

10.4.2

Lesson 10

Introduction

In this lesson, students read and analyze Act 3.2 of William Shakespeare’s *Macbeth* (from “Is Banquo gone from court?” to “So prithee go with me”), in which Macbeth and Lady Macbeth discuss the emotional toll their nefarious deeds have taken on them. This scene also marks the first clear sign that Macbeth and Lady Macbeth are advancing towards their tragic end. Students analyze how Lady Macbeth and Macbeth’s interaction in this scene advances the plot. Following this discussion, student learning is assessed via a Quick Write at the end of the lesson: Analyze how Lady Macbeth and Macbeth’s interaction in this scene advances the plot.

For homework, students use the Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, Lines 1–41 to support their reading of Act 3.3 and 3.4 through line 41 (from “But who bid thee join with us?” to “Meeting were bare without it”).

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
L.9-10.4.c	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. 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.

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 how Lady Macbeth and Macbeth's interaction in this scene advances the plot.

High Performance Response(s)

A High Performance Response should:

- Cite specific examples of Lady Macbeth and Macbeth's interaction (e.g., "'Tis safer to be that which we destroy / Than by destruction dwell in doubtful joy" (lines 8–9), "Things bad begun make strong themselves by ill" (line 62), etc.).
- Explain how their interaction advances the plot (e.g., Lady Macbeth and Macbeth's interaction in this scene advances the plot by showing how they are coming mentally undone, furthering them towards their tragic ends. They both believe it is better to be dead than to "dwell in doubtful joy" (line 9). Also, their interactions predict that more murder will follow: "Things bad begun make strong themselves by ill" (lines 62), etc.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- assailable (adj.) – can be attacked violently
- doubtful (adj.) – of uncertain outcome or result
- ere (prep./conj.) – before
- naught (n.) – nothing

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

- sorriest (adj.) – most wretched
- using (v.) – entertaining, harboring
- scorched (v.) – slashed (as with a knife)
- close (v.) – come back together, heal
- ecstasy (n.) – frenzy, madness
- vizards (n.) – masks, visors
- scarf up (v.) – blindfold
- pitiful (adj.) – compassionate, full of pity
- rooky (adj.) – filled with rooks (crows)

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

- content (adj.) – happy, at peace
- jocund (adj.) – happy

- comfort (n.) – a feeling of being less worried

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, L.9-10.4.c • Text: <i>Macbeth</i> by William Shakespeare, Act 3.2 	
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 10.4.2 Lesson 1)
- Copies of the Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, Lines 1–41 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 assessed standard for this lesson: RL.9-10.3. In this lesson, students read and analyze Act 3.2 of *Macbeth* in order to determine how Lady Macbeth and Macbeth's interaction in this scene advances the plot. 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 talk in pairs about how they applied their focus standard to their Accountable Independent Reading (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 chosen focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

20%

Have students listen to a masterful reading of Act 3.2 of *Macbeth* (from "Is Banquo gone from court?" to "So prithee go with me"). Instruct students to follow along and pay attention to how Lady Macbeth and Macbeth interact and to each character's state of mind.

- ▶ Students follow along, reading silently.

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

What do Macbeth and Lady Macbeth tell and not tell each other 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 Act 3.2, lines 1–39 (from "Is Banquo gone from court?" to "vizards to our hearts, / Disguising what they are") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *doubtful* means “uncertain of outcome or result”; and *naught* means “nothing.”

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 *doubtful* and *naught* on their text or in their vocabulary journals.

Direct students to the explanatory notes for the definitions of the following words: *sorriest*, *using*, *scorched*, *close*, *ecstasy*, and *vizards*.

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: *content* means “happy, at peace.”

- ▶ Students write the definition of *content* on their text or in their vocabulary journals.

What does Lady Macbeth mean by “doubtful joy” (line 9)? Why is her joy “doubtful”?

- ☞ She means joy that is ruined by anxiety and fear. Her joy is anxious and fearful because Macbeth has murdered Duncan and she feels guilty and scared someone will find out.

To what does Lady Macbeth refer when she says “that which we destroy” (line 8)? What have Lady Macbeth and Macbeth “destroyed”?

- ☞ The King, Duncan, whom they murdered.

Why does Lady Macbeth say it is “safer to be that which we destroy” (line 8)?

- ☞ She thinks it is better to be “that which we destroy” (line 8), or the person who is murdered, than to be so anxious and scared after killing someone.

What does Macbeth mean when he says, “We have scorched the snake, not killed it” (line 15)?

- ☞ He means that their work is not done, because there are still threats to his being king even though Duncan is dead.

① If students struggle, refer them to their work with Macbeth’s soliloquy in the previous scene in 10.4.2 Lesson 9.

How does Lady Macbeth’s soliloquy in lines 6–9 relate to Macbeth’s dialogue in lines 22–25?

- ☞ Macbeth says, “Better to be with the dead, / Whom we, to gain our peace, have sent to peace, / Than on the torture of the mind to lie / In restless ecstasy” (lines 22–25). This is close to what

Lady Macbeth says in line 8 (“’Tis safer to be that which we destroy”). The idea is that it is better to be dead and peaceful than to kill and be tortured by nightmares and guilty thoughts of murder.

What does Macbeth mean when he says that he and Lady Macbeth must “make our faces *vizards* to our hearts, / Disguising what they are” (lines 38–39)?

- Macbeth and Lady Macbeth cannot show Banquo what they are feeling inside. They have to flatter Banquo since he might find out that they have murdered Duncan. Lady Macbeth advises Macbeth to pretend to “be bright and jovial among [his] guests” (line 31) and Macbeth advises her to do the same – “so I pray be you” (line 32).

① Remind students to refer to the explanatory notes to make meaning of words like *vizard*, which means “mask.”

How does the Macbeths’ shared state of mind in lines 1–39 advance the plot?

- It advances the plot by showing how Macbeth and Lady Macbeth are falling apart and moving towards a tragic end—they both think it “safer to be that which [they] destroy” (line 8) than to be alive and deal with the consequences of their actions.

① Consider reminding students of their previous work with the word *tragedy* in 10.4.1 Lesson 1 and that *Macbeth* follows the tragic pattern E. B. White describes.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 40–63, (from “You must leave this” to “So prithee go with me”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *assailable* means “can be attacked violently” and *ere* means “before.”

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 *assailable* and *ere* on their text or in their vocabulary journals.

Direct students to the explanatory notes for the definitions of the following words: *scarf up*, *pitiful*, and *rooky*.

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: *comfort* means “a feeling of being less worried” and *jocund* means “happy.”

▶ Students write the definitions of *comfort* and *jocund* on their text or in their vocabulary journals.

Why is Macbeth’s mind “full of scorpions” (line 41)? What does this mean?

☞ It means that his mind is infested with evil things, because Banquo and Fleance live and so threaten his reign.

What “comfort” does Macbeth offer Lady Macbeth (line 44)?

☞ He means that it is a comfort to know that Banquo and Fleance are “assailable” (line 44) or not immortal, and they can be killed.

To what does Macbeth refer when he says, “there shall be done / A deed of dreadful note” (lines 48–49)?

☞ He refers to his plans to murder Banquo and Fleance.

Why does he not tell Lady Macbeth his plans?

☞ Macbeth wants Lady Macbeth to remain “innocent of the knowledge” (line 51) until it is done, when she can “applaud the deed” (line 52).

Compare Macbeth and Lady Macbeth’s interaction in lines 41–63 to their interactions in earlier scenes.

☞ In this interaction, Macbeth demonstrates more control by withholding information from Lady Macbeth and demonstrates more ruthlessness than Lady Macbeth because he plans to commit more murders.

① **Differentiation Consideration:** If students struggle, consider referring students to their work on Act 1.7 in 10.4.2 Lesson 4 and to discuss the following:

Compare Macbeth and Lady Macbeth’s interaction in Act 1.7 to their interaction in Act 3.2.

☞ In Act 1.7, Lady Macbeth is encouraging Macbeth to slay Duncan: “But screw your courage to the sticking place / And we’ll not fail” (Act 1.7, lines 70–71). She seems more powerful than Macbeth. In Act 3.2, Macbeth seems more powerful because he is keeping information about the planned murder of Banquo and Fleance.

What does Macbeth ask of “night” when he says, “Cancel and tear to pieces that great bond / Which keeps me pale” (lines 55–56)?

☞ He asks the night to take away Banquo and Fleance.

- ① Consider having students refer to the extended explanatory note in the appendix, which details the various interpretations of this complex line.

Paraphrase line 62: “Things bad begun make strong themselves by ill.”

- 💬 “Bad actions make people commit more bad actions”; or “Once a series of murders is begun, it must be finished, which can only be done by committing more bad deeds.”

What are the “Things bad begun” Macbeth refers to and how does this phrase advance the plot?

- 💬 Macbeth refers to the series of murders they have begun. This phrase advances the plot by foreshadowing more tragic events to come. Macbeth implies that he must keep on killing and doing horrible things.
- ① If students struggle, consider referring them to their work on Macbeth’s commission of the Murders in 10.4.2 Lesson 9.

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 how Lady Macbeth and Macbeth’s interaction in this scene advances the plot.

Instruct students to look at their annotations to find evidence. Instruct 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 complete the Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, Lines 1–41 and use it to support their reading of Act 3.3 and 3.4 through line 41 (from “But who bid thee join with us?” to “Meeting were bare without it”).

- ▶ Students follow along.

① Consider reminding students that they may refer to the explanatory notes for additional support.

Homework

Complete the Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, Lines 1–41 and use it to support your reading of Act 3.3 and 3.4 through line 41 (from “But who bid thee join with us?” to “Meeting were bare without it”).

Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, Lines 1–41

Name:		Class:		Date:	
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Directions: Read the scenes in the first column. Answer the questions in the second column. Consult the third column and the explanatory notes in your text for vocabulary and other assistance. Consider listening to this free online recording of *Macbeth* Act 3 as you read the scenes: <http://www.wiredforbooks.org> (10:39–13:29).

Text: Act 3.3	Questions	Vocabulary
<p><i>Enter three Murderers.</i></p> <p>First Murderer But who did bid thee join with us?</p> <p>Third Murderer Macbeth.</p> <p>Second Murderer, <i>to the First Murderer</i> He needs not our mistrust, since he delivers Our offices and what we have to do To the direction just. 5</p> <p>First Murderer Then stand with us. The west yet glimmers with some streaks of day; Now spurs the lated traveller apace To gain the timely inn, <i>and</i> near approaches The subject of our watch. 10</p> <p>Third Murderer Hark! I hear horses.</p> <p>Banquo, <i>within</i> Give us a light there, ho!</p> <p>Second Murderer Then 'tis he. The rest That are within the note of expectation Already are i' th' court. 15</p> <p>First Murderer His horses go about.</p> <p>Third Murderer Almost a mile: but he does usually, (So all men do) from hence to th' palace gate Make it their walk.</p> <p><i>Enter Banquo and Fleance, with a torch.</i></p> <p>Second Murderer A light, a light! 20</p> <p>Third Murderer 'Tis he.</p> <p>First Murderer Stand to 't.</p> <p>Banquo, <i>to Fleance</i> It will be rain tonight.</p> <p>First Murderer Let it come down.</p>	<p>What time of day is it?</p>	<p><i>glimmers</i> (v.) – shines faintly</p>

Text: Act 3.4, Lines 1–41	Questions	Vocabulary
<p><i>Banquet prepared.</i></p> <p><i>Enter Macbeth, Lady Macbeth, Ross, Lennox, Lords, and Attendants.</i></p> <p>Macbeth You know your own degrees; sit down. At first And last the hearty welcome. <i>They sit.</i></p> <p>Lords Thanks to your majesty.</p> <p>Macbeth Ourself will mingle with society, And play the humble host. 5 Our hostess keeps her state, but in best time We will require her welcome.</p> <p>Lady Macbeth Pronounce it for me, sir, to all our friends; For my heart speaks they are welcome.</p> <p><i>Enter First Murderer to the door.</i></p> <p>Macbeth See, they encounter thee with their hearts' thanks. 10 Both sides are even: here I'll sit i' the midst: Be large in mirth; anon we'll drink a measure The table round. <i>He approaches the Murderer.</i> There's blood on thy face.</p> <p>First Murderer 'Tis Banquo's then. 15</p> <p>Macbeth 'Tis better thee without than he within. Is he dispatched?</p> <p>First Murderer My lord, his throat is cut. That I did for him.</p> <p>Macbeth Thou art the best o' the cutthroats, Yet he's good that did the like for Fleance. 20 If thou didst it, thou art the nonpareil.</p> <p>First Murderer Most royal sir, Fleance is 'scaped.</p> <p>Macbeth, aside Then comes my fit again: I had else been perfect, Whole as the marble, founded as the rock, As broad and general as the casing air. 25 But now I am cabin'd, cribb'd, confined, bound in To saucy doubts and fears. But Banquo's safe?</p> <p>First Murderer Ay, my good lord: safe in a ditch he bides, With twenty trenchèd gashes on his head, The least a death to nature. 30</p> <p>Macbeth Thanks for that: There the grown serpent lies; the worm that's fled Hath nature that in time will venom breed,</p>	<p>What are Macbeth and Lady Macbeth doing?</p> <p>What news does the Murderer have for Macbeth?</p> <p>How does Macbeth react to the news?</p> <p>How does Shakespeare</p>	<p><i>degrees</i> (n.) – relative status (and hence where you are entitled to sit)</p> <p><i>mingle</i> (v.) – to associate or mix in company</p> <p><i>mirth</i> (n.) – amusement or laughter</p> <p><i>dispatched</i> (v.) – killed</p>

<p>No teeth for the present. Get thee gone; to-morrow We'll hear, ourselves, again. <i>Murderer exits.</i></p> <p>Lady Macbeth My royal lord, You do not give the cheer. The feast is sold That is not often vouched, while 'tis a-making, 'Tis given with welcome. To feed were best at home; From thence the sauce to meat is ceremony; Meeting were bare without it.</p>	<p>35</p> <p>40</p>	<p>use figurative language to refine Macbeth's reaction to Fleance's escape?</p>	
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