

## 10.4.2

## Lesson 11

## Introduction

In this lesson, students continue their work with *Macbeth*, reading Act 3.4 (from “You know your own degrees; sit down” to “We are yet but young in deed”), in which Macbeth sees Banquo’s ghost at a feast, but nobody else does. Working in small groups students analyze lines 55–99 (from “Here is a place reserved, sir” to “Fie, for shame!”) and lines 151–176 (from “It will have blood, they say” to “We are yet but young in deed”). Students focus on the development of central ideas in this scene. Student learning is assessed via a Quick Write at the end of the lesson: How do the interactions between Macbeth and Lady Macbeth further develop a central idea?

For homework, students read Act 3.5 and 3.6 in their entirety in preparation for reading Act 4.1 in the following lesson.

## 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)	
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. 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]”).
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.
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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"> <li>How do the interactions between Macbeth and Lady Macbeth further develop a central idea?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify which central ideas are present in this scene (e.g., contemplating mortality, imbalance/disorder, appearance vs. reality).</li> <li>Discuss how the interactions between Macbeth and Lady Macbeth develop a central idea (e.g., Macbeth is the only one who can see Banquo's ghost, which develops the idea of appearance versus reality. Lady Macbeth's assertion that Macbeth is simply having a "fit" because he is scared and tired further develops this central idea. Macbeth's vision of Banquo's ghost could be real or it could be a hallucination (that is, both Macbeth and Lady Macbeth could be correct), which further advances the idea that the characters are deceived by and cannot trust their own senses.).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>appall (v.) – to fill or overcome with horror or fear</li> <li>bold (adj.) – not hesitating or fearful in the face of actual or possible danger</li> <li>behold (int.) – look; see</li> <li>tedious (adj.) – long and tiresome</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>note (v.) – to pay attention to</li> <li>passion (n.) – disturbed state</li> <li>scanned (v.) – thought about carefully</li> </ul>

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

- extend (v.) – to make something longer or greater
- painting (n.) – a picture made by putting paint on canvas\*

① \*Consider providing students with visual aids to support understanding of this definition.

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>• Standards: RL.9-10.3, W.9-10.9.a, L.9-10.4.c</li> <li>• Text: <i>Macbeth</i> by William Shakespeare, Act 3.4: lines 55–99 and 151–176 (Masterful Reading: Act 3.4)</li> </ul> <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Masterful Reading</li> <li>4. Reading and Discussion</li> <li>5. Quick Write</li> <li>6. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 5%</li> <li>2. 20%</li> <li>3. 15%</li> <li>4. 45%</li> <li>5. 10%</li> <li>6. 5%</li> </ol>

## 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 3.5 and 3.6 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<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.9-10.3. Inform students that they are continuing with *Macbeth* by reading Act 3.4. In this lesson, students focus on how the interactions between Macbeth and Lady Macbeth further develop a central idea.

- ▶ Students look at the agenda.

## Activity 2: Homework Accountability

20%

Instruct students to share and review their Homework Scaffolding Tools for *Macbeth*, Act 3.3 and 3.4, lines 1–41.

- ▶ Students work in pairs to review and discuss their Homework Scaffolding Tools.
- 💬 See the Model Scaffolding Tool at the end of this lesson for possible student responses.

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

## Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of Act 3.4, lines 1–176 (from “You know your own degrees; sit down” to “We are yet but young in deed”). Ask students to focus on the interactions between Macbeth and Lady Macbeth.

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

**What central ideas do Macbeth and Lady Macbeth talk about?**

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

## Activity 4: Reading and Discussion

**45%**

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 Act 3.4, lines 55–99 (from “Here is a place reserved, sir” to “Fie, for shame!”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *appall* means “to fill or overcome with horror or fear”; *bold* means “not hesitating or fearful in the face of actual or possible danger”; *behold* means “look, see.”

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 *appall*, *bold*, and *behold* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *note* and *passion*.

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

① **Differentiation Consideration:** Consider providing students with the following definition: *extend* means “to make something longer or greater.”

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

**Why does Macbeth not see the “place reserved” to which Lennox points (lines 55–60)?**

- 💬 Macbeth sees Banquo’s ghost sitting in the seat and does not think it is empty.

**When Lady Macbeth tells everyone “My lord is often thus / And hath been from his youth” (lines 64–65) to what does “thus” refer?**

- 💬 She is referring to his odd behavior, because she says this in response to Ross’s comment that, “His Highness is not well” (line 63).

**How does Lady Macbeth seek to distract the banquet guests from Macbeth’s “fit” (lines 64–69)? Provide evidence.**

- 💬 Lady Macbeth asks the guests to sit and continue eating, saying that if they “note him” too much, they will “offend him and extend his passion” (lines 67–68), or make his “fit” and confusion last longer.

**When Lady Macbeth says, “This is the very painting of your fear” (line 74), what does she believe is happening?**

- She believes Macbeth is hallucinating and seeing things simply because he is scared. She believes he is imagining things, but ultimately looking “but on a stool” (line 81).

① Remind students to refer to the explanatory notes for especially difficult lines, like lines 85–87.

① **Differentiation Consideration:** Consider providing students with the following definition: *painting* means “a picture made by putting paint on canvas”

**Why does Lady Macbeth draw Macbeth aside?**

- Macbeth truly believes he is seeing a ghost, but Lady Macbeth believes he is acting out of fear. She confronts him and asks, “Are you a man?” (line 70), convinced that his hallucination “is the very painting of your fear” (line 74). Macbeth, on the other hand, is very distraught by what he sees and insists that he is a “bold” man (line 71) for acknowledging the ghost, “which might appall the devil” (line 72).

**How does the interaction between Macbeth and Lady Macbeth affect the mood of the scene?**

- The effect is that the scene is tense and chaotic, because Macbeth and Lady Macbeth argue in front of guests (“Are you a man?” (line 70)) and urge the guests to carry on as if everything were normal (“Sit, worthy friends.” (line 64)).

**How do the interactions of Lady Macbeth and Macbeth in lines 70–99 reflect central ideas in the play?**

- Student responses may include:
  - The central idea of appearance vs. reality is reflected because Macbeth is seeing something that nobody else sees: “If I stand here, I saw him” (line 89) to which Lady Macbeth responds, “Fie, for shame!” (line 90).
  - The central idea of mortality is reflected because Banquo’s ghost appears and causes Macbeth to question the nature of death: “If thou canst nod, speak too.— / If charnel houses and our graves must send / Those that we bury back, our monuments / Shall be the maws of kites” (lines 84–87). Macbeth means that if people rise after having been buried, the only finality will be when birds eat the corpses.

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

**What does Macbeth say happened in the past when “the brains were out” (line 95)?**

- Macbeth says that in the past, if a man died, he would stay dead: “the man would die, / And there an end.”

**How is death in the past different than death now? To what specific event does Macbeth refer?**

- Now, Macbeth says, “they [the dead] rise again ... / And push us from our stools” (lines 96–98). He speaks of how Banquo’s ghost has come back.

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

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

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

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Instruct student groups to read Act 3.4, lines 151–176, (from “It will have blood, they say” to “We are yet but young in deed”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *tedious* means “long and tiresome.”

- 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 *tedious* on their copy of the text or in a vocabulary journal

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

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

**What might Macbeth mean by “blood will have blood” (line 151)?**

- That the murdered will kill.

- ① Consider explaining to students that the word *blood* here—and in the following lines—is referencing the blood that is shed during murder.

**What does it mean if Macduff “denies his person” in response to the “great bidding” of Macbeth and Lady Macbeth? Why would Macbeth be concerned if Macduff did not come at their “great bidding” (lines 159–160)?**

- Student responses should include:

- Macduff did not come to meet the Macbeths even though they called for him.
- Macbeth is paranoid that the nobles are plotting against him.

**To whom does “them” refer in line 163?**

- The noblemen (e.g., Macduff, Lennox, etc.).

**What does Macbeth reveal about the homes of the noblemen (line 164)?**

- He has servants “fee’d” in all their homes to spy on them.

Instruct student groups to paraphrase Act 3.4, lines 168–172 (from “I am in blood” to “acted ere they may be scanned”).

- “I have walked so far into blood that, even if I were to not go any further, continuing over would be as difficult as returning. I have many strange thoughts that I have to act out before I can think about them too much.”

**What comparison does Macbeth draw in lines 168–170?**

- He compares his acts of murder to wading “in blood,” and says that he is “Stepped in ... far” (lines 168–169).

① **Differentiation Consideration:** If students struggle, consider asking the following question:

**Why would “Returning [be] as tedious as go o’er” a body of water (lines 169–170)?**

- Returning to the beginning or continuing on are equally difficult once one is in the middle of a body of water.

**What decision does Macbeth make in terms of “returning” or going “o’er” (lines 169–170)? Provide evidence.**

- Macbeth says he has “Strange things” in his head that “will to hand, / Which must be acted,” meaning he has chosen to “go o’er,” or to continue to murder, instead of to “return,” or stop his violent acts.

① **Differentiation Consideration:** If students struggle, consider asking the following question:

**Why must the “strange things” in Macbeth’s head “be acted” upon before they are “scanned” (171–172)?**

- Because if Macbeth thinks about them too much, he will not do them.

**What does Lady Macbeth think Macbeth needs to do (line 173)? Why?**



- Lady Macbeth says Macbeth needs to get some sleep: “You lack the season of all natures, sleep” (line 173). She thinks he is simply tired and emotional.

**What is the “deed” Macbeth mentions (line 176)?**

- Macbeth refers to murder.

**What does Macbeth mean when he states that he and Lady Macbeth are “young in deed” (line 176)?**

- To be “young” means to be new to something. Macbeth means that he and Lady Macbeth are new to murder, which is why he feels “initiate fear” (line 175), or the fear of one who is new to something.

**Activity 5: Quick Write****10%**

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

**How do the interactions between Macbeth and Lady Macbeth 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. 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 3.5 and 3.6 (from “Why, how now, Hecate? You look angrily” to “I’ll send my prayers with him”). Instruct students to use the explanatory notes to support their reading, as well as the Homework Scaffolding Tool for *Macbeth*, Act 3.5 and 3.6. Ask students to be prepared to discuss the plot of this scene in the following lesson.

## Homework

For homework, read Act 3.5 and 3.6 (from “Why, how now, Hecate? You look angrily” to “I’ll send my prayers with him”). Use the explanatory notes to support your reading, as well as the Homework Scaffolding Tool. Be prepared to discuss the plot of this scene in the following lesson.

## Model Homework Scaffolding Tool: *Macbeth* Act 3.3 and 3.4, lines 1-41

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Read the scene 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><b>First Murderer</b> But who did bid thee join with us?</p> <p><b>Third Murderer</b> Macbeth.</p> <p><b>Second Murderer</b>, <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><b>First Murderer</b> 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 10 The subject of our watch.</p> <p><b>Third Murderer</b> Hark! I hear horses.</p> <p><b>Banquo</b>, <i>within</i> Give us a light there, ho!</p> <p><b>Second Murderer</b> Then 'tis he. The rest That are within the note of expectation Already are i' th' court. 15</p> <p><b>First Murderer</b> His horses go about.</p>	<p><b>What time of day is it?</b></p> <p>Student responses may include:</p> <ul style="list-style-type: none"> <li>It is sunset, or near dark because “the west yet glimmers with some streaks of / day” (lines 7–8).</li> <li>It is night because Banquo asks for a light (line 20).</li> </ul>	<p><i>glimmers</i> (v.) – shines faintly</p>

<p><b>Third Murderer</b> Almost a mile: but he does usually, So all men do, from hence to the palace gate Make it their walk. <i>Enter Banquo, and Fleance with a torch.</i></p> <p><b>Second Murderer</b> A light, a light! 20</p> <p><b>Third Murderer</b> 'Tis he.</p> <p><b>First Murderer</b> Stand to 't.</p> <p><b>Banquo</b> [To Fleance] It will be rain tonight.</p> <p><b>First Murderer</b> Let it come down. [The three MURDERERS attack.]</p> <p><b>Banquo</b> O, treachery! Fly, good Fleance, fly, fly, fly! 25 Thou mayst revenge. O slave! [He dies. Fleance exits.]</p> <p><b>Third Murderer</b> Who did strike out the light?</p> <p><b>First Murderer</b> Was 't not the way?</p> <p><b>Third Murderer</b> There's but one down. The son is fled. 30</p> <p><b>Second Murderer</b> We have lost best half of our affair.</p> <p><b>First Murderer</b> Well, let's away, and say how much is done. <i>They exit.</i></p>	<p><b>Whom do the Murderers kill?</b></p> <p>☞ Banquo.</p> <p><b>What happens to Fleance?</b></p> <p>☞ Fleance "is / fled" (lines 29–30). He escapes.</p>	
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Text: Act 3.4, lines 1–41	Questions	Vocabulary
<p><i>Banquet prepared. Enter MACBETH, 「 LADY MACBETH 」, ROSS, LENNOX, LORDS, and ATTENDANTS.</i></p> <p><b>Macbeth</b></p> <p>You know your own degrees; sit down. At first And last the hearty welcome. 「 <i>They sit.</i> 」</p> <p><b>Lords</b></p> <p>Thanks to your majesty.</p> <p><b>Macbeth</b></p> <p>Ourself will mingle with society, And play the humble host. 5</p> <p>Our hostess keeps her state, but in best time We will require her welcome.</p> <p><b>Lady Macbeth</b></p> <p>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><b>MACBETH</b></p> <p>See, they encounter thee with their hearts' thanks.10</p> <p>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> 」</p> <p>There's blood on thy face.</p> <p><b>First Murderer</b></p> <p>'Tis Banquo's then. 15</p> <p><b>Macbeth</b></p> <p>'Tis better thee without than he within. Is he dispatched?</p>	<p><b>What are Macbeth and Lady Macbeth doing?</b></p> <p>They are hosting a banquet dinner.</p> <p><b>What news does the Murderer have for Macbeth?</b></p> <p>That Banquo is “dispatched” (line 17), but Fleance has escaped.</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><b>First Murderer</b></p> <p>My lord, his throat is cut; That I did for him.</p> <p><b>Macbeth</b></p> <p>Thou art the best o' the cut-throats, Yet he's good that did the like for Fleance. 20 If thou didst it, thou art the nonpareil.</p> <p><b>First Murderer</b></p> <p>Most royal sir, Fleance is 'scaped.</p> <p><b>Macbeth, [aside]</b></p> <p>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</p> <p>But now I am cabin'd, cribb'd, confined, bound in To saucy doubts and fears. But Banquo's safe?</p> <p><b>First Murderer</b></p> <p>Ay, my good lord: safe in a ditch he bides, With twenty trenched gashes on his head, The least a death to nature. 30</p> <p><b>Macbeth</b></p> <p>Thanks for that:</p> <p>There the grown serpent lies; the worm that's fled Hath nature that in time will venom breed, No teeth for the present. Get thee gone; to-morrow We'll hear, ourselves, again. 35</p> <p><i>Murderer Exits.</i></p> <p><b>Lady Macbeth</b></p> <p>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; 40 Meeting were bare without it.</p>	<p><b>How does Macbeth react to the news?</b></p> <p>At first he is pleased and calls the Murderer “the best o’ the cut-throats” (line 19), but once Macbeth learns Fleance is alive he feels, “bound in / To saucy doubts and fear” (lines 26–28).</p> <p><b>How does Shakespeare use figurative language to refine Macbeth’s reaction to Fleance’s escape?</b></p> <p>Shakespeare uses metaphor: Macbeth refers to Fleance as a “worm” (line 32), or young snake that will “breed” (line 33) poison when it grows up—meaning Fleance will grow up to kill Macbeth.</p>	
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## Homework Scaffolding Tool: *Macbeth* Act 3.5 and 3.6

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Read the scene 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* as you read Act 3: <http://www.wiredforbooks.org/mp3> (19:07–21:19).

Text: Act 3.5	Questions	Vocabulary
<p><i>Thunder. Enter the three Witches, meeting Hecate.</i></p> <p><b>First Witch</b> Why, how now, Hecate? You look angrily.</p> <p><b>Hecate</b> Have I not reason, beldams as you are? Saucy and overbold, how did you dare To trade and traffic with Macbeth In riddles and affairs of death, And I, the mistress of your charms, The close contriver of all harms, Was never called to bear my part Or show the glory of our art? And which is worse, all you have done Hath been but for a wayward son, Spiteful and wrathful, who, as others do, Loves for his own ends, not for you. But make amends now. Get you gone, And at the pit of Acheron Meet me i' th' morning. Thither he Will come to know his destiny. Your vessels and your spells provide, Your charms and everything beside. I am for th' air. This night I'll spend Unto a dismal and a fatal end. Great business must be wrought ere noon. Upon the corner of the moon There hangs a vap'rous drop profound. I'll catch it ere it come to ground, And that, distilled by magic sleights, Shall raise such artificial sprites As by the strength of their illusion Shall draw him on to his confusion. He shall spurn fate, scorn death, and bear His hopes 'bove wisdom, grace, and fear.</p>	<p><b>Why is Hecate angry (lines 3–13)?</b></p> <p><b>How does Hecate describe Macbeth (lines 11–13)?</b></p> <p><b>Which of Macbeth's previous actions confirm Hecate's description?</b></p> <p><b>What will happen to Macbeth "i' th' morning" (lines 16–17)?</b></p>	<p><i>contriver</i> (n.) – one who plans, forms designs</p> <p><i>fatal</i> (adj.) – causing or capable of causing death</p>

<p>And you all know, security Is mortals' chiefest enemy. Music and a song. Hark! I am called. My little spirit, see, Sits in a foggy cloud and stays for me.</p> <p style="text-align: right;">35</p> <p>「<i>Hecate exits.</i>」 <i>Sing within "Come away, come away," etc.</i></p> <p><b>First Witch</b> Come, let's make haste. She'll soon be back again. <i>They exit.</i></p>	<p><b>What is Hecate planning to do to Macbeth (lines 24–32)?</b></p> <p><b>What is mortals' biggest enemy (lines 32–33)?</b></p>	
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Text: Act 3.6	Questions	Vocabulary
<p><i>Enter Lennox and another Lord.</i></p> <p><b>Lennox</b>  My former speeches have but hit your thoughts,  Which can interpret farther. Only I say  Things have been strangely borne. The gracious  Duncan  Was pitied of Macbeth; marry, he was dead. 5  And the right valiant Banquo walked too late,  Whom you may say, if 't please you, Fleance killed,  For Fleance fled. Men must not walk too late.  Who cannot want the thought how monstrous  It was for Malcolm and for Donalbain 10  To kill their gracious father? Damnèd fact,  How it did grieve Macbeth! Did he not straight  In pious rage the two delinquents tear  That were the slaves of drink and thralls of sleep?  Was not that nobly done? Ay, and wisely, too, 15  For 'twould have angered any heart alive  To hear the men deny 't. So that I say  He has borne all things well. And I do think  That had he Duncan's sons under his key  (As, an 't please heaven, he shall not) they should 20  find  What 'twere to kill a father. So should Fleance.  But peace. For from broad words, and 'cause he  failed  His presence at the tyrant's feast, I hear 25  Macduff lives in disgrace. Sir, can you tell  Where he bestows himself?</p> <p><b>Lord</b>  The "son" of Duncan  (From whom this tyrant holds the due of birth)  Lives in the English court and is received 30  Of the most pious Edward with such grace  That the malevolence of fortune nothing  Takes from his high respect. Thither Macduff  Is gone to pray the holy king upon his aid  To wake Northumberland and warlike Siward 35  That, by the help of these (with Him above  To ratify the work), we may again  Give to our tables meat, sleep to our nights,  Free from our feasts and banquets bloody knives,  Do faithful homage, and receive free honors, 40  All which we pine for now. And this report</p>	<p><b>What "things" that "have been strangely borne" does Lennox describe (lines 3–25)?</b></p> <p><b>Why does Lennox link Fleance's running away to evidence for his killing his father (lines 6–8)?</b></p> <p><b>According to Lennox who else has been accused of killing their father (lines 9–18)?</b></p> <p><b>How does Lennox describe Macbeth's act of killing Duncan's guards (line 15)? What is the implication of this description (lines 16–17)?</b></p> <p><b>Why does Lennox connect Banquo's murder with Duncan's murder? Whom does he really think killed both men?</b></p> <p><b>Who is "the tyrant" (line 25)?</b></p> <p><b>Why does Macduff live in disgrace (lines 23–26)?</b></p>	<p><i>borne</i> (v.) – brought forth; given birth to</p> <p><i>marry</i> (oath) – a mild oath or curse word</p> <p><i>tyrant</i> (n.) – a ruler who uses power oppressively or unjustly</p>

<p>Hath so exasperate <sup>the</sup> King that he Prepares for some attempt of war.</p> <p><b>Lennox</b> Sent he to Macduff?</p>		<p><b>According to the Lord, what has “the tyrant” stolen (line 29)?</b></p>	
<p><b>Lord</b> He did, and with an absolute “Sir, not I,” The cloudy messenger turns me his back And hums, as who should say “You’ll rue the time That clogs me with this answer.”</p>	45	<p><b>Where has Macduff gone (lines 28–34)? Why has he gone there (lines 34–41)?</b></p>	<p>Lines 45–46: Macduff answered Macbeth’s order to appear with a definite, “Sir, not I.” Macduff turns his back on him, humming and not listening. “Turns me his back,” means he rudely dismisses him</p>
<p><b>Lennox</b> And that well might Advise him to a caution <sup>t’</sup> hold <sup>what</sup> distance His wisdom can provide. Some holy angel Fly to the court of England and unfold His message ere he come, that a swift blessing May soon return to this our suffering country Under a hand accursed.</p>	50	<p><b>What is Macbeth planning (lines 41–43)?</b></p>	<p><i>rue</i> (v.) – to feel sorrow over; to regret</p>
<p><b>Lord</b> I’ll send my prayers with him. <i>They exit.</i></p>	55	<p><b>What does Lennox hope will happen (lines 53–54)?</b></p>	