

**10.4.2****Unit Overview****“There’s no art / To find the mind’s construction in the face”**

<b>Text</b>	<i>Macbeth</i> by William Shakespeare
<b>Number of Lessons in Unit</b>	26 (27 with optional Lesson 23a)

**Introduction**

In this unit, students continue to develop the skills, practices, and routines that they have been using in the English Language Arts classroom throughout the year: reading closely, annotating text, collaborative discussion, and evidence-based writing. Students develop these close reading skills as they examine Shakespeare’s *Macbeth*. They also continue to develop their oral presentation and argument writing skills through a series of activities across the course of the unit.

The tragedy of *Macbeth* develops many central ideas, including imbalance and disorder, contemplating mortality, the role of fate and agency, and the relationship between appearance and reality. Students analyze the play in its entirety to determine how Shakespeare’s language and choices about how to structure the play impact character development and central ideas. Following the End-of-Unit Assessment, students consider representations of Macbeth in the visual arts, and watch scenes from two film versions of *Macbeth*, Akira Kurosawa’s *Throne of Blood* and the filmed Royal Shakespeare Company version of *Macbeth*, in order to enrich their understanding of the play and to develop their ability to analyze treatments of a text across different media.

There are two formal assessments in this unit. The Mid-Unit Assessment asks students to consider how Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play. For the End-of-Unit Assessment, students select a central character from *Macbeth* and write an argument showing how this character is primarily responsible for the tragedy. To scaffold to this End-of-Unit Assessment, students complete an Act Synopsis and Analysis Tool, on which they record important events, character development and central ideas, at the end of each act. Students who require more support may use this tool to record notes throughout the reading of each act.

## Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text
- Determine meaning of unknown vocabulary
- Independently preview text in preparation for supported analysis
- Provide an objective summary of the text
- Paraphrase and quote relevant evidence from a text
- Construct an argument
- Analyze various treatments of a text across different media
- Write original evidence-based claims
- Generate and respond to questions in scholarly discourse

## Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading — Literature	
<b>RL.9-10.2</b>	<b>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</b>
<b>RL.9-10.3</b>	<b>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.</b>
<b>RL.9-10.4</b>	<b>Determine the meaning of 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).</b>

<b>RL.9-10.5</b>	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
<b>RL.9-10.7.a</b>	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's <i>Landscape with the Fall of Icarus</i> ). a. Analyze works by authors or artists who represent diverse world cultures.
<b>RL.9-10.9</b>	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).
<b>CCS Standards: Reading — Informational Text</b>	
None.	
<b>CCS Standards: Writing</b>	
<b>W.9-10.1.a-e</b>	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument. a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns. c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented.

W.9-10.2.a-f	<p><b>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</b></p> <ul style="list-style-type: none"> <li>a. <b>Introduce a topic; organize complex ideas, concepts and information to make important connections and distinctions; included formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</b></li> <li>b. <b>Develop the topic with well-chosen, relevant and sufficient facts, extended definitions, concrete details, quotations, or other relevant information and examples appropriate to the audience’s knowledge of the topic.</b></li> <li>c. <b>Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</b></li> <li>d. <b>Use precise language and domain specific vocabulary to manage the complexity of the topic.</b></li> <li>e. <b>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</b></li> <li>f. <b>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</b></li> </ul>
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> <li>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]).</li> </ul>
<b>CCS Standards: Speaking &amp; Listening</b>	
SL.9-10.1.a-e	<p><b>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</b></p> <ul style="list-style-type: none"> <li>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other</li> </ul>

	<p>research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p><b>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</b></p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify or challenge ideas and conclusions.</p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>
<b>SL.9-10.4</b>	<b>Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</b>
<b>SL.9-10.6</b>	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
<b>CCS Standards: Language</b>	
<b>L.9-10.1.a,b</b>	<p><b>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</b></p> <p><b>a. Use parallel structure.</b></p> <p><b>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</b></p>
<b>L.9-10.2.a-c</b>	<p><b>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</b></p> <p><b>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</b></p>

	<b>b. Use a colon to introduce a list or quotation.</b> <b>c. Spell correctly.</b>
L.9-10.4.a- c	<p>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.</p> <ul style="list-style-type: none"> <li>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</li> <li>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).</li> <li>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.</li> </ul>
L.9-10.5.a,b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> <li>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</li> <li>b. Analyze nuances in the meaning of words with similar denotations.</li> </ul>

**Note:** Bold text indicates targeted standards that will be assessed in the unit.

## Unit Assessments

Ongoing Assessment	
<b>Standards Assessed</b>	RL.9-10.2, RL. 9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7.a, RL.9-10.9, W.9-10.1.a, W.9-10.2.c, d, e, SL.9-10.1.b, SL.9-10.4
<b>Description of Assessment</b>	Write informally in response to text-dependent questions and prompts. Present information in an organized and logical manner both orally and in writing.

Mid-Unit Assessment	
<b>Standards Assessed</b>	RL.9-10.5, W.9-10.2.a-f, W.9-10.9.a, L.9-10.1.a,b, L.9-10.2.a-c
<b>Description of Assessment</b>	Students write a multi-paragraph response to the following prompt: How do Shakespeare's structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?

End-of-Unit Assessment	
<b>Standards Assessed</b>	RL.9-10.3, W.9-10.1.a-e, L.9-10.1.a, b, L.9-10.2.a-c
<b>Description of Assessment</b>	Students will answer the following prompt based on their work in this unit: Select a central character from <i>Macbeth</i> . Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot and/or central ideas.

## Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>Macbeth</i> , Act 1.1 and 1.2	In this first lesson of the unit, students begin their study of <i>Macbeth</i> by reading Act 1.1 and 1.2, in which the three Witches discuss Macbeth, and King Duncan learns of his bravery in battle. Students explore Shakespeare's development of Macbeth's character in these opening scenes. Working in pairs, students also begin to analyze the language and implications of these first scenes.
2	<i>Macbeth</i> , Act 1.3	In this lesson, students continue their work with <i>Macbeth</i> by reading Act 1.3. Students focus on the emergence of central ideas in this scene (such as fate versus agency or appearance versus reality).

3	<i>Macbeth</i> , Act 1.5	In this lesson, students read and analyze <i>Macbeth</i> Act 1.5, in which Lady Macbeth begins to consider murdering Duncan after receiving a letter from her husband about his encounter with the Witches. Students pay particular attention to Shakespeare's choice to use a letter and soliloquies in this scene to develop the character of Lady Macbeth. As students contemplate Lady Macbeth's character, they note her ambition and her active role in the events of the play. Students participate in jigsaw and discussion activities.
4	<i>Macbeth</i> , Act 1.6 and 1.7	In this lesson, students read and analyze Act 1.6 and 1.7. Students begin this lesson by focusing on the title character Macbeth, examining both his soliloquy and his interactions with his wife. As the scene unfolds, students work in pairs to analyze the complexity of the characters, both as individuals and as partners in a relationship.
5	<i>Macbeth</i> , Act 2.1	In this lesson, students read and analyze <i>Macbeth</i> Act 2.1, in which Macbeth and Banquo agree to discuss their encounter with the witches at a later date and Macbeth prepares to kill Duncan. Students participate in a jigsaw discussion and explore how Shakespeare establishes mood in this scene.
6	<i>Macbeth</i> , Act 2.2	In this lesson, students read and analyze <i>Macbeth</i> Act 2.2, in which Lady Macbeth anxiously awaits Macbeth, who returns from killing Duncan, horrified by what he has done. Students explore the impact of structural choices (such as the staging of the murder offstage) on mood and character development.
7	<i>Macbeth</i> , Act 2.3	In this lesson, students read and analyze <i>Macbeth</i> Act 2.3, in which a drunken Porter opens the gates of the castle to Lennox and Macduff, prompting the discovery of Duncan's murder and the flight of his sons Malcolm and Donalbain. Students explore the development of central ideas such as appearance vs. reality and disorder and imbalance in this scene by participating in a jigsaw discussion that enables them to develop their speaking and listening skills.
8	<i>Macbeth</i> , Acts 1 and 2	In this Mid-Unit Assessment, students use textual evidence from Acts 1–2 of Shakespeare's <i>Macbeth</i> to craft a formal, multi-paragraph essay in response to the following prompt: How do Shakespeare's structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?  Students review their annotated text, lesson Quick Writes, discussion notes,



		homework notes, and tools to organize their ideas. Students then develop their essays with relevant and sufficient facts, extended definitions, concrete details, and quotations.
9	<i>Macbeth</i> , Act 3.1	In this lesson, students read and analyze Act 3.1 of <i>Macbeth</i> , in which Banquo airs his suspicions of Macbeth's foul play and Macbeth hires a troupe of murderers to kill Banquo and his son Fleance. Students analyze how specific details in this scene further develop a central idea in the text.
10	<i>Macbeth</i> , Act 3.2	In this lesson, students read and analyze Act 3.2 of <i>Macbeth</i> , in which Macbeth and Lady Macbeth discuss the emotional toll their nefarious deeds have taken on them. This scene also marks the first clear sign that Macbeth and Lady Macbeth are advancing towards their tragic end.
11	<i>Macbeth</i> , Act 3.4	In this lesson, students continue their work with <i>Macbeth</i> , reading Act 3.4, in which Macbeth sees Banquo's ghost at a feast, but nobody else does. Students focus on the development of central ideas in this scene (such as appearance versus reality or imbalance and disorder).
12	<i>Macbeth</i> , Act 4.1	In this lesson, students continue their work with <i>Macbeth</i> , reading Act 4.1, in which Macbeth meets with the Three Witches, who present him with apparitions that tell him of the future. Working in small groups, students focus on the development of plot in this scene.
13	<i>Macbeth</i> , Act 4.2	In this lesson, students read Act 4.2 of <i>Macbeth</i> , in which Lady Macduff laments her husband's decision to flee Scotland instead of defending his family, and in which she and her children are slain by Murderers commissioned by Macbeth. Students explore how Shakespeare uses figurative language to develop a central idea.
14	<i>Macbeth</i> , Act 4.3, lines 1–158	In this lesson, students read Act 4.3, lines 1–158 of <i>Macbeth</i> , in which Macduff tries to convince Malcolm to join him and take Macbeth's crown. Malcolm suspects Macbeth has sent Macduff to trick him, so he tests Macduff's sincerity before he agrees to join Macduff. Students analyze how Shakespeare uses Macduff and Malcolm's interaction to develop Macbeth's character.

15	<i>Macbeth</i> , Act 4.3, lines 200–282	In this lesson, students read Act 4.3, lines 200–282 of <i>Macbeth</i> , in which Ross tells Macduff of his family’s murder. Macduff and Malcolm resolve to attack Macbeth. Students analyze the effect of Shakespeare’s structural choice to show the audience the death of Macduff’s family before it is revealed to Macduff.
16	<i>Macbeth</i> , Act 5.1	In this lesson, students read Act 5.1 of <i>Macbeth</i> , in which a Gentlewoman and the Macbeth’s Doctor watch Lady Macbeth sleepwalk and lament over the murders she and Macbeth have committed. Students analyze how Shakespeare advances a central idea by showing Lady Macbeth’s descent into madness.
17	<i>Macbeth</i> , Act 5.2 and 5.3	In this lesson, students read and analyze <i>Macbeth</i> Act 5.2 and 5.3, in which the thanes desert Macbeth, who seeks assurances in the Witches’ prophecy and who receives updates from the Doctor on Lady Macbeth’s illness. Students explore Shakespeare’s use of multiple perspectives and character interactions to develop Macbeth in these scenes by engaging in a collaborative jigsaw discussion.
18	<i>Macbeth</i> , Act 5.4, 5.5, and 5.6	In this lesson, students read and analyze <i>Macbeth</i> Act 5.4, 5.5, and 5.6, 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. Students also 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.
19	<i>Macbeth</i> , Act 5.7 and 5.8	In this lesson, students read and analyze <i>Macbeth</i> , Act 5.7 and 5.8, in which Macbeth engages in battle with Malcolm and his thanes and is defeated and killed by Macduff, who, Macbeth learns, was not born of woman but was born prematurely by cesarean section. Students explore the elements of tragedy and analyze <i>Macbeth</i> as an example of the genre through a jigsaw discussion. Students also work in groups to rehearse their interpretive dramatic reading performance for 10.4.2 Lesson 20.
20	<i>Macbeth</i>	In this lesson, students use interpretive dramatic reading techniques to

		interpret self-selected scenes from Shakespeare's <i>Macbeth</i> . After meeting in their small groups for a final rehearsal, students present their interpretive dramatic reading performances, either to a group of peers or to the whole class, who evaluate the performances and/or digitally record for future teacher review. Finally, students complete a self-evaluation of their group performances.
21	<i>Macbeth</i>	In this lesson, students prepare for their End-of-Unit written and oral assessments by considering <i>Macbeth</i> in its entirety and beginning to form an argument in response to the question of which character bears primary responsibility for the tragedy. Student learning is assessed through a Quick Write in response to the following prompt: Which character bears the most responsibility for the tragedy of <i>Macbeth</i> ? Use reasoning to support the claim and provide one piece of evidence to support your choice and strengthen your reasoning.
22	<i>Macbeth</i>	In this End-of-Unit Assessment, students craft a formal, multi-paragraph essay presenting an argument in response to the question of which character bears the most responsibility for the tragedy of <i>Macbeth</i> . Students review their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their arguments with supporting claims based on relevant evidence and valid reasoning. For homework students either prepare for a presentation of their argument or reread two scenes from Act 1 in <i>Macbeth</i> that feature the Witches, depending on whether they move on to 10.4.2 Lesson 23a or 10.4.2 Lesson 23.
23a	<i>Macbeth</i>	In this optional lesson students present their arguments from the previous lesson as oral presentations to small groups of peers. After discussing the factors that contribute to a successful oral presentation, students share their arguments about which character from <i>Macbeth</i> is primarily responsible for the tragedy, using evidence to support claims. Student learning is demonstrated through digitally recorded individual presentations.
23	<i>Macbeth</i> Act 1.1 and 1.3	In this lesson students prepare to consider treatments of <i>Macbeth</i> in the visual arts through a variety of activities. Students consider how Act 1.1 and

	<p>“Macbeth and The Witches”</p> <p>“The Three Witches”</p>	<p>1.3 develop characters, plot, and central ideas before discussing how the Witches are depicted in the visual arts, focusing on “Macbeth and The Witches,” by Joseph Anton Koch. Students analyze a second painting, Henry Fuseli’s “The Three Witches,” as part of their assessment.</p>
24	<p><i>Macbeth</i></p> <p>Act 1.1–1.3</p> <p><i>Throne of Blood</i></p>	<p>In this lesson, students view and analyze <i>Throne of Blood</i>, Akira Kurosawa’s 1957 film adaptation of <i>Macbeth</i>, in order to compare Kurosawa’s presentation of the opening scenes (the first 20:09 minutes of the film) to Act 1.1 through Act 1.3 of the original play. Students consider what is absent or changed in the film version of the opening scenes. They then explore how Kurosawa’s representation might influence their understanding of Shakespeare’s setting of these scenes and introduction of the characters. As they view the film, students record their observations on the Kurosawa Film Viewing Tool. Students use their observations as the basis for an evidence-based discussion about how Kurosawa develops and interprets the first three scenes of <i>Macbeth</i> through character development, and the use of setting and cinematic choices.</p>
25	<p><i>Macbeth</i></p> <p>Act 1.1–1.3</p> <p>Rupert Goold’s <i>Macbeth</i></p>	<p>In this lesson, students view and analyze the 2011 Royal Shakespeare Company (RSC) production of <i>Macbeth</i> (00:00-14:55) in order to compare the film version of Acts 1.1 through 1.3 to the original text. Students consider the staging of the film version in the opening scenes. They then explore how the RSC’s directorial choices might influence their understanding of Shakespeare’s setting of these scenes and introduction of the characters. As they view the film, students record their observations on the RSC Film Viewing Tool. Students use their observations as the basis for an evidence-based discussion of character development, setting, and cinematic choices in the first three scenes of the RSC production of <i>Macbeth</i>.</p>
26	<p><i>Macbeth</i></p> <p><i>Throne of Blood</i></p> <p>Rupert Goold’s <i>Macbeth</i></p>	<p>In this lesson students review how both Kurosawa’s hero and Rupert Goold’s <i>Macbeth</i> interact with supernatural powers, exploring the significance of how directorial choices emphasize different elements of a drama. After a brief review of transitional words and phrases, domain-specific vocabulary, and using a formal style, students revise short writing pieces from previous lessons to practice using these writing skills. Students then participate in a film discussion of the Royal Shakespeare Company’s film production of</p>

		<p><i>Macbeth</i> and Akira Kurosawa's <i>Throne of Blood</i>.</p> <p>The lesson concludes as students use the revised writing pieces, as well as notes from the film discussion and earlier lessons, as the basis for a new Quick Write that requires students to analyze the interactions between the main characters and the Witch(es) in Kurosawa's adaptation and the Royal Shakespeare's 2011 version of <i>Macbeth</i>.</p>
--	--	--

## Preparation, Materials, and Resources

### Preparation

- Read and annotate *Macbeth*.
- View Akira Kurosawa's *Throne of Blood* and Rupert Goold's *Macbeth*.
- Review the Short Response Rubric and Checklist.
- Review the 10.4.2 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists.
- Review all unit standards and post in classroom.

### Materials/Resources

- Copies of *Macbeth*
- Visual artistic interpretations of *Macbeth*
  - This unit uses "Macbeth and The Witches" by Joseph Anton Koch and "The Three Witches" by Henry Fuseli which are available for viewing free online.
- Film interpretation of *Macbeth*
  - This unit uses *Throne of Blood* directed by Akira Kurosawa and the 2011 Royal Shakespeare Version of *Macbeth* directed by Rupert Goold which are available for viewing free online.
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Digital video camera for optional filming of interpretive dramatic readings
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.4.2 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the Short Response Rubric and Checklist
- Copies of 10.4 Common Core Learning Standards Tool

- Copies of the Interpretive Dramatic Reading Performance Checklist
- Copies of the Interpretive Dramatic Reading Self-Assessment Checklist