

10.4.2

Lesson 4

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

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</p>

	<p>presented.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>
L.9-10.4.a, 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>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.</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)

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)
<ul style="list-style-type: none"> 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'st (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)
<ul style="list-style-type: none"> 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)
<ul style="list-style-type: none"> assassination (n.) – sudden or secret killing, especially of a politically prominent person

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-e, L.9-10.4.a, c Text: <i>Macbeth</i> by William Shakespeare, Act 1.7 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading 	<ol style="list-style-type: none"> 5% 15% 10%

4. Reading and Discussion	4. 20%
5. Small Group Activity	5. 25%
6. Quick Write	6. 10%
7. Closing	7. 15%

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

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

5%

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

15%

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

10%

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

20%

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*.

- ① 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.
- ① **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.
- ① **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.
- ① **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.
- ① If students struggle, consider reminding them to consult the explanatory notes on these lines.

- ① 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.

- ① **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.

- 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 of a society, era, etc.” and *enterprise* means “project or activity that involves many people and that is often difficult.”

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 *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*.

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.

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).

① **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 reconsiders 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).

- 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).
- 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).

- ① The proverb to which Lady Macbeth refers is: “The cat loves fish, but hates wet feet.”
- ① 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.
- ① 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?

- 💬 Lady 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).
- ① 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.
- ① 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).

① 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.

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 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.

① 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.



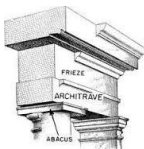

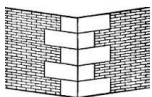
Model Scaffolding Homework Tool: *Macbeth* Act 1.6

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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 1.6 as 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>Duncan This castle hath a pleasant seat. The air Nimble and sweetly recommends itself Unto our gentle senses.</p> <p>Banquo This guest of summer, The temple-haunting martlet, does approve, 5 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.</p>	<p>Reread Lady Macbeth's observation about the arrival of Duncan.</p> <p>"The raven himself is hoarse / That croaks the fatal entrance of Duncan / Under my battlements." (Act 1.5, lines 45–47).</p> <p>What is the impact of Duncan's words on the mood of the beginning of the scene?</p> <p>His words create tension and irony because they contrast with Lady Macbeth's words about Duncan's arrival. Duncan thinks he is arriving</p>	<p>hautboys (n.) – oboes</p> <p>nimble (adv.) – moving with ease</p> <p>martlet (n.) – a small bird that is related to swallows</p> <p>mansionry (n.) – the state of dwelling or residing</p> <p>jutty (n.) – overhang</p> <p>frieze (n.) – any decorative band on an outside wall</p> <p>buttress (n.) – a structure built against a wall in order to support or strengthen it</p> <p>coign (n.) – an external corner of a wall</p> <div style="text-align: center;">  hautboy </div> <div style="text-align: center;">  martlet </div> <div style="text-align: center;">  frieze </div> <div style="text-align: center;">  buttress </div> <div style="text-align: center;">  coign </div>

	<p>somewhere beautiful and safe, but Lady Macbeth's words make it clear that Duncan is arriving somewhere very dangerous.</p> <p>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).</p> <p>☛ 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.</p>		
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Text: Act 1.6, lines 13–39	Questions	Vocabulary	
<p><i>Enter Lady Macbeth.</i></p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Duncan 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>What phrases does Duncan use to address Lady Macbeth?</p> <p>He addresses her as “our honored hostess” (line 13) and “Fair and noble hostess” (line 30).</p> <p>Why does Duncan thank Lady Macbeth?</p> <p>He thanks her for her hospitality, for the trouble she is taking to entertain him.</p> <p>How does Lady Macbeth respond to Duncan's thanks?</p> <p>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.</p>	<p>hermits (n.) – in this context, people who pray for others. (<i>hermit</i> can also mean “a person who lives in a simple way, apart from others, especially for religious reasons”)</p> <p>purveyor (n.) – a person who provides (especially food or provisions) as a business or service</p> <p>in compt (adv. phrase) – in trust</p>	 <p>hermit</p>

	<p>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).</p> <p>How does Act 1.6 develop the ideas presented by Lady Macbeth in Act 1.5?</p> <p>☛ 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.</p> <p>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)?</p> <p>☛ In Act 1.4, Duncan stated</p>		
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	<p>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.</p>		
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Act Synopsis and Analysis Tool

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Act: ____ Summary:				
Character Development			Central Ideas	
Character	Trait	Evidence	Idea	Evidence

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.

Name:		Class:		Date:	
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Act: 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.

Character Development			Central Ideas	
Character	Trait	Evidence	Idea	Evidence
Witches	Deceptive/ Tricky	They say "Fair is foul, and foul is fair" (Act 1.1, line 12).	Appearance vs. Reality	The Witches say, "Fair is foul, and foul is fair" (Act 1.1, line 12).
	Spiteful	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).		The Thane of Cawdor was a traitor, but appeared loyal to Duncan until the very end.
	Powerful/ Controlling	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).		Macbeth says, "So foul and fair a day I have not seen" (Act 1.3, line 39). Banquo asks, "Good sir, why do you start and seem to fear / Things that do sound so fair?" (Act 1.3, lines 54–55). Banquo asks the Witches, "Are you fantastical, or that indeed / Which outwardly you show?" (Act 1.3, lines 56–57). Macbeth says, "This supernatural soliciting / Cannot be ill, cannot be good" (Act 1.3, lines 143–144). Macbeth says, "nothing is but what is not" when he cannot think

		They are able to disappear (Act 1.3, lines 81–83); they “made themselves air, into which they vanished” when Macbeth wanted to keep questioning them (Act 1.5, lines 4–5).		about anything but murdering Duncan after hearing the news that he is Thane of Cawdor (Act 1.3, line 155). Duncan says of the traitor Cawdor, “There’s no art / To find the mind’s construction in the face” (Act 1.4, lines 13–14). Lady Macbeth is concerned that Macbeth will “not play false” (Act 1.5, line 22). Macbeth and Lady Macbeth welcome Duncan while planning to kill him. Lady Macbeth 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). Lady Macbeth plans to make guards look guilty of murder while appearing upset at murder (Act 1.7, lines 80–82, 89–91). Macbeth says, “False face must hide what the false heart doth / know” (Act 1.7, lines 95–96).
Macbeth	Brave	He is admired for his bravery in battle: “For brave Macbeth (well he deserves that name)...And fixed his head upon our battlements” (Act 1.2, lines 18–25). “O valiant cousin!” (Act 1.2, line 26)		
	Violent	Battle description: “his brandished steel, / Which smoked with bloody execution” (Act 1.2, lines 19–20) “he unseamed him from the nave to th’ chops, / And fixed his head upon our battlements” (Act 1.2, lines 24–25) “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? ... My thought, whose murder yet is but fantastical, / Shakes so my single state	Disrupted Natural Order	Witches control winds and prevent sleep. Unearthly Witches appear on moor. Witches look like women but have beards. Lady Macbeth asks the “spirits that tend on mortal thoughts” to “unsex” her (Act 1.5, lines 47–50). Lady Macbeth asks spirits to replace her milk with gall (Act 1.5, line 55). Lady Macbeth describes the evil spirits as spirits who “wait on nature’s mischief” (Act 1.5, line 57). Proper behavior of man/beasts: Macbeth says, “I dare do all that may become a man. / Who dares do more is none” and Lady

		of man / That function is smothered in surmise." (Act 1.3, lines 147–154)		Macbeth questions, "What beast was't, / then, / That made you break this enterprise to me?" (Act 1.7, lines 51–55). Lady Macbeth describes what she would do if she made a terrible promise: "I have given suck...had I so sworn as you / Have done to this" (Act 1.7, lines 62–67).
	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	<p>The Witches cast their spell, setting off the events. "Peace, the charm's wound up," (Act 1.3, line 38).</p> <p>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).</p> <p>Lady Macbeth decides to take fate into her own hands, worrying that Macbeth is "too full o' th' milk of human kindness" (Act 1.5, line 17) and not ambitious enough. She plans the murder and tells Macbeth to put the "night's great business into [her] dispatch" and to "Leave all the rest to [her]" (Act 1.5, lines 80, 85). When Macbeth begins to reconsider the plans, Lady Macbeth argues with him and persuades him to keep to their plan (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?").</p>
	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).		
Duncan	Just	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).		

	Generous	<p>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).</p> <p>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).</p>		
	Naïve, innocent, trusting	<p>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).</p> <p>Believes Macbeth to be “valiant” and “a peerless kinsman” (Act 1.4, lines 61–65).</p> <p>Thinks Macbeth’s castle is “a pleasant seat” (Act 1.6, line 1).</p>		
Banquo	Cautious	<p>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).</p> <p>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).</p>		

Lady Macbeth	Loving toward Macbeth	Greets Macbeth as “Great Glamis” and “worthy Cawdor” (Act 1.5, line 62).		
	Perceptive	Analyzes Macbeth’s strengths and weaknesses (Act 1.5, lines 15–33).		
	Ambitious/ Controlling	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).		
	Deceitful	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).		
	Strong/ Controlling	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).		

		<p>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)</p> <p>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?”).</p> <p>Encourages Macbeth to have courage when considering the murder, “But screw your courage to the sticking place ...” (Act 1.7, lines 70–71).</p>		
	May be capable of kindness, remorse, regret	<p>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).</p>		
	Violent	<p>Asks the night to come so that the “keen knife” will “see not the wound it makes” (Act 1.5, line 59).</p> <p>Plans the murder (Act 1.7, lines 71–82, from “When Duncan is asleep” to “who shall bear the guilt / Of our great quell?”).</p>		