

10.4.2

Lesson 5

Introduction

In this lesson, students read and analyze *Macbeth* Act 2.1 (from “How goes the night, boy? / The moon is down” to “That summons thee to heaven or to hell”), in which Macbeth and Banquo agree to discuss their encounter with the Witches at a later date and Macbeth prepares to kill Duncan. Students explore how Shakespeare establishes mood in this scene. Students participate in an evidence-based jigsaw discussion and then student learning is assessed via a Quick Write at the end of the lesson: Analyze the impact of Shakespeare’s use of figurative language on the mood of this scene.

For homework, students respond to a prompt that asks them to analyze the attitudes of Banquo and Macbeth toward their encounter with the Witches in Act 1 and Act 2.1. Additionally, students continue to read their Accountable Independent Reading (AIR) text and prepare for a brief discussion on how they applied their chosen focus standard to their text.

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
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>
SL.9-10.1.a-e	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

	<p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</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> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</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>
L.9-10.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p>

Assessment

Assessment(s)

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

- Analyze the impact of Shakespeare's use of figurative language on the mood of this scene.

High Performance Response(s)

A High Performance Response should:

- Identify examples of figurative language in Act 2.1 (e.g., the image of Hecate, the personification of murder, the image of the stones speaking to accuse Macbeth).
- Analyze how Shakespeare uses this figurative language to develop the mood in Act 2.1 (e.g., Through his use of imagery in Macbeth's soliloquy, Shakespeare develops both an uneasy and sinister mood. As Macbeth prepares to kill Duncan, he describes the night as one on which "[w]itchcraft celebrates / Pale Hecate's off'rings" (lines 63–64) and personifies "withered murder" (line 64) whom he imagines walking through the night "[w]ith Tarquin's ravishing strides" (line 67). In this way, Shakespeare establishes a sense of evil so powerful that Macbeth even fears that the stones of the earth will speak of it (line 71).).

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

- repose (n.) – rest; sleep
- defect (n.) – shortcoming, fault or imperfection
- wrought (v.) – worked
- entreat (v.) – ask a person earnestly; beseech; implore; beg
- cleave (v.) – stick, cling
- augment (v.) – make larger
- franchised (adj.) – free
- allegiance – loyalty or devotion to some person, group, cause, or the like
- counseled (v.) – advised
- sensible (adj.) – capable of being perceived by the senses; material
- palpable (adj.) – capable of being touched or felt
- alarumed (v.) – summoned to action
- knell (n.) – sound made by a bell rung slowly, especially for a death or a funeral
- design (n.) – plan or project
- prate (v.) – talk excessively and pointlessly

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

- husbandry (n.) – careful use of resources, frugality
- largess (n.) – gifts, tips
- offices (n.) – servants
- marshal'st (v.) – lead
- dudgeon (n.) – handle
- gouts (n.) – clots
- watch (n.) – cry, like that of a watchman

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

- dagger (n.) – a sharp pointed knife that is used as a weapon
- withered (adj.) – thin and wrinkled because of illness, old age, etc.
- sentinel (n.) – sentry; person or thing that watches or stands as if watching
- thus (adv.) – in this way or manner; like this
- pace (n.) – step
- strides (n.) – long steps

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.4, W.9-10.9.a, SL.9-10.1.a-e, L.9-10.4.c, L.9-10.5.a • Text: <i>Macbeth</i>, by William Shakespeare, Act 2.1 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Jigsaw Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 10% 4. 55% 5. 15% 6. 5%

Materials

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

Learning Sequence

How to Use the Learning Sequence	
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.9-10.4. In this lesson, students explore how Shakespeare develops the mood in *Macbeth* Act 2.1. Students engage in an evidence-based jigsaw discussion as well as complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out the results of their search for 10.4.2 Lesson 4's homework. (Identify the classical figures of Hecate and Tarquin.) Ask students to do a Turn-and-Talk in pairs about their findings.

- 💬 Student responses may include:
 - Hecate was the Greek goddess of the moon, witchcraft, ghosts, and crossroads. She was most often shown holding two torches or a key, or in triple form.
 - Tarquin was a Roman who was infamous for his rape of a Roman noblewoman, Lucretia. Shakespeare wrote about this crime and Lucretia's suicide in a narrative poem entitled *Lucrece* (1594).

Lead a brief, whole-class discussion based on student responses.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

- Students may identify the following words: *repose, defect, wrought, entreat, cleave, augment, franchised, allegiance, counseled, sensible, palpable, alarumed, knell, design, prate.*

① Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of *Macbeth* Act 2.1 (from “How goes the night, boy? / The moon is down” to “That summons thee to heaven or to hell”). Ask students to listen for details that develop the mood of the scene.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What is the mood of this scene?

① **Differentiation Consideration:** If necessary, remind students that *mood* is “the overall feeling of a scene.”

- Students follow along, reading silently.

① **Differentiation Consideration:** Consider asking students to Turn-and-Talk and summarize the scene to support comprehension.

- In this scene, Banquo and Macbeth agree to talk about their meeting with the Witches in the future. Macbeth prepares to murder Duncan, imagining a dagger in front of him as he does so. A bell strikes and Macbeth leaves to carry out the murder.

Activity 4: Jigsaw Discussion

55%

Explain to students that they are going to participate in a jigsaw discussion. Assign students to analyze one of the three following sections: lines 1–43, lines 44–61, and lines 61–77. Ensure that the three sections of the excerpt are evenly distributed throughout the class. In other words, several pairs should read and analyze each section.

① If possible, instruct students to form pairs from the small groups established in 10.4.2 Lesson 1.

- ① Consider reminding students that the jigsaw discussion is an opportunity to apply standard SL.9-10.1.a-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

Post or project the following questions for students reading lines 1–43 (from “How goes the night, boy? / The moon is down” to “She strike upon the bell. Get thee to bed”) to answer in pairs before sharing out with a jigsaw group.

Direct students to the explanatory notes for the definitions of the following: *husbandry*, *largess*, and *offices*.

- 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.

What time is it at the beginning of the scene? Support your answer with evidence from lines 1–4.

☞ Student responses may include:

- It is night-time. The stage direction refers to Fleance “with a torch before him,” and in the opening line, Banquo asks, “How goes the night, boy?”
- It is after midnight. Fleance remarks that the moon is down, to which Banquo replies “she goes down at twelve” (line 3).

What does Banquo mean by “the cursèd thoughts that nature / Gives way to in sleep” (lines 10–11)? How does this impact your understanding of Banquo’s words in lines 8–9?

☞ Student responses may include:

- Banquo is referring to bad dreams.
- In lines 8–9, Banquo remarks that he is tired, that “A heavy summons lies like lead upon me,” but says that he “would not sleep.” In lines 10–11, he implies that he is having bad dreams, which explains why he does not want to sleep, even though he is tired.

What effect does Shakespeare create in lines 1–14? Use specific examples to support your response.

☞ Student responses may include:

- Shakespeare creates an effect of tension in lines 1–14.
- Shakespeare sets the scene at night, in the dark. Banquo comments on the blackness of the night saying, “[t]here’s husbandry in heaven; / Their candles are all out” (lines 6–7).
- Banquo’s references to bad dreams suggest that all is not well, creating a sense of unease.
- Banquo seems nervous. Upon hearing a noise, he calls immediately for his sword in order to fight: “Give me my sword.—Who’s / there?” (lines 12–13).

Where is Duncan during this scene? Support your answer with evidence from the text.

- Duncan is in bed in this scene. Banquo remarks “The King’s abed” (line 15).

What signs of “unusual pleasure” has the King given in lines 15–20?

- Student responses should include:
 - The King has given “great largess to your offices” (line 17).
 - The King has sent Lady Macbeth a diamond (line 18).

Of whom does Banquo say that he has been dreaming? How does this develop your understanding of his words in lines 8–11?

- Student responses may include:
 - Banquo says that he has been dreaming of the three Witches: “the three Weïrd Sisters” (line 25).
 - This develops lines 8–11 because it suggests that the “cursèd thoughts” that Banquo has been having in his sleep have been about the Witches.

① Consider directing students to the explanatory notes to make sense of the dialogue between Macbeth and Banquo in lines 29–41.

What do Macbeth and Banquo agree to do in line 29–41?

- Banquo and Macbeth agree to talk about “that / business” (lines 30–31), meaning their meeting with the Witches.

Post or project the following questions for students reading lines 44–61 (from “Is this a dagger which I see before me” to “It is the bloody business which informs / Thus to mine eyes”) to answer in pairs before sharing out with a jigsaw group.

Direct students to the explanatory notes for definitions of the following: *marshal’s*, *dudgeon*, and *gouts*.

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

① **Differentiation Consideration:** Consider providing students with the following definition: *dagger* means “a sharp pointed knife that is used as a weapon.” Also, consider providing students with a visual to support their understanding of the image of a dagger.

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

What does Macbeth see in lines 44–45?

- Macbeth sees “a dagger” in front of him (line 44) with “[t]he handle toward [his] hand” (line 45).

Whom or what does Macbeth address in lines 45–46? What does he attempt to do in these lines?

- Student responses should include:
 - Macbeth addresses the dagger directly, using the pronoun *thou*.
 - He attempts to grasp the dagger, saying “[c]ome, let me clutch / thee” in lines 45–46.

Paraphrase Macbeth’s questions in lines 48–51. How do Macbeth’s questions develop a central idea of the play?

- Student responses may include:
 - “Are you a real dagger or am I just imagining things?”
 - Macbeth’s questions develop the central idea of truth versus deception, because they call into question the reality of what Macbeth is seeing. Macbeth cannot be sure if the dagger is real. He is unable to trust his senses, not knowing whether the dagger is “sensible / To feeling as to sight” (lines 48–49) or whether it is just the creation of a “heat-oppressed brain” (line 51).
- ① If students struggle, consider reminding students of the language of “appearance versus reality” to discuss the central idea of a world in which appearance and reality have become impossible to distinguish.

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

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

What does Macbeth do in line 53? How does this impact the mood of the scene?

- Student responses may include:
 - Macbeth draws his real dagger in line 53.
 - Macbeth’s action increases the tension of the scene. Like Banquo’s demand for his sword, it shows that he is nervous and on edge.
 - Macbeth’s drawing of his real dagger adds to the tension of the scene by suggesting that Macbeth is on the point of killing Duncan.

What do we learn about the dagger in lines 54–55? What is the impact of these details?

💬 Student responses may include:

- The dagger is leading Macbeth on to kill Duncan, as Macbeth remarks “Thou marshal’st me the way that I was going” (line 54).
- Also, the dagger looks like the kind of instrument that Macbeth is going to use to kill Duncan: “such an instrument I was to use” (line 55).
- These details suggest that the image of the dagger reflects Macbeth’s nervousness and guilt as he prepares to kill Duncan.

How do lines 56–57 develop the central idea from lines 48–51?

💬 In lines 56–57, Macbeth is unsure whether what he sees is true or whether his “eyes are made the fools o’ th’ other senses” (line 56). This develops the central idea of appearance versus reality, showing that Macbeth no longer knows what is real, as even his own eyes may be deceiving him. This creates a sense of a world in which nothing and no one can be trusted, not even the evidence of one’s own eyes.

Remind students to annotate their texts for the central idea using the code CI.

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

How does Shakespeare develop the image of the dagger in lines 57–59?

💬 Macbeth now sees the dagger as covered in blood, “which was not so before,” suggesting that the dagger is indeed a creation of his imagination, heightening the horror of the image.

What conclusion does Macbeth reach about the dagger in lines 59–61?

💬 Macbeth decides that the dagger is not real—“There’s no such thing” (line 59)—and that its appearance is due to the “the bloody business which informs / Thus to [his] eyes” (lines 60–61).

Post or project the following questions for students reading lines 61–77 (from “Now o’er the one-half world” to “That summons thee to heaven or to hell”) to answer in pairs before sharing out with a jigsaw group.

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

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

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *withered* means “thin and wrinkled because of illness, old age, etc.”; *sentinel* means “sentry; person or thing that watches or stands as if watching”; *thus* means “in this way; like this”; *pace* means “step”; and *strides* means “long steps.”

- ▶ Students write the definitions of *withered*, *sentinel*, *thus*, *pace*, and *strides* on their copy of the text or in a vocabulary journal.

Paraphrase lines 61–63.

- 💬 “Now it is night in half the world and people are having bad dreams.”

- ① **Differentiation Consideration:** If students struggle, consider posing the following questions:

What time is it during this scene? Support your answer with evidence from lines 61–63.

- 💬 It is night time. Macbeth says the “o’er the one-half world / Nature seems dead” (lines 61–62) and he refers to “The curtained sleep” in line 63, which suggests that people are sleeping and so that it is night.

What kinds of dreams are people having, according to Macbeth in lines 62–63?

- 💬 People are having bad dreams. Macbeth speaks of “wicked dreams,” which “abuse” sleep in lines 62–63.

How do Shakespeare’s specific word choices in these lines contribute to the mood of the scene?

- 💬 Student responses may include the following:
 - Macbeth’s choice of the phrase “Nature seems dead” in line 62 creates a dark or sinister mood, implying stillness and death.
 - The use of the words *wicked* and *abuse* in line 62 implies evil at work and bad dreams. This echoes Banquo’s “cursèd thoughts” (line 10).

What does Macbeth say that witchcraft does at this time (lines 63–64)?

- 💬 Witchcraft “celebrates / Pale Hecate’s off’rings,” that is to say, that sacrifices are being offered to Hecate, goddess of the moon and witchcraft.

- ① Students should be familiar with the classical figures of Hecate and Tarquin from their previous night’s homework.

How does Shakespeare use figurative language to describe murder in lines 64–69? What is the effect of these uses of figurative language?

Student responses may include:

- Shakespeare portrays murder as an old “withered” person (line 64) who walks in the night “with his stealthy pace / With Tarquin’s ravishing strides” (lines 66–67).
- Shakespeare compares murder to a ghost in line 69, adding to the sinister mood of the scene.
- Shakespeare’s use of personification creates an effect of tension, as it conjures up the image of murder as a person or creature who haunts the night—comparing murder to a rapist or a ghost and suggesting danger.

- ① Consider using the image of murder as “like a ghost” (line 69) to teach or review *simile*: “a figure of speech that expresses the resemblance of one thing to another of a different category, usually introduced by *as* or *like*.”
- ① Consider informing students that describing murder as a “withered” person is a kind of imagery known as *personification*. Remind students of their work with *personification* in 10.4.1. If necessary, explain that *personification* is a type of figurative language that describes giving human qualities or characteristics to a nonliving object or idea.
- ① **Differentiation Consideration:** Consider providing students with a visual aid to support their understanding of the image of a ghost.
- ① Consider drawing students’ attention to their application of standard L.9–10.5.a through the process of interpreting figurative language.

What does Macbeth begin to do in line 66? Which word indicates this?

Student responses should include:

- Macbeth begins to walk in line 66.
- The fact that Macbeth begins to walk in line 66 is indicated by the word *thus*, which shows that Macbeth is doing what he describes—moving —“with his stealthy pace” towards Duncan in order to murder him.

Why does Macbeth not want the “sure and firm-set earth” to hear his steps in lines 69–71?

Macbeth does not want the earth to hear his steps because he is afraid that what he is doing is so terrible that the stones themselves will accuse him—that they may “prate of [his] whereabouts” (line 71).

What does the ringing of the bell between line 74 and 75 signify?

The bell is Macbeth’s signal to go and kill Duncan. Macbeth claims that “it is a knell / That summons [Duncan] to heaven or to hell” (lines 76–77).

When pairs have completed their analysis of their section, direct them to split up and form a group with two other students, each of whom has analyzed a different section. In other words, students form groups of three to share their responses to their section of text. Circulate to ensure student comprehension.

Instruct students to remain in their new jigsaw groups of three in order to discuss the following prompt:

What is the effect of Shakespeare’s references to the supernatural in Act 2.1?

🗣 Student responses may include:

- From the beginning of Act 2.1, Shakespeare creates a mood of unease through Banquo’s reference to his “cursèd thoughts” (line 10) which he admits involve the Witches (line 25).
- In Macbeth’s soliloquy, a sense of evil is reinforced by references to the supernatural as Macbeth imagines murder as a person walking the night accompanied by a wolf (lines 64–66) and refers to witchcraft (line 63–64). So disturbed is the world that Macbeth fears that the earth itself will speak of his crime in lines 69–71.

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

Activity 5: Quick Write

15%

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

Analyze the impact of Shakespeare’s use of figurative language on the mood of this scene.

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

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

Activity 6: Closing

5%

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

Analyze the attitudes of Macbeth and Banquo about their encounter with the Witches in Act 1 and Act 2.1.

Ask students to use this unit's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

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

- ▶ Students follow along.

Homework

Respond briefly in writing to the following prompt:

Analyze the attitudes of Macbeth and Banquo about their encounter with the Witches in Act 1 and Act 2.1.

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

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