

English 9B — Drama, Poetry and the Public Voice

STUDENT WORKBOOK • UNIT 1 • WEEKS 1-4

Tragedy and Dramatic Structure — Macbeth

Anchor text: William Shakespeare, *Macbeth* (c. 1606), complete and unabridged

Full-length work: *Macbeth* — William Shakespeare (unabridged verse tragedy)

NAME	PERIOD	TEACHER

What you will hand in

- Lesson 1.1** — Structure map of Acts I-II plus a five-item formative check
- Lesson 1.2** — Blood-motif trace across three acts plus a five-item formative check
- Lesson 1.3** — Two-staging comparison chart plus a recorded 90-second judgement and two replies
- Lesson 1.4** — Thesis-and-evidence organizer with five correctly formatted verse quotations, submitted as Stage 1
- Lesson 1.5** — Three-stage essay plus recorded two-minute scene defense with transcript

How to use this workbook

- Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
- The organizer pages are **graded work**. Page 9 is Stage 1 of this unit's key assignment and page 11 is Stage 2 — the course will not open the final draft until both are submitted.
- Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Macbeth, William Shakespeare (c. 1606), public domain. Cite by act.scene.line and name your edition in the Works Cited. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Solutions.

Unit 1 at a glance

#	Lesson	By the end of it you can...	You produce	Standard
1.1	Dramatic Structure, Soliloquy, and the Shape of a Tragedy Anchor Text & Close Reading	Explain how Shakespeare's placement of a soliloquy and his handling of time shape what an audience can know and when, and cite specific lines as evidence.	Structure map of Acts I-II plus a five-item formative check	RL.9-10.5
1.2	Language Lab — Metaphor, Paradox, and the Blood Motif Rhetoric & Language Lab	Interpret a figure of speech in context, explain its role in the text, and trace how one repeated image changes meaning across a whole play.	Blood-motif trace across three acts plus a five-item formative check	L.9-10.5.a
1.3	Performance Lab — One Scene, Two Stagings Socratic Dialogue & Listening Lab	Analyze the representation of one key scene in two different artistic mediums, name what each emphasises and what each leaves absent, and defend a judgement about which reading the text better supports.	Two-staging comparison chart plus a recorded 90-second judgement and two replies	RL.9-10.7
1.4	Writing Workshop — Writing About Drama, Verse Quotation and Citation Recursive Writing Workshop	Quote verse correctly with line breaks and act-scene-line citation, and write about a playwright's choice rather than about a character as though they were a person.	Thesis-and-evidence organizer with five correctly formatted verse quotations, submitted as Stage 1	W.9-10.9.a
1.5	Key Assignment — Tragic Agency Essay and Scene Defense Culminating Unit Assessment	Produce an 800-1,000 word analytical essay on whether Macbeth's fall is chosen or determined, analysing at least one soliloquy in detail, and defend one scene aloud as the play's turning point.	Three-stage essay plus recorded two-minute scene defense with transcript	W.9-10.2

The key assignment

Tragic Agency Analytical Essay, 800-1,000 words, with recorded scene defense.

Reading schedule

Tick each row when you have finished the reading, not when you have started it.

Week	Read	Bring to the lesson	Done
1	Acts I-II, with Act I heard in performance	Your soliloquy map of Acts I-II	
2	Acts III-IV	One line per act for your motif trace	
3	Act V; two treatments of one scene	Your two-stagings chart	
4	Re-read your chosen soliloquy	Your Stage 1 organizer, completed	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on the next page. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
soliloquy	1.1	
aside	1.1	
dramatic irony	1.1	
blank verse	1.1	
catastrophe	1.1	
metaphor	1.2	
paradox	1.2	
personification	1.2	
motif	1.2	
equivocation	1.2	
staging	1.3	
promptbook	1.3	
blocking	1.3	
close-up	1.3	
act-scene-line citation	1.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
block quotation	1.4	
enjambment	1.4	
playwright's choice	1.4	

The definitions, for checking afterwards

Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

soliloquy 1.1 — A speech delivered alone on stage, giving the audience access to a character's interior.

aside 1.1 — A short remark to the audience unheard by other characters on stage.

dramatic irony 1.1 — The audience knows something a character does not — an effect produced by sequence, not by wording.

blank verse 1.1 — Unrhymed iambic pentameter, the default line of Shakespearean tragedy.

catastrophe 1.1 — The final movement of a tragedy, in which the consequences arrive.

metaphor 1.2 — An assertion of identity between unlike things — not a comparison but an equation.

paradox 1.2 — A self-contradictory statement that is nonetheless true.

personification 1.2 — Giving human agency or body to something that has none.

motif 1.2 — A recurring image whose meaning changes across a work; the change is the argument.

equivocation 1.2 — Saying something true in a form designed to mislead — the witches' method, and the porter's joke.

staging 1.3 — The set of interpretive decisions a production makes that the script leaves open.

promptbook 1.3 — An annotated script recording a specific production's blocking and cuts.

blocking 1.3 — Where actors stand and move — an interpretation the script rarely specifies.

close-up 1.3 — A film technique with no stage equivalent; it emphasises a face by removing everything else.

act-scene-line citation 1.4 — The convention for citing drama: (1.7.25-27), arabic numerals separated by full stops.

block quotation 1.4 — A set-off, indented quotation used for four or more lines of verse, with line breaks preserved and no quotation marks.

enjambment 1.4 — A line of verse whose sense runs past its line ending into the next.

playwright's choice 1.4 — The analytical frame that treats the text as designed rather than treating characters as people.

Soliloquy map — where the speeches fall, and why there

Lesson 1.1 — Dramatic Structure, Soliloquy, and the Shape of a Tragedy · RL.9-10.5, RL.9-10.3, RL.9-10.1, RL.9-10.10

A soliloquy stops the action, which makes its *placement* a decision worth analysing every time. Map every one in Acts I and II.

Act.scene.line	Speaker	Where it falls in the action	What the audience gains that the surrounding dialogue could not give them

WHAT DOES THE PATTERN OF PLACEMENT SUGGEST ABOUT WHOSE JUDGEMENT SHAKESPEARE WANTS YOU TO BE ABLE TO MAKE?

The structural question. Duncan's murder happens offstage and a drunk porter tells jokes immediately afterwards.

WHAT DOES WITHHOLDING THE MURDER DO TO THE AUDIENCE? (ELIZABETHAN STAGES SHOWED VIOLENCE FREELY — THIS IS A CHOICE, NOT A CONSTRAINT.)

Motif trace — one image, four meanings

Lesson 1.2 — Language Lab — Metaphor, Paradox, and the Blood Motif · L.9-10.5.a, RL.9-10.4, L.9-10.5, L.9-10.6

A motif is an image that recurs and **changes**, and the change is the argument. A list of forty instances is a concordance, not an analysis. One line per act.

MY MOTIF (BLOOD, SLEEP, CLOTHING, DARKNESS OR CHILDREN)

Act	Quoted line + (act.scene.line)	What the image means HERE

WHAT DOES THE CHANGE RECORD ABOUT THE PLAY'S MOVEMENT? ONE SENTENCE.

Figurative language. Choose one figure of speech from your trace and analyse its role — not what it means in general, but what it is doing at that moment, for that speaker.

Two stagings of one scene

Lesson 1.3 — Performance Lab — One Scene, Two Stagings · RL.9-10.7, SL.9-10.2, SL.9-10.1, RL.9-10.3

The script leaves almost every decision out, and a body on a stage cannot be neutral. Do not ask which is better. Ask what each production had to decide.

THE SCENE, AND THE TWO TREATMENTS

Treatment	What this medium emphasises	What it had to ADD that the script left open	What is absent

WHICH READING DOES THE TEXT BETTER SUPPORT — AND WHICH LINE DECIDES IT FOR YOU?

WHAT IS EACH PRODUCTION EVIDENCE OF? (WHEN IT WAS MADE, AND WHAT ITS READING TELLS YOU ABOUT THAT MOMENT)

Stage 1 — thesis and evidence organizer

Lesson 1.4 — Writing Workshop — Writing About Drama, Verse Quotation and Citation · W.9-10.9.a, L.9-10.3.a, W.9-10.5, W.9-10.4

This page is **submitted and scored**. Prompt: *does Shakespeare present Macbeth's fall as chosen or as determined?* Take a position — “a bit of both” is available to everyone and costs nothing.

THESIS — SHAKESPEARE MUST BE THE SUBJECT OF THE SENTENCE

"Shakespeare gives Macbeth ... which ..." not "Macbeth was probably ..."

Quotation, with line breaks marked /	(act.scene.line)	What it proves

THE COUNTER-SCENE — THE HARDEST SCENE FOR MY READING, AND HOW I WILL HANDLE IT

Determinist readings must face Act I scene vii. Choice-based readings must face the dagger and the witches' equivocations.

MY FOUR TOPIC SENTENCES — AT LEAST THREE TAKE SHAKESPEARE AS THEIR SUBJECT

Essay planner and verse conventions check

Lesson 1.5 — Key Assignment — Tragic Agency Essay and Scene Defense · W.9-10.2, RL.9-10.3, W.9-10.5, SL.9-10.6, SL.9-10.4

One soliloquy must be taken apart in detail — placement, what the audience gains, how the figurative language works. Quoting it in passing does not meet the requirement.

Paragraph	Topic sentence	Evidence	Done

WHICH SOLILOQUY AM I ANALYSING IN DETAIL, AND WHERE DOES IT FALL IN THE ACTION?

VERSE CONVENTIONS — CHECK EVERY QUOTATION

- ☐ Line breaks preserved with a spaced slash, or set as a block if four lines or more
- ☐ Cited (1.7.25-27) — act.scene.line, never page numbers
- ☐ My edition is named in the Works Cited
- ☐ I never wrote “Shakespeare says” before a character's line
- ☐ 800-1,000 words, and I counted

2-MINUTE SCENE DEFENSE: WHICH SCENE IS THE TURNING POINT, WHAT BECOMES IRREVERSIBLE, AND THE OBVIOUS OBJECTION

Peer review sheet

Stage 2 of the key assignment

Use this on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Thesis (W.9-10.2) Takes a position on agency; Shakespeare is the subject; names a choice and asserts an effect; holds across the essay.		
Soliloquy analysis (RL.9-10.5, L.9-10.5.a) One soliloquy taken apart — placement, what the audience gains, how its figurative language works — not quoted in passing.		
Character as construction (RL.9-10.3, W.9-10.9.a) Analyses how Shakespeare develops Macbeth across five acts rather than speculating about him as a person.		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

Draft writer: you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

This is the actual rubric your teacher uses. Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Thesis (W.9-10.2)	Takes a position on agency; Shakespeare is the subject; names a choice and asserts an effect; holds across the essay.		
Soliloquy analysis (RL.9-10.5, L.9-10.5.a)	One soliloquy taken apart — placement, what the audience gains, how its figurative language works — not quoted in passing.		
Character as construction (RL.9-10.3, W.9-10.9.a)	Analyses how Shakespeare develops Macbeth across five acts rather than speculating about him as a person.		
Counter-scene (W.9-10.1.b)	Handles the strongest scene against the reading honestly and explains why the reading survives it.		
Verse conventions (L.9-10.3.a)	Line breaks preserved, spaced slashes or block format, act-scene-line citation, edition named in Works Cited.		
Scene defense (SL.9-10.6, SL.9-10.4)	Names what becomes irreversible; answers the obvious objection; formal register with a transcript supplied.		

Submission stages

- Stage 1 — Thesis & evidence organizer.** From Lesson 1.4: thesis with Shakespeare as subject, five correctly formatted verse quotations, one counter-quotation, four topic sentences.
- Stage 2 — Peer-reviewed rough draft (600+ words).** Upload, peer-review two classmates, then submit a revision note naming one specific change and the feedback behind it.
- Stage 3 — Final revised essay (800-1,000 words) + Works Cited naming your edition.** MLA, PDF.
- Stage 4 — Recorded scene defense (2 minutes) with transcript.** Live delivery in a scheduled session is an equal-credit alternative.

Revision log

One line per change: *what I changed, and why*. “Fixed grammar” is not a change; “cut the first paragraph because the essay actually started in the second” is.

Draft	What I changed	Why — and what made me see it