

10.4.2

Lesson 9

Introduction

In this lesson, students read and analyze Act 3.1 of *Macbeth* (from “Thou hast it now—king, Cawdor, Glamis, all” to “If it find heaven, must find it out tonight”), in which Banquo airs his suspicions of Macbeth’s foul play and Macbeth hires a troupe of murderers to assassinate Banquo. Students analyze how specific details in this scene further develop a central idea in the text. Student learning is assessed via a Quick Write at the end of the lesson: How do key details in this scene further develop a central idea?

For homework, students continue to read their Accountable Independent Reading (AIR) text.

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>
L.9-10.4.b, 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>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).</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>
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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"> How do key details in this scene further develop a central idea?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a specific central idea in the text (e.g., agency versus fate). Cite specific textual evidence to show how a central idea is further refined in this scene (e.g., The metaphor in lines 76–77 (“Rather than so, come fate unto the list, / And champion me to th’ utterance”) describes how Macbeth feels he can combat his own fate in the “list,” or arena, in a fight to “th’ utterance” or death. This develops the central idea of agency versus fate—Macbeth believes it is possible to somehow outwit the Witches’ prophecy despite all the evidence to the contrary.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> chide (v.) – (normally “chide”) express disapproval of dauntless (adj.) – fearless
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> champion me (v.) – oppose me filed (v.) – made foul, defiled rebuked (adj.) – checked issue (n.) – descendants unlineal (adj.) – without lineage list (n.) – lists, arena for trial by combat

- rancors (n.) – angry feelings of hatred or dislike
- to th' utterance – to death

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

- scepter* (n.) – a long decorated stick that is carried by a king or queen
- crown* (n.) – a decorative object that is shaped like a circle and worn on the head of a king or queen for special ceremonies
- confessing (v.) – admitting (or saying) that you did something wrong
- parricide (n.) – killing a parent
- invention (n.) – (in this context) fictions
- murderers (n.) – people who kill a person in a deliberate and unlawful way

*Consider providing students with a visual aid to support understanding of these definitions.

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, L.9-10.4.b, c, L.9-10.5.a • Text: <i>Macbeth</i> by William Shakespeare, Act 3.1 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 20% 4. 45% 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.9-10.2. In this lesson, students read and analyze Act 3.1 of *Macbeth* in order to determine how details in this scene further develop a central idea in the text. Students engage in evidence-based discussion and complete a Quick Write to close the lesson.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to Turn-and-Talk about their 10.4.2 Lesson 8 homework. (Review all notes and annotations you made while reading Act 2 and then record a summary of the act and analysis of characters' development on the Act Synopsis and Analysis Tool.)

- 💬 For examples of student responses see the Model Act Synopsis and Analysis Tool at the end of this lesson.

Activity 3: Masterful Reading

20%

Have students listen to a masterful reading of Act 3.1 of *Macbeth* (from “Thou hast it now—king, Cawdor, Glamis, all” to “If it find heaven, must find it out tonight”). Instruct students to follow along and pay attention to Shakespeare’s use of figurative language.

- ▶ Students follow along, reading silently.

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

How does a central idea develop in this scene?

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

Activity 4: Reading and Discussion**45%**

Instruct students to form their 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 reread lines 1–51 (from “Thou hast it now—king, Cawdor, Glamis, all” to “Bring them before us”) and answer the following questions before sharing out with the class.

What “fear” does Banquo express in his soliloquy?

- 💬 That Macbeth became king because he “played’st most foully” by murdering Duncan (line 3).

- ① Consider directing students to their previous work with the term *soliloquy* in 10.4.2 Lesson 2.

What “cause of state” does Macbeth intend to discuss with Banquo “tomorrow” (lines 36–37)?

- 💬 Macbeth and Banquo intend to discuss how Malcolm and Donalbain are telling tales of Macbeth’s murder of Duncan, or “filling their hearers / With strange invention,” in England and Ireland (Act 3.1, lines 35–36).

- ① **Differentiation Consideration:** If students struggle to answer this question, consider rephrasing it to “What does Macbeth want to talk about with Banquo tomorrow?” If students continue to struggle ask the following questions:

Who went to England and Ireland after the murder of Duncan?

- 💬 Duncan’s sons, Malcolm and Donalbain, went to England and Ireland.

Confessing means “admitting (or saying) that you did something wrong.” According to Macbeth, what are his “bloody cousins” not *confessing*?

- 💬 They are not confessing their parricide.

If suicide means “killing one’s self” and homicide means “killing a person,” what does *parricide* mean? Use both word parts and the context of whom Macbeth is speaking.

- 💬 Parricide means killing a parent.

What are the “bloody cousins” doing instead of “confessing”? Use the explanatory notes for help.

- 💬 They are “filling their hearers / With strange invention” (lines 35–36). They are telling “fictions” or lies.

Why is it that Macbeth and Banquo cannot discuss this “cause of state” at this point?

- 🗣 Banquo is leaving with Fleance and will return for the feast at night, “twixt this and supper” (line 28).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread Act 3.1, lines 52–77 (from “To be thus is nothing” to “And champion me to th’ utterance.—Who’s there?”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *chid* means “to express disapproval of” and *dauntless* means “fearless.”

- 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 *chid* and *dauntless* on their copy of the text or in a vocabulary journal.

Direct students to use the explanatory notes for definitions of the following words: *rebuked*, *issue*, *rancors*, *filed*, *list*, *champion me*, and *to th’ utterance*.

- 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.

What words repeat in lines 51–61? What is the impact of these repetitions?

- 🗣 Student responses may include:
 - The words *safely/safety* and *fears/feared* repeat.
 - The effect is to show that Macbeth is quite afraid for his safety.

Given these repetitions, paraphrase Macbeth’s opening lines in this soliloquy.

- 🗣 “To be king is meaningless unless I can safely be king.”

- ① If students struggle, consider directing them to their work with *thus* in 10.4.2 Lesson 5.

Why does Macbeth “fear” Banquo?

- 🗣 Macbeth “fears” Banquo because he has a “royalty of nature,” a “dauntless temper,” “wisdom,” and “valor” that make Macbeth look bad and overshadow Macbeth’s own “genius” (lines 55–61).

What does it mean for Macbeth if the Witches' prophecy for Banquo comes true?

Macbeth's own sons will never be king, since Banquo's sons will be kings if the prophecy comes true.

① **Differentiation Consideration:** Consider providing students with a visual to support their understanding of the images of *scepter* and *crown* and providing the following definitions: *crown* means "a decorative object that is shaped like a circle and worn on the head of a king or queen for special ceremonies" and *scepter* means "a long decorated stick that is carried by a king or queen."

① **Differentiation Consideration:** If students struggle consider asking the following questions.

What words and phrases in the text reveal what will happen to Macbeth if the Witches' prophecy comes true?

Fruitless, barren, unlineal, and no son of mine (lines 66–69).

What words or word parts help you to understand the definition of "unlineal"?

Un- means "not" or "without" and -lineal looks like lineage, so unlineal must mean "without lineage."

① Consider drawing students' attention to their application of standard L.9-10.4.b through the process of using word parts to determine meaning.

What has Macbeth done for "Banquo's issue" (line 70)?

Macbeth has slain Duncan, given his soul to the devil, and disturbed his mind with ill-will to make "the seeds of Banquo kings" (line 75).

What relationship does Macbeth establish between himself and "fate"?

That Macbeth and fate are in a fight to "th' utterance" or death (line 77).

① If students struggle, consider reminding them to use the explanatory notes for support when they encounter unfamiliar words and phrases, such as *list* or *th' utterance*.

① **Differentiation Consideration:** If students continue to struggle, consider explaining that the phrase "Rather than so" means "I would rather" or "I would prefer." Also, consider asking the following question to scaffold student understanding.

To what does Macbeth prefer fighting fate to "th' utterance" (line 77)?

Macbeth would rather fight his fate than let "the seeds of Banquo" become kings (line 75).

How does Macbeth's relationship to fate refine your understanding of his feelings about what he has done "for Banquo's issue" (line 70)?

- ☞ That “rather than so” (line 76) or rather than accept that he has done all of these things not for himself, but for Banquo’s sons, Macbeth wants to battle against his fate.

How does this relationship between Macbeth and “fate” develop a central idea of the text?

- ☞ It develops the idea of fate versus agency, because Macbeth believes he can fight fate.

How does Shakespeare use figurative language to develop this central idea?

- ☞ Shakespeare uses metaphor to describe Macbeth’s willingness to fight against his fate through the “list” or combat arena (lines 76–77).
- ① This question supports student engagement with L.9–10.5.a, which addresses the recognition of figurative language and the interpretation of figure of speech in context and analyzes its role in the text.

Remind students to annotate their texts for the central idea, using the code CI. Then lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 78–162 (from “Now go to the door, and stay there” to “If it find heaven, must find it out tonight”) and answer the following questions before sharing out with the class.

What action does Macbeth choose to take in response to his “fear” of Banquo and to face his fate in the “list” (line 76)?

- ☞ Macbeth hires murderers to kill Banquo and his son Fleance to fight his fate.
- ① **Differentiation Consideration:** Consider providing students with the following definition: *murderers* means “people who kill a person in a deliberate and unlawful way.”
- ▶ Students write the definition of *murderers* on their text or in their vocabulary journals.

How do Macbeth’s actions further develop a central idea of the text?

- ☞ His actions develop the idea of agency versus fate because Macbeth believes he can beat his fate by killing Banquo and Fleance.
- ① **Differentiation Consideration:** If students struggle with this passage, consider asking the following question.

What reason does Macbeth offer the Murderers for killing Banquo?

- ☞ That Banquo is their “enemy” (line 130).

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:

How do key details in this scene further develop a central idea?

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 use concrete details. 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 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

Continue reading your AIR 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.

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: 2 Summary: Macbeth and Lady Macbeth plot to and kill Duncan. They feign innocence when Duncan's body is discovered and frame his guards. Macbeth kills Duncan's guards to cover up his crime. Malcolm and Donalbain flee Scotland, harboring suspicions of Macbeth's foul play while their departure raises questions about their involvement in the assassination of their father.

Character Development			Central Ideas	
Character	Trait	Evidence	Idea	Evidence
Banquo	Brooding	"And yet I would not sleep. Merciful powers, / Restrain in me the cursèd thoughts that nature / Gives way to in repose" (Act 2.1, lines 9–11).		
Macbeth	Dishonest	When Banquo admits to dreaming of the Weïrd Sisters, Macbeth says "I think not of / them" (Act 2.1, lines 27–28).	appearance versus reality (ambiguity)	<p>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).</p> <p>In Act 2.3 Macbeth and Lady Macbeth feign surprise at news of Duncan's death.</p> <p>Macbeth says that he murders the guards out of loyalty and grief, but he really does it to cover up his crime, "O, yet I do repent me of my fury, / That I did kill them" (Act 2.3, lines 124–125).</p>

				Donalbain and Malcolm agree they are not safe and must leave Macbeth's castle immediately, because men are dangerously dishonest there: "Where we are, / There's daggers in men's smiles" (Act 2.4, lines 164–165).
	Mentally troubled	He hallucinates a dagger covered in blood, asking, "Is this a dagger which I see before me, / The handle toward my hand?" (Act 2.1, lines 44–45).	disorder / imbalance	Macbeth is hallucinating, which is not normal or natural, when he asks "Is this a dagger which I see before me, / The handle toward my hand?" (Act 2.1, lines 44–45). Lennox describes the unnatural weather during the night of Duncan's murder, "Some say the Earth / Was feverous and did shake" (Act 2.3, lines 68–69). Two horses eat each other in Act 2.4, "'Tis said they eat each / other" (Act 2.4, lines 23–24).
	Murderous / ambitious	He slays Duncan to become king. "Enter Macbeth with bloody daggers" (Act 2.2, line 17 s.d.).		
	Horrificed / 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).		

	Deceitful	Macbeth kills Duncan's guards to cover up his crime, but lies about why, "O, yet I do repent me of my fury, / That I did kill them" (Act 2.3, lines 124–125).		
Lady Macbeth	Conniving / ambitious	She has "drugged / [the guards'] possets" (Act 2.2, lines 8–9), 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 45–46) 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).		

Macduff	Grieving	Once he finds Duncan's body, he is at a loss for words, "Tongue nor heart cannot conceive nor name thee!" (Act 2.3, line 74).		
Malcolm and Donalbain	Suspicious	They agree they are not safe and must leave Macbeth's castle immediately: "Where we are, / There's daggers in men's smiles" (Act 2.4, lines 164–165).		