

## 10.4 Module Overview

### “It is a Tale ... Full of Sound and Fury”: How do authors use craft and structure to develop characters and ideas?

<b>Texts</b>	<b>Unit 1:</b> “Death of a Pig,” E. B. White  <b>Unit 2:</b> <i>Macbeth</i> , William Shakespeare  <b>Unit 3:</b> <i>The Prince</i> , Niccolò Machiavelli
<b>Number of Lessons in Module</b>	41 (including Module Performance Assessment)

### Introduction

In this module, students read, discuss, and analyze nonfiction and dramatic texts, focusing on how the authors convey and develop central ideas concerning imbalance, disorder, tragedy, mortality, and fate. Students also explore how texts are interpreted visually, both on screen and on canvas.

Module 10.4 builds upon the key protocols and routines for reading, writing, and discussion that were established in Module 10.1 and developed throughout Modules 10.2 and 10.3.

Module 10.4 is comprised of three units, referred to as 10.4.1, 10.4.2, and 10.4.3. Each of the module texts is a complex work with multiple central ideas and claims that complement or echo the central ideas and claims of other texts in the module.

In 10.4.1, students read E. B. White’s personal essay “Death of a Pig.” Students analyze the development of White’s central ideas and his presentation of key events, as well as the connections between these ideas and events. Through “Death of a Pig,” White explicitly comments on the structure of a classic tragedy, and then experiments with this narrative arc over the course of the essay’s development. The essay thus serves as a foundation for two important discussions: one around the elements tragedy, in preparation for work with *Macbeth* in 10.4.2; and one around the structure of a narrative essay. While studying White’s essay as a masterful example of narrative, students identify examples of parallel structure and various grammatical phrases (e.g., noun, verb, adjectival, adverbial, etc.), and practice using these elements in their own writing throughout the module.

In 10.4.2, students read William Shakespeare’s *Macbeth* in its entirety, analyzing how Shakespeare’s structural choices and use of language contribute to the development of characters and central ideas (e.g., imbalance and disorder, contemplating mortality, fate versus agency, and appearance versus

reality). Students then consider representations of *Macbeth* in other media, first in paintings by Joseph Anton Koch and Henry Fuseli and then in film, via Akira Kurosawa's *Throne of Blood* and the Royal Shakespeare Company 2010 production of *Macbeth* directed by Rupert Goold. The End-of-Unit Assessment asks students to continue their work with argument writing from Module 10.3, as they consider which character bears the most responsibility for the tragedy.

In the final unit, 10.4.3, students read excerpts from *The Prince* by Niccolò Machiavelli. Students continue to explore central ideas similar to those present in 10.4.1 and 10.4.2, such as the relationship between appearance and reality and the intersection of morality and ambition with imbalance and disorder. Students also analyze Machiavelli's use of rhetoric to advance his point of view. Finally, students conclude with a discussion about how Machiavelli's ideas about leadership might apply to the character of Macbeth.

All assessments throughout the module provide scaffolding for the Module Performance Assessment, in which students analyze two of the module texts to consider the ways each author uses nuance to develop a similar central idea through choices around structure, character, word choice, or rhetoric.

## Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing
- Collect and organize evidence from texts to support claims made in writing
- Use vocabulary strategies to define unknown words
- Determine meaning of unknown vocabulary
- Independently preview text in preparation for supported analysis
- Provide an objective summary of the text
- Paraphrase and quote relevant evidence from a text
- Delineate an argument
- Construct an argument
- Analyze various treatments of a text across different media
- Write original evidence-based claims
- Generate and respond to questions in scholarly discourse
- Analyze how an author uses rhetoric to advance his point of view

## English Language Arts Outcomes

### Yearlong Target Standards

These standards embody the pedagogical shifts required by the Common Core Standards and will be a strong focus in every ELA module and unit in grades 9–12.

CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.10	By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.
CCS Standards: Reading—Informational Text	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
RI.9-10.10	By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.
CCS Standards: Writing	
W.9-10.9.a-b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> <li>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</li> <li>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</li> </ul>

W.9-10.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
<b>CCS Standards: Speaking &amp; Listening</b>	
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.
<b>CCS Standards: Language</b>	
L.9.10.4.a-d	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> <li>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</li> <li>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</li> <li>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</li> <li>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</li> </ul>

### Module-Specific Assessed Standards

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

<b>CCS Standards: Reading—Literature</b>	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events

	within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
RL.9-10.7.a	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s <i>Landscape with the Fall of Icarus</i> ). a. Analyze works by authors or artists who represent diverse world cultures
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
<b>CCS Standards: Reading—Informational Text</b>	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
RI.9-10.5	Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
RI.9-10.6	Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
<b>CCS Standards: Writing</b>	
W.9-10.1-a-e	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument. a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns. c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

	e. Provide a concluding statement or section that follows from and supports the argument presented.
W.9-10.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with well-chosen, relevant, and significant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</li> <li>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ul>
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
W.9-10.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> <li>g. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").</li> <li>h. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").</li> </ul>
<b>CCS Standards: Speaking &amp; Listening</b>	
SL.9-10.1.a-e	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

	<ul style="list-style-type: none"> <li>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</li> <li>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</li> <li>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</li> <li>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</li> <li>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds</li> </ul>
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
<b>CCS Standards: Language</b>	
L.9-10.1.a, b	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <ul style="list-style-type: none"> <li>a. Use parallel structure.</li> <li>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> </ul>
L.9-10.2.a-c	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <ul style="list-style-type: none"> <li>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>b. Use a colon to introduce a list or quotation.</li> <li>c. Spell correctly.</li> </ul>

## Addressed Standards

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

CCS Standards: Reading – Literature	
None.	
CCS Standards: Reading – Informational Text	
None.	
CCS Standards: Writing	
None.	
CCS Standards: Speaking & Listening	
SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
CCS Standards: Language	
L.9-10.3.a	<p>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> <p>a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., <i>MLA Handbook</i>, <i>Turabian's Manual for Writers</i>) appropriate for the discipline and writing type.</p>
L.9-10.5.a, b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>

## Module Performance Assessment

### Prompt

For this assessment, students use their analyses of *Macbeth* and either “Death of a Pig” or *The Prince* to write a multi-paragraph response to the following prompt:

**Select a central idea common to *Macbeth* and either White’s “Death of a Pig” or Machiavelli’s *The Prince*. Discuss how each author uses structure, character, word choice, and/or rhetoric to develop this common idea. Explain the nuances in each author’s treatment of the idea.**

### Lesson 1

Working in small groups, students review their annotations and previous work with the selected module texts. Students first work collaboratively to review and/or complete the Performance Assessment Synthesis Tool for *Macbeth* and either “Death of a Pig” or *The Prince*. Next, students work in groups (based on the selection of either “Death of a Pig” or *The Prince*), to generate observations, add evidence, and make statements about how each text develops a central idea. At the end of Lesson 1, students use the evidence-based discussion to help them select which text they will pair with *Macbeth*.

### Lesson 2

Students meet in small groups with other students who have selected the same text, to review notes and annotations and briefly discuss the prompt. Students gather relevant evidence to be used in their essays. Students then independently write a first draft of their essay using the analysis from the previous lesson.

### Lesson 3

Students self-review or peer-review using the 10.4 Performance Assessment Text Analysis Rubric. Students use this review to strengthen and refine the response they drafted in the previous lesson. Students edit, revise, and rewrite as necessary, ensuring their analysis is clear, accurate, and effectively supported by relevant and sufficient textual evidence.

## Texts/Media

<b>Unit 1: “Once in a while, something slips—”</b>
White, E. B. “Death of a Pig.” <i>The Atlantic</i> . January 1948. Web. < <a href="http://www.theatlantic.com">http://www.theatlantic.com</a> >
<b>Unit 2: “There’s no art / To find the mind’s construction in the face”</b>
Shakespeare, William. <i>Macbeth</i> . Ed. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1992.
<i>Throne of Blood</i> . Dir. Akira Kurosawa. Perf. Toshiro Mifune, Isuzu Yamada, Takashi Shimura. Toho, 1957. Film.
<i>Macbeth</i> . Dir. Rupert Goold. Perf. Patrick Stewart, Kate Fleetwood. BBC, 2010. Television.
<b>Unit 3: “... to know the nature of the people well one must be a prince, and to know the nature of princes well one must be of the people.”</b>
Machiavelli, Niccolò. <i>The Prince</i> . Trans. Peter Bondanella. New York: Oxford, 2005.

## Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
<b>Unit 1: “Once in a while, something slips—”</b>				
“Death of a Pig” by E. B. White	7	<ul style="list-style-type: none"> <li>Read closely for textual details</li> <li>Annotate texts to support comprehension and analysis</li> <li>Engage in productive evidence-based discussions about text</li> <li>Collect and organize evidence from texts to support analysis in writing</li> <li>Collect and organize evidence from texts to support claims made in writing</li> <li>Use vocabulary</li> </ul>	<b>RI.9-10.2</b> <b>RI.9-10.4</b> <b>RI.9-10.5</b> <b>W.9-10.2.a-f</b> <b>W.9-10.5</b> <b>W.9-10.9.b</b> SL.9-10.1.a-e <b>L.9-10.1.a-b</b> <b>L.9-10.2.a-c</b> L.9-10.3.a L.9-10.4.a L.9-10.5.a	<b>Mid-Unit:</b> None.  <b>End-of-Unit:</b> Students compose a multi-paragraph response to the following prompt: How does White develop the idea “once in a while something slips” over the course of the text?

		strategies to define unknown words		
<b>Unit 2: “There’s no art / To find the mind’s construction in the face”</b>				
<i>Macbeth</i> by William Shakespeare  Akira Kurosawa’s “Throne of Blood”  Rupert Goold’s <i>Macbeth</i>	26	<ul style="list-style-type: none"> <li>Read closely for textual details</li> <li>Annotate texts to support comprehension and analysis</li> <li>Engage in productive evidence-based conversations about text</li> <li>Determine meaning of unknown vocabulary</li> <li>Independently preview text in preparation for supported analysis</li> <li>Provide an objective summary of the text</li> <li>Paraphrase and quote relevant evidence from a text</li> <li>Construct an argument</li> <li>Analyze various treatments of a text across different media</li> <li>Write original evidence-based claims</li> <li>Generate and respond to questions in scholarly discourse</li> </ul>	<b>RL.9-10.2</b> <b>RL.9-10.3</b> <b>RL.9-10.4</b> <b>RL.9-10.5</b> <b>RL.9-10.7.a</b> <b>RL.9-10.9</b> <b>W.9-10.1.a-e</b> <b>W.9-10.2.a-f</b> <b>W.9-10.9.a</b> <b>SL.9-10.1.b</b> SL.9-10.1.a, c-e <b>SL.9-10.4</b> SL.9-10.6 <b>L.9-10.1.a, b</b> <b>L.9-10.2.a-c</b> L.9-10.4.a-c L.9-10.5.a, b	<b>Mid-Unit:</b> Students write a multi-paragraph response to the following prompt: How do Shakespeare’s structural choices create an effect of mystery, tension, or surprise in the first two acts of the play?  <b>End-of-Unit:</b> Students answer the following prompt based on their work in this unit: Select a central character from <i>Macbeth</i> . Write an argument about how this character is primarily responsible for the tragedy. Support your claims using evidence that draws on character development, interactions, plot and/or central ideas.

Unit 3: "... to know the nature of the people well one must be a prince, and to know the nature of princes well one must be of the people."				
<i>The Prince</i> by Niccolò Machiavelli  <i>Macbeth</i> by William Shakespeare	5	<ul style="list-style-type: none"> <li>• Read closely for textual details</li> <li>• Annotate texts to support comprehension and analysis</li> <li>• Engage in productive, evidence-based conversations about texts</li> <li>• Determine meaning of unknown vocabulary</li> <li>• Independently preview text in preparation for supported analysis</li> <li>• Provide an objective summary of the text</li> <li>• Paraphrase and quote relevant evidence from a text</li> <li>• Analyze how an author uses rhetoric to advance his point of view</li> <li>• Write original evidence-based claims</li> <li>• Generate and respond to questions in scholarly discourse</li> </ul>	<b>RI.9-10.2</b> <b>RI.9-10.5</b> <b>RI.9-10.6</b> W.9-10.9.a, b <b>SL.9-10.1.a-e</b> L.9-10.4.a	<b>Mid-Unit:</b> None.  <b>End-of-Unit:</b> Discussion on the following prompt: Would Macbeth be considered a successful prince under Machiavelli's rules? Why or why not? Use evidence from both <i>The Prince</i> and <i>Macbeth</i> to support your answer.