

10.4.2

Lesson 16

Introduction

In this lesson, students read Act 5.1 of *Macbeth* (from “I have two nights watched with you” to “I think but dare not speak. / Good night, good doctor”) where a Gentlewoman and the Macbeths’ Doctor watch Lady Macbeth sleepwalk and lament over the various murders she and Macbeth have committed. Students analyze how Shakespeare advances a central idea by showing Lady Macbeth’s descent into madness. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how Shakespeare refines a central idea through his development of the character of Lady Macbeth in this scene.

For homework, students select an excerpt from *Macbeth* to suggest for interpretive dramatic reading and review the Interpretive Dramatic Reading Performance Checklist and Interpretive Dramatic Reading Self-Assessment Checklist, which will be used to assess student performances.

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	<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.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.

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|--|---|
| | 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)

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 Shakespeare refines a central idea through his development of the character of Lady Macbeth in this scene.

High Performance Response(s)

A High Performance Response should:

- Describe Lady Macbeth's character development (e.g., Lady Macbeth has come unhinged because she writes, talks, and pretends to wash her hands "while in a most fast / sleep" (lines 9–10). Her speech is also unmetered as compared to her speech in other scenes, showing her mental breakdown.).
- Analyze how her character development advances a central idea (e.g., Lady Macbeth is losing her mind from guilt which develops the central idea of disorder showing how her "unnatural deeds" (line 75) have given her "unnatural troubles" (line 76). Also, her unmetered speech—"Out, damned spot, out, I say! One. Two." (line 37)—displays a disorder in her dialogue as compared to the rest of the play.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- agitation (n.) – state of being disturbed or excited emotionally
- perturbation (n.) – mental disturbance

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

- accustomed (adj.) – customary, usual
- mark (v.) – hear, notice
- dignity (n.) – worth

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

- doctor (n.) – a person who is trained and licensed to treat sick and injured people*
- gentlewoman (n.) – a woman of high social status
- nightgown (n.) – a loose dress that is worn in bed especially by women and girls*
- perfume (n.) – a liquid substance that you put on your body in small amounts in order to smell pleasant*

① *Consider providing students with visual aids to support understanding of these definitions.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, W.9-10.9.a, L.9-10.4.c • Text: <i>Macbeth</i> by William Shakespeare, Act 5.1 	
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. Introduction to Interpretive Dramatic Reading 7. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15% 4. 35% 5. 15% 6. 15% 7. 5%

Materials

- Optional film clip for masterful reading: <http://www.britishcouncil.org/arts> (8:33 to 15:35)
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Copies of the Interpretive Dramatic Reading Performance Checklist for each student
- Copies of the Interpretive Dramatic Reading Self-Assessment Checklist 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.9-10.3. In this lesson, students analyze how Shakespeare refines a central idea through his development of the character of Lady Macbeth. Students engage in evidence-based discussion as well as complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to 10.4.2 Lesson 15's homework. (Review all notes and annotations you made while reading Act 4 and then record a summary of the act and analysis of character and central idea development on the Act Synopsis and Analysis Tool.) Instruct students to Turn-and-Talk in pairs about their Act Synopsis and Analysis Tools.

- 💬 See the Model Act Synopsis and Analysis Tool at the end of this lesson for sample 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 5.1, lines 1–84 of *Macbeth* (from “I have two nights watched with you” to “Good night, good doctor”). Instruct students to follow along and pay attention to how Shakespeare develops the character of Lady Macbeth in this scene.

- ① For the masterful reading, consider showing a classical staging of this scene at:
<http://www.britishcouncil.org/arts> (8:33 to 15:35).
 - ▶ Students follow along, reading or viewing silently.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How has Lady Macbeth changed in this scene?

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

Activity 4: Reading and Discussion

35%

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 5.1, lines 1–84 (from “I have two nights watched with you” to “Good night, good doctor”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *agitation* means “state of being disturbed or excited emotionally” and *perturbation* means “mental disturbance.”

- 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 *agitation* and *perturbation* in their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *accustomed*, *mark*, and *dignity*.

- 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 definitions: *doctor* means “a person who is trained and licensed to treat sick and injured people,” *nightgown* means “a loose dress that is worn in bed especially by women and girls,” *gentlewoman* means “a woman of high social status,” and *perfume* means “a liquid substance that you put on your body in small amounts in order to smell pleasant.”
 - ▶ Students write the definitions of *doctor*, *nightgown*, *gentlewoman*, and *perfume* on their copy of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with visual aides to support their understanding of *doctor*, *nightgown*, and *perfume*.

Remind students to annotate their texts for the central idea and character development using the codes CI and CD. Remind students that annotating helps them keep track of evidence they use later in lesson assessments, the End-of-Unit Assessment, and the Performance Assessment, which focus on central ideas or character development.

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

What does the Gentlewoman “report” (line 2) to the Doctor?

- 💬 She has seen a woman sleepwalking and writing letters to herself in her sleep: “I / have seen her rise from her bed ... take forth paper, / fold it, write upon 't, read it, afterwards seal it, ... yet all this while in a most fast / sleep” (lines 4–9).

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

About whom are the Gentlewoman and Doctor talking?

- 💬 They are talking about Lady Macbeth.

How does the Doctor describe Lady Macbeth's actions? What mood do his descriptions establish? (lines 10–14)

- 💬 Student responses may include:
- The Doctor calls her sleepwalking “a great perturbation in nature” (line 10) meaning that it is unnatural or out of the ordinary.
 - The Doctor refers to Lady Macbeth's actions as a “slumb'ry agitation” (line 12) suggesting that her actions are strange and done in her sleep.
 - These descriptions of Lady Macbeth's actions create a creepy or foreboding mood.

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 Lady Macbeth mean by, “Out, damned spot, out, I say!” (line 37)?

- 💬 Lady Macbeth believes she is washing Duncan's blood from her hands: “Yet who would have thought the old man / to have had so much blood in him?” (lines 41–42).

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

What is Lady Macbeth doing in lines 24–32?

- She is imitating washing her hands. The Gentlewoman says, “It is an accustomed action with her to / seem thus washing her hands” (lines 31–32).

Who is the “old man” Lady Macbeth refers to in this scene?

- Duncan is “the old man” (line 41) because his is the only murder in which she has played a direct part.

What evidence explains what “spot” Lady Macbeth seems to be washing from her hands?

- The “spot” is blood. Lady Macbeth comments on how much blood is in Duncan: “Yet who would have thought the old man/to have so much blood in him?” (lines 41–42) and then asks, “What, will these hands ne’er be clean?” (lines 44–45).

To whom does Lady Macbeth speak in this scene?

- Student responses may include:
 - Lady Macbeth talks to an imaginary Macbeth when she says, “No /more o’ that, my lord, no more o’ that” (lines 45–46).
 - Lady Macbeth talks to herself when she says, “All / the perfumes of Arabia will not sweeten this little / hand” (lines 52–55).
- ① If students struggle to understand that Lady Macbeth speaks only to herself and to her absent husband, consider directing them to the stage directions to review which characters are present in the scene.

What is the “disease” to which the Doctor refers in line 62? What does he mean by “This disease is beyond my practice”?

- The disease is Lady Macbeth’s madness. The Doctor means that he cannot help Lady Macbeth. He states, “More needs she the divine than the physician” (line 78).

Lead a brief whole-class discussion of student responses. Remind students to annotate their texts for the central idea and character development, using the codes CI and CD.

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

Read with the class chorally Lady Macbeth’s words to Macbeth from Act 2.2 lines 58–64:

Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength to think
So brainsickly of things. Go get some water
And wash this filthy witness from your hand.—
Why did you bring the daggers from the place?
They must lie there. Go, carry them and smear
The sleepy grooms with blood.

Instruct students to Turn-and-Talk about the following questions:

Compare Lady Macbeth’s way of speaking in Act 5.1 to her way of speaking in Act 2.2. What do you notice?

💬 Student responses may include:

- Lady Macbeth speaks in more complicated language in Act 2 than in Act 5; for example, she says “You do unbend your noble strength to think / So brainsickly of things” (Act 2:2, lines 59–60). By comparison, in Act 5.1, the syntax of her speech is short and repetitive, and her meaning is blunt: “Come, come, come, come. Give me your / hand. What’s done cannot be undone. To bed, to / bed, to bed” (Act 5.1, lines 70–72).
- Her speech is unmetered in Act 5, whereas in Act 2 Lady Macbeth’s dialogue is metered (has a set number of beats/syllables and stressed and unstressed syllables).

① **Differentiation Consideration:** If students struggle consider reminding them of their work with meter and iambic pentameter in 10.4.2 Lesson 1.

How do Lady Macbeth’s words and actions in Act 5.1 refine your understanding of her character?

💬 Lady Macbeth is falling apart from guilt, sleepwalking and “washing her hands” (line 31) to try and remove the blood that only she sees. Her suddenly simplified and unmetered speech also shows how she is breaking down, because it is sloppy compared to her earlier speech patterns.

① **Differentiation Consideration:** If students struggle to understand Lady Macbeth’s madness, consider posing the following question:

What evidence is there for Lady Macbeth’s “disease” (line 62)?

💬 Student responses may include:

- Lady Macbeth is sleepwalking: “Doctor: You see her eyes are open / Gentlewoman: Ay, but their sense are shut” (lines 26–27).
- She cannot sleep in the dark: “She has light by / her continually” (lines 24–25).

- Lady Macbeth acts like she is washing her hands, trying to remove invisible blood (“Out, damned spot, out, I say!” line 37) and the smell of blood: “Here’s the smell of the blood still” (line 53).
- She speaks haltingly and repetitively, talking to herself: “Wash your hands. Put on your night- / gown” (lines 65–66) and to her husband, who is not in the room: “What’s done cannot be undone. To bed, to / bed, to bed” (lines 71–72).
- She seems unaware of the presence of the Doctor and the Gentlewoman. The Gentlewoman says to the Doctor, “Observe her; stand close” (line 22), but Lady Macbeth never acknowledges their presence.

Lead a brief whole-class discussion of student responses. Remind students to annotate their texts for the central idea and character development, using the codes CI and CD.

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

Activity 5: Quick Write

15%

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

Analyze how Shakespeare refines a central idea through his development of the character of Lady Macbeth in this scene.

Instruct students to look at their annotations to find evidence. 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: Introduction of Interpretive Dramatic Reading

15%

Instruct students to meet in the small groups established in 10.4.2 Lesson 1.

Inform students that they will be working in their groups over the next several days to choose an excerpt from *Macbeth* as a 2–5 minute interpretive dramatic reading, which they will perform in 10.4.2 Lesson 20.

Explain that an interpretive reading is a type of dramatic performance in which a student or group of students presents a text excerpt without props, lighting, or other dramatic supports. Explain that when preparing an interpretive dramatic reading, students may choose from several techniques, including (but not limited to):

- Choral: All students read the same text in unison.
- Dialogue: Students divide into groups to assume individual roles in a dialogue.
- Line-by-Line: One student or group of students is assigned to speak each specific line or set of lines in an excerpt.
- Cumulative: One student (or group of students) recites the first line or set of lines in an excerpt. Then that student or group is joined by a second student or group of students to read the next line or set of lines, followed by a third student or group of students. The pattern continues until all students recite chorally the final line or group of lines.

Students may choose to create additional techniques, to use a single technique, or to use multiple techniques in a single performance.

Remind students that for interpretive dramatic readings they may use the text, but the reading should be smooth and expressive, demonstrating a clear understanding of the text.

① Consider showing a video clip of students engaged in variations of interpretive dramatic readings to provide students with audiovisual models of possible interpretive dramatic readings.

What would make good material for an interpretive dramatic reading?

- 💬 Student responses may include:
- An exciting or dramatic part of the play
 - An important scene
 - A part with lots of beautiful language
 - A soliloquy or monologue

Distribute the Interpretive Dramatic Reading Performance and Self-Assessment Checklists. Lead a brief class discussion on the requirements of the checklists in light of their understanding of an interpretive dramatic reading thus far.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to select an excerpt from *Macbeth* to suggest for an interpretive dramatic reading and to review the Interpretive Dramatic Reading Performance Checklist and Interpretive Dramatic Reading Self-Assessment Checklist, which will be used for assessing student performances.

Homework

Select an excerpt from *Macbeth* for an interpretive dramatic reading. Review the Interpretive Dramatic Reading Performance Checklist and Interpretive Dramatic Reading Self-Assessment Checklist.

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:		
<p>Act: 4 Summary: In Scene 1, Macbeth consults the Witches to see if he will lose his kingdom. The Witches show him apparitions that outline his fate. Macbeth also learns that Macduff has fled to England. In scene 2, Lady Macduff and her son are slain by Murderers hired by Macbeth. In scene 3, Ross delivers news of Macduff's family's demise. Macduff convinces Malcolm to join him in a war against Macbeth.</p>								
Character Development					Central Ideas			
Character	Trait	Evidence	Idea	Evidence				
Macbeth	Desperate	Macbeth is so desperate to learn of his fate that he consults the Witches. When they do not tell him everything he wants to hear he yells, "Deny me this, / And an eternal curse fall on you! Let me know!" (Act 4.1, lines 119–120).	Breakdown of natural order	<p>The apparitions of an "Armed Head" (Act 4.1, line 76 s.d.), a "Bloody Child" (Act 4.1, line 87 s.d.), and eight kings (Act 4.1, line 126 s.d.) are all unnatural things to see.</p> <p>Lady Macduff describing Macduff as "want[ing] the natural touch" (Act 4.2 line 11) uses the image of the wren, "[t]he most diminutive of birds" (Act 4.2 line 12) to depict Macduff's failure to defend his family shows a breakdown in the natural order because Macduff is missing the natural instincts to defend his family.</p>				
	Evil	Macduff and Malcolm's interaction further develops Macbeth's character as evil by describing him negatively as a "devilish" (Act 4.3, line 136) tyrant "whose name blisters [their] tongues" (Act 4.3, line 14).	Mortality vs. immortality	Macbeth is obsessed with his own mortality, demanding that the Witches tell him if "Banquo's issue ever / [shall] Reign in this kingdom" (Act 4.1, lines 116–117).				

Malcolm	Suspicious	Malcolm is suspicious that Macduff's intentions are to lure him into a trap because Macbeth "was once thought honest. You [Macduff] have loved him well" (Act 4.3, line 15).		
	Good	At the end of the scene Malcolm confesses that he has lied about his faults and that he is not lustful, "never was forsworn" (Act 4.3, line 145), and is generally honest and loyal.		
Macduff	Desperate	Macduff is so desperate to replace Macbeth as King of Scotland he is willing to ignore Malcolm's "voluptuousness" (Act 4.3, line 74) and his "stanchless avarice" (Act 4.3, line 93).		
	Sad	Macduff laments over the loss of his family, who were "most precious to [him]" (Act 4.3, line 263).		
	Vengeful	Once Macduff recovers from the news of his family's death, he asks the heavens to "[w]ithin his sword's length set [Macbeth]" (Act 4.3, line 274).		

Interpretive Dramatic Reading Performance Checklist

Name:		Class:		Date:	
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Group Members:			
Text: <i>Macbeth</i> , Act __: __, lines __–__			
Criterion	Score		Comments
Group Interaction	3	The group performs an interpretive dramatic reading that provides an interesting and accurate interpretation of the excerpt.	
	2	The group performs an interpretive dramatic reading that provides an interesting and somewhat accurate interpretation of the excerpt.	
	1	The group performs an interpretive dramatic reading that does not provide an interesting and accurate interpretation of the excerpt.	
Language	3	The group conveys the meaning and tone of the play's language.	
	2	The group somewhat conveys the meaning and tone of the play's language.	
	1	The group did not convey the meaning and tone of the play's language.	
Staging	3	The group choreography is appropriate for the selection presented.	
	2	The group choreography is somewhat appropriate for the selection presented.	
	1	The group choreography is inappropriate for the selection presented.	
Expression	3	The readers vocalize the lines in interesting and varied ways.	
	2	The readers vocalize the lines in somewhat interesting and varied ways.	
	1	The readers vocalize the lines in uninteresting and unvaried ways.	

Interpretive Dramatic Reading Self-Assessment Checklist

Name:		Class:		Date:	
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Criterion	Score		Comments
Making Decisions and Setting Goals	3	I actively participated in discussions about setting goals and making decisions. I can explain how my work helped meet the goals.	
	2	I agreed to the goals and decisions set by the work. I can explain how I tried to meet the goals.	
	1	I did not participate in setting goals or making decisions (e.g., choosing an excerpt or interpretive dramatic reading technique) for the group. I frequently ignored goals set by the group and did not work to meet them.	
Meeting Deadlines	3	I met all deadlines and came to all meetings prepared.	
	2	I usually met deadlines and usually came to meetings prepared.	
	1	I frequently missed deadlines or came to meetings unprepared.	
Collegiality	3	I consistently showed respect for other group members.	
	2	I usually showed respect for other group members.	
	1	I was frequently disrespectful of other members.	
Performance	3	I carefully researched the excerpt to help me understand the text, and I practiced one or more times per day.	
	2	I did some research to help me understand the excerpt, and I practiced at least once a day.	
	1	I did not spend enough time researching and practicing the excerpt.	