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| 10.4.2 | Lesson 6 |

# Introduction

In this lesson, students read and analyze *Macbeth* Act 2.2 (from “That which hath made them drunk hath made me / bold” to “Wake Duncan with thy knocking. I would thou / couldst”), in which Lady Macbeth anxiously awaits Macbeth, who returns from killing Duncan, horrified by what he has done. Students explore the impact of structural choices (such as the staging of the murder offstage) on mood and character development. Students participate in an evidence-based discussion before student learning is assessed via a Quick Write at the end of the lesson: Analyze the effect of Shakespeare’s structural choices in this scene.

For homework, students respond briefly in writing to following prompt: Analyze how Shakespeare develops the relationship between Macbeth and Lady Macbeth in Act 2.2. 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

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| Assessed Standard(s) | |
| RL.9-10.5 | Analyze how an author’s choices concerning how to structure a text, order events within in it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. |
| Addressed Standard(s) | |
| W.9-10.9.a | Draw evidence from literary or informational texts to support analysis, reflection, and research.   1. Apply *grades 9–10 Reading standards* 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]”). |
| L.9-10.4.c | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.   1. 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. |

# Assessment

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| 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 effect of Shakespeare’s structural choices in this scene. |
| High Performance Response(s) |
| A High Performance Response should:   * Identify structural choices that Shakespeare makes in Act 2.2 (e.g., the offstage murder of Duncan, the multiple entrances, exits and soliloquies, the offstage sound effects, etc.). * Demonstrate the effect of these structural choices on the mood of the scene or on character development (e.g., By choosing to have Macbeth murder Duncan offstage, Shakespeare creates an effect of tension, as the audience is forced to wait for news of his success or failure along with Lady Macbeth. At the same time, by showing the murder indirectly through Macbeth’s eyes, Shakespeare leaves the audience to imagine the horror of the crime, and to share in the shock experienced by Macbeth, who refuses to go back to the scene, saying “I am afraid to think what I have done. / Look on ’t again I dare not” (lines 66–67). This choice further develops Macbeth’s character by emphasizing his fear and horror at his own crime: Macbeth returns from the murder in a state of shock at the “sorry sight” (line 28) of the murder, and recounts how he “could not say ‘Amen’” (line 39) and heard a voice declaring that “Macbeth shall sleep no more” (line 57).). |

# Vocabulary

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| Vocabulary to provide directly (will not include extended instruction) |
| * quenched (v.) – put out the light or fire of * hark (v.) – listen * surfeited (adj.) – having eaten or drunk to excess * contend (v.) – struggle in opposition * grooms (n.) – male servants * appalls (v.) – fills or overcomes with horror |
| Vocabulary to teach (may include direct word work and/or questions) |
| * bellman (n.) – town crier, who sounded the hours of the night and tolled the bell the evening before an execution * possets (n.) – hot drinks, containing milk and liquor * confounds (v.) – ruins * knits (v.) – ties * raveled (adj.) – tangled * sleave (n.) – thread * gild (v.) – smear * Neptune (n.) – the Roman god of the sea * multitudinous (adj.) – vast * incarnadine (v.) – turn blood-red * constancy (n.) – firmness of mind |
| Additional vocabulary to support English Language Learners (to provide directly) |
| * stern’st (adj.) – firmest, strictest * snores (n.) – sounds made when someone breathes noisily while sleeping * deed (n.) – something that is done; an act or action * hangman (n.) – person whose job is to kill criminals by hanging them * bless (v.) – make (something or someone) holy by saying a special prayer * therefore (adv.) – for that reason; because of that * smear (v.) – make (something) dirty by rubbing it with something else * pluck (v.) – pull (something) quickly to remove it |

# Lesson Agenda/Overview

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| Student-Facing Agenda | % of Lesson |
| **Standards & Text:**   * Standards: RL.9-10.5, W.9-10.9.a, L.9-10.4.c * Text: *Macbeth* by William Shakespeare, Act 2.2 |  |
| **Learning Sequence:**   1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing | 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)
* Student copies of the Act Synopsis and Analysis Tool (refer to 10.4.2 Lesson 4)—students need additional blank copies for homework.

# Learning Sequence

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| 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.** |
| *Italicized text indicates a vocabulary word.* |
| ⏵ | 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.9-10.5. In this lesson, students explore the effect of Shakespeare’s structural choices in *Macbeth* Act 2.2. Students engage in an evidence-based 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 talk in pairs about how they applied their focus standard to their AIR text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

* Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Instruct students to take out their responses to Lesson 5’s homework assignment. (Analyze the attitudes of Macbeth and Banquo about their encounter with the Witches in Act 1 and Act 2.1.) Instruct students to form new pairs and to share their responses to the Lesson 5 homework question.

* Student responses may include:
  + In Act 2.1, Macbeth tells Banquo, “I think not of / [the Witches]” (line 27). However, the audience knows this to be a lie, since Macbeth wrote to tell Lady Macbeth about them in Act 1.5 and has been conspiring with Lady Macbeth to kill Duncan in order to fulfill their prophecy. In Act 1.3, he seems to believe the Witches’ prophecy, remarking in an aside, “Two truths are told / As happy prologues to the swelling act / Of the imperial theme” (lines 140–142). In other words, Macbeth believes that because the Witches have told him the truth about his being thane of Glamis and thane of Cawdor, they are telling the truth about his becoming King.
  + Banquo is less trusting of the Witches: he is the first to challenge them in Act 1.3, asking in lines 43–44, “are you aught / that man may question?” Later in the same scene, he warns Macbeth that sometimes evil forces will tell the truth to make men believe lies and convince them to commit crimes: “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” (lines 135–138). He is, however, troubled by the Witches and unwillingly tempted by their prophecy that his children will be kings: in Act 2.1, he fears the “cursèd thoughts” that he is having in his dreams (line 10) and tells Macbeth that he has been dreaming of the three Witches (line 25).

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading 10%

Have students listen to a masterful reading of *Macbeth* Act 2.2 (from “That which hath made them drunk hath made me / bold” to “Wake Duncan with thy knocking. I would thou / couldst”). Ask students to pay attention to structural choices that Shakespeare makes in this scene.

* Students follow along, reading silently.
* **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

**What choices does Shakespeare make about structure in this scene?**

* **Differentiation Consideration:** Consider providing students with the following definitions: *choices* means “the acts of picking or deciding between two or more things” and *structure* means “the way that something is built, arranged or organized.”

Students write the definitions of *choices* and *structure* on their copy of the text or in a vocabulary journal.

Lead a brief, whole-class discussion of what choices or decisions an author might make about structure in a play.

* Student responses may include:
  + An author may make decisions about who is onstage.
  + An author might choose to have an action or event take place onstage or offstage.
  + An author might decide to have characters enter and exit during scenes.
  + An author might decide to have a character speak alone onstage or talk to another character.
  + An author might use voices or sound effects offstage.
* Consider facilitating a brief whole-class discussion of student observations.

Activity 4: Reading and Discussion 55%

Instruct students to form the small groups established in 10.4.2 Lesson 1. Post or project each set of questions below for students to discuss.

Instruct student groups to read and analyze lines 1–17 (from “That which hath made them drunk hath made me / bold” to “My father as he slept, I had done ’t”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *quenched* means “put out the light or fire of”; *hark* means “listen”; *surfeited* means “having eaten or drunk to excess”; and *contend* means “struggle in opposition.”

* 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 *quenched*, *hark*, *surfeited*, and *contend* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *bellman*, *possets*, and *confounds*.

* 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.
* **Differentiation Consideration:** Provide students with the following definitions: *stern’st* means “firmest or strictest” and *snores* means “sounds made when someone breathes noisily while sleeping.”
* Students write the definitions of *stern’st* and *snores* on their copy of the text or in a vocabulary journal.

How does Shakespeare reveal Lady Macbeth’s mood in lines 1–6?

* Student responses may include:
  + As the scene opens, Lady Macbeth describes her excitement, exclaiming “That which hath made them drunk hath made me / bold” (lines 1–2), meaning that the wine that has made Duncan and his servants drunk has made her excited and courageous.
  + In lines 4–6, Lady Macbeth shows her nervousness, as she is startled by the sound of the owl shrieking and cries out “Hark!”
  + Lady Macbeth’s description of the owl as “the fatal bellman / Which gives the stern’st good night” shows her anticipation of Duncan’s death (lines 5–6). The owl’s hooting was traditionally the sign of a death about to happen, and the bellman in Elizabethan times rang a bell the night before an execution. By referring to these two figures, Lady Macbeth shows her awareness of what is about to happen.
* **Differentiation Consideration:** If students struggle with this question, direct them to the explanatory notes for these lines.

Explain Lady Macbeth’s meaning in the sentence “He is about it” (line 6).

* Lady Macbeth means that Macbeth is in the process of killing Duncan.

How has Lady Macbeth prepared for Macbeth’s crime in lines 7–10?

* She has drugged the “possets,” or hot drinks mixed with liquor, of the guards so that they will sleep and “mock their charge with snores” (line 8).

How does Shakespeare stage the murder of Duncan? What is the impact of this choice on the audience?

* Student responses may include:
  + Shakespeare does not show the murder of Duncan onstage; it is left to the imagination of Lady Macbeth and the audience.
  + By setting the murder offstage, Shakespeare increases the tension as the audience must wait with Lady Macbeth to find out what has happened.

Remind students to annotate their texts for evidence of structural choices, using the code SC. Remind students that annotating will help them keep track of evidence they will use later in lesson assessments and the Mid-Unit Assessment, which focus on Shakespeare’s structural choices.

* 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 Lady Macbeth’s character in lines 12–17?

* Student responses may include:
  + Lady Macbeth’s response to hearing Macbeth’s exclamation offstage shows her fear. While she has previously seemed very confident, she admits now that “I am afraid they have awaked / And ‘tis not done” (lines 13–14).
  + Lady Macbeth also shows a gentler side, as she says that she could not kill Duncan herself because he reminded her of her father: “Had he not resembled / My father as he slept, I had done ’t” (lines 16–17).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 18–27 (from “My husband? / I have done the deed” to “Hark! – Who lies in the second chamber? / Donalbain”) and answer the following questions before sharing out with the class.

* **Differentiation Consideration:** Provide students with the following definition: *deed* means “something that is done; an act or action.”
* Students write the definition of *deed* on their copy of the text or in a vocabulary journal.

What do you notice about the format of the dialogue between Macbeth and Lady Macbeth?

* The lines are very short, with questions and responses of one line or even one word: “Did you not speak? / When? / Now. / As I descended? / Ay” (lines 21–25).

Remind students to annotate their texts for structural choices, using the code SC.

What effect does Shakespeare create in this scene? How does he create this effect in lines 18–27?

* Student responses may include:
  + Shakespeare creates an effect of tension in this scene.
  + Macbeth enters with the bloody daggers. The presence of these props increases the tension because not only do they show the violence that has just taken place, but also Macbeth’s confusion following the murder. They also represent danger if he is seen with them.
  + Shakespeare shows how anxious Lady Macbeth and Macbeth are. They are both on the alert for sounds such as “the owl scream[ing] and the cricket cry[ing]” (line 20). The short lines of the dialogue between Macbeth and Lady Macbeth and the series of questions show that they are nervous and tense.

Remind students to annotate their texts for structural choices, using the code SC.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 28–57 (from “This is a sorry sight / A foolish thought” to “Cawdor / Shall sleep no more / Macbeth shall sleep no more”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for definitions of the following words: *knits*, *raveled*, and *sleave*.

* 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.
* **Differentiation Consideration:** Provide students with the following definitions: *hangman* means “person whose job is to kill criminals by hanging them”; *bless* means “make (something or someone) holy by saying a special prayer”; and *therefore* means “for that reason; because of that.”
* Students write the definitions of *hangman*, *bless*, and *therefore* on their copy of the text or in a vocabulary journal.

How does the audience learn of the events of Duncan’s murder (lines 30–57)?

* The audience learns about the events of Duncan’s murder through Macbeth’s retelling of it in lines 30–57.

What does Macbeth’s description of Duncan’s murder reveal about his state of mind and character?

* The choice to show the murder as Macbeth sees it further develops Macbeth as a character, because the audience witnesses his shock and distress after the murder as he contemplates his “hangman’s hands” (line 38) and worries about the fact that he was unable to say “Amen” (lines 37–44).

What mood does Shakespeare create though his choice to show the murder through Macbeth’s eyes?

* Student responses may include:
  + By revealing the details of Duncan’s death through Macbeth, Shakespeare makes the audience share in Macbeth’s own horror at the “sorry sight” of what he has done (line 28).
  + The voice that Macbeth hears which proclaims, “Macbeth shall sleep no more” (line 57) creates a sinister mood, again implying damnation for Macbeth; he is condemned never to sleep again.

Remind students to annotate their texts for structural choices, using the code SC.

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

Using the explanatory notes, explain the significance of Macbeth’s “hangman’s hands.”

* The reference to “hangman’s hands” reveals that Macbeth’s hands are covered in blood.

What does this detail suggest about Duncan’s murder?

* The reference to Macbeth’s bloody hands suggests that the murder was violent.

What detail of the murder worries Macbeth in lines 39–44?

* Macbeth was unable to say “Amen” in response to the guards crying, “God bless us” (lines 39–40).

What mood is created by Macbeth’s description of the voice that he hears in lines 47–57?

* The voice creates a dark mood, implying a supernatural force that is passing judgment.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 58–95 (from “Who was it that thus cried” to “Wake Duncan with thy knocking. I would thou / couldst”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *grooms* means “male servants,” and *appalls* means “fills or overcomes with horror.”

* 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 *grooms* and *appalls* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *gild*, *Neptune*, *multitudinous*, *incarnadine*, and *constancy*.

* 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.
* **Differentiation Consideration:** Provide students with the following definitions: *smear* means “make (something) dirty by rubbing it with something else”; and *pluck* means “pull (something) quickly to remove it.”
* Students write the definitions of *smear* and *pluck* on their copy of the text or in a vocabulary journal.

What does Lady Macbeth order Macbeth to do in lines 58–64?

* Lady Macbeth orders Macbeth to wash the blood, “this filthy witness,” from his hands (line 61) and to take the daggers back to plant them on the guards: “Go, carry them and smear / The sleepy grooms with blood” (lines 63–64).

How does Lady Macbeth’s response (lines 68–73) to Macbeth’s refusal further develop her character from lines 12–17?

* Lady Macbeth’s response develops her character by showing her determination and ruthlessness. She demands, “Give me the daggers” and proceeds to take action while Macbeth is too afraid to go back into Duncan’s room (line 69). This shows that despite the anxiety and hesitation she showed in lines 12–17, she is stronger than Macbeth and more decisive in her actions.

Analyze the different responses of Macbeth and Lady Macbeth to the knocking offstage (lines 74–96).

* Student responses may include:
  + Macbeth shows fear and confusion when he hears the knocking, asking: “Whence is that / knocking?” (lines 74–75). He is incapable of acting for himself.
  + Lady Macbeth again shows herself to be more practical and clear-headed than Macbeth: she is aware of the danger of being caught and pushes Macbeth into action before it is too late, telling him, “Retire we to our chamber. / A little water clears us of this deed” (lines 85–86).
  + The responses of Macbeth and Lady Macbeth to the offstage knocking also show that Lady Macbeth seems to hold more power in their relationship. It is she who pushes Macbeth to action and thinks for the two of them at the end of Act 2.2, telling him to put on his nightgown and criticizing him for being “lost / So poorly in [his] thoughts” (lines 91–92).

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write 15%

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

Analyze the effect of Shakespeare’s structural choices in 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.
* 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 how Shakespeare develops the relationship between Macbeth and Lady Macbeth in Act 2.2.

Ask students to use vocabulary from this lesson in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, instruct students to review notes and annotations they made while reading Act 2.1 and Act 2.2 and then record their initial observations of Macbeth and Lady Macbeth’s development on the Act Synopsis and Analysis Tool.

* Students follow along.

# Homework

Respond briefly in writing to the following prompt:

Analyze how Shakespeare develops the relationship between Macbeth and Lady Macbeth in Act 2.2.

Use this lesson’s vocabulary wherever possible in your written responses.

Additionally, review your notes and annotations from Act 2.1 and Act 2.2 and record your initial observations of Macbeth and Lady Macbeth’s development on the Act Synopsis and Analysis Tool.