

10.4.2

Lesson 1

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

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)	
SL.9-10.1.c-e	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> 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	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p>
------------	--

Assessment

Assessment(s)
<p>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.</p> <ul style="list-style-type: none"> How do the interactions in Act 1.1 and 1.2 develop Macbeth's character? <p>① Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> • 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

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, SL.9-10.1.c, d, e, L.9-10.4.c • Text: <i>Macbeth</i> 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) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Introduction to <i>Macbeth</i> and Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 20% 4. 40% 5. 15% 6. 5%

Materials

- Copies of the 10.4 Common Core Learning Standards Tool for each student
- Free audio resources: www.wiredforbooks.org
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- “Witchcraft in Shakespeare’s Time,” narrated by Ethan Hawke:
(<http://vitalny.pbslearningmedia.org/resource/shak13.ela.lit.super/supernatural-elements-in-william-shakespear/>)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

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

10%

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.

① **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*

① 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 or another audio version of *Macbeth*.

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

Activity 4: Reading and Discussion**40%**

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.

- ① Consider determining the groups before the lesson in order to balance oral reading abilities, conversational strengths, and reading comprehension abilities.
- ① 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).
- ① 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.
- ① **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.
- ① 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.

① Remind students that *syntax* means “the rules and patterns of sentence structure.”

① **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*s, it is called *iambic*. When there are four *iamb*s, 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*s, 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).

- ① **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).

- ① 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.”
- ① **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 iambs.
 - 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.

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 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

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.9-10.7	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 <i>Landscape with the Fall of Icarus</i>).			
RL.9-10.7.a	a. Analyze works by authors or artists who represent diverse world cultures.			

CCL Standards: Reading—Informational		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
None.				

CCL Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.			
CCL Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
L.9-10.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9-10 reading and content</i> , 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.			

CCL Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
L.9-10.5.b	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. b. Analyze nuances in the meaning of words with similar denotations.			