

Macbeth Unit Resources

Student Resource	Location
Section 1: Lessons 1-7	
Text: Metamorphoses “The Story of Daedalus and Icarus “ by Ovid	Pages 3-5
Text: “Landscape with the Fall of Icarus” by Pieter Bruegel	Page 6
Text: “Landscape with the Fall of Icarus ” by William Carlos Williams	Macbeth Unit Reader
Text: “Musee des Beaux Arts” by W. H. Auden	Macbeth Unit Reader
Lesson handouts	Pages 7-15
Section 2: Lessons 8-10	
Text: <i>Poetics</i> excerpt, (Section 2, Part XIII) by Aristotle	Page 16-17
Text: <i>Oedipus Rex</i> excerpts (Lines 1032-1078 and 1423-1462) by Sophocles	Page 18-19
Lesson handouts	Page 20
Section 3: Lesson 11	
Text: "Reading Shakespeare's Language" from <i>Macbeth</i> by William Shakespeare, edited by Barbara A. Mowat and Paul Werstine	Macbeth Unit Reader
Lesson handouts	Page 21
Section 4: Lessons 12-16	
Text: <i>Macbeth</i> by William Shakespeare	Purchase
Text: <i>The Tragedy of Macbeth</i> by Rupert Goold	Digital access
Lesson handouts	Pages 22-27
Section 5: Lessons 17-22	
Text: <i>Macbeth</i> by William Shakespeare	Purchase
Text: <i>Lady Macbeth Seizing the Daggers</i> by Jonathan Fuseli	Page 28
Lesson handouts	Page 29
Section 6: Lessons 23-25	
Text: <i>Macbeth</i> by William Shakespeare	Purchase
Lesson handouts	Pages 30-37
Section 7: Lessons 26-28	
Text: <i>Macbeth</i> by William Shakespeare	Purchase
Text: <i>TEDTalk: Are We Really in Control of Our Own Decisions?</i> By Dan Ariely	Digital access
Lesson handouts	Page 38
Section 8: Lessons 29-31	
Text: <i>Macbeth</i> by William Shakespeare	Purchase
Text: <i>The Tragedy of Macbeth</i> by Rupert Goold	Digital access
Text: “Ozymandias” by Percy Bysshe Shelley	Page 39
Lesson handouts	N/A
Section 9: Practice CRT, Lesson 32	
Section 10: Culminating Writing Task, Lessons 33-36	
Text: <i>Macbeth</i> by William Shakespeare	Purchase

Lesson handouts	Pages 40-43
Section 11: Extension Task, Lessons 37-40	
Text: Various student-selected research texts	
Lesson handouts	Pages 44-48
Section 12: Cold Read Task, Lessons 41-42	
Lesson handouts	Pages 49-52

“The Story of Daedalus and Icarus” from *Metamorphoses*

Ovid

In tedious exile now too long detain'd,
Daedalus languish'd for his native land:
The sea foreclos'd his flight; yet thus he said:
Tho' Earth and water in subjection laid,
O cruel Minos, thy dominion be, 5
We'll go thro' air; for sure the air is free.
Then to new arts his cunning thought applies,
And to improve the work of Nature tries.
A row of quils in gradual order plac'd,
Rise by degrees in length from first to last; 10
As on a cliff th' ascending thicket grows,
Or, different reeds the rural pipe compose.
Along the middle runs a twine of flax,
The bottom stems are joyn'd by pliant wax.
Thus, well compact, a hollow bending brings 15
The fine composure into real wings.

His boy, young Icarus, that near him stood,
Unthinking of his fate, with smiles pursu'd
The floating feathers, which the moving air
Bore loosely from the ground, and wasted here and there. 20
Or with the wax impertinently play'd,

And with his childish tricks the great design delay'd.

The final master-stroke at last impos'd,
And now, the neat machine compleatly clos'd;
Fitting his pinions on, a flight he tries, 25
And hung self-ballanc'd in the beaten skies.
Then thus instructs his child: My boy, take care
To wing your course along the middle air;
If low, the surges wet your flagging plumes;
If high, the sun the melting wax consumes: 30
Steer between both: nor to the northern skies,
Nor south Orion turn your giddy eyes;
But follow me: let me before you lay
Rules for the flight, and mark the pathless way.
Then teaching, with a fond concern, his son, 35
He took the untry'd wings, and fix'd 'em on;
But fix'd with trembling hands; and as he speaks,
The tears roul gently down his aged cheeks.
Then kiss'd, and in his arms embrac'd him fast,
But knew not this embrace must be the last. 40
And mounting upward, as he wings his flight,
Back on his charge he turns his aking sight;
As parent birds, when first their callow care
Leave the high nest to tempt the liquid air.
Then cheers him on, and oft, with fatal art, 45
Reminds the stripling to perform his part.

These, as the angler at the silent brook,
Or mountain-shepherd leaning on his crook,
Or gaping plowman, from the vale descries,
They stare, and view 'em with religious eyes, 50
And strait conclude 'em Gods; since none, but they,
Thro' their own azure skies cou'd find a way.

Now Delos, Paros on the left are seen,
And Samos, favour'd by Jove's haughty queen;
Upon the right, the isle Lebynthos nam'd, 55
And fair Calymne for its honey fam'd.

When now the boy, whose childish thoughts aspire
To loftier aims, and make him ramble high'r,
Grown wild, and wanton, more embolden'd flies
Far from his guide, and soars among the skies. 60

The soft'ning wax, that felt a nearer sun,
Dissolv'd apace, and soon began to run.
The youth in vain his melting pinions shakes,
His feathers gone, no longer air he takes:
Oh! Father, father, as he strove to cry, 65
Down to the sea he tumbled from on high,
And found his Fate; yet still subsists by fame,
Among those waters that retain his name.

The father, now no more a father, cries,

Ho Icarus! where are you? as he flies;

70

Where shall I seek my boy? he cries again,

And saw his feathers scatter'd on the main.

Then curs'd his art; and fun'ral rites confer'd,

Naming the country from the youth interr'd.

Landscape with the Fall of Icarus 1558

Pieter Bruegel



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Tone Words Resource

Tone: The writer's or speaker's/narrator's attitude toward the subject, the audience, or a character

Mood: The feeling created in the reader; the atmosphere of a piece

Both tone and mood involve emotions. The *tone* is established by the *author* (through word choice). The reader controls the *mood* because it is about the emotions experienced when reading the text.

Positive	Neutral	Negative
admiring amazed amused awed benevolent benign candid cheerful comforting compassionate complimentary concerned delighted ecstatic excited forgiving giddy humorous impressed lighthearted optimistic peaceful playful respectful sincere sympathetic sweet	authoritative clinical confident detached dramatic factual formal impartial ironic matter-of-fact neutral nostalgic objective outspoken restrained sentimental solemn straightforward surprised	angry argumentative arrogant biased biting blasphemous childish condescending confused disdainful disrespectful fearful frivolous grim indignant irreverent melancholy moralistic mournful outraged patronizing pessimistic sarcastic scornful self-pitying somber threatening

Phrase Resource

Phrases are groups of words that do not contain both a subject and a verb. Collectively, the words in the phrases function as a single part of speech.

Prepositional Phrase: A preposition plus its object and modifiers.

Prepositions

To, around, under, over, like, as, behind, with, outside, etc. Prepositional phrases may function as adjectives or as adverbs.

Adjective prepositional phrases tell *which one*, *what kind*, *how many*, and *how much*, or give other information about a noun, a pronoun, a noun phrase, or a noun clause.

The store around the corner is painted green. (Which store is it? The store around the corner.)

The girl with the blue hair is angry.

Adverb prepositional phrases tell *how*, *when*, *where*, *why*, *to what extent*, or *under what condition* about a verb, an adjective, an adverb, an adverb phrase, or an adverb clause.

Oscar is painting his house with the help of his friends. (How is he painting his house? With the help of his friends.)

Sally is coloring outside the lines.

Infinitive Phrase: The word “to” plus a verb. Infinitive phrases can function as adjectives, adverbs, or nouns.

To dance gracefully is my ambition. (subject of sentence)

Her plan to become a millionaire fell through when the stock market crashed. (modifies plan; functions as an adjective)

She wanted to become a veterinarian. (noun – direct object of “wanted”)

John went to college to study engineering. (tells why he went, so it’s an adverb)

Appositive Phrase: Renames, or identifies, a noun or pronoun. When it adds information that is nonessential, it is set off by commas.

My teacher, a woman with curly hair, is very fat.

Bowser, the dog with the sharp teeth, is coming around the corner

Participial Phrase: A participle is a verb form (past or present) functioning like an adjective. The phrase is the participle plus its modifiers.

Blinded by the light, Sarah walked into the concert hall.

Swimming for his life, John crossed the English Channel.

Gerund Phrase: A gerund is an “-ing” verb form functioning as a noun. The phrase is the gerund plus its complements and modifiers.

Walking in the moonlight is a romantic way to end a date. (subject of a sentence)

He particularly enjoyed walking in the moonlight with his girlfriend. (direct object)

He wrote a poem about walking in the moonlight. (object of the preposition)

Walking the dog is not my favorite task. (subject)

Absolute Phrase (also called a *nominative absolute*): An absolute phrase is a group of words consisting of a noun or pronoun, an “ing” or “ed” verb form, and any related modifiers. Absolute phrases modify the whole sentence rather than a particular part of it.

They are always set off from the rest of the sentence with a comma or pair of commas (or dashes) because they are parenthetical elements.

An absolute phrase, very simply put, is an independent clause with the “was” or “were” omitted. Absolute phrases are valuable in constructing concise, layered sentences.

Their minds whirling from the avalanche of information provided by their teacher, the students made their way thoughtfully to the parking lot.

His head pounding, his hands shaking, his heart filled with trepidation, the young man knelt and proposed marriage to his sweetheart.

The two lovers walked through the garden, their faces reflecting the moonlight, their arms twined about each other, their footsteps echoing in the stillness of the night.

Note: An **independent clause** has a subject and a verb and can stand alone as a sentence. A **dependent, or subordinate, clause**, has a subject and a verb but does not express a complete thought. It often begins with a subordinating conjunction such as *when, because, although, while, since*, etc.

OPTIC Strategy¹

O	O is for Overview . Conduct a brief overview of the main subject of the visual.
P	P is for Parts . Scrutinize the parts of the visual. Note any elements or details that seem important.
T	T is for Title . Read the title or caption of the visual (if present) for added information.
I	I is for Interrelationships . Use the words in the title or caption and the individual parts of the visual to determine connections and relationships within the graphic.
C	C is for Conclusion . Draw a conclusion about the meaning of the visual as a whole. Summarize the message in one or two sentences.

¹ Adapted from Pauk, W. (2000). *How to study in college* (7th ed.). Houghton Mifflin Company: Boston

Comparing Failure in Different Interpretations of “The Story of Daedalus and Icarus”

I. The Prompt

Many authors have drawn on and transformed Ovid’s original myth of Daedalus and Icarus. After reading the source text (Ovid) and the three interpretations (Bruegel, Williams, and Auden), write a well-developed essay that explains how the different depictions of Icarus’ death establish the central idea of man’s failure. Be sure to compare each interpretation to the source text, including what is present and omitted in the interpretation. Use grade-level words and phrases to add voice and style to your response.

II. Making the Comparison

Work and Author	What does the work say about man’s failure?	What details of the source text are included?	What details of the source text are omitted?

III. Outlining the Response

Take time to outline your essay considering:

How will you organize your paragraphs? _____

What should be included in your introduction? _____

What should be included in the conclusion? _____

What types of phrases do you plan to use? _____

IV. Revising the Response

Complete the following checklist before turning in your essay.

- I've addressed all parts of the prompt (concept of failure, each text is compared to the source).
- I've used a variety of sentence beginnings and endings.
- I've used the phrases I identified in the outline.
- I've listed each work and its author, punctuated correctly.
- I've use descriptive word choice, spelled correctly.

Text Comparison Chart

After reading “The Story of Daedalus and Icarus,” “Musée des Beaux Arts,” “Landscaped with the Fall of Icarus,” and *Landscape with the Fall of Icarus*, complete the chart below. In the second column, give a brief summary of each text. In the second column, include major details from the text. In the third column, write a statement describing the central idea of each text.

Text	Brief Summary	Major Details (include text citations)	Central Idea (statement about man’s failure)
“The Story of Daedalus and Icarus” from <i>Metamorphoses</i>			
<i>Landscape with the Fall of Icarus</i> (painting)			

Phrase Poetry

Choose a topic and a pattern and create an original poem that follows the pattern. Models are provided.

Topics:

Failure

Pride

Greed

Power

Misfortune

Patterns

Pattern #1:

Gerund phrase

Gerund phrase

Gerund phrase

Independent clause

Prepositional phrase

Prepositional phrase

Prepositional phrase

Prepositional phrase

Pattern #2:

Independent clause with an appositive phrase in it.

Participial phrase

Participial phrase

Participial phrase

Participial phrase

Participial phrase

Models

*Soaring in the sky
Searing in the sun
Falling to the ground
Icarus's pride causes a great tragedy
At the bottom
of the sea
After many years
Beyond a father's grief*

*Lady Macbeth, a cunning creature, wreaks
havoc on Scotland.
Trying desperately to grasp power
Determined to have her way
Willing to do whatever it takes
Believing herself above all others
Consumed by greed*

Excerpt from *Poetics* (Section 2, Part XIII)

Aristotle

As the sequel to what has already been said, we must proceed to consider what the poet should aim at, and what he should avoid, in constructing his plots; and by what means the specific effect of Tragedy will be produced.

A perfect tragedy should, as we have seen, be arranged not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes- that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous- a personage like Oedipus, Thyestes, or other illustrious men of such families.

A well-constructed plot should, therefore, be single in its issue, rather than double as some maintain. The change of fortune should be not from bad to

good, but, reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse. The practice of the stage bears out our view. At first the poets recounted any legend that came in their way. Now, the best tragedies are founded on the story of a few houses- on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art should be of this construction. Hence they are in error who censure Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if well worked out, are the most tragic in effect; and Euripides, faulty though he may be in the general management of his subject, yet is felt to be the most tragic of the poets.

In the second rank comes the kind of tragedy which some place first. Like the *Odyssey*, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The pleasure, however, thence derived is not the true tragic pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies- like Orestes and Aegisthus- quit the stage as friends at the close, and no one slays or is slain.

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Excerpt from *Oedipus Rex*

Sophocles

CHORUS

O generations of mortal men,
how I count your life as scarcely living.
What man is there, what human being,
who attains a greater happiness
than mere appearances, a joy
which seems to fade away to nothing?
Poor wretched Oedipus, your fate
stands here to demonstrate for me 1430
how no mortal man is ever blessed.
Here was a man who fired his arrows well—
his skill was matchless—and he won
the highest happiness in everything.
For, Zeus, he slaughtered the hook-taloned Sphinx
and stilled her cryptic song. For our state,
he stood there like a tower against death,
and from that moment, Oedipus,
we have called you our king
and honoured you above all other men, 1440
the one who rules in mighty Thebes.
But now who is there whose story
is more terrible to hear? Whose life

has been so changed by trouble,
by such ferocious agonies?
Alas for celebrated Oedipus,
the same spacious place of refuge
served you both as child and father,
the place you entered as a new bridegroom.
How could the furrow where your father planted, 1450
poor wretched man, have tolerated you
in such silence for so long?
Time, which watches everything
and uncovered you against your will,
now sits in judgment of that fatal marriage,
where child and parent have been joined so long.
O child of Laius, how I wish
I'd never seen you—now I wail
like one whose mouth pours forth laments.
To tell it right, it was through you 1460
I found my life and breathed again,
and then through you the darkness veils my eyes.

This text is in the public domain.

Excerpt from *Poetics* by Aristotle Guiding Questions

1. According to paragraph two, what emotions must be provoked by an effective tragedy? Cite evidence to support your answer.

Aristotle says that an effective tragedy “should.. imitate actions which excite pity and fear.”

2. Explain what Aristotle means when he says in paragraph two “that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us.”

Aristotle means that to have a noble person suffer a terrible fate would only shock the reader, not provoke pity or fear.

3. What is the meaning of “unmerited misfortune” as it is used in paragraph two? How, according to the text, does “unmerited misfortune” provoke pity and fear? Cite evidence to support your answer.

“Unmerited misfortune” is some sort of fate or circumstance that a character unfairly experiences. Misfortune that is unmerited is unfair or undeserving. This provokes pity and fear in the reader because, according to Aristotle, we see this character as a “man like ourselves.”

4. Use context clues to determine the meaning of “eminently” (paragraph 2). How does this specific word choice help you understand what type of character to whom Aristotle is referring?

From the context, “eminently” could mean totally or completely. This word helps the reader understand that Aristotle is referring to a flawed character, one with whom the reader can sympathize but on whom we can also render judgment.

5. According to paragraph two, what causes a character’s misfortune in an effective tragedy? What does Aristotle explicitly say should *not* cause the misfortune? Why does Aristotle make this distinction? Cite evidence to support your answer.

A character’s misfortune should be caused by “some frailty or error,” not by “vice or depravity.” Aristotle makes this distinction because a character who is depraved would not be someone to whom the reader might be sympathetic and, therefore, would not provoke pity or fear.

Paragraph Exemplar Response for Poetics and Oedipus Rex

In *Poetics*, Aristotle asserts that an effective tragedy is one that “should imitate actions which excite pity and fear.” He further argues that a character must be somewhat, but not totally, virtuous and that the character’s misfortune should be the result, not of “vice or depravity,” but of “some error or frailty” of man. The excerpt from *Oedipus Rex* supports these ideas because Oedipus is described as “poor” and “wretched” and beset by “ferocious agonies,” eliciting both fear and pity in the reader. It is obvious that Oedipus was noble and respected; of Oedipus, the Chorus says his people “have called you our king and honoured you above all other men,” supporting his virtuosity.

“Reading Shakespeare’s Language” Reading Tips

Directions: Create a list of reading tips based on what you read in the essay “Reading Shakespeare’s Language.”
You will return to this list throughout the unit. For your reference, cite the page numbers of the text.

1.

2.

3.

4.

5.

6.

Student Self Discussion Tracker

I. Preparation

My Initial Responses	My Initial Questions

II. Discussion

My partner...	1	2	3	4	5	6	7	8	9	10	11	12	13	14
asks a question														
cites evidence														
provides a response														

III. Reflection

I am proud of:

Next time, I will:

Dialectical Journal

Location of Text Act.Scene.Lines (I.ii.32-36)	Quotation and page number	Interpretation/Thematic Connection

Conversation Stems for Class Discussion²

As you engage in class discussion, it is important to consider the other side, expressing understanding for those who have a different point of view. To do this, you can insert a **concession** in your comments. You can also use the templates in the chart to help frame your answers.

Concession Stems

- Although I grant that __, I still maintain that __.
- While it is true that __, it does not necessarily follow that __.
- On one hand I agree with X that __. But on the other hand, I insist that __.
- It cannot be denied that __; however, I believe__.
- Certainly __, but
- It goes without saying...
- Perhaps __, yet....

² Graff, G., & Birkenstein, C. (2014). *They Say, I Say: The Moves that Matter in Academic Writing* (Third ed.). New York City, New York: W.W. Norton & Company.

TO DISAGREE	TO AGREE--WITH A DIFFERENCE	TO QUALIFY
<ul style="list-style-type: none"> • I think X is mistaken because she overlooks ____. • X's claim that ____ rests upon the questionable assumption that ____. • I disagree with X's view that ____ because in the text, ____. • X contradicts herself. On the one hand, she argues _____. But on the other hand, she also says _____. • By focusing on _____, X overlooks the deeper problem of _____. 	<ul style="list-style-type: none"> • X is surely right about _____ because, as she may not be aware, recent studies have shown that _____. • X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____. • I agree that _____, a point that needs emphasizing since so many people believe _____. • Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____. 	<ul style="list-style-type: none"> • Although I agree with X up to a point, I cannot accept his overall conclusion that _____. • Although I disagree with much that X says, I fully endorse his final conclusion that _____. • Though I concede that _____, I still insist that _____. • X is right that _____, but I do not agree when she claims that _____. • I am of two minds about X's claim that _____. On the one hand I agree that _____. On the other hand, I'm not sure if _____.

Question Stems

What is the main reason you believe ___?	How would you describe ___?
Can you explain how ___ affected ___?	How are ___ alike? How are ___ different?
What can you say about ___?	Summarize your best argument for/against ___.
How is ___ related to ___?	What conclusions can you draw about ___?
What conclusions can you draw about ___?	What reasons/facts best support ___?
Can you elaborate on the reason ___?	What would happen if ___?

Question Stems

What is the main reason you believe ___?	How would you describe ___?
Can you explain how ___ affected ___?	How are ___ alike? How are ___ different?
What can you say about ___?	Summarize your best argument for/against ___.
How is ___ related to ___?	What conclusions can you draw about ___?
What conclusions can you draw about ___?	What reasons/facts best support ___?
Can you elaborate on the reason ___?	What would happen if ___?

Exemplar Paragraph for Comparing Film Adaptations in Act I of *Macbeth*

Rupert Goold brings the characters of *Macbeth* to life in his film adaptation of Shakespeare’s famous play. One major difference in the film and the play, the time period, serves to reinforce the universal themes at work in the play. By modernizing the setting to a certain degree, Goold asserts that Shakespeare’s themes and his characters are still plausible today. At first glance, Lady Macbeth’s physical appearance is different than readers may have imagined. She seems much younger than Macbeth, and her frame is thin and frail. However, the reader and viewer are quickly reminded of the force with which Lady Macbeth exerts her will over the Macbeth. Additionally, King Duncan appears as a general rather than a king. Though this is a departure from his characterization in the initial scenes of the play, he still exudes power and dominance in these early scenes. These key differences work to draw both parallels and departures between the film and the source work.

Comparing Film Adaptations in *Macbeth*

Guiding Questions

Sound Elements:

Sound effects, background noise in the scene (e.g., doors creaking, animal noises);

Soundtrack, music, voiceovers and other sounds put on over the scene

Language Elements:

What lines are emphasized? How are emotions conveyed?

What lines are noticeably cut or included?

Physical Elements:

(Settings, props, and costumes) Where is the scene taking place physically?

What do props and costumes tell us about the time period, about the characters and their standings?

Camera Elements:

How long does the director stay with shots?

How often are there cuts and transitions?

When does the camera take the view of a character?

When are there close ups, long shots? To what effect?

The Big Questions:

What is the effect of each of these aspects on the scene?

How does each director establish a tone for the rest of the play?

When viewing film, you must pay careful attention to the choices the director makes in bringing a portrayal to the screen. This graphic organizer will help you note specific elements of each version.

Version (Director, Year)	
Sound Elements	
Language Elements	
Physical Elements	
Camera Elements	

OPTIC Strategy³

O	<p>O is for Overview. Conduct a brief overview of the main subject of the visual.</p>
P	<p>P is for Parts. Scrutinize the parts of the visual. Note any elements or details that seem important.</p>
T	<p>T is for Title. Read the title or caption of the visual (if present) for added information.</p>
I	<p>I is for Interrelationships. Use the words in the title or caption and the individual parts of the visual to determine connections and relationships within the graphic.</p>
C	<p>C is for Conclusion. Draw a conclusion about the meaning of the visual as a whole. Summarize the message in one or two sentences.</p>

³ Adapted from Pauk, W. (2000). *How to study in college* (7th ed.). Houghton Mifflin Company: Boston

Lady Macbeth Seizing the Daggers 1812

Henry Fuseli



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Feedback and Revision Tasks for Timed Response

1. Identify and underline the thesis or main claim of the essay.
2. Next to each body paragraph, write a one sentence summary. Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay.
3. Underneath each summary sentence, list the evidence used in that paragraph (i.e., direct quotation, paraphrased quotation, key details from the text).
4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a “plus sign” next to relevant evidence and logical reasoning and a “minus sign” next to irrelevant evidence or false reasoning.
5. Circle strong vocabulary words in the text and underline any unnecessary repetitions.
6. Edit the essay for spelling mistakes and use of proper punctuation.

Student Self Discussion Tracker

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I am proud of:

Next time, I will:

Student Exemplar for “Macbeth in Three Artistic Mediums”

Act II, scene ii is one of the most important and informative scenes in the play, The Tragedy of Macbeth by William Shakespeare. As with the myth of “Daedalus and Icarus,” many people have adapted and transformed this iconic scene into film and art. Having studied the scene in three different artistic mediums, it is clear that the play, the painting, and the film each reveal how Lady Macbeth uses manipulation in her relationship with Macbeth to have her way.

In the play itself, Lady Macbeth’s word choice and tone first reveal that she is manipulating Macbeth into pressing forward with their terrible plan. She uses phrases such as “infirm of purpose,” literally questioning Macbeth’s masculinity when he returns from Duncan’s chamber with the murder weapon in hand. Through her choice of words, Lady Macbeth creates a tone of contempt and condemnation. Here, Lady Macbeth’s character reveals that manipulation can drive people to commit heinous acts.

In Lady Macbeth Seizing the Daggers, Fuseli uses light to capture Lady Macbeth’s dominance and power over a fragile Macbeth perfectly. Fuseli employs light to make Lady Macbeth and Macbeth the focus of the painting. He also renders Lady Macbeth as much larger than Macbeth, who draws back, cowers away, and expresses anguish at the sight of his deeds. This interpretation supports the central idea of manipulation developed in the original play by providing a visual adaptation of the key scene.

Finally, in the film, Rupert Goold ties both the powerful tone of the play and the visual interpretation provided by Fuseli together. Lady Macbeth consumes the scene with both her dialogue and her movements. Her facial expressions crystallize the role of manipulation in her relationship with Macbeth.

All three interpretations work to reveal a more complete analysis of the role of manipulation in relationships, one of the many central themes explored in *Macbeth*.

Tracing Macbeth's Downfall

Acts I-III

Directions: Use unit vocabulary when possible as well as other vivid, descriptive words to trace the development of Macbeth's character in each of the places in the text. Provide textual evidence to support your assertions. Then, write a response to the prompt that follows.

Act I, Sc. ii

Act II, Sc. i

Act III, Sc. i

Act I, Sc. vii

Act II, Sc. ii

Act III, Sc. iv

Excerpt from *Macbeth* by William Shakespeare

Act III, Scene i

Enter Banquo

Banquo

Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,
Thou play'dst most foully for't: yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine—
Why, by the verities on thee made good,
May they not be my oracles as well,
And set me up in hope? But hush! no more.

*Sennet sounded. Enter Macbeth as King, Lady
Macbeth, Lennox, Ross, Lords, Ladies, and Attendants*

Macbeth. Here's our chief guest. 15

Lady Macbeth. If he had been forgotten,
It had been as a gap in our great feast,
And all thing unbecoming.

Macbeth. Tonight we hold a solemn supper sir,
And I'll request your presence. 20

Banquo. Let your highness
Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit. 25

Macbeth. Ride you this afternoon?

Banquo. Ay, my good lord.	
Macbeth. We should have else desired your good advice, (Which still hath been both grave and prosperous) In this day's council; but we'll take tomorrow. Is't far you ride?	30
Banquo. As far, my lord, as will fill up the time 'Twixt this and supper: go not my horse the better, I must become a borrower of the night For a dark hour or twain.	35
Macbeth. Fail not our feast.	40
Banquo. My lord, I will not.	
Macbeth. We hear, our bloody cousins are bestowed In England and in Ireland, not confessing Their cruel parricide, filling their hearers With strange invention: but of that tomorrow, When therewithal we shall have cause of state Craving us jointly. Hie you to horse: adieu, Till you return at night. Goes Fleance with you?	45
Banquo. Ay, my good lord: our time does call upon 's.	50
Macbeth. I wish your horses swift and sure of foot; And so I do commend you to their backs. Farewell. <i>Banquo exits.</i>	55
Let every man be master of his time Till seven at night: to make society The sweeter welcome, we will keep ourself Till suppertime alone: while then, God be with you. <i>Lords and all but Macbeth and a Servant exit.</i>	60
Sirrah, a word with you: attend those men Our pleasure?	65

Attendant. They are, my lord, without the palace gate.

Macbeth. Bring them before us. *Servant exits.* 70

To be thus is nothing;

But to be safely thus.—Our fears in Banquo

Stick deep; and in his royalty of nature

Reigns that which would be fear'd: 'tis much he dares, 75

And to that dauntless temper of his mind,

He hath a wisdom that doth guide his valour

To act in safety. There is none but he

Whose being I do fear: and, under him

My genius is rebuked; as, it is said, 80

Mark Antony's was by Caesar. He chid the sisters

When first they put the name of king upon me,

And bade them speak to him: then prophet-like 85

They hail'd him father to a line of kings:

Upon my head they placed a fruitless crown,

And put a barren sceptre in my gripe,

Thence to be wrenched with an unlineal hand, 90

No son of mine succeeding. If 't be so,

For Banquo's issue have I filed my mind;

For them the gracious Duncan have I murder'd; 95

Put rancours in the vessel of my peace

Only for them; and mine eternal jewel

Given to the common enemy of man,

To make them kings, the seed of Banquo kings! 100

Rather than so, come fate into the list.

And champion me to the utterance! Who's there!

Enter Attendant, with two Murderers. 105

[To the Servant] Now go to the door, and stay there till we

call.

Servant exits.

Was it not yesterday we spoke together? 110

Murderers. It was, so please your highness.

Macbeth. Well then, now

Have you considered of my speeches? Know 115

That it was he in the times past which held you

So under fortune, which you thought had been

Our innocent self: this I made good to you

In our last conference, pass'd in probation with you, 120

How you were borne in hand, how crossed,

the instruments,

Who wrought with them, and all things else that might

To half a soul and to a notion crazed 125

Say 'Thus did Banquo.'

First Murderer. You made it known to us.

Macbeth. I did so, and went further, which is now 130

Our point of second meeting. Do you find

Your patience so predominant in your nature

That you can let this go? Are you so gospell'd

To pray for this good man and for his issue, 135

Whose heavy hand hath bow'd you to the grave

And beggared yours for ever?

First Murderer. We are men, my liege.

Macbeth. Ay, in the catalogue ye go for men; 140

As hounds and greyhounds, mongrels, spaniels, curs,

Shoughs, water-rugs and demi-wolves, are clept

All by the name of dogs: the valued file

Distinguishes the swift, the slow, the subtle, 145

The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed; whereby he does receive
Particular addition. from the bill

150

That writes them all alike: and so of men.
Now, if you have a station in the file,
Not i' the worst rank of manhood, say 't;
And I will put that business in your bosoms,
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

155

160

Second Murderer. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incensed that I am reckless what
I do to spite the world.

First Murderer. And I another
So weary with disasters, tugged with fortune,
That I would set my lie on any chance,
To mend it, or be rid on't.

Macbeth. Both of you
Know Banquo was your enemy.

Murderers. True, my lord.

Macbeth. So is he mine; and in such bloody distance,
That every minute of his being thrusts
Against my nearest of life: and though I could
With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,

Whose loves I may not drop, but wail his fall
Who I myself struck down; and thence it is,
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Second Murderer. We shall, my lord,
Perform what you command us.

First Murderer. Though our lives—

Macbeth. Your spirits shine through you. Within this hour at
most

I will advise you where to plant yourselves;
Acquaint you with the perfect spy o' the time,
The moment on't; for't must be done tonight,
And something from the palace; always thought
That I require a clearness: and with him—
To leave no rubs nor botches in the work—
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart:
I'll come to you anon.

Murderers. We are resolved, my lord.

Macbeth. I'll call upon you straight: abide within.

[Murderers exit.]

It is concluded. Banquo, thy soul's flight,
If it find heaven, must find it out tonight.

[He exits.]

This text is in the public domain.

WSQ for TEDTalk: “Are We Really In Control of Our Own Decisions?” by Dan Ariely

WATCH the video *Remember: You can pause and rewind as many times as you like!

- 1) Are there any important vocabulary terms? (Highlight new terms)
- 2) Write down the examples!
 - a. Did the speaker mention any important details?
 - b. Make note of any confusing or misunderstood information.

SUMMARIZE the talk:

- 1) What did you learn? In two-three sentences, describe Ariely’s central idea.

QUESTIONS?

Any questions that you have from the talk that you would like to discuss in class?

“Ozymandias”

Percy Bysshe Shelley

I met a traveller from an antique land,
Who said—“Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command, 5
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is **Ozymandias**, King of Kings; 10
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away.”

This text is in the public domain.

Exemplar Paragraph Response to “Ozymandias” by Percy Bysshe Shelley

The speakers’ perspectives in “Ozymandias” by Percy Bysshe Shelley interact in order to reveal that ambition is not a foolproof antidote to failure. It is obvious from Ozymandias’ perspective that he was once very successful. It’s also patently obvious from the traveler and the speaker’s perspectives that Ozymandias’ power has faded. From the speaker and traveler’s perspective, it’s ironic that the words inscribed on the statue evoke images of grandeur and supremacy. These perspectives tie together to reinforce the idea that too much ambition can still lead to failure.

Conversation Stems for Class Discussion⁴

As you engage in class discussion, it is important to consider the other side, expressing understanding for those who have a different point of view. To do this, you can insert a **concession** in your comments. You can also use the templates in the chart to help frame your answers.

Concession Stems

- Although I grant that __, I still maintain that __.
- While it is true that __, it does not necessarily follow that __.
- On one hand I agree with X that __. But on the other hand, I insist that __.
- It cannot be denied that __; however, I believe __.
- Certainly __, but
- It goes without saying...
- Perhaps __, yet....

⁴ Graff, G., & Birkenstein, C. (2014). *They Say, I Say: The Moves that Matter in Academic Writing* (Third ed.). New York City, New York: W.W. Norton & Company.

TO DISAGREE	TO AGREE--WITH A DIFFERENCE	TO QUALIFY
<ul style="list-style-type: none"> I think X is mistaken because she overlooks ____. X's claim that ____ rests upon the questionable assumption that ____. I disagree with X's view that ____ because in the text, ____. X contradicts herself. On the one hand, she argues _____. But on the other hand, she also says _____. By focusing on _____, X overlooks the deeper problem of _____. 	<ul style="list-style-type: none"> X is surely right about _____ because, as she may not be aware, recent studies have shown that _____. X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____. I agree that _____, a point that needs emphasizing since so many people believe _____. Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____. 	<ul style="list-style-type: none"> Although I agree with X up to a point, I cannot accept his overall conclusion that _____. Although I disagree with much that X says, I fully endorse his final conclusion that _____. Though I concede that _____, I still insist that _____. X is right that _____, but I do not agree when she claims that _____. I am of two minds about X's claim that _____. On the one hand I agree that _____. On the other hand, I'm not sure if _____.

Question Stems

What is the main reason you believe ____?	How would you describe ____?
Can you explain how ____ affected ____?	How are ____ alike? How are ____ different?
What can you say about ____?	Summarize your best argument for/against ____.
How is ____ related to ____?	What conclusions can you draw about ____?
What conclusions can you draw about ____?	What reasons/facts best support ____?
Can you elaborate on the reason ____?	What would happen if ____?

Question Stems

What is the main reason you believe ____?	How would you describe ____?
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WSQ for TEDTalk: “Are We Really In Control of Our Own Decisions?” by Dan Ariely

WATCH the video *Remember: You can pause and rewind as many times as you like!

- 1) Are there any important vocabulary terms? (Highlight new terms)
- 2) Write down the examples!
 - a. Did the speaker mention any important details?
 - b. Make note of any confusing or misunderstood information.

SUMMARIZE the talk:

- 1) What did you learn? In two-three sentences, describe Ariely’s central idea.

QUESTIONS?

Any questions that you have from the talk that you would like to discuss in class?

Comparing Film Adaptations in *Macbeth*

Guiding Questions

Sound Elements:

Sound effects, background noise in the scene (e.g., doors creaking, animal noises);
Soundtrack, music, voiceovers and other sounds put on over the scene

Language Elements:

What lines are emphasized? How are emotions conveyed?
What lines are noticeably cut or included?

Physical Elements:

(Settings, props, and costumes) Where is the scene taking place physically?
What do props and costumes tell us about the time period, about the characters and their standings?

Camera Elements:

How long does the director stay with shots?
How often are there cuts and transitions?
When does the camera take the view of a character?
When are there close ups, long shots? To what effect?

The Big Questions:

What is the effect of each of these aspects on the scene?
How does each director establish a tone for the rest of the play?

When viewing film, you must pay careful attention to the choices the director makes in bringing a portrayal to the screen. This graphic organizer will help you note specific elements of each version.

Version (Director, Year)	
Sound Elements	
Language Elements	
Physical Elements	
Camera Elements	

Practice Cold-Read Task

Read “Old Greek Folk Stories Told Anew: Icarus and Daedalus” by Josephine Preston Peabody. Then answer the questions.

“Icarus and Daedalus” from *Old Greek Stories Told Anew*

Josephine Preston Peabody

- 1 Among all those mortals who grew so wise that they learned the secrets of the gods, none was more cunning than Daedalus.

He once built, for King Minos of Crete, a wonderful Labyrinth of winding ways so cunningly tangled up and twisted around that, once inside, you could never find your way out again without a magic clue. But the king’s favor veered with the wind, and one day he had his master architect imprisoned in a tower. Daedalus managed to escape from his cell; but it seemed impossible to leave the island, since every ship that came or went was well guarded by order of the king.

At length, watching the sea-gulls in the air,—the only creatures that were sure of liberty,—he thought of a plan for himself and his young son Icarus, who was captive with him.

Little by little, he gathered a store of feathers great and small. He fastened these together with thread, moulded them in with wax, and so fashioned two great wings like those of a bird. When they were done, Daedalus fitted them to his own shoulders, and after one or two efforts, he found that by waving his arms he could winnow the air and cleave it, as a swimmer does the sea. He held himself aloft, wavered this way and that with the wind, and at last, like a great fledgling, he learned to fly

- 5 Without delay, he fell to work on a pair of wings for the boy Icarus, and taught him carefully how to use them, bidding him beware of rash adventures among the stars. “Remember,” said the father, “never to fly very low or very high, for the fogs about the earth would weigh you down, but the blaze of the sun will surely melt your feathers apart if you go too near.”

For Icarus, these cautions went in at one ear and out by the other. Who could remember to be careful when he was to fly for the first time? Are birds careful? Not they! And not an idea remained in the boy’s head but the one joy of escape.

The day came, and the fair wind that was to set them free. The father bird put on his wings, and, while the light urged them to be gone, he waited to see that all was well with Icarus, for the two could not fly hand in hand. Up they rose, the boy after his father. The hateful ground of Crete sank beneath them; and the country folk, who caught a glimpse of them when they were high above the tree-tops, took it for a vision of the gods,—Apollo, perhaps, with Cupid after him.

At first there was a terror in the joy. The wide vacancy of the air dazed them,—a glance downward made their brains reel. But when a great wind filled their wings, and Icarus felt himself sustained, like a halcyon-bird in the hollow of a wave, like a child uplifted by his mother, he forgot everything in the world but joy. He forgot Crete and the other islands that he had passed over: he saw but vaguely that winged thing in the distance before him that was his father Daedalus. He longed for one draught of flight to quench the thirst of his captivity: he stretched out his arms to the sky and made towards the highest heavens.

Alas for him! Warmer and warmer grew the air. Those arms, that had seemed to uphold him, relaxed. His wings wavered, drooped. He fluttered his young hands vainly,—he was falling,—and in that terror he remembered. The heat of the sun had melted the wax from his wings; the feathers were falling, one by one, like snowflakes; and there was none to help.

- 10 He fell like a leaf tossed down the wind, down, down, with one cry that overtook Daedalus far away. When he returned, and sought high and low for the poor boy, he saw nothing but the bird-like feathers afloat on the water, and he knew that Icarus was drowned.

The nearest island he named Icaria, in memory of the child; but he, in heavy grief, went to the temple of Apollo in Sicily, and there hung up his wings as an offering. Never again did he attempt to fly.

This text is in the public domain.

1. Read this sentence from paragraph 2 of the myth.

He once built, for King Minos of Crete, a wonderful Labyrinth of winding ways so cunningly tangled up and twisted around that, once inside, you could never find your way out again without a magic clue.

Part A

What is the meaning of the word Labyrinth?

- a. prison
- b. maze
- c. island
- d. a magical place

Part B

What phrase from paragraph 2 best helps in understanding the word Labyrinth?

- a. “winding ways so cunningly tangled up”
- b. “you could never find your way out again without a magic clue”
- c. “he had his master architect imprisoned in a tower”
- d. “but it seemed impossible to leave the island”

2. Read this excerpt from paragraph 2 of the myth.

But the king’s favor veered with the wind . . .

How does this figure of speech develop the character of King Minos of Crete?

- a. It shows that King Minos remained loyal to his favored subjects.
- b. It shows that King Minos never stayed in one place for long.

- c. It shows that King Minos was impulsive and inconstant.
- d. It shows that King Minos ruled consistently and objectively.

3. Read this excerpt from paragraph 8 of the myth.

. . . like a halcyon-bird in the hollow of a wave . . .

What is implied by this phrase?

- a. It implies that Icarus felt invincible while flying, as if nothing could harm him or crush his spirit.
- b. It suggests that Icarus was flying too low to the earth, and, therefore, too close to the water.
- c. It suggests that Icarus did not worry about the consequences of his action.
- d. It implies that Icarus felt trapped in the sky, just as a bird feels trapped in a wave.

4. Part A

How does the author structure the text to create tension?

- a. She provides steps of the process to heighten the suspense as the prisoners escape.
- b. She flashes back to Daedalus's work for King Minos to create anxiety over the quality of his work.
- c. She foreshadows Icarus's fate to enhance the suspense of whether he will heed his father's warning.
- d. She describes the intricacies of the feathered wings to augment the fear for Icarus as he ascends the heavens.

Part B

What evidence from the myth best supports the answer to Part A?

- a. "Without delay, he fell to work on a pair of wings for the boy Icarus . . ." (paragraph 5)
- b. "And not an idea remained in the boy's head but the one joy of escape." (paragraph 6)

- c. "The day came, and the fair wind that was to set them free." (paragraph 7)
- d. "... the feathers were falling, one by one, like snowflakes . . ." (paragraph 9)

5. Part A

Read this sentence from paragraph 8 of the myth.

At first there was a terror in the joy.

What is implied by the phrase terror in the joy?

- a. Icarus was initially frightened that he would let his father down.
- b. Icarus was initially frightened by how high he and his father were flying.
- c. Icarus was initially excited to be fleeing "the hateful ground of Crete."
- d. Icarus was initially excited to be flying like the gods and birds do.

Part B

What phrase from paragraph 8 best supports your answer to Part A?

- a. "brains reel"
- b. "halcyon-bird"
- c. "forgot Crete"
- d. "his father Daedalus"

6. Part A

How do Icarus's actions impact Daedalus?

- a. Daedalus loses his cunning nature.
- b. Daedalus lives the rest of his life in grief on Icaria, an island he named in memory of his son.

- c. Daedalus never flies again.
- d. Daedalus offers everything he has to the gods in grief because he feels Icarus's death is his fault.

Part B

What evidence from the myth best supports your answer to Part A?

- a. "... overtook Daedalus far away ..."
- b. "The nearest island he named Icaria, in memory of the child ..."
- c. "... but he, in heavy grief, went to the temple of Apollo in Sicily ..."
- d. "Never again did he attempt to fly."

7. Part A:

What is the theme of the myth?

- a. It is imperative to submit an offering to the gods after making a mistake.
- b. Those who are cunning have the tendency to become overly arrogant.
- c. Unchecked overconfidence in one's abilities can lead to downfall.
- d. Children often suffer for the sins of their parents.

Part B:

What sentence from the myth best supports your answer to Part A?

- a. "... he stretched out his arms to the sky and made towards the highest heavens."
- b. "... but he, in heavy grief, went to the temple of Apollo in Sicily, and there hung up his wings as an offering."
- c. "Remember," said the father, "never to fly very low or very high ..."
- d. "Among all those mortals ... none was more cunning than Daedalus."

8. Read the following quote from Proverbs 16:18.

Pride goeth before destruction, and an haughty spirit before a fall.

How does this quote relate to the character of Icarus? Write an extended response that analyzes how the character of Icarus is developed over the course of the text to shape and refine the theme. Cite evidence from the myth to support your response. Be sure to observe the conventions of standard English.

Practice Cold-Read Task Answer Sheet

1. _____ Part A

_____ Part B

2. _____

3. _____

4. _____ Part A

_____ Part B

5. _____ Part A

_____ Part B

6. _____ Part A

_____ Part B

7. _____ Part A

_____ Part B







Feedback and Revision Tasks for the CWT Response

1. Identify and underline the thesis or main claim of the essay.
2. Next to each body paragraph, write a one sentence summary. Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay.
3. Underneath each summary sentence, list the evidence used in that paragraph (i.e., direct quotation, paraphrased quotation, key details from the text).
4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a “plus sign” next to relevant evidence and logical reasoning and a “minus sign” next to irrelevant evidence or false reasoning.
5. Circle strong vocabulary words in the text and underline any unnecessary repetitions.
6. Edit the essay for spelling mistakes and use of proper punctuation.

Culminating Writing Task

Activity 1: Analyzing the Prompt

How does the development and interaction of characters in the *Macbeth* build a central idea and reveal a theme?

To answer this question:

- Select one of the central ideas of *Macbeth* (e.g., the corrupting force of power, the manipulating forces within relationships, the effects of pride).
- Trace the development and interaction of characters in the play.
- Determine the outcome and impact of their development and interactions.
- Examine how that impact shapes and refines the selected central idea to reveal a theme.

Write a literary analysis using proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of strong and thorough textual evidence to support the analysis, including direct quotations and parenthetical citations.

1. What kind of prompt is this?
2. What theme or central idea do you think you might like to write about?
 - ☐ corrupting force of power
 - ☐ manipulating forces within relationships
 - ☐ the effects of pride
3. Look back at the class plot diagram; record some of the descriptive words for Macbeth for each act.

Act I _____, _____	Act II _____, _____
Act III _____, _____	Act IV _____, _____
Act V _____, _____	
4. How does Macbeth's character development "drive" the plot of the play?

Activity 2: Writing a Thesis Statement

Write a thesis statement that fully responds to the prompt by including the title of the play, the theme you've identified, and the impact of Macbeth's character development on that theme.

Model: William Shakespeare's _____ play, _____, reveals
(strong descriptive word) (title)

_____ through its complex characters and plot interactions.

(central idea/theme)

Activity 3: Topic Sentences for Body Paragraphs

The topic sentences should be precise claims. Use the templates below to help you organize your ideas.

Topic Sentence #1

In the beginning of the play, _____ is revealed when
(central idea/theme)

(description of the characters' interactions)

Topic Sentence #2

As the play continues and the plot becomes more complicated, _____ is further
(central idea/theme)

developed when _____
(description of the characters' interactions)

Topic Sentence #3

As the play comes to a close, the _____ is refined by
(central idea/theme)

(description of the characters' interactions)

Activity 4: Choosing Evidence

For this essay, you must choose evidence from across the text. Complete the graphic organizer below to help you outline the order in which you will present your evidence. Remember to cite your evidence using MLA format.

ACT	EVIDENCE + CITATION	HOW DOES THIS EVIDENCE SUPPORT YOUR CLAIMS?
I		
II		
III		

IV		
V		

Extension Task: Historical Research Essay

I. Analyzing the Prompt

Consider the following prompt:

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

What ideas/connections will you explore?

Briefly jot down how each of the following characters illustrate these ideas/connections?

Icarus:	Oedipus:
Macbeth:	Lady Macbeth:
Ozymandias:	

II. Selecting a Topic

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

Perform brief internet research and brainstorm some possible examples to share with the class.

_____	_____	_____
_____	_____	_____

III. Developing a Question

Develop a self-generated question related to the selected topic to research, e.g., “What were the events that led to Enron’s downfall?” or “How is the *Titanic* an example of hubris?”

Write down at least two questions:

Share your questions with a peer to get feedback and refine your initial questions:

IV. Gathering Evidence

Gather relevant information from print and digital sources, narrowing or broadening the inquiry when appropriate. Fill out the first two columns of the following chart; leave the third column blank until section V. You must identify at least four sources:

Evidence	Citation/Page Number	Commentary

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V. Making a Claim

Following research, develop a claim based on your research, e.g., “Pride and the corruption that results from gaining power have led to the undoing of some of our most famous leaders” or “*Titanic* serves as a modern warning of not letting pride and ambition replace sound judgment and thoughtful preparation.”

Add commentary to your evidence chart in section IV, connecting your evidence to your claim.

VI. Drafting the Essay

Write a multi-paragraph research-based essay, responding to feedback to produce clear and coherent writing. In the essay, incorporate and cite evidence and quotations from at least three sources using proper citation format and avoiding plagiarism.

Outline your essay:

Thesis:

Topic Sentences:

Complete a draft of your essay.

***Use parallel structure and include various types of phrases and clauses studied in the unit.

Work with a partner to revise your essay.

VII. Publishing the Essay

Produce your final draft using technology (typing essay in MLA formatting).