UNIT: MACBETH

ANCHOR TEXT

The Tragedy of Macbeth, William Shakespeare (Literary)

RELATED TEXTS

Literary Texts (Fiction)

- "**The Story of Daedalus and Icarus**" from *Metamorphoses*, Ovid
- "**Musee des Beaux Arts**," W. H. Auden (Poem)
- *Oedipus Rex*, Sophocles (Drama)
- "**Ozymandias**," Percy Bysshe Shelley (Poem)

Informational Texts (Nonfiction)

- **Excerpt from *Poetics*** (Section 2, Part XIII), Aristotle
- "Reading Shakespeare's Language" from **The Folger Shakespeare Library edition of *Macbeth*, Eds. Barbara A. Mowat and Paul Werstine**
- "**Murderer, King, and Scot, All Rolled Into One Madman: Alan Cumming in 'Macbeth' at Lincoln Center Festival**," Charles Isherwood

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *Landscape with the Fall of Icarus*, Pieter Bruegel (Art)
- *The Tragedy of Macbeth*, Rupert Goold (Film)
- **TEDTalk: Are We Really in Control of Our Own Decisions?,** Dan Ariely
- *Lady Macbeth with Daggers*, Jonathan Fuseli (Art)
- **Act I, Scene vii**; **Act II, Scene i**; and **Act III, Scene iv** of *Macbeth*, Charles Isherwood (Video)

UNIT FOCUS

Students explore the ideas of ambition and failure. They learn that conflicts serve as the basis of a text's meaning and that identifying the internal and external conflicts of a story reveals the motivations of complex characters. They come to understand how characters advance a plot and develop a theme, reflecting real life in which conflicting motivations propel humans to act in different ways.

Text Use: Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, RL.9-10.9, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.7, RI.9-10.8, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

CONTENTS

The Tragedy of Macbeth Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks

Unit Focus

- **Topic:** Ambition and failure
- **Themes:** Explore how conflicting motivations propel people to act in different ways
- **Text Use:** Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure

Summative Unit Assessments

A **culminating writing task**:

- Analyze how complex characters establish and develop a theme
- Write a literary analysis with strong and thorough textual evidence

A **cold-read task**:

- Read and understand complex texts
- Compare and contrast how two different mediums represent the same scene
- Write in response to text

An **extension task**:

- Conduct research based on a self-generated question
- Integrate information and draw evidence from a variety of texts to demonstrate understanding about a topic
- Write an explanatory text based on research

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1:** "The Story of Daedalus and Icarus" from *Metamorphoses*, "Musee des Beaux Arts," and *Landscape with the Fall of Icarus* (sample tasks)
- **Lesson 2:** Section 2, part xiii, from *Poetics* and *Oedipus Rex*
- **Lesson 3:** "Reading Shakespeare's Language"
- **Lesson 4:** Act i of *The Tragedy of Macbeth* and Act i of *The Tragedy of Macbeth* (Film) (sample tasks)
- **Lesson 5:** Act ii of *The Tragedy of Macbeth*, *Lady Macbeth with Daggers,* and Act ii of *The Tragedy of Macbeth* (Film) (sample tasks)
- **Lesson 6:** Act iii of *The Tragedy of Macbeth* and act iii of *The Tragedy of Macbeth* (Film)
- **Lesson 7:** Act iv of *The Tragedy of Macbeth*, act iv of *The Tragedy of Macbeth* (Film), and TEDTalk: Are We Really in Control of Our Own Decisions? (sample tasks)
- **Lesson 8:** Act v of *The Tragedy of Macbeth*, "Ozymandias," and act v of *The Tragedy of Macbeth* (Film) (sample tasks/culminating writing task)
- **Lesson 9:** "Murderer, King, and Scot, All Rolled Into One Madman: Alan Cumming in 'Macbeth' at Lincoln Center Festival" (cold-read assessment)
- **Lesson 10:** Various texts for independent research (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Select one of the central ideas of *Macbeth* discussed in class (e.g., the corrupting force of power, the manipulating forces within relationships, the effects of pride) and compose an essay that discusses how the development and interaction of the characters in the play builds the central idea. Cite strong and thorough textual evidence from throughout the play to support your analysis. Be sure to follow the conventions of standard English. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**, **W.9-10.2a-f**, **W.9-10.9a**, **W.9-10.10**, **L.9-10.1a**, **L.9-10.2a-c**)

*Teacher Note: Students compose an original essay, drawing evidence from the play, their annotations, and discussion notes to support their interpretations. Students should generate multiple drafts, revise based on feedback, and include several types of phrases and clauses to add interest and complexity to their writing. (**W.9-10.4, W.9-10.5, L.9-10.1b**) You may choose to omit this task and instead require students to cite evidence throughout Macbeth in the Extension Task essay if time does not permit two essays at the close of the unit.*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
Topic: Ambition and failure **Themes:** Explore how conflicting motivations propel people to act in different ways **Text Use:** Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure	This task assesses: - Analyzing how complex characters establish and develop a theme - Writing a literary analysis with strong and thorough textual evidence	- Lesson 2 - Lesson 4 (sample tasks included) - Lesson 5 (sample tasks included) - Lesson 6 - Lesson 7 (sample tasks included) - Lesson 8 (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "[Murderer, King, and Scot, All Rolled Into One Madman: Alan Cumming in 'Macbeth' at Lincoln Center Festival](#)" independently. This is a review from the *New York Times* of a new theatrical production by Charles Isherwood of *Macbeth*. Ans**wer** a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions:

1. Explain how the theatrical production differs from the original Shakespearean play including details the author provides about the differences between the original play and this live performance. (**RL.9-10.1**, **RL.9-10.7**, **RI.9-10.1**, **RI.9-10.2**, **RI.9-10.4**)

2. Watch the provided clips of this version of *Macbeth* ([Act I, Scene vii](#); [Act II, Scene i](#); [Act III, Scene iv](#)). (Note: Students will need original lines from the play for these three scenes.). As you watch, take notes about the effectiveness of Cumming's performance given your understanding of these scenes in the original play. (**RL.9-10.1**, **RL.9-10.7**, **SL.9-10.2**)

3. How does the director's transformation of *Macbeth* reveal a theme of the play? Write an essay that analyzes how the directors John Tiffany and Andrew Goldberg transform Shakespeare's *Macbeth* to communicate a thematic idea. Cite strong and thorough evidence from the review, the clips, and the play to support your analysis. Be sure to follow the conventions of standard English. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.7**, **RI.9-10.1**, **RI.9-10.2**, **W.9-10.1a-e**, **W.9-10.4**, **W.9-10.9a-b**, **W.9-10.10**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic:** Ambition and failure • **Themes:** Explore how conflicting motivations propel people to act in different ways • **Text Use:** Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure	This task focuses on: • Reading and understanding complex texts • Comparing and contrasting how two different mediums represent the same scene • Writing in response to text	• [Lesson 1](#) (sample tasks included) • [Lesson 4](#) (sample tasks included) • [Lesson 5](#) (sample tasks included) • [Lesson 6](#) • [Lesson 9](#) (use this task)

---

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments**.

[3] Ensure that students have access to the complete texts as they are testing.

<u>**EXTENSION TASK**</u>[4]

The power of literature lies in its ability to speak to audiences throughout time and across continents. While a 21st-century audience is not the audience most of the authors of the texts in this unit intended, their works still have the power to communicate messages about the human experience. Consider the failures of Icarus, Oedipus, Macbeth, Lady Macbeth, and Ozymandias, and make connections between the failures of those characters and historical and contemporary examples of human failure. How do current and/or historical events illustrate the nature of human ambition and failure? How do these two ideas interact? Is human failure the result of internal flaws, like too much ambition, or external forces, like relationships? In a research-based report, explain how society presents the ideas of ambition and failure. (**W.9-10.2**, **W.9-10.4**, **W.9-10.5**, **W.9-10.6**, **W.9-10.7**, **W.9-10.8**, **W.9-10.9**)

TEACHER NOTE: To support students in the completion of this task have them work through the following steps.

1. Have students select a historical or contemporary example of human ambition and failure. Consider world leaders who have been overthrown, businesspeople who ended up being corrupt, or historical incidents and tragedies resulting from man's hubris (i.e., the *Titanic*, the *Hindenburg*).

2. Prompt them to develop a self-generated question related to the selected topic to research, e.g., "What were the events that led to Enron's downfall?" or "How is the *Titanic* an example of hubris?" (**W.9-10.7**, **W.9-10.8**, **SL.9-10.2**) Have students share their questions with peers to get feedback and refine their initial questions.

3. Engage students in gathering relevant information from print and digital sources, narrowing or broadening the inquiry when appropriate. (**RI.9-10.7**, **W.9-10.7**, **W.9-10.8**)

4. Following research, have each student develop a claim[5] based on their research, e.g., "Pride and the corruption that results from gaining power have led to the undoing of some of our most famous leaders" or "*Titanic* serves as a modern warning of not letting pride and ambition replace sound judgment and thoughtful preparation." (**W.9-10.2a**) Then, they should complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they compiled while reading the play and other texts in the unit or through research. An evidence chart has three columns: (1) Evidence: quote or paraphrase, (2) Page number, (3) Elaboration/explanation of how this evidence supports ideas or argument. (**RL.9-10.1**, **W.9-10.2b**, **W.9-10.9a**-**b**)

5. Have students write a multiparagraph research-based essay on the above prompt, responding to feedback from the teacher and peers to produce clear and coherent writing. (**W.9-10.2a-e**, **W.9-10.4**, **W.9-10.5**, **W.9-10.10**, **L.9-10.2a-c**, **L.9-10.6**) In the essay, students should incorporate and cite evidence and quotations from at least three sources using proper citation format and avoiding plagiarism. (**W.9-10.8**, **W.9-10.9a-b**) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.).

---

[4] <u>Extension Task:</u> Students connect and extend knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is narrative task related to the unit focus.

[5] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.

6. Require students to use parallel structure and include various types of phrases and clauses studied in the unit for assessment of developing language use skills. (**L.9-10.1a-b**)

7. If time allows, have students produce their final drafts using technology (typing essays in MLA format or uploading their essays to a class blog). (**W.9-10.6**, **L.9-10.3a**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
Topic: Ambition and failure **Themes:** Explore how conflicting motivations propel people to act in different ways **Text Use:** Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure	This task focuses on: - Conducting research based on a self-generated question - Integrating information and drawing evidence from a variety of texts to demonstrate understanding about a topic - Writing an explanatory text based on research	- Lesson 1 (sample tasks included) - Lesson 2 - Lesson 5 (sample tasks included) - Lesson 6 - Lesson 7 (sample tasks included) - Lesson 8 (sample tasks included) - Lesson 10 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[6] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports the language and comprehension development necessary for continual reading growth. *This plan presents sample whole-class tasks to represent how standards might be met at this grade level.*

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[6] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[7] "**The Story of Daedalus and Icarus**" from *Metamorphoses*, Ovid "**Musee des Beaux Arts**," W. H. Auden *Landscape with the Fall of Icarus*, Pieter Brueghel (Art)	**TEXT DESCRIPTION:** These texts tell the story of Daedalus and Icarus, and present different perspectives of Icarus's death. His failure results from his choice to defy his father's commands. **TEXT FOCUS:** The story of Daedalus and Icarus introduces the role that individual, conflicting motivations have on human failure. Readers examine an original Ovidian myth to determine a theme and analyze how an artist and a poet transform the source material in art and poetry inspired by the myth. Students should be guided to consider how the various depictions of Icarus's story offer responses to the essential question from the Extension task: Is human failure the result of internal flaws, like too much ambition, or external forces, like relationships or temptation from one's surroundings? (**RL.9-10.2**, **RL.9-10.3**, **RL.9-10.9**) **MODEL TASKS** **LESSON OVERVIEW:** Students read, analyze, and compare three texts that discuss the same subject. Students compare each text, considering the effect of key details on the meaning of the text. Students write an explanation of how the varying depictions of the same subject convey different themes or central ideas. **READ AND UNDERSTAND THE TEXT:** • Have students independently read and **summarize**[8] the Ovid text. This will prepare students to understand the relationship among the texts and support their analysis of the painting and the poem. (**RL.9-10.2**, **RL.9-10.10**) • Using the **OPTIC strategy**[9] for visual texts, have students analyze *Landscape with the Fall of Icarus*. (**RL.9-10.7**) Ask them to write a description and summary of the art. (**RL.9-10.2**, **W.9-10.10**) • Read "Musee des Beaux Arts" aloud as students follow along with a printed copy. Have students reread the poem based on its punctuation to ensure students accurately interpret the poem's meaning. Students analyze the complex sentences in the poem by identifying the phrases and clauses of the two sentences in the poem and interpreting how each phrase or clause adds to their understanding of the poem's meaning. (**L.9-10.1b**) Then have students paraphrase the poem and use **TP-CASTT**[10] to determine a theme of the poem. (**RL.9-10.2**, **RL.9-10.4**, **L.9-10.5a-b**)

TEXT SEQUENCE	TEXT USE
	• Using a three-column chart, prompt students to record (column 1) brief summaries, (column 2) major details, and (column 3) similarities and differences among the three texts. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.7**, **SL.9-10.2**)
	• Place desks into **two long rows facing each other**.[11] Divide students into pairs, with each pair sitting at desks that face each other. Have each pair review their notes and graphic organizer to determine (1) how each text establishes a central idea or theme and develops it through details, (2) the connections between the three texts, and (3) how Auden and Brueghel draw on and transform the Ovidian myth. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.7**, **RL.9-10.9**, **W.9-10.9a**, **W.9-10.10**, **SL.9-10.1a**) Ensure each pair records their written answers.
	• Have each student move one desk to the left so they are now with a different partner. Have the new pairs share their answers from the original discussion and refine their written responses. (**W.9-10.5**, **SL.9-10.1b-c**)
	• Repeat this process two or three more times depending on the quality of student responses. Then have students return to their original partner and revise and finalize their responses. (**SL.9-10.1d**)
	EXPRESS UNDERSTANDING:
	• In a well-supported essay, have students write an explanation of how the depiction of Icarus's death in the three texts establishes a central idea about man's failure. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.7**, **W.9-10.2a-f**, **W.9-10.4**, **W.9-10.9a**, **W.9-10.10**)
	Access practice assessment items for "The Story of Daedalus and Icarus": **sample 1,**[12] **sample 2**.[13]
LESSON 2: **Section 2, Part XIII**, from *Poetics*, Aristotle ***Oedipus Rex***, Sophocles	**TEXT DESCRIPTION:** The excerpt from *Poetics* presents the classical criteria for tragic characters. The play presents the story of a protagonist, Oedipus, whose internal and external conflicts motivate him to make extreme choices that result in greater failure than what he is destined for. **TEXT FOCUS:** *Poetics* offers readers claims on which to base character and plot analysis for reading tragedy. (**RI.9-10.2**, **RI.9-10.8**, **RI.9-10.10**) Promote independence in reading *Oedipus Rex* by assigning longer portions of the text to small groups or for independent reading. (**RL.9-10.10**) Readers work in groups to read the play aloud, identify and trace Oedipus's shifting conflicts and motivations (including the concept of *hubris*), determine a theme, and analyze how Oedipus's character develops the theme. (**RL.9-10.2**, **RL.9-10.3**, **RL.9-10.5**, **L.9-10.4c**) Students generate lines of inquiry that explore the meaning of the text (including studying the vocabulary within the play). In addition, students explore the relationship of failure to internal and external conflicts. (**RL.9-10.2**, **RL.9-10.3**, **RL.9-10.5**, **L.9-10.4a-b, d**)

---

[11] http://www.theteachertoolkit.com/index.php/tool/inside-outside-circles
[12] http://parcconline.org/samples/english-language-artsliteracy/grade-10-ebsr-literary-analysis-task
[13] http://parcconline.org/samples/english-language-artsliteracy/grade-10-ebsr-literary-analysis-task-vocabulary

TEXT SEQUENCE	TEXT USE
LESSON 3: "Reading Shakespeare's Language" from **The Folger Shakespeare Library edition of *Macbeth*, Eds. Barbara A. Mowat and Paul Werstine**	**TEXT DESCRIPTION:** This excerpt from the preface material in the Folger edition of *Macbeth* provides readers with guidance for reading Shakespearean language, specifically word choice, sentence structure, wordplay, and implied stage action. **TEXT FOCUS:** Students read the Folger text as an introduction to Shakespearean language and develop an understanding of the major differences between modern American English and the language of the play. Working collaboratively, students generate a list of *Macbeth* reading tips that they will use to guide their small-group reading of the play. (**RL.9-10.10**)
LESSON 4: Act I of *The Tragedy of Macbeth*, William Shakespeare (Audio version available through the hyperlink) Act I of *The Tragedy of Macbeth*, Rupert Goold (Film)	**TEXT DESCRIPTION:** Act I establishes the major characters, setting, and conflicts of the play through a series of conversations in which Macbeth reveals his conflicting motivations, ambition, and loyalty. Macbeth and Lady Macbeth are introduced as ambitious, violent characters. The PBS film version sets the play in an early-20th century context, equating Macbeth's motivations with Adolf Hitler's tyranny as he established the Nazi regime. **TEXT FOCUS:** Act I provides opportunities to study character interactions and conflicts. (**RL.9-10.3**) Students begin to determine emerging themes about key concepts of the unit: ambition and power, violence, guilt, and the nature of evil. (**RL.9-10.2**) The film version provides readers with a performance that supports their emerging understanding of the characters and plot. **MODEL TASKS** **LESSON OVERVIEW:** Students read and summarize the act. They view the play after reading the act in full. Then they study the effects of Macbeth and Lady Macbeth's interactions and developing internal and external conflicts. Finally, they begin to identify emerging themes of ambition, violence, guilt, and evil developed through the characters' interactions. **READ THE TEXT:** • Read Act I aloud or listen to the audio version as students follow along. Gather information about and provide regular feedback to students on their emerging comprehension and analysis skills. As students struggle to read and understand the play, support their understanding through assigning reading partners or working in small groups. • Have students **summarize**[14] the events of the act. (**RL.9-10.2**)

---

[14] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT:

UNDERSTAND THE TEXT:

- Divide students into pairs. Have each pair reread key scenes in Act I in which Macbeth interacts with Lady Macbeth, Duncan, Banquo, and the three witches. The soliloquies are particularly important to understand, especially the opening soliloquy of scene vii. On the left side of a **dialectical journal**,[15] have pairs record key words, phrases, or lines from the scenes, making sure to properly cite the act, scene, and line, and indicate a rationale for selecting the quotation. (**RL.9-10.1**, **W.9-10.8**) On the right side of the journal, have pairs record their interpretations and conclusions drawn about the development of Macbeth's character as he interacts with Lady Macbeth, Duncan, Banquo, and the three witches. For example, in the soliloquy from scene vii, students should determine how Macbeth perceives his potential rise to power as predicted by the witches. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**)

- **Teacher Note:** Have students complete dialectical journals and annotations collaboratively early in the unit. After receiving feedback from others, move to reading short sections independently and generating objective summaries and brief written responses to text-dependent questions posed by the teacher or students. (**RL.9-10.2**, **RL.9-10.10**) Students may also benefit from rereading passages from *Macbeth* while viewing the scene from the film version. Students can break down complex sentences in critical speeches or scenes to understand the structure and determine meaning, using the film to support their analysis.

- Conduct a class discussion in which students explore Macbeth's potential for failure based on the events and interactions in Act I. Possible questions:

  o How do Macbeth's reactions to the witches, King Duncan, Banquo, and Lady Macbeth reveal his ambition, loyalty, and potential for success or failure?

  o How do Macbeth's reactions establish a central idea of the text? Prompt students to use accountable talk[16] throughout the discussion. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**, **SL.9-10.1a-d**, **SL.9-10.4**, **SL.9-10.6**)

- After reading Act I, have students watch and listen to two versions of Act I, scene iii, in *Macbeth* and take notes on the differing use of sound effects, intonation, timing, pronunciation, volume, vocal "casting," or anything they might notice that seems to offer a particular interpretation of the lines. Define terminology for students as needed. Additional questions and ideas for analysis available from *The Acoustical Macbeth*[17] by The University of Chicago. (**RL.9-10.1**, **RL.9-10.4**, **RL.9-10.7**, **SL.9-10.2**)

---

[15] http://www.docstoc.com/docs/27759900/Sample-Dialectical-Journal-Night
[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[17] http://shakespeareatchicago.uchicago.edu/plays/macbeth/macbethassign.shtml

TEXT SEQUENCE	TEXT USE
	• First in small groups then as a whole class, discuss the following question: If you were directing these particular actors, what suggestions would you offer for performing the lines in a different way? How do the two performances differ in significant ways? What impact do the differences have on the development of the characters and a theme of the act? (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.7**, **SL.9-10.2**)
	EXPRESS UNDERSTANDING:
	• Have students independently write a brief timed essay that compares two versions of act i, scene iii, focusing on what is emphasized or absent in each and on the character interaction and theme. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**, **RL.9-10.4**, **RL.9-10.7**, **W.9-10.1a-e**, **W.9-10.9a**, **W.9-10.10**)
LESSON 5: Act II of *The Tragedy of Macbeth*, William Shakespeare (Audio version available through the hyperlink) *Lady Macbeth with Daggers*, Jonathan Fuseli (Art) Act II of *The Tragedy of Macbeth*, Rupert Goold (Film)	**TEXT DESCRIPTION:** Act II presents violent rising action and Macbeth's internal conflicts with guilt and ambition. The Fuseli painting presents Lady Macbeth dominating a spectral, timid Macbeth in scene ii. **TEXT FOCUS:** Macbeth's relationship with Lady Macbeth in act ii motivates his behavior. Readers see his initial descent into madness in the floating dagger scene. The pacing of the conflicts creates tension. (**RL.9-10.5**) Comparing Fuseli's depiction against the lines from the play (II.ii.33-55) and the same scene in the film (43:50-45:35) allow readers to analyze the representation of the characters' reactions to murder. (**RL.9-10.7**) **MODEL TASKS** **LESSON OVERVIEW:** Students view and read the act and demonstrate their understanding of the major events. Then they reread key scenes to analyze Macbeth's character development and examine how themes emerge and are shaped by the characters' interactions. Finally, students read, analyze, and discuss a depiction of a key scene and write an evaluation of the treatment of the scene in each text. **READ THE TEXT:** • Show Act II of the film in advance of reading. As students watch the act, prompt them to take notes on the details of scenes that were particularly memorable or impactful. They should base their determination on the features discussed in lesson 4 as well as on lighting, placement, and movement of characters and camera angles. Access a handout for this **here**[18]. (**RL.9-10.7**) Then assign key scenes for reading in small groups and read the remainder of the act aloud. As students read in small groups, circulate and prompt students to break down complex sentences in critical speeches or scenes to understand the structure and determine meaning, using the film to support their analysis.

---

[18] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf

TEXT SEQUENCE	TEXT USE
	• Have students summarize the events of the act. (**RL.9-10.2**)

UNDERSTAND THE TEXT:

- While reading act ii, have students independently maintain the dialectical journal begun in Lesson 4, continuing to focus on character interactions and motivations and how those details develop a theme. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**)

- Prompt students to reread Act II, Scene ii, lines 33-55, independently. This begins just after Macbeth has killed King Duncan. Ask students to identify the central idea and mood that are developed in this scene and record their observations in their dialectical journals. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**, **RL.9-10.4**)

- Provide students with a copy of *Lady Macbeth with Daggers* and have them use the **OPTIC strategy**[19] for visual texts to view and examine the painting. Citing details to support claims about key ideas communicated through the painting, have students determine the central idea and mood conveyed by the painting and record their observations and analyses in their dialectical journals. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.7**, **SL.9-10.1a**)

- Lastly, watch Act II, Scene iii, again as a class. During this viewing, prompt students to take notes on the details that create a mood and convey a central idea for the viewer. (**RL.9-10.2**, **RL.9-10.7**)

EXPRESS UNDERSTANDING:

- Conduct a **fishbowl discussion**[20] in which students evaluate the strengths and weaknesses of the various depictions of act ii, Scene iii. (**RL.9-10.7**) Possible questions:

  - Which depiction more accurately captures Macbeth's mental and emotional state and his relationship with Lady Macbeth?

  - How do the depictions emphasize Macbeth's conflicting motivations and his failure?

  - How does this scene capture the relationship between ambition and failure?

  - What does each depiction emphasize about the relationship between ambition and failure?

  Provide time for students to work in pairs to devise answers to the questions and locate specific evidence, using the dialectical journals, summaries, and annotated texts from the unit. (**RL.9-10.1**, **W.9-10.9a-b**) Have the students form two concentric circles with one partner from each pair on the inner circle and the other partner

---

[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	from each pair on the outer circle. Then have the inner circle discuss their answers to the questions for eight minutes using **accountable talk**[21] and providing evidence for their ideas. (**SL.9-10.1a-b**, **SL.9-10.4**) While the inner circle discusses, students in the outer circle evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (**SL.9-10.3**) Have students in the outer circle record their thoughts using a platform like **Today's Meet.**[22] (**W.9-10.6**) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the seminar, have students reflect in writing on the quality of the seminar: How has your thinking changed as a result of this seminar? (**SL.9-10.1d**) What was done well? How can we improve?

• Conclude the discussion by having students write a timed essay based on the following prompt: Evaluate the strengths of each depiction of the scene. How does each depiction present thematic ideas? What elements in each most effectively build understanding? Cite evidence from all three texts to develop the argument. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.7**, **W.9-10.1a-e**, **W.9-10.4**, **W.9-10.9a**, **W.9-10.10**)

• Following the timed writing, divide students into pairs. Have them swap their essays and review their partner's essay:

   1. Identify and underline the thesis or main claim of the essay.

   2. Next to each body paragraph, write a one sentence summary. (**RI.9-10.2**) Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay. (**RI.9-10.3**)

   3. Underneath each summary sentence, list the evidence used in that paragraph (i.e., direct quotation, paraphrased quotation, key details from the text).

   4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a plus sign next to relevant evidence and logical reasoning and a minus sign next to irrelevant evidence or false reasoning. (**RI.9-10.8**)

   5. Review the sentence structure and offer suggestions for increasing the complexity by adding more phrases and clauses and using parallel structure. (This may require a brief mini-lesson in which the teacher models how this can be done.) (**L.9-10.1a-b**)

   6. Circle strong vocabulary words in the text and note any unnecessary repetitions. (**L.9-10.6**) |

---

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[22] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
	7. Edit the essay for spelling mistakes and use of proper punctuation. (**L.9-10.2a-c**)
	8. Return the essays to their owner and have students review the feedback. Have students rewrite their essays, revising sentences and strengthening their arguments. (**W.9-10.4**, **W.9-10.5**)
LESSON 6: Act III of *The Tragedy of Macbeth*, William Shakespeare (Audio version available through the hyperlink) Act III of *The Tragedy of Macbeth*, Rupert Goold (Film)	**TEXT DESCRIPTION:** Act III presents further rising action. Macbeth is reduced to frenzied terror at the appearance of Banquo's ghost at a dinner party. Murdering his former allies, Duncan and Banquo, creates an internal conflict between ambition and guilt, driving Macbeth to madness. The film presents the banquet scene dramatically, emphasizing other characters' reactions to Macbeth's madness and hallucinations. **TEXT FOCUS:** Students analyze the characters' language to trace the development of Macbeth's tortured conscience and Lady Macbeth's anxiety. They examine how these conflicts cause changes in the characters' relationship and the development of the themes established in acts i and ii. (**RL.9-10.2**, **RL.9-10.3**, **RL.9-10.4**) Students compare the director's interpretation of the scene with their own interpretations, including how the themes of guilt, evil, ambition, and failure are developed by details, emphasized, and/or absent in the play and the scene. (**RL.9-10.2**, **RL.9-10.7**)
LESSON 7: Act IV of *The Tragedy of Macbeth*, William Shakespeare (Audio version available through the hyperlink) Act IV of *The Tragedy of Macbeth*, Rupert Goold (Film) TEDTalk: Are We Really in Control of Our Own Decisions?, Dan Ariely	**TEXT DESCRIPTION:** Act IV presents dramatic tension and further rising action as Macbeth seeks the witches' assurance of his security and others simultaneously plot to overthrow Macbeth. Dan Ariely's TEDTalk on the psychology of decision making presents claims about the human ability to make logical decisions. **TEXT FOCUS:** Students determine the argument in the talk, analyze Macbeth's decision-making in Acts I-III and in Act IV, scene i, and analyze how Macbeth's decisions develop the themes of the play. (**RI.9-10.8**, **RL.9-10.2**, **RL.9-10.3**) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and summarize the act. Then they listen to and analyze an argumentative speech in order to make connections between Macbeth's decision-making process and the speaker's claims about man's relative inability to make logical decisions. Finally, students discuss and write about their understanding of how Macbeth's decision-making process yields negative consequences. **READ AND UNDERSTAND THE TEXT:** • Have students read Act IV independently or in small groups and summarize key scenes. (**RL.9-10.2**) As needed, support students' reading by watching the film version after students read the play. While watching the film, prompt students to take notes on similarities and differences between the written play and the film version as well as noting key details of memorable or impactful scenes. Access a handout for this here[23]. (**RL.9-10.7**)

---

[23] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf

TEXT SEQUENCE	TEXT USE
	• While reading Act IV, have students independently maintain the dialectical journal begun in lesson 4, continuing to focus on character interactions and motivations and how those details develop a theme. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**) Focus students specifically on noting Macbeth's decision-making process in Acts I-III and in Act IV, scene i, as he listens to the apparitions. (**SL.9-10.3**)
	• Watch Dan Ariely's TEDTalk as a whole class. Prompt students to take notes as they watch and be prepared to summarize the talk. Plan for students to watch the talk at least three times in order to support comprehension.
	• Have students use their summary notes of the talk to engage in small-group discussions about the content of the talk, exploring their varying perspectives of Ariely's central idea and making personal connections to his claim in order to begin the process of evaluating his argument. (**RI.9-10.8**, **SL.9-10.3**) Possible discussion prompts: Determine Ariely's argument about man's ability to make logical decisions. What supporting evidence does he provide? Where is further information or evidence needed? (**RI.9-10.1**, **SL.9-10.1a-d**, **SL.9-10.4**, **SL.9-10.6**)
	• Divide students into pairs. Have each pair discuss the connections between the claims in Ariely's talk and Macbeth's decision-making process throughout the play. Have students consider: How do Macbeth's actions illustrate Ariely's claims about the human ability to make rational decisions? (**RL.9-10.3**, **SL.9-10.1a-b**, **SL.9-10.2**) Have each pair partner with another pair to form a group of four. Have students discuss, refining their thinking and locating additional evidence to support their claims. (**SL.9-10.1c-d**, **SL.9-10.4**, **SL.9-10.6**)
	EXPRESS UNDERSTANDING:
	• Have students write a few well-developed paragraphs based on the following prompt: How does Macbeth's decision-making process develop a theme of the play? Use evidence from Ariely's talk and the play in your response. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**, **RI.9-10.1**, **W.9-10.1a-e**, **W.9-10.4**, **W.9-10.9a-b**, **W.9-10.10**)
LESSON 8: Act V of *The Tragedy of Macbeth*, William Shakespeare (Audio version available through the hyperlink) "Ozymandias," Percy Bysshe Shelley Act V of *The Tragedy of Macbeth*, Rupert Goold (Film)	**TEXT DESCRIPTION:** Act V presents the climax and resolution of the play, in which Lady Macbeth dies and Macbeth is overthrown. "Ozymandias" presents themes of ambition, pride, and failure. **TEXT FOCUS:** "Ozymandias" presents similar themes to those presented in Macbeth's "Tomorrow, and tomorrow, and tomorrow" speech in Scene v, lines 18-27. "Ozymandias" is a moderately complex poem with multiple points of view and historical context that support interpretation. **MODEL TASKS** **LESSON OVERVIEW:** Students read and analyze the events and character development in the act before closely reading a key speech in the act and comparing Macbeth's reaction to mortality with that of Ozymandias in the poem. This prepares students to complete the extension task.

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Have students read Act V independently or in small groups and summarize key scenes. (**RL.9-10.2**) As needed, watch the film version after students read the play. While watching the film, prompt students to take notes on similarities and differences between the written play and the film version. Access a handout for this [here](#)[24]. (**RL.9-10.7**) • While reading Act V, have students independently maintain the dialectical journal begun in lesson 4, continuing to focus on character interactions and motivations and how those details develop a theme. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**) • Read the poem aloud once and then have students reread the poem independently as they work to understand it. (**RL.9-10.10**) Then have students paraphrase the poem and use [TP-CASTT](#)[25] to determine a theme of the poem. (**RL.9-10.2**, **RL.9-10.4**, **L.9-10.5a-b**) Focus students on analyzing how the characters of Ozymandias, the traveler, and the speaker interact to reveal ideas about ambition and failure. (**RL.9-10.1**, **RL.9-10.2**) • Students reread and annotate Macbeth's "Tomorrow, and tomorrow, and tomorrow" speech from Act V, scene v, in which Macbeth realizes and laments his failure. Their annotations should analyze how Macbeth's personal reaction to his situation reveals the relationship between ambition and failure. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**) **EXPRESS UNDERSTANDING:** • Engage students in a post-viewing discussion about the film version of *Macbeth*, comparing the presentation of the characters, plot, and themes in the original text and the film version. Focus the discussion on how transformations of the original play in the film version enhanced or contradicted their understanding of the themes of the play. Discussion should be evaluative, with students critiquing particular choices in the film version against valid interpretations of the written play. Students should explain how they agree or disagree with the interpretations made in the film and support their position with evidence from both the written play and film version. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.7**, **RL.9-10.9**, **SL.9-10.1**, **SL.9-10.2**, **SL.9-10.4**)

---

[24] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf
[25] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students write a response in which they compare how each text depicts human failure differently ("Ozymandias" presents multiple points of view and *Macbeth* presents a single, first-person point of view) and the significance of those differences on the theme. (**RL.9-10.2**, **RL.9-10.3**, **RL.9-10.4**, **W.9-10.9a**, **W.9-10.10**) **SAMPLE SUMMATIVE TASK:** Engage students in the **Culminating Writing Task**
LESSON 9: "**Murderer, King, and Scot, All Rolled Into One Madman: Alan Cumming in 'Macbeth' at Lincoln Center Festival**," Charles Isherwood	**TEXT DESCRIPTION:** The review of a Broadway staging of *Macbeth* presents a summary of the key differences in the staging of the play. It is suitably complex for the cold-read assessment. **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Cold-Read Task**
LESSON 10: Various texts for independent research	**MODEL TASKS** **SAMPLE SUMMATIVE TASK: Extension Task**