



SCOPE & SEQUENCE

Macbeth

Ambition, guilt, and the undoing of a soul · Fifteen Weeks

Shakespeare's shortest, fiercest tragedy. A brave general hears a prophecy, and with his wife's urging murders his way to a crown he cannot hold. We read the play aloud, together, and watch ambition, guilt, and the supernatural pull a good man down — asking the tragic question in every scene: how much is fate, and how much is his own hand?

“Fair is foul, and foul is fair.”

— The Witches, Act 1

◆ HOW THE TERM MOVES

The living rhythm that made this unit work — read together, then go deep.

We **read the play aloud in class**, act by act, in an alternating rhythm: a **Read week** (we read together, parts assigned) is followed by a **Deep-Dive week** (close reading, language study, and the Machiavelli lens). Every week opens with the **Habit of Attention** — a line worth keeping and a small practice — and carries a **Find It · Follow It · Frame It** passage, a short **Writing Lesson** from *The Lively Art of Writing*, and an entry in the **commonplace book**. Later we watch a production, and set our reading beside it.

1 THE FIFTEEN WEEKS

Shaded rows are Deep-Dive weeks. Nothing is due all at once — the heavy work is spread from Week 6 to Week 14.

- 1 **Introduction** — tragedy, and what makes a tragic hero *set the Review rotation*
- 2 **The Story at a Glance** — the whole arc; the character map *choose your home book*
- 3 **Read · The Seeds of Ambition** (1.1–1.7) *teacher models the Review · monologue & study assigned*
- 4 **Deep Dive** — the prophecy & “the milk of human kindness”
- 5 **Read · The Deed Is Done** (1.8–2.4)
- 6 **Deep Dive** — the dagger, blood, and murdered sleep *Machiavelli lens · monologue due*

7 Read • Security Breeds Murder (Act 3)

8 Deep Dive — the banquet & Banquo's ghost

9 Read • Prophecies & the End (Acts 4–5)

10 Deep Dive — false security & “Tomorrow, and tomorrow” *Relation Study showcase*

11 Watch a Production — reading vs. performance *lighter week*

12 Debate Prep — build your case and your thesis *lighter week*

13 The Debate — stake your position *group work → your thesis*

14 The Composition — one essay, from your debate side *the Follow the Thread essay*

15 The Quilt — add your Watercolor Square; the Tragic Heroes wall

2 THE WEEKLY REVIEW

A rotating group opens class with a short Review — teaching the others as they go.

Each week one group leads the **Review**: the **plot so far**, the **character map**, and the play's **settings** — then presents **one research topic** that widens the world of the play. Over the term the topics rotate through:

- › The Globe & Jacobean theatre
- › Witchcraft & King James's *Daemonologie*
- › The Gunpowder Plot (1605) & treason
- › The divine right of kings & regicide
- › The Great Chain of Being — order & disorder
- › Holinshed's *Chronicles* — the source
- › Blank verse, and the language of the “unnatural”
- › The imagery of blood, sleep, and darkness
- › Scotland & the real Macbeth
- › Machiavelli's *The Prince* — the bridge to our lens

3 TWO LENSES — MACHIAVELLI & A HOME BOOK

A thinker read in class, and a book carried at home — two ways of seeing the tragedy.

We read the play through **Machiavelli's *The Prince*** — short excerpts in class (a longer passage for Honors). Machiavelli asks the cold question the play keeps raising: does the end justify the means — and is Macbeth's ruin that he seized power by murder, or that he lacked the nerve to hold it? Each student also carries **one home book** across the term, chosen by the thread that pulls at them and read a little each week as a second lens:

- › **THE STRANGE CASE OF DR JEKYLL AND MR HYDE** (Stevenson) — the divided self: the good man and the evil that lives inside him.
- › **ANIMAL FARM** (Orwell) — power hardening into tyranny; a textbook Machiavellian ruler.
- › **FRANKENSTEIN** (Mary Shelley) — the **HONORS** reach: the overreacher undone by what he makes.

Kept light: one commonplace line a week connecting the book to the play, and reading circles at Weeks 5, 8, and 11. No comprehension quizzes.

4 THE RELATION STUDY — INTO SCOTLAND

The tactile thread — chosen around Week 3, tended a little each week, presented at the Week 10 showcase. Pick the path that fits you.

1 The Cauldron's Herbal

A botanical & apothecary page of the play's real plants and poisons — behind “eye of newt” and “root of hemlock” lie actual herbs. Draw and name them.

2 A Map of Macbeth's Scotland

Chart the play's places — Glamis, Cawdor, Inverness, Dunsinane, Birnam Wood — and trace the bloody road from thane to king to fallen tyrant.

3 Design the Dark Stage

A set sketch, a playbill, or a props plan for the witches' scene or the banquet — how would you stage the ghost, the dagger, the dark?

5 THE MAJOR WORK — FOLLOW THE THREAD

Choose one figure early and trace them all term. Spread Week 6 to Week 14; gathered at the Quilt.

The Monologue

DUE WK 6

Memorize one great speech — the dagger, “unsex me here,” or “Tomorrow, and tomorrow.” **Record it and turn it in to Google Classroom.**

The Relation Study

SHOWN WK 10

Your tactile thread into Scotland (above), tended weekly, presented at the showcase.

The Debate

WK 13

In groups, argue a reading of the play — is Macbeth villain or tragic hero? The side you take **becomes your essay's thesis.**

The Composition

WK 14

One analytical essay, written in class, built from your debate position — the culmination of your thread.

Across the term you follow one character — Macbeth, Lady Macbeth, Macduff, whoever pulls at you — through a letter in their voice, a thesis, the debate, and the composition, ending Week 15 with a 4×4 Watercolor Square added to the class Quilt: the Tragic Heroes wall, a panel for every thread someone followed to its end.

◆ HOW WORK IS WEIGHED

Major Grades — 60%: the Composition (the Follow the Thread essay) and the Relation Study.

Minor Grades — 40%: the weekly Review, narration, the monologue, the commonplace book,

home-reading checks, and completion checks. Slow, careful work is never penalized.



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