

10.4.2

Lesson 18

Introduction

In this lesson, students read and analyze *Macbeth* Act 5.4, 5.5, and 5.6 (from “Cousins, I hope the days are near at hand” to “Those clamorous harbingers of blood and death”), in which both sides prepare for battle and Macbeth learns of Lady Macbeth’s death. Students explore Shakespeare’s use of figurative language to develop the character of Macbeth in these scenes by engaging in an evidence-based discussion before student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare’s use of figurative language further develop the character of Macbeth in these scenes? Finally, students prepare for the interpretive dramatic reading activity in 10.4.2 Lesson 20 through a group discussion in which they rehearse their selected excerpt and select an interpretive dramatic reading technique.

For homework, students practice their interpretive dramatic reading excerpt aloud, paying particular attention to any lines assigned individually. Also for homework, students recall their work on the classical tragedy from 10.4.1 Lesson 3 and select the three criteria that are, in their view, most important in the definition of a tragic hero.

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.
RL.9-10.4	Determine the meaning words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ol style="list-style-type: none"> 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.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

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 does Shakespeare’s use of figurative language further develop the character of Macbeth in these scenes?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify examples of Shakespeare’s use of figurative language in these scenes (e.g., In Macbeth’s monologue in Act 5.5 lines 20–31, from “She should have died hereafter” to “full of sound and fury, / Signifying nothing”, Shakespeare develops three images. With the line “To the last syllable of recorded time” (line 24), Shakespeare uses the image of life as a story. At the same time, Macbeth describes life as a light, a “candle” (line 26) and as an actor, “a poor player” (line 27).). Demonstrate how Shakespeare uses the cumulative impact of this figurative language to develop Macbeth’s despair and weariness with life (e.g., In all three images in his monologue (Act 5.5 lines 20–31), Macbeth views life as fleeting and meaningless. The “brief candle” (line 26), only lights “fools / The way to dusty death” (lines 25–26), while the actor “struts and frets his hour upon the stage / And then is heard no more” (lines 28–29). Similarly, the story of life is “a tale / Told by an idiot, full of sound and fury / Signifying nothing” (lines 29–31).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • hew (v.) – chop, hack • bough (n.) – branch of a tree, especially one of the larger or main branches • err (v.) – be mistaken, be incorrect • clamorous (adj.) – full of loud and continued noise
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • shadow (v.) – conceal • host (n.) – army • harbingers (n.) – things that show what is coming • dismal (adj.) – dreadful • wherefore (adv.) – for what reason, why? • player (n.) – actor
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • candle (n.) – wax that has been formed into a stick or another shape and has a string in the middle that can be burned • tale (n.) – story • signifying (v.) – meaning

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> • Standards: RL.9-10.3, RL.9-10.4, W.9-10.9.a, L.9-10.4.c, L.9-10.5.a • Text: <i>Macbeth</i> by William Shakespeare, Act 5.4–5.6 <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 20% 4. 35%

5. Quick Write	5. 10%
6. Interpretive Dramatic Reading Discussion and Rehearsal	6. 15%
7. Closing	7. 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 standards for this lesson: RL.9-10.3 and RL.9-10.4. In this lesson, students explore how Shakespeare uses figurative language to develop Macbeth's character in Act 5.4, 5.5, and 5.6. Students engage in an evidence-based discussion as well as Quick Write to close the lesson. Students also prepare in groups for the interpretive dramatic reading activity in 10.4.2 Lesson 20 by rehearsing and selecting interpretive dramatic reading techniques.

- ▶ 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 focus standard to their AIR text from the previous lesson's homework.

Inform students that they review their interpretive dramatic reading homework from 10.4.2 Lesson 17 at the end of this lesson.

Activity 3: Masterful Reading

20%

Have students listen to a masterful reading of *Macbeth* Act 5.4, 5.5, and 5.6 from (from “Cousins, I hope the days are near at hand” to “Those clamorous harbingers of blood and death”). Ask students to listen for how Shakespeare uses figurative language in these scenes.

- ▶ 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:

Listen for one way that Macbeth describes life using comparisons.

- ① **Differentiation Consideration:** Consider providing the following definition: *comparison* means “looking at things to see how they are similar or different.”
- 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 and analyze Act 5.4 (from “Cousins, I hope the days are near at hand” to “Towards which, advance the war”) and answer the following questions before sharing out with the class.

- ① Consider reminding students throughout to use the explanatory notes to help with challenging language. Students may need the scaffolding in the notes to make meaning of certain difficult phrases or archaic language.

Provide students with the following definitions: *hew* means “chop, hack,” *bough* means “branch of a tree, especially one of the larger or main or branches,” and *err* means “be mistaken, be incorrect.”

- 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 *hew*, *bough*, and *err* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definition of the following words: *shadow* and *host*.

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

What is Malcolm's plan (lines 6–9)?

- 🗨️ Malcolm orders all the soldiers to cut down a tree branch and carry it before them, in order to hide their numbers: "Let every soldier hew him down a bough / And bear 't before him. Thereby we shall shadow / The numbers of our host and make discovery / Err in report of us" (lines 6–9).

What does the audience learn about Macbeth's situation in lines 11–18?

- 🗨️ Student responses may include:
 - Macbeth is in Dunsinane but will not prevent the English from laying siege to the castle: "the confident tyrant / Keeps still in Dunsinane and will endure / Our setting down before 't" (lines 11–13).
 - Many of Macbeth's subjects have risen up against him: "Both more and less have given him the revolt" (line 16).
 - Those who continue to serve Macbeth do so against their will and do not love him: "none serve with him but constrained things / Whose hearts are absent too" (lines 17–18).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read and analyze Act 5.5 (from "Hang out our banners on the outward walls" to "At least we'll die with harness on our back") and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for definitions of the following words: *dismal*, *wherefore*, and *player*.

- 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: *candle* means "wax that has been formed into a stick or another shape and has a string in the middle that can be burned," *tale* means "story," and *signifying* means "meaning."

- ▶ Students write the definitions of *candle*, *tale*, and *signifying* on their copy of the text or in a vocabulary journal.

Instruct students to take out their work from 10.4.2 Lesson 6 and review their notes and annotations on *Macbeth* Act 2.2.

In what ways is Macbeth’s reaction to the offstage cries he hears (Act 5.5, lines 9–17) different from his reaction to Duncan’s murder (Act 2.2 lines 65–76)?

🗨 Student responses may include:

- In Act 2.2, Macbeth was nervous and jumped at every sound, saying, “every noise appalls me” (Act 2.2, line 76). As he says in Act 5.5, lines 12–13: “[t]he time has been my senses would have cooled / To hear a night-shriek.”
- Macbeth could not bear to look at Duncan’s body a second time when Lady Macbeth ordered him to bring back the daggers: “I am afraid to think what I have done. / Look on ’t again I dare not” (Act 2.2, lines 66–67). Now, however, he is so familiar with horror that “[d]ireness, familiar to my slaughterous thoughts, / Cannot once start me” (Act 5.5, lines 16–17).

How does Macbeth’s response to Seyton’s news (lines 20–21) further develop his character?

🗨 Student responses may include:

- Macbeth’s response to Lady Macbeth’s death highlights both his affection for her and the change that has taken place in their relationship.
- Macbeth’s response is sorrowful and reflective, as he contemplates the inevitability of her death—“She should have died hereafter” (line 20) and his regret that his situation does not allow him to mourn for her: “There would have been a time for such a word” (line 21), but instead he must focus on his present situation and can only reflect briefly on the meaninglessness of life.

How does Shakespeare use figurative language to refer to life (lines 22–31)?

- 🗨 Macbeth develops three images of life in his speech: life as a story, speaking of “the last syllable of recorded time” (line 24); life as a light, a “candle” (line 26); and life as a “poor player” (line 27).

Analyze how the figurative language that Shakespeare uses (lines 22–31) develops Macbeth’s character.

🗨 Student responses may include:

- All of the images that Macbeth uses develop his despair and weariness with life, which he sees as brief and pointless, claiming that, “all our yesterdays have lighted fools / The way to dusty death” and exclaiming “Out, out, brief candle!” (lines 25–26).
- According to Macbeth, the “poor player” (line 27) of life “struts and frets his hour upon the stage / And then is heard no more” (lines 28–29), and the story of life is “a tale / Told by an idiot, full of sound and fury, / Signifying nothing” (lines 29–31). Together, these images develop Macbeth as hopeless and painfully aware of the meaninglessness of life.

① **Differentiation Consideration:** To support students, consider posing the following question:

To what three different things does Macbeth compare life (lines 22–31)?

💬 Macbeth compares life to a light or “candle” (line 26), an actor or “player” (line 27) and a story or “tale” (line 29).

Remind students to annotate their texts for character development, using the code CD.

- ① Consider using the images of life as a light, a story, and an actor to teach or review *metaphor*. If students are unfamiliar with the term, consider defining *metaphor* as “a figure of speech that describes a person or object by asserting that he/she/it is the same as another otherwise unrelated object.”
- ① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

What does the messenger report (lines 37–39)? What is the significance of this news?

💬 Student responses should include:

- The messenger reports that Birnam Wood is now moving towards Dunsinane: “I looked toward Birnam, and anon methought / The Wood began to move” (lines 38–39).
- This news is significant because according to the Apparition’s prophecy, “Macbeth shall never vanquished be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him” (Act 4.1, lines 105–106).

① **Differentiation Consideration:** If students struggle, consider directing them to reread Act 4.1, lines 98–140.

What aspects of Macbeth’s character are developed by his speech in lines 44–59?

💬 Student responses may include:

- Macbeth’s speech highlights the violence into which he has descended since the murder of Duncan. Macbeth threatens the Messenger with hanging, telling him: “If thou speak’st false, / Upon the next tree shall thou hang alive / Till famine cling thee” (lines 44–46).
- In his speech, Macbeth shows his despair: as he begins to doubt “th’ equivocation of the fiend, / That lies like truth” (lines 49–50) and gives up hope of victory, he repeats his weariness with life, saying, “I ’gin to be aweary of the sun / And wish th’ estate o’ th’ world were now / undone” (lines 55–57).
- Macbeth shows his unwillingness to surrender even when all hope is gone: he prefers to die in action rather than give up, reflecting, “At least we’ll die with harness on our back” (line 59).

Remind students to annotate their texts for character development, using the code CD.

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

Lead a brief whole-class discussion of student responses.

Instruct student groups to read and analyze Act 5.6 (from “Now near enough. Your leafy screens throw down” to “Those clamorous harbingers of blood and death”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *clamorous* means “full of loud and continued noise.”

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

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

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

Where are Malcolm and his troops at the beginning of Act 5.6? Support your answer with evidence from the text.

- ☞ Malcolm and his troops have reached Dunsinane, as is shown when Malcolm tells his men “Now near enough. Your leafy screens throw down” (line 1).

What do the trumpets signal (lines 10–11)?

- ☞ The trumpets are “clamorous harbingers of blood and death,” meaning that they announce blood and death, that is to say, they signal the start of battle.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does Shakespeare’s use of figurative language further develop the character of Macbeth in these scenes?

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: Interpretive Dramatic Reading Discussion and Rehearsal

15%

Instruct students to meet in their interpretive dramatic reading groups to share the vocabulary words they identified and defined for the previous lesson’s homework.

Instruct students to rehearse their selected text excerpt with appropriate interpretive dramatic reading techniques.

- ▶ Students meet in groups to review vocabulary and rehearse their interpretive dramatic reading excerpt.

Review the different interpretive dramatic reading techniques and instruct students to explain why they think the interpretive dramatic reading techniques they chose are appropriate for their text and group.

🗨 Student responses may include:

- A reading in unison makes it easier for all students to participate.
- A reading in unison makes sense because the excerpt is a monologue or soliloquy.
- Dividing into smaller groups to read the excerpt as a dialogue makes sense because Shakespeare wrote it as a dialogue.
- A cumulative approach makes sense because the ending is very dramatic.

- A line-by-line approach makes sense because different clusters of lines have different meanings.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read their selected interpretive dramatic reading text excerpt aloud and to pay particular attention to any lines assigned to them.

Also for homework, instruct students to recall their work from 10.4.1 Lesson 3 on classical tragedy and to select the three criteria that are, in their view, most important in the definition of a tragic hero.

- ▶ Students follow along.

Homework

Read your selected interpretive dramatic reading text excerpt aloud and pay particular attention to any lines assigned to you.

Also for homework, recall your work from 10.4.1 Lesson 3 on classical tragedy and select the three criteria that are, in your view, most important in the definition of a tragic hero.