RLP 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

1. **Lesson 1.1** — Structure map of Act 1 plus a five-item formative check (workbook p. 9)
2. **Lesson 1.2** — A before-and-after chart for each of the Macbeths plus a five-item formative check (workbook p. 10)
3. **Lesson 1.3** — Blood-motif trace across three acts plus a five-item formative check (workbook p. 11)
4. **Lesson 1.4** — A three-quotation theme trace through Act 3 plus a five-item formative check (workbook p. 12)
5. **Lesson 1.5** — A three-row prophecy chart (what each apparition says, what Macbeth hears, what it may really mean) plus a five-item formative check (workbook p. 13)
6. **Lesson 1.6** — Thesis-and-evidence organizer with five correctly formatted verse quotations, submitted as Stage 1 (workbook p. 14)
7. **Lesson 1.7** — Two-staging comparison chart plus a recorded 90-second judgment and two replies (workbook p. 15)
8. **Lesson 1.8** — Three-stage essay plus recorded two-minute scene defense with transcript (workbook pp. 16–18)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 14 is the Stage 1 organizer. Page 17 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. 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 Systems.

Unit 1 at a glance

#	Lesson	You produce	Workbook page	Standards
1.1	**Dramatic Structure, Soliloquy, and the Shape of a Tragedy** Anchor Text & Close Reading	Structure map of Act 1 plus a five-item formative check	p. 9	9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.3.D
1.2	**The Dagger, the Murder and the Knocking: Act 2** Anchor Text & Close Reading	A before-and-after chart for each of the Macbeths plus a five-item formative check	p. 10	9-10.RL.2.D, 9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.3.D
1.3	**Language Lab — Metaphor, Paradox, and the Blood Motif** Rhetoric & Language Lab	Blood-motif trace across three acts plus a five-item formative check	p. 11	9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.1.B
1.4	**Banquo, the Banquet and the Ghost: Act 3** Anchor Text & Close Reading	A three-quotation theme trace through Act 3 plus a five-item formative check	p. 12	9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.2.A, 9-10.RL.1.A
1.5	**The Apparitions and Macduff's Family: Act 4** Anchor Text & Close Reading	A three-row prophecy chart (what each apparition says, what Macbeth hears, what it may really mean) plus a five-item formative check	p. 13	9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.2.D, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.1.A
1.6	**Writing Workshop — Writing About Drama, Verse Quotation and Citation** Recursive Writing Workshop	Thesis-and-evidence organizer with five correctly formatted verse quotations, submitted as Stage 1	p. 14	9-10.RL.1.A, 9-10.W.3.A.b, 9-10.W.3.A, 9-10.W.2.A
1.7	**Performance Lab — The Sleepwalking Scene, Two Stagings** Socratic Dialogue & Listening Lab	Two-staging comparison chart plus a recorded 90-second judgment and two replies	p. 15	9-10.RL.3.A, 9-10.RL.1.C, 9-10.SL.1.C, 9-10.SL.1.A, 9-10.RL.2.D
1.8	**Key Assignment — Tragic Agency Essay and Scene Defense** Culminating Unit Assessment	Three-stage essay plus recorded two-minute scene defense with transcript	pp. 16–18	9-10.W.2.A, 9-10.RL.2.D, 9-10.W.3.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C

The key assignment

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

Unit 1 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
1	Acts 1-2 (Lessons 1.1-1.2)	Your Act 1 soliloquy map and the before/after chart	
2	Act 3 (Lessons 1.3-1.4)	Your motif trace (Acts 1-3) and theme trace	
3	Act 4 (Lessons 1.5-1.6)	Your prophecy chart and Stage 1 organizer	
4	Act 5 (Lessons 1.7-1.8)	Your two-stagings chart and essay planner	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 7. 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	
shared line	1.2	
rhymed couplet	1.2	
offstage action	1.2	
comic relief	1.2	
equivocation	1.2	
metaphor	1.3	
paradox	1.3	
personification	1.3	
motif	1.3	
equivocation	1.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
theme	1.4	
lineal succession	1.4	
ceremony	1.4	
verbal irony	1.4	
Hecate	1.4	
apparition	1.5	
equivocation	1.5	
succession	1.5	
foil	1.5	
the king's evil	1.5	
act-scene-line citation	1.6	
block quotation	1.6	
enjambment	1.6	
playwright's choice	1.6	
staging	1.7	

Vocabulary in context (continued)

Term	Lesson	In my own words
promptbook	1.7	
blocking	1.7	
close-up	1.7	
onstage audience	1.7	

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.

shared line 1.2 — A single line of verse divided between two or more speakers, often used to show speed, interruption or fear.

rhymed couplet 1.2 — Two rhyming lines that close a speech or scene; inside blank verse, the rhyme marks an ending or a decision.

offstage action 1.2 — An event that happens out of the audience's sight and reaches them only through sound or report.

comic relief 1.2 — A comic passage inside a tragedy; it often heightens tension rather than releasing it.

equivocation 1.2 — Speaking the truth in a form designed to mislead.

metaphor 1.3 — An assertion of identity between unlike things — not a comparison but an equation.

paradox 1.3 — A self-contradictory statement that is nonetheless true.

personification 1.3 — Giving human agency or body to something that has none.

motif 1.3 — A recurring image whose meaning changes across a work; the change is the argument.

equivocation 1.3 — Saying something true in a form designed to mislead — the witches' method, and the porter's joke.

theme 1.4 — A claim a work develops about its subject, traced through repeated situations, images and choices rather than stated once.

lineal succession 1.4 — The passing of a crown from parent to child; Macbeth's "fruitless crown" has no heir of his own.

The definitions (continued)

ceremony 1.4 — The formal order of a public occasion, such as seating guests by rank, which the banquet sets up and the ghost breaks.

verbal irony 1.4 — Saying one thing while meaning its opposite, as Lennox does about Macbeth in scene 6.

Hecate 1.4 — The classical goddess of witchcraft, who appears in scene 5 as the witches' mistress.

apparition 1.5 — A ghostly figure or vision; in Act 4, the three images the witches raise to answer Macbeth.

equivocation 1.5 — Telling the truth in a form designed to mislead; the apparitions' method.

succession 1.5 — The order in which a crown passes from one ruler to the next; the show of eight kings is a picture of it.

foil 1.5 — A character whose contrast with another sharpens our view of both; Macduff is Macbeth's foil.

the king's evil 1.5 — A disease, scrofula, that English kings were believed to cure by touch; Malcolm describes King Edward's cures in scene 3.

act-scene-line citation 1.6 — The convention for citing drama: (1.7.25-27), arabic numerals separated by periods.

block quotation 1.6 — A set-off, indented quotation used for four or more lines of verse, with line breaks preserved and no quotation marks.

enjambment 1.6 — A line of verse whose sense runs past its line ending into the next.

playwright's choice 1.6 — The analytical frame that treats the text as designed rather than treating characters as people.

staging 1.7 — The set of interpretive decisions a production makes that the script leaves open.

promptbook 1.7 — An annotated script recording a specific production's blocking and cuts.

blocking 1.7 — Where actors stand and move, an interpretation the script rarely specifies.

close-up 1.7 — A film technique with no stage equivalent; it emphasizes a face or hands by removing everything else.

onstage audience 1.7 — Characters who watch and comment on another character's performance, like the Doctor and Gentlewoman in Act 5 scene 1.

Soliloquy map — where the speeches fall in Act 1, and why there

Lesson 1.1 — Dramatic Structure, Soliloquy, and the Shape of a Tragedy · `9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.3.D`

A soliloquy stops the action, which makes its *placement* a decision worth analyzing every time. Map every soliloquy and aside in Act 1.

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 JUDGMENT SHAKESPEARE WANTS YOU TO BE ABLE TO MAKE?

Before and after the murder — two characters moving in opposite directions

Lesson 1.2 — The Dagger, the Murder and the Knocking: Act 2 · 9-10.RL.2.D, 9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.3.D

Across one night Macbeth and Lady Macbeth trade places. Track each of them with a quoted line from before the murder and one from after it (Act 2, Scenes 1-2).

Character	Before: quoted line + (act.scene.line)	After: quoted line + (act.scene.line)	What has changed

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? (SHAKESPEARE'S STAGE SHOWED VIOLENCE FREELY — THIS IS A CHOICE, NOT A CONSTRAINT.)

WHAT DOES THE KNOCKING AT THE GATE MAKE YOU FEEL, AND WHY THERE?

Motif trace — one image, four meanings

Lesson 1.3 — Language Lab — Metaphor, Paradox, and the Blood Motif · `9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.1.B`

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 you have read (Acts 1-2 now; add Acts 3-5 as you reach them).

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 analyze its role — not what it means in general, but what it is doing at that moment, for that speaker.

Theme trace — power seized by murder is never secure

Lesson 1.4 — Banquo, the Banquet and the Ghost: Act 3 · `9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.2.A, 9-10.RL.1.A`

Follow one idea through Act 3: three quotations, in order, each showing the insecurity growing — in Macbeth himself and in his marriage.

Scene	Quoted line + (act.scene.line)	What it shows about Macbeth's security	What it shows about the marriage

THE BANQUET: WHO SEES THE GHOST, WHO DOES NOT, AND WHAT SHAKESPEARE GAINS BY THAT SPLIT?

STATE THE THEME OF ACT 3 IN ONE SENTENCE, WITH SHAKESPEARE AS THE SUBJECT

Prophecy chart — what the apparitions say, and what Macbeth hears

Lesson 1.5 — The Apparitions and Macduff's Family: Act 4 · 9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.2.D, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.1.A

Each apparition tells the truth in a way designed to mislead. Record the words, Macbeth's reading of them, and what they may really mean (Act 4, Scene 1).

Apparition	What it says (quoted)	What Macbeth hears	What it may really mean

MACDUFF'S FAMILY (ACT 4, SCENE 2): WHAT DOES THIS MURDER SHOW ABOUT HOW MACBETH HAS CHANGED SINCE ACT 2?

HOW MIGHT THE PLAY'S FIRST AUDIENCE, WITH ITS BELIEFS ABOUT WITCHES AND KINGS, HAVE READ THESE SCENES?

Stage 1 — thesis and evidence organizer

Lesson 1.6 — Writing Workshop — Writing About Drama, Verse Quotation and Citation · `9-10.RL.1.A, 9-10.W.3.A.b, 9-10.W.3.A, 9-10.W.2.A`

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

Two stagings of the sleepwalking scene (Act 5, Scene 1)

Lesson 1.7 — Performance Lab — The Sleepwalking Scene, Two Stagings · 9-10.RL.3.A, 9-10.RL.1.C, 9-10.SL.1.C, 9-10.SL.1.A, 9-10.RL.2.D

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 TWO TREATMENTS OF THE SLEEPWALKING SCENE I AM COMPARING

Treatment	What this medium emphasizes	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)

Essay planner and verse conventions check

Lesson 1.8 — Key Assignment — Tragic Agency Essay and Scene Defense · 9-10.W.2.A, 9-10.RL.2.D, 9-10.W.3.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C

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 ANALYZING 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

Lesson 1.8 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it 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 (9-10.W.2.A)		
Soliloquy analysis (9-10.RL.2.A, 9-10.RL.1.B, 9-10.RL.2.C)		
Character as construction (9-10.RL.2.D, 9-10.RL.1.A)		
Counter-scene (9-10.W.2.A)		
Verse conventions (9-10.W.3.A.b)		
Scene defense (9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C)		

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

Lesson 1.8

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). 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 (9-10.W.2.A)	Takes a position on agency; Shakespeare is the subject; names a choice and asserts an effect; holds across the essay.		
Soliloquy analysis (9-10.RL.2.A, 9-10.RL.1.B, 9-10.RL.2.C)	One soliloquy taken apart — placement, what the audience gains, how its figurative language works — not quoted in passing.		
Character as construction (9-10.RL.2.D, 9-10.RL.1.A)	Analyzes how Shakespeare develops Macbeth across five acts rather than speculating about him as a person.		
Counter-scene (9-10.W.2.A)	Handles the strongest scene against the reading honestly and explains why the reading survives it.		
Verse conventions (9-10.W.3.A.b)	Line breaks preserved, spaced slashes or block format, act-scene-line citation, edition named in Works Cited.		
Scene defense (9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C)	Names what becomes irreversible; answers the obvious objection; formal register with a transcript supplied.		

Submission stages

1. **Stage 1 — Thesis & evidence organizer.** From Lesson 1.6: thesis with Shakespeare as subject, five correctly formatted verse quotations, one counter-quotation, four topic sentences.
2. **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.
3. **Stage 3 — Final revised essay (800-1,000 words) + Works Cited naming your edition.** MLA, PDF.
4. **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