10.4.2 | Lesson 20

Introduction

In this lesson, students use interpretive dramatic reading techniques to interpret self-selected scenes from William Shakespeare's *Macbeth*. 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.

For homework, students complete self-assessments of their interpretive dramatic readings. Also, students select the character they believe bears primary responsibility for the tragedy of *Macbeth* and use a tool to gather evidence and begin preparing for the 10.4.2 End-of-Unit Assessment.

Standards

Assessed Standard(s)	
RL.9-10.4	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).
SL.9-10.1.b	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues,* building on others' ideas and expressing their own clearly and persuasively. 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.
Addressed Standard(s)	
L.9-10.5.a, b	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. b. Analyze nuances in the meaning of words with similar denotations.

Assessment

Assessment(s)
Student learning in this lesson is assessed via student participation in the following task:
• Choose an excerpt from *Macbeth*. Deliver the excerpt demonstrating your understanding of the cumulative impact of Shakespeare's specific word choices on meaning and tone.
ⓘ Student performances, recorded digitally for teacher viewing and assessment, are assessed using the Interpretive Dramatic Reading Performance and Self-Assessment Checklists.

High Performance Response(s)
A High Performance Response should:
• Demonstrate fluency through appropriate reading rates, volume, and expression.
• Demonstrate understanding of the cumulative impact of words on meaning and tone through expressive reading.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None*

Vocabulary to teach (may include direct word work and/or questions)
• None*

Additional vocabulary to support English Language Learners (to provide directly)
• None *

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.4, SL.9-10.1.b, L.9-10.5.a, b	
• Text: *Macbeth, by* William Shakespeare	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Group Rehearsals	3. 15%
4. Interpretive Dramatic Reading Performances	4. 40%
5. Performance Evaluations	5. 10%
6. Closing	6. 10%

Materials

- Student copies of the Interpretive Dramatic Reading Performance Checklist (refer to 10.4.2 Lesson 16)—students need several copies to evaluate each group's performance
- Digital cameras or other recording devices for groups if necessary
- Student copies of the Interpretive Dramatic Reading Self-Assessment Checklist (refer to 10.4.2 Lesson 16)
- Copies of Macbeth Character Responsibility Tool for each student
- Copies of the 10.4.2 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	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.9-10.4 and SL.9-10.1.b. In this lesson, students complete a final rehearsal of their interpretive dramatic readings before performing for small groups of peers. Students may digitally record performances for later review. Students conclude by evaluating their peers and completing self-assessments.

▸ Students look at the agenda.

Activity 2: Homework Accountability   20%

Instruct students to work in pairs to discuss their Act 5 Synopsis and Analysis Tool, sharing what they noticed about character development and central ideas in the final act of *Macbeth.*

🗩 See the Model Act 5 Synopsis and Analysis Tool at the end of this lesson for possible student responses.

Lead a brief whole-class share out of student responses.

Instruct students to take out their responses to 10.4.2 Lesson 19's homework assignment. (Write a paragraph in response to the following prompt: How do White and Shakespeare construct a tragedy in "Death of a Pig" and *Macbeth*, respectively?) Instruct student pairs to discuss their responses.

🗩 Student responses may include:

  o Shakespeare constructs his tragedy around Macbeth, a tragically flawed character whose ambition and openness to outside influences such as the Witches and Lady Macbeth bring about the reversal of his fortune so that from being "noble Macbeth" in Act 1.2, line 78, he loses honor, love, and respect and becomes a "bloodier villain / Than terms can give … out" (Act 5.8, lines 9–10). Macbeth's actions in killing Duncan are "unnatural" (Act 2.4, line 13) and cause a breakdown in the natural order, which can only be restored through Macbeth's death.

  o White sets up a situation in which the natural order breaks down due to a conflict: rather than killing the pig, White finds himself "cast suddenly in the role of the pig's friend and physician" (paragraph 3). This conflict can only be resolved through the death of the pig, and not without a sense of loss that provokes pity and fear. White and his dog, Fred, are both "shaken to the core" as they bury the pig (paragraph 3).

- o In setting up his tragedy, White highlights how close tragedy is to comedy. He constructs a tragedy in which "something slips (paragraph 3) in the classical model: the pig's illness turns its death from the "antique pattern [of] … a tragedy enacted on most farms with perfect fidelity to the original script" (paragraph 2) into "slapstick" (paragraph 3) as White becomes "a farcical character with an enema bag for a prop" (paragraph 3). In this way, White blurs the line between comedy and tragedy, much as Shakespeare does in the Porter scene in *Macbeth*.

Activity 3: Group Rehearsals   15%

Instruct students to meet in their small groups with texts and the Interpretive Dramatic Reading Performance Checklist. Instruct students to review and discuss criteria on the checklist before answering the following question:

What criteria contribute to a successful performance?

- 🗩 Student responses may include:

    - o Groups should demonstrate that they have been working effectively together.
    - o All group members should control their volume and rate.
    - o All group members should understand the text so that they can read with expression.

Instruct students to rehearse interpretive dramatic readings, adjusting as necessary to meet the criteria on the checklist.

- ▶ Students review checklist and rehearse interpretive dramatic readings.

Activity 4: Interpretive Dramatic Reading Performances   40%

Instruct groups to arrange themselves according to the order in which their scenes appear in the play, or, if presenting to other groups, instruct student groups to combine to create two to four larger groups for performances.

- ▶ Student groups arrange themselves for whole-class presentations or larger group presentations.

- ⓘ If students are presenting to the whole class, it is not necessary to film the groups. However, students may want a visual record of their work. If so, instruct each group to choose one student to film the next group. The first group should be filmed by a student from the group scheduled to perform last.

- ⓘ If students are presenting in small groups, it is important to film the groups, so the teacher can evaluate them after class. Instruct students to choose one member of each group to record the

performance of the other group(s). Remind students to record the whole group, not individual students. If needed, give students time to review the necessary technology for the digital recordings.

▸ Students select one member of each group to record performances and review technology, as needed.

Instruct student groups to take turns performing their interpretive dramatic readings, using the Interpretive Dramatic Reading Performance Checklist to evaluate the other groups' performances.

▸ Students perform and evaluate interpretive dramatic readings.

Activity 5: Performance Evaluations   10%

Instruct students to remain in their performance groups and to exchange Interpretive Dramatic Reading Performance Checklists. Instruct each original small group to review and discuss the peer feedback it received before answering the following question:

What was best about your own performance?

🗨 Student responses may include:

  o   We worked well as a group.
  o   We provided a creative interpretation of the text.
  o   We controlled our volume and pacing well.
  o   We read with expression well.

What would you change about your own performance?

🗨 Student responses vary.

What was best about another group's performance?

🗨 Student responses may include:

  o   The group knew its cues and performed well together.
  o   The group gave a creative interpretation of the text.
  o   The group's volume and pacing made them easy to understand.
  o   The group used expression while reading.

What did you learn by participating in an interpretive dramatic reading of *Macbeth*?

🗨 Student responses vary.

Lead a brief whole-class discussion based on student responses.

Activity 6: Closing   10%

Display and distribute the homework assignment. For homework, instruct students to reflect on their interpretive dramatic reading performances and complete the Interpretive Dramatic Reading Self-Assessment Checklist.

Also for homework, instruct students to review *Macbeth*, along with all notes and annotations, to gather evidence to support an argument about which character is primarily responsible for the tragedy of *Macbeth,* using the *Macbeth* Character Responsibility Tool. Inform students that the evidence they gather will support their responses to the End-of-Unit Assessment prompt:

Select a central character from *Macbeth*. 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.

ⓘ **Differentiation Consideration:** Consider simplifying the language by posing the following prompt:

    Which character causes the tragedy in *Macbeth*?

Instruct students to review the 10.4.2 End-of-Unit Text Analysis Rubric and Checklist to prepare for the in-class assessment.

▸ Students follow along.

Review the *Macbeth* Character Responsibility Tool briefly and instruct students to work in pairs to answer the following question:

Which character do you think you will choose and why?

▸ Students work in pairs to discuss the responsibility of the central characters.

Homework

Reflect on your interpretive dramatic reading performance and complete the Interpretive Dramatic Reading Self-Assessment Checklist.

Also, review *Macbeth*, along with all notes and annotations, to gather evidence to support an argument about which character is primarily responsible for the tragedy of *Macbeth.* Use the *Macbeth* Character Responsibility Tool to begin gathering evidence to respond to the End-of-Unit Assessment prompt:

Select a central character from *Macbeth*. 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.

Model Act Synopsis and Analysis Tool

ⓘ This is not an exhaustive list of all the traits, ideas, or evidence. Students are not expected to list all of the examples provided and may come up with additional items to include on this tool, as long as they rely on appropriate text evidence.

Act: __5__ **Summary**: In Act 5.1, the Doctor and a Waiting-Gentlewoman watch as Lady Macbeth sleepwalks and talks to herself and an imaginary Macbeth about the murders they have committed. In the following scene, the thanes meet to discuss the situation and decide to desert Macbeth. Having learned of this, in Act 5.3, Macbeth says that he will fight to the death and receives an update from the Doctor on Lady Macbeth's condition. Act 5.4 sees the thanes preparing for battle near Birnam Wood. Malcolm tells each soldier to cut down a branch and carry it before him in order to hide their numbers. In Act 5.5, Macbeth learns that Lady Macbeth has died and reflects on the meaninglessness of life before a messenger brings news that Birnam Wood is moving against Dunsinane. In Act 5.6 the battle begins. In Act 5.7, Macbeth kills young Siward as Macduff seeks Macbeth out for revenge. Finally, in Act 5.8 Shakespeare unfolds the climax of the play: Macduff and Macbeth meet and the former kills the latter and brings his head to Malcolm who is proclaimed King, announces that Lady Macbeth has committed suicide, and restores order.

Character Development			Central Ideas	
Character	**Trait**	**Evidence**	**Idea**	**Evidence**
Lady Macbeth	Guilt/anxiety leading to madness and sleepwalking as consequence of Duncan's murder	"Out, damned spot, out I say! One. Two. / Why then, 'tis time to do 't. Hell is murky. Fie, my / lord, fie, a soldier and afeard? What need we fear / who knows it, when none can call our power to / account? Yet who would have thought the old man / to have had so much blood in him?" (Act 5.1, lines 37–42)	Mortality	"Tomorrow and tomorrow and tomorrow / Creeps in this petty pace from day to day / To the last syllable of recorded time, / And all our yesterdays have lighted fools / The way to dusty death. Out, out, brief candle." (Act 5.5, lines 22–26)
			Breakdown of natural order	"Unnatural deeds / Do breed unnatural troubles." (Act 5.1, lines 75–76)

| Macbeth | Manic confidence in Witches' prophecy/refusal to give in | "Some say he's mad; others that lesser hate him / Do call it valiant fury." (Act 5.2, lines 15–16)

"Till Birnam Wood remove to Dunsinane / I cannot taint with fear. What's the boy Malcolm? / Was he not born of woman? The spirits that know / All mortal consequences have pronounced me thus: / 'Fear not, Macbeth. No man that's born of woman / Shall e'er have power upon thee." (Act 5.3, lines 2–7)

"I'll fight till from my bones my flesh be hacked." (Act 5.3, line 38)

"Blow wind, come wrack / At least we'll die with harness on our back." (Act 5.5, lines 58–59)

"I will not yield / To kiss the ground before young Malcolm's feet / And to be baited with the rabble's curse." (Act 5.8, lines 32–34) | Truth versus deception | "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." (Act 5.8, lines 23–26) |
| | Violence and cruelty | "Skirr the country round. / Hang those that talk of fear." (Act 5.3, lines 42–43)

"Whiles I see lives, the gashes / Do better upon them." (Act 5.8, lines 2–3) | | |

Macduff	Guilt/self-loathing/regret	"My way of life / Is fall'n into the sere, the yellow leaf." (Act 5.3. lines 26–27) "Direness, familiar to my slaughterous thoughts, / Cannot once start me." (Act 5.5, lines 16–17)		
	Weariness of life	"Life's but a walking shadow, a poor player / That struts and frets his hour upon the stage / And then is heard no more." (Act 5.5, lines 27–28) "I 'gin to be aweary of the sun / And wish th' estate o' th' world were now / undone." (Act 5.5, lines 55–56)		
	Courage	Seeks out the heat of battle to get to Macbeth: "That way the noise is." (Act 5.7, line 19) "If thou beest slain, and with no stroke of mine, / My wife and children's ghosts will haunt me still." (Act 5.7, lines 20–21)		
	Tenderness			
	Mercy	"I cannot strike at wretched kerns, whose arms / Are hired to bear their staves." (Act 5.7, 22–23)		

Macbeth **Character Responsibility Tool**

Name:		Class:		Date:	

Directions: Choose a character from *Macbeth* (Macbeth, Lady Macbeth, or the Witches) whom you believe is responsible for the tragedy in the drama. Answer the questions below to support your choice. Use text evidence to support your responses.

_____ is the character most responsible for the tragedy in *Macbeth.*

What is the earliest evidence that this character is responsible for the tragedy?	
What character traits explain the character's motivation? Provide text evidence to support your response.	
How does this character's responsibility for the tragedy support a central idea of the play?	
How does Shakespeare develop the idea that this character is responsible for the tragedy?	

10.4.2 End-of-Unit Text Analysis Rubric   /16

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes a complex character clearly and accurately in order to respond to the task and support an analysis of the text. **CCSS.ELA-Literacy.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.	Analyze a complex character over the course of the text by providing many specific details about the character's interactions with other characters and by providing several significant examples of how the character advances the plot or develops the theme.	Analyze a complex character over the course of the text by providing specific details about the character's interactions with other characters and by providing a significant example of how the character advances the plot or develops the theme.	Analyze a complex character but provide few specific details about the character's interactions with other characters and/or fail to explain how the character significantly advances the plot or develops the theme.	Fail to identify and/or analyze a complex character from the text. Provide no examples or irrelevant and insufficient examples of the central idea's emergence and refinement.
Command of Evidence and Reasoning The extent to which the response develops an argument using claims, evidence and reasoning. **CCSS.ELA-Literacy.W.9-10.1.a-c** Introduce and 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. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claims and reasons, between reasons and evidence, and between claims and counterclaims.	Develop a strong argument by supporting a central claim with several supporting claims based on multiple pieces of relevant evidence and valid reasoning.	Develop an argument by supporting a central claim with supporting claims based on relevant evidence and valid reasoning.	Present an argument by supporting a central claim with supporting claims based on weak evidence and/or invalid reasoning.	Fail to develop an argument because a central claim is not stated or because the argument has no supporting claims, evidence and/or reasoning.
Coherence, Organization, and Style The extent to which the response properly uses formal style and objective tone as well as adheres to the writing conventions of the discipline. **CCSS.ELA-Literacy.W.9-10.1. d-e.** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. Provide a concluding statement or section that follows from and supports the argument presented.	Skillfully establish and maintain a formal style and objective tone appropriate to the norms and conventions of the discipline.	Establish a style and tone appropriate to the discipline; demonstrate inconsistent use of formality and objectivity.	Use inconsistent style and tone with some attention to formality and objectivity.	Lack a formal style, using language that is basic, imprecise, or contextually inappropriate.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Control of Conventions The extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling. **CCSS.ELA-Literacy.L.9-10.1.a-b** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. **CCSS.ELA-Literacy.L.9-10.2.a-c** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	Demonstrate control of conventions with essentially no errors, even with sophisticated language.	Demonstrate basic control of conventions with occasional errors that do not hinder comprehension.	Demonstrate partial control of conventions with some errors that hinder comprehension.	Demonstrate little control of conventions with frequent errors that make comprehension difficult.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.

- A response that is totally copied from the text with no original writing must be given a 0.

- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

10.4.2 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing…	✔
Content and Analysis	Introduce precise claims and distinguish the claims from alternate or opposing claims? **(W.9-10.1.a)**	☐
	Supply evidence to develop claims and counterclaims? **(W.9-10.1.b)**	☐
	Address the strengths and limitations of the claims and counterclaims? **(W.9-10.1.b)**	☐
Command of Evidence and Reasoning	Support claims by providing a range of relevant evidence? **(W.9-10.1)**	☐
	Use valid reasoning to demonstrate clear relationships between claims and evidence? **(W.9-10.1)**	☐
Coherence, Organization, and Style	Organize claims, counterclaims, evidence, and reasoning to establish clear relationships among all the components of the argument? **(W.9-10.1.a)**	☐
	Use words, phrases, and clauses effectively to create clear relationships among components of the argument? **(W.9-10.1.c)**	☐
	Establish and maintain a formal style, using precise language and sound structure? **(W.9-10.1.d)**	☐
	Provide a conclusion that supports the argument and offers a new way of thinking about the issue? **(W.9-10.1.e)**	☐
	Demonstrate accurate and effective use of general academic and domain-specific words and phrases acquired through the research process? **(L.9-10.6)**	☐
Control of Conventions	Demonstrate control of standard English grammar conventions, with infrequent errors? **(L.9-10.1, L.9-10.2)**	☐