

10.4.2

Lesson 7

Introduction

In this lesson, students read and analyze William Shakespeare’s *Macbeth* Act 2.3 (from “Here’s a knocking indeed! If a man were / porter of hell gate” to “Which steals itself when there’s no mercy left”), in which a drunken porter opens the gates of the castle to Lennox and Macduff, prompting the discovery of Duncan’s murder and the flight of his sons Malcolm and Donalbain. Students explore the development of central ideas such as appearance vs. reality and disorder and imbalance in this scene by participating in a jigsaw discussion that enables them to develop their speaking and listening skills. Student learning is assessed via a Quick Write at the end of the lesson: Donalbain states: “There’s daggers in men’s smiles.” How does Shakespeare develop this idea in Act 2.3?

For homework, students use a scaffolding tool to support their reading of Act 2.4.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
SL.9-10.1.a-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>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</p>

	<p>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>

Assessment

Assessment(s)
<p>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.</p> <ul style="list-style-type: none"> Donalbain states: “There’s daggers in men’s smiles.” How does Shakespeare develop this idea in Act 2.3?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine the meaning of Donalbain’s statement (e.g., There is danger everywhere, and men cannot be trusted). Explain how Shakespeare develops this idea in Act 2.3 (e.g., Shakespeare develops the idea that “There’s daggers in men’s smiles” (line 165) by showing Macbeth and Lady Macbeth’s reactions to

the discovery of Duncan's body, as Macbeth pretends to be outraged and kills the two guards, claiming that "Th' expedition of my violent love / Outrun the pauser, reason" (lines 129–130), while Lady Macbeth pretends to faint (line 138). This idea that no one can be trusted is further developed by the asides between Malcolm and Donalbain, who conclude that "This murderous ` that's shot / Hath not yet lighted" (lines 167–168). Donalbain warns Malcolm, "our fate / Hid in an auger hole, may rush and seize us" (lines 143–144). So they decide to flee on the grounds they can be sure of no one around them since "To show an unfelt sorrow is an office / Which the false man does easy" (lines 161–162).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- carousing (v.) – engaging in a drunken revel
- lechery (n.) – unrestrained or excessive indulgence in sexual desire
- hence (adv.) – from here
- sacrilegious (adj.) – guilty of sacrilege, the violation of anything sacred
- anointed (adj.) – consecrated or made sacred in a ceremony that includes the token applying of oil
- downy (adj.) – fluffy, soft
- counterfeit (n.) – copy
- temp'rate (adj.) – moderate
- shaft (n.) – long pole forming the body of weapons, such as arrows
- lighted (v.) – to come to rest, as on a spot or thing; fall or settle upon; land
- warrant (n.) – authorization; sanction; justification

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

- equivocator (n.) – one who intentionally speaks ambiguously
- physics (v.) – treats an illness with physic, or medicine; relieves
- combustion (n.) – tumult, confusion
- obscure bird (n.) – bird of darkness, owl
- Gorgon (n.) – a mythological figure, the sight of whom brought instant death
- countenance (v.) – be in keeping with
- sprites (n.) – ghosts

- parley (n.) – conference
- auger hole (n.) – tiny crack
- consort (v.) – join in league
- office (n.) – function

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

- porter (n.) – a person whose job is to let people into a hotel, college, hospital (or in this context, a castle)
- hell (n.) – the place where the devil lives and where evil people go after they die, according to some religions
- roast (v.) – cook with dry heat in an oven or over a fire
- lie (v./n.) – position in which something lies on the ground; something untrue that is said or written to deceive someone
- graves (n.) – holes in the ground for burying dead bodies
- doom (n.) – very bad events or situations that cannot be avoided

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, W.9-10.9.a, SL.9-10.1.a-e, L.9-10.4.c • Text: <i>Macbeth</i> by William Shakespeare, Act 2.3 	
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. 60% 5. 10% 6. 5%

Materials

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

- Copies of the Homework Scaffolding Tool: *Macbeth* Act 2.4 for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
❗	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.9-10.2. In this lesson, students consider how Shakespeare develops the idea that “There’s daggers in men’s smiles.” in Act 2.3. Students engage in an evidence-based jigsaw discussion in order to explore the ideas developed in the scene, as well as complete a Quick Write to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to 10.4.2 Lesson 6’s homework assignment. (Review your notes and annotations from Act 2.1 and 2.2 and record your initial observations of Macbeth and Lady Macbeth’s development on the Act Synopsis and Analysis Tool.) Instruct students to Turn-and-Talk in pairs about their 10.4.2 Lesson 6 homework.

- ☞ See the Model Act Synopsis and Analysis Tool at the end of this lesson for sample student responses.

Instruct student pairs to share their responses to the homework question: Analyze how Shakespeare develops the relationship between Macbeth and Lady Macbeth in Act 2.2.

- ☞ Student responses may include:

- Lady Macbeth continues to seem dominant in her relationship with Macbeth. She harshly criticizes him for his horror after the murder, telling him that it is “[a] foolish thought, to say a sorry sight” (line 29) and claiming after she returns from replacing the daggers that “[m]y hands are of your color, but I shame / To wear a heart so white” (lines 82–83).
- This scene develops the impression that Lady Macbeth is the more practical and active partner in the relationship. It is she who has prepared everything for the murder by drugging the guards and laying their daggers ready in lines 7–11, and when Macbeth is unable to return the daggers, she does so herself, saying “Give me the daggers” (line 69). At the end of the scene, while Macbeth is still paralyzed, she is able to think clearly in response to the knocks on the door and orders him to wash his hands and change into his nightgown.
- There are also signs that Lady Macbeth and Macbeth are growing apart. In particular, Macbeth refuses Lady Macbeth’s order to return the daggers, telling her “I’ll go no more” (line 65).

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of *Macbeth* Act 2.3 (from “Here’s a knocking indeed! If a man were porter of hell gate” to “Which steals itself when there’s no mercy left”). Ask students to pay attention to Malcolm and Donalbain’s reactions in this scene.

- ▶ Students follow along, reading silently.

- ① Consider posing the following focus question to guide students in their reading throughout this lesson.

How do Donalbain and Malcolm act when they learn about the murder of their father?

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

Activity 4: Jigsaw Discussion

60%

Explain to students that they are going to participate in a jigsaw discussion. Instruct student pairs to analyze one of the three following sections: lines 1–45, lines 46–92, lines 93–139, and lines 140–172. Ensure that the four sections of the excerpt are evenly distributed throughout the class. In other words, several pairs should read and analyze each section. Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.

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

- ① Consider reminding students that this 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.

Explain to students that they should answer all questions but those marked with an asterisk (*) are key questions for consideration during jigsaw group and whole-class discussions.

Post or project the following questions for students reading lines 1–45 (from “Here’s a knocking indeed! If a man were porter of hell gate” to “Our knocking has awaked him. Here he comes”) to answer in pairs before sharing out with a jigsaw group.

Provide students with the following definitions: *carousing* means “engaging in a drunken revel” and *lechery* means “unrestrained or excessive indulgence of sexual desire.”

- 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 *carousing* and *lechery* on their copy of the text or in a vocabulary journal.

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

- 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: *porter* means “a person whose job is to let people into a hotel, college, hospital (or in this context, a castle)”; *hell* means “the place where the devil lives and where evil people go after they die, according to some religions”; *roast* means “cook with dry heat in an oven or over a fire”; *lie* means “position in which something lies on the ground; something untrue that is said or written to deceive someone.”
- ▶ Students write the definitions of *porter*, *hell*, *roast*, and *lie* on their copy of the text or in a vocabulary journal.

***Where does the Porter imagine himself in lines 1–3?**

- 💬 The Porter imagines himself as the porter to the gates of hell: “If a man were porter of hell gate, he should have old turning the key” (lines 1–2).

***How does Shakespeare develop this imagined setting in lines 1–20?**

- 💬 Student responses may include:

- In lines 3–4, the Porter asks “Who’s there, i’ / th’ name of Beelzebub,” referring to a devil from the Bible, and later repeats his question “in th’ / other devil’s name,” implying that he is Porter to the gates of hell (lines 7–8).
- The Porter refers to the heat, with the remarks “Have napkins enough about you; here you’ll sweat / for ’t” (lines 6–7), and “Here / you may roast your goose” (lines 14–15), suggesting a hot environment.
- When “welcoming” the imagined equivocator, the Porter says that he “could not equivocate to heaven,” which implies that the equivocator has been sent to hell (line 11).
- The Porter refers to “the primrose way to th’ everlasting bonfire,” a biblical allusion to hell (line 19).

Why does the Porter decide, “I’ll devil-porter it no further” in line 17?

- According to the Porter, “this place is / too cold for hell” (line 17).

At what time in the morning does the scene take place? Support your response with evidence from the text.

- It is late in the morning: Macduff asks the Porter: “Was it so late, friend, ere you went to bed / That you do lie so late” (lines 22–23).

What does the Porter’s conversation with Macduff reveal about the activities of the previous night?

- We learn that the household was up “till the second / cock” (3 a.m.), and that they were drinking (lines 24–26).

What, according to the Porter, are the effects of drink?

- Student responses should include:
 - According to the Porter, drink provokes three things: a red nose (“nose-painting”), sleep, and urine (line 29).
 - It provokes sexual desire, but takes away the ability to act on it: “Lechery, sir, it provokes and unprovokes. It pro- / vokes the desire, but it takes away the perfor- / mance” (lines 30–32).

***How does Shakespeare create mood in this scene? How does this mood compare to that of the scene before?**

- Student responses may include:
 - Shakespeare uses humor; for example, the Porter’s jokes about drink as “an / equivocator with lechery” (lines 32–33), meaning that drink tricks lechery by both creating desire and

reducing the ability to act upon it. This joke establishes a lighter mood which contrasts with the tension of the scene that has come before.

- By using prose instead of verse in the Porter's speech, Shakespeare establishes a less formal tone.
- At the same time, the references to hell in the Porter's speech create a darkness in the humor that unsettles the reader.
- The knocking at the door reminds the reader of the tension of the previous scene, and so maintains suspense.

Post or project the following questions for student pairs reading lines 46–92 (from “Good morrow, noble sir / Good morrow, both” to “To countenance this horror – Ring the bell”) to answer before sharing out with a jigsaw group.

Provide students with the following definitions: *hence* means “from here”; *sacrilegious* means “guilty of sacrilege, the violation of anything sacred”; *anointed* means “consecrated or made sacred in a ceremony that includes the token applying of oil”; *downy* means “fluffy, soft”; and *counterfeit* means “copy.”

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 *hence*, *sacrilegious*, *anointed*, *downy*, and *counterfeit* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *physics*, *combustion*, *obscure bird*, *Gorgon*, *countenance*, and *sprites*.

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

① **Differentiation Consideration:** Consider providing students with the following definitions: *graves* means “holes in the ground for burying dead bodies” and *doom* means “bad events or situations that cannot be avoided.”

- ▶ Students write the definitions of *graves* and *doom* on their copy of the text or in a vocabulary journal.

What is the purpose of Macduff's visit?

- 💬 Macduff has come to see the King, who “did command [Macduff] to call timely upon him” (line 50).

Analyze Macbeth's tone as he greets Macduff and Lennox. How do Macduff and Lennox respond to his tone?

Student responses may include:

- Macbeth's tone is polite and friendly; he greets Macduff and Lennox with the words "Good morrow, both" (line 47).
- Macbeth seems calm; he offers to bring Macduff to Duncan as if nothing were wrong (line 52) and claims that hosting the King is a pleasure: "The labor we delight in physics pain" (line 55).
- Macduff and Lennox are fooled by Macbeth's tone; they do not suspect that anything is wrong. Macduff exits to go and see Duncan in line 58, and Lennox remains to talk calmly to Macbeth about the "rough night" (line 70).

What effect does Macbeth's tone have on the audience?

The contrast between Macbeth's shock and confusion in the previous scene and his calm in greeting Macduff creates tension as the audience waits for the truth to be revealed.

***How does Lennox's description of the "unruly" night develop an idea advanced by White in "Death of a Pig"?**

Student responses may include:

- Like White's dramatic descriptions of the unusual weather in section 2 of "Death of a Pig," Lennox's words develop the idea of disorder and imbalance, as he describes a series of violent and exceptional events such as winds strong enough to blow chimneys down (lines 61–62), strange voices, "[l]amentings heard i' th' air, strange screams of / death" (lines 63–64), and even earthquakes: "the Earth / Was feverous and did shake" (lines 68–69). These events develop the sense that the balance of nature has been disturbed by Macbeth's crime.
- This idea is further reinforced by the parallels between what Lennox describes and the events of the previous scene; the reference to the "obscure bird" in line 67 recalls the shrieking of the owl that Lady Macbeth hears in Act 2.2, line 5. Similarly, the "prophesying, with accents terrible, / Of dire combustion and confused events" (lines 65–66) reminds the reader of the voice which Macbeth heard that prophesied "Macbeth shall sleep no more" (line 57).

① **Differentiation Consideration:** If students struggle, remind them of their work they did with the central ideas of "disorder" and "imbalance" in 10.4.1.

Remind students to annotate their texts for the central idea, using the code CI. Remind students that annotating will help them keep track of evidence they will be using 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 is the impact of Macduff's reentrance in lines 73–84?

💬 Student responses may include:

- With Macduff's reentrance, Shakespeare breaks the tension of waiting for Duncan's death to be discovered and advances the plot; we move from Macbeth's apparently calm discussion with Lennox to the chaos of revelation.
- Macduff's return changes the mood of the scene by introducing panic and confusion through his wild exclamations such as "O horror, horror, horror! / Tongue nor heart cannot conceive nor name thee!" (lines 73–74) and by the questions of Macbeth and Lennox: "What's the matter?" (line 75); "What is 't you say? (line 80); "Mean you His Majesty" (line 81).
- Shakespeare heightens the sense of confusion through Macduff's refusal to say directly what has happened; Macduff refers only in general terms to "horror" (line 73) and "murder" (line 77) and does not name Duncan even when asked directly by Lennox in line 81. Macduff tells Macbeth and Lennox, "Do not bid me speak. / See and then speak yourselves," implying that the horror of the scene is so great that it cannot be expressed in words (lines 83–84).

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

What are Macbeth and Lennox discussing before Macduff's reentrance?

💬 Macbeth and Lennox are discussing the "unruly" (line 61) weather of a "rough night" (line 70).

What has Macduff discovered when he reenters?

💬 Macduff has discovered that the King has been murdered.

What does Macduff not say when he reenters in lines 73–79?

💬 Macduff does not say directly what has happened or name Duncan; he refers to "horror" (line 73) and "murder" (line 77) but does not describe the crime directly.

*Analyze Shakespeare's use of imagery to develop a central idea in lines 76–84.

💬 Student responses may include:

- In lines 76–79 Shakespeare develops the central idea of disorder by describing the King’s body as “[t]he Lord’s anointed temple” which has been destroyed by “sacrilegious murder” (lines 77–78), implying that something sacred has been violated by the unnatural forces of confusion and murder.
- The idea of disorder is further reinforced by the reference in lines 82–83 to “a new Gorgon,” a sight so terrible and unnatural that it will blind men who look upon it.

Paraphrase Macduff’s orders in lines 85–92.

💬 “Wake up! Ring the alarm and come and see the image of death itself!”

How do Macduff’s orders develop a central idea of the text in lines 85–92?

💬 Student responses may include:

- Macduff’s orders develop the central idea of mortality.
- He contrasts the “counterfeit” of “downy sleep,” (meaning sleep, which he describes as a copy of death) with the grim reality of Duncan’s death, suggesting that the sight of Duncan’s body will bring those who look upon it face to face with “the great doom,” of death itself.
- Macduff further develops this idea of mortality by comparing the encounter with death to the apocalypse when he urges Malcolm and Banquo to “[a]s from your graves rise up and walk like sprites / To countenance this horror” (lines 91–92).

① Consider reminding students of the work they did with the central idea of mortality or contemplating mortality in 10.4.1. If necessary, provide them with the term “mortality” or “contemplating mortality” to use throughout the rest of this unit.

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

What is the relationship between sleep and death, according to Macduff in line 88?

💬 Macduff says that sleep is a “counterfeit,” or copy of death in line 88.

What is Macduff asking Banquo, Donalbain, and Malcolm to look at when he invites them to “look on death itself” (line 89)?

💬 Macduff is inviting Banquo, Donalbain, and Malcolm to look at Duncan’s body.

To what does Macduff compare Duncan’s murder (lines 88–92)? Use the explanatory notes to help guide your response.

💬 Macduff compares Duncan’s murder to the Last Judgment.

- ① If necessary, consider giving students the term *mortality* to discuss the central idea of the significance of death to characters in the play.

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.

Post or project the following questions for student pairs reading lines 93–139 (from “What’s the business, / That such a hideous trumpet calls to parley” to “Help me hence, ho! / Look to the lady”) to answer before sharing out with a jigsaw group.

Provide students with the following definition: *temp’rate* means “moderate”.

- ① Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.
- ▶ Students write the definition of *temp’rate* on their copy of the text or in a vocabulary journal.

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

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

Paraphrase Lady Macbeth’s question in lines 93–95.

💬 “What is this noise that is waking up everybody in the house?”

- ① If students struggle, consider directing them to the explanatory notes in order to determine the meaning of Lady Macbeth’s question.

*How does Macduff distinguish between Lady Macbeth and Banquo in lines 96–100? What does he imply by this distinction?

💬 Student responses may include:

- While Macduff refuses to tell Lady Macbeth what has happened because she is a “gentle lady” and “[t]’is not for you to hear what I can speak” (line 97), he tells Banquo straightforwardly: “Our royal master’s murdered” (line 101).
- This distinction implies that Macduff assumes that Lady Macbeth, as a “gentle lady” (line 96) is too fragile to hear the news, believing that “[t]he repetition in a woman’s ear / Would murder as it fell” (lines 98–99).

***Analyze how Macbeth and Lady Macbeth’s reactions in this scene develop a central idea of the text.**

🗨 Student responses may include:

- The Macbeths’ reaction develops a central idea of appearance versus reality, because they appear shocked and sad when in fact it is they who murdered Duncan.
- The audience is all the more aware of Macbeth and Lady Macbeth’s guilt because they are lying about their actions and their response. This knowledge highlights the gap between what the Macbeths (and the audience) know and what the other characters know.

Explain to students that this is an example of *dramatic irony*. Define *dramatic irony* for students as "a plot device in which the reader or audience’s knowledge is greater than that of at least one of the characters."

Who has been accused of Duncan’s murder (lines 119–123)? What evidence of guilt has been found?

🗨 Student responses should include:

- Duncan’s guards have been accused of killing him: “Those of his chamber, as it seemed, had done ’t” (line 119).
- As evidence, Lennox mentions that there was blood on their faces: “[t]heir hands and faces were all badged with blood” (line 120).
- Lennox also notes that their daggers were found “unwiped ... / Upon their pillows” (lines 121–122).
- The chamberlains were behaving strangely; according to Lennox they “stared and were distracted” (line 122).

What does Macbeth say that he has done (lines 124–125)?

🗨 Macbeth has killed the guards.

What reasons does Macbeth give for his actions (lines 127–137)?

🗨 Student responses may include:

- Macbeth claims that he was so overcome with rage and love for Duncan that “[t]he expedition of my violent love / Outrun the pauser, reason” (lines 129–130). That is to say, he was so angry that he could not think clearly.
- According to Macbeth, the sight of Duncan with “[h]is silver skin laced with his golden blood” (line 131) next to the sleeping, bloody guards was too much. He asks how he could possibly have stopped himself: “[w]ho could refrain / That had a heart to love, and in that heart / Courage to make ’s love known?” (lines 135–137).

What happens in lines 138–140? (“Help me hence, ho! / Look to the lady”)? What is the impact of this action?

💬 Student answers may include:

- Lady Macbeth pretends to faint.
- In doing so, she distracts attention away from Macbeth.

Post or project the following questions for student pairs reading lines 140–172 (from “Why do we hold our tongues” to “Which steals itself when there’s no mercy left”) to answer before sharing out with a jigsaw group.

Provide students with the following definitions: *shaft* means “long pole forming the body of weapons, such as arrows”; *lighted* means “to come to rest, as on a spot or thing; fall or settle upon; land”; *warrant* means “authorization; sanction; justification.”

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 *shaft*, *lighted*, and *warrant* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *auger hole*, *consort*, and *office*.

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

Why might Malcolm and Donalbain “most ... claim this argument for [theirs]” (line 142)?

💬 As Duncan’s sons, Malcolm and Donalbain have the most right to mourn him and be angry at his murder.

What do Malcolm and Donalbain decide to do in lines 140–146? What are their reasons for this decision?

💬 Student responses may include:

- Malcolm and Donalbain decide to leave; Donalbain tells Malcolm, “Let’s away” (line 145).
- Donalbain points out that it is dangerous for him and Malcolm to stay, and that “our fate / Hid in an auger hole, may rush and seize us” (lines 143–144).

- Malcolm and Donalbain agree that they are not yet ready to take action, as they are unprepared: “Our tears are not yet brewed. / Nor our strong sorrow upon the foot of motion” (lines 145–146).

***How do the asides between Malcolm and Donalbain develop a central idea of the play?**

- By showing the inner thoughts of Malcolm and Donalbain, Shakespeare highlights the gap between thoughts and outward appearances, and so develops the central idea of appearance versus reality.

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.

What does Banquo propose in lines 148–151?

- Banquo suggests that the lords go and get dressed, and when they have done so, that they meet to “question this most bloody piece of work” (line 150).

What do the lords agree to do in lines 152–156?

- The lords agree to find and punish Duncan’s murderer, following Banquo’s declaration that “[a]gainst the undivulged pretense I fight / Of treasonous malice” (lines 153–154).

Where do Malcolm and Donalbain decide to go?

- Malcolm goes to England; Donalbain goes to Ireland.

***How does Shakespeare’s use of figurative language in lines 164–169 develop a central idea in the text?**

- Student responses may include:
 - The images that Shakespeare uses to show the danger that surrounds Malcolm and Donalbain are images of weapons that cannot be seen or predicted; the “daggers” in line 165 are hidden in men’s smiles and the “murderous shaft” to which Malcolm refers in line 167 “hath not yet lighted” or landed (line 168), meaning the murders are not over. In both cases the image of a weapon stands for a danger or threat.
 - Through his use of figurative language, Shakespeare develops the central idea of appearance versus reality by showing that the brothers are surrounded by danger that cannot be seen or predicted, because nobody can be trusted. For example, the image of

“daggers in men’s smiles” develops this idea because it is impossible to tell which smiles are real and which are false and have “daggers” in them (line 165).

- ① Consider explaining to students that this is an example of metonymy. Define metonymy for students as “the use of some aspect of a person, object or idea to represent that person, object or idea.” For example, we say that we respect the crown to mean that we respect the King.

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.

When pairs have completed their analysis of their section, direct them to split up and form a group with three other students, each of whom has analyzed a different section. In other words, students form groups of four to share their responses to key questions marked by an asterisk. Circulate to ensure student comprehension. Lead a brief whole-class share out of student responses to key questions. Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.

Activity 5: Quick Write

10%

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

Donalbain states: “There’s daggers in men’s smiles.” How does Shakespeare develop this idea in Act 2.3?

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

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Act 2.4 and answer the questions on the Homework Scaffolding Tool: *Macbeth* Act 2.4.

- ▶ Students follow along.

Homework

Read Act 2.4 and answer the questions on the Homework Scaffolding Tool: *Macbeth* Act 2.4.

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: <u>2</u> Summary: n/a				
Character Development			Central Ideas	
Character	Trait	Evidence	Idea	Evidence
Macbeth	Dishonest	When Banquo admits to dreaming of the Weïrd Sisters, Macbeth says “I think not of / them” (Act 2.1, lines 26–27).		Macbeth lies to Banquo about thinking of the Witches, despite the fact that he and Lady Macbeth spent the previous scene discussing killing Duncan to fulfill the prophecy (“Art thou afeared / To be in the same in thine own act and valor / As thou are in desire?” (Act 1.7, lines 43–45).
	Mentally troubled	He hallucinates a dagger covered in blood, “Is this a dagger which I see before me, / The handle toward my hand?” (Act 2.1, lines 44–45).	Disorder and imbalance	Macbeth is hallucinating which is not normal or natural, “Is this a dagger which I see before me, / The handle toward my hand?” (Act 2.1, lines 44–45).
	Murderous, ambitious	He slays Duncan to become king: “Enter Macbeth with bloody daggers” (Act 2.2, line 17, s.d.).		
	Horried/afraid	Macbeth is too horrified to face what he has done and leave his		

		daggers at the scene of the crime, "I'll go no more. / I am afraid to think what I have done. / Look on 't again I dare not" (Act 2.2, lines 65–67).		
Lady Macbeth	Conniving, ambitious	She has "drugged / [the guards'] possets" (Act 2.2, lines 1–2), so that Macbeth can kill Duncan and become king, making her queen.		
	Hard-hearted	While Macbeth laments over killing Duncan she says, "These deeds must not be thought / After these ways; so, it will make us mad" (Act 2.2, lines 44–45) as if she is unaffected by what they have done.		
	Deceitful	Lady Macbeth pretends to be horrified about the news of Duncan's murder, and pretends to faint to take attention away from Macbeth so no one will suspect him, "Help me hence, ho!" (Act 2.3, line 138).		

Homework Scaffolding Tool: *Macbeth* Act 2.4

Name:		Class:		Date:	
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Directions: Read the scene in the first column. Answer the questions in the second column. Consult the explanatory notes in your text for vocabulary and other assistance.

Consider listening to this free online recording of *Macbeth* Act 2 as you read the scene:

<http://www.wiredforbooks.org/> (15:10–17:16).

Text: Act 2.4	Questions
<p><i>Enter Ross with an Old Man</i></p> <p>Old Man Three score and ten I can remember well, Within the volume of which time I have seen Hours dreadful and things strange, but this sore night Hath trifled former knowings. 5</p> <p>Ross Ha, good father, Thou see'st the heavens, as troubled with man's act, Threatens his bloody stage. By th' clock 'tis day, And yet dark night strangles the traveling lamp. Is 't night's predominance or the day's shame 10 That darkness does the face of earth entomb When living light should kiss it?</p>	<p>How does "this sore / night" (lines 3–4) compare to others the Old Man has seen (lines 1–5)?</p> <p>What is unusual about the day (lines 8–9)?</p> <p>What explanation does Ross give for the darkness (lines 6–12)?</p>
<p>Old Man 'Tis unnatural, Like the deed that's done. On Tuesday last A falcon, tow'ring in her pride of place, 15 Was by a mousing owl hawked at and killed.</p> <p>Ross And Duncan's horses (a thing most strange and certain), Beauteous and swift, the minions of their race, Turned wild in nature, broke their stalls, flung out, 20 Contending 'gainst obedience, as they would Make war with mankind.</p> <p>Old Man 'Tis said they eat each other.</p>	<p>To what does the Old Man refer in the phrase "the deed that's done" in line 14?</p> <p>How do the examples given by the Old Man and Ross in lines 14–26 develop the Old Man's claim that the darkness is "unnatural" (line 13)?</p>

<p>Ross They did so, to th' amazement of mine eyes That looked upon 't.</p>	25	
<p><i>Enter Macduff.</i></p> <p>Ross Here comes the good Macduff. – How goes the world, sir, now?</p> <p>Macduff Why, see you not? 30</p> <p>Ross Is 't known who did this more than bloody deed?</p> <p>Macduff Those that Macbeth hath slain.</p> <p>Ross Alas the day, What good could they pretend?</p> <p>Macduff They were suborned. 35</p> <p>Malcolm and Donalbain, the King's two sons, Are stol'n away and fled, which puts upon them Suspicion of the deed.</p> <p>Ross 'Gainst nature still! Thriftless ambition, that will ravin up 40 Thine own lives' means. Then 'tis most like The sovereignty will fall upon Macbeth.</p> <p>Macduff He is already named and gone to Scone To be invested.</p>		<p>What explanation of the crime does Macduff give (lines 32–38)?</p> <p>How does Ross's response to Macduff's information (lines 39–42) develop the ideas he expressed earlier (lines 8–26)?</p> <p>Who has taken the crown following Duncan's death and his sons' flight?</p>
<p>Ross Where is Duncan's body? 45</p> <p>Macduff Carried to Colmekill, The sacred storehouse of his predecessors And guardian of their bones.</p> <p>Ross Will you to Scone?</p> <p>Macduff No, cousin, I'll to Fife. 50</p> <p>Ross Well, I will thither.</p> <p>Macduff Well, may you see things well done there. Adieu. Lest our old robes sit easier than our new.</p> <p>Ross Farewell, father.</p> <p>Old Man God's benison go with you and with those 55 That would make good of bad and friends of foes.</p>		<p>Where has Duncan's body been buried (lines 45–48)?</p> <p>Where do Macduff and Ross respectively plan to go (lines 49–51)?</p> <p>Explain Macduff's meaning in lines 52–53.</p>