

10.4.2

Lesson 2

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)	
RL.9-10.2	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.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> 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]”).</p>
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"> Analyze how a central idea emerges in Act 1.3.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> fantastical (adj.) – imaginary
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> royal (adj.) – of or relating to a king or queen

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, W.9-10.9.a, L.9-10.4.c Text: <i>Macbeth</i> by William Shakespeare, Act 1.3: lines 105–159 (Masterful Reading: Act 1.3) <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. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15% 4. 50% 5. 15% 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	
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.
①	Indicates instructional notes for the teacher.

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.

- ① **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.

① 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.

- ① 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.
- ① 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.”

① 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.

- ① **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.
- ① 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.

- ① **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.”

- ① Consider directing students’ attention back to the explanatory note for line 56, which defines *fantastical* as “imaginary.”
- 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.

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.
- ① Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

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.

- ① 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.
- ① 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*).
- ① Remind students to annotate their texts for the central idea, using the code CI.

Activity 5: Quick Write**15%**

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.
- 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 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

Name:		Class:		Date:	
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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 (11:34–14:26).

Text: Act 1.4	Questions	Vocabulary
<p><i>[Flourish. Enter Duncan, Malcolm, Donalbain, Lennox, and Attendants]</i></p> <p>Duncan Is execution done on Cawdor? 'Are' not Those in commission yet return'd?</p> <p>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.</p> <p>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.</p>	<p>Cawdor is dead. What do lines 4–12 show about how Cawdor dealt with his own execution?</p> <p>How did Duncan feel about Cawdor?</p> <p>Duncan states: "There's no art / To find the mind's construction in the face" What does this mean?</p>	<p>in commission (idiom) – in service</p> <p>repentance (n.) – regret for any past action</p>

		How can that phrase apply to the development other characters?	
<p><i>[Enter Macbeth, Banquo, Ross, and Angus]</i></p> <p>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 20 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.</p> <p>Macbeth The service and the loyalty I owe, 25 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. 30</p> <p>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 35 And hold thee to my heart.</p> <p>Banquo There if I grow, The harvest is your own.</p> <p>Duncan My plenteous joys, Wanton in fulness, seek to hide themselves 40</p>		<p>What does this exchange with Macbeth show us about each character?</p> <p>What is Duncan's promise to Macbeth here, when he says "I have begun to plant thee..."</p> <p>What does Duncan give to his eldest son?</p>	<p>ingratitude (n.) – the state of being ungrateful; thanklessness</p>

<p>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 45 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.</p> <p>Macbeth The rest is labour, which is not used for you. 50 I'll be myself the harbinger and make joyful The hearing of my wife with your approach; So humbly take my leave.</p> <p>Duncan My worthy Cawdor!</p>		
<p>Macbeth <i>Aside</i> The Prince of Cumberland! that is a step 55 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. 60</p> <p><i>[He exits]</i></p> <p>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. 65</p>	<p>How does Macbeth's aside recall the words of Duncan earlier in this scene?</p> <p>Summarize Macbeth's aside:</p>	