady Macbeth (lines 46–48)?

- The Doctor tells Macbeth that Lady Macbeth is not physically ill but rather tortured by her own mind: “Not so sick, my lord, / As she is troubled with thick-coming fancies / That keep her from her rest” (lines 46–48).

*Paraphrase Macbeth’s question to the doctor (lines 50–55). About whom is he asking the question?

- Student responses may include:
  - “Can you not treat a sick mind and make it forget what troubles it?”
  - Macbeth seems to be asking about Lady Macbeth. He has just asked the Doctor about her in line 45—“How does your patient, doctor?”—and been told that she is suffering in the mind rather than the body.
  - Macbeth is talking about himself. When he asks the doctor if he can “[p]luck from the memory a rooted sorrow” (line 51) and find “some sweet oblivious antidote” (line 53) to “that perilous stuff / That weighs upon the heart” (lines 54–55), he is really asking if the Doctor can help him forget his crimes and their consequences.

*How do the Doctor’s response to Macbeth (lines 70–71) and his aside (lines 75–76) develop the audience’s understanding of Macbeth’s situation?

- Student responses may include:
  - In line 70, the Doctor is outwardly respectful to Macbeth: he calls him “my good lord” and refers to his “royal preparation” (line 70).
  - In lines 75–76, the Doctor states in his aside that if he could get away from Dunsinane, “[p]rofit again should hardly draw me here,” suggesting that he fears and dislikes Macbeth or his situation.

When pairs have completed their analysis of their section, direct them to split up and form a group with two other students, each of whom has analyzed a different section. In other words, students form groups of four to share their responses to key questions marked by an asterisk. Circulate to ensure student comprehension.

Lead a brief, whole-class discussion of student responses to Key Questions. Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.
Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How do the character interactions in these scenes further develop the character of Macbeth?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

☐ Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

☐ See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to read their selected interpretive dramatic reading text excerpt aloud. Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Also for homework, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

Homework

Read your group’s selected interpretive dramatic reading text excerpt aloud. Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Also, continue reading your AIR text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
10.4.2 Lesson 18

Introduction

In this lesson, students read and analyze Macbeth Act 5.4, 5.5, and 5.6 (from “Cousins, I hope the days are near at hand” to “Those clamorous harbingers of blood and death”), in which both sides prepare for battle and Macbeth learns of Lady Macbeth’s death. Students explore Shakespeare’s use of figurative language to develop the character of Macbeth in these scenes by engaging in an evidence-based discussion before student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare’s use of figurative language further develop the character of Macbeth in these scenes? Finally, students prepare for the interpretive dramatic reading activity in 10.4.2 Lesson 20 through a group discussion in which they rehearse their selected excerpt and select an interpretive dramatic reading technique.

For homework, students practice their interpretive dramatic reading excerpt aloud, paying particular attention to any lines assigned individually. Also for homework, students recall their work on the classical tragedy from 10.4.1 Lesson 3 and select the three criteria that are, in their view, most important in the definition of a tragic hero.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td><strong>RL.9-10.3</strong></td>
<td>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
</tr>
<tr>
<td><strong>RL.9-10.4</strong></td>
<td>Determine the meaning words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
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<tr>
<td><strong>W.9-10.9.a</strong></td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply <em>grades 9–10 Reading standards</em> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare...”</td>
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</tr>
</tbody>
</table>
treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare\(\)\).

| L.9-10.4.c | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies. 
| c. | Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. |

| L.9-10.5.a | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. 
| a. | Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. |

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare’s use of figurative language further develop the character of Macbeth in these scenes?

**High Performance Response(s)**

A High Performance Response should:

- Identify examples of Shakespeare’s use of figurative language in these scenes (e.g., In Macbeth’s monologue in Act 5.5 lines 20–31, from “She should have died hereafter” to “full of sound and fury, / Signifying nothing”, Shakespeare develops three images. With the line “To the last syllable of recorded time” (line 24), Shakespeare uses the image of life as a story. At the same time, Macbeth describes life as a light, a “candle” (line 26) and as an actor, “a poor player” (line 27).). 
- Demonstrate how Shakespeare uses the cumulative impact of this figurative language to develop Macbeth’s despair and weariness with life (e.g., In all three images in his monologue (Act 5.5 lines 20–31), Macbeth views life as fleeting and meaningless. The “brief candle” (line 26), only lights “fools / The way to dusty death” (lines 25–26), while the actor “struts and frets his hour upon the stage / And then is heard no more” (lines 28–29). Similarly, the story of life is “a tale / Told by an idiot, full of sound and fury / Signifying nothing” (lines 29–31).).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- hew (v.) – chop, hack
- bough (n.) – branch of a tree, especially one of the larger or main branches
- err (v.) – be mistaken, be incorrect
- clamorous (adj.) – full of loud and continued noise

Vocabulary to teach (may include direct word work and/or questions)

- shadow (v.) – conceal
- host (n.) – army
- harbingers (n.) – things that show what is coming
- dismal (adj.) – dreadful
- wherefore (adv.) – for what reason, why?
- player (n.) – actor

Additional vocabulary to support English Language Learners (to provide directly)

- candle (n.) – wax that has been formed into a stick or another shape and has a string in the middle that can be burned
- tale (n.) – story
- signifying (v.) – meaning

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
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<tr>
<td>Learning Sequence:</td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
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<tr>
<td>2. Homework Accountability</td>
<td>2. 10%</td>
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<tr>
<td>3. Masterful Reading</td>
<td>3. 20%</td>
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<tr>
<td>4. Reading and Discussion</td>
<td>4. 35%</td>
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5. Quick Write
6. Interpretive Dramatic Reading Discussion and Rehearsal
7. Closing

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

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<td>Indicates student action(s).</td>
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<tr>
<td>🗣</td>
<td>Indicates possible student response(s) to teacher questions.</td>
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<tr>
<td>📜</td>
<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.3 and RL.9-10.4. In this lesson, students explore how Shakespeare uses figurative language to develop Macbeth’s character in Act 5.4, 5.5, and 5.6. Students engage in an evidence-based discussion as well as Quick Write to close the lesson. Students also prepare in groups for the interpretive dramatic reading activity in 10.4.2 Lesson 20 by rehearsing and selecting interpretive dramatic reading techniques.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to talk in pairs about how they applied their focus standard to their Accountable Independent Reading (AIR) text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.
Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Inform students that they review their interpretive dramatic reading homework from 10.4.2 Lesson 17 at the end of this lesson.

**Activity 3: Masterful Reading** 20%

Have students listen to a masterful reading of *Macbeth* Act 5.4, 5.5, and 5.6 from (from “Cousins, I hope the days are near at hand” to “Those clamorous harbingers of blood and death”). Ask students to listen for how Shakespeare uses figurative language in these scenes.

- Students follow along, reading silently.

1. **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   **Listen for one way that Macbeth describes life using comparisons.**

1. **Differentiation Consideration:** Consider providing the following definition: *comparison* means “looking at things to see how they are similar or different.”

1. Consider facilitating a brief whole-class discussion of student observations.

**Activity 4: Reading and Discussion** 35%

Instruct students to form the small groups established in 10.4.2 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to read and analyze Act 5.4 (from “Cousins, I hope the days are near at hand” to “Towards which, advance the war”) and answer the following questions before sharing out with the class.

1. Consider reminding students throughout to use the explanatory notes to help with challenging language. Students may need the scaffolding in the notes to make meaning of certain difficult phrases or archaic language.

Provide students with the following definitions: *hew* means “chop, hack,” *bough* means “branch of a tree, especially one of the larger or main or branches,” and *err* means “be mistaken, be incorrect.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
Students write the definitions of *hew*, *bough*, and *err* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definition of the following words: *shadow* and *host*.

Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

**What is Malcolm’s plan (lines 6–9)?**

- Malcolm orders all the soldiers to cut down a tree branch and carry it before them, in order to hide their numbers: “Let every soldier hew him down a bough / And bear ‘t before him. Thereby we shall shadow / The numbers of our host and make discovery / Err in report of us” (lines 6–9).

**What does the audience learn about Macbeth’s situation in lines 11–18?**

- Student responses may include:
  - Macbeth is in Dunsinane but will not prevent the English from laying siege to the castle: “the confident tyrant / Keeps still in Dunsinane and will endure / Our setting down before ‘t” (lines 11–13).
  - Many of Macbeth’s subjects have risen up against him: “Both more and less have given him the revolt” (line 16).
  - Those who continue to serve Macbeth do so against their will and do not love him: “none serve with him but constrainèd things / Whose hearts are absent too” (lines 17–18).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read and analyze Act 5.5 (from “Hang out our banners on the outward walls” to “At least we’ll die with harness on our back”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for definitions of the following words: *dismal*, *wherefore*, and *player*.

Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

**Differentiation Consideration:** Consider providing students with the following definitions: *candle* means “wax that has been formed into a stick or another shape and has a string in the middle that can be burned,” *tale* means “story,” and *signifying* means “meaning.”
Students write the definitions of candle, tale, and signifying on their copy of the text or in a vocabulary journal.

Instruct students to take out their work from 10.4.2 Lesson 6 and review their notes and annotations on Macbeth Act 2.2.

In what ways is Macbeth’s reaction to the offstage cries he hears (Act 5.5, lines 9–17) different from his reaction to Duncan’s murder (Act 2.2 lines 65–76)?

- Student responses may include:
  - In Act 2.2, Macbeth was nervous and jumped at every sound, saying, “every noise appalls me” (Act 2.2, line 76). As he says in Act 5.5, lines 12–13: “[t]he time has been my senses would have cooled / To hear a night-shriek.”
  - Macbeth could not bear to look at Duncan’s body a second time when Lady Macbeth ordered him to bring back the daggers: “I am afraid to think what I have done. / Look on ’t again I dare not” (Act 2.2, lines 66–67). Now, however, he is so familiar with horror that “[d]ireness, familiar to my slaughterous thoughts, / Cannot once start me” (Act 5.5, lines 16–17).

How does Macbeth’s response to Seyton’s news (lines 20–21) further develop his character?

- Student responses may include:
  - Macbeth’s response to Lady Macbeth’s death highlights both his affection for her and the change that has taken place in their relationship.
  - Macbeth’s response is sorrowful and reflective, as he contemplates the inevitability of her death—“She should have died hereafter” (line 20) and his regret that his situation does not allow him to mourn for her: “There would have been a time for such a word” (line 21), but instead he must focus on his present situation and can only reflect briefly on the meaninglessness of life.

How does Shakespeare use figurative language to refer to life (lines 22–31)?

- Macbeth develops three images of life in his speech: life as a story, speaking of “the last syllable of recorded time” (line 24); life as a light, a “candle” (line 26); and life as a “poor player” (line 27).

Analyze how the figurative language that Shakespeare uses (lines 22–31) develops Macbeth’s character.

- Student responses may include:
All of the images that Macbeth uses develop his despair and weariness with life, which he sees as brief and pointless, claiming that, “all our yesterdays have lighted fools / The way to dusty death” and exclaiming “Out, out, brief candle!” (lines 25–26).

According to Macbeth, the “poor player” (line 27) of life “struts and frets his hour upon the stage / And then is heard no more” (lines 28–29), and the story of life is “a tale / Told by an idiot, full of sound and fury, / Signifying nothing” (lines 29–31). Together, these images develop Macbeth as hopeless and painfully aware of the meaninglessness of life.

**Differentiation Consideration:** To support students, consider posing the following question:

**To what three different things does Macbeth compare life (lines 22–31)?**

- Macbeth compares life to a light or “candle” (line 26), an actor or “player” (line 27) and a story or “tale” (line 29).

Remind students to annotate their texts for character development, using the code CD.

**Consider using the images of life as a light, a story, and an actor to teach or review metaphor. If students are unfamiliar with the term, consider defining metaphor as “a figure of speech that describes a person or object by asserting that he/she/it is the same as another otherwise unrelated object.”**

**Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.**

**What does the messenger report (lines 37–39)? What is the significance of this news?**

- Student responses should include:
  - The messenger reports that Birnam Wood is now moving towards Dunsinane: “I looked toward Birnam, and anon methought / The Wood began to move” (lines 38–39).
  - This news is significant because according to the Apparition’s prophecy, “Macbeth shall never vanquished be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him” (Act 4.1, lines 105–106).

**Differentiation Consideration:** If students struggle, consider directing them to reread Act 4.1, lines 98–140.

**What aspects of Macbeth’s character are developed by his speech in lines 44–59?**

- Student responses may include:
Macbeth’s speech highlights the violence into which he has descended since the murder of Duncan. Macbeth threatens the Messenger with hanging, telling him: “If thou speak’st false, / Upon the next tree shall thou hang alive / Till famine cling thee” (lines 44–46).

In his speech, Macbeth shows his despair: as he begins to doubt “th’ equivocation of the fiend, / That lies like truth” (lines 49–50) and gives up hope of victory, he repeats his weariness with life, saying, “I ’gin to be aweary of the sun / And wish th’ estate o’ th’ world were now / undone” (lines 55–57).

Macbeth shows his unwillingness to surrender even when all hope is gone: he prefers to die in action rather than give up, reflecting, “At least we’ll die with harness on our back” (line 59).

Remind students to annotate their texts for character development, using the code CD.

1. This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read and analyze Act 5.6 (from “Now near enough. Your leafy screens throw down” to “Those clamorous harbingers of blood and death”) and answer the following questions before sharing out with the class.

Provide students with the following definition: clamorous means “full of loud and continued noise.”

- Students write the definition of clamorous on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the word harbingers.

1. Consider drawing students’ attention to the application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.

Where are Malcolm and his troops at the beginning of Act 5.6? Support your answer with evidence from the text.

- Malcolm and his troops have reached Dunsinane, as is shown when Malcolm tells his men “Now near enough. Your leafy screens throw down” (line 1).

What do the trumpets signal (lines 10–11)?

- The trumpets are “clamorous harbingers of blood and death,” meaning that they announce blood and death, that is to say, they signal the start of battle.
Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

*How does Shakespeare's use of figurative language further develop the character of Macbeth in these scenes?*

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

**Activity 6: Interpretive Dramatic Reading Discussion and Rehearsal**

Instruct students to meet in their interpretive dramatic reading groups to share the vocabulary words they identified and defined for the previous lesson’s homework.

Instruct students to rehearse their selected text excerpt with appropriate interpretive dramatic reading techniques.

- Students meet in groups to review vocabulary and rehearse their interpretive dramatic reading excerpt.

Review the different interpretive dramatic reading techniques and instruct students to explain why they think the interpretive dramatic reading techniques they chose are appropriate for their text and group.

- Student responses may include:
  - A reading in unison makes it easier for all students to participate.
  - A reading in unison makes sense because the excerpt is a monologue or soliloquy.
  - Dividing into smaller groups to read the excerpt as a dialogue makes sense because Shakespeare wrote it as a dialogue.
  - A cumulative approach makes sense because the ending is very dramatic.
- A line-by-line approach makes sense because different clusters of lines have different meanings.

**Activity 7: Closing**

Display and distribute the homework assignment. For homework, instruct students to read their selected interpretive dramatic reading text excerpt aloud and to pay particular attention to any lines assigned to them.

Also for homework, instruct students to recall their work from 10.4.1 Lesson 3 on classical tragedy and to select the three criteria that are, in their view, most important in the definition of a tragic hero.

- Students follow along.

**Homework**

Read your selected interpretive dramatic reading text excerpt aloud and pay particular attention to any lines assigned to you.

Also for homework, recall your work from 10.4.1 Lesson 3 on classical tragedy and select the three criteria that are, in your view, most important in the definition of a tragic hero.
Introduction

In this lesson, students read and analyze *Macbeth*, Act 5.7 and 5.8 (from “They have tied me to a stake” to “Whom we invite to see us crowned at Scone”), in which Macbeth engages in battle with Malcolm and his thanes and is defeated and killed by Macduff, who, Macbeth learns, was not born of woman but was born prematurely by cesarean section. Students explore the elements of tragedy and analyze *Macbeth* as an example of the genre through a jigsaw discussion. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare unfold and develop an element of tragedy in Act 5.7 and 5.8? Finally, students work in groups to rehearse their interpretive dramatic reading activity for 10.4.2 Lesson 20.

For homework, students use the Act Synopsis and Analysis Tool to summarize and analyze Act 5. Also for homework, students continue rehearsing their interpretive dramatic reading assignment. Additionally, students respond briefly in writing to the following prompt: How do White and Shakespeare construct a tragedy in “Death of a Pig” and *Macbeth*, respectively?

Standards

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<tr>
<td>RL.9-10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
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<td>a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
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### SL.9-10.1.a-e
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

### L.9-10.4.c
Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

### L.9-10.5.a
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

### Assessment

**Assessment(s)**
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.
How does Shakespeare unfold and develop an element of tragedy in Act 5.7 and 5.8?

**High Performance Response(s)**

A High Performance Response should:

- Identify an element of tragedy in Act 5.7 and 5.8 (e.g., a tragic hero, a reversal of fortune, pity and fear, a tragic flaw, a resolution of conflict, a moment of recognition, etc.).
- Discuss how Shakespeare unfolds and develops this element of tragedy in Act 5.7 and 5.8 (e.g., In the final two scenes of *Macbeth*, Shakespeare develops Macbeth as a tragic hero by emphasizing the reversal of his fortune. Instead of being the “noble Macbeth” of Act 1.2, line 78, he is described as a “hellhound” in Act 5.8, line 4, and his death is celebrated by Siward as “comfort” (Act 5.8, line 64). In addition to this moment of fortune, Macbeth has a moment of recognition as he faces Macduff, in which he realizes his fatal error in trusting the Witches, whom he now recognizes as “juggling fiends … / That keep the word of promise to our ear / And break it to our hope” (Act 5.8, lines 23–26). Macbeth’s terrible fate inspires pity and fear as he is beheaded and his head is brought to Malcolm, completing his reversal of fortune and making him a tragic hero.).

**Vocabulary**

**Vocabulary to provide directly (will not include extended instruction)**

- brandished (adj.) – shaken or waved, as of a weapon
- slain (adj.) – killed by violence
- unbattered (adj.) – undamaged
- sheathe (v.) – put (a sword, dagger, etc.) into a case
- gashes (n.) – long, deep wounds or cuts

**Vocabulary to teach (may include direct word work and/or questions)**

- charged (adj.) – burdened
- impress (v.) – leave a mark on
- crests (n.) – heads
- untimely (adv.) – prematurely
- before (adj.) – on the front

**Additional vocabulary to support English Language Learners (to provide directly)**

- stake (n.) – pointed stick or post that is pushed into the ground*
• bear (n.) – large and heavy animal that has thick hair and sharp claws and that can stand on two legs like a person*
• devil (n.) – most powerful spirit of evil in Christianity, Judaism, and Islam who is often represented as the ruler of hell
• charm (n.) – something that is believed to have magic powers and especially to prevent bad luck
• womb (n.) – the place in women where babies develop before birth*

*Consider providing students with visual aids to support understanding of these definitions.

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<tr>
<td>7. Closing</td>
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Materials

• Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
• Student copies of the Act Synopsis and Analysis Tool (refer to 10.4.2 Lesson 4)—students need additional blank copies for homework
Learning Sequence

How to Use the Learning Sequence

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<td>▶</td>
<td>Indicates student action(s).</td>
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<td>✋</td>
<td>Indicates possible student response(s) to teacher questions.</td>
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<td>Indicates instructional notes for the teacher.</td>
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</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.3 and RL.9-10.5. In this lesson, students explore how Shakespeare unfolds and develops an element of tragedy. Students engage in evidence-based discussion as well as complete a brief writing assignment and rehearse for the interpretive dramatic reading activity in 10.4.2 Lesson 20.

▶ Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to form pairs in order to share and discuss the criteria that they selected as the most important in a tragic hero. Select several students (or student pairs) to share and explain the criteria they identified. Lead a brief, whole-class discussion on the definition of a tragic hero.

✋ Student responses may include:

- A tragic hero is a hero who experiences a reversal of fortune.
- The downfall of a tragic hero inspires pity and fear.
- A tragic hero should be neither too good nor too bad, because if he or she were too good, his or her downfall would seem unfair, but if he or she were too bad, the audience would feel no sympathy.
- A tragic hero has a tragic or fatal flaw, an aspect of his or her character that leads to his or her downfall.
- A tragic hero is engaged in a conflict that can only be resolved with his or her downfall.
- A tragic hero has a moment of recognition in which the unresolved conflict and/or the nature of his or her fatal flaw becomes clear.
Explain to students that in this lesson they explore *Macbeth* as a tragedy and Macbeth himself as a tragic hero.

① If necessary, review the following elements that students have studied throughout the unit:

- **tragic hero**: a great or virtuous character in a dramatic tragedy who is destined for downfall, suffering, or defeat
- **reversal of fortune**: a sudden change in circumstances
- **tragic flaw**: the character trait that leads to the protagonist's downfall
- **resolution of conflict**: the ending of contradictions or tensions in the play, usually through the downfall of the tragic hero
- **moment of recognition**: the tragic hero’s sudden awareness of the situation or of things as they stand
- **pity and fear**: the feelings of sympathy that a tragic hero’s fate inspires in the audience

Inform students that they discuss their interpretive dramatic reading homework from 10.4.2 Lesson 18 at the end of this lesson.

**Activity 3: Masterful Reading**

Have students listen to a masterful reading of *Macbeth* Act 5.7 and 5.8 from (“They have tied me to a stake. I cannot fly” to “Whom we invite to see us crowned at Scone”). Ask students to listen for the elements of classical tragedy in these scenes.

① **Differentiation Consideration**: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

**Why are these scenes tragic in the classical sense?**

- Students follow along, reading silently.

① Consider facilitating a brief whole-class discussion of student observations.

**Activity 4: Jigsaw Discussion**

Explain to students that they are going to participate in a jigsaw discussion. Assign students to analyze one of the four following sections in pairs: Act 5.7, lines 1–18; Act 5.7, lines 19–36; Act 5.8, lines 1–39; and Act 5.8, lines 40–88. Ensure that the four sections of the excerpt are evenly distributed throughout the class. In other words, several pairs should read and analyze each section.
If possible, instruct students to form pairs from the small groups established in 10.4.2 Lesson 1, so that when students regroup to share at the end of the jigsaw, they are with their small group.

Provide students with the following definitions: *brandished* means “shaken or waved, as of a weapon,” *unbattered* means “undamaged,” *sheathe* means “put (a sword, dagger, etc.) into a case,” and *gashes* means “long, deep wounds or cuts.”

- Students write the definition of *brandished, unbattered, sheathe, and gashes* on their copy of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: *stake* means “pointed stick or post that is pushed into the ground,” *bear* means “large and heavy animal that has thick hair and sharp claws and that can stand on two legs like a person,” *devil* means “most powerful spirit of evil in Christianity, Judaism, and Islam who is often represented as the ruler of hell,” *strike* means “hit,” *charm* means “something that is believed to have magic powers and especially to prevent bad luck,” and *womb* means “the place in women where babies develop before birth.”

- Students write the definitions of *stake, bear, devil, strike, charm, and womb* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *charged, impress, crests, untimely, and before*.

**Consider drawing students’ attention to their application of standard L.9-10.4.c through the process of determining word meaning by using explanatory notes.**

Instruct students to take notes and annotate their copy of the text during discussions. Remind students that annotating helps them keep track of evidence they use in assessments.

**Consider reminding students that this is an opportunity to apply standard SL.9-10.1.a-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.**

Explain to students that they should answer all questions but that those marked with an asterisk (*) are Key Questions for consideration during jigsaw group and whole-class discussions.

Post or project the following questions for students reading Act 5.7, lines 1–18 (from “They have tied me to a stake” to “Brandished by man that’s of a woman born”) to answer in pairs before sharing out with a jigsaw group.
*How does Shakespeare’s use of figurative language develop Macbeth’s character (lines 1–2)?*

- Student responses may include:
  - Macbeth’s comparison of himself to a bear tied to a stake who “cannot fly / But ... must fight the course” develops the sense that Macbeth is trapped and desperate (lines 1–2).
  - Some students might note Macbeth’s lack of awareness of and refusal to take responsibility for his actions: he claims that “[t]hey” have trapped him rather than reflecting that it is his crimes which have led him to this place.

1. Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

Remind students to annotate their texts for character development, using the code CD.

1. This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

To whom or what does young Siward compare Macbeth (lines 7–11)?

- Young Siward compares Macbeth to the devil, telling him that he is not afraid “though thou call’st thyself a hotter name / Than any is in hell” (lines 7–8). Upon learning who Macbeth is, he remarks that, “The devil himself could not pronounce a title / More hateful to mine ear” (lines 10–11).

*Analyze the impact of the Witches’ prophecies on Macbeth (lines 1–18).*

- The Witches’ prophecies give Macbeth a false sense of confidence even though one of them has already turned out to be misleading: he tells himself: “What’s he / That was not born of woman? Such a one / Am I to fear, or none” (lines 2–4). Later, after killing young Siward, he claims “swords I smile at, weapons laugh to scorn / Brandished by man that’s of a woman born” (lines 17–18).

1. **Differentiation Consideration:** If students have a strong grasp of the elements of tragedy, consider giving them the term *hubris* as a tool with which to discuss Macbeth’s arrogance and belief in his own invincibility. Define *hubris* as “an excess of ambition, pride, etc., ultimately causing ruin.”

Post or project the following questions for students reading Act 5.7, lines 19–36 (from “That way the noise is. Tyrant, show thy face!” to “Enter, sir, the castle”) to answer in pairs before sharing out with a jigsaw group.

For whom is Macduff searching (lines 19–21)? Why is he searching for this character?
Student responses should include:

- Macduff is looking for Macbeth: “Tyrant, show thy face!” (line 19).
- Macduff wants to take revenge for the murder of his family: “If thou beest slain, and with no stroke of mine, / My wife and children’s ghosts will haunt me still” (lines 20–21).

*How does Shakespeare develop Macduff in lines 19–28?*

Student responses may include:

- Macduff shows bravery in battle: he seeks out Macbeth in the heart of the fight, entering with the words: “That way the noise is” (line 19).
- Macduff is still grieving his family: “If thou beest slain, and with no stroke of mine, / My wife and children’s ghosts will haunt me still” (lines 20–21).
- Macduff, unlike Macbeth, is merciful. He refuses to fight with anyone but Macbeth himself, saying: “I cannot strike at wretched kerns, whose arms / Are hired to bear their staves. Either thou, Macbeth, / Or else my sword with an unbattered edge / I sheathe again undeeded” (lines 22–25).

What does the audience learn about the progress of the battle in lines 29–36?

Student responses should include:

- The battle has been won by Malcolm’s men: “The day almost professes itself yours, / And little is to do,” Siward tells him (lines 32–33).
- Macbeth’s forces have deserted him: the castle of Dunsinane has surrendered without a fight: “The castle’s gently rendered” (line 29) and “[t]he tyrant’s people on both sides do fight” (line 30).

Post or project the following questions for students reading Act 5.8, lines 1–39 (from “Why should I play the Roman fool and die” to “And damned be him that first cries ‘Hold! Enough!’”) to answer in pairs before sharing out with a jigsaw group.

*What does Macduff reveal (lines 17–20)? How does this information advance the plot?*

Student responses should include:

- Macduff tells Macbeth that he “was from his mother’s womb / Untimely ripped” (lines 19–20). In other words, he was born by cesarean section so Macduff was not technically born of woman.
This information advances the plot because it reveals that the last of the Witches’ prophecies was also misleading.

Who are the “juggling fiends” to whom Macbeth refers in line 23? Cite textual evidence to support your answer.

- Macbeth is referring to the Witches: he calls them “fiends” in line 23 suggesting evil, supernatural creatures.

If students struggle with the challenging language in these lines, consider directing them to the explanatory notes.

What does Macbeth say the Witches have done to him (line 24)?

- Macbeth claims that the Witches have “palter[ed] with [him] in a double sense” (line 24), meaning that they have deceived him.

How does Macduff’s revelation change Macbeth’s attitude toward the Witches and their prophecies?

- While before Macbeth believed the Witches and took confidence from their prophecies, he now understands that they have misled him all along.

*How does Macbeth’s response to Macduff’s revelation develop him as a tragic hero?

- Macbeth’s response develops him as a tragic hero by giving him a moment of recognition and understanding as he finally realizes that he has been misled by the Witches: “And be these juggling fiends no more believed / That palter with us in a double sense, / That keep the word of promise to our ear / And break it to our hope” (lines 23–26).

Remind students to annotate their texts for character development, using the code CD.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Post or project the following questions for students reading Act 5.8, lines 40–88 (from “I would the friends we miss were safe arrived” to “Whom we invite to see us crowned at Scone”) to answer in pairs before sharing out with a jigsaw group.

How does Shakespeare use stage directions to advance the plot between lines 39 and 40?

- Student responses should include:
The stage directions advance the plot by indicating Macbeth’s death, as he and Macduff exit and reenter fighting before Macbeth is killed.

- The retreat and flourish indicate the end of the battle.
- The drums and colors with which Malcolm and his forces enter show that they have won the battle.

① If students struggle to interpret the stage directions, consider directing them to the explanatory notes.

How does Siward respond to his son’s death (lines 49–64)?

- Siward views his son’s death as an honorable death, remarking that as he had his wounds “on the front” (line 54), “God’s soldier be he!” (line 55). He refuses to be sad for his son, but instead remarks, “I would not wish [him] to a fairer death” (line 57).

What is Siward’s response to Macduff’s entry with Macbeth’s head (lines 63–64)?

- Siward describes Macbeth’s death as “newer / comfort” (lines 63–64).

*Compare the ways in which other characters describe Macbeth in Act 1.2 and Act 5.8

- Whereas in Act 1.2, Macbeth was described as “noble” (Act 1.2, line 78) and given many rewards, his death is now seen as “comfort” (line 64). The view of those around him has completely changed, and those who loved and respected him now hate him.

*How does Shakespeare develop Macbeth as a tragic hero through these different views of him?

- This response develops Macbeth through the description of Macbeth’s death, which Siward describes as “comfort” in line 64, emphasizing the reversal of Macbeth’s fortune: had Macbeth died at the start of the play, he would have been honorable like young Siward. Instead, his death is now celebrated.

Remind students to annotate their texts for character development, using the code CD.

① This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

What does the audience learn about Lady Macbeth in lines 82–84?

- Lady Macbeth “by self and violent hands / Took off her life” (lines 83–84). In other words, she committed suicide.

When pairs have completed their analysis of their section, direct them to split up and form a group with three other students, each of whom has analyzed a different section. In other words, students form
groups of four to share their responses to Key Questions. Circulate to ensure student comprehension. Lead a brief, whole-class discussion of student responses to Key Questions. Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.

1. If time is limited, consider instructing students to share out with the rest of the class rather than regrouping.
2. This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct students to remain in their new jigsaw groups in order to discuss the following questions. Remind students that a tragic resolution involves a reversal of fortune and the resolution of previously unresolved conflicts and that tragic hero is the term used to describe the main character in a tragedy who is destined for downfall, suffering, or defeat. Explain to students that tragic flaw is the term used to describe the character trait that leads to the downfall of the tragic hero.

*How does Macbeth fit the definition of a tragic hero?

- Student responses may include:
  - Macbeth is a tragic hero because he starts the play loved and admired by all, as “brave Macbeth” (Act 1.2, line 18), but suffers a reversal of fortune. As he becomes King through the murder of Duncan only to be despised and hated, and ultimately defeated and killed by Macduff.
  - Macbeth’s fate inspires pity and fear, because Shakespeare shows him as neither wholly good nor wholly bad at the beginning of the play: he is, as Lady Macbeth puts it, “not without ambition, but without / The illness should attend it” (Act 1.5, lines 19–20). Shakespeare shows his descent into horror and madness, until “[d]ireness, familiar to my slaughterous thoughts, / Cannot once start me” (Act 5.5, lines 16–17).
  - Macbeth has a moment of recognition in which he sees how far he has been misled by the Witches, and how this has led to his downfall, as Macduff reveals to him that he was not born of woman.
  - Macbeth is torn by the conflict between his “[v]aulting ambition” (Act 1.7, line 27) and his conscience over killing Duncan: as his ambition wins out and he slides further into darkness with the murders of Banquo and Macduff’s family, he remains aware of all that he has lost and that “[his] way of life / Is fall’n into the sere” (Act 5.2, lines 26–27).

*What is Macbeth’s tragic flaw?

- Student responses may include:
Macbeth’s fatal flaw is his “vaulting ambition, which o’erleaps itself,” driving him to kill Duncan and then to murder Banquo, forcing him to commit other crimes such as the murder of Macduff’s family to protect himself.

Macbeth’s fatal flaw is his hubris, or his excessive pride, which leads him to think that he cannot be killed or defeated following the Witches’ prophecies: “Till Birnam Wood remove to Dunsinane / I cannot taint with fear. What’s the boy Malcolm? Was he not born of woman?” (Act 5.3, lines 2–4).

Macbeth’s fatal flaw is that he is too ready to believe and be influenced by others: he is a loyal servant to Duncan until he is promised kingship by the Witches, whom he believes even though Banquo warns him that “oftentimes, to win us to our harm, / The instruments of darkness tell us truths, / Win us with honest trifles, to betray’s / In deepest consequence” (Act 1.3, lines 135–138). When he hesitates in killing Duncan, he allows himself to be persuaded by Lady Macbeth in Act 1.7. Later, he is convinced by the Witches’ prophecies in Act 4.1 that he cannot be defeated.

*How is the resolution to the play “tragic” in the classical sense?*

allet: The play’s resolution is tragic because order can be restored and conflict resolved only when Macbeth’s downfall is complete, and he is killed by Macduff.

Lead a brief, whole-class discussion of student responses to Key Questions (*). Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.

1. This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

**Activity 5: Quick Write**

10%

Instruct students to respond briefly in writing to the following prompt:

**How does Shakespeare unfold and develop an element of tragedy in Act 5.7 and 5.8?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

1. Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.
Activity 6: Interpretive Dramatic Reading Rehearsal

Instruct students to meet in their interpretive dramatic reading groups and discuss their individual rehearsal from the previous night’s homework and to share and discuss points of difficulty in order to create a list of challenges that they encountered. Lead a brief share out on aspects of interpretive dramatic reading that students found challenging.

Student responses may include:
- Difficulties with pronunciation
- Difficulties with meaning
- Difficulties with meter

Lead a brief share out on aspects of interpretive dramatic reading that students found difficult or challenging. Explain to students that they will be referring to these lists during their self-assessment after the interpretive dramatic reading activity in 10.4.2 Lesson 20 in order to determine their progress in overcoming these challenges.

Instruct groups to rehearse their interpretive dramatic reading, focusing on reading with expression.

Remind students that they are assessed according to standards SL.9-10.1.a, b and RL.9-10.4. If necessary, review these standards with students.

Students rehearse selected text excerpts, using the interpretive dramatic reading techniques selected in the previous lesson.

Activity 7: Closing

Display and distribute the homework assignment. For homework, instruct students to summarize and analyze Act 5 using the Act Synopsis and Analysis Tool (refer to 10.4.2 Lesson 4).

Also for homework, instruct students to continue rehearsing their interpretive dramatic reading assignments.

Additionally, ask students to respond briefly in writing to the following prompt:

How do White and Shakespeare construct a tragedy in “Death of a Pig” and *Macbeth*, respectively?
Ask students to use vocabulary from both 10.4.1 and 10.4.2 in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

**Homework**

Summarize and analyze Act 5 using the Act Synopsis and Analysis Tool.

Continue rehearsing your interpretive dramatic reading assignments.

Additionally, respond briefly in writing to the following prompt:

**How do White and Shakespeare construct a tragedy in “Death of a Pig” and *Macbeth*, respectively?**

Use vocabulary from Units 10.4.1 and 10.4.2 wherever possible in your written responses.
Introduction

In this lesson, students use interpretive dramatic reading techniques to interpret self-selected scenes from William Shakespeare’s *Macbeth*. After meeting in their small groups for a final rehearsal, students present their interpretive dramatic reading performances, either to a group of peers or to the whole class, who evaluate the performances and/or digitally record for future teacher review.

For homework, students complete self-assessments of their interpretive dramatic readings. Also, students select the character they believe bears primary responsibility for the tragedy of *Macbeth* and use a tool to gather evidence and begin preparing for the 10.4.2 End-of-Unit Assessment.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
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<tr>
<td>RL.9-10.4</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</td>
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<tr>
<td>SL.9-10.1.b</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <em>grades 9–10 topics, texts, and issues</em>, building on others’ ideas and expressing their own clearly and persuasively.</td>
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<td></td>
<td>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</td>
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<tr>
<th>Addressed Standard(s)</th>
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<tr>
<td>L.9-10.5.a, b</td>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
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<tr>
<td>a.</td>
<td>Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</td>
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<td>b.</td>
<td>Analyze nuances in the meaning of words with similar denotations.</td>
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Assessment

Assessment(s)

Student learning in this lesson is assessed via student participation in the following task:

- Choose an excerpt from *Macbeth*. Deliver the excerpt demonstrating your understanding of the cumulative impact of Shakespeare’s specific word choices on meaning and tone.

① Student performances, recorded digitally for teacher viewing and assessment, are assessed using the Interpretive Dramatic Reading Performance and Self-Assessment Checklists.

High Performance Response(s)

A High Performance Response should:

- Demonstrate fluency through appropriate reading rates, volume, and expression.
- Demonstrate understanding of the cumulative impact of words on meaning and tone through expressive reading.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None*

Vocabulary to teach (may include direct word work and/or questions)

- None*

Additional vocabulary to support English Language Learners (to provide directly)

- None *

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).
Lesson Agenda/Overview

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<tr>
<th>Student-Facing Agenda</th>
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<tr>
<td><strong>Standards &amp; Text:</strong></td>
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<tr>
<td>- Standards: RL.9-10.4, SL.9-10.1.b, L.9-10.5.a, b</td>
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<tr>
<td>- Text: <em>Macbeth</em>, by William Shakespeare</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
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<tr>
<td>2. Homework Accountability</td>
<td>2. 20%</td>
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<tr>
<td>3. Group Rehearsals</td>
<td>3. 15%</td>
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<tr>
<td>4. Interpretive Dramatic Reading Performances</td>
<td>4. 40%</td>
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<tr>
<td>5. Performance Evaluations</td>
<td>5. 10%</td>
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<tr>
<td>6. Closing</td>
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Materials

- Student copies of the Interpretive Dramatic Reading Performance Checklist (refer to 10.4.2 Lesson 16)—students need several copies to evaluate each group's performance
- Digital cameras or other recording devices for groups if necessary
- Student copies of the Interpretive Dramatic Reading Self-Assessment Checklist (refer to 10.4.2 Lesson 16)
- Copies of Macbeth Character Responsibility Tool for each student
- Copies of the 10.4.2 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

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<tr>
<th>How to Use the Learning Sequence</th>
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<tbody>
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<td><strong>Symbol</strong></td>
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Activity 1: Introduction of Lesson Agenda  

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.4 and SL.9-10.1.b. In this lesson, students complete a final rehearsal of their interpretive dramatic readings before performing for small groups of peers. Students may digitally record performances for later review. Students conclude by evaluating their peers and completing self-assessments.

- Students look at the agenda.

Activity 2: Homework Accountability  

Instruct students to work in pairs to discuss their Act 5 Synopsis and Analysis Tool, sharing what they noticed about character development and central ideas in the final act of Macbeth.

- See the Model Act 5 Synopsis and Analysis Tool at the end of this lesson for possible student responses.

Lead a brief whole-class share out of student responses.

Instruct students to take out their responses to 10.4.2 Lesson 19's homework assignment. (Write a paragraph in response to the following prompt: How do White and Shakespeare construct a tragedy in “Death of a Pig” and Macbeth, respectively?) Instruct student pairs to discuss their responses.

- Student responses may include:
  
  o Shakespeare constructs his tragedy around Macbeth, a tragically flawed character whose ambition and openness to outside influences such as the Witches and Lady Macbeth bring about the reversal of his fortune so that from being “noble Macbeth” in Act 1.2, line 78, he loses honor, love, and respect and becomes a “bloodier villain / Than terms can give … out” (Act 5.8, lines 9–10). Macbeth’s actions in killing Duncan are “unnatural” (Act 2.4, line 13) and cause a breakdown in the natural order, which can only be restored through Macbeth’s death.

  o White sets up a situation in which the natural order breaks down due to a conflict: rather than killing the pig, White finds himself “cast suddenly in the role of the pig’s friend and physician” (paragraph 3). This conflict can only be resolved through the death of the pig, and not without a sense of loss that provokes pity and fear. White and his dog, Fred, are both “shaken to the core” as they bury the pig (paragraph 3).
In setting up his tragedy, White highlights how close tragedy is to comedy. He constructs a tragedy in which “something slips (paragraph 3) in the classical model: the pig’s illness turns its death from the “antique pattern [of] ... a tragedy enacted on most farms with perfect fidelity to the original script” (paragraph 2) into “slapstick” (paragraph 3) as White becomes “a farcical character with an enema bag for a prop” (paragraph 3). In this way, White blurs the line between comedy and tragedy, much as Shakespeare does in the Porter scene in Macbeth.

Activity 3: Group Rehearsals 15%

Instruct students to meet in their small groups with texts and the Interpretive Dramatic Reading Performance Checklist. Instruct students to review and discuss criteria on the checklist before answering the following question:

What criteria contribute to a successful performance?

- Student responses may include:
  - Groups should demonstrate that they have been working effectively together.
  - All group members should control their volume and rate.
  - All group members should understand the text so that they can read with expression.

Instruct students to rehearse interpretive dramatic readings, adjusting as necessary to meet the criteria on the checklist.

- Students review checklist and rehearse interpretive dramatic readings.

Activity 4: Interpretive Dramatic Reading Performances 40%

Instruct groups to arrange themselves according to the order in which their scenes appear in the play, or, if presenting to other groups, instruct student groups to combine to create two to four larger groups for performances.

- Student groups arrange themselves for whole-class presentations or larger group presentations.

1 If students are presenting to the whole class, it is not necessary to film the groups. However, students may want a visual record of their work. If so, instruct each group to choose one student to film the next group. The first group should be filmed by a student from the group scheduled to perform last.

1 If students are presenting in small groups, it is important to film the groups, so the teacher can evaluate them after class. Instruct students to choose one member of each group to record the
performance of the other group(s). Remind students to record the whole group, not individual students. If needed, give students time to review the necessary technology for the digital recordings.

- Students select one member of each group to record performances and review technology, as needed.

Instruct student groups to take turns performing their interpretive dramatic readings, using the Interpretive Dramatic Reading Performance Checklist to evaluate the other groups’ performances.

- Students perform and evaluate interpretive dramatic readings.

**Activity 5: Performance Evaluations** 10%

Instruct students to remain in their performance groups and to exchange Interpretive Dramatic Reading Performance Checklists. Instruct each original small group to review and discuss the peer feedback it received before answering the following question:

**What was best about your own performance?**

- Student responses may include:
  - We worked well as a group.
  - We provided a creative interpretation of the text.
  - We controlled our volume and pacing well.
  - We read with expression well.

**What would you change about your own performance?**

- Student responses vary.

**What was best about another group’s performance?**

- Student responses may include:
  - The group knew its cues and performed well together.
  - The group gave a creative interpretation of the text.
  - The group’s volume and pacing made them easy to understand.
  - The group used expression while reading.

**What did you learn by participating in an interpretive dramatic reading of *Macbeth*?**

- Student responses vary.
Lead a brief whole-class discussion based on student responses.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to reflect on their interpretive dramatic reading performances and complete the Interpretive Dramatic Reading Self-Assessment Checklist.

Also for homework, instruct students to review *Macbeth*, along with all notes and annotations, to gather evidence to support an argument about which character is primarily responsible for the tragedy of *Macbeth*, using the *Macbeth* Character Responsibility Tool. Inform students that the evidence they gather will support their responses to the End-of-Unit Assessment prompt:

**Select a central character from *Macbeth*. Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot, and/or central ideas.**

1. **Differentiation Consideration:** Consider simplifying the language by posing the following prompt:

   Which character causes the tragedy in *Macbeth*?

Instruct students to review the 10.4.2 End-of-Unit Text Analysis Rubric and Checklist to prepare for the in-class assessment.

- Students follow along.

Review the *Macbeth* Character Responsibility Tool briefly and instruct students to work in pairs to answer the following question:

**Which character do you think you will choose and why?**

- Students work in pairs to discuss the responsibility of the central characters.

**Homework**

Reflect on your interpretive dramatic reading performance and complete the Interpretive Dramatic Reading Self-Assessment Checklist.

Also, review *Macbeth*, along with all notes and annotations, to gather evidence to support an argument about which character is primarily responsible for the tragedy of *Macbeth*. Use the *Macbeth* Character Responsibility Tool to begin gathering evidence to respond to the End-of-Unit Assessment prompt:
Select a central character from *Macbeth*. Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot, and/or central ideas.
# Model Act Synopsis and Analysis Tool

This is not an exhaustive list of all the traits, ideas, or evidence. Students are not expected to list all of the examples provided and may come up with additional items to include on this tool, as long as they rely on appropriate text evidence.

<table>
<thead>
<tr>
<th>Act: 5</th>
<th>Summary: In Act 5.1, the Doctor and a Waiting-Gentlewoman watch as Lady Macbeth sleepwalks and talks to herself and an imaginary Macbeth about the murders they have committed. In the following scene, the thanes meet to discuss the situation and decide to desert Macbeth. Having learned of this, in Act 5.3, Macbeth says that he will fight to the death and receives an update from the Doctor on Lady Macbeth’s condition. Act 5.4 sees the thanes preparing for battle near Birnam Wood. Malcolm tells each soldier to cut down a branch and carry it before him in order to hide their numbers. In Act 5.5, Macbeth learns that Lady Macbeth has died and reflects on the meaninglessness of life before a messenger brings news that Birnam Wood is moving against Dunsinane. In Act 5.6 the battle begins. In Act 5.7, Macbeth kills young Siward as Macduff seeks Macbeth out for revenge. Finally, in Act 5.8 Shakespeare unfolds the climax of the play: Macduff and Macbeth meet and the former kills the latter and brings his head to Malcolm who is proclaimed King, announces that Lady Macbeth has committed suicide, and restores order.</th>
</tr>
</thead>
</table>

## Character Development

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
<th>Central Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lady Macbeth</td>
<td>Guilt/anxiety leading to madness and sleepwalking as consequence of Duncan’s murder</td>
<td>“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?” (Act 5.1, lines 37–42)</td>
<td>Mortality</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Tomorrow and tomorrow and tomorrow / 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.” (Act 5.5, lines 22–26)</td>
<td></td>
</tr>
</tbody>
</table>

“Unnatural deeds / Do breed unnatural troubles.” (Act 5.1, lines 75–76)
| Macbeth | Manic confidence in Witches’ prophecy/refusal to give in | “Some say he’s mad; others that lesser hate him / Do call it valiant fury.” (Act 5.2, lines 15–16)  
“Till Birnam Wood remove to Dunsinane / I cannot taint with fear. What’s the boy Malcolm? / Was he not born of woman? The spirits that know / All mortal consequences have pronounced me thus: / ‘Fear not, Macbeth. No man that’s born of woman / Shall e’er have power upon thee.’” (Act 5.3, lines 2–7)  
“I’ll fight till from my bones my flesh be hacked.” (Act 5.3, line 38)  
“Blow wind, come wrack / At least we’ll die with harness on our back.” (Act 5.5, lines 58–59)  
“I will not yield / To kiss the ground before you ng Malcolm’s feet / And to be baited with the rabble’s curse.” (Act 5.8, lines 32–34)  
“Skirr the country round. / Hang those that talk of fear.” (Act 5.3, lines 42–43)  
“While I see lives, the gashes / Do better upon them.” (Act 5.8, lines 2–3) | Truth versus deception | “And be these juggling fiends no more believed / That palter with us in a double sense, / That keep the word of promise to our ear / And break it to our hope.” (Act 5.8, lines 23–26) |
<table>
<thead>
<tr>
<th>Guilt/self-loathing/regret</th>
</tr>
</thead>
<tbody>
<tr>
<td>“My way of life / Is fall’n into the sere, the yellow leaf.” (Act 5.3. lines 26–27)</td>
</tr>
<tr>
<td>“Direness, familiar to my slaughterous thoughts, / Cannot once start me.” (Act 5.5, lines 16–17)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Weariness of life</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Life’s but a walking shadow, a poor player / That struts and frets his hour upon the stage / And then is heard no more.” (Act 5.5, lines 27–28)</td>
</tr>
<tr>
<td>“I ’gin to be aweary of the sun / And wish th’ estate o’ th’ world were now / undone.” (Act 5.5, lines 55–56)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Macduff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seeks out the heat of battle to get to Macbeth: “That way the noise is.” (Act 5.7, line 19)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Courage</th>
</tr>
</thead>
<tbody>
<tr>
<td>“If thou beest slain, and with no stroke of mine, / My wife and children’s ghosts will haunt me still.” (Act 5.7, lines 20–21)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Tenderness</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I cannot strike at wretched kerns, whose arms / Are hired to bear their staves.” (Act 5.7, 22–23)</td>
</tr>
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<thead>
<tr>
<th>Mercy</th>
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</table>
**Macbeth Character Responsibility Tool**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Choose a character from *Macbeth* (Macbeth, Lady Macbeth, or the Witches) whom you believe is responsible for the tragedy in the drama. Answer the questions below to support your choice. Use text evidence to support your responses.

**_______________________________** is the character most responsible for the tragedy in *Macbeth*.

1. **What is the earliest evidence that this character is responsible for the tragedy?**

2. **What character traits explain the character’s motivation? Provide text evidence to support your response.**

3. **How does this character’s responsibility for the tragedy support a central idea of the play?**

4. **How does Shakespeare develop the idea that this character is responsible for the tragedy?**
# 10.4.2 End-of-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>Analyze a complex character over the course of the text by providing many specific details about the character’s interactions with other characters and by providing several significant examples of how the character advances the plot or develops the theme.</td>
<td>Analyze a complex character over the course of the text by providing specific details about the character’s interactions with other characters and by providing a significant example of how the character advances the plot or develops the theme.</td>
<td>Analyze a complex character but provide few specific details about the character’s interactions with other characters and/or fail to explain how the character significantly advances the plot or develops the theme.</td>
<td>Fail to identify and/or analyze a complex character from the text. Provide no examples or irrelevant and insufficient examples of the central idea’s emergence and refinement.</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td>Develop a strong argument by supporting a central claim with several supporting claims based on multiple pieces of relevant evidence and valid reasoning.</td>
<td>Develop an argument by supporting a central claim with supporting claims based on relevant evidence and valid reasoning.</td>
<td>Present an argument by supporting a central claim with supporting claims based on weak evidence and/or invalid reasoning.</td>
<td>Fail to develop an argument because a central claim is not stated or because the argument has no supporting claims, evidence and/or reasoning.</td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td>Skillfully establish and maintain a formal style and objective tone appropriate to the norms and conventions of the discipline.</td>
<td>Establish a style and tone appropriate to the discipline; demonstrate inconsistent use of formality and objectivity.</td>
<td>Use inconsistent style and tone with some attention to formality and objectivity.</td>
<td>Lack a formal style, using language that is basic, imprecise, or contextually inappropriate.</td>
</tr>
<tr>
<td>Criteria</td>
<td>4 – Responses at this Level:</td>
<td>3 – Responses at this Level:</td>
<td>2 – Responses at this Level:</td>
<td>1 – Responses at this Level:</td>
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<tr>
<td>Control of Conventions</td>
<td>Demonstrate control of conventions with essentially no errors, even with sophisticated language.</td>
<td>Demonstrate basic control of conventions with occasional errors that do not hinder comprehension.</td>
<td>Demonstrate partial control of conventions with some errors that hinder comprehension.</td>
<td>Demonstrate little control of conventions with frequent errors that make comprehension difficult.</td>
</tr>
</tbody>
</table>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
# 10.4.2 End-of-Unit Text Analysis Checklist

**Assessed Standards:**

<table>
<thead>
<tr>
<th><strong>Does my writing...</strong></th>
<th>✔</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td></td>
</tr>
<tr>
<td>Introduce precise claims and distinguish the claims from alternate or opposing claims? <em>(W.9-10.1.a)</em></td>
<td></td>
</tr>
<tr>
<td>Supply evidence to develop claims and counterclaims? <em>(W.9-10.1.b)</em></td>
<td></td>
</tr>
<tr>
<td>Address the strengths and limitations of the claims and counterclaims? <em>(W.9-10.1.b)</em></td>
<td></td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td></td>
</tr>
<tr>
<td>Support claims by providing a range of relevant evidence? <em>(W.9-10.1)</em></td>
<td></td>
</tr>
<tr>
<td>Use valid reasoning to demonstrate clear relationships between claims and evidence? <em>(W.9-10.1)</em></td>
<td></td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td></td>
</tr>
<tr>
<td>Organize claims, counterclaims, evidence, and reasoning to establish clear relationships among all the components of the argument? <em>(W.9-10.1.a)</em></td>
<td></td>
</tr>
<tr>
<td>Use words, phrases, and clauses effectively to create clear relationships among components of the argument? <em>(W.9-10.1.c)</em></td>
<td></td>
</tr>
<tr>
<td>Establish and maintain a formal style, using precise language and sound structure? <em>(W.9-10.1.d)</em></td>
<td></td>
</tr>
<tr>
<td>Provide a conclusion that supports the argument and offers a new way of thinking about the issue? <em>(W.9-10.1.e)</em></td>
<td></td>
</tr>
<tr>
<td>Demonstrate accurate and effective use of general academic and domain-specific words and phrases acquired through the research process? <em>(L.9-10.6)</em></td>
<td></td>
</tr>
<tr>
<td><strong>Control of Conventions</strong></td>
<td></td>
</tr>
<tr>
<td>Demonstrate control of standard English grammar conventions, with infrequent errors? <em>(L.9-10.1, L.9-10.2)</em></td>
<td></td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students prepare for their End-of-Unit written and oral assessments by considering William Shakespeare’s *Macbeth* in its entirety and beginning to form an argument in response to the question of which character bears primary responsibility for the tragedy. Student learning is assessed via a Quick Write at the end of the lesson: Which character bears the most responsibility for the tragedy of *Macbeth*? Use reasoning to support the claim and provide one piece of evidence to support your choice and strengthen your reasoning.

For homework, students continue to gather evidence to support their arguments, using a *Macbeth* Argument Outline Tool.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.3</td>
</tr>
<tr>
<td>W.9-10.1.a</td>
</tr>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.9-10.1.b-e</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

e. Provide a concluding statement or section that follows from and supports the argument presented.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Which character bears the most responsibility for the tragedy of Macbeth? Use reasoning to support the claim and provide one piece of evidence to support your choice and strengthen your reasoning.

High Performance Response(s)

A High Performance Response should:

- Name a character from the play who can reasonably be considered to be responsible for the tragedy (i.e., the Witches, Macbeth, or Lady Macbeth).

- Identify one reason for selecting the character (e.g., The Witches are supernatural figures who controlled Macbeth’s fate; Macbeth was an ambitious man throughout the play who chose to use violence to fulfill the Witches’ prophecy; Lady Macbeth was an ambitious woman who controlled her husband.).

- Provide one piece of evidence supporting the claim (e.g., The Witches used a charm that set the action in motion: “Peace, the charm’s wound up” (Act 1.3, line 38); or Macbeth always had ambitions for the crown, as is suggested when Banquo notices Macbeth’s reaction to the Witches’ greeting: “Good sir, why do you start and seem to fear / Things that do sound so fair?” (Act 1.3, lines 54–55); or Lady Macbeth urged Macbeth to carry through on the murder even when he began to reconsider the plan: “Was the hope drunk / Wherein you dressed yourself? ... Would’st thou ... live a coward in thine own esteem ...? ... What beast was’t, / then / ... had I so sworn as you / Have done to this” (Act 1.7, line 39–49, 53–67).).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- None.*

Vocabulary to teach (may include direct word work and/or questions)
- None.*

Additional vocabulary to support English Language Learners (to provide directly)
- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>- Standards: RL.9-10.3, W.9-10.1.a, W.9-10.1.b-e</td>
<td></td>
</tr>
<tr>
<td>- Text: Macbeth by William Shakespeare</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 10%</td>
</tr>
<tr>
<td>3. Small Group Outline Activity</td>
<td>3. 45%</td>
</tr>
<tr>
<td>4. Gallery Walk</td>
<td>4. 25%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>5. 10%</td>
</tr>
<tr>
<td>6. Closing</td>
<td>6. 5%</td>
</tr>
</tbody>
</table>

Materials

- Copies of the Macbeth Argument Outline Tool for each student
- Chart paper
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Student copies of the 10.4.2 End-of-Unit Text Analysis Rubric and Checklist (refer to 10.4.2 Lesson 20)
Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>Indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>🗣</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>⚪️</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.3 and W.9-10.1.a. In this lesson, students consider the main characters of Macbeth as they seek to understand the source of the drama’s tragedy. Students work in small groups to evaluate evidence, develop supporting claims, and participate in a gallery walk to view the work of students with alternate perspectives.

▶ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to share their Macbeth Character Responsibility Tool and discuss which notes will help them respond to the End-of-Unit Assessment prompt and meet the criteria on the 10.4.2 End-of-Unit Rubric and Checklist.

🗣 See the Model Macbeth Character Responsibility Tool at the end of this lesson for possible student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Small Group Outline Activity 45%

Remind students of the work they did with standard W.9-10.1.a-e in Module 10.3, when they developed clear claims supported by evidence and reasoning. Explain to students that for the End-of-Unit Assessment they will use the same skills and strategies to support a literary claim.
Pose the following question:

What are the elements of a strong argument?

- Student responses should include:
  - A strong argument has a clear central claim.
  - A strong argument uses supporting claims.
  - A strong argument uses relevant evidence.
  - A strong argument uses valid reasoning.
  - A strong argument considers and refutes reasonable counterclaims.

**Differentiation Consideration:** If students have trouble answering this question, pose the following questions for students to answer in pairs, using their Module 10.3 notes and references as needed:

- What is an argument?
  - An argument is the composition of precise claims about a topic, including relevant and sufficient evidence and valid reasoning.

- What is a central claim?
  - A central claim (or thesis) is an author or speaker’s main point about an issue.

- What is a supporting claim?
  - A supporting claim is a smaller, related point that reinforces or advances the central claim.

- What is evidence?
  - Evidence is the topical and textual facts, events, and ideas from which the claims of an argument arise and which are cited to support those claims.

- What is reasoning?
  - Reasoning refers to the logical relationships among ideas, including relationships among claims and relationships across evidence.

- What is a counterclaim?
  - A counterclaim is a claim that refutes another claim.

Display the 10.4.2 End-of-Unit Assessment prompt for students to review:
Select a central character from *Macbeth*. Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot, and/or central ideas.

1. **Differentiation Consideration**: Consider simplifying the language by posing the following guiding question:

   Which character causes the tragedy in *Macbeth*?

Instruct students to form small groups with other students who selected the same character. Student groups will focus on gathering evidence to support this choice. Explain to students that the statement about the character’s responsibility for the tragedy in *Macbeth* will be the central claim for their End-of-Unit Assessment, and the claims they develop to support this central claim will be their supporting claims.

Distribute the *Macbeth* Argument Outline Tool. Instruct students to record their central claim in the top box of the tool. Instruct students to work in their groups to review their text, notes, and annotations to collect textual evidence from *Macbeth* that supports their central claim. Students then use this evidence to establish at least three supporting claims. Explain to students that they should then complete the Reasoning portion of their tool, explaining how the evidence they selected supports their claims.

- Students work individually on their *Macbeth* Argument Outline Tools, developing their own claims and evidence but consulting their fellow group members for support as necessary.

- See the Model *Macbeth* Argument Outline Tool at the end of this lesson for possible student responses.

1. Students have worked with a similar tool in 10.3.3 Lessons 1 and 2, so they should be familiar with the process of completing the *Macbeth* Argument Outline Tool.

1. **Differentiation Consideration**: If students have difficulty using this tool, consider offering the following supports:

   Write a single sentence that names the character you think bears the most responsibility for the tragedy in *Macbeth*.

- Student responses should include:
  - The Witches are most responsible for the tragedy in *Macbeth*.
  - Macbeth is most responsible for the tragedy in *Macbeth*.
  - Lady Macbeth is most responsible for the tragedy in *Macbeth*.

1. Explain that this sentence is the central claim of the argument.
Remind students that claims and evidence should be ordered in a logical manner that clearly supports their central claim and demonstrates valid reasoning to connect the evidence to the claim.

**Activity: Gallery Walk**

Instruct student groups to write a central claim at the top of a piece of chart paper, assigning responsibility for the tragedy of *Macbeth* to either the Witches, Macbeth, or Lady Macbeth. Instruct student groups to list on chart paper the supporting claims and evidence they found to strengthen their argument. Each member of the group should record at least one supporting claim and one piece of evidence from their individual *Macbeth* Argument Outline Tools.

- Student groups create charts for each central claim, listing textual evidence for supporting claims.

Instruct students to post their group’s chart paper and then rotate through the room to consider the work of other groups.

Instruct students to consider how the claims they notice about the responsibility of other characters might serve as counterclaims to their own arguments and how they might refute them. Students should note possible counterclaims on their individual *Macbeth* Argument Outline Tools as they circulate the room.

- Students circulate the room, recording possible counterclaims.

**Differentiation Consideration:** Consider providing students the following definition: *refute* means “prove that something is not true.”

Instruct students to rejoin their small groups and discuss how their ideas about which character is most responsible for the tragedy in *Macbeth* has changed. Instruct students to discuss counterclaims they noticed and how they can use text evidence to refute the counterclaims.

- Students discuss changes in their thinking about which character in *Macbeth* is most responsible for the tragedy, raising possible counterclaims and citing evidence that refutes the counterclaims.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:
Which character bears the most responsibility for the tragedy of Macbeth? Use reasoning to support the claim and provide one piece of evidence to support your choice and strengthen your reasoning.

Instruct students to look at their tools, charts, and annotations to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to complete or revise the Macbeth Argument Outline Tool, selecting three to four pieces of evidence for supporting claims, as well as at least one piece of evidence that can be used to support a counterclaim. Instruct students to use the 10.4.2 End-of-Unit Text Analysis Rubric and Checklist to review the arguments they have outlined for the End-of-Unit Assessment.

- Students follow along.

Homework

Complete the Macbeth Argument Outline Tool, selecting three to four pieces of evidence for supporting claims, as well as at least one piece of evidence that can be used to support a counterclaim.

Use the 10.4.2 End-of-Unit Text Analysis Rubric and Checklist to review the argument you have outlined for the End-of-Unit Assessment.
## Model Macbeth Character Responsibility Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Directions:** Choose a character from *Macbeth* (Macbeth, Lady Macbeth, or the Witches) whom you believe is responsible for the tragedy in the drama. Answer the questions below to support your choice. Use text evidence to support your responses.

**is the character most responsible for the tragedy in *Macbeth***.

### What is the earliest evidence that this character is responsible for the tragedy?

The Witches cast a charm on Macbeth, finishing with the statement, “Peace, the charm’s wound up” (Act 1.3, line 38). When the Witches greet Macbeth as “king hereafter” (Act 1.3, line 53), he has already been thinking about becoming king, which explains why he “start[s] and seem[s] to fear / Things that do sound so fair” (Act 1.3, lines 54–55) and uses the Witches’ prophecy as an excuse for killing Duncan, hoping that “th’ assassination” will “trammel up the consequence and catch / With his surcease success” (Act 1.7, lines 2–4).

As soon as Lady Macbeth receives the letter from her husband, she speaks her first lines of the play: “Glamis thou art, and Cawdor, and shalt be / What thou art promised. Yet do I fear thy nature; / It is too full o’ th’ milk of human kindness / To catch the nearest way” (Act 1.5, lines 1–4), revealing her ambition and her concern that on his own, Macbeth will not kill Duncan.

### What character traits explain the character’s motivation? Provide text evidence to support your response.

The Witches are evil and spiteful. For example, their spitefulness motivates them to punish the husband of a woman who refused one of the Witches chestnuts (Act 1.3, lines 4–32, from “A sailor’s wife had chestnuts in her lap” to “Macbeth doth come”), so they would be just as likely to set up Macbeth.

Macbeth is ambitious. Before Macbeth ever speaks to his wife, he is planning how to become king and considering how to “o’erleap” Malcolm (Act 1.4, lines 55–60, from “The Prince of Cumberland!” to “Which the eye fears, when it is done, to see”).

Lady Macbeth is controlling. From the very beginning she starts thinking about how to control Macbeth so that he will not be ruled by his nature, which she fears is “too full o’ th’ milk of human kindness” (Act 1.5, line 17). She plans on urging him to get what is promised him, saying she will “pour [her] spirits in [his] ear” (Act 1.5, line 29).
| How does this character’s responsibility for the tragedy support a central idea of the play? | Having the Witches responsible supports the idea that we are controlled by fate, by powers beyond our choices. Having Macbeth responsible for the tragedy supports the idea that disrupting the natural order (having a subject kill the ruler) results in tragedy. Having Lady Macbeth responsible for the tragedy supports the idea that disrupting the natural order (having women control their husbands) results in tragedy. |
| How does Shakespeare develop the idea that this character is responsible for the tragedy? | Shakespeare begins the play with the Witches, so they are clearly important to the drama. He presents them as linked to evil and as petty, ambiguous characters. He develops their characters later in the play by having them give Macbeth misleading information, such as the Second Apparition’s prophecy that “none of woman born / Shall harm Macbeth” (Act 4.1, lines 91–92) and the Third Apparition’s prophecy that “Macbeth shall never vanquished be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him” (Act 4.1, lines 105–107). Macbeth continues to plot to gain the crown throughout the play. After killing Duncan, he goes on to kill the guards, Banquo, and Macduff’s wife and children. He also attempts to kill Fleance, Banquo’s son, and vows to “fight the course” until the very end (Act 5.7, line 2). Shakespeare first introduces Lady Macbeth reading the letter from her husband and considering how best to convince Macbeth that he should kill Duncan to get the crown. Lady Macbeth wants to share Macbeth’s power as King of Scotland and convinces Macbeth to kill Duncan, telling her husband that Duncan’s murder will “to all [their] nights and days to come / Give solely sovereign sway and masterdom” (Act 1.5, lines 81–82). Lady Macbeth continues to develop the plans and tells Macbeth to put the “night’s great business” into her “dispatch” (Act 1.6, line 80). When Macbeth begins to have doubts, Lady Macbeth urges him on, telling him, “When you durst do it, then you were a man” (Act 1.7, line 56). After Macbeth kills Duncan, Lady Macbeth takes the knives and places them with the guards, smearing the men with Duncan’s blood before leaving (Act 2.2, lines 69–73, from “Give me the / Daggers” to “For it must seem their guilt”), demonstrating her willingness to take control. |
### Macbeth Argument Outline Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</thead>
</table>

**Text-Based Question:** Which character is most responsible for the tragedy of *Macbeth*?

**Central Claim:**

**Supporting Claim (character development, interactions, plot, central idea):**

<table>
<thead>
<tr>
<th>Evidence:</th>
<th><strong>Reasoning:</strong> <em>How does the evidence support your claim?</em></th>
</tr>
</thead>
</table>

**Supporting Claim (character development, interactions, plot, central idea):**

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</thead>
<tbody>
<tr>
<td>Evidence:</td>
<td>Reasoning: How does the evidence support your claim?</td>
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<td>---------------------------------------------------</td>
</tr>
</tbody>
</table>

**Supporting Claim (character development, interactions, plot, central idea):**

<table>
<thead>
<tr>
<th>Evidence:</th>
<th>Reasoning: How does the evidence support your claim?</th>
</tr>
</thead>
</table>

**Counterclaim (to the central claim):**

<table>
<thead>
<tr>
<th>Evidence:</th>
<th>Reasoning: How does this evidence support the counterclaim?</th>
</tr>
</thead>
</table>
**Refuting Claim (for the counterclaim):**

<table>
<thead>
<tr>
<th>Evidence:</th>
<th>Reasoning: <em>How does this evidence refute the counterclaim?</em></th>
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</thead>
</table>

**[Conclusion]**

**Restate Central Claim:**
## Model *Macbeth* Argument Outline Tool (The Witches)

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Text-Based Question:** Which character is most responsible for the tragedy of *Macbeth*?

**Central Claim:** The Witches are most responsible.

**Supporting Claim (character development, interactions, plot, central idea):**

The Witches have supernatural powers.

| Evidence: | Reasoning: *How does the evidence support your claim?*
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>They can appear and disappear; they can control winds (Act 1.3, lines 12–15, from “I’ll give thee a wind” to “I myself have all the other”) and sleep (Act 1.3, lines 20–24, from “Sleep shall neither night nor day” to “Shall he dwindle, peak and pine”); they can cause apparitions to appear and reveal things (Act 4.1, lines 75–76, “Come high or low, / Thyself and office deftly show”); and they can tell the future (Act 1.3, lines 52–53, “All hail, Macbeth! Hail to thee, Thane of Cawdor! / All hail, Macbeth, that shalt be king hereafter!” and Act 1.3, lines 70–71, “Thou shalt get kings, though thou be none”).</td>
<td>Because the Witches have supernatural powers they are able to control the future.</td>
</tr>
</tbody>
</table>

**Supporting Claim (character development, interactions, plot, central idea):**

The Witches cast a charm to cause the events.

| Evidence: | Reasoning: *How does the evidence support your claim?*
<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>Act 1.3, lines 33–38 (from “The Weïrd Sisters, hand in hand” to “Peace, the charm’s wound up”). Hecate is angry with them because, without her permission, they “trade[d] and traffic[ed] with Macbeth / In riddles and affairs of death” (Act 3.5, lines 4–5).</td>
<td>Because the Witches cast a charm, they control the future. The tragedy is fated.</td>
</tr>
</tbody>
</table>

**Supporting Claim (character development, interactions, plot, central idea):**

The Witches deceive Macbeth.

| Evidence: | Reasoning: *How does the evidence support your claim?*
|-----------|---------------------------------------------------|
**Evidence:**
They do not explain the meaning of the apparitions’ prophecies that “none of woman born” will harm Macbeth and that he will be safe “until / Great Birnam Wood to high Dunsinane Hill / Shall come against him.” (Act 4.1, lines 91–92, 105–107)

**Reasoning:** *How does the evidence support your claim?*
If Macbeth had understood the apparitions’ words better, he might not have allowed his castle to be besieged and might not have tried to fight off Malcolm’s forces.

**Counterclaim (to the central claim):**

1. See the other Model *Macbeth* Argument Outline Tools for possible counterclaims and evidence.

**Supporting Claim (for the counterclaim):**

**Evidence:**

**Reasoning:** *How does this evidence support the counterclaim?*

**Refuting Claim (for the counterclaim):**

**Evidence:**

**Reasoning:** *How does this evidence refute the counterclaim?*
[Conclusion]

Restate Central Claim:

Model *Macbeth* Argument Outline Tool (Macbeth)

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Text-Based Question:** Which character is most responsible for the tragedy of *Macbeth*?

**Central Claim:** Macbeth is most responsible.

**Supporting Claim (character development, interactions, plot, central idea):**

As soon as the Witches greet Macbeth with the words, “Hail to thee, Thane of Cawdor!” and “All hail Macbeth, that shalt be king hereafter!” (Act 1.3, lines 52–53) he begins to plot how to gain the crown.

**Evidence:**

Banquo notices that Macbeth “start[s] and seem[s] to fear / Things that do sound so fair” (Act 1.3, lines 54–55).

In an aside, Macbeth admits that he is “yield[ing] to that suggestion / Whose horrid image doth unfix [his] hair / And make [his] seated heart knock at [his] ribs ... “ (Act 1.3, lines 147–149) and says that his thoughts, “whose murder yet is but fantastical” are disturbing him so that “nothing is but what is not” (Act 1.3, lines 150–155).

**Reasoning:** How does the evidence support your claim?

These lines show that Macbeth is not willing to accept the Witches’ prophecy as something that will come without any action on his part; instead, he begins to plan how to fulfill the prophecy right away.

**Supporting Claim (character development, interactions, plot, central idea):**

When Macbeth learns that Duncan is naming Malcolm as his heir, Macbeth realizes that he might have to kill Malcolm, too, to gain the crown.

**Evidence:**

Act 1.4, lines 55–60 (From “The Prince of Cumberland!” to “when it is done, to see”).

**Reasoning:** How does the evidence support your claim?

This quote shows that already Macbeth realizes that just killing Duncan might not be enough and he is already thinking about killing others in order to ensure that he can get and keep the crown.

**Supporting Claim (character development, interactions, plot, central idea):**

Macbeth goes beyond just killing Duncan; his violence exceeds the demands of the prophecy.
Evidence:
In addition to killing Duncan, Macbeth kills the guards (Act 2.3, lines 124–125, “O, yet I do repent my fury, / That I did kill them”), arranges the death of Banquo and tries to have Banquo’s son Fleance killed, too (Act 3.2, lines 146–158, from “Your spirits shine through you” to “I’ll come to you anon”). He orders the deaths of Lady Macduff and her children (Act 4.1, lines 171–174, from “The castle of Macduff I will surprise” to “This deed I’ll do before this purpose cool”) and kills Young Siward (Act 5.7, line 14 s.d., “[They fight, and young Siward is slain].”).

Reasoning: How does the evidence support your claim?
Because Macbeth is willing to kill not only Duncan, but also anyone he thinks might be a threat, Macbeth becomes more and more monstrous. Macbeth is the cause of all of the violence in the play.

Counterclaim (to the central claim):
① See the other Model Macbeth Argument Outline Tools for possible counterclaims and evidence.

Supporting Claim (for the counterclaim):

Evidence:

Reasoning: How does this evidence support the counterclaim?

Refuting Claim (for the counterclaim):

Evidence:

Reasoning: How does this evidence refute the counterclaim?
[Conclusion]

Restate Central Claim:
**Model Macbeth Argument Outline Tool (Lady Macbeth)**

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<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Text-Based Question:** Which character is most responsible for the tragedy of *Macbeth*?

**Central Claim:** Lady Macbeth is most responsible.

**Supporting Claim (character development, interactions, plot, central idea):**
As soon as Lady Macbeth receives Macbeth's letter she starts planning on how to get Macbeth to kill Duncan.

<table>
<thead>
<tr>
<th>Evidence:</th>
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</table>

After reading the letter, Lady Macbeth considers Macbeth's character and is concerned that he is not ruthless enough to kill Duncan. She decides that she will “pour [her] spirits in [his] ear” (Act 1.5, line 29) and later prays to the “spirits / That tend on mortal thoughts” to “unsex” her and to fill her “from the crown to the toe top-full / Of direst cruelty” (Act 1.5, lines 47–50) so that she can do what needs to be done.

<table>
<thead>
<tr>
<th>Reasoning: How does the evidence support your claim?</th>
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</table>

Lady Macbeth reveals in this scene that she wants the crown and that she will take whatever steps necessary to gain it.

**Supporting Claim (character development, interactions, plot, central idea):**
Lady Macbeth talks Macbeth into murdering Duncan when he starts questioning the idea.

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<th>Evidence:</th>
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Lady Macbeth uses a series of arguments, questioning Macbeth’s reliability (Act 1.7, lines 39–43, from “Was the hope drunk” to “Such I account thy love”), his courage (Act 1.7, lines 43–49, from “Art thou afeard” to “Like the poor cat i’ th’ adage”); his manliness (Act 1.7, lines 53–62, from “What beast was’t” to “their fitness / now / Does unmake you”); and his commitment (Act 1.7, lines 62–67, from “I have given suck” to “as you / Have done to this”). In addition, she encourages him by telling him to “screw [his] courage to the sticking place” to ensure success (Act 1.7, line 70).

<table>
<thead>
<tr>
<th>Reasoning: How does the evidence support your claim?</th>
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</table>

Without Lady Macbeth’s numerous arguments and encouragements Macbeth might not have followed through on the plan to murder Duncan and so he would have avoided all the tragedy that follows.

**Supporting Claim (character development, interactions, plot, central idea):**
Lady Macbeth plans and assists in the murder.
### Evidence:
Act 1.7, lines 71–82 (from “When Duncan is asleep” to “who shall bear the guilt / Of our great quell”).

### Reasoning:
*How does the evidence support your claim?*
By planning the murder, Lady Macbeth makes it difficult for Macbeth to say he can’t do it; Lady Macbeth maps it out for him and makes it sound like a simple, foolproof plan.

### Counterclaim (to the central claim):
- See the other Model Macbeth Argument Outline Tools for possible counterclaims and evidence.

### Supporting Claim (for the counterclaim):

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Reasoning: <em>How does this evidence support the counterclaim?</em></th>
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</table>

### Refuting Claim (for the counterclaim):

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Reasoning: <em>How does this evidence refute the counterclaim?</em></th>
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</thead>
</table>
[Conclusion]

Restate Central Claim:

Introduction

In this lesson, the 10.4.2 End-of-Unit Assessment, students craft a formal, multi-paragraph essay presenting an argument in response to the question of which character bears the most responsibility for the tragedy of Macbeth. Students review their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their arguments with supporting claims based on relevant evidence and valid reasoning. Student responses are assessed using the 10.4.2 End-of-Unit Text Analysis Rubric.

For homework, students reread Acts 1.1 and 1.3 in order to consider how Shakespeare uses these scenes to present information about the Witches, other characters, and the plot. Students participating in the optional Lesson 23a of this unit complete an alternative assignment in which they prepare to present their arguments orally in small groups, referring to the 10.4.2 Speaking and Listening Rubric and Checklist. Students reread Acts 1.1 and 1.3 as homework after presenting their oral arguments.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.3</td>
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<tr>
<td>W.9-10.1.a-e</td>
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reasons and evidence, and between claim(s) and counterclaims.
d. Establish and maintain a formal style and objective tone while attending to the
   norms and conventions of the discipline in which they are writing.
e. Provide a concluding statement or section that follows from and supports the
   argument presented.

| L.9-10.1.a-b | Demonstrate command of the conventions of standard English grammar and usage
   when writing or speaking.
   a. Use parallel structure.
   b. Use various types of phrases (noun, verb, adjectival, adverbial, participial,
      prepositional, absolute) and clauses (independent, dependent; noun, relative,
      adverbial) to convey specific meanings and add variety and interest to writing or
      presentations. |

| L.9-10.2.a-c | Demonstrate command of the conventions of standard English capitalization,
   punctuation, and spelling when writing.
   a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely
      related independent clauses.
   b. Use a colon to introduce a list or quotation.
   c. Spell correctly. |

**Addressed Standard(s)**

| W.9-10.9.a | Draw evidence from literary or informational texts to support analysis, reflection, and
   research.
   a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author
      draws on and transforms source material in a specific work [e.g., how Shakespeare
      treats a theme or topic from Ovid or the Bible or how a later author draws on a
      play by Shakespeare]”). |

| SL.9-10.4 | Present information, findings, and supporting evidence clearly, concisely, and logically
   such that listeners can follow the line of reasoning and the organization, development,
   substance, and style are appropriate to purpose, audience, and task. |

**Assessment**

**Assessment(s)**

Student learning is assessed via a multi-paragraph response. Students respond to the following
prompt, citing textual evidence to support analysis and inferences drawn from the text.
Select a central character from *Macbeth*. Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot, and/or central ideas.

Student responses will be evaluated using the 10.4.2 End-of-Unit Text Analysis Rubric.

**High Performance Response(s)**

A High Performance Response should:

- Identify a central character from *Macbeth* (e.g., the Witches, Macbeth, or Lady Macbeth) as primarily responsible for the tragedy.

- Present a central claim about this character’s responsibility for the tragedy (e.g., The Witches bear primary responsibility for the tragedy, because they caused future events; Macbeth bears primary responsibility, because he chose to kill Duncan to ensure the fulfillment of the Witches’ prophecy; Lady Macbeth bears primary responsibility, because she arranged to have him kill Duncan in order to gain the crown).

- Support claims through the use of supporting claims (e.g., The Witches are spiteful and powerful supernatural forces who can control the future; Macbeth is an ambitious and violent man; Lady Macbeth is a controlling and ruthless woman).

- Use relevant evidence and valid reasoning, such as the following examples:
  - The Witches cast a spell, saying, “The charm’s wound up” (Act 1.3, line 38) and “trade[d] and traffic[ked] with Macbeth / In riddles and affairs of death” (Act 3.5, lines 4–5).
  - Macbeth plotted from the very beginning to kill in order to obtain the crown, noting in an 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” (Act 1.4, lines 55–57). He also plots with Lady Macbeth to murder Duncan, suggesting, “Will it not be received, / When we have marked with blood those sleepy two / Of his own chamber and used their very daggers, / That they have done ’t?” (Act 1.7, lines 85–88). He continues on to plot the death of his friend, Banquo, telling Lady Macbeth, “Ere the bat hath flown … there shall be done / A deed of dreadful note” (Act 3.2, lines 45–49), as well as Lady Macduff and her children (Act 4.1, lines 171–175, from “The castle of Macduff I will surprise” to “This deed I’ll do before this purpose cool”) and Young Siward (Act 5.7, line 14 s.d.): “They fight, and young Siward is slain.”
  - Lady Macbeth knows Macbeth might be “too full o’ th’ milk of human kindness” (Act 1.5, line 17) to kill Duncan, so she talks him into the deed, first telling him, “O, never / Shall sun that tomorrow see!” speaking of the day that Duncan leaves the castle (Act 1.5, lines 71–72). Then, she taunts Macbeth when he seems to reconsider the plan, asking, “Was the hope drunk / Wherein you dressed yourself? … Art thou afeard / To be the same in thine own act and valo
/ As thou art in desire? / Would’st thou ... live a coward ...? / ... What beast was ’t, / then, / That made you break this enterprise to me?’” (Act 1.7, lines 39–49, 53–55). She demonstrates her commitment with a horrible description, saying, “I would ... / have ... / dashed the brains out [of the babe that milks me] ... had I so sworn as you / Have done to this” (Act 1.7, lines 63–67). Finally, she helps with Duncan’s murder, telling Macbeth, “Go get some water / And wash this filthy witness from your hand. ... Give me the daggers ... If he do bleed, / I’ll gild the faces of the grooms withal, / For it must seem their guilt” (Act 2.2, lines 60–73).

- Consider counterclaims, such as the following examples:
  - Even though the Witches cast a spell, Macbeth and Lady Macbeth did not have to kill Duncan because it was already fated that Macbeth would get the crown, as is evident when Macbeth says, “If chance will have me king, why, chance may / crown me / without my stir” (Act 1.4, lines 157–159).
  - Macbeth would not have considered killing Duncan if the Witches had not prophesized that he would get the crown, calling him, “Macbeth, that shalt be king hereafter!” (Act 1.3, line 53), and if Lady Macbeth had not talked him into it, telling him, “and you shall put / This night’s great business into my dispatch, / Which shall to all our nights and days to come / Give solely to our sovereign sway and masterdom” (Act 1.6, lines 79–82).
  - If Macbeth had not told Lady Macbeth about his encounter with the Witches, writing, “This have I thought good to deliver / thee, my dearest partner of greatness, that thou / might’s / not lose the dues of rejoicing by being ignorant of what greatness is promised thee” (Act 1.5, lines 10–13), she would not have planned Duncan’s murder, which was so unnatural for her that it drove her insane.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

Vocabulary to teach (may include direct word work and/or questions)

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf].
Lesson Agenda/Overview

Student-Facing Agenda

Standards & Text:
- Standards: RL.9-10.3, W.9-10.1.a-e, L.9-10.1.a-b, L.9-10.2.a-c, W.9-10.9.a, SL.9-10.4
- Text: Macbeth by William Shakespeare

Learning Sequence:
1. Introduction of Lesson Agenda
2. Homework Accountability
3. End-of-Unit Assessment
4. Preparation for Oral Presentations (Optional)
5. Closing

<table>
<thead>
<tr>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>1. 5%</td>
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<tr>
<td>2. 10%</td>
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<td>3. 70%</td>
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<tr>
<td>4. 10%</td>
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<tr>
<td>5. 5%</td>
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</tbody>
</table>

Materials

- Copies of the 10.4.2 End-of-Unit Assessment for each student
- Student copies of 10.4.2 End-of-Unit Text Analysis Rubric and Checklist (refer to 10.4.2 Lesson 21)
- Copies of the Act 1 Witches’ Scenes Review Tool (for students not completing Lesson 23a)
- Copies of the 10.4.2 End-of-Unit Speaking and Listening Rubric and Checklist for each student (preparation for optional Lesson 23a)

Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>indicates a vocabulary word.</td>
</tr>
<tr>
<td>Indicators</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>Indicators</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>Indicators</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.3, W.9-10.1.a-e, L.9-10.1.a-b, and L.9-10.2.a-c. In this lesson, students complete the End-of-Unit Assessment in which they write a multi-paragraph argument supporting a central claim about which character of *Macbeth* is primarily responsible for the tragedy.

- Students look at the agenda.

  ○ Remind students to use domain-specific vocabulary, as well as proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone. If necessary, remind students of the work they did in 10.3.3 regarding how to establish and maintain a formal style. Remind students that domain-specific vocabulary includes terms such as *acts, scenes, lines, stage directions, monologues, soliloquies*, etc.

Activity 2: Homework Accountability 10%

Instruct students to take out their materials for the End-of-Unit Assessment, including all notes, annotations, tools, and Quick Writes.

- Students take out their materials for the End-of-Unit Assessment.

  ○ Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 10.4.2 End-of-Unit Assessment 70%

Explain to students that because it is a formal writing task, the 10.4.2 End-of-Unit Assessment should include an introductory statement that presents a central claim, well-organized supporting claims and counterclaims with supporting evidence and clear reasoning, and a concluding statement that articulates the importance of the argument. Remind students to use domain-specific vocabulary, as well as proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone. Remind students as they write to refer to their notes, tools, and annotated text from previous lessons.

  ○ Consider reminding students that the appropriate use of strong evidence to support their claims demonstrates their application of W.9-10.9.a.

Instruct students to write a multi-paragraph response to the following prompt:
Select a central character from *Macbeth*. Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot, and/or central ideas.

Remind students to use the 10.4.2 End-of-Unit Text Analysis Rubric to guide their written responses. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

1. Display the prompt for students to see, or provide the prompt in hard copy.
   - Students independently answer the prompt using evidence from the text.
   - See the High Performance Response at the beginning of this lesson.

**Activity 4: Preparation for Oral Presentations (Optional) 10%**

The following instruction prepares students for Optional Lesson 23a, in which students have the opportunity to present their ideas as oral presentations. If using this option, instruct students to meet in the small groups established in 10.4.2 Lesson 1. Inform students that in the next lesson, they will have an opportunity to present their arguments orally to their small groups. Post or project the following questions for students to answer in their small groups before sharing out with the class.

In what ways will presenting ideas orally be different from presenting ideas in writing?

- Student responses may include:
  - It might feel less formal, because we are talking to peers.
  - It might be harder to make sure the ideas are clear, because there is no written record of the ideas that build up to a claim.

Distribute the 10.4.2 End-of-Unit Speaking and Listening Rubric and Checklist. Instruct students to review and discuss the rubric and checklist in small groups before answering the following questions:

What makes a successful oral presentation?

- Student responses may include:
  - Successful presentations are concise: They present an idea clearly and stay on topic.
  - Successful presentations use evidence to support ideas.
  - Successful presentations are well organized: They present evidence in a logical way that is easy for listeners to follow.
  - Successful presentations are interesting for listeners: Presenters speak clearly and in a style that is appropriate for the listeners.
What are some effective ways to prepare for an oral presentation?

Student responses may include:
- Prepare by reviewing the content of the argument.
- Practice presenting the central claim concisely.
- Use notecards or the Argument Outline Tool to help keep ideas in order and to remember important points.
- Practice to ensure that the volume, rate, and tone are appropriate.
- Remember to make eye contact.

Lead a brief whole-class discussion based on student responses.

Consider reminding students that this is an opportunity to apply standard SL.9-10.4 by presenting information, findings, and supporting evidence clearly, concisely, and logically.

If students are not giving oral presentations in the next lesson, omit the discussion above and adjust time allotments by allowing slightly more time for writing the multi-paragraph essays and slightly less time for the closing.

Activity 5: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to reread Acts 1.1 and 1.3 before completing the Act 1 Witches’ Scenes Review Tool.

For students giving oral presentations as described in the optional Lesson 23a of this unit, omit the homework above. Instead, instruct students to review their Macbeth Argument Outline Tool and the 10.4.2 End-of-Unit Speaking and Listening Rubric and Checklist and practice presenting their short (less than five minutes) arguments orally.

Students follow along.

Homework

Reread Acts 1.1 and 1.3 before completing the Act 1 Witches’ Scenes Review Tool.

For students participating in Lesson 23a (oral presentations), replace this homework with the following homework:

Review the Macbeth Argument Outline Tool and the 10.4.2 End-of-Unit Speaking and Listening Rubric and Checklist. Practice presenting your short (less than five minutes) argument orally.
10.4.2 End-of-Unit Assessment

Your Task: Rely on your close reading of Macbeth to write a well-crafted multi-paragraph response to the following prompt.

Select a central character from Macbeth. Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot, and/or central ideas.

Your writing will be assessed using the 10.4.2 End-of-Unit Text Analysis Rubric and Checklist.

Guidelines

Be sure to:

• Closely read the prompt
• Respond directly to all parts of the prompt
• Paraphrase, quote, and reference relevant evidence to support your analysis
• Organize your ideas in a cohesive and coherent manner
• Use precise language appropriate for your task
• Follow the conventions of standard written English

CCSS: RL.9-10.3, W.9-10.1.a-e, L.9-10.1.a-b, L.9-10.2.a-c

Commentary on the Task:

This task measures RL.9-10.3 because it demands that students:

• Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

This task measures W.9-10.1.a-e because it demands that students:

• Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
• Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
• Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.
• Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
• Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

• Provide a concluding statement or section that follows from and supports the argument presented.

This task measures L.9-10.1 and L.9-10.2 because it demands that students:

• Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  o Use parallel structure.
  o Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

• Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  o Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
  o Use a colon to introduce a list or quotation.
  o Spell correctly.
# Act 1 Witches’ Scenes Review Tool

**Name:**

**Class:**

**Date:**

**Directions:** Reread the scenes listed below and then answer questions 1 through 4 for each scene.

<table>
<thead>
<tr>
<th>Scene</th>
<th>1. What information does the scene provide about the Witches? How are they described?</th>
<th>2. How does the scene develop other characters?</th>
<th>3. How does the scene develop the plot?</th>
<th>4. How does the scene develop central ideas?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 1.1 (from “When shall we three meet again?” to “Hover through the fog and filthy air.”)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act 1.3, lines 1–81 (from “Where hast thou been, sister?” to “Speak, I charge you.”)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
10.4.2 End-of-Unit Speaking and Listening Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level</th>
<th>3 – Responses at this Level</th>
<th>2 – Responses at this Level</th>
<th>1 – Responses at this Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content and Analysis</td>
<td>Use more than one piece of specific evidence that logically and insightfully supports the claim.</td>
<td>Use more than one piece of specific evidence that logically supports the claim.</td>
<td>Use at least one piece of specific evidence that logically supports the claim.</td>
<td>Use specific evidence to support a claim, but the evidence is not logical OR use logical evidence but does not cite specific text passages.</td>
</tr>
<tr>
<td>Concise Presentation</td>
<td>Easily present all significant points within the time limit.</td>
<td>Present all significant points within the time limit.</td>
<td>Present most significant points within the time limit.</td>
<td>Present a few significant points within the time limit.</td>
</tr>
<tr>
<td>Coherence and Organization</td>
<td>Skillfully present ideas so listeners can easily follow the line of reasoning.</td>
<td>Present ideas so listeners can follow the line of reasoning.</td>
<td>Present ideas so listeners can follow the line of reasoning with some effort.</td>
<td>Attempt to present ideas so listeners can follow the line of reasoning, but listeners have great difficulty.</td>
</tr>
<tr>
<td>Style</td>
<td>Skillfully establish and maintain a formal style and objective tone appropriate to the norms and conventions of the discipline. Exhibit excellent command of standard English.</td>
<td>Establish a style and tone appropriate to the discipline; demonstrate inconsistent use of formality and objectivity. Exhibit good control of standard English.</td>
<td>Use inconsistent style and tone with some attention to formality and objectivity. Exhibit developing control of standard English.</td>
<td>Lack a formal style, using language that is basic, imprecise, or contextually inappropriate. Exhibit little control of standard English.</td>
</tr>
</tbody>
</table>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
### 10.4.2 End-of-Unit Speaking and Listening Checklist

**Assessed Standard: SL.9-10.4**

*Presentation of Knowledge and Ideas*

<table>
<thead>
<tr>
<th>Did I…</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Present my argument concisely?</td>
<td></td>
</tr>
<tr>
<td>Use evidence to support my claims logically?</td>
<td></td>
</tr>
<tr>
<td>Organize and develop my argument clearly?</td>
<td></td>
</tr>
<tr>
<td>Use a style of speaking appropriate to the purpose, audience, and task</td>
<td></td>
</tr>
</tbody>
</table>

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Introduction

In this lesson, students prepare to consider film treatments of *Macbeth* through a variety of activities. Students consider how Act 1.1 and 1.3 develop characters, plot, and central ideas. Students also discuss how the Witches are depicted in the visual arts, focusing on “Macbeth and the Witches,” by Joseph Anton Koch. Students then analyze a second painting, Henry Fuseli’s “The Three Witches,” as part of their assessment. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how Henry Fuseli draws on and transforms the Witches from Shakespeare’s *Macbeth*. What does Fuseli emphasize or omit in his treatment of these characters?

For homework, students conduct a brief search to find five interesting facts about Akira Kurosawa or samurai films to share with the class.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>RL.9-10.7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s <em>Landscape with the Fall of Icarus</em>).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>None.</td>
</tr>
</tbody>
</table>

Assessment

<table>
<thead>
<tr>
<th>Assessment(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text or painting.</td>
</tr>
<tr>
<td>- Analyze how Henry Fuseli draws on and transforms the Witches from Shakespeare’s <em>Macbeth</em>. What does Fuseli emphasize or omit in his treatment of these characters?</td>
</tr>
</tbody>
</table>
High Performance Response(s)

A High Performance Response should:

- Describe how Shakespeare depicts the Witches (e.g., Shakespeare, through the words of Banquo, describes the Witches as “withered” and “wild in their attire,” each with a “choppy finger laying / Upon her skinny lips” (Act 1.3, lines 41, 46–47). He says they “look not like th’ inhabitants o’ th’ Earth” (Act 1.3, line 42) and that they “should be women, / And yet [their] beards forbid [Banquo] to interpret / That [they] are so” (Act 1.3, lines 47–49). The Three Witches are not portrayed as fully developed individuals, but rather as a group of very similar creatures.).

- Describe how Fuseli depicts the Witches (e.g., He paints them as three old women, wearing loose white clothing and caps or bonnets. Their clothing seems as though it might be smeared with blood. Each Witch holds a right index finger to her lips, while her left hand is outstretched, as though pointing at something. The Witches appear to be looking upward at something other than what they are pointing at. The Witches have an eerie white light about them that is in contrast to the dark, shadowy background. Very little of the Witches’ hair is visible, although strands of something light appear to be coming from the bonnet of the Witch in the back. This might be hair or might be some other matter or light. The Witches’ hands are wrinkled and have crooked fingers. The Witches’ faces have sharp, almost masculine features. The Witches are posed identically, wear very similar clothing, and are grouped so that they are almost a single unit rather than individuals.).

- Compare and contrast the depictions (e.g., Shakespeare says that the Witches look wild and unearthly, but Fuseli’s Witches look like old women. Shakespeare says the Witches have “beards” that make it difficult for Banquo to determine their gender, but Fuseli’s Witches are beardless. Nonetheless, Fuseli’s Witches have somewhat masculine features. Both depictions include the chapped, wrinkled hands and fingers on the Witches’ lips and both depictions show figures with an unearthly appearance. Both depictions present the Witches as a supernatural group rather than as individual characters. Fuseli adds a dark, shadowy background with some sort of dark, flying creature, perhaps a bat, floating behind the Witches.).

- Explain how the differences emphasize different aspects of the Witches (e.g., Shakespeare emphasizes the Witches’ wildness and ambiguous gender, making them seem very different from ordinary people, while Fuseli’s picture makes them seem more like old women. Fuseli emphasizes the evil associated with the Witches by adding the dark, flying creature in the background and by using mostly black and white, with a little red, as the main colors of the picture. Both emphasize the Witches’ “choppy” fingers and age. Both create mysterious, eerie figures. Both emphasize the group rather than the individual, suggesting that the Witches are more important for their symbolic value than for their personal attributes.).
Vocabulary

**Vocabulary to provide directly (will not include extended instruction)**
- None.*

**Vocabulary to teach (may include direct word work and/or questions)**
- None.*

**Additional vocabulary to support English Language Learners (to provide directly)**
- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>- Standards: RL.9-10.7</td>
<td></td>
</tr>
<tr>
<td>- Text: <em>Macbeth</em> by William Shakespeare, Act 1.1 and 1.3</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 10%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 20%</td>
</tr>
<tr>
<td>3. Interpreting Literature Visually</td>
<td>3. 50%</td>
</tr>
<tr>
<td>4. Quick Write</td>
<td>4. 15%</td>
</tr>
<tr>
<td>5. Closing</td>
<td>5. 5%</td>
</tr>
</tbody>
</table>

Materials

- Student copies of the 10.4 Common Core Learning Standards Tool (refer to 10.4.1 Lesson 1)
- Copy of Joseph Anton Koch’s “Macbeth and the Witches” to be projected for class consideration
- Copies of Joseph Anton Koch’s “Macbeth and the Witches” for use in small groups
- Copies of the Stylistic Choices Tool for each student
• Copies of a picture for students to analyze (e.g., Henry Fuseli’s “The Three Witches”) or one copy to be projected for class consideration
• Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td></td>
<td><strong>Bold text indicates questions for the teacher to ask students.</strong></td>
</tr>
<tr>
<td></td>
<td><em>Italicized text indicates a vocabulary word.</em></td>
</tr>
<tr>
<td>▲</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✈</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>🍾</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.7. In this lesson, students discuss how Shakespeare’s use of the Witches in Act 1 develops characters, plot, and central ideas. Students also analyze Joseph Anton Koch’s painting, “Macbeth and the Witches,” as a class before independently analyzing another painting, Henry Fuseli’s “The Three Witches,” in order to consider how artists can interpret a literary work visually.

- Students look at the agenda.

Distribute or ask students to take out their copies of the 10.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RL.9-10.7. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard RL.9-10.7.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

- Student responses should include:
  - Analyze an important scene in two different types of art.
  - Analyze what is highlighted or left out of each representation of the scene.
**Activity 2: Homework Accountability**  
20%

Instruct students to meet in pairs to discuss how Shakespeare uses Act 1.1 and 1.3 to develop characters, plot, and central ideas, referring to their completed Act 1 Witches’ Scenes Review Tools.

- Students refer to their Act 1 Witches’ Scenes Review Tools to discuss Shakespeare’s treatment of the Witches in Act 1.

See the Model Act 1 Witches’ Scenes Review Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

**Activity 3: Interpreting Literature Visually**  
50%

Without telling the students the name of the painting, display a full-color reproduction of Joseph Anton Koch’s “Macbeth and the Witches” (or another painting of the same subject, such as Clarkson Frederick Stanfield’s “Macbeth and the Witches” or Théodore Chassériau’s “Macbeth and Banquo Meeting the Witches on the Heath”).

**What is depicted in this picture?**

- Two men on horseback are meeting three people on a windy day near the ocean.

Inform students that the painting is called “Macbeth and the Witches” and was painted by Joseph Anton Koch.

Distribute or project color copies of the print, as well as the Stylistic Choices Tool, to each group. Instruct students to view the painting carefully before completing the Stylistic Choices Tool in small groups.

- Students work together to study and discuss the picture to complete the tool.

See the Model Stylistic Choices Tool for possible student responses.

Consider reminding students of their work with RL.9-10.7 in 9.1.3 Lesson 13, when they considered Marc Chagall’s treatment of Romeo and Juliet.

Lead a brief, whole-class discussion of student responses.

**Activity 4: Quick Write**  
15%

Project Henry Fuseli’s “The Three Witches” or distribute full-color copies to each student, along with a blank copy of the Stylistic Choices Tool. Instruct students to respond briefly in writing to the following prompt:
Analyze how Henry Fuseli draws on and transforms the Witches from Shakespeare’s *Macbeth*. What does Fuseli emphasize or omit in his treatment of these characters?

Instruct students to examine the painting, using the Stylistic Choices Tool as a guide, and to review Act 1 along with their notes and annotations. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- Students independently answer the prompt using evidence from the text and the painting and using the Stylistic Choices Tool as a guide.
- See the High Performance Response at the beginning of this lesson.

**Activity 5: Closing  5%**

Display and distribute the homework assignment. For homework, instruct students to conduct a brief search to find five interesting facts about either Akira Kurosawa or samurai films to share with the class.

- Half of the class should research Kurosawa and the other half should research the film genre.

**Homework**

Conduct a brief search to find five interesting facts about either Akira Kurosawa or samurai films to share with the class.
## Model Act 1 Witches’ Scenes Review Tool

**Directions:** Reread the scenes listed below and then answer Questions 1 through 4 for each scene.

<table>
<thead>
<tr>
<th>Scene</th>
<th>1. What information does the scene provide about the Witches? How are they described?</th>
<th>2. How does the scene develop other characters?</th>
<th>3. How does the scene develop the plot?</th>
<th>4. How does the scene develop central ideas?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Act 1.1</strong> (from “When shall we three meet again?” to “Hover through the fog and filthy air.”)</td>
<td>They are probably evil – The setting is spooky, with thunder and lightning. They are supernatural: they have “familiars” – Graymalkin and Paddock. (lines 9–10) They are ambiguous, saying, “Fair is foul, and foul is fair.” (line 12)</td>
<td>Macbeth is first presented as a figure of interest to the Witches, so he is associated with evil early on.</td>
<td>This scene explains that a battle is taking place. The Witches will meet again “When the battle’s lost and won.” (line 4)</td>
<td>Evil is present from the very beginning. Ambiguity (truth vs. deception)</td>
</tr>
<tr>
<td><strong>Act 1.3, lines 1–81</strong> (from “Where hast thou been, sister?” to “Speak, I charge you.”)</td>
<td>The Witches are violent (one has been “killing swine” (line 2) and spiteful (one is punishing the husband of a woman who would not give her chestnuts (lines 4–27, from “A sailor’s wife had chestnuts in her lap” to “Look what I have”)). The Witches have some supernatural powers (they Macbeth is associated with the Witches again when he says, “So foul and fair a day I have not seen” (line 39). The interactions with the Witches reveal that Macbeth might already have been thinking about how to become king. Banquo notices that he “start[s] and seem[s] to fear / Things that do sound</td>
<td>The Witches greet Macbeth with “All hail, Macbeth! Hail to thee, Thane of Cawdor! / All hail, Macbeth, that shall be king hereafter!” (lines 52–53) and tell Banquo, “Thou shalt get kings, though thou be none” (line 70). The prophetic words give Macbeth a clear motive to</td>
<td>The idea of fate vs. agency is introduced – how much control does the sailor have? It is developed when Banquo and Macbeth learn that Macbeth has been named Thane of Cawdor: Did the Witches cause this to happen or only know it would happen?</td>
<td>Truth vs. deception</td>
</tr>
</tbody>
</table>
control the winds and can keep the sailor from sleeping), but it is limited. The First Witch says of the sailor and his ship, "Though his bark cannot be lost, Yet it shall be tempest-tossed" (lines 25–26).

The Witches can see the future: They recognize Macbeth as “Thane of Cawdor” and “king hereafter” and also know that Banquo will not be king but that his descendants will be kings.

Banquo describes the Witches as “withered” and “wild in their attire,” each with a “choppy finger laying / Upon her skinny lips” (lines 41, 46–47). He says they “look not like th’ inhabitants o’ th’ Earth” and that they “should be women, / And yet [their] beards forbid [Banquo] to interpret / That they are so” (lines 47–49).

Banquo tells them that he “neither beg[s] nor fear[s] / [Their] favors nor [their] hate” (lines 63–64), but he is cautious of the Witches, questioning them and calling them “imperfect speakers” (line 73).

When Macbeth and Banquo learn that Macbeth has been named Thane of Cawdor, Banquo remains suspicious of the Witches, saying, “oftentimes, to win us to our harm, / The instruments of darkness tell us truths, / Win us with honest trifles, to betray ’s / In deepest consequence” (lines 135–138), but Macbeth ignores this caution.

Macbeth recognizes that the “supernatural soliciting / Cannot be ill, cannot be good” and goes on to describe how the news has prompted him to consider a “suggestion / Whose horrid image” shatters him, yet that he can’t help thinking about it (lines 143–144, 147–148).

We learn that Macbeth has been named Thane of Cawdor when Ross announces, “He [Duncan] bade me, from him, call thee Thane of Cawdor” (line 110).

Continues to develop here as Banquo and Macbeth struggle to make sense of the Witches’ prophecies and Banquo recognizes that there might be an element of deceit in them.
**Stylistic Choices Tool**

<table>
<thead>
<tr>
<th>Name:</th>
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**Directions:** Reread Act 1.3, lines 39–81, from “So foul and fair a day I have not seen” to “Speak, I charge you.” Then examine a selected painting carefully before answering the following questions.

<table>
<thead>
<tr>
<th>Name of Painting:</th>
<th>Artist:</th>
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</table>

1. Who is in the painting and what do you notice about how they are presented? (E.g., Are they moving? Still?)

2. Where are the characters in relation to one another? What can you infer from their positions in the painting?

3. Who is most important in the painting? How can you tell?

4. What symbols or imagery can you identify?
5. What are the main colors in the picture?

<table>
<thead>
<tr>
<th>What are the main colors in the picture?</th>
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6. What is the quality of the colors? (E.g., Are they bright? Dark? Muted?)

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7. What mood do the symbols, imagery, and colors create in the painting?

<table>
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<tr>
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8. What, if anything, has the artist chosen not to represent and/or change in this painting? Consider what you know about the characters from the play.

<table>
<thead>
<tr>
<th>What, if anything, has the artist chosen not to represent and/or change in this painting?</th>
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9. How does your knowledge of what the artist chose to omit and/or change influence your understanding of the painting?

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### Model Stylistic Choices Tool

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<th>Name:</th>
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**Directions:** Reread Act 1.3, lines 39-81, from “So foul and fair a day I have not seen” to “Speak, I charge you.” Then examine a selected painting carefully before answering the following questions.

**Name of Painting:** “Macbeth and the Witches”  
**Artist:** Joseph Anton Koch

1. **Who is in the painting and what do you notice about how they are presented? (E.g., Are they moving? Still?)**
   - Macbeth and Banquo are riding on horses when they meet the Three Witches.
   - The Three Witches are standing by the water and pointing at the men.
   - Soldiers are in the background, behind Macbeth and Banquo.
   - Creatures are flying through the sky as though they are coming out of the clouds toward the people.

2. **Where are the characters in relation to one another? What can you infer from their position in the painting?**
   - The characters are on opposite sides of the painting, still quite far from one another, so the Witches are probably greeting the men but the men have not yet questioned the Witches.
   - The Witches and men are far apart from one another, and the men’s horses seem to be reacting negatively to the Witches, suggesting that there is a problem.
   - Soldiers are far in the background. You can infer that they would not be very helpful in this situation.
   - Creatures floating in the sky above the Witches and people suggest that supernatural elements might be controlling or influencing events in some way.

3. **Who is most important in the painting? How can you tell?**
   - The man in the red cape (Macbeth?) is most important because he is wearing the most colorful clothing and is placed high on a horse.
   - The Witches are most important. The cape that is blowing over their heads makes them take up more space and the wind and waves are all blowing in the same direction that they are pointing.

4. **What symbols or imagery can you identify?**
   - The weather and the sea look wild and violent, representing the events of the play.
   - The ship in the background behind the Witches, and the strong winds, suggest the powers the Witches have and suggest supernatural powers.
   - The soldiers far behind Macbeth and Banquo symbolize human powers.
   - In the sky, a stream of other supernatural creatures flies in front of the mountain and the fort on top of it.
   - The figures in the sky are holding a crown, which is important because the Witches tell Macbeth that he will be King of Scotland.
   - The remains of the destroyed castle suggest ruin.
5. What are the main colors in the picture?
Yellow (cream), white, black, red, and green.

6. What is the quality of the colors? (E.g., Are they bright? Dark? Muted?)
The colors are dark and muted.

7. What mood do the symbols, imagery, and colors create in the painting?
The symbols and imagery, along with the dark, muted colors, create a frightening, ominous mood.

8. What, if anything, has the artist chosen not to represent and/or change in this painting? Consider what you know about the characters from the play.
The artist has changed the setting of the meeting from the heath (a wide, empty space) to beside the ocean.
The artist included creatures flying through the sky, but they were not mentioned in the play.
The artist included soldiers in the background, following Macbeth and Banquo.

9. How does your knowledge of what the artist chose to omit and/or change influence your understanding of the painting?
Setting the scene by the ocean allows the artist to include the sinking ship, which recalls the Witches’ ability to control the winds and the spell they cast on the sailor married to the woman who would not give the Witch her chestnuts.
Adding the flying creatures adds to the sense that the supernatural is very powerful.
Including the soldiers emphasizes the roles of Macbeth and Banquo as leaders and important figures.
Joseph Anton Koch’s “Macbeth and the Witches”
Henry Fuseli’s “The Three Witches”
Clarkson Frederick Stanfield’s “Macbeth and the Witches”
Théodore Chassériau’s “Macbeth and Banquo Meeting the Witches on the Heath”
Introduction

In this lesson, students present their arguments from the previous lesson as oral presentations to small groups of peers. After discussing the factors that contribute to a successful oral presentation, students share their arguments about which character from *Macbeth* is primarily responsible for the tragedy, using evidence to support claims. Student learning in this lesson is assessed via student participation in the following task: Present your argument and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning. Ensure that the organization, development, substance, and style are appropriate to purpose, audience, and task.

For homework, students reread Act 1.1 and 1.3 before reflecting on how Shakespeare uses these scenes to provide information about the Witches, other characters, and the plot in these scenes.

Standards

<table>
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<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>SL.9-10.4</td>
<td>Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</td>
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<tr>
<th>Addressed Standard(s)</th>
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</table>
| SL.9-10.1.b | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.  

b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. |

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<tr>
<td>SL.9-10.6</td>
<td>Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</td>
</tr>
</tbody>
</table>
Assessment

Assessment(s)

Student learning in this lesson is assessed via student participation in the following task:

- Present your argument and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning. Ensure that the organization, development, substance, and style are appropriate to purpose, audience, and task.

① Student performances, recorded digitally for teacher viewing and assessment, are assessed using the 10.4.2 Speaking and Listening Rubric.

High Performance Response(s)

A High Performance Response should:

- Present a clear central claim (e.g., The Witches are primarily responsible for the tragedy; Macbeth is primarily responsible for the tragedy; or Lady Macbeth is primarily responsible for the tragedy.).

- Use relevant evidence and valid reasoning to support claims, such as the examples below:
  - The Witches cast a charm that determines the actions of Macbeth and Lady Macbeth (Act 1.3, lines 33–38, from “The Weird Sisters, hand in hand” to “Peace, the charm’s wound up”).
  - Macbeth actively chooses to kill Duncan in order to fulfill the prophecy (Act 1.4, lines 55–60, from “The Prince of Cumberland! That is a step” to “when it is done, to see”; Act 1.7, lines 85–88, from “Will it not be received” to “That they have done ’t?”).
  - Lady Macbeth talks Macbeth into murdering Duncan and keeps him from reconsidering his decision (Act 1.5, lines 71–82, from “O, never / Shall sun that morrow see!” to “Give solely sovereign sway and masterdom”; Act 1.7, lines 39–82, from “Was the hope drunk / Wherein you dressed yourself” to “who shall bear the guilt / Of our great quell?”).

- Identify reasonable counterclaims such as those below:
  - Even though the Witches cast a charm, they are not responsible because Macbeth did not necessarily need to kill Duncan to ensure that the prophecy was fulfilled; Banquo did not kill anyone and yet the prophecy about his descendants becoming king seems to be true.
  - Macbeth killed Duncan, but he is not the character primarily responsible for the tragedy because if the Witches had not “trade[d] and traffic[ked] with Macbeth / In riddles and affairs of death” (Act 3.5, lines 4–5) and if Lady Macbeth had not argued so forcefully for killing Duncan, he might have made a different decision.
  - Lady Macbeth planned the murder and participated in it, but she did not know anything about the other murders that Macbeth planned, so she is not primarily responsible for the whole tragedy, etc.
- Develop ideas using logical organization.
- Speak in a style appropriate to purpose, audience, and task (i.e., appropriate for a short presentation to classroom peers, demonstrating a command of the conventions of standard English).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- None.*

Vocabulary to teach (may include direct word work and/or questions)
- None.*

Additional vocabulary to support English Language Learners (to provide directly)
- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document [link to document].

Lesson Agenda/Overview

Student-Facing Agenda | % of Lesson
--- | ---
**Standards & Text:**
- Standards: SL.9-10.4, SL.9-10.1.b, SL.9-10.6
- Text: *Macbeth* by William Shakespeare

**Learning Sequence:**
1. Introduction of Lesson Agenda 1. 10%
2. Homework Accountability 2. 10%
3. Oral Presentations 3. 70%
4. Closing 4. 10%

Materials

- Student copies of the 10.4 Common Core Learning Standards Tool (refer to 10.4.2 Lesson 1)
• Student copies of the 10.4.2 Speaking and Listening Rubric and Checklist (refer to 10.4.2 Lesson 22)
• Digital recording devices for each small group
• Student copies of the Act 1 Witches’ Scenes Review Tool for each student (refer to 10.4.2 Lesson 22)

Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>Italicized text indicates a vocabulary word.</td>
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<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
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<tr>
<td>✡</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>①</td>
<td>Indicates instructional notes for the teacher.</td>
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</tbody>
</table>

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: SL.9-10.4. In this lesson, students discuss the criteria for a successful oral presentation before articulating the arguments they constructed for their 10.4.2 End-of-Unit Assessments. Students work in small groups, taking turns assuming the role of presenter, timer, videographer, and evaluator.

▶ Students look at the agenda.

Distribute or ask students to take out their copies of the 10.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: SL.9-10.6. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

▶ Students read and assess their familiarity with standard SL.9-10.6.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

✡ Student responses may include:

  o Change your way of speaking (including word choices, level of formality, etc.), based on where, when, and why you are speaking.
  o Demonstrate your ability to use formal English when necessary.
Activity 2: Homework Accountability 10%

Instruct students to meet in pairs to discuss the 10.4.2 Speaking and Listening Rubric and Checklist and how they prepared for their presentations.

- Students work in pairs to discuss preparing for an oral presentation.

- Student responses may include:
  - Rereading notes for End-Of-Unit Assessment
  - Creating notecards
  - Practicing out loud

Lead a brief, whole-class discussion based on student responses.

Activity 3: Oral Presentations 70%

Instruct students to meet in their small groups to give short oral presentations. Instruct students to take turns assuming the following roles:

- Presenter – Student presents argument orally in a short presentation (less than five minutes).
- Videographer – Student records the student presenting.
- Evaluator – Student takes notes on presentation, referring to the 10.4.2 Speaking and Listening Rubric and Checklist.
- Timer – Student monitors the time for the speaker to ensure that presentation does not exceed time limit and that all students have enough time to present.

- Some students may need time to familiarize themselves with digital recording equipment.

- Students meet in small groups and assign roles and presentation sequence.

- Consider drawing students’ attention to their work with standard SL.9-10.1.b when they assume particular rules within their groups.

Instruct students to present arguments to their small groups and to take turns assuming various roles.

- Consider drawing students’ attention to their work with standard SL.9-10.6 when they demonstrate their command of formal English for an oral presentation.

Instruct students to remain in groups and join a second group.
Post or display the following questions for students to discuss in combined groups:

**How does presenting the argument orally compare to writing that same argument for the End-of-Unit Assessment?**

- Student responses may include:
  - It was very similar because both formats presented the same ideas.
  - It was easier because it did not need to be written down.
  - It was harder because it required public sharing of ideas and because spoken language cannot be edited.

**Activity 4: Closing 10%**

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.1 and 1.3 before completing the Act 1 Witches’ Scenes Review Tool.

- Students follow along.

**Homework**

Reread Act 1.1 and 1.3 before completing the Act 1 Witches’ Scenes Review Tool.
Introduction

In this lesson, students view and analyze Throne of Blood, Akira Kurosawa’s 1957 film adaptation of Macbeth, in order to compare Kurosawa’s presentation of the opening scenes, Act 1.1 through Act 1.3 of the original play (the first 20:09 minutes of the film). Students consider what is absent or changed in the film version of the opening scenes. They then explore how Kurosawa’s representation might influence their understanding of Shakespeare’s setting of these scenes and introduction of the characters. As they view the film, students record their observations on the Kurosawa Film Viewing Tool. Students use their observations as the basis for a discussion about how Kurosawa develops and interprets the first three scenes of Macbeth through character development, and the use of setting and cinematic choices. Student learning is assessed through independent completion of the Kurosawa Film Viewing Tool at the end of the lesson.

For homework, students write a paragraph in response to the following prompt: What does Kurosawa choose to emphasize or omit in his treatment of the opening three scenes of Macbeth? Analyze the impact of these choices. As an optional extension homework, students may respond to the following question, using the Throne of Blood Homework Tool: Reread the Witches’ dialogue from Act 1.3, lines 1–38 of Macbeth and the lyrics of the spirit’s song from Throne of Blood and analyze how these two texts develop mood.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.7</td>
<td>Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux-Arts” and Breughel’s Landscape with the Fall of Icarus).</td>
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<tbody>
<tr>
<td>SL.9-10.1.a-e</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
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<tr>
<td>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other...</td>
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</table>
research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

c. Propel discussions by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

Assessment

Assessment(s)

Student learning is assessed through completion of the Kurosawa Film Viewing Tool at the end of the lesson. Students use the Kurosawa Film Viewing Tool to respond to the following focus question, citing textual evidence to support analysis and inferences drawn from the film.

- What do you notice about the characters, setting, and cinematic choices?

High Performance Response(s)

① For a High Performance Response, see the Model Kurosawa Film Viewing Tool at the end of this lesson.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- mutinies (v.) – revolts against authority
- garrison (n.) – military camp, fort, or base
- abdicate (v.) – leave the position of being a king or queen
- karma (n.) – the force created by a person’s actions that some people believe causes good or bad
things to happen to that person
• sovereign (n.) – monarch; a king, queen, or other supreme ruler
• realm (n.) – kingdom

Vocabulary to teach (may include direct word work and/or questions)
• None.

Additional vocabulary to support English Language Learners (to provide directly)
• castle* (n.) – large building usually with high, thick walls and towers that was built in the past to protect against attack
• haunted (adj.) – lived in or visited by ghosts
• perished (v.) – died or was killed
• web* (n.) – net made from silk threads woven together by a spider
• fortresses* (n.) – places that are protected against attack
• commander (n.) – person who is in charge of a group of people
• forest* (n.) – thick growth of trees and bushes that covers a large area
• maze* (n.) – complicated and confusing system of connecting passages
• rank (n.) – position in a society, organization, group, etc.

*Consider providing students with a visual aid to support these definitions.

Lesson Agenda/Overview

Student-Facing Agenda | % of Lesson
--- | ---
Standards & Text: | 
• Standards: RL.9-10.7, SL.9-10.1.a-e | 1. 5%
• Text: *Macbeth* by William Shakespeare, Act 1.1–1.3 | 2. 15%
Learning Sequence: | 
1. Introduction of Lesson Agenda | 3. 50%
2. Homework Accountability | 4. 15%
3. Film Viewing | 5. 10%
4. Group Discussion |
Materials

- Copies of the Kurosawa Film Viewing Tool for each student
- Excerpt from Akira Kurosawa’s *Throne of Blood* (00:00 – 20:09)
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Copies of the *Throne of Blood* Homework Tool for each student (optional)

Learning Sequence

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<tr>
<th>How to Use the Learning Sequence</th>
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<tbody>
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<td><strong>Symbol</strong></td>
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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.7. In this lesson, students explore how Kurosawa uses character, setting, and cinematic choices to interpret the first three scenes of *Macbeth*. Students engage in a discussion and complete a brief writing assignment to close the lesson.

 Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to take out the results of their search for Lesson 23 homework. (Conduct a brief search to find five interesting facts about Akira Kurosawa or samurai films to share with the class.) Ask students...
to form pairs to discuss and share their findings. Each pair should contain one student who has conducted a search into Kurosawa and one student who has conducted a search into samurai cinema.

- Student responses regarding Akira Kurosawa may include:
  - Akira Kurosawa was a Japanese filmmaker who lived from March 23, 1910 to September 6, 1998.
  - Kurosawa’s father, Isamu, was a member of a former samurai family from Akita Prefecture.
  - As a boy of 13, Kurosawa witnessed the aftermath of an earthquake in Tokyo, and this influenced his later work in which he often confronted unpleasant realities.
  - At the age of 23, Kurosawa lost his older brother, Heigo, who committed suicide.
  - After World War II, Kurosawa was very influenced by democratic ideas during the American occupation of Japan.
  - Kurosawa was most famous for samurai films such as *The Seven Samurai* (1954).
  - In 1957, Kurosawa directed *Throne of Blood*, an adaptation of Macbeth set in medieval Japan.
  - In 1990, Kurosawa received the Academy Award for Lifetime Achievement.

- Student responses regarding samurai cinema may include:
  - The term samurai cinema refers to films about the medieval and early-modern military of the nobility of Japan.
  - Samurai cinema is called *chanbara* in Japanese, meaning “sword-fighting films.”
  - Samurai films are usually set during the Tokugawa era (1600–1868), and often focus on the end of an entire way of life for the samurai, as they deal with changes to their status resulting from a changing society.
  - Samurai films changed a lot following World War II. Before the war, samurai films tended to be dramas rather than action films, but after World War II they became more action-based with darker and more violent characters who were often physically and psychologically scarred.
  - A famous director of samurai films was Akira Kurosawa.
  - Samurai films often deal with the idea of *bushido*, the code of honor to follow the samurai’s leader that sets samurai warriors apart. Samurai were supposed to be skilled in warfare and martial arts and ready to defend their honor even to death. Samurai who failed to do so might choose to commit suicide in order to save reputation or "face," or to take revenge in the case of a loss of someone the samurai cared about.
  - The style of samurai films is very different from Western films; the acting as well as the action tends to be more stylized and formal.

Lead a brief whole-class discussion of student responses.
Activity 3: Film Viewing
50%

Distribute the Kurosawa Film Viewing Tool. Inform students that they are going to use this tool to organize their observations about the film and that they will turn in their completed tools at the end of the lesson. Instruct students to make notes during the film, recording their observations about the characters in the first column, about the setting in the second column, and about the cinematic choices that the director makes in the third column.

Lead a brief, whole-class discussion on the following question:

**What decisions might a director make about characters, setting, and structural choices in a film?**

- Student responses may include:
  - A director might decide to dress the characters a certain way.
  - A director might direct actors to use certain gestures or to play their part in a particular manner.
  - A director might make such choices as which character gets most screen time.
  - A director might choose a particular setting for the film.
  - A director might choose the position and angle of the camera.
  - A director might choose who or what is framed by the camera.
  - A director might make decisions about lighting; for example, the director decides on whom or what the light shines or does not shine.
  - A director might choose to use a soundtrack or sound effects.

Post or project the following focus question for students to consider as they view the film:

**What do you notice about the characters, setting, and cinematic choices?**

1. **Differentiation Consideration:** Consider posting or projecting the following guiding prompts to support students in their viewing:

   Look at the characters, their clothing, and the way they act. Look at when and where the story happens. Look at how the movie camera and lighting are used.

Transition students to the film viewing. Show the opening of *Throne of Blood* (00:00 to 20:09).

- Students view the opening of *Throne of Blood* and record their observations on the Kurosawa Film Viewing Tool.
Activity 4: Group Discussion 15%

Instruct students to form the small groups established in 10.4.2 Lesson 1. Post or project the following question for groups to discuss before sharing out with the class:

What do you notice about the characters, setting, and cinematic choices?

1. Consider reminding students that this is an opportunity to apply standard SL.9-10.1.a-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

   - Student groups discuss the focus question.

   - See the Model Kurosawa Film Viewing Tool at the end of this lesson for sample student responses.

1. **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

   - Where is the scene set and how does this impact the drama?
   - How do the costumes the actors wear develop their characters?
   - How do the gestures of the actors develop their characters?
   - How does the director choose to use lighting?
   - How does the director choose to use close ups?
   - How does the director choose to frame the action?
   - What is the impact of sound effects and music?

   - See the Model Kurosawa Film Viewing Tool at the end of this lesson for sample student responses.

Lead a brief, whole-class discussion of student responses.

Activity 5: Kurosawa Film Viewing Tool 10%

Instruct students to complete the Kurosawa Film Viewing Tool independently, adding any additional notes based on their discussions.
See the Model Kurosawa Film Viewing Tool at the end of this lesson for sample student responses.

### Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to write a paragraph in response to the following prompt:

What does Kurosawa choose to emphasize or omit in his treatment of the opening three scenes of *Macbeth*? Analyze the impact of these choices.

Ask students to use vocabulary from the unit so far in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

1. **Differentiation Consideration**: Consider providing the following optional extension homework to deepen students’ understanding: Respond in writing to the following question using the *Throne of Blood* Homework Tool.

   Reread the Witches’ dialogue from Act 1.3, lines 1–38 of *Macbeth* and the lyrics of the spirit’s song from *Throne of Blood* and analyze how these two texts develop mood.

1. If necessary, remind students that mood is the general atmosphere or feeling of a scene.

   - Students follow along.

### Homework

Write a paragraph in response to the following prompt:

What does Kurosawa choose to emphasize or omit in his treatment of the opening three scenes of *Macbeth*? Analyze the impact of these choices.

**Optional Extension Homework**: Respond in writing to the following question using the *Throne of Blood* Homework Tool.

Reread the Witches’ dialogue from Act 1.3, lines 1–38 of *Macbeth* and the lyrics of the spirit’s song from *Throne of Blood* and analyze how these two texts develop mood.
### Kurosawa Film Viewing Tool

<table>
<thead>
<tr>
<th>Character Development</th>
<th>Setting</th>
<th>Cinematic Choices</th>
</tr>
</thead>
<tbody>
<tr>
<td>e.g., Who is in each scene? Who gets most screen time? How do the actors portray their characters? Are they dramatic? Are they reserved?</td>
<td>e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?</td>
<td>e.g., Is there a soundtrack? What do you notice about how the camera changes position at different moments in the scene? What is the camera angle? What or who is being framed? On who or what does light shine or not shine?</td>
</tr>
</tbody>
</table>

**Focus Question:** What do you notice about the characters, setting and cinematic choices?
### Vocabulary:

- **mutinies (v.)** – revolts against authority
- **garrison (n.)** – military camp, fort, or base
- **abdicate (v.)** – leave the position of being a king or queen
- **karma (n.)** – the force created by a person's actions that some people believe causes good or bad things to happen to that person
- **sovereign (n.)** – monarch; a king, queen, or other supreme ruler
- **realm (n.)** – kingdom

**Words for Additional Support**

- **castle (n.)** – large building usually with high, thick walls and towers that was built in the past to protect against attack
- **haunted (adj.)** – lived in or visited by ghosts
- **perished (v.)** – died or was killed
- **web (n.)** – net made from silk threads woven together by a spider
- **fortresses (n.)** – places that are protected against attack
- **commander (n.)** – person who is in charge of a group of people
- **forest (n.)** – thick growth of trees and bushes that covers a large area
- **maze (n.)** – complicated and confusing system of connecting passages
- **rank (n.)** – position in a society, organization, group, etc.
Model Kurosawa Film Viewing Tool

### Directions
Use this tool to record your observations about Kurosawa’s treatment of *Macbeth* in *Throne of Blood*.

### Focus Question
What do you notice about the characters, setting, and cinematic choices?

<table>
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<tr>
<td>e.g., Who is in each scene? Who gets most screen time? What are the characters wearing? How do the actors portray their characters? Are they dramatic? Are they reserved?</td>
<td>e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?</td>
<td>e.g., Is there a soundtrack? What do you notice about how the camera changes position at different moments in the scene? What is the camera angle? What or who is being framed? On who or what does light shine or not shine?</td>
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</table>

Kurosawa begins the film without the Witches; instead, the viewer hears an unnerving chanting by an unseen chorus. This creates a sense of doom, as it is clear from the words of the chant that something bad is going to happen, but we do not know exactly what. This increases the impact of the spirit’s appearance when she does arrive, as it makes her appearance more mysterious and unexpected.

The viewer is invited to look upon “the ruins of Spider’s Web Castle.” The setting is very isolated; for a long time the camera stays on empty countryside with nobody in sight. When Kurosawa does show the castle, it is isolated, with only a single rider riding up to it. At the beginning of the film, the weather is frightening and violent: there is a strong wind that whistles across the mountains and fog. The chanting on the soundtrack creates an ominous and creepy mood as the film opens. Kurosawa also uses sound effects to indicate the stormy weather; the viewer hears the sound of the wind whistling, and in the forest scene, the sound of thunder.

The use of sound effects in the forest scene includes the sound of cackling voices as Washizu shoots his arrow into the trees,
<table>
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<tr>
<td>The characters in the fortress scene are all men and all dressed in armor, indicating that this is a military environment. The armor also shows that the film is set in the past. The style of acting is very dramatic, with a lot of shouting, which indicates the urgency of the situation and the heroism of Washizu and Miki. In the first appearance of Miki and Washizu, it is clear from their clothing that they are soldiers: they are dressed in armor and carrying weapons. Also, the actors playing them have a stern and angry manner. We hear the spirit before we see her; she is singing in a soft, haunting way, which emphasizes her creepiness and the unsettling lyrics about death and the meaninglessness of life. The words of the spirit’s song are much grimmer and more unsettling than the Witches’ conversation about the mischief that they are planning. The fact that we hear her before seeing her also makes her seem more mysterious and supernatural, as if she appears out of nowhere.</td>
<td>makes it difficult to see anything. In the scene in the forest, the thunder and lightning create a tense, uneasy atmosphere.</td>
<td>which creates the sense that the forest is an evil character in its own right in the film. By filming Washizu and Miki through the trees, Kurosawa creates the impression that they are being watched by an evil force, again making the forest a character in the film. The bright lighting on the spirit, while everything around is dark indicates that there is something supernatural about her. The shot stays on the pile of corpses while Miki and Washizu leave the shot, reinforcing the impression that the forest is a dangerous place and that there is something very wrong.</td>
</tr>
<tr>
<td>Character Development</td>
<td>Setting</td>
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</tr>
<tr>
<td>---------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>There is only one spirit, as opposed to the Three Witches in <em>Macbeth</em>. The spirit is spinning when Miki and Washizu find her, an image which contributes to the idea that she is part of or represents the forest itself, as it associates her with the “Spider’s Web” of the forest’s name. Unlike the Witches, the spirit does not address Miki and Washizu at first. She waits for them to address her, which changes our idea about the responsibility of the different characters; rather than being hailed by the Witches as in Shakespeare, they hear the spirit and seek her out. Washizu’s reaction to the Witches is different to Macbeth’s. Washizu first hesitates and then appears to be angry with the spirit, but does not seem to be sincere in his anger and claim of loyalty to the Sovereign of Spider’s Web Castle.</td>
<td></td>
<td></td>
</tr>
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</table>
Vocabulary:

- mutinies (v.) – revolts against authority
- garrison (n.) – military camp, fort, or base
- abdicate (v.) – leave the position of being a king or queen
- karma (n.) – the force created by a person's actions that some people believe causes good or bad things to happen to that person
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**Throne of Blood Homework Tool**

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<tr>
<th><em>Macbeth</em> Act 1.3, Lines 1–38</th>
<th><em>Spirit Song from Throne of Blood</em></th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Thunder. Enter the three Witches.</em></td>
<td>Strange is the world</td>
<td>folly (n.) – foolish behavior</td>
</tr>
<tr>
<td><strong>First Witch</strong> Where hast thou been sister?</td>
<td>Why should men</td>
<td>strives (v.) – tries very hard to do something</td>
</tr>
<tr>
<td><strong>Second Witch</strong> Killing swine.</td>
<td>Receive life in this world?</td>
<td>sear (v.) – burn and damage</td>
</tr>
<tr>
<td><strong>Third Witch</strong> Sister, where thou?</td>
<td>Men’s lives are as meaningless</td>
<td>the surface of (something)</td>
</tr>
<tr>
<td><strong>First Witch</strong> A sailor’s wife had chestnuts in her lap</td>
<td>As the lives of insects</td>
<td>with strong and sudden heat</td>
</tr>
<tr>
<td>And munched and munched and munched. “Give me,” quoth I.</td>
<td>The terrible folly</td>
<td>base (adj.) – not honest or good</td>
</tr>
<tr>
<td>“Aroint thee, witch,” the rump-fed runnion cries.</td>
<td>Of such suffering</td>
<td>calamities (n.) – events that cause great harm and suffering</td>
</tr>
<tr>
<td>Her husband’s to Aleppo gone, master o’ th’ <em>Tiger</em>,</td>
<td>A man lives but</td>
<td>travail (n.) – difficult experiences or situations</td>
</tr>
<tr>
<td>But in a sieve I’ll thither sail,</td>
<td>As briefly as a flower</td>
<td>stench (n.) – very bad smell</td>
</tr>
<tr>
<td>And, like a rat without a tail,</td>
<td>Destined all too soon</td>
<td>odor (n.) – disagreeable smell</td>
</tr>
<tr>
<td>I’ll do, I’ll do, and I’ll do.</td>
<td>To decay into the stink of flesh</td>
<td></td>
</tr>
<tr>
<td><strong>Second Witch</strong> I’ll give thee a wind.</td>
<td>Humanity strives</td>
<td></td>
</tr>
<tr>
<td><strong>First Witch</strong> Th’ art kind.</td>
<td>All its days</td>
<td></td>
</tr>
<tr>
<td><strong>Third Witch</strong> And I another.</td>
<td>To sear its own flesh</td>
<td></td>
</tr>
<tr>
<td><strong>First Witch</strong> I myself have all the other,</td>
<td>In the flames of base desire</td>
<td></td>
</tr>
<tr>
<td>And the very ports they blow;</td>
<td>Exposing itself</td>
<td></td>
</tr>
<tr>
<td>All the quarters that they know</td>
<td>To Fate’s Five Calamities</td>
<td></td>
</tr>
<tr>
<td>I’th shipman’s card.</td>
<td>Heaping karma upon karma</td>
<td></td>
</tr>
<tr>
<td>I’ll drain him dry as hay.</td>
<td>All that awaits Man</td>
<td></td>
</tr>
<tr>
<td></td>
<td>At the end</td>
<td></td>
</tr>
<tr>
<td><strong>Macbeth Act 1.3, Lines 1–38</strong></td>
<td><strong>Spirit Song from Throne of Blood</strong></td>
<td><strong>Vocabulary</strong></td>
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<tr>
<td>---------------------------------</td>
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<tr>
<td>Shall sleep neither night nor day</td>
<td>Of his travails</td>
<td></td>
</tr>
<tr>
<td>Hang upon his penthouse lid.</td>
<td>Is the stench of rotting flesh</td>
<td></td>
</tr>
<tr>
<td>He shall live a man forbid.</td>
<td>That will yet blossom into flower</td>
<td></td>
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<tr>
<td>Weary sev’nights, nine times nine,</td>
<td>Its foul odor rendered</td>
<td></td>
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<tr>
<td>Shall he dwindle, peak and pine.</td>
<td>Into sweet perfume</td>
<td></td>
</tr>
<tr>
<td>Though his bark cannot be lost,</td>
<td>Oh, fascinating</td>
<td>25</td>
</tr>
<tr>
<td>Yet it shall be tempest-tossed.</td>
<td>The life of Man</td>
<td></td>
</tr>
<tr>
<td>Look what I have.</td>
<td>Oh, fascinating</td>
<td></td>
</tr>
</tbody>
</table>

**First Witch** Here I have a pilot’s thumb,

Wracked as homeward he did come.

**Drum within**

**Third Witch** A drum, a drum!

Macbeth doth come.

All dancing in a circle.

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 charms wound up.
Reread the Witches’ dialogue from Act 1.3 of *Macbeth* and the lyrics of the spirit’s song from *Throne of Blood* and analyze how these two texts develop mood.
Introduction

In this lesson, students view and analyze the 2011 Royal Shakespeare Company (RSC) production of *Macbeth* (00:00–14:55) to compare the film version of Act 1.1 through 1.3 to the original text. Students consider the staging of the film version in the opening scenes. They then explore how the RSC’s directorial choices might influence their understanding of Shakespeare’s setting of these scenes and introduction of the characters. As they view the film, students record their observations on the RSC Film Viewing Tool. Students use their observations as the basis for a discussion of character development, setting, and cinematic choices in the first three scenes of the RSC production of *Macbeth*. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how the RSC production develops and transforms the first three scenes of *Macbeth*.

For homework, students write a paragraph in response to the following prompt: Analyze the impact of the directors’ choice of setting in Kurosawa’s *Throne of Blood* and the RSC production of *Macbeth*. Additionally, students continue to read their Accountable Independent Reading (AIR) text and prepare for a brief discussion on how they applied their chosen focus standard to their text.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.9</td>
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<table>
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<th>Addressed Standard(s)</th>
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</thead>
<tbody>
<tr>
<td>W.9-10.2.c-e</td>
</tr>
<tr>
<td>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
</tr>
<tr>
<td>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
</tr>
<tr>
<td>SL.9-10.1.a-e</td>
</tr>
</tbody>
</table>

**Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.**

| a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. |
| b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. |
| c. Propel discussions by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. |
| d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. |
| e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. |

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the film.

- Analyze how the RSC production develops and transforms the first three scenes of *Macbeth*.

**High Performance Response(s)**

A High Performance Response should:

- Identify choices made by the RSC production of *Macbeth* about text, characters, setting, and cinematic choices (e.g., the decision to update the setting to a twentieth-century military hospital, the rearrangement of the text that places the Witches’ meeting in Act 1.1 in the middle of Act 1.2, the use of old war footage, etc.).
Describe how these choices develop and transform the play (e.g., The director’s decisions about text, setting, and staging develop and transform the role of the Witches by highlighting their evil influence while reducing the importance of their supernatural aspect. The choice to move the opening scene to the middle of Act 1.2 delays the revelation of the Witches’ identity and intentions, especially as they are dressed as nurses and seem to be treating the Captain. Even though they are onscreen during the dialogue between Duncan and the Captain, they do not reveal themselves until they kill the Captain (a detail that is not part of Shakespeare’s text). The moment of revelation is highlighted by the use of sound and visual cues, such as the removal of the Witches’ masks and the panning out of the camera, accompanied by menacing sound effects. As the Witches walk to meet Macbeth, the close-ups of the props they are carrying increase the sense of danger, and the dummy that they create using an IV stand and the Captain’s coat represents visually how they treat men as puppets. At the same time, however, the RSC production places less emphasis on the Witches as supernatural beings. Much of their dialogue about their activities is cut from the text. They look like women, especially in their nurses’ uniforms, not like the “withered” and “wild” creatures (Act 1.3, line 41) that Banquo addresses, and their “beards” (Act 1.3, line 48) are their masks. Rather than vanishing, as they do in Shakespeare’s stage directions, they walk off camera after their meeting with Macbeth. In this way, the RSC production highlights the witches’ malicious role in the tragedy but downplays their supernatural character.}

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

Vocabulary to teach (may include direct word work and/or questions)

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).
Lesson Agenda/Overview

Student-Facing Agenda

Standards & Text:
- Standards: RL.9-10.9, W.9-10.2.c, d, e, SL.9-10.1.a-e
- Text: *Macbeth* by William Shakespeare, Act 1.1–1.3

Learning Sequence:
1. Introduction of Lesson Agenda
2. Homework Accountability
3. Film Viewing
4. Group Discussion
5. Quick Write
6. Closing

Materials
- Copies of the RSC Film Viewing Tool for each student
- Excerpt from Rupert Goold’s *Macbeth* (00:00 – 14:55) ([http://www.pbs.org/](http://www.pbs.org/))
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Consider previewing the film excerpt in advance in order to determine its suitability for students. If the film excerpt does not seem appropriate, consider using a different film version for this lesson.

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbol</strong></td>
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<tr>
<td>10%</td>
</tr>
<tr>
<td>no symbol</td>
</tr>
<tr>
<td><strong>Bold text</strong></td>
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<tr>
<td><em>Italicized text</em></td>
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</tbody>
</table>
Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.9. In this lesson, students explore how the RSC production uses character, setting, and cinematic choices to develop and transform the first three scenes of Macbeth. Students engage in a discussion and complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to form pairs in order to discuss their response to the 10.4.2 Lesson 24 homework (What does Kurosawa choose to emphasize or omit in his treatment of the opening three scenes of Macbeth? Analyze the impact of these choices.)

- Student responses about Kurosawa’s choices may include:
  - Kurosawa’s omits the first scene with the Witches and replaces it with the chanting of an off-screen chorus.
  - Kurosawa reduces the number of Witches from three to one.
  - Kurosawa uses the forest setting to emphasize the spooky atmosphere of the scene.
  - Kurosawa chooses to set the action in medieval Japan, which emphasizes the violence of the play.

- Student responses about the impact of Kurosawa’s choices may include:
  - Kurosawa makes a series of choices that emphasize the power and evil nature of the spirit.
  - Kurosawa omits the opening scene with the Witches, so that we first meet the spirit as an off-screen voice, in the forest, which gives the scene a creepy atmosphere and highlights the supernatural power of the spirit.
  - The atmosphere of the scene is reinforced by Kurosawa’s emphasis on the creepy setting: Spider’s Web Forest is mentioned before it is seen and it is both from its name and the dialogue of the characters that it is a dangerous place with traps that destroy men.
  - The frightening atmosphere of Spider’s Web Forest is heightened by terrifying weather that is clearly strange to the characters who describe it as “peculiar.” The off-stage cackling which Miki and Washizu hear and their frightened reactions to it (Washizu shoots arrows into the trees) create the sense that the spirit represents the forest itself.
  - When Washizu and Miki finally meet the spirit, she is bathed in light, creating a supernatural effect, and her creepiness is intensified by the fact that she is spinning, which again associates her with the forest, suggesting that she is spinning a web to draw Washizu and Miki in.
The decision to have the camera linger over the piles of rotting corpses as the two warriors leave the shot emphasizes that the spirit is very dangerous. All of these choices create the impression that the spirit, like the forest, is a very powerful and dangerous force.

Students will revisit their homework responses in 10.4.2 Lesson 26.

Lead a brief, whole-class discussion of student responses.

For classes that were assigned the optional extension, instruct students to form new pairs and to share their responses to the Lesson 24 homework. (Reread the Witches' dialogue from Act 1.3, lines 1–38 of Macbeth and the lyrics of the spirit's song from Throne of Blood and analyze how these two texts develop mood.)

See the Model Throne of Blood Homework Tool at the end of this lesson for sample student responses.

Activity 3: Film Viewing 45%

Transition students to viewing the RSC production of Macbeth. Distribute the RSC Film Viewing Tool. Instruct students to use the tool as they view the film to organize their observations about the RSC’s treatment of the opening three scenes of Macbeth, focusing on characters, setting, and cinematic choices. Post or project the following focus question for students to consider as they view the film:

What do you notice about the characters, setting, and cinematic choices?

Differentiation Consideration: Consider posting or projecting the following guiding prompts to support students in their viewing:

Look at the characters, their clothing, and the way they act. Look at when and where the story happens. Look at how the movie camera and lighting are used.

Show the opening of Rupert Goold’s Macbeth (00:00 to 14:55).

Students view the opening of Rupert Goold’s Macbeth and record their observations on the RSC Film Viewing Tool.

Activity 4: Group Discussion 15%

Instruct students to form the small groups established in 10.4.2 Lesson 1. Post or project the following question for student groups to discuss before sharing out with the class:
What do you notice about the characters, setting, and cinematic choices?

- Students in groups discuss the focus question.
- See the Model RSC Film Viewing Tool at the end of this lesson for sample student responses.

1. Consider reminding students that this is an opportunity to apply standard SL.9-10.1.a-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

1. **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

   - Where is the scene set and how does this impact the drama?
   - How do the costumes the actors wear develop their characters?
   - How do the gestures of the actors develop their characters?
   - How does the director choose to use lighting?
   - How does the director choose to use close ups?
   - How does the director choose to frame the action?
   - What is the impact of sound effects and music?

   - See the Model RSC Film Viewing Tool at the end of this lesson for sample student responses.

Lead a brief, whole-class discussion of student responses.

**Activity 5: Quick Write**

15%

Instruct students to respond briefly in writing to the following prompt. Remind students to use appropriate and varied transitions, precise and domain specific language, and a formal style as required by standard W.9-10.2.c, d, e.

Analyze how the RSC production develops and transforms the first three scenes of *Macbeth*.

Instruct students to look at their RSC Film Viewing Tool to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Students will revisit their Quick Write responses in 10.4.2 Lesson 26.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to write a paragraph on the following prompt:

**Analyze the impact of the directors’ choice of setting in Kurosawa’s *Throne of Blood* and the RSC production of *Macbeth***

Ask students to use vocabulary from the unit wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Additionally, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a three to five minute discussion of their text based on that standard.

- Students follow along.

**Homework**

Write a paragraph in response to the following prompt:

**Analyze the impact of the directors’ choice of setting in Kurosawa’s Throne of Blood and the RSC production of Macbeth.**

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a three to five minute discussion of your text based on that standard.
## Model *Throne of Blood* Homework Tool

### Macbeth Act 1.3, Lines 1–38

<p>| | |</p>
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<td>Receive life in this world?</td>
</tr>
<tr>
<td><strong>First Witch</strong> A sailor’s wife had chestnuts in her lap</td>
<td>Men’s lives are as meaningless</td>
</tr>
<tr>
<td>And munched and munched and munched. “Give me,” quoth I.</td>
<td>As the lives of insects</td>
</tr>
<tr>
<td>“Aroint thee, witch,” the rump-fed runnion cries.</td>
<td>The terrible folly</td>
</tr>
<tr>
<td>Her husband’s to Aleppo gone, master o’ th’ Tiger,</td>
<td>Of such suffering</td>
</tr>
<tr>
<td>But in a sieve I’ll thither sail,</td>
<td>A man lives but</td>
</tr>
<tr>
<td>And, like a rat without a tail,</td>
<td>As briefly as a flower</td>
</tr>
<tr>
<td>I’ll do, I’ll do, and I’ll do.</td>
<td>Destined all too soon</td>
</tr>
<tr>
<td><strong>Second Witch</strong> I’ll give thee a wind.</td>
<td>To decay into the stink of flesh</td>
</tr>
<tr>
<td><strong>First Witch</strong> Th’ art kind.</td>
<td>Humanity strives</td>
</tr>
<tr>
<td><strong>Third Witch</strong> And I another.</td>
<td>All its days</td>
</tr>
<tr>
<td><strong>First Witch</strong> I myself have all the other,</td>
<td>To sear its own flesh</td>
</tr>
<tr>
<td>And the very ports they blow;</td>
<td>In the flames of base desire</td>
</tr>
<tr>
<td>All the quarters that they know</td>
<td>Exposing itself</td>
</tr>
<tr>
<td></td>
<td>To Fate’s Five Calamities</td>
</tr>
<tr>
<td></td>
<td>Heaping karma upon karma</td>
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</tbody>
</table>

### Vocabulary

- **folly (n.)** – foolish behavior
- **strives (v.)** – tries very hard to do something
- **sear (v.)** – burn and damage the surface of (something) with strong and sudden heat
- **base (adj.)** – not honest or good
- **calamities (n.)** – events that cause great harm and suffering
- **travails (n.)** – difficult experiences or situations
- **stench (n.)** – very bad smell
- **odor (n.)** – disagreeable smell

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*Note: The content is extracted from the NYS Common Core ELA & Literacy Curriculum, Grade 10, Module 4, Unit 2, Lesson 25.*
I’th shipman’s card.
I’ll drain him dry as hay.
Shall sleep neither night nor day
Hang upon his penthouse lid.
He shall live a man forbid.
Weary sev’nights, nine times nine,
Shall he dwindle, peak and pine.
Though his bark cannot be lost,
Yet it shall be tempest-tossed.
Look what I have.

**Second Witch** Show me, show me.

**First Witch** Here I have a pilot’s thumb,
Wracked as homeward he did come.

**Drum within**

**Third Witch** A drum, a drum!

**All** *dancing in a circle.*

The Weird Sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about,

<table>
<thead>
<tr>
<th>All that awaits Man</th>
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</thead>
<tbody>
<tr>
<td>At the end</td>
</tr>
<tr>
<td>Of his travails</td>
</tr>
<tr>
<td>Is the stench of rotting flesh</td>
</tr>
<tr>
<td>That will yet blossom into flower</td>
</tr>
<tr>
<td>Its foul odor rendered</td>
</tr>
<tr>
<td>Into sweet perfume</td>
</tr>
<tr>
<td>Oh, fascinating</td>
</tr>
<tr>
<td>The life of Man</td>
</tr>
<tr>
<td>Oh, fascinating</td>
</tr>
</tbody>
</table>

---
Thrice to thine and thrice to mine  
And thrice again to make up nine.  
Peace, the charms wound up.

Reread the witches’ dialogue from Act 1.3 of *Macbeth* and the lyrics of the spirit’s song from *Throne of Blood* and analyze how these two texts develop mood.

Student responses may include:

- Shakespeare creates a tense and creepy mood as he shows the mean-spiritedness and evil intentions of the Witches through their gleeful descriptions of the mischief that they have caused and plan to cause. For example, the First Witch plans to torment a sailor because his wife refused to give her chestnuts: “I’ll drain him dry as hay” (line 19). The Third Witch’s cry that “Macbeth doth come” reveals that they are waiting for Macbeth, probably to do him harm (line 32). Finally, the last line of their chant “the charm’s wound up” implies that they have cast a spell (line 38).

- The witches’ dialogue also reveals their supernatural power; they can command the winds “[a]nd the very ports they blow” (line 16).

- The stage directions contribute to an unsettling mood, as the scene opens with thunder, and Macbeth’s entry is announced by the ominous sound of a drum.

- In *Throne of Blood*, the spirit song creates a sense of creepiness by emphasizing that the spirit is not human. She looks at man from the outside as something curious and “fascinating” (lines 26, 28), and believes that “Men’s lives are as meaningless / As the lives of insects” (lines 4–5), highlighting both the pointlessness and the fragility of life.

- The creepy mood of the spirit song is underlined by its constant references to death as the inevitable end of man’s life. Human life is as beautiful and brief as that of a flower (lines 8–9) and it must end in death, which the spirit describes in vivid and disgusting images that describe how man must “decay into the stink of flesh” (line 11) and end in “the stench of rotting flesh” (line 22).

- The references to “Fate’s Five Calamities” (line 17) and “karma” (line 18) also create a sense of a bad fate hanging over man, contributing to the unsettling and melancholy mood.
# RSC Film Viewing Tool

<table>
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<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Directions:** Use this tool to record your observations about the RSC production of *Macbeth*.

**Focus Question:** What do you notice about the characters, setting, and cinematic choices?

## Character Development
- *e.g.*, Who is in each scene? Who gets most screen time? What are the characters wearing? How do the actors choose to portray their characters? Are they dramatic? Are they reserved?

## Setting
- *e.g.*, Where is this scene set? What do you notice about this environment? What do you notice about the time and place?

## Cinematic Choices
- *e.g.*, What sounds do you hear in the scene? Is there a soundtrack? What do you notice about how the camera changes position at different moments in the scene? What is the camera angle? What or who is being framed? On who or what does light shine or not shine? What props are used in the scene? How are they used?
Vocabulary:

None.
## Model RSC Film Viewing Tool

### Directions:
Use this tool to record your observations about the RSC production of *Macbeth*.

### Focus Question:
What do you notice about the characters, setting, and cinematic choices?

<table>
<thead>
<tr>
<th>Character Development</th>
<th>Setting</th>
<th>Cinematic Choices</th>
</tr>
</thead>
<tbody>
<tr>
<td>e.g., Who is in each scene? Who gets most screen time? What are the characters wearing? How do the actors choose to portray their characters? Are they dramatic? Are they reserved?</td>
<td>e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?</td>
<td>e.g., What sounds do you hear in the scene? Is there a soundtrack? What do you notice about how the camera changes position at different moments in the scene? What is the camera angle? What or who is being framed? On whom or what does light shine or not shine? What props are used in the scene? How are they used?</td>
</tr>
</tbody>
</table>

It is clear that the characters are all members of the military, as they are all dressed in uniform. This emphasizes the background of violence and war in *Macbeth*.

The Witches’ opening meeting is moved to the middle of Act 1.2, delaying the revelation of the Witches and their evil intentions toward Macbeth.

By dressing the Witches as nurses, the director allows them to be onstage before the play has been updated to what appears to be the 20th century. Film footage of war is used, suggesting that the events are situated in the 20th century at the earliest, but the uniforms are old-fashioned.

The RSC production sets the action in a hospital full of wounded men, emphasizing the chaos and bloodshed all around. The hospital is clearly a military hospital, as it is full of injured soldiers.

The style of the title card immediately suggests a militaristic universe.

The opening close-up of a bloody hand situates the viewer immediately in a violent and bloody world.

The director uses black and white footage of war to create a sense of time and place: this is reinforced by the use of sound effects of guns and flickering lights, which gives a sense of chaos and danger.
they reveal themselves, increasing the shock and impact of their revelation: they appear to be treating the Captain before Duncan exits, when they kill their patient. The moment of revelation is underlined by the removal of their masks and the ripping out of the captain’s beating heart.

Much of the Witches’ dialogue among themselves from Act 1.1 and 1.3 is cut. This reduces the play’s emphasis on the supernatural; much of the omitted dialogue describes their activities and refers to their familiars.

When Ross announces to Macbeth that he is to be made Thane of Cawdor, the actor emphasizes the pleasure that Macbeth feels at this news by smiling and pointing at the medal that he has been awarded.

The production develops the relationship between Banquo and Macbeth in Act 1.3, suggesting an understanding between the two. When he is made Thane of Cawdor, Macbeth turns to Banquo and smiles, and the asides in which Macbeth reflects on possibilities are, in this production, directly addressed to Banquo. The friendly relationship between the two men is emphasized by the gesture at the end when

The action is set underground, in a series of maze-like tunnels and basements, which emphasizes the claustrophobic and menacing atmosphere of the play.

The moment when the Witches reveal themselves is emphasized by the wiping out of background activity and characters as the camera pans out on the Witches, accompanied by menacing sound effects.

The director uses lighting and sound effects to increase the creepy impact of the Witches’ chanting: their faces are kept in shadow, and there is an echo effect as they all say the name “Macbeth.” As they walk to meet Macbeth, the atmosphere is intensified by the sound of slamming doors and echoes.

There are also visual cues to the sense of danger that the production creates around the Witches. The viewer sees close-ups of the props that they carry (the hacksaw and a sharpened knife), and the Witches make a dummy from the Captain’s coat and an IV stand, which represents visually to the viewer that the Witches treat men as puppets.

The RSC version of Macbeth builds up the suspense around Macbeth’s first appearance, as he is filmed in shadow, making it hard to see him.

The tension of the scene with the Witches is emphasized by the use of props, notably the guns which Macbeth and Banquo draw when
they agree to keep silent about the Witches but to discuss it later; they both put their finger to their lips and smile.

they see the Witches, highlighting their fear. Rather than vanishing, as they do in Shakespeare’s stage directions, the Witches walk off camera at the end of their meeting with Macbeth, making them seem less supernatural than in the play.

As Macbeth considers the Witches’ greetings, the film emphasizes that Macbeth is lost in his own thoughts by using a close-up of Macbeth, a fade-out of other characters’ speech, and an out-of-focus filming of other characters (when they can be seen at all). The viewer is given access to these thoughts of Macbeth.

<table>
<thead>
<tr>
<th>Vocabulary:</th>
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<tr>
<td>None.</td>
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</table>
Introduction

In this lesson, students review the treatment of how both Akira Kurosawa’s hero in *Throne of Blood* and the Royal Shakespeare Company (RSC)’s *Macbeth* interact with supernatural powers, exploring the significance of how directorial choices emphasize different elements of a drama. After a brief review of transitional words and phrases, domain-specific vocabulary, and using a formal style, students revise short writing pieces from previous lessons to practice using these writing skills. Students then participate in a film discussion of the RSC film production of *Macbeth* and Akira Kurosawa’s *Throne of Blood*.

The lesson concludes by having the students use the revised writing pieces, as well as notes from the film discussion and earlier lessons, as the basis for a Quick Write. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the interactions between the main characters and the Witch(es) in Kurosawa’s adaptation and the RSC’s 2011 version of *Macbeth*. What is emphasized or absent in each treatment?

For homework, students preview the first two paragraphs of Chapter 17 in Niccolò Machiavelli’s *The Prince* (from “Turning to the other qualities mentioned above” to “a dread of punishment that will never abandon you”). Students box and define new or unfamiliar words.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RL.9-10.7.a</strong></td>
</tr>
<tr>
<td>a. Analyze works by authors or artists who represent diverse world cultures.</td>
</tr>
<tr>
<td><strong>W.9-10.2.c, d, e</strong></td>
</tr>
<tr>
<td>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
</tr>
</tbody>
</table>
d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

**Addressed Standard(s)**

| SL.9-10.1.c | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the films.

- Analyze the interactions between the main characters and the Witch(es) in Kurosawa’s adaptation and the RSC’s 2011 version of *Macbeth*. What is emphasized or absent in each treatment?

**High Performance Response(s)**

A High Performance Response should:

- Identify significant similarities and differences between the two productions (e.g., Both productions depict the hero gaining information about the future from the supernatural, maintaining Shakespeare’s emphasis on the impact of the supernatural on the tragedy. In the RSC’s production, Macbeth and Banquo are not immediately aware of the nature of the supernatural as the play begins and ask, “What are these, / So withered, and so wild in their attire, / That look not like th’ inhabitants o’ th’ Earth / And yet are on’t? – Live you? Or are you aught / That man may question?” (Act 1.3, lines 40–44). In contrast, Washizu, in *Throne of Blood*, knows right away that the spirit is evil and addresses it in those terms. This changes the circumstances under which the two heroes act. Macbeth is not fully aware of the evil influence, but Washizu knows very well that the spirit is evil.).

- Identify significant additions, omissions, or other changes (e.g., Kurosawa added a monologue for the Witch to sing that revealed her philosophy that man’s life is meaningless. Both productions begin with the soldiers rather than the Witches; Kurosawa’s Witch does not cast a spell, so it
unclear what the Witch’s power is).

- Explain how differences create different emphases in the two treatments (e.g., By beginning with the soldiers rather than the Witches, both productions focus on human activity rather than supernatural activity, emphasizing the role of the men. Through lighting and camera shots, both productions emphasize the Witches in the exchanges, making it clear that they are powerful figures.).

Vocabulary

<table>
<thead>
<tr>
<th>Vocabulary to provide directly (will not include extended instruction)</th>
<th>% of Lesson</th>
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<tbody>
<tr>
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<td>10%</td>
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<table>
<thead>
<tr>
<th>Vocabulary to teach (may include direct word work and/or questions)</th>
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<tbody>
<tr>
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<td>15%</td>
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<table>
<thead>
<tr>
<th>Additional vocabulary to support English Language Learners (to provide directly)</th>
<th>% of Lesson</th>
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</thead>
<tbody>
<tr>
<td>None.*</td>
<td>35%</td>
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</table>

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
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</tr>
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<tbody>
<tr>
<td>Standards:</td>
<td>10%</td>
</tr>
<tr>
<td>• Standards: RL.9-10.7.a, W.9-10.2.c, d, e, SL.9-10.1.c</td>
<td>15%</td>
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<table>
<thead>
<tr>
<th>Learning Sequence</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>35%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>20%</td>
</tr>
<tr>
<td>3. Writing Instruction</td>
<td>15%</td>
</tr>
<tr>
<td>4. Film Discussion</td>
<td>5%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td></td>
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</tbody>
</table>
Materials

- Student copies of the 10.4 Common Core Learning Standards Tool (refer to 10.4.2 Lesson 1)
- Copies of the Connecting Ideas Handout for each student
- Akira Kurosawa’s *Throne of Blood* and the Royal Shakespeare Company’s *Macbeth*
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
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<tbody>
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<td>Symbol</td>
</tr>
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Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.7.a and W.9-10.2.c, d, e. In this lesson, students first participate in a brief review of select elements of writing style, revising short writing pieces from earlier lessons that are used as the foundation for their response to the Quick Write for this lesson. Next, students reconsider two short film clips (one from the RSC’s 2011 television production of *Macbeth* and the other from Japanese director Akira Kurosawa’s film, *Throne of Blood*). The lesson concludes with a Quick Write in which students practice the elements of writing style.

- Students look at the agenda.

Distribute or ask students to take out their copies of the 10.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RL.9-10.7.a. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard RL.9-10.7.a.

Instruct students to talk in pairs about what they think the standard and substandard means. Lead a brief discussion about the standard.

- Analyze texts or art work by people from countries around the world.
Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied their focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Instruct students take out their responses to 10.4.2 Lesson 25’s homework. (Write a paragraph in response to the following prompt: Analyze the impact of the directors’ choice of setting in Kurosawa’s Throne of Blood and the RSC production of Macbeth.) Instruct the student pairs to share their responses.

- Student responses may include:
  - Both directors choose to emphasize the background of conflict at the start of Macbeth through the choice of setting. In Throne of Blood, Kurosawa situates Washizu (Macbeth) within the context of samurai culture in early-modern Japan, and so highlights both his military role and the importance of loyalty to his lord. In the RSC production of Macbeth, the setting of the play in a twentieth-century military hospital during a war also situates the play within a military culture, although the significance of feudal ties is played down.
  - In both Throne of Blood and the RSC production of Macbeth, the directors use the setting to create tension. The opening scenes of Throne of Blood are made more tense by the claustrophobic and confusing setting of Spider’s Web Forest. In the RSC production of Macbeth, the underground setting of the maze-like hospital creates a similar effect, as do the flickering lights and explosions that remind the audience that a war is going on.

Activity 3: Writing Instruction 35%

Remind students of their previous work in 10.3.3 Lessons 5 and 6 with standard W.9-10.2.c, which demands that students “use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.”

Instruct students to review their responses to the homework assignment for 10.4.2 Lesson 24 and the Quick Write response they wrote in 10.4.2 Lesson 25, analyzing the treatment of the Witches in the RSC production and in Throne of Blood. Instruct students to circle any transition words they notice in their responses. Explain to students that in this lesson, they review these short writing pieces several times before revising them, using peer recommendations and their own observations, as part of their preparation for this lesson’s Quick Write.
Consider reminding the students of the work they have done in earlier units with **transitional words**. If necessary, remind students of the following definition: The term **transitional words** means “words that link ideas or connect sections of a writing piece.”

- Students reread the homework from 10.4.2 Lesson 24 and the Quick Write from 10.4.2 Lesson 25, circling transition words.

  - Student responses may include: *first, next, later, then, after that, before, because, therefore, in addition, meanwhile, at the same time, on the other hand, however, etc.*

Explain that transition words can be used to show the relationship among various events and ideas. Writers often express comparative relationships and sequential relationships. Remind students that effective writers select their transition words and phrases carefully to clarify the relationship between ideas or events (e.g., sequential, cause-and-effect, comparative, etc.).

Distribute or instruct students to take out the Connecting Ideas Handout they received in 10.3.3 Lesson 5. Briefly review the handout with the class. Instruct students to compare the transitions they used with the transitions on the handout.

- Students review transition words they used and compare them to transition words on the Connecting Ideas Handout.

Remind students of the work they have done with W.9-10.2.d in Module 10.3. Instruct students to review the domain-specific vocabulary they have used to discuss Shakespeare’s *Macbeth*, as well as the film excerpts of the RSC’s production of *Macbeth* and Akira Kurosawa’s *Throne of Blood*.

- Students work in pairs to review domain-specific vocabulary.

  - Student responses may include: *act, scene, setting, tragedy, tragic hero, tragic flaw, monologue, dialogue, costumes, props, lighting, camera shot, camera angle, etc.*

Ask students to review the homework from 10.4.2 Lesson 24 and the Quick Write from 10.4.2 Lesson 25 for examples of how they did or did not include domain-specific vocabulary.

Remind students of the work they did with standard W.9-10.2.e in 10.3.3 Lesson 7 regarding how to establish and maintain a formal style.

Instruct students to talk in pairs about what it means to have a “formal style” when writing, referring to their notes as needed.

  - Student responses may include:
Formal writing uses complete sentences, without contractions or abbreviations.
Formal writing does not use slang.
Formal writing uses more domain-specific vocabulary than casual conversation.

Differentiation Consideration: Provide the following definitions: contraction means “a shortened form of a word or group of words, with the missing letters often replaced by an apostrophe” and abbreviation means “a shortened form of a word or phrase, used to represent the whole.” Consider giving some examples to illustrate the definition, e.g., isn’t is a contraction for “is not”; they’ve is a contraction of “they have”; Dr. is an abbreviation for “Doctor”; U.S. is an abbreviation for “United States”; etc.

Instruct students to review the homework response for 10.4.2 Lesson 24 and the Quick Write from 10.4.2 Lesson 25 and to identify an example of how they did or did not use a formal tone in their writing.

- Student responses may include:
  - Examples of using or not using contractions.
  - Examples of slang or casual word choices.
  - Examples of domain-specific vocabulary.

Instruct students to exchange responses and to make suggestions for adding or replacing transitional words and domain-specific vocabulary, and for ways to establish or maintain a formal tone.

- Students revise peer responses, suggesting appropriate transitional phrases, domain-specific vocabulary, and ways to maintain a formal tone.

Students use these revisions to guide their writing on the Quick Write for this lesson.

Instruct students to return responses to original writers and to review their revised work, discussing the following questions:

How does using carefully selected transitions improve a writing piece?

- Student responses may include:
  - Using carefully selected transitions can add variety to a piece and make it more interesting to read.
  - Using carefully selected transitions can clarify the relationship among ideas in a piece.
  - Using carefully selected transitions can help structure a piece of writing more logically.

How do word choices help establish and maintain a formal tone?

- Student responses may include:
By using full words instead of contractions, writers can establish a formal tone.
Using domain-specific vocabulary contributes to a formal tone.

Lead a brief whole-class discussion of student responses.

**Activity 4: Film Discussion**

Instruct students to form the small groups established in 10.4.2 Lesson 1 to review their film notes from 10.4.2 Lessons 24 and 25. Post or project the following questions for students to discuss in small groups before sharing out with the class.

1. Consider reminding students that this is an opportunity to apply standard SL.9-10.1.c by participating effectively in a collaborative discussion, and clarifying, verifying, or challenging ideas and conclusions.

What is the impact of the directors’ choices regarding the setting of the events in the play?

- Both directors chose to change the setting from medieval Scotland. The RSC changed the setting to an unnamed country in an unnamed twentieth-century war. Kurosawa changed the setting to feudal Japan. The differences in setting suggest that the events of the play are not limited to one particular time and place, but that they are relevant to a wide range of audiences in different times and places.

How do the directors’ choices about how to begin their productions impact the films’ emphases?

- Student responses may include:
  - Both the RSC and Kurosawa begin their productions with the soldiers’ reports rather than with the Witches, as Shakespeare wrote the play.
  - The decision to start with human characters rather than supernatural characters suggests that the directors are emphasizing the role of human activity rather than the role of the supernatural in the lives of the main characters.

How do the initial appearances of the supernatural characters impact the audience’s understanding of the events in the scene?

- Student responses should include:
  - In both productions, the Witches are first introduced as evil characters. In the RSC production, the Witches remove the sergeant’s heart after everyone has left the area and discuss meeting Macbeth. Next, they are seen casting a spell.
In *Throne of Blood*, the Witch is first introduced when Washizu and Miki hear a scream and identify the sound as that of “an evil spirit.”

In the RSC, the viewers have already seen the Witches, but in *Throne of Blood*, the viewers and the characters both encounter the spirit for the first time in this scene, allowing the viewers to participate in Washizu and Miki’s experience more fully.

**How do the differences in how the supernatural characters are introduced impact main characters’ responses to the events in the scene?**

- Student responses may include:
  - Because Macbeth does not immediately recognize the Witches as evil he does not immediately reject the Witches’ prophecy as evil, although he is also not sure it is good.
  - Because Washizu knows the spirit is evil, he first gets angry at its suggestion that he will become Sovereign over Spider’s Web Castle.

**How do the directors’ lighting and camera choices in the Witches’ first encounter with the men develop the relationship between the men and the supernatural characters?**

- Student responses may include:
  - Both productions put the light on the Witches and keep the men in shadow, even though the men are closer to the camera, and film the Witches from behind the men, so the viewer is seeing them as the men see them. The Witches are in the center of the frame and appear as the most important figures in the scene because of the lighting and camera choices.
  - Both productions rely on strong contrast between dark and light. *Throne of Blood* was filmed in black and white, but the RSC’s production used colored film. Nonetheless, the colors are very dark and muted, emphasizing the contrast between the dark and light tones.

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

**Analyze the interactions between the main characters and the Witch(es) in Kurosawa’s adaptation and the RSC’s 2011 version of *Macbeth*. What is emphasized or absent in each treatment?**

Instruct students to review the revision to the homework for 10.4.2 Lesson 24 and to the Quick Write for 10.4.2 Lesson 25 that they made during the lesson, as well as their notes from class. Remind students to use appropriate and varied transitions, domain-specific vocabulary, and to maintain a formal style. Ask
students to use this unit’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

Distribute copies of *The Prince*, by Niccolò Machiavelli.

Display and distribute the homework assignment. For homework, instruct students to preview paragraphs 1 and 2 of Chapter 17 in Niccolò Machiavelli’s *The Prince* (from “Turning to the other qualities mentioned above” to “a dread of punishment that will never abandon you”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

- Students follow along.

**Homework**

Preview paragraphs 1 and 2 of Chapter 17 in Niccolò Machiavelli’s *The Prince* (from “Turning to the other qualities mentioned above” to “a dread of punishment that will never abandon you”). Box any unfamiliar vocabulary and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text or in your vocabulary journal.
# Connecting Ideas

Using Transitional Words and Phrases

Transitional words and phrases create links between your ideas when you are speaking and writing. They help your audience understand the logic of your thoughts. When using transitional words, make sure that it is the right match for what you want to express. And remember, transition words work best when they are connecting two or more strong ideas that are clearly stated. Here is a list of transitional words and phrases that you can use for different purposes:

<table>
<thead>
<tr>
<th>Add Related Information</th>
<th>Give an Example or Illustrate an Idea</th>
<th>Make Sure Your Thinking Is Clearly Understood</th>
<th>Compare Ideas or Show How Ideas Are Similar</th>
<th>Contrast Ideas or Show How They Are Different</th>
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<td>furthermore</td>
<td>to illustrate</td>
<td>that is to say</td>
<td>in the same way</td>
<td>nevertheless</td>
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<td>moreover</td>
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<td>to explain</td>
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<th>Explain How One Thing Causes Another</th>
<th>Explain the Effect or Result of Something</th>
<th>Explain Your Purpose</th>
<th>List Related Information</th>
<th>Qualify Something</th>
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<td>First, second, third...</td>
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MACBETH
by William Shakespeare

DUNCAN, King of Scotland.
MALCOLM, his Son.
DONALBAIN, his Son.
MACBETH, General in the King’s Army.
BANQUO, General in the King’s Army.
MACDUFF, Nobleman of Scotland.
LENNOX, Nobleman of Scotland.
ROSS, Nobleman of Scotland.
MENTEITH, Nobleman of Scotland.
ANGUS, Nobleman of Scotland.
CAITHNESS, Nobleman of Scotland.
FLEANCE, Son to Banquo.
SIWARD, Earl of Northumberland, General of the English Forces.
YOUNG SIWARD, his Son.
SEYTON, an Officer attending on Macbeth.
BOY, Son to Macduff.
LADY MACBETH.
LADY MACDUFF.
Gentlewoman attending on Lady Macbeth.
HECATE, and three Witches.
Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.
ACT 1

Act 1 Scene 1

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 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.

They exit.
Act 1 Scene 2

Alarum within. Enter King Duncan, Malcolm, Donalbain, Lennox, with Attendants, meeting a bleeding Captain.

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.

CAPTAIN     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 villainies of nature
Do swarm upon him) from the Western Isles
Of kerns and editorial [gallowglasses] is supplied;
And Fortune, on his damnèd [quarrel] smiling,
Showed like a rebel’s whore. But all’s too weak;
For brave Macbeth (well he deserves that name),
Disdaining Fortune, with his brandished steel,
Which smoked with bloody execution,
Like Valor’s minion, carved out his passage
Till he faced the slave;
Which ne’er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th’ chops,
And fixed his head upon our battlements.

DUNCAN

O valiant cousin, worthy gentleman!

CAPTAIN

As whence the sun ’gins his reflection
Shipwracking storms and direful thunders [break,
So from that spring whence comfort seemed to come
Discomfort swells. Mark, King of Scotland, mark:
No sooner justice had, with valor armed,
Compelled these skipping kerns to trust their heels,
But the Norweyan lord, surveying vantage,
With furbished arms and new supplies of men,
Began a fresh assault.

DUNCAN
Dismayed not this our captains, Macbeth and Banquo?

CAPTAIN
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 memorize 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 honor both.—Go, get him surgeons.

[The Captain is led off by Attendants.]

Enter Ross and Angus.

Who comes here?

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 cam’st 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, lapped 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 disbursèd 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.

They exit.

Act 1 Scene 3

Thunder. Enter the three Witches.

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 munched and munched and munched. “Give
me,” quoth I.
“Aroint thee, witch,” the rump-fed runnion cries.
Her husband’s to Aleppo gone, master o’ th’ Tiger;
But in a sieve I’ll thither sail,
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
Th’ art 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’ th’ shipman’s card.
I’ll drain him dry as hay.
Sleep shall neither night nor day
Hang upon his penthouse lid.
He shall live a man forbid.
Weary sev’n nights, nine times nine,
Shall he dwindle, peak, and pine.
Though his bark cannot be lost,
Yet it shall be tempest-tossed.
Look what I have.

SECOND WITCH Show me, show me.

FIRST WITCH
Here I have a pilot’s thumb,
Wracked as homeward he did come.  
Drum within.

THIRD WITCH
A drum, a drum!
Macbeth doth come.
ALL, ‘dancing in a circle’
The Weïrd 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  
So foul and fair a day I have not seen.

BANQUO  
How far is ’t called to Forres?—What are these,  
So withered, and so wild in their attire,  
That look not like th’ inhabitants o’ th’ 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 choppy 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, that shalt be king hereafter!

BANQUO  
Good sir, why do you start and seem to fear  
Things that do sound so fair?—I’ th’ name of truth,  
Are you fantastical, or that indeed  
Which outwardly you 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 favors 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.
    
Witches vanish.

BANQUO
    The earth hath bubbles, as the water has,
    And these are of them. Whither are they vanished?
MACBETH
    Into the air, and what seemed corporal melted,
    As breath into the wind. Would they had stayed!
BANQUO
    Were such things here as we do speak about?
    Or have we eaten on the insane root
    That takes the reason prisoner?
MACBETH
    Your children shall be kings.
BANQUO
    You shall be king.
MACBETH

And Thane of Cawdor too. Went it not so?

BANQUO

To th’ selfsame tune and words.—Who’s here?

Enter Ross and Angus.

ROSS

The King hath happily received, Macbeth,
The news of thy success, and, when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his. Silenced with that,
In viewing o’er the rest o’ th’ selfsame day
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as tale
[‘Came’] post with post, and every one did bear
Thy praises in his kingdom’s great defense,
And poured them down before him.

ANGUS

We are sent
To give thee from our royal master thanks,
Only to herald thee into his sight,
Not pay thee.

ROSS

And for an earnest of a greater honor,
He bade me, from him, call thee Thane of Cawdor,
In which addition, hail, most worthy thane,
For it is thine.

BANQUO

What, can the devil speak true?

MACBETH

The Thane of Cawdor lives. Why do you dress me
In borrowed robes?

ANGUS

Who was the Thane lives yet,
But under heavy judgment bears that life
Which he deserves to lose. Whether he was combined
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labored in his country’s wrack, I know not;
But treasons capital, confessed and proved,
Have overthrown him.

MACBETH, \textit{aside} \textit{Glamis and Thane of Cawdor!}
The greatest is behind. \textit{To Ross and Angus.} \textit{Thanks}
for your pains.
\textit{Aside to Banquo.} Do you not hope your children
shall be kings,
When those that gave the Thane of Cawdor to me
Promised no less to them?

BANQUO That, trusted home,
Might yet enkindle you unto the crown,
Besides the Thane of Cawdor. But ’tis strange.
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray ’s
In deepest consequence.—
Cousins, a word, I pray you \textit{They step aside.}

MACBETH, \textit{aside} Two truths are told
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.
\textit{Aside.} 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 smothered 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 honors come upon him,
Like our strange garments, cleave not to their mold
But with the aid of use.

MACBETH, ©aside
Come what come may,
Time and the hour runs through the roughest day.

BANQUO       Worthy Macbeth, we stay upon your leisure.

MACBETH
Give me your favor. My dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are registered where every day I turn
The leaf to read them. Let us toward the King.
©Aside to Banquo. Think upon what hath chanced,
and at more time,
The interim having weighed it, let us speak
Our free hearts each to other.

BANQUO       Very gladly.

MACBETH      Till then, enough.—Come, friends.

They exit.

Act 1 Scene 4
Flourish. Enter King ©Duncan© Lennox, Malcolm,
Donalbain, and Attendants.

DUNCAN
Is execution done on Cawdor? ©Are© not
Those in commission yet returned?

MALCOLM      My liege,
They are not yet come back. But I have spoke
With one that saw him die, who did report

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That very frankly he confessed his treasons,
Implored your Highness’ pardon, and set forth
A deep repentance. Nothing in his life
Became him like the leaving it. He died
As one that had been studied in his death
To throw away the dearest thing he owed
As ’twere a careless trifle.

DUNCAN There’s no art
To find the mind’s construction in the face.
He was a gentleman on whom I built
An absolute trust.

Enter Macbeth, Banquo, Ross, and Angus.

O worthiest cousin,
The sin of my ingratitude even now
Was heavy on me. Thou art so far before
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
 Might have been mine! Only I have left to say,
More is thy due than more than all can pay.

MACBETH

The service and the loyalty I owe
In doing it pays itself. Your Highness’ part
Is to receive our duties, and our duties
Are to your throne and state children and servants,
Which do but what they should by doing everything
Safe toward your love and honor.

DUNCAN Welcome hither.

I have begun to plant thee and will labor
To make thee full of growing.—Noble Banquo,
That hast no less deserved nor must be known
No less to have done so, let me enfold thee
And hold thee to my heart.

BANQUO There, if I grow,
The harvest is your own.
DUNCAN  My plenteous joys,
Wanton in fullness, seek to hide themselves
In drops of sorrow.—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 honor 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 labor 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.

He exits.

DUNCAN

True, worthy Banquo. He is full so valiant,
And in his commendations I am fed:
It is a banquet to me.—Let’s after him,
Whose care is gone before to bid us welcome.
It is a peerless kinsman.

Flourish. They exit.
Act 1 Scene 5

Enter Macbeth’s Wife, alone, with a letter.

LADY MACBETH, [reading the letter]  They met me in the
day of success, and I have learned by the perfect’st
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
might’st 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’ th’ 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 ’dst 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 valor of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crowned withal.
Enter Messenger.

What is your tidings?

MESSENGER

The King comes here tonight.

LADY MACBETH

Thou’rt mad to say it.

Is not thy master with him, who, were ’t so,
Would have informed 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. Messenger exits.

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 th’ access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th’ effect and it. Come to my woman’s breasts
And take my milk for gall, you murd’ring ministers,
Wherever in your sightless substances
You wait on nature’s mischief. Come, thick night,
And pall thee in the dunnes 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.

MACBETH  My dearest love,
Duncan comes here tonight.

LADY MACBETH  And when goes hence?

MACBETH  Tomorrow, 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 th’ 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 favor ever is to fear.
Leave all the rest to me.

They exit.

Act 1 Scene 6

Hautboys and Torches. Enter King Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants.

DUNCAN

This castle hath a pleasant seat. The air
Nimbly and sweetly recommends itself
Unto our gentle senses.
BANQUO

This guest of summer,
The temple-haunting editorial [ ] martlet, [ ] does approve,
By his loved [ ] mansionry, [ ] that the heaven’s breath
Smells wooingly here. No jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendant bed and procreant cradle.
Where they [ ] most [ ] breed and haunt, I have
observed,
The air is delicate.

Enter Lady [ ] Macbeth]

DUNCAN

See, see our honored hostess!—
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God ‘ild us for your pains
And thank us for your trouble.

LADY MACBETH

All our service,
In every point twice done and then done double,
Were poor and single business to contend
Against those honors deep and broad wherewith
Your Majesty loads our house. For those of old,
And the late dignities heaped up to them,
We rest your hermits.

DUNCAN

Where’s the Thane of Cawdor?
We coursed him at the heels and had a purpose
To be his purveyor; but he rides well,
And his great love, sharp as his spur, hath helped him
To his home before us. Fair and noble hostess,
We are your guest tonight.

LADY MACBETH

Your servants ever
Have theirs, themselves, and what is theirs in compt
To make their audit at your Highness’ pleasure,
Still to return your own.

DUNCAN

Give me your hand.
\( \text{[Taking her hand.]} \)

Conduct me to mine host. We love him highly
And shall continue our graces towards him.
By your leave, hostess.

\textit{They exit.}

\textbf{Act 1 Scene 7}

\textit{Hautboys. Torches. Enter a Sewer and divers Servants with dishes and service over the stage. Then enter Macbeth.}

\textbf{MACBETH}

If it were done when ‘tis done, then ‘twere well
It were done quickly. If th’ assassination
Could trammel up the consequence and catch
With his surcease success, that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and \( [\text{shoal}] \) of time,
We’d jump the life to come. But in these cases
We still have judgment here, that we but teach
Bloody instructions, which, being taught, return
To plague th’ inventor. This even-handed justice
Commends th’ ingredience of our poisoned chalice
To our own lips. He’s here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked newborn babe
Striding the blast, or heaven’s cherubin h horsed

\[5\]

\[10\]

\[15\]

\[20\]
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o’erleaps itself
And falls on th’ other—

Enter Lady Macbeth

How now, what news?

LADY MACBETH

He has almost supped. Why have you left the
chamber?

MACBETH

Hath he asked for me?

LADY MACBETH          Know you not he has?

MACBETH

We will proceed no further in this business.
He hath honored 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 dressed 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 valor
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’ th’ 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 plucked my nipple from his boneless gums
And dashed 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 drenchèd natures lies as in a death,
What cannot you and I perform upon
Th’ 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 marked 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 clamor 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.

They exit.
ACT 2

Act 2 Scene 1

Enter Banquo, and Fleance with a torch before him.

BANQUO  How goes the night, boy?

FLEANCE  The moon is down. I have not heard the clock.

BANQUO  And she goes down at twelve.

FLEANCE  I take ’t ’tis later, sir.

BANQUO  Hold, take my sword.  

[He gives his sword to Fleance.]

There’s husbandry in heaven;  
Their candles are all out. Take thee that too.  
A heavy summons lies like lead upon me,  
And yet I would not sleep. Merciful powers,  
Restrain in me the cursed thoughts that nature  
Gives way to in repose.

Enter Macbeth, and a Servant with a torch.

Give me my sword.—Who’s there?

MACBETH  A friend.

BANQUO  What, sir, not yet at rest? The King’s abed.  
He hath been in unusual pleasure, and  
Sent forth great largess to your offices.  
This diamond he greets your wife withal,
By the name of most kind hostess, and shut up
In measureless content.

"He gives Macbeth a jewel."

MACBETH Being unprepared,
Our will became the servant to defect,
Which else should free have wrought.

BANQUO All’s well.
I dreamt last night of the three Weird Sisters.
To you they have showed some truth.

MACBETH I think not of them.
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

BANQUO At your kind’st leisure.

MACBETH If you shall cleave to my consent, when ’tis,
It shall make honor for you.

BANQUO So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counseled.

MACBETH Good repose the while.

BANQUO Thanks, sir. The like to you.

MACBETH Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

"Servant" exits.

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-oppressèd brain?
I see thee yet, in form as palpable
As this which now I draw. "He draws his dagger."
Thou marshal’st me the way that I was going,
And such an instrument I was to use.
Mine eyes are made the fools o’ th’ 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-half world
Nature seems dead, and wicked dreams abuse
The curtained sleep. Witchcraft celebrates
Pale Hecate’s off’rings, and withered murder,
Alarumed 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.

He exits.
Act 2 Scene 2

Enter Lady "Macbeth."

LADY MACBETH

That which hath made them drunk hath made me bold.
What hath quenched them hath given me fire.
Hark!—Peace.
It was the owl that shrieked, 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 drugged
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. Th’ 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 "with bloody daggers."

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’ th’ second chamber?

LADY MACBETH

Donalbain.
MACBETH This is a sorry sight.

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 addressed 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,
List’ning 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 raveled sleave of care,
The death of each day’s life, sore labor’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 murdered 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.

She exits [with the daggers.] Knock within.

Enter Lady Macbeth.

LADY MACBETH

My hands are of your color, but I shame
To wear a heart so white.
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.
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.

Wake Duncan with thy knocking. I would thou couldst.

Act 2 Scene 3

Knocking within. Enter a Porter.

PORTER Here’s a knocking indeed! If a man were porter of hell gate, he should have old turning the key. (Knock.) Knock, knock, knock! Who’s there, i’ th’ name of Beelzebub? Here’s a farmer that hanged himself on th’ expectation of plenty. Come in time! Have napkins enough about you; here you’ll sweat for ’t. (Knock.) Knock, knock! Who’s there, in th’ other devil’s name? Faith, here’s an equivocator that could swear in both the scales against either scale, who committed treason enough for God’s sake yet could not equivocate to heaven. O, come in, equivocator. (Knock.) Knock, knock, knock! Who’s there? Faith, here’s an English tailor come hither for stealing out of a French hose. Come in, tailor. Here you may roast your goose. (Knock.) Knock, knock! Never at quiet.—What are you?—But this place is too cold for hell. I’ll devil-porter it no further. I had thought to have let in some of all professions that go the primrose way to th’ everlasting bonfire. (Knock.) Anon, anon!

[The Porter opens the door to] Macduff and Lennox.

I pray you, remember the porter.
MACDUFF

Was it so late, friend, ere you went to bed
That you do lie so late?

PORTER

Faith, sir, we were carousing till the second
cock, and drink, sir, is a great provoker of three
things.

MACDUFF

What three things does drink especially
provoke?

PORTER

Marry, sir, nose-painting, sleep, and urine.
Lechery, sir, it provokes and unprovokes. It provokes
the desire, but it takes away the performance.
Therefore much drink may be said to be an
equivocator with lechery. It makes him, and it
mars him; it sets him on, and it takes him off; it
persuades him and disheartens him; makes him
stand to and not stand to; in conclusion, equivocates
him in a sleep and, giving him the lie, leaves
him.

MACDUFF

I believe drink gave thee the lie last night.

PORTER

That it did, sir, i’ th’ very throat on me; but I
requited him for his lie, and, I think, being too
strong for him, though he took up my legs sometime,
yet I made a shift to cast him.

MACDUFF

Is thy master stirring?

Enter Macbeth.

Our knocking has awaked him. Here he comes.

[Porter exits]

LENNOX

Good morrow, noble sir.

MACBETH

Good morrow, both.

MACDUFF

Is the King stirring, worthy thane?

MACBETH

Not yet.

MACDUFF

He did command me to call timely on him.
I have almost slipped the hour.
MACBETH I’ll bring you to him.

MACDUFF

I know this is a joyful trouble to you,
But yet ’tis one.

MACBETH

The labor we delight in physics pain.
This is the door.

MACDUFF I’ll make so bold to call,
For ’tis my limited service. Macduff exits.

LENNOX Goes the King hence today?
MACBETH He does. He did appoint so.

LENNOX

The night has been unruly. Where we lay,
Our chimneys were blown down and, as they say,
Lamentings heard i’ th’ air, strange screams of
death,
And prophesying, with accents terrible,
Of dire combustion and confused events
New hatched to th’ woeful time. The obscure bird
Clamored the livelong night. Some say the Earth
Was feverous and did shake.

MACBETH ’Twas a rough night.

LENNOX

My young remembrance cannot parallel
A fellow to it.

Enter Macduff.

MACDUFF O horror, horror, horror!
Tongue nor heart cannot conceive nor name thee!

MACBETH AND LENNOX What’s the matter?

MACDUFF

Confusion now hath made his masterpiece.
Most sacrilegious murder hath broke ope
The Lord’s anointed temple and stole thence
The life o’ th’ building.
MACBETH

What is ‘t you say? The life?

LENNOX

Mean you his Majesty?

MACDUFF

Approach the chamber and destroy your sight
With a new Gorgon. Do not bid me speak.
See and then speak yourselves.

Macbeth and Lennox exit.

Awake, awake!

Ring the alarum bell.—Murder and treason!
Banquo and Donalbain, Malcolm, awake!
Shake off this downy sleep, death’s counterfeit,
And look on death itself. Up, up, and see
The great doom’s image. Malcolm, Banquo,
As from your graves rise up and walk like sprites
To countenance this horror.—Ring the bell.

Bell rings.

Enter Lady [Macbeth]

LADY MACBETH

What’s the business,
That such a hideous trumpet calls to parley
The sleepers of the house? Speak, speak!

MACDUFF

O gentle lady,
'Tis not for you to hear what I can speak.
The repetition in a woman’s ear
Would murder as it fell.

Enter Banquo.

O Banquo, Banquo,
Our royal master’s murdered.

LADY MACBETH

Woe, alas!
What, in our house?

BANQUO

Too cruel anywhere.—
Dear Duff, I prithee, contradict thyself
And say it is not so.
Enter Macbeth, Lennox, and Ross.

MACBETH

Had I but died an hour before this chance,
I had lived a blessèd time; for from this instant
There’s nothing serious in mortality.
All is but toys. Renown and grace is dead.
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter Malcolm and Donalbain.

DONALBAIN What is amiss?

MACBETH You are, and do not know ’t.
The spring, the head, the fountain of your blood
Is stopped; the very source of it is stopped.

MACDUFF

Your royal father’s murdered.

MALCOLM O, by whom?

LENNOX

Those of his chamber, as it seemed, had done ’t.
Their hands and faces were all badged with blood.
So were their daggers, which unwiped we found
Upon their pillows. They stared and were distracted.
No man’s life was to be trusted with them.

MACBETH

O, yet I do repent me of my fury,
That I did kill t

MACDUFF Wherefore did you so?

MACBETH

Who can be wise, amazed, temp’rate, and furious,
Loyal, and neutral, in a moment? No man.
Th’ expedition of my violent love
Outrun the pauser, reason. Here lay Duncan,
His silver skin laced with his golden blood,
And his gashed stabs looked like a breach in nature
For ruin’s wasteful entrance; there the murderers,
Steeped in the colors of their trade, their daggers
Unmannerly breeched with gore. Who could refrain
That had a heart to love, and in that heart
Courage to make ’s love known?

LADY MACBETH Help me hence, ho!

MACDUFF

Look to the lady.

MALCOLM, \textit{aside to Donaldbain} Why do we hold our
tongues,
That most may claim this argument for ours?

DONALBAIN, \textit{aside to Malcolm} What should be spoken here, where our fate,
Hid in an auger hole, may rush and seize us?
Let’s away. Our tears are not yet brewed.

MALCOLM, \textit{aside to Donaldbain} Nor our strong sorrow upon the foot of motion.

BANQUO Look to the lady.

\textit{Lady Macbeth is assisted to leave}

And when we have our naked frailties hid,
That suffer in exposure, let us meet
And question this most bloody piece of work
To know it further. Fears and scruples shake us.
In the great hand of God I stand, and thence
Against the undivulged pretense I fight
Of treasonous malice.

MACDUFF And so do I.

ALL So all.

MACBETH Let’s briefly put on manly readiness
And meet i’ th’ hall together.

ALL Well contented.

\textit{All but Malcolm and Donaldbain} exit.

MALCOLM What will you do? Let’s not consort with them.
To show an unfelt sorrow is an office
Which the false man does easy. I’ll to England.
DONALBAIN
To Ireland I. Our separated fortune
Shall keep us both the safer. Where we are,
There’s daggers in men’s smiles. The near in blood,
The nearer bloody.

MALCOLM
This murderous shaft that’s shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore to horse,
And let us not be dainty of leave-taking
But shift away. There’s warrant in that theft
Which steals itself when there’s no mercy left.

They exit.

Act 2 Scene 4
Enter Ross with an Old Man.

OLD MAN
Threescore and ten I can remember well,
Within the volume of which time I have seen
Hours dreadful and things strange, but this sore
night
Hath trifled former knowings.

ROSS
Ha, good father,
Thou seest the heavens, as troubled with man’s act,
Threatens his bloody stage. By th’ clock ’tis day,
And yet dark night strangles the traveling lamp.

OLD MAN
’Tis unnatural,
Even like the deed that’s done. On Tuesday last
A falcon, tow’ring in her pride of place,
Was by a mousing owl hawked at and killed.

ROSS
And Duncan’s horses (a thing most strange and
certain),
Beauteous and swift, the minions of their race,
Turned wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would
Make war with mankind.

OLD MAN

'Tis said they eat each other.

ROSS

They did so, to th' amazement of mine eyes
That looked upon 't.

Enter Macduff.

Here comes the good Macduff.—

How goes the world, sir, now?

MACDUFF

Why, see you not?

ROSS

Is 't known who did this more than bloody deed?

MACDUFF

Those that Macbeth hath slain.

ROSS

Alas the day,

What good could they pretend?

MACDUFF

They were suborned.

Malcolm and Donalbain, the King’s two sons,
Are stol’n away and fled, which puts upon them
Suspicion of the deed.

ROSS

'Gainst nature still!

Thriftless ambition, that will ravin up
Thine own lives’ means. Then 'tis most like
The sovereignty will fall upon Macbeth.

MACDUFF

He is already named and gone to Scone
To be invested.

ROSS

Where is Duncan’s body?

MACDUFF

Carried to Colmekill,
The sacred storehouse of his predecessors
And guardian of their bones.
ROSS
Will you to Scone?

MACDUFF
No, cousin, I’ll to Fife.

ROSS
Well, I will thither.

MACDUFF
Well, may you see things well done there. Adieu,
Lest our old robes sit easier than our new.

ROSS
Farewell, father.

OLD MAN
God’s benison go with you and with those
That would make good of bad and friends of foes.

All exit.
ACT 3

Act 3 Scene 1

Enter Banquo.

BANQUO

Thou hast it now—king, Cawdor, Glamis, all
As the Weird Women promised, and I fear
Thou played’st most foully for ’t. Yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them
(As upon thee, Macbeth, their speeches shine)
Why, by the verities on thee made good,
May they not be my oracles as well,
And set me up in hope? But hush, no more.

Sennet sounded. Enter Macbeth as King, Lady
Macbeth, Lennox, Ross, Lords, and Attendants.

MACBETH

Here’s our chief guest.

LADY MACBETH

If he had been forgotten,
It had been as a gap in our great feast
And all-thing unbecoming.

MACBETH

Tonight we hold a solemn supper, sir,
And I’ll request your presence.

BANQUO

Let your Highness
Command upon me, to the which my duties
Are with a most indissoluble tie
Forever knit.

MACBETH    Ride you this afternoon?
BANQUO     Ay, my good lord.

MACBETH

We should have else desired your good advice
(Which still hath been both grave and prosperous)
In this day’s council, but we’ll take tomorrow.
Is ’t far you ride?

BANQUO

As far, my lord, as will fill up the time
’Twixt this and supper. Go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.

MACBETH    Fail not our feast.
BANQUO     My lord, I will not.

MACBETH

We hear our bloody cousins are bestowed
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention. But of that tomorrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse. Adieu,
Till you return at night. Goes Fleance with you?

BANQUO

Ay, my good lord. Our time does call upon ’s.

MACBETH

I wish your horses swift and sure of foot,
And so I do commend you to their backs.
Farewell.       Banquo exits.

Let every man be master of his time
Till seven at night. To make society
The sweeter welcome, we will keep ourself
Till suppertime alone. While then, God be with you.

Lords ['and all but Macbeth and a Servant'] exit.
Sirrah, a word with you. Attend those men
Our pleasure?

SERVANT

They are, my lord, without the palace gate.

MACBETH

Bring them before us.  

To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be feared. 'Tis much he
dares,
And to that dauntless temper of his mind
He hath a wisdom that doth guide his valor
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 hailed him father to a line of kings.
Upon my head they placed a fruitless crown
And put a barren scepter in my grip,
Thence to be wrenched 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 murdered,
Put rancors 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 seeds of Banquo kings.
Rather than so, come fate into the list,
And champion me to th’ utterance.—Who’s there?

Enter Servant and two Murderers.

[To the Servant.] Now go to the door, and stay there
till we call.  

Servant exits.
Was it not yesterday we spoke together? 80

["MURDERERS,"

It was, so please your Highness.

MACBETH Well then, now

Have you considered of my speeches? Know
That it was he, in the times past, which held you
So under fortune, which you thought had been 85
Our innocent self. This I made good to you
In our last conference, passed in probation with you
How you were borne in hand, how crossed, the
instruments,
Who wrought with them, and all things else that
might
To half a soul and to a notion crazed
Say “Thus did Banquo.”

FIRST MURDERER You made it known to us.

MACBETH

I did so, and went further, which is now 95
Our point of second meeting. Do you find
Your patience so predominant in your nature
That you can let this go? Are you so gospeled
To pray for this good man and for his issue,
Whose heavy hand hath bowed you to the grave 100
And beggared yours forever?

FIRST MURDERER We are men, my liege.

MACBETH

Ay, in the catalogue you go for men, 105
As hounds and greyhounds, mongrels, spaniels,
curs,
Shoughs, water-rugs, and demi-wolves are cleft
All by the name of dogs. The valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed; whereby he does receive 110
Particular addition, from the bill
That writes them all alike. And so of men.
Now, if you have a station in the file,
Not i’ th’ worst rank of manhood, say ‘t,
And I will put that business in your bosoms
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

SECOND MURDERER I am one, my liege,
Whom the vile blows and buffets of the world
Hath so incensed that I am reckless what
I do to spite the world.

FIRST MURDERER And I another
So weary with disasters, tugged with fortune,
That I would set my life on any chance,
To mend it or be rid on ’t.

MACBETH Both of you
Know Banquo was your enemy.

MACBETH So is he mine, and in such bloody distance
That every minute of his being thrusts
Against my near’st of life. And though I could
With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down. And thence it is
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

SECOND MURDERER We shall, my lord,
Perform what you command us.

FIRST MURDERER Though our lives—
MACBETH

Your spirits shine through you. Within this hour at most
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o’ th’ time,
The moment on ’t, for ’t must be done tonight
And something from the palace; always thought
That I require a clearness. And with him
(To leave no rubs nor botches in the work)
Fleance, his son, that keeps him company,
Whose absence is no less material to me
Than is his father’s, must embrace the fate
Of that dark hour. Resolve yourselves apart.
I’ll come to you anon.

[MURDERERS] We are resolved, my lord.

MACBETH

I’ll call upon you straight. Abide within.

[Murderers exit.]

It is concluded. Banquo, thy soul’s flight,
If it find heaven, must find it out tonight.

[He exits.]

Act 3 Scene 2

Enter Macbeth’s Lady and a Servant.

LADY MACBETH Is Banquo gone from court?

SERVANT

Ay, madam, but returns again tonight.

LADY MACBETH Say to the King I would attend his leisure
For a few words.

SERVANT Madam, I will.

LADY MACBETH Naught’s had, all’s spent,
Where our desire is got without content.
’Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.
Enter 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 scorched the snake, not killed 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 tonight.

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 honors 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 cloistered flight, ere to black Hecate’s summons
The shard-born 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 th’ rooky wood.
Good things of day begin to droop and drowse,
Whiles night’s black agents to their preys do
rous.
Thou marvel’st at my words, but hold thee still.
Things bad begun make strong themselves by ill.
So prithee go with me.

They exit.

Act 3 Scene 3
Enter three Murderers.

FIRST MURDERER

But who did bid thee join with us?

SECOND MURDERER, "to the First Murderer"

He needs not our mistrust, since he delivers
Our offices and what we have to do
To the direction just.
FIRST MURDERER  Then stand with us.—
The west yet glimmers with some streaks of day.
Now spurs the lated traveler apace
To gain the timely inn, and near approaches
The subject of our watch.  10

THIRD MURDERER  Hark, I hear horses.

BANQUO, within  Give us a light there, ho!

SECOND MURDERER  Then 'tis he. The rest
That are within the note of expectation
Already are i’ th’ court.  15

FIRST MURDERER  His horses go about.

THIRD MURDERER  Almost a mile; but he does usually
(So all men do) from hence to th’ palace gate
Make it their walk.

Enter Banquo and Fleance, with a torch.

SECOND MURDERER  A light, a light!

THIRD MURDERER  'Tis he.

FIRST MURDERER  Stand to ’t.

BANQUO, 「to Fleance」  It will be rain tonight.

FIRST MURDERER  Let it come down!

」The three Murderers attack。」

BANQUO  O treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge—O slave!

」He dies. Fleance exits。」

THIRD MURDERER  Who did strike out the light?

FIRST MURDERER  Was ’t not the way?

THIRD MURDERER  There’s but one down. The son is fled.

SECOND MURDERER  We have lost best half of our affair.  30

FIRST MURDERER  Well, let’s away and say how much is done.

They exit.
Act 3 Scene 4

Banquet prepared. Enter Macbeth, Lady Macbeth.
Ross, Lennox, Lords, and Attendants.

MACBETH

You know your own degrees; sit down. At first
And last, the hearty welcome.

LORDS

Thanks to your Majesty.

MACBETH

Ourself 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.

Enter First Murderer to the door.

MACBETH

See, they encounter thee with their hearts’ thanks.
Both sides are even. Here I’ll sit i’ th’ midst.
Be large in mirth. Anon we’ll drink a measure
The table round. [He approaches the Murderer.] There’s
blood upon thy face.

MURDERER

’Tis Banquo’s then.

MACBETH

’Tis better thee without than he within.
Is he dispatched?

MURDERER

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

MACBETH

Thou art the best o’ th’ cutthroats,
Yet he’s good that did the like for Fleance.
If thou didst it, thou art the nonpareil.

MURDERER

Most royal sir, Fleance is ’scaped.

MACBETH, aside.

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 cabined, cribbed, confined, bound in
To saucy doubts and fears.—But Banquo’s safe?

MURDERER

Ay, my good lord. Safe in a ditch he bides,
With twenty trenchèd 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 th’ present. Get thee gone. Tomorrow
We’ll hear ourselves again. Murderer exits.

LADY MACBETH

My royal lord,
You do not give the cheer. The feast is sold
That is not often vouched, 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.

Enter the Ghost of Banquo, and sits in Macbeth’s place.

MACBETH, [to Lady Macbeth]

Sweet remembrancer!—
Now, good digestion wait on appetite
And health on both!

LENNOX

May ’t please your Highness sit.

MACBETH

Here had we now our country’s honor roofed,
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, [to the Ghost] 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. [Drawing Macbeth aside.] Are you a man?  
MACBETH Ay, and a bold one, that dare look on that Which might appall 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! [To the Ghost.] 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 exits.]

LADY MACBETH    What, quite unmanned in folly?
MACBETH
    If I stand here, I saw him.

LADY MACBETH    Fie, for shame!
MACBETH
    Blood hath been shed ere now, i’ th’ olden time,
    Ere humane statute purged the gentle weal;
    Ay, and since too, murders have been performed
    Too terrible for the ear. The time has 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.

Enter Ghost.

I drink to th’ general joy o’ th’ 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.

[They raise their drinking cups.]

MACBETH, to the Ghost
    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, to the Ghost

What man dare, I dare.
Approach thou like the rugged Russian bear,
The armed rhinoceros, or th' 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 mock'ry, hence!  

"Ghost exits"

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.  
Lords [and all but Macbeth and Lady Macbeth] exit

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 maggot 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 tomorrow  
(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  
Stepped 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 scanned.

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.  

They exit.
Act 3 Scene 5

Thunder. Enter the three Witches, meeting Hecate.

FIRST WITCH

Why, how now, Hecate? You look angrily.

HECATE

Have I not reason, beldams as you are? Saucy and overbold, how did you dare To trade and traffic with Macbeth In riddles and affairs of death, And I, the mistress of your charms, The close contriver of all harms, Was never called to bear my part Or show the glory of our art? And which is worse, all you have done Hath been but for a wayward son, Spiteful and wrathful, who, as others do, Loves for his own ends, not for you. But make amends now. Get you gone, And at the pit of Acheron Meet me i’ th’ morning. Thither he Will come to know his destiny. Your vessels and your spells provide, Your charms and everything beside. I am for th’ air. This night I’ll spend Unto a dismal and a fatal end. Great business must be wrought ere noon. Upon the corner of the moon There hangs a vap’rous drop profound. I’ll catch it ere it come to ground, And that, distilled by magic sleights, Shall raise such artificial sprites As by the strength of their illusion Shall draw him on to his confusion. He shall spurn fate, scorn death, and bear His hopes ’bove wisdom, grace, and fear.
And you all know, security
Is mortals’ chiefest enemy.

Music and a song.

Hark! I am called. My little spirit, see,
Sits in a foggy cloud and stays for me.

[F] Hecate exits. 

Sing within “Come away, come away,” etc.

FIRST WITCH

Come, let’s make haste. She’ll soon be back again.

They exit.

Act 3 Scene 6

Enter Lennox and another Lord.

LENNOX

My former speeches have but hit your thoughts,
Which can interpret farther. Only I say
Things have been strangely borne. The gracious
Duncan
Was pitied of Macbeth; marry, he was dead.
And the right valiant Banquo walked too late,
Whom you may say, if ’t please you, Fleance killed,
For Fleance fled. Men must not walk too late.
Who cannot want the thought how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? Damnèd fact,
How it did grieve Macbeth! Did he not straight
In pious rage the two delinquents tear
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely, too,
For ’twould have angered any heart alive
To hear the men deny ’t. So that I say
He has borne all things well. And I do think
That had he Duncan’s sons under his key
(As, an ’t please heaven, he shall not) they should
find
What ’twere to kill a father. So should Fleance.
But peace. For from broad words, and ’cause he failed
His presence at the tyrant’s feast, I hear
Macduff lives in disgrace. Sir, can you tell
Where he bestows himself?

LORD

The (son) of Duncan
(From whom this tyrant holds the due of birth)
Lives in the English court and is received
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect. Thither Macduff
Is gone to pray the holy king upon his aid
To wake Northumberland and warlike Siward
That, by the help of these (with Him above
To ratify the work), we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,
Do faithful homage, and receive free honors,
All which we pine for now. And this report
Hath so exasperate editorial (the) King that he
Prepares for some attempt of war.

LENNOX

Sent he to Macduff?

LORD

He did, and with an absolute “Sir, not I,”
The cloudy messenger turns me his back
And hums, as who should say “You’ll rue the time
That clogs me with this answer.”

LENNOX

And that well might

Advise him to a caution (t’ hold) what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed.
LORD I’ll send my prayers with him.

They exit.
ACT 4

Act 4 Scene 1
Thunder. Enter the three Witches.

FIRST WITCH
Thrice the brinded cat hath mewed.

SECOND WITCH
Thrice, and once the hedge-pig whined.

THIRD WITCH
Harpier cries “‘Tis time, ’tis time!”

FIRST WITCH
Round about the cauldron go;
In the poisoned entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Sweltered venom sleeping got,
Boil thou first i’ th’ charmèd pot.

[The Witches circle the cauldron.]

ALL
Double, double toil and trouble;
Fire burn, and cauldron bubble.

SECOND WITCH
Fillet of a fenny snake
In the cauldron boil and bake.
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder’s fork and blindworm’s sting,
Lizard’s leg and howlet’s wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.

ALL

  Double, double toil and trouble;  
  Fire burn, and cauldron bubble.

THIRD WITCH

  Scale of dragon, tooth of wolf,  
  Witch’s mummy, maw and gulf  
  Of the ravined salt-sea shark,  
  Root of hemlock digged i’ th’ dark,  
  Liver of blaspheming Jew,  
  Gall of goat and slips of yew  
  Slivered in the moon’s eclipse,  
  Nose of Turk and Tartar’s lips,  
  Finger of birth-strangled babe  
  Ditch-delivered by a drab,  
  Make the gruel thick and slab.  
  Add thereto a tiger’s chaudron  
  For th’ ingredience of our cauldron.

ALL

  Double, double toil and trouble;  
  Fire burn, and cauldron bubble.

SECOND WITCH

  Cool it with a baboon’s blood.  
  Then the charm is firm and good.

      Enter Hecate into the other three Witches.

HECATE

  O, well done! I commend your pains,  
  And everyone shall share i’ th’ gains.  
  And now about the cauldron sing  
  Like elves and fairies in a ring,  
  Enchanting all that you put in.

      Music and a song: “Black Spirits,” etc. [Hecate exits.]
SECOND WITCH

By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks.

Enter Macbeth.

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 yeasty 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 germs 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 th’ hadst 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 murderers’ 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 naught.

FIRST APPARITION

Macbeth! Macbeth! Macbeth! Beware Macduff!
Beware the Thane of Fife! Dismiss me. Enough.

_He descends._

MACBETH

Whate’er thou art, for thy good caution, thanks.
Thou hast harped 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

_He 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 vanquished be until
Great Birnam Wood to high Dunsinane Hill
Shall come against him. \( \text{He descends.} \)

MACBETH
That will never be.
Who can impress the forest, bid the tree
Unfix his earthbound root? Sweet bodements, good!
Rebellious dead, 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!
\( \text{Cauldron sinks} \) \( \text{Hautboys.} \)

Why sinks that cauldron? And what noise is this?

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 eighth king with a glass in his hand, and Banquo last.

MACBETH

Thou art too like the spirit of Banquo. Down!
Thy crown does sear mine eyeballs. 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 th’ 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 twofold balls and treble scepters carry.
Horrible sight! Now I see ‘tis true,
For the blood-boltered Banquo smiles upon me
And points at them for his.

(The Apparitions disappear.)

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 vanish.

MACBETH

Where are they? Gone? Let this pernicious hour
Stand aye accursèd in the calendar!—
Come in, without there.

Enter Lennox.

LENNOX

What’s your Grace’s will?
MACBETH

Saw you the Weird Sisters?

LENNOX         No, my lord.

MACBETH

Came they not by you?

LENNOX         No, indeed, my lord.

MACBETH

Infected be the air whereon they ride,
And damned all those that trust them! I did hear
The galloping of horse. Who was ’t came by?

LENNOX

’Tis two or three, my lord, that bring you word
Macduff is fled to England.

MACBETH         Fled to England?

LENNOX         Ay, my good lord.

MACBETH, [aside]

Time, thou anticipat’st my dread exploits.
The flighty purpose never is o’ertook
Unless the deed go with it. From this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and
done:
The castle of Macduff I will surprise,
Seize upon Fife, give to th’ edge o’ th’ sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I’ll do before this purpose cool.
But no more sights!—Where are these gentlemen?
Come bring me where they are.

They exit.
Act 4 Scene 2

Enter Macduff’s Wife, her Son, and Ross.

LADY MACDUFF

What had he done to make him fly the land?

ROSS

You must have patience, madam.

LADY MACDUFF

He had none.

ROSS

You know not whether it was his wisdom or his fear.

LADY MACDUFF

Wisdom? To leave his wife, to leave his babes,

ROSS

My dearest coz,

LADY MACDUFF

His flight was madness. When our actions do not,

ROSS

I pray you school yourself. But for your husband,

LADY MACDUFF

Our fears do make us traitors.

ROSS

He is noble, wise, judicious, and best knows

LADY MACDUFF

The fits o’ th’ season. I dare not speak much

ROSS

The fear, and nothing is the love,

LADY MACDUFF

So runs against all reason.

ROSS

My dearest coz,

LADY MACDUFF

Wants the natural touch; for the poor wren,

ROSS

But cruel are the times when we are traitors

LADY MACDUFF

He loves us not;

ROSS

And do not know ourselves; when we hold rumor

LADY MACDUFF

Her young ones in her nest, against the owl.

ROSS

From what we fear, yet know not what we fear,

LADY MACDUFF

All is the fear, and nothing is the love,

ROSS

But float upon a wild and violent sea

LADY MACDUFF

As little is the wisdom, where the flight

ROSS

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

LADY MACDUFF

Shall not be long but I’ll be here again.

ROSS

Things at the worst will cease or else climb upward

LADY MACDUFF

To what they were before.—My pretty cousin,

ROSS

Blessing upon you.
LADY MACDUFF
   Fathered 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.  
   Ross exits.

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 ’dst 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 enough 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 honor 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.

Messenger exits.

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 defense To say I have done no harm?

Enter Murderers.

What are these faces?

MURDERER Where is your husband?
LADY MACDUFF
   I hope in no place so unsanctified
   Where such as thou mayst find him.

MURDERER       He’s a traitor.

SON
   Thou liest, thou shag-eared villain!

MURDERER       What, you egg?
   "Stabbing him." Young fry of treachery!

SON
   He has killed
   me, mother.
   Run away, I pray you.
   "Lady Macduff" exits, crying "Murder!" "followed by the
   Murderers bearing the Son’s body."

Act 4 Scene 3
   Enter Malcolm and Macduff.

MALCOLM
   Let us seek out some desolate shade and there
   Weep our sad bosoms empty.

MACDUFF       Let us rather
   Hold fast the mortal sword and, like good men,
   Bestride our "downfall’n" birthdom. Each new morn
   New widows howl, new orphans cry, new sorrows
   Strike heaven on the face, that it resounds
   As if it felt with Scotland, and yelled out
   Like syllable of dolor.

MALCOLM      What I believe, I’ll wail;
   What know, believe; and what I can redress,
   As I shall find the time to friend, I will.
   What you have spoke, it may be so, perchance.
   This tyrant, whose sole name blisters our tongues,
   Was once thought honest. You have loved him well.
   He hath not touched you yet. I am young, but
   something
You may desire of him through me, and wisdom
To offer up a weak, poor, innocent lamb
T’ appease an angry god.

MACDUFF
I am not treacherous.

MALCOLM But Macbeth is.
A good and virtuous nature may recoil
In an imperial charge. But I shall crave your
pardon.
That which you are, my thoughts cannot transpose.
Angels are bright still, though the brightest fell.
Though all things foul would wear the brows of
grace,
Yet grace must still look so.

MACDUFF I have lost my hopes.

MALCOLM
Perchance even there where I did find my doubts.
Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking? I pray you,
Let not my jealousies be your dishonors,
But mine own safeties. You may be rightly just,
Whatever I shall think.

MACDUFF Bleed, bleed, poor country!
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee. Wear thou thy
wrongs;
The title is affeered.—Fare thee well, lord.
I would not be the villain that thou think’st
For the whole space that’s in the tyrant’s grasp,
And the rich East to boot.

MALCOLM Be not offended.
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke.
It weeps, it bleeds, and each new day a gash
Is added to her wounds. I think withal
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands. But, for all this,
When I shall tread upon the tyrant’s head
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer, and more sundry ways than ever,
By him that shall succeed.

MACDUFF  What should he be?

MALCOLM

It is myself I mean, in whom I know
All the particulars of vice so grafted
That, when they shall be opened, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.

MACDUFF  Not in the legions
Of horrid hell can come a devil more damned
In evils to top Macbeth.

MALCOLM  I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name. But there’s no bottom, none,
In my voluptuousness. Your wives, your daughters,
Your matrons, and your maids could not fill up
The cistern of my lust, and my desire
All continent impediments would o’erbear
That did oppose my will. Better Macbeth
Than such an one to reign.

MACDUFF  Boundless intemperance
In nature is a tyranny. It hath been
Th’ untimely emptying of the happy throne
And fall of many kings. But fear not yet
To take upon you what is yours. You may
Convey your pleasures in a spacious plenty
And yet seem cold—the time you may so hoodwink.
We have willing dames enough. There cannot be
That vulture in you to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

MALCOLM With this there grows
In my most ill-composed affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels, and this other’s house;
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

MACDUFF This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been
The sword of our slain kings. Yet do not fear.
Scotland hath foisons to fill up your will
Of your mere own. All these are portable,
With other graces weighed.

MALCOLM But I have none. The king-becoming graces,
As justice, verity, temp’rance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.

MACDUFF O Scotland, Scotland!

MALCOLM If such a one be fit to govern, speak.
I am as I have spoken.

MACDUFF Fit to govern?
No, not to live.—O nation miserable,
With an untitled tyrant bloody-sceptered,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands editorial [accursed]
And does blaspheme his breed?—Thy royal father
Was a most sainted king. The queen that bore thee,
Oft’ner upon her knees than on her feet,
Died every day she lived. Fare thee well.
These evils thou repeat’st upon thyself
Hath banished me from Scotland.—O my breast,
Thy hope ends here!

MALCOLM

Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honor. Devilish Macbeth
By many of these trains hath sought to win me
Into his power, and modest wisdom plucks me
From overcredulous haste. But God above
Deal between thee and me, for even now
I put myself to thy direction and
Unspeak mine own detraction, here abjure
The taints and blames I laid upon myself
For strangers to my nature. I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life. My first false speaking
Was this upon myself. What I am truly
Is thine and my poor country’s to command—
Whither indeed, before [thy here-approach,]
Old Siward with ten thousand warlike men,
Already at a point, was setting forth.
Now we’ll together, and the chance of goodness
Be like our warranted quarrel. Why are you silent?
MACDUFF

Such welcome and unwelcome things at once
’Tis hard to reconcile.

Enter a Doctor.

MALCOLM    Well, more anon.—
            Comes the King forth, I pray you? 160

DOCTOR

Ay, sir. There are a crew of wretched souls
That stay his cure. Their malady convinces
The great assay of art, but at his touch
(Such sanctity hath heaven given his hand)
They presently amend. 165

MALCOLM    I thank you, doctor.

‘Doctor’ exits.

MACDUFF

What’s the disease he means?

MALCOLM    ’Tis called the evil:
            A most miraculous work in this good king,
            Which often since my here-remain in England 170
            I have seen him do. How he solicits heaven
            Himself best knows, but strangely visited people
            All swoll’n and ulcerous, pitiful to the eye,
            The mere despair of surgery, he cures,
            Hanging a golden stamp about their necks,
            Put on with holy prayers; and, ’tis spoken,
            To the succeeding royalty he leaves 175
            The healing benediction. With this strange virtue,
            He hath a heavenly gift of prophecy,
            And sundry blessings hang about his throne
            That speak him full of grace.

Enter Ross.

MACDUFF    See who comes here.

MALCOLM    My countryman, but yet I know him not.
MACDUFF
   My ever-gentle cousin, welcome hither.

MALCOLM
   I know him now.—Good God betimes remove
   The means that makes us strangers!
ROSS         Sir, amen.
MACDUFF
   Stands Scotland where it did?
ROSS         Alas, poor country,
   Almost afraid to know itself. It cannot
   Be called our mother, but our grave, where nothing
   But who knows nothing is once seen to smile;
   Where sighs and groans and shrieks that rent the air
   Are made, not marked; where violent sorrow seems
   A modern ecstasy. The dead man’s knell
   Is there scarce asked for who, and good men’s lives
   Expire before the flowers in their caps,
   Dying or ere they sicken.
MACDUFF
   O relation too nice and yet too true!
MALCOLM     What’s the newest grief?
ROSS         That of an hour’s age doth hiss the speaker.
   Each minute teems a new one.
MACDUFF     How does my wife?
ROSS         Why, well.
MACDUFF     And all my children?
ROSS         Well too.
MACDUFF
   The tyrant has not battered at their peace?
ROSS         No, they were well at peace when I did leave ’em.
MACDUFF
   Be not a niggard of your speech. How goes ’t?
ROSS         When I came hither to transport the tidings
Which I have heavily borne, there ran a rumor
Of many worthy fellows that were out;
Which was to my belief witnessed the rather
For that I saw the tyrant’s power afoot.
Now is the time of help. Your eye in Scotland
Would create soldiers, make our women fight
To doff their dire distresses.

MALCOLM

Be ’t their comfort
We are coming thither. Gracious England hath
Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom gives out.

ROSS

Would I could answer
This comfort with the like. But I have words
That would be howled out in the desert air,
Where hearing should not latch them.

MACDUFF

What concern
they—
The general cause, or is it a fee-grief
Due to some single breast?

ROSS

No mind that’s honest
But in it shares some woe, though the main part
Pertains to you alone.

MACDUFF

If it be mine,
Keep it not from me. Quickly let me have it.

ROSS

Let not your ears despise my tongue forever,
Which shall possess them with the heaviest sound
That ever yet they heard.

MACDUFF

Hum! I guess at it.

ROSS

Your castle is surprised, your wife and babes
Savagely slaughtered. To relate the manner
Were on the quarry of these murdered deer
To add the death of you.

MALCOLM

Merciful heaven!—
What, man, ne’er pull your hat upon your brows. Give sorrow words. The grief that does not speak Whispers the o’erfraught heart and bids it break.

MACDUFF  My children too?
ROSS    Wife, children, servants, all that could be found.

MACDUFF  And I must be from thence? My wife killed too?
ROSS    I have said.
MALCOLM  Be comforted. Let’s make us med’cines of our great revenge To cure this deadly grief.

MACDUFF  He has no children. All my pretty ones? Did you say “all”? O hell-kite! All? What, all my pretty chickens and their dam At one fell swoop?
MALCOLM Dispute it like a man.
MACDUFF  I shall do so, But I must also feel it as a man. I cannot but remember such things were That were most precious to me. Did heaven look on And would not take their part? Sinful Macduff, They were all struck for thee! Naught that I am, Not for their own demerits, but for mine, Fell slaughter on their souls. Heaven rest them now.

MALCOLM  Be this the whetstone of your sword. Let grief Convert to anger. Blunt not the heart; enrage it.

MACDUFF  O, I could play the woman with mine eyes And braggart with my tongue! But, gentle heavens, Cut short all intermission! Front to front Bring thou this fiend of Scotland and myself. Within my sword’s length set him. If he ’scape, Heaven forgive him too.
MALCOLM  
This tune goes manly.
Come, go we to the King. Our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may.
The night is long that never finds the day.

They exit.
ACT 5

Act 5 Scene 1
Enter a Doctor of Physic and a Waiting-Gentlewoman.

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 nightgown 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 slumb’ry 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 anyone, 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 are 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. O, O, O!

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 practice. 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.  
    Lady [Macbeth] exits.  
DOCTOR    Will she go now to bed?  
GENTLEWOMAN  Directly.  
DOCTOR    Foul whisp’rings 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.  
    They exit.  

Act 5 Scene 2

Drum and Colors. Enter Menteith, Caithness, Angus, Lennox, and Soldiers.

MENTEITH

The English power is near, led on by Malcolm, His uncle Siward, and the good Macduff.
Revenge burns in them, for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.

ANGUS
Near Birnam Wood
Shall we well meet them. That way are they coming.

CAITHNESS
Who knows if Donalbain be with his brother?

LENNOX
For certain, sir, he is not. I have a file
Of all the gentles. There is Siward’s son
And many unrough youths that even now
Protest their first of manhood.

MENTEITH
What does the tyrant?

CAITHNESS
Great Dunsinane he strongly fortifies.
Some say he’s mad; others that lesser hate him
Do call it valiant fury. But for certain
He cannot buckle his distempered cause
Within the belt of rule.

ANGUS
Now does he feel
His secret murders sticking on his hands.
Now minutely revolts upbraid his faith-breath.
Those he commands move only in command,
Nothing in love. Now does he feel his title
Hang loose about him, like a giant’s robe
Upon a dwarfish thief.

MENTEITH
Who, then, shall blame
His pestered senses to recoil and start
When all that is within him does condemn
Itself for being there?

CAITHNESS
Well, march we on
To give obedience where ’tis truly owed.
Meet we the med’cine of the sickly weal,
And with him pour we in our country’s purge
Each drop of us.

LENNOX
Or so much as it needs
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam.

_They exit marching._

**Act 5 Scene 3**

_Scenes Macbeth, the Doctor, and Attendants._

**MACBETH**

Bring me no more reports. Let them fly all.
Till Birnam Wood remove to Dunsinane
I cannot taint with fear. What’s the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:

> “Fear not, Macbeth. No man that’s born of woman
> Shall e’er have power upon thee.” Then fly, false thanes,
> And mingle with the English epicures.
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.

_Enter Servant._

The devil damn thee black, thou cream-faced loon!
Where got’st thou that goose-look?

**SERVANT**

There is ten thousand—

**MACBETH**

Geese, villain?

**SERVANT**

Soldiers, sir.

**MACBETH**

Go prick thy face and over-red thy fear,
Thou lily-livered boy. What soldiers, patch?
Death of thy soul! Those linen cheeks of thine
Are counselors to fear. What soldiers, whey-face?

**SERVANT**

The English force, so please you.

**MACBETH**

Take thy face hence.

_[Servant exits._

Seyton!—I am sick at heart
When I behold—Seyton, I say!—This push
Will cheer me ever or disseat me now.
I have lived long enough. My way of life
Is fall’n into the sere, the yellow leaf,
And that which should accompany old age,
As honor, love, obedience, troops of friends,
I must not look to have, but in their stead
Curses, not loud but deep, mouth-honor, breath
Which the poor heart would fain deny and dare not.—
Seyton!

Enter Seyton.

SEYTON

What’s your gracious pleasure?

MACBETH What news more?

SEYTON All is confirmed, my lord, which was reported.

MACBETH I’ll fight till from my bones my flesh be hacked.

Give me my armor.

SEYTON ’Tis not needed yet.

MACBETH I’ll put it on.

Send out more horses. Skirr the country round.
Hang those that talk of fear. Give me mine armor.—

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 stuffed bosom of that perilous stuff

Which weighs upon the heart?
DOCTOR

Therein the patient
Must minister to himself.

MACBETH

Throw physic to the dogs. I’ll none of it.—
Come, put mine armor on. Give me my staff.

‘Attendants begin to arm him.’

Seyton, send out.—Doctor, the thanes fly from
me.—
Come, sir, dispatch.—If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo
That should applaud again.—Pull ’t off, I say.—
What rhubarb, senna, or what purgative drug
Would scour these English hence? Hear’st thou of
them?

DOCTOR

Ay, my good lord. Your royal preparation
Makes us hear something.

MACBETH

Bring it after me.—
I will not be afraid of death and bane
Till Birnam Forest come to Dunsinane.

DOCTOR, [aside]

Were I from Dunsinane away and clear,
Profit again should hardly draw me here.

They exit.

Act 5 Scene 4

Drum and Colors. Enter Malcolm, Siward, Macduff,
Siward’s son, Menteith, Caithness, Angus, and Soldiers,
marching.

MALCOLM

Cousins, I hope the days are near at hand
That chambers will be safe.
MENTEITH We doubt it nothing.

SIWARD

What wood is this before us?

MENTEITH The Wood of Birnam.

MALCOLM

Let every soldier hew him down a bough
And bear 't before him. Thereby shall we shadow
The numbers of our host and make discovery
Err in report of us.

SOLDIER It shall be done.

SIWARD

We learn no other but the confident tyrant
Keeps still in Dunsinane and will endure
Our setting down before 't.

MALCOLM 'Tis his main hope;
For, where there is advantage to be given,
Both more and less have given him the revolt,
And none serve with him but constrainèd things
Whose hearts are absent too.

MACDUFF Let our just censures
Attend the true event, and put we on
Industrious soldiership.

SIWARD The time approaches
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate;
Towards which, advance the war.

They exit marching.
Act 5 Scene 5

Enter Macbeth, Seyton, and Soldiers, with Drum and Colors.

MACBETH

Hang out our banners on the outward walls.
The cry is still “They come!” Our castle’s strength
Will laugh a siege to scorn. Here let them lie
Till famine and the ague eat them up.
Were they not forced with those that should be ours,
We might have met them dreadful, beard to beard,
And beat them backward home.

A cry within of women.
What is that noise?

SEYTON

It is the cry of women, my good lord. ['He exits.]

MACBETH

I have almost forgot the taste of fears.
The time has been my senses would have cooled
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in ‘t. I have supped full with horrors.
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

['Enter Seyton.]

Wherefore was that cry?

SEYTON  The Queen, my lord, is dead.

MACBETH  She should have died hereafter.

There would have been a time for such a word.
Tomorrow and tomorrow and tomorrow
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.

Enter a Messenger.

Thou com’st to use thy tongue: thy story quickly.

MESSENGER Gracious my lord,
I should report that which I say I saw,
But know not how to do ’t.

MACBETH Well, say, sir.

MESSENGER
As I did stand my watch upon the hill,
I looked toward Birnam, and anon methought
The Wood began to move.

MACBETH Liar and slave!

MESSENGER
Let me endure your wrath if ’t be not so.
Within this three mile may you see it coming.
I say, a moving grove.

MACBETH If thou speak’st false,
Upon the next tree shall thou hang alive
Till famine cling thee. If thy speech be sooth,
I care not if thou dost for me as much.—
I pull in resolution and begin
To doubt th’ equivocation of the fiend,
That lies like truth. “Fear not till Birnam Wood
Do come to Dunsinane,” and now a wood
Comes toward Dunsinane.—Arm, arm, and out!—
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I ’gin to be aweary of the sun
And wish th’ estate o’ th’ world were now undone.—
Ring the alarum bell! — Blow wind, come wrack,
At least we’ll die with harness on our back.

They exit.

**Act 5 Scene 6**

*Drum and Colors. Enter Malcolm, Siward, Macduff, and their army, with boughs.*

**MALCOLM**

Now near enough. Your leafy screens throw down
And show like those you are. — You, worthy uncle,
Shall with my cousin, your right noble son,
Lead our first battle. Worthy Macduff and we
Shall take upon ’s what else remains to do,
According to our order.

**SIWARD**

Fare you well.
Do we but find the tyrant’s power tonight,
Let us be beaten if we cannot fight.

**MACDUFF**

Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.

They exit.

**Act 5 Scene 7**

*Alarums continued.*

**MACBETH**

They have tied me to a stake. I cannot fly,
But, bear-like, I must fight the course. What’s he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young Siward.

**YOUNG SIWARD**

What is thy name?
MACBETH    Thou ’lt be afraid to hear it.

YOUNG SIWARD

No, though thou call’st thyself a hotter name
Than any is in hell.

MACBETH    My name’s Macbeth.

YOUNG SIWARD

The devil himself could not pronounce a title
More hateful to mine ear.

MACBETH    No, nor more fearful.

YOUNG SIWARD

Thou liest, abhorrèd tyrant. With my sword
I’ll prove the lie thou speak’st.

"They fight, and young Siward is slain."

MACBETH    Thou wast born of

woman.

But swords I smile at, weapons laugh to scorn,
Brandished by man that’s of a woman born.

He exits.

Alarums. Enter Macduff.

MACDUFF

That way the noise is. Tyrant, show thy face!
If thou beest slain, and with no stroke of mine,
My wife and children’s ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms
Are hired to bear their staves. Either thou, Macbeth,
or else my sword with an unbattered edge
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited. Let me find him, Fortune,
And more I beg not.    He exits. Alarums.

Enter Malcolm and Siward.

SIWARD

This way, my lord. The castle’s gently rendered.
The tyrant’s people on both sides do fight,
The noble thanes do bravely in the war,  
The day almost itself professes yours,  
And little is to do.

MALCOLM  
We have met with foes  
That strike beside us.

SIWARD  
Enter, sir, the castle.

They exit. Alarum.

Act 5 Scene 8
Enter Macbeth.

MACBETH  
Why should I play the Roman fool and die  
On mine own sword? Whiles I see lives, the gashes  
Do better upon them.

Enter Macduff.

MACDUFF  
Turn, hellhound, turn!

MACBETH  
Of all men else I have avoided thee.  
But get thee back. My soul is too much charged  
With blood of thine already.

MACDUFF  
I have no words;  
My voice is in my sword, thou bloodier villain  
Than terms can give thee out.

MACBETH  
Thou losest labor.  
As easy mayst thou the intrenchant air  
With thy keen sword impress as make me bleed.  
Let fall thy blade on vulnerable crests;  
I bear a charmèd life, which must not yield  
To one of woman born.

MACDUFF  
Despair thy charm,  
And let the angel whom thou still hast served  
Tell thee Macduff was from his mother’s womb  
Untimely ripped.
MACBETH

Accursèd be that tongue that tells me so,
For it hath cowed my better part of man!
And be these juggling fiends no more believed
That palter with us in a double sense,
That keep the word of promise to our ear
And break it to our hope. I’ll not fight with thee.  

MACDUFF Then yield thee, coward,
And live to be the show and gaze o’ th’ time.
We’ll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit
“Here may you see the tyrant.”

MACBETH I will not yield
To kiss the ground before young Malcolm’s feet
And to be baited with the rabble’s curse.
Though Birnam Wood be come to Dunsinane
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damned be him that first cries “Hold! Enough!”

They exit fighting. Alarums.

"They enter fighting, and Macbeth is slain. Macduff exits carrying off Macbeth’s body."
Retreat and flourish.
Enter, with Drum and Colors, Malcolm, Siward, Ross, Thanes, and Soldiers.

MALCOLM

I would the friends we miss were safe arrived.

SIWARD

Some must go off; and yet by these I see
So great a day as this is cheaply bought.

MALCOLM

Macduff is missing, and your noble son.

ROSS

Your son, my lord, has paid a soldier’s debt.
He only lived but till he was a man,
The which no sooner had his prowess confirmed
In the unshrinking station where he fought,
But like a man he died.

SIWARD  Then he is dead?

ROSS

Ay, and brought off the field. Your cause of sorrow
Must not be measured by his worth, for then
It hath no end.

SIWARD  Had he his hurts before?

ROSS

Ay, on the front.

SIWARD  Why then, God’s soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death;
And so his knell is knolled.

MALCOLM

He’s worth more sorrow, and that I’ll spend for
him.

SIWARD  He’s worth no more.
They say he parted well and paid his score,
And so, God be with him. Here comes newer
comfort.

"Enter Macduff with Macbeth’s head."

MACDUFF

Hail, King! for so thou art. Behold where stands
Th’ usurper’s cursed head. The time is free.
I see thee compassed with thy kingdom’s pearl,
That speak my salutation in their minds,
Whose voices I desire aloud with mine.
Hail, King of Scotland!

ALL  Hail, King of Scotland!  Flourish.

MALCOLM

We shall not spend a large expense of time
Before we reckon with your several loves
And make us even with you. My thanes and
kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honor named. What’s more to do,
Which would be planted newly with the time,
As calling home our exiled friends abroad
That fled the snares of watchful tyranny,
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen
(Who, as ’tis thought, by self and violent hands,
Took off her life)—this, and what needful else
That calls upon us, by the grace of grace,
We will perform in measure, time, and place.
So thanks to all at once and to each one,
Whom we invite to see us crowned at Scone.

*Flourish. All exit.*
“... to know the nature of the people well one must be a prince, and to know the nature of princes well one must be of the people.”

| Texts                  | The Prince by Niccolò Machiavelli  
<table>
<thead>
<tr>
<th></th>
<th>Macbeth by William Shakespeare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Lessons in Unit</td>
<td>5</td>
</tr>
</tbody>
</table>

**Introduction**

In the third unit of Module 10.4, students read excerpts from Niccolò Machiavelli’s political treatise, The Prince. Students use the skills, practices, and routines that they have developed throughout the year to identify central ideas and consider rhetoric and point of view. Students continue to read closely, annotate texts, and collect and analyze evidence in order to support evidence-based writing. As students work with The Prince, they consider new central ideas and reconsider central ideas present in texts they read earlier in the module, such as morality and the relationship between appearance and reality. 10.4.3 concludes with a discussion that requires students to apply concepts from The Prince, a nonfiction text, to the fictional character of Macbeth, considering how Machiavelli’s ideas about effective leadership apply to the fictional King of Scotland.

**Literacy Skills & Habits**

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based conversations about texts
- Determine meaning of unknown vocabulary
- Independently preview text in preparation for supported analysis
- Provide an objective summary of the text
- Paraphrase and quote relevant evidence from a text
- Analyze how an author uses rhetoric to advance his point of view
- Write original evidence-based claims
- Generate and respond to questions in scholarly discourse

### Standards for This Unit

<table>
<thead>
<tr>
<th>College and Career Readiness Anchor Standards for Reading</th>
<th>None.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CCS Standards: Reading—Literature</strong></td>
<td>None.</td>
</tr>
<tr>
<td><strong>CCS Standards: Reading—Informational Text</strong></td>
<td></td>
</tr>
<tr>
<td>RI.9-10.2</td>
<td>Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
</tr>
<tr>
<td>RI.9-10.5</td>
<td>Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</td>
</tr>
<tr>
<td>RI.9-10.6</td>
<td>Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</td>
</tr>
<tr>
<td><strong>CCS Standards: Writing</strong></td>
<td></td>
</tr>
<tr>
<td>W.9-10.9.a, b</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 9–10 Reading standards to literature (e.g., &quot;Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]&quot;).</td>
<td></td>
</tr>
</tbody>
</table>
b. Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

### CCS Standards: Speaking & Listening

**SL.9-10.1.a-e**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

### CCS Standards: Language

**L.9-10.4.a**

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

**Note:** Bold text indicates targeted standards that will be assessed in the unit.
Unit Assessments

Ongoing Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>RI.9-10.2, RI.9-10.5, RI.9-10.6, SL.9-10.1.a-e,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of Assessment</td>
<td>Answer text-dependent questions. Write informally in response to text-based prompts. Present information in an organized and logical manner both orally and in writing. Participate in small-group and whole-class discussions, providing evidence and reasoning to support claims.</td>
</tr>
</tbody>
</table>

Unit-at-a-Glance Calendar

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Text</th>
<th>Learning Outcomes/Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Prince by Niccolò Machiavelli, chapter 17 (paragraphs 1–2)</td>
<td>In this first lesson of the unit, students read and analyze the first two paragraphs of chapter 17 of Niccolò Machiavelli’s <em>The Prince</em> to identify central ideas, including ideas about the values of mercy and cruelty for a prince and about whether it is better for a prince to be loved or feared. Students examine Machiavelli’s use of specific details to support his ideas.</td>
</tr>
<tr>
<td>2</td>
<td>The Prince by Niccolò Machiavelli, chapter 17 (paragraphs 3–6)</td>
<td>In this lesson, students review the Dedicatory Letter that they read for homework, considering Machiavelli’s purpose and point of view. Then students read the remaining four paragraphs of chapter 17 of <em>The Prince</em>, discussing in small groups Machiavelli’s point of view in this text and his use of rhetoric, particularly historical examples, contrast, and absolute statements.</td>
</tr>
<tr>
<td>3</td>
<td>The Prince by Niccolò Machiavelli, chapter 18 (paragraphs 1–3)</td>
<td>In this lesson, students read and analyze the first three paragraphs of chapter 18 of <em>The Prince</em>, identifying central ideas that are common to both chapters 17 and 18, morality, ambition, and the relationship between appearance and reality. Students analyze how these ideas develop over the course of the two chapters.</td>
</tr>
<tr>
<td>4</td>
<td><strong>The Prince</strong> by Niccolò Machiavelli, chapter 18 (paragraphs 4–6)</td>
<td>In this lesson, students read the final three paragraphs of chapter 18 of <em>The Prince</em>. Students collaboratively identify quotes to analyze how specific phrases refine and develop claims and central ideas that are common to chapters 17 and 18. Then students examine each other’s work to gain a broader sense of how different phrases refine and develop ideas across the two chapters.</td>
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<td>5</td>
<td><strong>The Prince</strong> by Niccolò Machiavelli, chapters 17 and 18; <em>Macbeth</em> by William Shakespeare</td>
<td>In this final lesson of the unit, students work in small groups to consider whether or not Machiavelli would deem the fictional character of <em>Macbeth</em> a successful prince. After providing evidence and reasoning to support their positions, the students participate in a whole-class discussion. Students use the 10.4.3 Discussion Rubric and Checklist to assess their participation.</td>
</tr>
</tbody>
</table>

### Preparation, Materials, and Resources

**Preparation**

- Read and annotate the Dedicatory Letter, chapters 17 and 18 of *The Prince*
- Review the Short Response Rubric and Checklist
- Review the 10.4.3 Discussion Rubric and Checklist
- Review all unit standards and post in classroom

**Materials/Resources**

- Copies of *The Prince*
- Copies of *Macbeth*
- Chart paper
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of the Short Response Rubric and Checklist
- Copies of 10.4.3 Discussion Rubric and Checklist
Introduction

In this first lesson of Unit 3, students explore Niccolò Machiavelli’s *The Prince* by considering the first two paragraphs of chapter 17: “Of cruelty and mercy, and whether it is better to be loved than to be feared or the contrary” (from “Turning to the other qualities mentioned above” to “a dread of punishment that will never abandon you”), in which Machiavelli discusses the virtues of being feared and loved. In this unit, students explore a nonfiction text that examines one author’s thoughts about the traits that contribute to successful rulers. To scaffold their engagement with Machiavelli, students recall the work they did with *Macbeth*, a fictional account of how a ruler’s traits contribute to his downfall.

In this lesson, students grapple with how some of the many references Machiavelli uses in his writing support central ideas and how Machiavelli relates various central ideas in the text. Student learning is assessed via a Quick Write at the end of the lesson: What specific details reveal a central idea in paragraphs 1–2 of chapter 17?

For homework, students continue their Accountable Independent Reading (AIR). They also read the first paragraph of the Dedicatory Letter of *The Prince* in order to identify Machiavelli’s point of view in this text.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>RI.9-10.2</th>
<th>Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</th>
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</thead>
</table>

| Addressed Standard(s) | W.9-10.9.b | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
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<td></td>
<td>b. Apply <em>grades 9–10 Reading standards</em> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</td>
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</table>
Assessment

Assessment(s)
The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will respond to the following prompt:

• What specific details reveal a central idea in paragraphs 1–2 of chapter 17?

Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.

High Performance Response(s)
A High Performance Response should:

• Identify a central idea in the passage (e.g., it is better to be feared than loved).
• Select specific details from the passage that support the central idea (e.g., a prince should not be concerned about appearing cruel; fear motivates loyalty; a few examples of cruelty versus mercy: Cesare Borgia, who “brought order to the Romagna,” (paragraph 1) can have more compassionate results than “excessive mercy,” as demonstrated by the Florentines, who “allowed the destruction of Pistoia” (paragraph 1); etc.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

• contrary (n.) – an opposite or different fact, event, or situation
• Florentine (adj.) – of Florence, a city in Italy
• fickle (adj.) – changing often
• simulators (n.) – people who pretend

Vocabulary to teach (may include direct word work and/or questions)

• restored (v.) – gave back, returned
• infamy (n.) – extremely bad reputation
• prudence (n.) – careful good judgment that allows someone to avoid danger or risks
• insufferable (adj.) – very bad or unpleasant; too unpleasant to deal with or accept
• lacking (adj.) – not having any or enough of something that is needed or wanted
• wretched (adj.) – very bad or unpleasant
• sustained (v.) – kept from giving way
Additional vocabulary to support English Language Learners (to provide directly)

- prince (n.) – a male ruler in some countries
- merciful (adj.) – treating people with kindness and forgiveness
- cruel (adj.) – causing or helping to cause suffering
- execution (n.) – the act of killing someone, especially as punishment for a crime

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Standards: RI.9-10.2, W.9-10.9.b</td>
<td></td>
</tr>
<tr>
<td>• Text: The Prince by Niccolò Machiavelli, Chapter 17: “Of cruelty and mercy, and whether it is better to be loved than to be feared or the contrary”</td>
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</tbody>
</table>

Learning Sequence:

1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 10%
3. Masterful Reading 3. 10 %
4. Reading and Discussion 4. 55%
5. Quick Write 5. 15%
6. Closing 6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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<tbody>
<tr>
<td>Symbol</td>
</tr>
<tr>
<td>--------</td>
</tr>
<tr>
<td>10%</td>
</tr>
<tr>
<td>no symbol</td>
</tr>
<tr>
<td><strong>Bold text</strong></td>
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<tr>
<td><em>Italicized text</em></td>
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<td>▼</td>
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</table>
Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.2. Remind students that in 10.4.2 they read Shakespeare’s *Macbeth*, a work of fiction in which the title character’s traits contributed to his role as a leader and to his downfall. In this unit, students read several excerpts of Niccolò Machiavelli’s *The Prince*, a nonfiction text that explores Machiavelli’s beliefs about the characteristics of an effective ruler. In this lesson, students read and discuss the first two paragraphs of chapter 17 of *The Prince*, examining how various qualities impact a prince’s ability to rule, and noticing how Machiavelli introduces and develops a central idea.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to form pairs to share the vocabulary words they identified and defined for the previous lesson’s homework.

- Students may identify the following words: restored, infamy, prudence, insufferable, lacking, wretched, sustained.

Activity 3: Masterful Reading

Have students listen to a masterful reading of chapter 17 of *The Prince* (from “Turning to the other qualities mentioned above” to “only he must seek to avoid being hated, as I have said”). Instruct students to listen for words and phrases Machiavelli uses to describe a successful prince.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading:

- What makes a good prince?

- Students follow along, reading silently.

Activity 4: Reading and Discussion

Instruct students to form small groups. Post or project each set of questions below for students to discuss.
Instruct student groups to reread paragraph 1 of chapter 17 (from “Turning to the other qualities mentioned above” to “nor too much suspicion render him insufferable”) and answer the following questions before sharing out with the class.

① These groups will be used throughout the unit.

① Consider asking students to number the sentences in paragraph 1 for ease of discussion.

① **Differentiation Consideration:** Consider providing students with the following definitions: *prince* means “a male ruler in some countries,” *cruel* means “causing or helping to cause suffering,” and *merciful* means “treating people with kindness and forgiveness.”

→ Students write the definition of *prince*, *cruel*, and *merciful* on their copy of the text or in a vocabulary journal.

**Based on the title of chapter 17, what central ideas can you infer Machiavelli will develop?**

氪 Student responses should include:

- Machiavelli will develop the idea of whether it is better to be merciful or cruel.
- Machiavelli will consider whether it is better to be loved or feared.

① If students struggle to answer this question, provide the following definition: *contrary* means “an opposite or different fact, event, or situation.”

Remind students to annotate their texts for central idea, using the code CI. Explain to students that annotating will help them keep track of evidence they will use later in lesson assessments and the End-of-Unit Assessment, which focuses on central idea.

① This focused annotation supports students’ engagement with W.9-10.9.b, which addresses the use of textual evidence in writing.

**What is the relationship between the first paragraph of chapter 17 and the title of the text, *The Prince?***

氪 Student responses may include:

- Machiavelli talks about what a prince “must” and “must not” do in this paragraph.
- Machiavelli gives special attention to “the new prince.”

**What evidence does Machiavelli provide in the third sentence of the first paragraph of chapter 17 to support his claim that a prince “must take care not to use...mercy badly”?**

氪 Machiavelli uses the example of the Florentines, who wanted to appear merciful and ended up allowing the destruction of a city (sentence 3).
Remind students of the work they did with explanatory notes in 10.4.2. Instruct students to refer to the explanatory notes for additional information about places, people, and events. Point out the map of northern and central Italy (c. 1500) facing the title page, the Explanatory Notes on pages 91–113, and the Glossary of Proper Names on pages 114–130.

If students struggle to answer this question, provide the following definition: *Florentines* means “citizens of Florence, a city in Italy.”

**How does Machiavelli’s statement that “a prince must not worry about the infamy of being considered cruel” (sentence 4) relate to the first sentence?**

- The fourth sentence means that a prince must not worry about being considered cruel, especially if he is being cruel so that he can keep his subjects “united and loyal.” This seems to contradict the first sentence, that states, “[E]very prince must desire to be considered merciful and not cruel.”

**Differentiation Consideration:** If students struggle with this question, consider posing the following question:

**How does the phrase “a prince must not worry” help you to make meaning of infamy in sentence 4?**

- People worry about things that are dangerous or harmful in some way, so *infamy* must be something negative.

Confirm that the word *infamy* means “extremely bad reputation.”

**Paraphrase the claim Machiavelli makes in the fifth sentence of chapter 17, paragraph 1.**

- A few examples of cruelty that harm a small number of individuals can sometimes enable a prince to be more merciful than a prince who refuses to be cruel and allows a large number of individuals to suffer as a result.

**How does Machiavelli support this claim in chapter 17, paragraph 1?**

- Student responses should include:
  - Machiavelli says that a few examples of cruelty could prevent “disorders,” which lead to “murders and plundering,” meaning that a few extreme punishments for crimes will set an example that will keep people from committing similar crimes that harm society.
  - Machiavelli says that “executions ordered by the prince injure specific individuals,” but the disorder caused by “excessive mercy...usually injure[s] the entire community,” meaning that an execution might seem harsh, but it kills only one person. Allowing a criminal or traitor to
live might be showing “excessive mercy” because it does not discourage people from committing crimes that will harm many people in the community.

1. **Differentiation Consideration:** If students struggle, consider asking the following questions.

   How does Machiavelli’s description of how Cesare Borgia “brought order to the Romagna” (in the second sentence of paragraph 1) help explain what Machiavelli means by the term “disorder” in the fifth sentence?

   - In the second sentence Machiavelli describes Borgia’s bringing order to the Romagna as “unit[ing] it, and restor[ing] it to peace and loyalty.” He must mean that “disorder” has to do with the opposite: division, unrest, and disloyalty.

   How does the end of the fifth sentence of paragraph 1 (“With a very few examples of cruelty...executions ordered by the prince injure specific individuals”) help explain what Machiavelli means by “excessive mercy” in this sentence?

   - The end of the sentence mentions “disorders,” including “murders and plundering” that can result from “excessive mercy.” “Excessive mercy” might mean an unwillingness to punish people for serious crimes for fear of not being considered “merciful” (or of being considered “cruel”).

   What example of “cruelty” does Machiavelli use in this sentence?

   - Machiavelli uses “executions ordered by the prince” as an example of cruelty.

1. **Differentiation Consideration:** Consider pointing out that the word execution means “the act of killing someone, especially as a punishment for a crime” and is the noun form of the verb to execute.

In the first paragraph of chapter 17, how does Machiavelli use evidence from history and literature to support his claim that “[w]ith a very few examples of cruelty, [the prince] will prove more compassionate” than those who exhibit “excessive mercy”?

- Student responses should include:
  - Machiavelli uses the example of Cesare Borgia, who “was considered cruel” but brought “order to the Romagna” (sentence 2). This example supports Machiavelli’s claim because it shows that cruelty had the “compassionate” effect of bringing peace. If Borgia had not been “considered cruel” and had instead tried to show “excessive mercy,” the Romagna would have continued to suffer from political unrest.
  - Machiavelli uses the example of Dido, a new queen, who “set guards” over her land in order to protect it from “the harshness of things” during the “newness” of her reign (sentence 7). This example supports Machiavelli’s claim because it shows that the “cruelty” of “set[ting] guards” over Dido’s land had the compassionate result of protecting it from “the harshness
of things.” If Dido had shown “excessive mercy” her country would have suffered, so she would not be showing compassion for her people.

According to Machiavelli, what can a prince accomplish when he is “considered cruel”?

- Student responses may include:
  - Machiavelli says that a prince who is “considered cruel” can be like Cesare Borgia, who “brought order” to his region, “united it, and restored it to peace and loyalty” (sentence 2).
  - A prince who is considered cruel can keep “his subjects united and loyal” (sentence 4).

Based on the evidence in the first paragraph of chapter 17, what does Machiavelli believe about the qualities of mercy and cruelty in a prince?

- Student responses should include:
  - Machiavelli believes it is better for a prince “to be considered merciful and not cruel” (paragraph 1).
  - Machiavelli believes it is possible for a prince to be toomerciful or to use mercy “badly,” meaning that a prince who is afraid to set “a very few examples of cruelty” may allow disorder and a prince who is too eager “to avoid being considered cruel” can lead to “destruction” (paragraph 1).
  - Machiavelli believes that through “a very few examples of cruelty,” a prince can “prove more compassionate” than if he shows “excessive mercy,” because those examples can prevent “disorders” that “injure the entire community” (paragraph 1).

Lead a brief whole-class discussion based on student responses.

Instruct student groups to read paragraph 2 of chapter 17 (from “From this arises an argument: whether it is better to be loved” to “a dread of punishment that will never abandon you”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: fickle means “changing often” and simulators means “people who pretend.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

   ▶ Students write the definitions of fickle and simulators on their copy of the text or in a vocabulary journal.
What does Machiavelli believe is the answer to the argument of “whether it is better to be loved than to be feared” (paragraph 2)?

- In the second sentence of paragraph 2 Machiavelli says it is best “to be both one and the other,” but since it is “difficult to be both together” than the safer option is to be feared.

How does Machiavelli use reasoning to support his claim about “whether it is better to be loved than to be feared” (paragraph 2)?

- Machiavelli says that that a relationship of love will be insincere and easily broken because men are “ungrateful, fickle, simulators and deceivers” (paragraph 2), while a relationship of fear will be strong, because “a dread of punishment...will never abandon you” (paragraph 2).

Differentiation Consideration: If students struggle to reach this understanding, consider asking the following scaffolding questions:

According to Machiavelli, what is the basis of love?

- Machiavelli says “a chain of obligation” is the basis of love (paragraph 2).

According to Machiavelli, what is the basis of fear?

- Machiavelli says “a dread of punishment” is the basis of fear (paragraph 2).

What is the relationship between Machiavelli’s advice in the second paragraph and his advice in the first paragraph?

- In both instances Machiavelli first seems to give one answer, but then he goes on to say something that seems to contradict the answer he gave initially. For example, in the first paragraph, after saying that a prince should work “to be considered merciful,” Machiavelli demonstrates why, for a prince, it is not necessary to “worry about the infamy of being considered cruel” (paragraph 1). In the second paragraph Machiavelli first says that a prince should be “both” loved and feared, but then goes on to explain why “it is much safer to be feared than to be loved” (paragraph 2).

How does Machiavelli’s advice regarding “cruelty and mercy, and whether it is better to be loved than to be feared” relate to Macbeth?

- Student responses may include:
  - Duncan used cruelty to keep his subjects loyal when he executed Cawdor and gave the title to Macbeth, but he was not feared enough and Macbeth broke “the chain of obligation” for his “own self-interest” (paragraph 2) and killed Duncan to gain the crown.
Duncan’s friendship with Macbeth was acquired by “a price” (the title of Thane of Cawdor) and so was easily broken (paragraph 2).

Macbeth’s actions demonstrate Machiavelli’s belief that men “are ungrateful, fickle, simulators and deceivers…and greedy for gain” (paragraph 2).

Macbeth did not “desire to be considered merciful” and as a result of his excessive cruelty, he was hated and he lost the crown (paragraph 1).

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write**

15%

Instruct students to respond briefly in writing to the following prompt:

**What specific details reveal a central idea in paragraphs 1–2 of chapter 17?**

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses, and to practice using specific language and domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

5%

Display and distribute the homework assignment. For homework, instruct students to read the first paragraph of the Dedicatory Letter of *The Prince*, from “In most instances it is customary for those” through “to know the nature of princes well one must be of the people,” and respond to the following question:

**How does this letter reveal Machiavelli’s point of view in *The Prince*?**

1. **Differentiation Consideration:** If students need additional support, distribute the scaffolding questions from the Differentiation Consideration in 10.4.3 Lesson 2’s Homework Accountability section.
Remind students to use this lessons’ vocabulary wherever possible in their written responses.

- Students follow along.

**Homework**

Write a short response to the following prompt:

Read the first paragraph of the Dedicatory Letter of *The Prince*, from “In most instances it is customary for those” through “to know the nature of princes well one must be of the people,” and respond to the following question:

**How does this letter reveal Machiavelli’s point of view in *The Prince***?
Introduction

In this lesson, students complete their reading of chapter 17 of *The Prince*: “Of cruelty and mercy, and whether it is better to be loved than to be feared or the contrary.” Students focus on chapter 17, paragraphs 3–6, in which Machiavelli concludes his argument regarding fear and love (from “A prince must nevertheless make himself feared” through “only he must seek to avoid being hated, as I have said”). Students determine Machiavelli’s point of view and analyze how he employs rhetoric—including the use of historical examples to build his argument, the use of comparison to prove a statement, and the use of absolute statements—and how the use of these rhetorical devices advance Machiavelli’s point of view. Student learning is assessed via a Quick Write at the end of the lesson: How does Machiavelli use rhetoric to advance his point of view in this chapter?

For homework, students preview chapter 18 and identify a central idea that is common to chapters 17 and 18 in preparation for their analysis of chapter 18 in following lessons.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Addressed Standard(s)</th>
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| RI.9-10.6  Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose. | W.9-10.9.b  Draw evidence from literary or informational texts to support analysis, reflection, and research.  
  b.  Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).  
| L.9-10.4.a  Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.  
  a.  Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. |
Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Machiavelli use rhetoric to advance his point of view in this chapter?

High Performance Response(s)

A High Performance Response should:

- Identify Machiavelli’s point of view (e.g., Machiavelli is a common man who is writing advice to a prince. His point of view is that princes should do whatever they need to do to get power and keep power, as well as “fame and glory” (chapter 17, paragraph 5)).

- Identify an example of rhetoric in this passage (e.g., In chapter 17 Machiavelli advances his point of view through the use of historical references, such as the contrasting the examples of Hannibal under whose rule “there never arose the slightest dissension” (chapter 17, paragraph 4) with Scipio under whose rule “armies in Spain rebelled against him” (chapter 17, paragraph 5)).

- Analyze how Machiavelli’s use of rhetoric advances his point of view (e.g., The historical references show that things were better when princes followed the kinds of rule Machiavelli lays out, since Hannibal’s armies did not rebel and Scipio’s did).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- patrimony (n.) – property you receive from your father when he dies
- dissension (n.) – disagreement that causes people in a group to argue about something that is important to them
- venerable (adj.) – calling forth respect through age, character and attainments
- superficially (adv.) – not thoroughly or completely
- licence (n.) – freedom to act however one wants to
- censured (adj.) – officially criticized strongly and publicly

Vocabulary to teach (may include direct word work and/or questions)

- abstains (v.) – chooses not to do or have something
- virtues (n.) – good and moral qualities
**Additional vocabulary to support English Language Learners (to provide directly)**

- gift (n.) – something that is given to another person
- advice (n.) – an opinion or suggestion about what someone should do
- avoid (v.) – to stay away from someone or something
- acquire (v.) – get something; come to own something
- luck (n.) – the things that happen to a person because of chance
- condemn (v.) – say in a strong and definite way that someone or something is bad or wrong
- compassion (n.) – a feeling of wanting to help someone who is sick, hungry, in trouble, etc.
- at the pleasure of the prince (idiom) – because the prince wants it to be done

**Lesson Agenda/Overview**

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
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<tr>
<td>Standards: RI.9-10.6, W.9-10.9.b, L.9-10.4.a</td>
<td></td>
</tr>
<tr>
<td>Text: <em>The Prince</em> by Niccolò Machiavelli, Chapter 17: “Of cruelty and mercy, and whether it is better to be loved than to be feared or the contrary”</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
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<td>2. Homework Accountability</td>
<td>2. 20%</td>
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<td>3. Reading and Discussion</td>
<td>3. 60%</td>
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<td>4. Quick Write</td>
<td>4. 10%</td>
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<tr>
<td>5. Closing</td>
<td>5. 5%</td>
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**Materials**

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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<td></td>
<td>Bold text indicates questions for the teacher to ask students.</td>
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<td></td>
<td>Italicized text indicates a vocabulary word.</td>
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<td></td>
<td>Indicates student action(s).</td>
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<td></td>
<td>Indicates possible student response(s) to teacher questions.</td>
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<td></td>
<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.6. In this lesson, students complete their reading of chapter 17, determine Machiavelli’s point of view, analyze how he employs rhetoric, and consider how the use of rhetoric advances Machiavelli’s point of view.

→ Students look at the agenda.

Activity 2: Homework Accountability 20%

Instruct students to Turn-and-Talk in pairs about how they responded to the homework prompt:

How does this letter reveal Machiavelli’s point of view in *The Prince*?

 This letter reveals that Machiavelli is a man “of low and inferior social condition” who is writing this book as a valuable gift for a governing ruler. Machiavelli is sharing “the knowledge of the deeds of great men” and “rules for the governance of princes.” Machiavelli knows the “rules” from “a long experience in modern affairs and a continuous study of antiquity” and believes there is a right and wrong way for princes to act (paragraph 1).

 Differentiation Consideration: If students struggle to determine Machiavelli’s point of view, consider asking the following scaffolding questions:

To whom does Machiavelli address this letter?

 Machiavelli addresses this letter to “the Magnificent Lorenzo de’ Medici,” whom he calls “Your Magnificence” (paragraph 1). Lorenzo must be a prince or governing ruler.
How does Machiavelli describe himself as compared to this addressee?

Machiavelli is a man “of the people.” He says he is “a man of low and inferior social condition.” Machiavelli is in a “low position” compared to Lorenzo, who is in a position of power, like the difference between “plains” and “mountains” (paragraph 1).

How does Machiavelli describe his book in this letter?

Machiavelli calls The Prince a “gift,” a “thing[] which [he] value[s] most,” “little book,” “could not be a greater gift” (paragraph 1). He compares the book to many other valuable things like animals and money. Machiavelli thinks this book is very important and valuable.

What kind of information does Machiavelli state this book contains?

Machiavelli states this book contains “knowledge of the deeds of great men” and “rules for the governance of princes” and information about “the nature of princes” (paragraph 1). This book is meant to show a prince the rules for being the most successful prince possible.

**Differentiation Consideration:** Consider explaining to students that the author of this work wrote this book as a gift of advice for his prince. Ensure that students have an understanding of *gift*, *advice*, and *prince*.

Lead a brief whole-class discussion of student responses.

**Activity 3: Reading and Discussion**

Instruct students to form the small groups established in 10.4.3 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to read paragraphs 3 through 6 of chapter 17 (from “A prince must nevertheless make himself feared” through “only he must seek to avoid being hated, as I have said”) and annotate for evidence of rhetoric.

**Students have listened to a masterful reading of this chapter; however, if necessary to support comprehension and fluency, consider having students listen to a masterful reading of the excerpt for the lesson.**

**Consider reminding students of their work with rhetoric in Modules 10.2 and 10.3, and informing them that they will build upon this understanding throughout this unit. If necessary, remind students that rhetoric refers to the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a speech, and in particular, persuade readers or listeners. Point out to students that they use rhetoric in everyday speech to persuade others to agree with a**
particular point of view. It may be helpful to review several rhetorical techniques such as figurative language, rhetorical questions, and alliteration.

Student annotations may include:

- Historical references: “the remarkable deeds of Hannibal” (paragraph 4); “the case of Scipio,” “censured in the Senate by Fabius Maximus,” “when Locri was destroyed” (paragraph 5).
- Contrast: “men forget the death of their father more quickly than the loss of their patrimony” (paragraph 3); “that it is true that [Hannibal’s] other virtues would not have been sufficient can be seen from the case of Scipio” (paragraph 5).

Consider reminding students of their work in Module 10.2 with the rhetorical use of historical references and contrast.

Remind students to annotate their texts for examples of rhetoric, using the code RD. Explain to students that annotating will help them keep track of evidence they will be using later in the lesson assessment.

This focused annotation supports students’ engagement with W.9-10.9.b, which addresses the use of textual evidence in writing.

Instruct student groups to reread paragraph 3, from “A prince must nevertheless make himself feared” through “on the other hand, are rarer and more fleeting,” and answer the following questions before sharing out with the class.

Provide students with the following definition: *patrimony* means “property you receive from your father when he dies.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of *patrimony* on their copy of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: *avoid* means “stay away from someone or something” and *acquire* means “get something; come to own something.”

Students write the definitions of *avoid* and *acquire* on their copy of the text or in a vocabulary journal.
How does Machiavelli’s use of “always” and “never” advance his point of view in paragraph 3?

“Always” and “never” advance Machiavelli’s point of view by making the things he is writing seem like they are definitely true.

Consider drawing students’ attention to Machiavelli’s use of absolute words and phrases as an example of a rhetorical device in this text.

What reason does Machiavelli cite for advising that princes “abstain” from a certain type of behavior?

It is safer for princes to “abstain from seizing the property of others” (paragraph 3) because it will make their subjects less upset and help the prince “avoid hatred” (paragraph 3). This allows princes to be “feared and yet not hated” (paragraph 3).

Differentiation Consideration: If students struggle to make meaning of “abstain” in the context of this question, consider asking them the following scaffolding question:

How can the familiar word “avoid” help you make meaning of “abstain” in paragraph 3?

“Avoid” means to stay away from something, so “abstain” probably means to stay away from some behavior or action.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

How does this reasoning advance Machiavelli’s point of view?

Machiavelli believes princes should be trying to “make [themselves] feared” (paragraph 3) as a good way for them to maintain control, but that to be “hated” (paragraph 3) is a bad thing for princes, so it should be avoided. This reasoning advances Machiavelli’s point of view by further explaining one of his rules for the best prince behavior.

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread paragraphs 4 and 5 (from “But when the prince is with his armies” through “concealed but also contributed to his glory”) and answer the following questions before sharing out with the class.

Provide students with the definitions: dissension means “disagreement that causes people in a group to argue about something that is important to them,” venerable means “calling forth respect through age, character and attainments,” superficially means “not thoroughly or completely,” licence means “freedom to act however one wants to,” censured means “a judgment involving condemnation; official strong criticism.”
① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- Students write the definitions of dissension, venerable, superficially, licence, and censured on their copy of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definitions: luck means “the things that happen to a person because of chance” and condemn means “say in a strong and definite way that someone or something is bad or wrong.”

- Students write the definitions of luck and condemn on their copy of the text or in a vocabulary journal.

① Consider reminding students to use the Explanatory Notes and Glossary of Proper Names in the text to make meaning of the historical references in this section.

**How does Machiavelli compare his own work to that of other “historians” (paragraph 4)?**

- Machiavelli believes that other historians “considered this matter very superficially” (paragraph 4), meaning that they did not make deep and thoughtful observations about these historical examples. Machiavelli’s work, by comparison, is more than surface level.

**How can this comparison refine your understanding of Machiavelli’s point of view?**

- Machiavelli advances his point of view by making himself seem the most knowledgeable since the other historians did not do an in-depth analysis of the historic examples Machiavelli identifies.

**How does Machiavelli’s description of “inhuman cruelty” as a “virtue” advance his point of view in paragraph 4?**

- Hannibal’s “virtues” include “inhuman cruelty” and “many other virtues” (paragraph 4). Since “inhuman cruelty” is the only virtue that Machiavelli is specific about it seems to be the most important. While cruelty is not typically considered a positive quality, it was valuable for Hannibal. The idea that cruelty can be a virtue reinforces Machiavelli’s point of view that there are different rules for princes than there are for the common people.

① **Differentiation Consideration:** If students struggle to make meaning of “virtues” in the context of this question, consider asking them the following scaffolding question:

How can the familiar word “quality” help you make meaning of “virtues” in paragraph 4?
“Quality” sometimes means how good or bad something is and sometimes means a characteristic or feature of something, and “virtues” are being described by Machiavelli as something that princes want, so “virtues” are probably positive features of a person.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

What comparison does Machiavelli make between Scipio and Hannibal?

Hannibal’s main virtue was “inhuman cruelty” (paragraph 4) and Scipio’s main problem was his “excessive compassion” (paragraph 5). Everyone was afraid of Hannibal and no one was afraid of Scipio.

How does this comparison advance Machiavelli’s point of view?

Since Scipio had the common quality that is considered positive (“compassion”) but he failed, and Hannibal had a quality that is commonly considered negative (“cruelty”) but he succeeded, this advances Machiavelli’s point of view that there are different rules for princes than there are for common men.

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread paragraph 6 (from “Let me conclude, then—returning to the issue of being feared and loved” through “only he must seek to avoid being hated, as I have said”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider provide students with the following definitions: compassion means “a feeling of wanting to help someone who is sick, hungry, in trouble, etc.,” and at the pleasure of the prince means “because the prince wants it to be done.”

Students write the definitions of compassion and at the pleasure of the prince on their copy of the text or in a vocabulary journal.

In your own words, summarize Machiavelli’s conclusion.

Machiavelli comes to the conclusion that it is acceptable to be both feared and loved, but it is never acceptable to be hated.

Encourage students to recall their understanding from 10.4.3, Lesson 1. Ask students to consider how their understanding of this conclusion has developed throughout reading chapter 17.
Differentiation Consideration: If students struggle, consider asking the following question in place of the above:

Does Machiavelli think it is better for princes to have people love them or have people be afraid of them?

Machiavelli thinks it is better for princes to be “feared and loved” and that they should not ever be “hated” (paragraph 6).

How does the use of rhetoric in paragraphs 3–6 support his conclusion?

Machiavelli’s historical examples of Hannibal and Scipio and absolute statements—“always” (paragraph 3), “never” (paragraph 3)—in these paragraphs support his conclusion by making it seem true in this context. Machiavelli makes it seem as though his conclusion is the only conclusion possible after considering these examples.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How does Machiavelli use rhetoric to advance his point of view in this chapter?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses, and to practice using specific language and domain-specific vocabulary. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.
Activity 5: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to review their notes and annotations from chapter 17, preview chapter 18, and identify a central idea that is common to chapters 17 and 18.

- Students follow along.

Homework

Review your notes and annotations from chapter 17 of The Prince, preview chapter 18, and identify a central idea that is common to chapters 17 and 18.
10.4.3 Lesson 3

Introduction

In this lesson, students read and analyze “How a prince should keep his word,” chapter 18 from The Prince, in which Machiavelli outlines the distinction between what is acceptable for men and what is acceptable for princes when it comes to fighting and deception. Students listen to a masterful reading of the chapter in its entirety and then analyze the first three paragraphs. Students focus on a common central idea between chapters 17 and 18 and consider how Machiavelli further develops a central idea in chapter 18. Student learning is assessed via a Quick Write at the end of the lesson: How does Machiavelli further develop a central idea in this chapter?

For homework, students preview the remaining three paragraphs of chapter 18 and define unfamiliar vocabulary, as well as continuing their AIR.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tr>
<td>RI.9-10.2</td>
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<tr>
<th>Addressed Standard(s)</th>
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| W.9-10.9.b | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
  b. Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”). |
| L.9-10.4.a | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.  
  a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. |
Assessment

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Machiavelli further develop a central idea in this chapter?

**High Performance Response(s)**

A High Performance Response should:

- Identify a central idea in chapter 18 that is common to chapter 17 (e.g., appearance versus reality, morality, ambition—or how to be a successful prince by following Machiavelli’s rules—etc.).
- Analyze how Machiavelli further develops that idea in chapter 18 (e.g., Machiavelli further develops the central idea of ambition by comparing unsuccessful princes with those who “have surpassed” them (paragraph 1), and by laying out a different set of rules for men and princes since princes are allowed to use both “laws” and “force” (paragraph 2) when fighting in order to gain a “lasting” (paragraph 2) power).

Vocabulary

**Vocabulary to provide directly (will not include extended instruction)**

- modes (n.) – particular forms or varieties of something
- recourse (n.) – an opportunity or choice to use or do something in order to deal with a problem or situation
- antiquity (n.) – ancient times
- observance (n.) – the practice of following a custom, rule, law, etc.
- null and void (adj.) – having no force, binding power or validity
- dissembler (n.) – someone who gives a false or misleading appearance; someone who conceals the truth

**Vocabulary to teach (may include direct word work and/or questions)**

- precept (n.) – a rule that says how people should behave
Additional vocabulary to support English Language Learners (to provide directly)

- integrity (n.) – the quality of being honest and fair
- cunningly (adv.) – in a clever and often deceptive way
- manipulate (v.) – control someone or something in a clever and usually unfair or selfish way
- surpassed (v.) – was better or greater than
- sufficient (adj.) – having or providing as much as is needed; enough
- symbolically (adv.) – expressing or representing an idea or quality without using words
- simple-minded (adj.) – not very intelligent

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
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<tr>
<td>• Standards: RI.9-10.2, W.9-10.9.b, L.9-10.4.a</td>
<td>1. 5%</td>
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<tr>
<td>• Text: <em>The Prince</em> by Niccolò Machiavelli, Chapter 18: “How a prince should keep his word”</td>
<td>2. 5%</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
<td>3. 10%</td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>4. 60%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>5. 15%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>6. 5%</td>
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<tr>
<td>4. Reading and Discussion</td>
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<td>5. Quick Write</td>
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<td>6. Closing</td>
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Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
Learning Sequence

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<td>🔖</td>
<td>Indicates possible student response(s) to teacher questions.</td>
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<td>🔍</td>
<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.2. In this lesson, students listen to a masterful reading of chapter 18 of *The Prince*. Students then read and analyze the first three paragraphs of this chapter, focusing on the comparisons Machiavelli makes and how they further develop a central idea common to chapters 17 and 18 of *The Prince*.

▶ Students look at the agenda.

Activity 2: Homework Accountability 5%

Inform students that they will discuss their homework during the Reading and Discussion activity.

Activity 3: Masterful Reading 10%

Have students listen to a masterful reading of chapter 18 “How a prince should keep his word.” Ask students to listen for the qualities that Machiavelli identifies as being important for a prince to possess.

▶ Students follow along, reading silently.

1. **Differentiation Consideration:** As an optional extension instead of the masterful reading, consider asking students to form their groups from 10.4.3 Lesson 1 and read chapter 18 aloud in their groups.

1. **Differentiation Consideration:** Consider asking students to listen for the ways in which Machiavelli describes princes, compared to the ways in which he describes men and animals.

1. **Differentiation Consideration:** Consider providing visual aids to support student understanding of the animals referenced in this chapter (centaur, fox, lion, wolf).
Activity 4: Reading and Discussion 60%

Instruct students to form the small groups established in 10.4.3 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to read chapter 18, paragraph 1 (from “How praiseworthy it is for a prince” through “those who laid their foundations upon sincerity”) and answer the following questions before sharing out with the class.

1. **Differentiation Consideration:** Consider providing students with the following definitions: **integrity** means “the quality of being honest and fair,” **cunningly** means “in a clever and often deceptive way,” **manipulate** means “control someone or something in a clever and usually unfair or selfish way,” and **surpassed** means “was better or greater than.”

   - Students write the definitions of **integrity, cunningly, manipulate, and surpassed** on their copy of the text or in a vocabulary journal.

What common value does Machiavelli assume that “everyone knows” at the beginning of his argument?

- Machiavelli assumes that “everyone knows” that it is “praiseworthy” (paragraph 1) for princes to live with honesty, and do what they say they are going to do.

What comparison does Machiavelli make between princes who find success and those “they have surpassed” in paragraph 1?

- Machiavelli compares princes who keep that common value of “integrity” (paragraph 1) and those who do not. The ones who do not keep it have “accomplished great deeds” (paragraph 1) and from that the reader can infer those that have kept integrity have not accomplished as much.

Lead a brief whole-class discussion of student responses.

Instruct groups to discuss their homework. (Identify a central idea from chapter 17 that is common to chapter 18.)

- Student responses may include:
  - Morality, or how princes have different rules or ethics than common people.
  - Ambition, or how to be a successful prince by following these rules.
  - Appearance versus reality, or what princes seem to be and what they actually are.
Lead a brief whole-class discussion of student responses.

Ask students to answer the following question in groups.

**How does the comparison between princes who find success and those “they have surpassed” further develop a central idea of the text?**

- Student responses may include:
  - This comparison further develops the idea of morality by showing there are different rules for princes than there are for “everyone” else.
  - This comparison further develops the idea of ambition by showing a way princes can become the most successful.
  - This comparison further develops the idea of appearance versus reality by explaining how concealing the truth can make a prince appear to be good and capable “great deeds” (paragraph 1).

**Differentiation Consideration:** Consider asking students to note the title of this chapter “How a prince should keep his word.” Consider supporting students’ understanding of the title by defining the phrase “keep his word” as meaning “do what he says he will do; keep a promise.”

Remind students to annotate their texts for central idea, using the code CI. Explain to students that annotating will help them keep track of evidence they will use later in lesson assessments and the End-of-Unit Assessment, which focuses on central idea.

- This focused annotation supports students’ engagement with W.9-10.9.b, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read chapter 18, paragraph 2 (from “Therefore, you must know that there are two modes of fighting” through “the one without the other is not long lasting”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *modes* means “particular forms or varieties of something,” *recourse* means “an opportunity or choice to use or do something in order to deal with a problem or situation,” and *antiquity* means “ancient times.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
  - Students write the definitions of *modes*, *recourse*, and *antiquity* on their copy of the text or in a vocabulary journal.
Consider reminding students to use the Explanatory Notes and Glossary of Proper Names in the text to make meaning of the historical references in this section.

**Differentiation Consideration:** Consider providing students with the following definitions: 

- **sufficient** means “having or providing as much as is needed; enough”
- **symbolically** means “expressing or representing an idea or quality without using words.”

Students write the definitions of sufficient and symbolically on their copy of the text or in a vocabulary journal.

### What distinction does Machiavelli make between princes and men in chapter 18, paragraph 2?

- Machiavelli states that there is one way of fighting that is acceptable for men (“in accordance with the laws”) and one way that is acceptable for “beasts” (“with force”). However, Machiavelli says that it is acceptable for princes to know “the one and the other” or both ways of fighting (chapter 18, paragraph 2), so that if one method is unsuccessful, a prince can use the other: “because the first, in many cases, is not sufficient, it becomes necessary to have recourse to the second” (chapter 18, paragraph 2).

**Differentiation Consideration:** If students struggle to understand this comparison consider asking the following scaffolding question:

What are princes permitted to do that is not “proper” for men?

- Princes have access to the “natures of both the beast and the man,” while men have to act “in accordance with the laws” (chapter 18, paragraph 2).

### How does this distinction further develop a central idea of the text?

- **Student responses may include:**
  - This distinction further develops the idea of morality by offering another example of how there is a different set of rules for men than for princes, since princes use “the natures of both the beast and the man” and men have only one “mode of fighting” that “is proper” (paragraph 2).
  - This distinction further develops the idea of appearance versus reality by showing that princes can become more successful by appearing different than other men, using “the natures of both the beast and the man” to have a “lasting” rule (paragraph 2).
  - This distinction further develops the idea of ambition because it shows another way for princes to become more successful by “employ[ing] the nature of [men] and [beasts]” (paragraph 2).

Remind students to annotate their texts for central idea, using the code CI.
Lead a brief whole-class discussion of student responses.

Instruct student groups to read chapter 18, paragraph 3 (from “Since, then, a prince must know how to make use” through “someone who will let himself be deceived”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: observance means “the practice of following a custom, rule, law, etc.,” null and void means “having no force, binding power or validity,” and dissembler means “someone who gives a false or misleading appearance; someone who conceals the truth.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
   - Students write the definitions of observance, null and void, and dissembler on their copy of the text or in a vocabulary journal.

2. **Differentiation Consideration:** Consider providing students with the following definition: simple-minded means “not very intelligent.”
   - Students write the definition of simple-minded on their copy of the text or in a vocabulary journal.

**Which qualities associated with animals are most important for a prince to possess?**

- All of the qualities are important for a prince to possess, but it is most important and “wise” for a prince to be able to “recognize the traps” like a fox than to be scary like a lion (paragraph 3), since “he who has known best how to use the ways of the fox has come out best” (paragraph 3).

**In what way does a prince use “the ways of the fox,” according to Machiavelli?**

- A prince uses “the ways of the fox” to “deceive[]” the common man (paragraph 3). The prince needs to know when it is acceptable to lie and be a “great pretender” (paragraph 3) like a clever fox, and when it is safe to tell the truth.

**What reasoning does Machiavelli offer for this “precept”?**

- Machiavelli says that it is acceptable for princes to lie or “colour over” the truth for their advantage because “men are a wicked lot” and “will not keep their promises” (paragraph 3).

3. **Differentiation Consideration:** If students struggle to make meaning of “precept” in the context of this question, consider asking them the following scaffolding question:

   - How can the familiar word “rule” help you make meaning of “precept” in paragraph 4?
“Rule” means something that tells you what is or is not allowed in a certain situation, and “precept” is referring to one of the rules that are acceptable for princes, so “precept” must be another way to say what is or is not allowed.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

Consider clarifying for students the nuance in meaning between “rule” and “precept”—that a “rule” is a general word that means what is or is not allowed, and can apply to a variety of situations, and “precept” is a specific kind of rule that means how people should or should not behave.

How does this reasoning further develop a central idea of the text?

Student responses may include:

- The justification further develops a central idea of ambition, because it shows how princes might get ahead.
- It further develops a central idea of morality, because it shows another example of how good and bad behaviors for common people are not necessarily good and bad for princes.
- The justification further develops a central idea of appearance versus reality because it shows another example of how princes can take control of what happens to them by being smarter than men and appearing to be one way while really acting another.

How does Machiavelli’s development of a central idea compare to Shakespeare’s development of a similar central idea in Macbeth?

Student responses may include:

- Both texts address the ideas of morality and ambition. Machiavelli argues that princes have a different set of rules or morality than everyone else. According to Machiavelli, princes must “use the natures of both the beast and the man” (chapter 18, paragraph 2). Shakespeare demonstrates what happens when princes break the rules of man—there is imbalance and disorder. Macbeth killed his king; Lady Macbeth became “unsexed” (Act 1.5, line 48) and filled with “direst cruelty” (Act 1.5, line 50). However, their actions did not keep their “subjects united and loyal” as Machiavelli predicts “a few examples of cruelty” should (chapter 17, paragraph 1). Instead, the Macbeths create disorder and imbalance in their world, resulting in their own and many others’ deaths.
- Both texts address the idea of appearance versus reality. Machiavelli argues that princes should “appear to be all mercy, all faithfulness, all integrity, all humanity, and all religion” (chapter 18, paragraph 6) but “must often act against his faith, against charity, against humanity, and against religion” (chapter 18, paragraph 5). Shakespeare demonstrates that this duplicity that the Macbeths practice leads to their own and others ruin, not to the
security Machiavelli predicts. Macbeth tells Lady Macbeth that they must “make [their] faces vizards to [their] hearts, / Disguising what they are” (Act 3.2, lines 38–39). In other words they must appear kind and merciful while in their hearts they are plotting the next murders.

Remind students to annotate their texts for central idea, using the code CI.

Lead a brief whole-class discussion of student observations.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

*How does Machiavelli further develop a central idea in this chapter?*

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses, and to practice using specific language and domain-specific vocabulary. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to preview the remainder of chapter 18, paragraphs 4–6 (from “I do not wish to remain silent” through “his reputation or his state taken away from him many times over”) and respond in writing to the following questions.

*What, according to Machiavelli, is “very necessary” (paragraph 5) for a prince?*

*According to Machiavelli, what must a prince do “in order to maintain the state” (paragraph 5)?*

Additionally, instruct students to continue to read their AIR text through the lens of a focus standard of their choice and prepare for a three- to five-minute discussion of their text based on that standard.

- Students follow along.
Homework

Preview chapter 18, paragraphs 4–6 (from “I do not wish to remain silent” through “his reputation or his state taken away from him many times over”) and respond in writing to the following questions.

What, according to Machiavelli, is most “necessary” (paragraph 5) for a prince?

According to Machiavelli, what must a prince do “in order to maintain the state” (paragraph 5)?

Also, continue your AIR through the lens of a focus standard of your choice and prepare for a three- to five-minute discussion of your text based on that standard.
Introduction

In this lesson, students complete their reading and analysis of “How a prince should keep his word,” chapter 18 from The Prince (from “I do not wish to remain silent” to “taken away from him many times over”), in which Machiavelli concludes his argument about the rules for princes regarding appearance versus reality. Students analyze through a collaborative quote collection activity how Machiavelli’s ideas and claims are developed and refined by particular sentences. Student learning is assessed via a Quick Write at the end of the lesson: Select a phrase from chapter 18. Explain how this phrase refines an idea from chapters 17 and 18.

For homework, students review their notes and annotations from The Prince and from Macbeth in order to gather evidence for a discussion in the following lesson around a prompt that asks them to consider connections between Machiavelli’s work and their analysis of Macbeth from the previous unit.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>RI.9-10.5</th>
<th>Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</th>
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</thead>
</table>
| Addressed Standard(s) | SL.9-10.1.a-e | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.  
  a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.  
  b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.  
  c. Propel conversations by posing and responding to questions that relate the... |
current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

L.9-10.4.a Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Select a phrase from chapter 18. Explain how this phrase refines an idea that is common to chapters 17 and 18.

High Performance Response(s)

A High Performance Response should:

- Choose a phrase from chapter 18 to analyze. The phrase identified by students may vary. This section of text is rich with examples of strong language and examples of phrases that refine an idea. Some examples include:

  - “the princes who have accomplished great deeds are those who have thought little about keeping faith and who have known how cunningly to manipulate men’s minds; and in the end they have surpassed those who laid their foundations upon sincerity” (chapter 18, paragraph 1).
  - “a prince must know how to employ the nature of the one and the other; for the one without the other is not lasting” (chapter 18, paragraph 2).
  - “A wise ruler, therefore, cannot and should not keep his word when such an observance would be to his disadvantage” (chapter 18, paragraph 3).
“Nevertheless, his deceptions always succeeded to his heart’s desire, since he knew this aspect of the world very well” (chapter 18, paragraph 4).

“as I have said above, he should not depart from the good if it is possible to do so, but he should know how to enter into evil when forced by necessity” (chapter 18, paragraph 5).

“Therefore, let a prince conquer and maintain the state, and his methods will always be judged honourable and praised by all” (chapter 18, paragraph 6).

Identify an idea common to chapters 17 and 18 (e.g., A central idea of both chapter 17 and chapter 18 is ambition, or how to be the most successful prince possible by following Machiavelli’s rules, which is shown in the phrase “[t]herefore, let a prince conquer and maintain the state, and his methods will always be judged honorable and praised by all” (chapter 18, paragraph 6).).

Analyze how this phrase refines that idea (e.g., This phrase shows how it is acceptable for a prince to do whatever he needs to do in order to fulfill his ambition of “conquer[ing] and maintain[ing] the state” (chapter 18, paragraph 6). Whatever the prince does, if he is successful it will “always be judged honourable” (chapter 18, paragraph 6).).

**Vocabulary**

**Vocabulary to provide directly (will not include extended instruction)**

- Alexander VI (n.) – pope from 1592 to 1503
- asserted (v.) – stated in a strong and definite way
- disposed (adj.) – wanting to do something or likely to do something
- tribunal (n.) – a court of justice

**Vocabulary to teach (may include direct word work and/or questions)**

- affirmations (n.) – statements or propositions that are declared to be true

**Additional vocabulary to support English Language Learners (to provide directly)**

- pope (n.) – head of the Roman Catholic church
- whom (pron.) – objective case of who (formal)
- necessity (n.) – something that you must have or do
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Learning Sequence:
1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 10%
3. Reading and Discussion 3. 30%
4. Collaborative Quote Collection Activity 4. 35%
5. Quick Write 5. 15%
6. Closing 6. 5%

Materials

- Chart paper
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.5. In this final lesson before the End-of-Unit Assessment, students complete their reading and analysis of chapter 18 from *The Prince* and consider the impact of specific sentences on the development of an idea in the text.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied their chosen focus standard to their AIR text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Instruct student pairs to share their responses to the homework questions.

What, according to Machiavelli, is “very necessary” (chapter 18, paragraph 5) for a prince?

- It is “very necessary” to “appear to” have qualities such as appearing “merciful, faithful, humane, trustworthy [and] religious,” but not to necessarily actually have those qualities.

According to Machiavelli, what must a prince do “in order to maintain the state” (chapter 18, paragraph 5)?

- A prince must “often act against his faith, against charity, against humanity, and against religion” (chapter 18, paragraph 5), or be willing to go against his beliefs for the good of the state. A successful prince will “know how to enter into evil when forced by necessity” (chapter 18, paragraph 5).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion 30%

Instruct students to form the groups they established in 10.4.3 Lesson 1. Post or project each set of questions for students to discuss.
Instruct student groups to read paragraphs 4 and 5 (from “I do not wish to remain silent” through “how to enter into evil when forced by necessity”) and answer the following questions before sharing out with the class.

1. Students have listened to a masterful reading of the full chapter, however, if necessary to support comprehension and fluency, consider having students listen to a masterful reading of the excerpt for the lesson.

Provide students with the following definitions: Alexander VI was “a controversial pope from the 14th century,” assert means “state with confidence,” and disposed means “having a certain inclination.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- Students write the definitions of Alexander VI, assert, and disposed on their copy of the text or in a vocabulary journal.

1. **Differentiation Consideration:** Consider providing students with the following definitions: whom means “objective case of who (formal)” and necessity means “something that you must have or do.”

- Students write the definitions of whom and necessity on their copy of the text or in a vocabulary journal.

1. **Differentiation Consideration:** It may be helpful for students to clarify the meaning of pope as “the head of the Roman Catholic church”—a religious leader—and ask students about religious leaders in their home culture.

**How should a prince “appear” (chapter 18, paragraph 5)? How should a prince “act” (chapter 18, paragraph 5)?**

- According to Machiavelli, a prince should “appear,” or pretend, to be virtuous. He should “for instance, to appear merciful, faithful, humane, trustworthy, religious” (chapter 18, paragraph 5). A prince should be able to “act” against his beliefs, to be able to “know how to change to the opposite” (chapter 18, paragraph 5).

**How does the example of Alexander VI (chapter 18, paragraph 4) develop or refine these ideas?**

- The example of “Alexander VI” shows a ruler who did not keep his word but “his deceptions always succeeded” (chapter 18, paragraph 4) and he always got his “heart’s desire” (chapter 18, paragraph 4). This example illustrates that Machiavelli’s rules for “How a prince should keep his word” (the chapter’s title) actually work and make a ruler more successful.

1. **Differentiation Consideration:** If students struggle to reach this understanding, consider asking the following scaffolding questions.
According to Machiavelli, how did Alexander VI treat his “affirmations” (chapter 18, paragraph 5)?

Alexander VI “observed them less” than anyone. His promises were based on “greater oaths” and he spoke with “more effectiveness” than anyone else, too (chapter 18, paragraph 4). Even though he did not keep his promises, he still got everything he wanted.

How can this description of Alexander VI’s actions help you make meaning of “affirmations” (chapter 18, paragraph 4)?

Machiavelli is writing about how princes should or should not keep their promises—“how a prince should keep his word.” Machiavelli says that Alexander VI’s “affirmations” were backed by “oaths” and an oath is like a promise, and his “affirmations” ended up being “deceptions” which are the opposite of truth (chapter 18, paragraph 4). Therefore “affirmations” must mean something someone says or promises is the truth.

Consider drawing students’ attention to their application of L.9-10.4.a through the use of context to make meaning of unknown vocabulary.

How does Machiavelli refine the distinction between men and princes in paragraph 5?

Since there are different rules for princes, the prince can choose to “enter into evil,” but ordinary men must do “all those things” for which they “are considered good” and “not depart” from the good.

Consider reminding students of the distinction between men and princes from previous lessons, as well as chapter 18, paragraph 3 for evidence to support this understanding: “If all men were good, this precept would not be good.”

Lead a brief whole-class discussion of student responses.

Instruct student groups to read paragraph 6 (from “Therefore, a prince must be very careful” through “taken away from him many times over”) and answer the following questions before sharing out with the class.

Provide students with the following definition: tribunal means “a court of justice.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of tribunal on their copy of the text or in a vocabulary journal.

What is the ultimate goal, or “final result,” for a prince?
The ultimate goal for a prince is to “conquer and maintain the state” (chapter 18, paragraph 6) and also to have a strong “reputation” (chapter 18, paragraph 6).

How does Machiavelli further refine the distinction between men and princes in paragraph 6?

In this paragraph, Machiavelli makes a distinction between “[m]en in general” and princes (chapter 18, paragraph 6). “Men” can “judge more by their eyes” and are “taken in by appearances” (chapter 18, paragraph 6), meaning that if a prince tells a convincing lie, “ordinary people” will just be able to see the convincing part, and not be able to tell the prince is lying.

Differentiation Consideration: Consider asking students to annotate the text for reasons why it is acceptable for a prince to do something “evil” that it is not acceptable for an “ordinary [person]” to do, to scaffold their analysis of this understanding.

Lead a brief whole-class discussion of student responses.

Activity 4: Collaborative Quote Collection Activity

Assign each group a paragraph from chapter 18 and give each group a sheet of chart paper labeled with the assigned paragraph:

- Group One: chapter 18, paragraph 1, from “How praiseworthy it is for a prince” through “those who laid their foundations upon sincerity”
- Group Two: chapter 18, paragraph 2, from “Therefore, you must know that there are two modes” through “for the one without the other is not lasting”
- Group Three: chapter 18, paragraph 3, from “Since, then, a prince must know how” through “find someone who will let himself be deceived”
- Group Four: chapter 18, paragraph 4, from “I do not wish to remain silent” through “this aspect of the world very well”
- Group Five: chapter 18, paragraph 5, from “Therefore, it is not necessary for a prince” through “enter into evil when forced by necessity”
- Group Six: chapter 18, paragraph 6, “Therefore, a prince must be very careful” through “taken away from him many times over”

Consider preparing the chart paper with reading assignments recorded on the top before class.

If there are more than six groups, multiple groups may consider the same passage but should have their own chart paper with the assigned reading for this activity.
Instruct student groups to identify and record phrases from their assigned portion of the text that refine an idea that is common to both chapters 17 and 18.

- Students work in groups to identify and record phrases that refine an idea common to chapter 17 and chapter 18.

- Student responses may vary. See assessment box at the beginning of this lesson for examples of phrases students may identify.

1. Consider reminding students of their previous work with standard SL.9-10.1.a-e, which requires that students participate in collaborative discussions, building on each other’s ideas and expressing their own clearly and persuasively.

2. Consider reminding students to review their notes and annotation from chapter 17, as well as their homework from 10.4.3 Lesson 2 in order to identify a central idea common to both chapters.

After students have had time to find and record phrases that refine an idea in chapter 18, instruct students to move clockwise around the room to the next group’s chart paper, read the phrases, and identify one of those phrases that best refines an idea in chapter 18. Students may vote individually for their choice of phrase by placing a dot on the chart paper, or make a group decision and vote together.

- Students move clockwise in their groups, working to identify the phrase that best refines an idea that is common to chapter 17 and chapter 18.

1. Depending on time, consider stopping this activity after two or three rotations.

After students have had time to read the phrases and identify one that they feel best refines an idea that is common to chapter 17 and chapter 18, instruct student groups to share out with the full class which phrase they chose and why.

- Students share the phrase they chose, as well as their reasoning behind that choice.

- Student responses may vary. See the High Performance Response at the beginning of this lesson for an example of student reasoning.

Record and display the phrases identified by student groups. Instruct students to choose from and analyze one of these phrases for their Quick Write.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

Select a phrase from chapter 18. Explain how this phrase refines an idea that is common to chapters 17 and 18.
Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses, and to practice using specific language and domain-specific vocabulary. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.

   See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to review their notes and annotations from *The Prince* and from *Macbeth* and gather evidence in response to the following prompt:

**Would Macbeth be considered a successful prince under Machiavelli’s rules? Why or why not? Use evidence from both *The Prince* and *Macbeth* to support your answer.**

Students should be prepared for a group discussion in response to this prompt in the following lesson.

- Students follow along.

**Homework**

Review your notes and annotations from *The Prince* and from *Macbeth* and gather evidence in response to the following prompt:

**Would Macbeth be considered a successful prince under Machiavelli’s rules? Why or why not? Use evidence from both *The Prince* and *Macbeth* to support your answer.**

Be prepared for a group discussion of your responses in the following lesson.
## Introduction

In this lesson, students rely on their reading and analysis of *The Prince* to respond to a prompt that asks them to analyze the character of Macbeth through the lens of Machiavelli’s text. Students collaborate with peers to share their observations, selecting the most relevant evidence and supporting their selections with reasoning. Students then complete a brief self-assessment to ensure accountability for their participation in this discussion.

For homework, students review and expand their notes from *Macbeth* and one other text of their choice from this module in preparation for the Performance Assessment. Additionally, students continue their AIR.

## Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SL.9-10.1.a-e</td>
</tr>
<tr>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <em>grades 9–10 topics, texts, and issues</em>, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
</tr>
<tr>
<td>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</td>
</tr>
<tr>
<td>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</td>
</tr>
<tr>
<td>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</td>
</tr>
</tbody>
</table>
e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>W.9-10.9.a-b</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a.</td>
<td>Apply <em>grades 9–10 Reading standards</em> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
</tr>
<tr>
<td>b.</td>
<td>Apply <em>grades 9–10 Reading standards</em> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</td>
</tr>
</tbody>
</table>

**Assessment**

**Assessment(s)**

Students self-assess their learning in this lesson by completing a rubric to evaluate their own participation in a discussion about the following prompt:

- Would Macbeth be considered a successful prince under Machiavelli’s rules? Why or why not? Use evidence from both *The Prince* and *Macbeth* to support your answer.

① This discussion will be evaluated using the 10.4.3 Discussion Rubric and Checklist.

**High Performance Response(s)**

A High Performance Response should:

- Demonstrate strong, collegial discussion skills (e.g., coming to the discussion prepared, having reviewed notes and annotations; propelling conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporating others into the discussion; clarifying, verifying, or challenging ideas and conclusions; responding thoughtfully to diverse perspectives, summarizing points of agreement and disagreement, and qualifying or justifying their own views; making new connections in light of the evidence and reasoning presented; and seeking to understand other perspectives and cultures and communicating effectively with audiences or individuals from varied backgrounds).
**Vocabulary**

<table>
<thead>
<tr>
<th>Vocabulary to provide directly (will not include extended instruction)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• None.*</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocabulary to teach (may include direct word work and/or questions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• None.*</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Additional vocabulary to support English Language Learners (to provide directly)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• None.*</td>
</tr>
</tbody>
</table>

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

**Lesson Agenda/Overview**

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
</tr>
<tr>
<td>• Standards: SL.9-10.1.a-e, W.9-10.9.a-b</td>
<td>1. 5%</td>
</tr>
<tr>
<td>• Texts: The Prince by Niccolò Machiavelli Chapters 17 and 18; Macbeth by William Shakespeare</td>
<td>2. 15%</td>
</tr>
<tr>
<td>Learning Sequence:</td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>3. 50%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>4. 15%</td>
</tr>
<tr>
<td>3. Group Discussion</td>
<td></td>
</tr>
<tr>
<td>4. Whole-Class Discussion</td>
<td>5. 10%</td>
</tr>
<tr>
<td>5. Self-Assessment</td>
<td></td>
</tr>
<tr>
<td>6. Closing</td>
<td>6. 5%</td>
</tr>
</tbody>
</table>

**Materials**

- Chart paper
- Copies of the 10.4.3 Discussion Rubric and Checklist for each student
Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>⚭</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>❖</td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>❖</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>❖</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>❖</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda  5%

Begin by reviewing the agenda and the assessed standards for this lesson: SL.9-10.1.a-e. In this lesson, students rely on their reading and analysis of *The Prince* to respond to a prompt that asks them to analyze the character Macbeth through the lens of Machiavelli’s text. Students collaborate with peers to share their observations, selecting the most relevant evidence and supporting their selections with reasoning.

 Students look at the agenda.

Activity 2: Homework Accountability  15%

Instruct students to do a Turn-and-Talk in pairs about the evidence they gathered in preparation for this lesson’s discussion in response to the following prompt:

**Would Macbeth be considered a successful prince under Machiavelli’s rules? Why or why not? Use evidence from both *The Prince* and *Macbeth* to support your answer.**

❖ See the student responses in Activity 3: Group Discussion for possible student responses.

① Consider drawing students’ attention to their application of W.9-10.9.a-b through their drawing of evidence from literary and informational texts to support analysis, reflection, and research.

① Consider drawing students’ attention to their application of SL.9-10.1.a through their preparation for this discussion, by reading the texts under study and gathering evidence.
Activity 3: Group Discussion

Group students into pre-established small groups. Provide each group with a chart paper, divided in two columns labeled “Successful” and “Unsuccessful.”

① Prepare the chart paper and group assignments before class.

Instruct groups to discuss their responses to the following prompt:

Would Macbeth be considered a successful prince under Machiavelli’s rules? Why or why not? Use evidence from both The Prince and Macbeth to support your answer.

Inform groups that each student in their group must briefly explain their response to the prompt and provide the evidence and reasoning they gathered to support their response. Students should record their evidence and reasoning under the column that aligns to their opinion. Students should take care not to repeat the evidence and reasoning given by one of their peers, though students can identify and record points of agreement on the chart paper during their brief explanation.

After each student in the group has had time to explain his or her response, the group should discuss their points of agreement or disagreement, noting these points on their chart paper, and qualifying or justifying their own independent views in light of the evidence and reasoning presented by the other members of their group.

- Students discuss their responses to the prompt in their groups, recording evidence, reasoning and points of agreement or disagreement on their chart paper.

- Student responses for “Successful” may include:
  - Macbeth would be considered a successful prince under Machiavelli’s rules because he has “vaulting ambition” (Macbeth, Act 1.7, line 27) and he did everything he needed to do to become as powerful as possible, such as killing Duncan to become king and trying to kill Fleance to prevent him from becoming king.
  - Macbeth knows “false face must hide what the false heart doth know” (Macbeth, Act 1.7, lines 95–96), which is in line with Machiavelli’s rule that a prince must be a “great pretender and dissembler” (The Prince, chapter 18, paragraph 3).
  - Macbeth is able to “look like th’ innocent / flower / But be the serpent under ‘t” (Macbeth, Act 1.6, lines 76–78) right after he kills Duncan, which is in line with Machiavelli’s advice for a prince to “appear to possess” the virtues that people want to see their ruler possess (The Prince, chapter 18, paragraph 6).

- Student responses for “Unsuccessful” may include:
  - Macbeth failed to achieve the “final result” of a peaceful and powerful state (The Prince chapter 18, paragraph 6); he only has a “fruitless crown” (Macbeth, Act 3.1, line 66) and no
real power. Macbeth was unable to “[keep] his subjects united and loyal” (The Prince, chapter 17, paragraph 1) and there was a war.

- Macbeth does not show any “caut[ion]...in acting against individuals” (The Prince, chapter 17, paragraph 1) when he sends for MacDuff’s family to be killed, “this deed I’ll do before this purpose cool” (Macbeth, Act 4.1, line 175).
- Macbeth could not “avoid hatred” (The Prince, chapter 17, paragraph 3). He chose to kill Macduff’s family without the “proper justification and manifest cause” that Machiavelli demands for “spilling blood” (The Prince, chapter 17, paragraph 3) and this causes MacDuff and Malcolm to “let grief / convert to anger” (Macbeth, Act 4.3, lines 268–269)—they hate Macbeth.

① Students will have an opportunity to return to these ideas in more detail during the Performance Assessment for this module.

Activity 4: Whole-Class Discussion 15%

Lead a brief, whole-class discussion of student responses and observations. Encourage students to consider points of agreement or disagreement with other groups and how the evidence and reasoning presented by other groups can help qualify or justify the observations generated in their own group.

- Students share the observations and evidence generated in their groups with the whole class.

① Consider having each group elect a spokesperson to share their observations or allowing students to volunteer to discuss the observations and evidence generated in their group discussions.

Activity 5: Self-Assessment 10%

Instruct students to briefly discuss how their opinions were challenged or verified through discussion, or if they made new connections in light of the evidence and reasoning presented during their discussions.

- Students discuss how their opinions were challenged or verified through discussion, and any new connections they made during the discussion.

Instruct students to independently assess their participation in this discussion using the 10.4.3 Discussion Rubric and Checklist.

- Students self-assess.

Collect 10.4.3 Discussion Checklists for student accountability.
Activity 6: Closing

Display and distribute the homework assignment and the Performance Assessment prompt for students:

Select a central idea common to Macbeth and either White’s “Death of a Pig” or Machiavelli’s The Prince. Discuss how each author uses structure, character, word choice, and/or rhetoric to develop this common idea. Explain the nuances in each author’s treatment of the idea.

For homework, instruct students to choose the text they would like to analyze alongside Macbeth for the Performance Assessment (either “Death of a Pig,” or chapters 17 and 18 from The Prince) and review and expand their notes in preparation for the Performance Assessment.

If necessary, remind students that nuances are “very slight differences.”

Additionally, students continue to read their AIR text through the lens of a focus standard of their choice and prepare for a three- to five-minute discussion of their text based on that standard.

- Students follow along.

Homework

Choose either “Death of a Pig” or chapters 17 and 18 from The Prince and review and expand your notes from that text and Macbeth in preparation for the Performance Assessment.

Also, continue reading your AIR text through the lens of a focus standard of your choice and prepare a three- to five-minute discussion of your text based on that standard.
10.4.3 Discussion Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehension and Collaboration</td>
<td>Prepares for the discussion by reading and researching the material under study; refers to precise and sufficient evidence from the text in order to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
<td>Prepares for the discussion by reading and researching the material under study; refers to relevant and sufficient evidence from the text in order to stimulate an exchange of ideas.</td>
<td>Prepares for the discussion by reading and researching the material under study; refers to underdeveloped or insufficient, but relevant, evidence from the text in order to stimulate an exchange of ideas.</td>
<td>Fails to prepare for the discussion. Has not read and researched material under study, unable to refer to evidence from the text.</td>
</tr>
<tr>
<td>The extent to which the student prepares for discussion in order to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CCSS.ELA-Literacy.SL.9-10.1.a</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Comprehension and Collaboration</td>
<td>Works with peers to set clear and specific rules, goals and deadlines for a collegial discussion.</td>
<td>Works with peers to set rules, goals and deadlines for discussion.</td>
<td>Works with peers to set unspecific rules, goals and deadlines for discussion.</td>
<td>Fails to work with peers to set rules, goals and deadlines for discussion.</td>
</tr>
<tr>
<td>The extent to which the student collaborates with peers in order to set rules for collegial discussions as needed.</td>
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<tr>
<td>CCSS.ELA-Literacy. SL.9-10.1.b</td>
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<tr>
<td>Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</td>
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<td></td>
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</tr>
<tr>
<td>Comprehension and Collaboration</td>
<td>Accurately determines the contextual meanings of words and phrases and skillfully analyzes the cumulative impact of specific word choices, including figurative and connotative language on meaning and tone.</td>
<td>Determines the contextual meanings of words and phrases and analyzes the cumulative impact of specific word choice, including figurative and connotative language on meaning and tone.</td>
<td>Determines the contextual meanings of words and phrases with partial accuracy or completeness; provides partial or insufficient analysis of the impact of word choices on meaning and tone.</td>
<td>Inaccurately determines the contextual meanings of words and phrases; provides inaccurate or little to no analysis of the impact of word choice on meaning and tone.</td>
</tr>
<tr>
<td>The extent to which the student participates in the discussion by posing and responding to relevant questions, and clarifying, verifying or challenging ideas and conclusions.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>CCSS.ELA-Literacy. SL.9-10.1.c</td>
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<tr>
<td>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</td>
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<td>----------------------------------------------</td>
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<td>--------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Comprehension and Collaboration</td>
<td>The extent to which the student responds to diverse perspectives, summarizes points of agreement or disagreement, and qualifies their own views and understandings in light of evidence and reasoning presented.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comprehension and Collaboration</td>
<td>CCSS.ELA-Literacy.SL.9-10.1.d Respond thoughtfully to diverse perspectives, summarizes points of agreement or disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</td>
<td></td>
<td></td>
<td>Responds thoughtfully to diverse perspectives, accurately qualifies or qualifies their own views respectfully and thoughtfully when appropriate, using valid evidence and reasoning.</td>
</tr>
<tr>
<td>Comprehension and Collaboration</td>
<td>Actively seeks to understand other perspectives and cultures, responding respectfully and thoughtfully during discussion.</td>
<td>Seeks to understand other perspectives and cultures, responding respectfully during discussion.</td>
<td>Attempts to understand other perspectives and cultures, responding appropriately during discussion.</td>
<td>Makes no effort to understand other perspectives and cultures, responds inappropriately during discussion.</td>
</tr>
<tr>
<td>Comprehension and Collaboration</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comprehension and Collaboration</td>
<td>Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
## 10.4.3 Discussion Checklist

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Score</th>
<th>Scored Item</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Preparation</strong></td>
<td>3</td>
<td>I carefully reviewed my notes and annotations from both <em>The Prince</em> and <em>Macbeth</em> to help me develop a response to the discussion prompt.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>I did some review to help me develop a response to the discussion prompt.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>I did not spend enough time reviewing and considering the prompt.</td>
<td></td>
</tr>
<tr>
<td><strong>Evidence and Reasoning</strong></td>
<td>3</td>
<td>I carefully selected the most relevant and sufficient evidence to support my response to the discussion prompt.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>I selected relevant evidence to support my response to the discussion prompt.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>The evidence I selected was not relevant or sufficient to support my response.</td>
<td></td>
</tr>
<tr>
<td><strong>Collegiality</strong></td>
<td>3</td>
<td>I consistently showed respect for other group members.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>I usually showed respect for other group members.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>I was frequently disrespectful of other members.</td>
<td></td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>3</td>
<td>I carefully considered the evidence and reasoning presented by other group members in order to challenge or verify my original opinion.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>I listened to the evidence and reasoning presented and considered challenging or verifying my opinion.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>I did not consider challenging or verifying my original opinion.</td>
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</tbody>
</table>
10.4 Performance Assessment

Introduction

In this Performance Assessment, students demonstrate the skills and habits they have practiced throughout this module as they analyze a range of texts and convey complex ideas through the effective selection and organization of textual evidence. Students draw on their analyses of central ideas in William Shakespeare’s *Macbeth* and either E. B. White’s “Death of a Pig” or Niccolò Machiavelli’s *The Prince* to write a multi-paragraph response considering how each author develops a nuanced version of a common central idea, through the use of structure, word choice, character, or rhetoric.

Detailed instructions for the three-lesson assessment follow the prompt. Each lesson is likely to last one class period. However, timing may vary depending on the scaffolding necessary to address student needs.

This Performance Assessment is evaluated using the 10.4 Performance Assessment Text Analysis Rubric.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.2</td>
<td>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
</tr>
<tr>
<td>RL.9-10.3</td>
<td>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
</tr>
<tr>
<td>RL.9-10.4</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</td>
</tr>
<tr>
<td>RL.9-10.5</td>
<td>Analyze how an author’s choices concerning how to structure a text, order events within in it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
</tr>
<tr>
<td>RI.9-10.2</td>
<td>Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
</tr>
<tr>
<td>RI.9-10.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</td>
</tr>
<tr>
<td>RI.9-10.6</td>
<td>Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</td>
</tr>
</tbody>
</table>
| W.9-10.2.a-f | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
  a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.  
  b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.  
  c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.  
  d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.  
  e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
  f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). |
| W.9-10.9.a, b | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
  a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a them or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).  
  b. Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning
| L.9-10.1.a, b | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.  
  
a. Use parallel structure.  
b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations. |
| L.9-10.2.a-c | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.  
  
a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.  
b. Use a colon to introduce a list or quotation.  
c. Spell correctly. |
| **Addressed Standard(s)** |  |
| W.9-10.5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. |
| SL.9-10.1.a-e | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.  
  
a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.  
b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.  
c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.  
d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. |
Prompt

Over the course of this module, you have read *Macbeth* by William Shakespeare, “Death of a Pig” by E. B. White, and *The Prince* by Niccolò Machiavelli. For this assessment, write a multi-paragraph response to the following prompt:

Select a central idea common to *Macbeth* and either White’s “Death of a Pig” or Machiavelli’s *The Prince*. Discuss how each author uses structure, character, word choice, and/or rhetoric to develop this common idea. Explain the nuances in each author’s treatment of the idea.

To answer the prompt, review the texts as well as your notes, annotations, and tools. Refer specifically to statements you have made about the central ideas of each text and how the author develops those ideas through the use of structure, specific word or structural choices, and character development or rhetoric. Participate in a gallery walk and whole-class discussion to review the module texts before identifying their respective central ideas and which texts to choose as a focus for your response. Next, gather relevant textual evidence to demonstrate how each author develops a common central idea, including the nuances in each author’s development of the idea. After drafting a multi-paragraph response to the prompt, engage in the revision process, independently or with a classmate, to edit and revise your response.

High Performance Response

High Performance Response(s)

A High Performance Response should:

- Demonstrate how Shakespeare develops a central idea in *Macbeth*. (See below for examples.)
- Demonstrate how White develops a central idea in “Death of a Pig” or demonstrate how Machiavelli develops a central idea in *The Prince*. (See below for examples.)
- Explain the nuances in each author’s treatment of the central idea. (See below for examples.)

A High Performance Response may include the following evidence in support of a multi-paragraph analysis. The texts are rich and support multiple central ideas, so High Performance Responses may vary widely:

- White develops the central idea of imbalance and disorder through the structure of a classic tragedy. White establishes the routine raising and slaughtering of a pig as “a tragedy enacted on most farms...
with perfect fidelity to the script” (section 1, paragraph 2), but in this instance, White’s pig sickened and died, throwing his own life into imbalance and disorder: “the pig’s imbalance becomes the man’s, vicariously, and life seems insecure, displaced, transitory” (section 2, paragraph 3). White continues to draw upon the metaphor of the classic dramatic tragedy to develop the ideas of imbalance and disorder: “Once in a while something slips—one of the actors goes up in his lines and the whole performance stumbles and halts” (section 1, paragraph 3). As with a classic dramatic tragedy, White’s story ends in catharsis. The pig dies, and White is left to ponder “in penitence and in grief” (section 4, paragraph 6) the brief but powerful imbalance the death of his pig created.

- Shakespeare also develops the central idea of disorder and imbalance; however, in *Macbeth* the disorder and imbalance are far greater than in White’s essay. Shakespeare uses character development to advance the central idea of utter imbalance and disorder. In both characters of Macbeth and Lady Macbeth, Shakespeare demonstrates the steady decline and eventual complete breakdown of order or balance that is only restored in the end by their deaths. Lady Macbeth first demonstrates this disorder when she asks the spirits to “unsex” (Act 1.5, line 48) her and fill her “direst cruelty” (Act 1.5, line 50). These imbalanced requests enable her to kill Duncan and in so doing act against her nature, so that she is eventually driven to insanity and suicide. Similarly, Macbeth disrupts the natural order by killing his king: he knows that he is Duncan’s “kinsman and his subject,” and that both are strong reasons “against the deed [of murder]” (Act 1.7, lines 13–14), but he breaks these natural bonds and murders Duncan. Like Lady Macbeth, he is maddened by the murders he commits: he complains of “the torture of the mind” (Act 3.2, line 24) and “restless ecstasy [madness]” (Act 3.2, line 25) after killing Duncan. Yet he feels compelled to kill more: Lady Macduff and her children, Banquo, etc., until he is finally killed by Macduff and balance and order are restored.

OR

- Machiavelli develops a central idea of appearance versus reality through rhetoric and argument. For example, he presents the historical example of Alexander VI, who Machiavelli claims, “never did anything else, nor thought about anything else, than to deceive men” (chapter 18, paragraph 5). Machiavelli argues, “it is not necessary” (chapter 18, paragraph 5) for a prince to be honest and loyal, “but it is very necessary to appear” (chapter 18, paragraph 5) to have those qualities. He continues: “[a prince] should appear, upon seeing and hearing him, to be all mercy, all faithfulness, all integrity, all kindness. All religion. And there is nothing more necessary that to seem to possess this last quality,” (chapter 18, paragraph 6). Finally, he argues that “men in general judge more by the eyes than their hands” (chapter 18, paragraph 6), demonstrating that the appearance of a prince’s behavior is more important than the reality of his actions, because he is more likely to be judged on his appearance.

- In *Macbeth*, Shakespeare demonstrates that the duplicity that the Macbaths practice leads to their own and others’ ruin, not to the security Machiavelli suggests. Before killing Duncan, Lady Macbeth
tells Macbeth to “look like th’ innocent / flower; / But be the serpent under ’t” (Act 1.5, lines 76–78). The Macbeths appear like welcoming hosts, but are in reality plotting Duncan’s murder. Similarly, when Macbeth is plotting Banquo’s murder, he tells Lady Macbeth that they must “make [their] faces vizards to [their] hearts, / Disguising what they are” (Act 3.2, lines 38–39). In other words, they must appear kind and merciful while in their hearts they are planning their next murders. Machiavelli predicts that duplicity and judicious cruelty will secure a prince in both “his reputation” and “his state” (chapter 18, paragraph 6). However, Shakespeare’s tragedy shows that one prince’s duplicity and cruelty lost him not only his reputation and state, but also his sanity and life.

Standard-Specific Demands of the Performance Assessment

This Module Performance Assessment requires students to meet numerous demands required by the ELA/Literacy Standards for grades 9–10.

Students’ deep engagement with these texts and practice with identifying textual evidence in support of inferences and claims provide a solid foundation for the demands of this assessment. Throughout this module students have examined how authors use structure, rhetoric, and character development to advance central ideas. In addition, students have edited, revised, and refined their writing during the module, a process in which they re-engage during this Performance Assessment.

The Performance Assessment requires that students determine central ideas and how different texts develop those ideas (RL.9-10.2, RI.9-10.2). With literary texts, The Performance Assessment demands that students analyze how complex characters develop over the course of the text and interact with one another to advance the plot or central ideas (RL.9-10.3). With both informational and literary texts, students must determine the meaning of words in context (RL.9-10.4, RI.9-10.4), as well as analyze the effect of authors’ structural and rhetorical choices (RI.9-10.6, RL.9-10.5). Finally, students must analyze how an author transforms source material in a text (W.9-10.9.a).

The Performance Assessment also requires students to write informative texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content (W.9-10.2.a-f). To satisfy this demand, students must draw evidence from the text to support their analysis; develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, and quotations; and use precise language and domain-specific vocabulary to manage the complexity of the topic they write about (W.9-10.2.a-f, W.9-10.9.a, b).

As part of the drafting process, students must develop and strengthen their writing by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for the
essay’s purpose and audience (W.9–10.5). The writing, revising, and editing of the essay also requires that students demonstrate command of the conventions of English grammar, capitalization, punctuation, spelling, and usage (L.9–10.1, L.9–10.2).

Preparation for the written component of this assessment requires students to participate in a range of collaborative discussions, as they incorporate other perspectives, and propel conversations forward by building on each other’s ideas and expressing their own clearly and persuasively (SL.9–10.1.a-e).

Process

The Module Performance Assessment encourages students to reconsider each of the three module texts in order to identify one text to analyze in relation to Macbeth in a multi-paragraph response. In this module students have had multiple opportunities to examine both the content and craft of fiction and nonfiction texts; they are now ready to apply what they have learned in an independent analysis. Students demonstrate their own writing skills in a multi-paragraph essay by selecting and organizing relevant textual evidence to support their analysis; expressing their own ideas clearly; and building upon the ideas of others through small group discussions. Finally, students draft, revise, and edit their multi-paragraph responses.

Lesson 1

Post and explain the Performance Assessment prompt for student reference. Working in small groups, students review their annotations and previous work with the selected module texts. Students first work collaboratively to review and/or complete the Performance Assessment Synthesis Tool for Macbeth and either “Death of a Pig” or The Prince.

This use of focused analysis supports students’ engagement with W.9–10.9.a, b, which addresses the use of textual evidence in writing. As students build on their own and others’ ideas in collaborative discussions on grade 9–10 topics and texts, they are working with SL.9–10.1.a-e.

After students have completed this tool, post chart paper around the room with one text title on each piece of paper. Working in groups (based on the selection of either “Death of a Pig” or The Prince), have students circulate and generate observations, add evidence, and make statements about how each text develops a central idea. At the end of Lesson 1, students use the evidence-based discussion to help them select which text they will pair with Macbeth. (Based on the gallery walk and class discussion, some students may choose a text other than the one they analyzed in class.)
Optional Writing Instruction

Depending on the strength of student writing, consider devoting some class time to reviewing writing skills and habits students have been developing across this module. It may be necessary to revisit structural expectations such as how to develop an introduction and a conclusion, as well as formal language expectations such as the conventions of English grammar, capitalization, punctuation, and spelling (specifically, the appropriate use of parallel structure, semicolons, and colons).

Lesson 2

Students meet in small groups with other students who have selected the same text, to review notes and annotations and briefly discuss the prompt. Students gather relevant evidence to be used in their essays. Students then independently write a first draft of their essay using the analysis from the previous lesson. Remind students to use Module 10.4 vocabulary wherever possible in their essays.

Lesson 3

Depending on student needs and strengths, have students self-review or peer-review using the 10.4 Performance Assessment Text Analysis Rubric. Students use this review to strengthen and refine the response they drafted in the previous lesson. Students edit, revise, and rewrite as necessary, ensuring their analysis is clear, accurate, and effectively supported by relevant and sufficient textual evidence.

① Consider incorporating collaborative technologies such as Google Drive or Track Changes in the revision and editing process (W.9-10.6).
Performance Assessment Synthesis Tool

<table>
<thead>
<tr>
<th>Text</th>
<th>Central Idea(s)</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Macbeth</em> by William Shakespeare</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Death of a Pig” by E. B. White</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>The Prince</em> by Niccolò Machiavelli</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Directions:** Review your notes, annotations, and tools to identify and record central ideas for each text. Use your notes, annotations, and tools to identify details from each text that develop those central ideas.

The Model Performance Assessment Synthesis Tool is not an exhaustive list of all possible student responses. The responses on this tool represent some possible ways in which students might analyze the texts.
# Model Performance Assessment Synthesis Tool

<table>
<thead>
<tr>
<th>Text</th>
<th>Central Idea(s)</th>
<th>Evidence</th>
</tr>
</thead>
</table>
| *Macbeth* by William Shakespeare | • Imbalance and Disorder              | • By beginning the play with Witches, Shakespeare introduces a disruption in the natural order—first the drama of thunder and lightning following by characters as unnatural as the Witches.  
• Lady Macbeth asks the spirits to “unsex” her so she can be unnaturally cruel and lead her husband in killing Duncan.  
• Macbeth kills his king, usurping the natural order: he knows that he is Duncan’s “kinsman and his subject,” and that both are strong reasons “against the deed [of murder]” (Act 1.7, lines 13–14).  
• Lennox describes the night of Duncan’s murder: “The night has been unruary. Where we lay, / Our chimneys were blown down and, as they say, / Lamentings hear i’ th’ air, strange screams of / death, ... / Some say the Earth / was feverous and did shake” (Act 2.3, lines 61–69), demonstrating that even nature is acting imbalanced upon the murder of the king.  
• The Old Man speaking with Ross affirms that “‘Tis unnatural, / Even like the deed that’s done. On Tuesday last / A falcon, tow’ring in her pride of place, / Was by a
<table>
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<tr>
<td>mousing owl hawked at and killed,” (Act 2.4, lines 13–16) describing how the birds mimicked the unnatural deed of a servant (lesser being) killing a king (higher being).</td>
<td>- Even Duncan's horses “flung out” of their stalls and ate each other—an unnatural act indeed (Act 2.4, line 20)!</td>
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<tr>
<td>- Macbeth is maddened by the murders he commits: he complains of “the torture of the mind” (Act 3.2, line 24) and “restless ecstasy [madness]” (Act 3.2, line 25) after killing Duncan.</td>
<td>- When Lady Macbeth begins to sleep walk in Act 5.1. Lady Macbeth’s speech becomes unmetered, imbalanced, disordered. For example “You do unbend your noble strength to think / So brainsickly of things;,” (Act 2.2, lines 59–60) compared to “Come, come, come. Give me your/hand. What’s done cannot be undone. To bed, to/bed, to bed,” (Act 5.1, lines 70–72).</td>
<td></td>
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<tr>
<td>- Appearance vs. Reality</td>
<td>• The Witches’ riddles. They tell Macbeth that he will “be king hereafter” (Act 1.3, line 53), but they don’t tell him exactly when or how. They inform Banquo that he will be “lesser than Macbeth and greater. Not so happy, yet much happier” (Act 1.3, lines 68–69). Then the witches tell Banquo, “Thou shalt get kings, though thou be none” (Act 1.3, line 70).</td>
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</tbody>
</table>
| - Before killing Duncan, Lady Macbeth tells Macbeth to “look like th’ innocent / flower; / But be the serpent under ‘t” (Act 1.5, lines 76–78). | • When Macbeth is plotting Banquo’s murder, he tells Lady Macbeth that they...
<table>
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<td>must “make [their] faces vizards to [their] hearts, / Disguising what they are” (Act 3.2, lines 38–39).</td>
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<tr>
<td>• Also, the words of the apparitions are misleading, blurring the line between appearance and reality. They tell Macbeth to “Beware Macduff” (Act 4.1, line 81) but then “none of woman born / Shall harm Macbeth” (Act 4.1, lines 91–92) and “Macbeth shall never vanquished be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him” (Act 1.4, lines 105–107). Macbeth recalls these words throughout the rest of the play and they give him courage against all odds, demonstrating how he believes the prophecies whole-heartedly. Yet in the end, though they all remain true, what Macbeth (and the audience) believed they meant was not what they really meant, reiterating the central idea of appearance versus reality.</td>
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<tr>
<td>Text</td>
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</table>
| “Death of a Pig” by E. B. White | • Imbalance and Disorder | • White establishes the routine raising and slaughtering of a pig as “a tragedy enacted on most farms with perfect fidelity to the script” (section 1, paragraph 2).  
• White describes what happens to his pig as a disruption of “an antique pattern” (section 1, paragraph 2) that is usually “enacted with perfect fidelity to the original script” (section 1, paragraph 2).  
• White continues the metaphor of the classic dramatic tragedy: “Once in a while something slips—one of the actors goes up in his lines and the whole performance stumbles and halts” (section 1, paragraph 3).  
• White’s pig gets sick and dies, throwing his own life into imbalance and disorder: “the pig’s imbalance becomes the man’s, vicariously, and life seems insecure, displaced, transitory” (section 2, paragraph 3).  
• White’s choice to compare his own feelings to that of his dog, Fred—“as my own spirits declined ... the spirits of my vile old dachshund rose” (section 3, paragraph 1).  
• Catharsis: the pig dies and White is left to ponder “in penitence and in grief” (section 4, paragraph 6) the imbalance the death of his pig created. |
<table>
<thead>
<tr>
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<th>Central Idea(s)</th>
<th>Evidence</th>
</tr>
</thead>
</table>
| **The Prince** by Niccolò Machiavelli | • Appearance vs. Reality | • Machiavelli presents the historical example of Alexander VI, who Machiavelli claims, “never did anything else, nor thought about anything else, than to deceive men” (chapter 18, paragraph 5).  
• The word choice of “appear”; “it is not necessary” (chapter 18, paragraph 5) for a prince to be honest and loyal, “but it is very necessary to appear” (chapter 18, paragraph 5) to have those qualities. “[A prince] should appear, upon seeing and hearing him, to be all mercy, all faithfulness, all integrity, all kindness. All religion. And there is nothing more necessary than to seem to possess this last quality,” (chapter 18, paragraph 5).  
• Supporting Claim: “men in general judge more by the eyes than their hands” (chapter 18, paragraph 6), further demonstrating how the appearance of a prince’s behavior is more important than the reality of his actions, because he is more likely to be judged on his appearance. |
10.4 Module Performance Assessment

Text-Based Response

Your Task: Based on your reading of Macbeth and “Death of a Pig” or The Prince, respond to the following prompt:

*Select a central idea common to Macbeth and either White’s “Death of a Pig” or Machiavelli’s The Prince. Discuss how each author uses structure, character, word choice, and/or rhetoric to develop this common idea. Explain the nuances in each author’s treatment of the idea.*

Your response will be assessed using the 10.4 Performance Assessment Text Analysis Rubric.

Guidelines

Be sure to:
- Closely read the prompt.
- Organize your ideas and evidence.
- Develop a claim that responds directly to all parts of the prompt.
- Cite strong and thorough textual evidence to support your analysis.
- Follow the conventions of standard written English.

**CCSS:** RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RI.9-10.2, RI.9-10.4, RI.9-10.6, W.9-10.2.a-f, W.9-10.9.a, b, L.9-10.1.a, b, L.9-10.2.a-c

**Commentary on the Task:**

This task measures RL.9-10.2 because it demands that students:

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

This task measures RL.9-10.3 because it demands that students:

- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

This task measures RL.9-10.4 because it demands that students:

- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

This task measures RL.9-10.5 because it demands that students:

- Analyze how an author’s choices concerning how to structure a text, order events within in it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
This task measures RI.9-10.2 because it demands that students:

- Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details.

This task measures RI.9-10.4 because it demands that students:

- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

This task measures RI.9-10.6 because it demands that students:

- Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

This task measures W.9-10.2.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  - Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  - Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  - Use precise language and domain-specific vocabulary to manage the complexity of the topic.
  - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  - Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.9-10.9.a, b because it demands that students:

- Draw evidence from literary or informational texts to support analysis, reflection, and research.
  - Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a them or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
  - Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

This task measures L.9-10.1.a, b because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - Use parallel structure.
Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

This task measures L.9-10.2.a-c because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  
  - Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
  - Use a colon to introduce a list or quotation.
  - Spell correctly.
### 10.4 Performance Assessment Text Analysis Rubric

#### Criteria

<table>
<thead>
<tr>
<th>Content and Analysis</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Accurately determine the central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of a text.</strong></td>
<td>Determine the central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an accurate objective summary of a text.</td>
<td>Determine the central idea of a text and analyze with partial accuracy its development over the course of the text with, including how it emerges and is shaped and refined by specific details.</td>
<td>Inaccurately determine the central idea of a text and analyze its development over the course of the text; provide an inaccurate objective summary of a text.</td>
<td></td>
</tr>
<tr>
<td><strong>Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</strong></td>
<td>Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
<td>Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
<td>Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
<td></td>
</tr>
<tr>
<td><strong>Determine the meaning of words and phrases as they are used in a text.</strong></td>
<td>Determine the meaning of words and phrases as they are used in a text.</td>
<td>Determine the meaning of words and phrases as they are used in a text.</td>
<td>Inaccurately determine the meaning of words and phrases as they are used in a text.</td>
<td></td>
</tr>
<tr>
<td>The extent to which the response determines the meaning of words and phrases as they are used in a text, including figurative, connotative, and/or technical meanings; analyzes the cumulative impact of specific word choices on meaning and tone.</td>
<td>are used in a text, including figurative, connotative, and/or technical meanings; skillfully and accurately analyze the cumulative impact of specific word choices on meaning and tone.</td>
<td>including figurative, connotative, and/or technical meanings, and analyze the cumulative impact of specific word choices on meaning and tone.</td>
<td>including figurative, connotative, and/or technical meanings, and analyze with partial accuracy the cumulative impact of specific word choices on meaning and tone.</td>
<td>text, including figurative, connotative, and/or technical meanings, and inaccurately analyze the cumulative impact of specific word choices on meaning and tone.</td>
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<tr>
<td><strong>Content and Analysis</strong></td>
<td><strong>The extent to which the response analyzes how an author's choices concerning how to structure a text, order events within it, and manipulate time to create such effects as mystery, suspense, and surprise.</strong></td>
<td>Skillfully analyze the author’s choices concerning how to structure a text, order events within it, and manipulate time.</td>
<td>Accurately analyze the author’s choices concerning how to structure a text, order events within it, and manipulate time.</td>
<td>Analyze with partial accuracy the author’s choices concerning how to structure a text, order events within it, and manipulate time.</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.RL.9-10.4</strong></td>
<td><strong>CCSS.ELA-Literacy.RI.9-10.4</strong></td>
<td><strong>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and/or technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.</strong></td>
<td><strong>Content and Analysis</strong></td>
<td><strong>The extent to which the response determines an author’s point of view or purpose in a text and analyzes how an author uses rhetoric to advance that point of view or purpose.</strong></td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.RL.9-10.5</strong></td>
<td><strong>Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, suspense, and surprise.</strong></td>
<td><strong>Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise.</strong></td>
<td><strong>Determine the author’s point of view or purpose and analyze how the author uses rhetoric to advance that point of view or purpose.</strong></td>
<td><strong>Determine the author’s point of view or purpose and analyze how the author uses rhetoric to advance that point of view or purpose.</strong></td>
</tr>
</tbody>
</table>

**File: 10.4 Performance Assessment Date: 6/25/14 Classroom Use: Starting 9/2014**

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<table>
<thead>
<tr>
<th>Command of Evidence and Reasoning</th>
<th>Performance Assessment</th>
<th>Performance Assessment</th>
<th>Performance Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>The extent to which the response examines and conveys complex ideas, concepts and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
<td>Develop the response and support analysis with well-chosen, relevant, and sufficient evidence from literary or informational texts, including facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b; W.9-10.9.a, b)</td>
<td>Develop the response and support analysis with relevant and sufficient evidence from literary or informational texts, including facts, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b; W.9-10.9.a, b)</td>
<td>Partially develop the response and partially support analysis with relevant evidence from literary or informational texts, including facts, details, quotations, or other information and examples that are appropriate to the audience’s knowledge of the topic. (W.9-10.2.b; W.9-10.9.a, b)</td>
</tr>
<tr>
<td>The extent to which the response develops the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
<td>Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
<td>Develop the topic with relevant and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
<td>Partially develop the response and partially support analysis with relevant evidence from literary or informational texts, including facts, details, quotations, or other information and examples that are appropriate to the audience’s knowledge of the topic. (W.9-10.2.b; W.9-10.9.a, b)</td>
</tr>
<tr>
<td>The extent to which the response supports analysis with well-chosen, relevant, and sufficient evidence from literary or informational texts, including facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
<td>Develop the response and support analysis with well-chosen, relevant, and sufficient evidence from literary or informational texts, including facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b; W.9-10.9.a, b)</td>
<td>Develop the response and support analysis with relevant and sufficient evidence from literary or informational texts, including facts, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b; W.9-10.9.a, b)</td>
<td>Partially develop the response and partially support analysis with relevant evidence from literary or informational texts, including facts, details, quotations, or other information and examples that are appropriate to the audience’s knowledge of the topic. (W.9-10.2.b; W.9-10.9.a, b)</td>
</tr>
</tbody>
</table>

**CCSS.ELA-Literacy.RI.9-10.6**

Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

**CCSS.ELA-Literacy.W.9-10.2**

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**CCSS.ELA-Literacy.W.9-10.2.b**

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
<table>
<thead>
<tr>
<th>Coherence, Organization, and Style</th>
<th>Grade 10 • Module 4 • Performance Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>The extent to which the response draws evidence from literary or informational texts to support analysis, reflection, and research.</td>
<td><strong>CCSS.ELA-Literacy.W.9-10.9.a, b</strong></td>
</tr>
<tr>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research; apply grades 9-10 Reading standards to literature or literary nonfiction.</td>
<td>Introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
</tr>
<tr>
<td>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
<td>Introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
</tr>
<tr>
<td>Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c)</td>
<td>Introduce a topic; inconsistently organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</td>
</tr>
<tr>
<td>Skillfully and accurately use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</td>
<td>Inconsistently use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.c)</td>
</tr>
<tr>
<td>Skillfully establish and maintain a formal style and objective tone appropriate to the norms and conventions of the discipline. (W.9-10.2.e)</td>
<td>Inconsistently use domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</td>
</tr>
<tr>
<td>Skillfully provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)</td>
<td>Use inconsistent style and tone with some attention to formality and objectivity. (W.9-10.2.e)</td>
</tr>
<tr>
<td>The extent to which the response uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.d)</td>
<td>Provide a concluding statement or section that partially follows from and supports the information or explanation presented. (W.9-10.2.f)</td>
</tr>
<tr>
<td>The extent to which the response uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.9-10.2.d)</td>
<td>Ineffectively provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)</td>
</tr>
<tr>
<td>Relationships among complex ideas and concepts.</td>
<td></td>
</tr>
<tr>
<td>CCSS.ELA-Literacy.W.9-10.2.c</td>
<td>Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
</tr>
<tr>
<td>The extent to which the response includes and uses precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
<td>CCSS.ELA-Literacy.W.9-10.2.d</td>
</tr>
<tr>
<td>Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
<td>The extent to which the response properly uses formal style and objective tone as well as adheres to the writing conventions of the discipline.</td>
</tr>
<tr>
<td>CCSS.ELA-Literacy.W.9-10.2.e</td>
<td>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
</tr>
<tr>
<td>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
<td>CCSS.ELA-Literacy.W.9-10.2.f</td>
</tr>
<tr>
<td>Provide a concluding statement or section that follows from and supports</td>
<td></td>
</tr>
<tr>
<td>Control of Conventions</td>
<td>Demonstrate consistent control of conventions with essentially no errors, even with sophisticated language. (L.9-10.1, L.9-10.2) Correctly and effectively use parallel structure, various types of phrases, semicolons, and colons. (L.9-10.1.a-b, L.9-10.2.a-c)</td>
</tr>
</tbody>
</table>

| CCSS.ELA-Literacy.L.9-10.1.a-b | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking; use parallel structure; use various types of phrases (noun, verb, adjectival, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations. | | | |

| CCSS.ELA-Literacy.L.9-10.2.a-c | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing; use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses; use a colon to introduce a list or quotation; spell correctly. | | | |

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
## 10.4 Performance Assessment Text Analysis Checklist

### Assessed Standards: (Blank)

<table>
<thead>
<tr>
<th>Does my writing...</th>
<th>✔</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td></td>
</tr>
<tr>
<td>Determine a central idea of <em>Macbeth</em> and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details? <em>(RL.9-10.2)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Determine a central idea of “Death of a Pig” or <em>The Prince</em> and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details? <em>(RI.9-10.2)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? <em>(RL.9-10.3)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Determine the meaning of words and phrases as they are used in the text and analyze the cumulative impact of specific word choices on meaning and tone? <em>(RI.9-10.4, RL.9-10.4)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise? <em>(RL.9-10.5)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Determine an author’s point of view or purpose and analyze how an author uses rhetoric to advance the point of view or purpose? <em>(RI.9-10.6)</em></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td></td>
</tr>
<tr>
<td>Develop the response and support analysis with well-chosen, relevant, and sufficient textual evidence? <em>(W.9-10.2.b, W.9-10.9.a-b)</em></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td></td>
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<tr>
<td>Introduce a topic? <em>(W.9-10.2.a)</em></td>
<td>☐</td>
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<tr>
<td>Organize complex ideas, concepts, and information to make important connections and distinctions? <em>(W.9-10.2.a)</em></td>
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<tr>
<td><strong>Use appropriate and varied</strong></td>
<td><strong>Establish and maintain a formal style and objective tone,</strong></td>
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<tr>
<td><strong>transitions to link the major</strong></td>
<td><strong>using precise language and domain-specific vocabulary?</strong></td>
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<tr>
<td><strong>sections of the text, create</strong></td>
<td><strong>(W.9-10.2.d, e)</strong></td>
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<tr>
<td><strong>cohesion, and clarify the</strong></td>
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<tr>
<td><strong>relationships among complex</strong></td>
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<tr>
<td><strong>ideas and concepts?</strong></td>
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<tr>
<td><em>(W.9-10.2.c)</em></td>
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<td></td>
<td><strong>Provide a concluding statement or section related to the</strong></td>
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<td></td>
<td><strong>explanation or analysis?</strong></td>
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<tr>
<td><em>(W.9-10.2.f)</em></td>
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<tr>
<td><strong>Control of Conventions</strong></td>
<td><strong>Demonstrate control of the conventions with infrequent</strong></td>
</tr>
<tr>
<td></td>
<td><strong>errors?</strong></td>
</tr>
<tr>
<td><em>(L.9-10.1, L.9-10.2)</em></td>
<td><strong>(L.9-10.1.a-b, L.9-10.2.a-b)</strong></td>
</tr>
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</table>