

## 10.4.2

## Lesson 3

## 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

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> <p>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.</p> <p>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.</p>

	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"> <li>Analyze how Shakespeare develops the character of Lady Macbeth over the course of this scene.</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify aspects of Lady Macbeth’s character that emerge in Act 1.5 (e.g., ambition, ruthlessness, etc.).</li> <li>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.).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>hie (v.) – to cause (oneself) to go quickly</li> <li>hither (adv.) – to or toward this place</li> <li>impedes (v.) – slows the movement, progress, or action of (someone or something)</li> </ul>

- 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

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>• Standards: RL.9-10.3, SL.9-10.1.c-e, L.9-10.4.c</li> <li>• Text: <i>Macbeth</i> by William Shakespeare, Act 1.5: lines 1–33 and 45–86 (Masterful Reading: Act 1.5)</li> </ul> <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Masterful Reading</li> <li>4. Soliloquy Jigsaw Activity</li> <li>5. Reading and Discussion</li> <li>6. Quick Write</li> <li>7. Closing Introduction of Lesson Agenda</li> </ol>	<ol style="list-style-type: none"> <li>1. 5%</li> <li>2. 10%</li> <li>3. 15%</li> <li>4. 30%</li> <li>5. 25%</li> <li>6. 10%</li> <li>7. 5%</li> </ol>

## 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

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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<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

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.

- ① **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.

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

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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.

- ① 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 ignorant 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*.
- ① 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.

- ① **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.

- ① **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:
  - The words “sun” and “never” are reversed.
  - The words “that” and “see” are reversed.
- ① 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.

- ① **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.

① 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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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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 1.4 as you read the scene:

<http://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><b>Duncan</b> Is execution done on Cawdor? 'Are' not Those in commission yet return'd?</p> <p><b>Malcolm</b> 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><b>Duncan</b> 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><b>Cawdor is dead. What do lines 4–12 show about how Cawdor dealt with his own execution?</b></p> <ul style="list-style-type: none"> <li>He was sorry for being a traitor and accepted his punishment. He was more impressive in how he died than in how he lived.</li> </ul> <p><b>How did Duncan feel about Cawdor?</b></p> <ul style="list-style-type: none"> <li>Duncan trusted Cawdor and believed him to be a gentleman.</li> </ul> <p><b>Duncan states: "There's no art / To find the mind's construction in the face:" What does this mean?</b></p> <ul style="list-style-type: none"> <li>Duncan means that there is no way of knowing what</li> </ul>	<p><b>in commission</b> (idiom) – in service</p> <p><b>repentance</b> (n.) – regret for any past action</p>

		<p>someone is thinking just by looking at him.</p> <p><b>How can that phrase apply to the development other characters?</b></p> <p>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.</p>	
<p><i>[Enter MACBETH, BANQUO, ROSS, and ANGUS]</i></p> <p><b>Duncan</b> 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.</p> <p><b>Macbeth</b> 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.</p> <p><b>Duncan</b> 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</p>	<p>20</p> <p>25</p> <p>30</p> <p>35</p>	<p><b>What does this exchange with Macbeth show us about each character?</b></p> <p>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.</p> <p><b>What is Duncan's promise to Macbeth here, when he says "I have begun to plant thee..."?</b></p>	<p><b>ingratitude</b> (n.) – the state of being ungrateful; thanklessness</p>

<p>And hold thee to my heart.</p> <p><b>Banquo</b> There if I grow, The harvest is your own.</p> <p><b>Duncan</b> 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.</p> <p><b>Macbeth</b> 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.</p> <p><b>Duncan</b> My worthy Cawdor!</p>	<p>40</p> <p>45</p> <p>50</p>	<p>● Duncan is promising more rewards to Macbeth in the future.</p> <p><b>What does Duncan give to his eldest son?</b></p> <p>● Duncan gives the title "Prince of Cumberland" and says he will be king after Duncan.</p>	
<p><b>Macbeth</b> <i>Aside</i> 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.</p> <p><i>[He exits]</i></p> <p><b>Duncan</b> 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.</p>	<p>55</p> <p>60</p> <p>65</p>	<p><b>How does Macbeth's aside recall the words of Duncan earlier in this scene?</b></p> <p>● Macbeth expands on the metaphor of signs of nobleness being like stars. If "signs of nobleness, like stars, shall shine / on all deservers," as Duncan says (line 47–48), Macbeth wants the stars to "hide [their] fires,"</p>	

	<p>so that nobody sees his "black and deep desires" (lines 57–58).</p> <p><b>Summarize Macbeth's aside.</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul>
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## Soliloquy Jigsaw Tool for Act 1.5

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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.

Soliloquy 1	Soliloquy 2
hie (v.) – to cause (oneself) to go quickly	direst (adj.) – most extreme
hither (adv.) – to or toward this place	pall (v.) – to cover with a cloth for spreading over a coffin
impedes (v.) – slows the movement, progress or action of (someone or something)	keen (adj.) – having a sharp edge or point
chastise (v.) – rubric; inflict punishment on	compunctious (adj.) – remorseful; full of regret
metaphysical (adj.) – supernatural	gall (n.) – bitter liquid secreted by the liver and associated with choler or anger

## Model Soliloquy Jigsaw Tool for Act 1.5

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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).

**i 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).

① **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.

Soliloquy 1	Soliloquy 2
<p>hie (v.) – to cause (oneself) to go quickly</p> <p>hither (adv.) – to or toward this place</p> <p>impedes (v.) – slows the movement, progress or action of (someone or something)</p> <p>metaphysical (adj.) – supernatural</p>	<p>direst (adj.) – most extreme</p> <p>pall (v.) – cover with a cloth that is put over a coffin</p> <p>keen (adj.) – having a sharp edge or point</p>



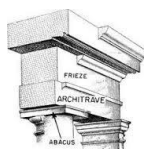
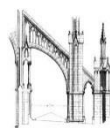
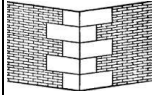
## Homework Scaffolding Tool: *Macbeth* Act 1.6

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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> (18:38–20:21).

Text: Act 1.6, lines 1–12	Questions	Vocabulary	
<p><i>Hautboys and Torches. Enter King Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants.</i></p> <p><b>Duncan</b> This castle hath a pleasant seat. The air Nimbly and sweetly recommends itself Unto our gentle senses.</p> <p><b>Banquo</b> This guest of summer, The temple-haunting martlet, does approve, 5 By his loved mansionry, that the heaven's breath Smells wooingly here. No jutting, 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.</p>	<p><b>Reread Lady Macbeth's observation about the arrival of Duncan:</b></p> <p><b>"The raven himself is hoarse / That croaks the fatal entrance of Duncan / Under my battlements." (Act 1.5, lines 45–47)</b></p> <p><b>What is the impact of Duncan's words on the mood of the beginning of the scene?</b></p> <p><b>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).</b></p>	<p><b>hautboys</b> (n.) – oboes</p> <p><b>nimbly</b> (adv.) – moving with ease</p> <p><b>martlet</b> (n.) – a small bird that is related to swallows</p> <p><b>mansionry</b> (n.) – the state of dwelling or residing</p> <p><b>jutting</b> (n.) – overhang</p> <p><b>frieze</b> (n.) – any decorative band on an outside wall</p> <p><b>buttress</b> (n.) – a structure built against a wall in order to support or strengthen it</p> <p><b>coign</b> (n.) – an external corner of a wall</p>	 <p><b>hautboy</b></p>  <p><b>martlet</b></p>  <p><b>frieze</b></p>  <p><b>buttress</b></p>  <p><b>coign</b></p>

Text: Act 1.6, lines 13–40	Questions	Vocabulary
<p><i>Enter Lady Macbeth.</i></p> <p><b>Duncan</b> 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.</p> <p><b>Lady Macbeth</b> 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.</p> <p><b>Duncan</b> 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.</p> <p><b>Lady Macbeth</b> 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.</p> <p><b>Duncan</b> Give me your hand. <i>Taking her hand.</i> Conduct me to mine host. We love him highly And shall continue our graces towards him. By your leave, hostess. <i>They exit.</i></p>	<p>15 <b>What phrases does Duncan use to address Lady Macbeth?</b></p> <p><b>Why is Duncan thanking Lady Macbeth?</b></p> <p>20 <b>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).</b></p> <p>25 <b>How does Act 1.6 develop the ideas presented by Lady Macbeth in Act 1.5?</b></p> <p>30 <b>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)?</b></p>	<p><b>hermits</b> (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.)</p> <p><b>purveyor</b> (n.) – a person who provides (especially food or provisions) as a business or service</p> <p><b>in compt</b> (adv. phrase) – in trust</p> <div data-bbox="1282 567 1429 714"> </div> <p><b>hermit</b></p>