

10.4.2

Lesson 26

Introduction

In this lesson, students review the treatment of how both Akira Kurosawa's hero in *Throne of Blood* and the Royal Shakespeare Company (RSC)'s Macbeth 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 RSC film production of *Macbeth* and Akira Kurosawa's *Throne of Blood*.

The lesson concludes by having the students use the revised writing pieces, as well as notes from the film discussion and earlier lessons, as the basis for a Quick Write. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the interactions between the main characters and the Witch(es) in Kurosawa's adaptation and the RSC's 2011 version of *Macbeth*. What is emphasized or absent in each treatment?

For homework, students preview the first two paragraphs of Chapter 17 in Niccolò Machiavelli's *The Prince* (from "Turning to the other qualities mentioned above" to "a dread of punishment that will never abandon you"). Students box and define new or unfamiliar words.

Standards

Assessed Standard(s)	
RL.9-10.7.a	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.
W.9-10.2.c, d, e	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. c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

	<p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>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.</p>
Addressed Standard(s)	
SL.9-10.1.c	<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> <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>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the films.</p> <ul style="list-style-type: none"> Analyze the interactions between the main characters and the Witch(es) in Kurosawa's adaptation and the RSC's 2011 version of <i>Macbeth</i>. What is emphasized or absent in each treatment?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify significant similarities and differences between the two productions (e.g., Both productions depict the hero gaining information about the future from the supernatural, maintaining Shakespeare's emphasis on the impact of the supernatural on the tragedy. In the RSC's production, Macbeth and Banquo are not immediately aware of the nature of the supernatural as the play begins and ask, "What are these, / So withered, and so wild in their attire, / That look not like th' inhabitants o' th' Earth / And yet are on 't? – Live you? Or are you aught / That man may question?" (Act 1.3, lines 40–44). In contrast, Washizu, in <i>Throne of Blood</i>, knows right away that the spirit is evil and addresses it in those terms. This changes the circumstances under which the two heroes act. Macbeth is not fully aware of the evil influence, but Washizu knows very well that the spirit is evil.). Identify significant additions, omissions, or other changes (e.g., Kurosawa added a monologue for the Witch to sing that revealed her philosophy that man's life is meaningless. Both productions begin with the soldiers rather than the Witches; Kurosawa's Witch does not cast a spell, so it is

unclear what the Witch's power is.).

- Explain how differences create different emphases in the two treatments (e.g., By beginning with the soldiers rather than the Witches, both productions focus on human activity rather than supernatural activity, emphasizing the role of the men. Through lighting and camera shots, both productions emphasize the Witches in the exchanges, making it clear that they are powerful figures.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • Standards: RL.9-10.7.a, W.9-10.2.c, d, e, SL.9-10.1.c 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Writing Instruction 4. Film Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 15% 3. 35% 4. 20% 5. 15% 6. 5%

Materials

- Student copies of the 10.4 Common Core Learning Standards Tool (refer to 10.4.2 Lesson 1)
- Copies of the Connecting Ideas Handout for each student
- Akira Kurosawa's *Throne of Blood* and the Royal Shakespeare Company's *Macbeth*
- Student copies of the Short Response Rubric and Checklist (refer to 10.4.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.7.a and W.9-10.2.c, d, e. In this lesson, students first participate in a brief review of select elements of writing style, revising short writing pieces from earlier lessons that are used as the foundation for their response to the Quick Write for this lesson. Next, students reconsider two short film clips (one from the RSC's 2011 television production of *Macbeth* and the other from Japanese director Akira Kurosawa's film, *Throne of Blood*). The lesson concludes with a Quick Write in which students practice the elements of writing style.

- ▶ Students look at the agenda.

Distribute or ask students to take out their copies of the 10.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RL.9-10.7.a. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with standard RL.9-10.7.a.

Instruct students to talk in pairs about what they think the standard and substandard means. Lead a brief discussion about the standard.

- 💬 Analyze texts or art work by people from countries around the world.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied their focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Instruct students take out their responses to 10.4.2 Lesson 25's homework. (Write a paragraph in response to the following prompt: Analyze the impact of the directors' choice of setting in Kurosawa's *Throne of Blood* and the RSC production of *Macbeth*.) Instruct the student pairs to share their responses.

☞ Student responses may include:

- Both directors choose to emphasize the background of conflict at the start of *Macbeth* through the choice of setting. In *Throne of Blood*, Kurosawa situates Washizu (Macbeth) within the context of samurai culture in early-modern Japan, and so highlights both his military role and the importance of loyalty to his lord. In the RSC production of *Macbeth*, the setting of the play in a twentieth-century military hospital during a war also situates the play within a military culture, although the significance of feudal ties is played down.
- In both *Throne of Blood* and the RSC production of *Macbeth*, the directors use the setting to create tension. The opening scenes of *Throne of Blood* are made more tense by the claustrophobic and confusing setting of Spider's Web Forest. In the RSC production of *Macbeth*, the underground setting of the maze-like hospital creates a similar effect, as do the flickering lights and explosions that remind the audience that a war is going on.

Activity 3: Writing Instruction

35%

Remind students of their previous work in 10.3.3 Lessons 5 and 6 with standard W.9-10.2.c, which demands that students "use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts."

Instruct students to review their responses to the homework assignment for 10.4.2 Lesson 24 and the Quick Write response they wrote in 10.4.2 Lesson 25, analyzing the treatment of the Witches in the RSC production and in *Throne of Blood*. Instruct students to circle any transition words they notice in their responses. Explain to students that in this lesson, they review these short writing pieces several times before revising them, using peer recommendations and their own observations, as part of their preparation for this lesson's Quick Write.

① Consider reminding the students of the work they have done in earlier units with *transitional words*. If necessary, remind students of the following definition: The term *transitional words* means “words that link ideas or connect sections of a writing piece.”

- ▶ Students reread the homework from 10.4.2 Lesson 24 and the Quick Write from 10.4.2 Lesson 25, circling transition words.
- 🗣 Student responses may include: *first, next, later, then, after that, before, because, therefore, in addition, meanwhile, at the same time, on the other hand, however, etc.*

Explain that transition words can be used to show the relationship among various events and ideas. Writers often express comparative relationships and sequential relationships. Remind students that effective writers select their transition words and phrases carefully to clarify the relationship between ideas or events (e.g., sequential, cause-and-effect, comparative, etc.).

Distribute or instruct students to take out the Connecting Ideas Handout they received in 10.3.3 Lesson 5. Briefly review the handout with the class. Instruct students to compare the transitions they used with the transitions on the handout.

- ▶ Students review transition words they used and compare them to transition words on the Connecting Ideas Handout.

Remind students of the work they have done with W.9-10.2.d in Module 10.3. Instruct students to review the domain-specific vocabulary they have used to discuss Shakespeare’s *Macbeth*, as well as the film excerpts of the RSC’s production of *Macbeth* and Akira Kurosawa’s *Throne of Blood*.

- ▶ Students work in pairs to review domain-specific vocabulary.
- 🗣 Student responses may include: *act, scene, setting, tragedy, tragic hero, tragic flaw, monologue, dialogue, costumes, props, lighting, camera shot, camera angle, etc.*

Ask students to review the homework from 10.4.2 Lesson 24 and the Quick Write from 10.4.2 Lesson 25 for examples of how they did or did not include domain-specific vocabulary.

Remind students of the work they did with standard W.9-10.2.e in 10.3.3 Lesson 7 regarding how to establish and maintain a formal style.

Instruct students to talk in pairs about what it means to have a “formal style” when writing, referring to their notes as needed.

- 🗣 Student responses may include:

- Formal writing uses complete sentences, without contractions or abbreviations.
- Formal writing does not use slang.
- Formal writing uses more domain-specific vocabulary than casual conversation.

① **Differentiation Consideration:** Provide the following definitions: *contraction* means “a shortened form of a word or group of words, with the missing letters often replaced by an apostrophe” and *abbreviation* means “a shortened form of a word or phrase, used to represent the whole.” Consider giving some examples to illustrate the definition, e.g., *isn’t* is a contraction for “is not”; *they’ve* is a contraction of “they have”; *Dr.* is an abbreviation for “Doctor”; *U.S.* is an abbreviation for “United States”; etc.

Instruct students to review the homework response for 10.4.2 Lesson 24 and the Quick Write from 10.4.2 Lesson 25 and to identify an example of how they did or did not use a formal tone in their writing.

💬 Student responses may include:

- Examples of using or not using contractions.
- Examples of slang or casual word choices.
- Examples of domain-specific vocabulary.

Instruct students to exchange responses and to make suggestions for adding or replacing transitional words and domain-specific vocabulary, and for ways to establish or maintain a formal tone.

- ▶ Students revise peer responses, suggesting appropriate transitional phrases, domain-specific vocabulary, and ways to maintain a formal tone.

① Students use these revisions to guide their writing on the Quick Write for this lesson.

Instruct students to return responses to original writers and to review their revised work, discussing the following questions:

How does using carefully selected transitions improve a writing piece?

💬 Student responses may include:

- Using carefully selected transitions can add variety to a piece and make it more interesting to read.
- Using carefully selected transitions can clarify the relationship among ideas in a piece.
- Using carefully selected transitions can help structure a piece of writing more logically.

How do word choices help establish and maintain a formal tone?

💬 Student responses may include:

- By using full words instead of contractions, writers can establish a formal tone.
- Using domain-specific vocabulary contributes to a formal tone.

Lead a brief whole-class discussion of student responses.

Activity 4: Film Discussion

20%

Instruct students to form the small groups established in 10.4.2 Lesson 1 to review their film notes from 10.4.2 Lessons 24 and 25. Post or project the following questions for students to discuss in small groups before sharing out with the class.

- ① Consider reminding students that this is an opportunity to apply standard SL.9-10.1.c by participating effectively in a collaborative discussion, and clarifying, verifying, or challenging ideas and conclusions.

What is the impact of the directors' choices regarding the setting of the events in the play?

- Both directors chose to change the setting from medieval Scotland. The RSC changed the setting to an unnamed country in an unnamed twentieth-century war. Kurosawa changed the setting to feudal Japan. The differences in setting suggest that the events of the play are not limited to one particular time and place, but that they are relevant to a wide range of audiences in different times and places.

How do the directors' choices about how to begin their productions impact the films' emphases?

- Student responses may include:
 - Both the RSC and Kurosawa begin their productions with the soldiers' reports rather than with the Witches, as Shakespeare wrote the play.
 - The decision to start with human characters rather than supernatural characters suggests that the directors are emphasizing the role of human activity rather than the role of the supernatural in the lives of the main characters.

How do the initial appearances of the supernatural characters impact the audience's understanding of the events in the scene?

- Student responses should include:
 - In both productions, the Witches are first introduced as evil characters. In the RSC production, the Witches remove the sergeant's heart after everyone has left the area and discuss meeting Macbeth. Next, they are seen casting a spell.

- In *Throne of Blood*, the Witch is first introduced when Washizu and Miki hear a scream and identify the sound as that of “an evil spirit.”
- In the RSC, the viewers have already seen the Witches, but in *Throne of Blood*, the viewers and the characters both encounter the spirit for the first time in this scene, allowing the viewers to participate in Washizu and Miki’s experience more fully.

How do the differences in how the supernatural characters are introduced impact main characters’ responses to the events in the scene?

🗨 Student responses may include:

- Because Macbeth does not immediately recognize the Witches as evil he does not immediately reject the Witches’ prophecy as evil, although he is also not sure it is good.
- Because Washizu knows the spirit is evil, he first gets angry at its suggestion that he will become Sovereign over Spider’s Web Castle.

How do the directors’ lighting and camera choices in the Witches’ first encounter with the men develop the relationship between the men and the supernatural characters?

🗨 Student responses may include:

- Both productions put the light on the Witches and keep the men in shadow, even though the men are closer to the camera, and film the Witches from behind the men, so the viewer is seeing them as the men see them. The Witches are in the center of the frame and appear as the most important figures in the scene because of the lighting and camera choices.
- Both productions rely on strong contrast between dark and light. *Throne of Blood* was filmed in black and white, but the RSC’s production used colored film. Nonetheless, the colors are very dark and muted, emphasizing the contrast between the dark and light tones.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

Analyze the interactions between the main characters and the Witch(es) in Kurosawa’s adaptation and the RSC’s 2011 version of *Macbeth*. What is emphasized or absent in each treatment?

Instruct students to review the revision to the homework for 10.4.2 Lesson 24 and to the Quick Write for 10.4.2 Lesson 25 that they made during the lesson, as well as their notes from class. Remind students to use appropriate and varied transitions, domain-specific vocabulary, and to maintain a formal style. Ask

students to use this unit'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: Closing

5%

Distribute copies of *The Prince*, by Niccolò Machiavelli.

Display and distribute the homework assignment. For homework, instruct students to preview paragraphs 1 and 2 of Chapter 17 in Niccolò Machiavelli's *The Prince* (from "Turning to the other qualities mentioned above" to "a dread of punishment that will never abandon you"). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

- ▶ Students follow along.

Homework

Preview paragraphs 1 and 2 of Chapter 17 in Niccolò Machiavelli's *The Prince* (from "Turning to the other qualities mentioned above" to "a dread of punishment that will never abandon you"). Box any unfamiliar vocabulary and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text or in your vocabulary journal.

CONNECTING IDEAS

USING TRANSITIONAL WORDS AND PHRASES

Transitional words and phrases create links between your ideas when you are speaking and writing. They help your audience understand the logic of your thoughts. When using transitional words, make sure that it is the right match for what you want to express. And remember, transition words work best when they are connecting two or more strong ideas that are clearly stated. Here is a list of transitional words and phrases that you can use for different purposes:

ADD RELATED INFORMATION	GIVE AN EXAMPLE OR ILLUSTRATE AN IDEA	MAKE SURE YOUR THINKING IS CLEARLY UNDERSTOOD	COMPARE IDEAS OR SHOW HOW IDEAS ARE SIMILAR	CONTRAST IDEAS OR SHOW HOW THEY ARE DIFFERENT
<ul style="list-style-type: none"> • furthermore • moreover • too • also • again • in addition • next • further • finally • and, or, nor 	<ul style="list-style-type: none"> • to illustrate • to demonstrate • specifically • for instance • as an illustration • for example 	<ul style="list-style-type: none"> • that is to say • in other words • to explain • i.e., (that is) • to clarify • to rephrase it • to put it another way 	<ul style="list-style-type: none"> • in the same way • by the same token • similarly • in like manner • likewise • in similar fashion 	<ul style="list-style-type: none"> • nevertheless • but • however • otherwise • on the contrary • in contrast • on the other hand
EXPLAIN HOW ONE THING CAUSES ANOTHER	EXPLAIN THE EFFECT OR RESULT OF SOMETHING	EXPLAIN YOUR PURPOSE	LIST RELATED INFORMATION	QUALIFY SOMETHING
<ul style="list-style-type: none"> • because • since • on account of • for that reason 	<ul style="list-style-type: none"> • therefore • consequently • accordingly • thus • hence • as a result 	<ul style="list-style-type: none"> • in order that • so that • to that end, to this end • for this purpose • for this reason 	<ul style="list-style-type: none"> • First, second, third... • First, then, also, finally 	<ul style="list-style-type: none"> • almost • nearly • probably • never • always • frequently • perhaps • maybe • although