

## 10.4.2

## Lesson 19

## Introduction

In this lesson, students read and analyze *Macbeth*, Act 5.7 and 5.8 (from “They have tied me to a stake” to “Whom we invite to see us crowned at Scone”), 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 *Macbeth* as an example of the genre through a jigsaw discussion. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare unfold and develop an element of tragedy in Act 5.7 and 5.8? Finally, students work in groups to rehearse their interpretive dramatic reading activity for 10.4.2 Lesson 20.

For homework, students use the Act Synopsis and Analysis Tool to summarize and analyze Act 5. Also for homework, students continue rehearsing their interpretive dramatic reading assignment. Additionally, students respond briefly in writing to the following prompt: How do White and Shakespeare construct a tragedy in “Death of a Pig” and *Macbeth*, respectively?

## 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.9-10.5	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.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

SL.9-10.1.a-e	<p>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.</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 research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</li> <li>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.</li> <li>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.</li> <li>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.</li> <li>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</li> </ul>
L.9-10.4.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>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	<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> </ul>

## Assessment

### Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare unfold and develop an element of tragedy in Act 5.7 and 5.8?

### High Performance Response(s)

A High Performance Response should:

- Identify an element of tragedy in Act 5.7 and 5.8 (e.g., a tragic hero, a reversal of fortune, pity and fear, a tragic flaw, a resolution of conflict, a moment of recognition, etc.).
- Discuss how Shakespeare unfolds and develops this element of tragedy in Act 5.7 and 5.8 (e.g., In the final two scenes of *Macbeth*, Shakespeare develops Macbeth as a tragic hero by emphasizing the reversal of his fortune. Instead of being the “noble Macbeth” of Act 1.2, line 78, he is described as a “hellhound” in Act 5.8, line 4, and his death is celebrated by Siward as “comfort” (Act 5.8, line 64). In addition to this moment of fortune, Macbeth has a moment of recognition as he faces Macduff, in which he realizes his fatal error in trusting the Witches, whom he now recognizes as “juggling fiends ... / That palter with us in a double sense, / That keep the word of promise to our ear / And break it to our hope” (Act 5.8, lines 23–26). Macbeth’s terrible fate inspires pity and fear as he is beheaded and his head is brought to Malcolm, completing his reversal of fortune and making him a tragic hero.).

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- brandished (adj.) – shaken or waved, as of a weapon
- slain (adj.) – killed by violence
- unbattered (adj.) – undamaged
- sheathe (v.) – put (a sword, dagger, etc.) into a case
- gashes (n.) – long, deep wounds or cuts

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

- charged (adj.) – burdened
- impress (v.) – leave a mark on
- crests (n.) – heads
- untimely (adv.) – prematurely
- before (adj.) – on the front

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

- stake (n.) – pointed stick or post that is pushed into the ground\*

- bear (n.) – large and heavy animal that has thick hair and sharp claws and that can stand on two legs like a person\*
- devil (n.) – most powerful spirit of evil in Christianity, Judaism, and Islam who is often represented as the ruler of hell
- charm (n.) – something that is believed to have magic powers and especially to prevent bad luck
- womb (n.) – the place in women where babies develop before birth\*

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

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>• Standards: RL.9-10.3, RL.9-10.5, W.9.-10.9.a, SL.9-10.1.a-e, L.9-10.4.c, L.9-10.5.a</li> <li>• Text: <i>Macbeth</i> by William Shakespeare, Act 5.7 and 5.8</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Masterful Reading</li> <li>4. Jigsaw Discussion</li> <li>5. Quick Write</li> <li>6. Interpretive Dramatic Reading Rehearsal</li> <li>7. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 5%</li> <li>2. 15%</li> <li>3. 10%</li> <li>4. 45%</li> <li>5. 10%</li> <li>6. 10%</li> <li>7. 5%</li> </ol>

## Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)
- Student copies of the Act Synopsis and Analysis Tool (refer to 10.4.2 Lesson 4)—students need additional blank copies for homework

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
<b>10%</b>	<b>Percentage indicates the percentage of lesson time each activity should take.</b>
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.3 and RL.9-10.5. In this lesson, students explore how Shakespeare unfolds and develops an element of tragedy. Students engage in evidence-based discussion as well as complete a brief writing assignment and rehearse for the interpretive dramatic reading activity in 10.4.2 Lesson 20.

- Students look at the agenda.

### Activity 2: Homework Accountability

15%

Instruct students to form pairs in order to share and discuss the criteria that they selected as the most important in a tragic hero. Select several students (or student pairs) to share and explain the criteria they identified. Lead a brief, whole-class discussion on the definition of a tragic hero.

💬 Student responses may include:

- A tragic hero is a hero who experiences a reversal of fortune.
- The downfall of a tragic hero inspires pity and fear.
- A tragic hero should be neither too good nor too bad, because if he or she were too good, his or her downfall would seem unfair, but if he or she were too bad, the audience would feel no sympathy.
- A tragic hero has a tragic or fatal flaw, an aspect of his or her character that leads to his or her downfall.
- A tragic hero is engaged in a conflict that can only be resolved with his or her downfall.
- A tragic hero has a moment of recognition in which the unresolved conflict and/or the nature of his or her fatal flaw becomes clear.

Explain to students that in this lesson they explore *Macbeth* as a tragedy and Macbeth himself as a tragic hero.

- ① If necessary, review the following elements that students have studied throughout the unit:
- *tragic hero*: a great or virtuous character in a dramatic tragedy who is destined for downfall, suffering, or defeat
  - *reversal of fortune*: a sudden change in circumstances
  - *tragic flaw*: the character trait that leads to the protagonist's downfall
  - *resolution of conflict*: the ending of contradictions or tensions in the play, usually through the downfall of the tragic hero
  - *moment of recognition*: the tragic hero's sudden awareness of the situation or of things as they stand
  - *pity and fear*: the feelings of sympathy that a tragic hero's fate inspires in the audience
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Inform students that they discuss their interpretive dramatic reading homework from 10.4.2 Lesson 18 at the end of this lesson.

### Activity 3: Masterful Reading

**10%**

Have students listen to a masterful reading of *Macbeth* Act 5.7 and 5.8 from (from “They have tied me to a stake. I cannot fly” to “Whom we invite to see us crowned at Scone”). Ask students to listen for the elements of classical tragedy in these scenes.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

**Why are these scenes tragic in the classical sense?**

- ▶ Students follow along, reading silently.

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

### Activity 4: Jigsaw Discussion

**45%**

Explain to students that they are going to participate in a jigsaw discussion. Assign students to analyze one of the four following sections in pairs: Act 5.7, lines 1–18; Act 5.7, lines 19–36; Act 5.8, lines 1–39; and Act 5.8, lines 40–88. Ensure that the four sections of the excerpt are evenly distributed throughout the class. In other words, several pairs should read and analyze each section.

- ① If possible, instruct students to form pairs from the small groups established in 10.4.2 Lesson 1, so that when students regroup to share at the end of the jigsaw, they are with their small group.

Provide students with the following definitions: *brandished* means “shaken or waved, as of a weapon,” *unbattered* means “undamaged,” *sheathe* means “put (a sword, dagger, etc.) into a case,” and *gashes* means “long, deep wounds or cuts.”

- ▶ Students write the definition of *brandished*, *unbattered*, *sheathe*, and *gashes* on their copy of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *stake* means “pointed stick or post that is pushed into the ground,” *bear* means “large and heavy animal that has thick hair and sharp claws and that can stand on two legs like a person,” *devil* means “most powerful spirit of evil in Christianity, Judaism, and Islam who is often represented as the ruler of hell,” *strike* means “hit,” *charm* means “something that is believed to have magic powers and especially to prevent bad luck,” and *womb* means “the place in women where babies develop before birth.”

- ▶ Students write the definitions of *stake*, *bear*, *devil*, *strike*, *charm*, and *womb* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *charged*, *impress*, *crests*, *untimely*, and *before*.

- 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.

Instruct students to take notes and annotate their copy of the text during discussions. Remind students that annotating helps them keep track of evidence they use in assessments.

- ① Consider reminding students that this is an opportunity to apply standard SL.9-10.1.a-e by participating effectively in a collaborative discussion. Students may especially focus on setting goals for the discussion, summarizing points of agreement and disagreement, and making new connections in light of new evidence and reasoning.

Explain to students that they should answer all questions but that those marked with an asterisk (\*) are Key Questions for consideration during jigsaw group and whole-class discussions.

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Post or project the following questions for students reading Act 5.7, lines 1–18 (from “They have tied me to a stake” to “Brandished by man that’s of a woman born”) to answer in pairs before sharing out with a jigsaw group.

**\*How does Shakespeare’s use of figurative language develop Macbeth’s character (lines 1–2)?**

💬 Student responses may include:

- Macbeth’s comparison of himself to a bear tied to a stake who “cannot fly / But ... must fight the course” develops the sense that Macbeth is trapped and desperate (lines 1–2).
- Some students might note Macbeth’s lack of awareness of and refusal to take responsibility for his actions: he claims that “[t]hey” have trapped him rather than reflecting that it is his crimes which have led him to this place.

① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

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.

**To whom or what does young Siward compare Macbeth (lines 7–11)?**

💬 Young Siward compares Macbeth to the devil, telling him that he is not afraid “though thou call’st thyself a hotter name / Than any is in hell” (lines 7–8). Upon learning who Macbeth is, he remarks that, “The devil himself could not pronounce a title / More hateful to mine ear” (lines 10–11).

**\*Analyze the impact of the Witches’ prophecies on Macbeth (lines 1–18).**

💬 The Witches’ prophecies give Macbeth a false sense of confidence even though one of them has already turned out to be misleading: he tells himself: “What’s he / That was not born of woman? Such a one / Am I to fear, or none” (lines 2–4). Later, after killing young Siward, he claims “swords I smile at, weapons laugh to scorn / Brandished by man that’s of a woman born” (lines 17–18).

① **Differentiation Consideration:** If students have a strong grasp of the elements of tragedy, consider giving them the term *hubris* as a tool with which to discuss Macbeth’s arrogance and belief in his own invincibility. Define *hubris* as “an excess of ambition, pride, etc., ultimately causing ruin.”

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Post or project the following questions for students reading Act 5.7, lines 19–36 (from “That way the noise is. Tyrant, show thy face!” to “Enter, sir, the castle”) to answer in pairs before sharing out with a jigsaw group.

**For whom is Macduff searching (lines 19–21)? Why is he searching for this character?**



Student responses should include:

- Macduff is looking for Macbeth: “Tyrant, show thy face!” (line 19).
- Macduff wants to take revenge for the murder of his family: “If thou beest slain, and with no stroke of mine, / My wife and children’s ghosts will haunt me still” (lines 20–21).

**\*How does Shakespeare develop Macduff in lines 19–28?**

Student responses may include:

- Macduff shows bravery in battle: he seeks out Macbeth in the heart of the fight, entering with the words: “That way the noise is” (line 19).
- Macduff is still grieving his family: “If thou beest slain, and with no stroke of mine, / My wife and children’s ghosts will haunt me still” (lines 20–21).
- Macduff, unlike Macbeth, is merciful. He refuses to fight with anyone but Macbeth himself, saying: “I cannot strike at wretched kerns, whose arms / Are hired to bear their staves. Either thou, Macbeth, / Or else my sword with an unbattered edge / I sheathe again undeeded” (lines 22–25).

**What does the audience learn about the progress of the battle in lines 29–36?**

Student responses should include:

- The battle has been won by Malcolm’s men: “The day almost professes itself yours, / And little is to do,” Siward tells him (lines 32–33).
- Macbeth’s forces have deserted him: the castle of Dunsinane has surrendered without a fight: “The castle’s gently rendered” (line 29) and “[t]he tyrant’s people on both sides do fight” (line 30).

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Post or project the following questions for students reading Act 5.8, lines 1–39 (from “Why should I play the Roman fool and die” to “And damned be him that first cries ‘Hold! Enough!’”) to answer in pairs before sharing out with a jigsaw group.

**\*What does Macduff reveal (lines 17–20)? How does this information advance the plot?**

Student responses should include:

- Macduff tells Macbeth that he “was from his mother’s womb / Untimely ripped” (lines 19–20). In other words, he was born by cesarean section so Macduff was not technically born of woman.

- This information advances the plot because it reveals that the last of the Witches' prophecies was also misleading.

**Who are the “juggling fiends” to whom Macbeth refers in line 23? Cite textual evidence to support your answer.**

- 💬 Macbeth is referring to the Witches: he calls them “fiends” in line 23 suggesting evil, supernatural creatures.

① If students struggle with the challenging language in these lines, consider directing them to the explanatory notes.

**What does Macbeth say the Witches have done to him (line 24)?**

- 💬 Macbeth claims that the Witches have “palter[ed] with [him] in a double sense” (line 24), meaning that they have deceived him.

**How does Macduff’s revelation change Macbeth’s attitude toward the Witches and their prophecies?**

- 💬 While before Macbeth believed the Witches and took confidence from their prophecies, he now understands that they have misled him all along.

**\*How does Macbeth’s response to Macduff’s revelation develop him as a tragic hero?**

- 💬 Macbeth’s response develops him as a tragic hero by giving him a moment of recognition and understanding as he finally realizes that he has been misled by the Witches: “And be these juggling fiends no more believed / That palter with us in a double sense, / That keep the word of promise to our ear / And break it to our hope” (lines 23–26).

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.

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Post or project the following questions for students reading Act 5.8, lines 40–88 (from “I would the friends we miss were safe arrived” to “Whom we invite to see us crowned at Scone”) to answer in pairs before sharing out with a jigsaw group.

**How does Shakespeare use stage directions to advance the plot between lines 39 and 40?**

- 💬 Student responses should include:

- The stage directions advance the plot by indicating Macbeth's death, as he and Macduff exit and reenter fighting before Macbeth is killed.
- The retreat and flourish indicate the end of the battle.
- The drums and colors with which Malcolm and his forces enter show that they have won the battle.

① If students struggle to interpret the stage directions, consider directing them to the explanatory notes.

### How does Siward respond to his son's death (lines 49–64)?

- 💬 Siward views his son's death as an honorable death, remarking that as he had his wounds "on the front" (line 54), "God's soldier be he!" (line 55). He refuses to be sad for his son, but instead remarks, "I would not wish [him] to a fairer death" (line 57).

### What is Siward's response to Macduff's entry with Macbeth's head (lines 63–64)?

- 💬 Siward describes Macbeth's death as "newer / comfort" (lines 63–64).

### \*Compare the ways in which other characters describe Macbeth in Act 1.2 and Act 5.8

- 💬 Whereas in Act 1.2, Macbeth was described as "noble" (Act 1.2, line 78) and given many rewards, his death is now seen as "comfort" (line 64). The view of those around him has completely changed, and those who loved and respected him now hate him.

### \*How does Shakespeare develop Macbeth as a tragic hero through these different views of him?

- 💬 This response develops Macbeth through the description of Macbeth's death, which Siward describes as "comfort" in line 64, emphasizing the reversal of Macbeth's fortune: had Macbeth died at the start of the play, he would have been honorable like young Siward. Instead, his death is now celebrated.

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.

### What does the audience learn about Lady Macbeth in lines 82–84?

- 💬 Lady Macbeth "by self and violent hands / Took off her life" (lines 83–84). In other words, she committed suicide.

When pairs have completed their analysis of their section, direct them to split up and form a group with three other students, each of whom has analyzed a different section. In other words, students form

groups of four to share their responses to Key Questions. Circulate to ensure student comprehension. Lead a brief, whole-class discussion of student responses to Key Questions. Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.

- ① If time is limited, consider instructing students to share out with the rest of the class rather than regrouping.
- ① This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

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Instruct students to remain in their new jigsaw groups in order to discuss the following questions. Remind students that a *tragic resolution* involves a reversal of fortune and the resolution of previously unresolved conflicts and that *tragic hero* is the term used to describe the main character in a tragedy who is destined for downfall, suffering, or defeat. Explain to students that *tragic flaw* is the term used to describe the character trait that leads to the downfall of the *tragic hero*.

**\*How does Macbeth fit the definition of a tragic hero?**

💬 Student responses may include:

- Macbeth is a tragic hero because he starts the play loved and admired by all, as “brave Macbeth” (Act 1.2, line 18), but suffers a reversal of fortune. As he becomes King through the murder of Duncan only to be despised and hated, and ultimately defeated and killed by Macduff.
- Macbeth’s fate inspires pity and fear, because Shakespeare shows him as neither wholly good nor wholly bad at the beginning of the play: he is, as Lady Macbeth puts it, “not without ambition, but without / The illness should attend it” (Act 1.5, lines 19–20). Shakespeare shows his descent into horror and madness, until “[d]ireness, familiar to my slaughterous thoughts, / Cannot once start me” (Act 5.5, lines 16–17).
- Macbeth has a moment of recognition in which he sees how far he has been misled by the Witches, and how this has led to his downfall, as Macduff reveals to him that he was not born of woman.
- Macbeth is torn by the conflict between his “[v]aulting ambition” (Act 1.7, line 27) and his conscience over killing Duncan: as his ambition wins out and he slides further into darkness with the murders of Banquo and Macduff’s family, he remains aware of all that he has lost and that “[his] way of life / Is fall’n into the sere” (Act 5.2, lines 26–27).

**\*What is Macbeth’s tragic flaw?**

💬 Student responses may include:

- Macbeth's fatal flaw is his "[v]aulting ambition, which o'erleaps itself," driving him to kill Duncan and then to murder Banquo, forcing him to commit other crimes such as the murder of Macduff's family to protect himself.
- Macbeth's fatal flaw is his hubris, or his excessive pride, which leads him to think that he cannot be killed or defeated following the Witches' prophecies: "Till Birnam Wood remove to Dunsinane / I cannot taint with fear. What's the boy Malcolm? Was he not born of woman?" (Act 5.3, lines 2–4).
- Macbeth's fatal flaw is that he is too ready to believe and be influenced by others: he is a loyal servant to Duncan until he is promised kingship by the Witches, whom he believes even though Banquo warns him that "oftentimes, to win us to our harm, / The instruments of darkness tell us truths, / Win us with honest trifles, to betray 's / In deepest consequence" (Act 1.3, lines 135–138). When he hesitates in killing Duncan, he allows himself to be persuaded by Lady Macbeth in Act 1.7. Later, he is convinced by the Witches' prophecies in Act 4.1 that he cannot be defeated.

**\*How is the resolution to the play "tragic" in the classical sense?**

- ☞ The play's resolution is tragic because order can be restored and conflict resolved only when Macbeth's downfall is complete, and he is killed by Macduff.

Lead a brief, whole-class discussion of student responses to Key Questions (\*). Remind students that they should be taking notes and annotating their copy of the text during discussions in order to prepare for the Quick Write.

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

## Activity 5: Quick Write

**10%**

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

**How does Shakespeare unfold and develop an element of tragedy in Act 5.7 and 5.8?**

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 Rehearsal

**10%**

Instruct students to meet in their interpretive dramatic reading groups and discuss their individual rehearsal from the previous night's homework and to share and discuss points of difficulty in order to create a list of challenges that they encountered. Lead a brief share out on aspects of interpretive dramatic reading that students found challenging.

☞ Student responses may include:

- Difficulties with pronunciation
- Difficulties with meaning
- Difficulties with meter

Lead a brief share out on aspects of interpretive dramatic reading that students found difficult or challenging. Explain to students that they will be referring to these lists during their self-assessment after the interpretive dramatic reading activity in 10.4.2 Lesson 20 in order to determine their progress in overcoming these challenges.

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Instruct groups to rehearse their interpretive dramatic reading, focusing on reading with expression.

① Remind students that they are assessed according to standards SL.9-10.1.a, b and RL.9-10.4. If necessary, review these standards with students.

- ▶ Students rehearse selected text excerpts, using the interpretive dramatic reading techniques selected in the previous lesson.

## Activity 7: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to summarize and analyze Act 5 using the Act Synopsis and Analysis Tool (refer to 10.4.2 Lesson 4).

Also for homework, instruct students to continue rehearsing their interpretive dramatic reading assignments.

Additionally, ask students to respond briefly in writing to the following prompt:

**How do White and Shakespeare construct a tragedy in “Death of a Pig” and *Macbeth*, respectively?**

Ask students to use vocabulary from both 10.4.1 and 10.4.2 in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

## Homework

Summarize and analyze Act 5 using the Act Synopsis and Analysis Tool.

Continue rehearsing your interpretive dramatic reading assignments.

Additionally, respond briefly in writing to the following prompt:

**How do White and Shakespeare construct a tragedy in “Death of a Pig” and *Macbeth*, respectively?**

Use vocabulary from Units 10.4.1 and 10.4.2 wherever possible in your written responses.