

Shakespeare (Language Arts Elective.)

(A Different Kind of Shakespeare)

When you read Shakespeare do you think it's all "Greek to me"? Then don't worry; you're already quoting him (*Julius Caesar*, Iii). This course is a *fun*, yes fun, introduction to Shakespeare, his work, his times, and his continuing impact.

Students actively engage in producing Shakespeare's works and creative responses to Shakespeare's works. They may write (journals, essays, blogs); discuss/seminar (in small groups and large, online or in person); recite (sonnets, speeches); perform (scenes, acts, plays); create (electronic magazines/newspapers, web pages, original scripts and/or poems).

The goal is to help students learn to enjoy Shakespeare (or any challenging literature) as they learn the skills of critical reading and writing.

Shakespeare	Unit 1	Introduction: Shakespeare and the Elizabethan Age
Enduring Understandings		Essential Questions
<ul style="list-style-type: none"> Shakespeare has an enduring influence on language and classical and popular culture. 		<ul style="list-style-type: none"> How did the era in which Shakespeare lived influence and reflect his writing? How has Shakespeare's work influenced our time?

Pacing	Knowledge/Performance Standards	Performance Task Assessment	Literacy Devices/Terms	Resources
<p><i>Estimated:</i> 1+ week</p> <p><i>Actual:</i></p>	<p>Reading Focus: Student and teacher selected relevant web-based articles</p> <p>Writing Focus: Informative Descriptive Narrative Persuasive</p> <p>The student will do the following:</p> <p>Cultural Standards for Students: B.2. Make effective use of the knowledge, skills, and ways of knowing from their own cultural traditions to learn about the larger world in which they live.</p> <p>Performance Standards in Reading:</p> <p>[10] 4.9.1 Comparing and contrasting cultural events, ideas, settings, and influences in one story or text across other similar stories or texts in other cultures</p>	<p>Formative: Create a Power Point slide with one fact from Shakespeare's life, include relevant visual, easily read from 20 feet away, email or use drop box to deliver to teacher (teacher compiles slides into presentation)</p> <p>Internet/ television / newspaper/ magazine scavenger hunt for Shakespeare allusions in popular media (e.g., multiple allusions in <i>Star Trek IV</i>)</p> <p>Summative: In groups to create a two-page newspaper. Include one comprehensive feature article about William Shakespeare, and one or more of the following: secondary articles concerning the Elizabethan age, advertisements, cartoons, coupons, crossword puzzles,</p>	<p>Course Specific Vocabulary*: literature drama canon convention(s) allusion Bard/bardolatry stagecraft cinematography</p> <p>"The great chain of being"</p>	<p>Reading: <i>Shakespeare Alive! (Joseph Papp)</i></p> <p>Core Film Materials: <i>Shakespeare: Drama's DNA</i> (Films for the Humanities) <i>Story of English</i> (William Cran--esp. program 3: "Muse of Fire") <i>Shakespeare in Love</i> (John Madden); excerpts only and bonus materials on DVD</p> <p>Core Materials (Computer Applications/Hardware):</p> <p>Web Resources: <i>NetTrekker</i> (as a search tool) www.nettrekker.com/frontdoor http://school.nettrekker.com/frontdoor/ The Complete Works of Shakespeare (searchable) http://shakespeare.mit.edu/ Mr. William Shakespeare and the Web</p>

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	<p>[10] 4.9.2 Analyzing the effects of historical or cultural influences/events on texts</p> <p>Performance Standards in Writing:</p> <p>4.2.2 Writing in a variety of nonfiction forms (e.g. letter, report, biography, autobiography, and/or essay) to inform, describe or persuade</p> <p>4.2.3 Writing expressively when producing or responding to texts (e.g. poetry, journals, editorials, drama, reflective essays, and/or newsletters)</p>	<p>review of the play, and pictures.</p>		<p>http://shakespeare.palomar.edu/</p> <p>The Elizabethan Age</p> <p>http://elizabethan.org/</p> <p>Allusions to Shakespeare in Star Trek</p> <p>http://www.geocities.com/athens/forum/5462/bardtrek.html</p> <p>Websites with Lesson Plans:</p> <p>National Endowment for the Arts (full of teacher resources, lesson plans, and suggestions)</p> <p>www.shakespeareinamericancommunities.org</p> <p>Webquest that leads newspaper assignment</p> <p>http://questgarden.com/10/81/0/070107150712/</p> <p>PBS: In Search of Shakespeare</p> <p>http://www.pbs.org/shakespeare/educators</p> <p>Folger Shakespeare Library</p> <p>http://www.folger.edu</p>
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Unit 1 Assignment: Shakespeare's Allusive Nature

As teachers, we often begin a unit on Shakespeare by explaining why we put so much emphasis on a single author. I simply state that Shakespeare is *everywhere*. Many authors borrow Shakespeare's plots (*A Thousand Acres* by Jane Smiley, *Mama Day* by Gloria Naylor); children's television reworks his ideas (*Wishbone*, *Duck Tales*); adult television alludes to his work (*Star Trek*, *Frasier*, *nightly news*); cartoonists play with the Bard's words (*Calvin and Hobbes*, *Garfield*); he is used in films (*Renaissance Man*, *Star Trek VI: The Undiscovered Country*); and advertisements borrow his snappier phrases for captions and voice-overs. Students miss out on a lot if they are not Shakespeare-literate.

This lesson usually follows a lecture on language and our indebtedness to Shakespeare's creativity with word and phrase. A good source of inspiration is Bernard Levin's amazing pastiche of Shakespeare's famous coinages, "Quoting Shakespeare," in *The Story of English* by Robert McCrum, William Cran and Robert MacNeil (Viking, 1986).

What To Do:

1. Give students a working definition of allusion.
2. Cite examples of allusions to Shakespeare that you have gathered from newspapers, comic strips, magazine articles, books (including titles), songs, or films. *Star Trek IV: The Undiscovered Country* is a great example. Christopher Plummer's declaration that Shakespeare is best in "the original Klingon," and his wonderful use of Julius Caesar as he lets "slip the dogs of war" on the valiant crew of the *Enterprise* show how Shakespeare lives in popular culture.
3. After fielding questions from students, give them three weeks to bring in three allusions to Shakespeare to share with the class. Make a few minutes available each day for sharing examples as they come in. Students with CDs, tapes, and videos need to notify you a day in advance so that you have the necessary equipment. Audio-visual examples must come cued-up.
4. Students must identify the source of the allusion by citing the play, the act and scene, and the speaker for each submission. (A brief lesson on the use of a concordance, a good dictionary, or on-line searching may help here.)
5. The only major rule: credit is given to the first student who brings in a particular example (in other words, the class will not have to watch the same clip from *Clueless* ten times, and only one student will receive credit for discovering it).

What You Need:

Several examples of allusions to Shakespeare and a good Shakespeare concordance...

How Did It Go?

The evaluation for this activity is simple: students receive full credit for supplying three allusions to Shakespeare whether all of them are shared in class or not. Extra-credit may be given for one or two extra examples. It usually develops into quite a contest to see who can find the most allusions to Shakespeare by semester's end.

Shakespeare	Unit 2	Sonnets
Enduring Understandings		Essential Questions
<ul style="list-style-type: none"> Shakespeare was a master of language and poetic technique--14 lines of genius 		<ul style="list-style-type: none"> How did Shakespeare structure language to create meaning and effect? What is poetry?

Pacing	Knowledge/Performance Standards	Performance Task Assessment	Literacy Devices/Terms	Resources
<p><i>Estimated:</i> 1+ week</p> <p><i>Actual:</i></p>	<p>Reading Focus: <i>Sonnets suggested: 18, 29, 130</i></p> <p>Writing Focus: Paraphrasing</p> <p>The student will do the following:</p> <p>Cultural Standards for Students: B.2. Make effective use of the knowledge, skills, and ways of knowing from their own cultural traditions to learn about the larger world in which they live.</p> <p>Performance Standards in Reading: [10] 4.1.1 Determining meanings of unfamiliar words in context using knowledge of sounds, syllables, derivational roots and affixes [10] 4.1.2 Determining meanings of unfamiliar words by utilizing context clues, literary allusions, syntax, or semantics [10] 4.1.5 Determining the meaning of words in context [10] 4.2.1 Rehearsing and reading aloud with expression [10] 4.2.2 Giving an oral formal presentation [10] 4.2.3 Giving poetry the proper voice inflection, projections, enunciation, and</p>	<p>Formative:</p> <p>Student journals/ contextual notes for each sonnet: reader's journal, dialectical journals....</p> <p>Student paraphrase of each sonnet....</p> <p>Summative: Students paraphrase, summarize, and write a brief essay response (or explication) of a sonnet of their choice.</p> <p>Students memorize that same sonnet and recite it to class.</p>	<p>Course Specific Vocabulary: poetry verse stanza couplet blank verse scansion inverted sentence poetic foot iambic trochaic anapestic dactylic meter pentameter rhyme rhyme scheme perfect rhyme slant rhyme end rhyme</p>	<p>Reading: Any collection with all 154 sonnets Core Materials: <i>Shakespeare's Sonnets</i>, ed. Stephen Booth</p> <p><i>Shakespeare's Sonnets</i> (Folger Shakespeare Library)</p> <p>Websites: www.shakespeare-sonnets.com</p> <p>Websites with Lesson Plans: Folger Shakespeare Library www.folger.edu</p> <p>Media Literacy:</p>

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<p>observation of author's punctuation [10] 4.5.2 Identifying or explaining use of literary devices appropriate to genre [10] 4.5.3 Evaluating the intended effects of the author's use of conventions and techniques of genres on the reader</p> <p><i>Performance Standards in Writing:</i> [10] 4.1.1 Incorporating the thesis statement which identifies the focus or controlling idea for the entire composition, into an introductory paragraph (including a lead or hook, such as an anecdote, startling statistic or quotation) [10] 4.1.2 Writing in paragraphs that include relevant details and evidence that support the main idea of the paragraph and thesis statement, grouping ideas logically within the paragraph, placing paragraph breaks logically. [10]4.1.3 Organizing ideas using appropriate structure to maintain the unity of the composition and contrast, cause and effect classification and definition using a variety of transitional words and phrases [10]4.1.4 Writing a conclusion that ties it to the introduction</p>				
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Shakespeare	Unit 3	Drama
Enduring Understandings		Essential Questions
<ul style="list-style-type: none"> Shakespeare's themes are human themes that go beyond time and culture. 		<ul style="list-style-type: none"> What is Drama? How does Shakespeare's work define what it is to be human? How does drama lend itself to the interpretation of directors and performers?

Pacing	Knowledge/Performance Standards	Performance Task Assessment	Literacy Devices/Terms	Resources
<p><i>Estimated:</i> 15 weeks</p> <p><i>Actual:</i></p>	<p>Reading Focus: Tragedy Comedy Other play as time allows (history, romance, problem play)</p> <p>Writing Focus:</p> <p>Grammar Focus:</p> <p>The student will do the following:</p> <p>Grade Level Expectations: Cultural Standards for Students: B.2. Make effective use of the knowledge, skills, and ways of knowing from their own cultural traditions to learn about the larger world in which they live.</p> <p>Performance Standards in Reading: [10] 4.2.1 Rehearsing and reading aloud with expression [10] 4.2.2 Giving an oral formal presentation [10] 4.2.3 Giving poetry the proper voice inflection,</p>	<p>Formative: Journals/Contextual notes for each play (tragedy, comedy, and "other"): reader's journal, dialectical journals</p> <p>Theater games: various exercises to examine the texts, to aide in performance, to create a positive class atmosphere</p> <p>Summative: Collaborative group creation of a promptbook of a scene from a tragedy.</p> <p>Collaborative group performance of a scene/cutting from a tragedy.</p> <p>Quotation test (response to excerpts from...)</p> <p>Collaborative group creation for a film production of a concept for the play, including screenplay, query (business letter), casting, costuming,</p>	<p>Course Specific Vocabulary: irony wit ambiguity genre tragedy Hamartia hubris catharsis in media res tragic hero Machiavellian comedy fool history romance problem play dark comedy plot (exposition, rising action, climax, falling action, resolution/denouement) play-withn-a-play parallel plot soliloquy set piece aside stagecraft terms: set blocking cinematography terms</p>	<p>Core Materials: (Suggested editions: <i>Folgers, Signet, or Riverside</i>)</p> <p>Tragedies: <i>Hamlet</i> <i>Macbeth</i> <i>King Lear</i></p> <p>Comedies: <i>Twelfth Night</i> <i>Taming of the Shrew</i> <i>Much Ado About Nothing</i> <i>A Midsummer Night's Dream</i></p> <p>Other plays: <i>King Henry V</i></p> <p>Core Film Materials:</p> <p>Taming of the Shrew (Director: F. Zeffirelli) <i>Kiss Me, Petruchio</i> (Director: C. Dixon) <i>10 Things I Hate About You</i> [Modernized] (Director: G. Junjer)</p> <p>Twelfth Night (Director: T. Nunn)</p>

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<p>projections, enunciation, and observation of author's punctuation</p> <p>[10] 4.5.4 Identifying the specific type of irony: verbal, situational, dramatic</p> <p>[10] 4.5.5 Recognizing ambiguity and the multiple levels of interpretation inherent in multiple meanings</p> <p>[10] 4.6.3 Analyzing and evaluating the importance to the story plot, setting, character, point of view, theme, and tone</p> <p>Performance Standards in Writing:</p> <p>[10] 4.2.3 Writing expressively when producing or responding to texts (e.g. poetry, journals, editorials, drama, reflective essays, and/or newsletters)</p> <p>[10] 4.2.8 Constructing and/or developing an authentic voice with sincere conviction that invites either reading or engagement.</p>	<p>music, publicity.</p>		<p><i>She's The Man</i> [Modernized] (Director: A. Fickman)</p> <p><i>A Midsummer Night's Dream</i> (Director: M. Hoffman) <i>Get Over It</i> [Modernized] (Director: T. O'Haver)</p> <p><i>Much Ado About Nothing</i> (Director: K. Brannagh)</p> <p><i>Hamlet</i> (Director: K. Brannagh) (Director: F. Zefferilli)</p> <p><i>Othello</i> (Director: Oliver Parker) (Geoffrey Sax)</p> <p>Supports for Readers: <i>No Fear Shakespeare</i> series <i>Illustrated Classics Series</i> by Saddleback Publishing <i>An Adapted Classic Series</i> by Globe Fearon</p> <p>Teacher Reading Materials: <i>Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, A Midsummer Night's Dream</i> <i>Shakespeare Set Free: Teaching Hamlet and Henry VI</i></p>
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<p>Shakespeare</p> <p style="text-align: center;">Unit 3</p> <p>Enduring Understandings</p>	<p>Drama</p> <p>Essential Questions</p>
<ul style="list-style-type: none"> Shakespeare's themes are human themes that go beyond time and culture. 	<ul style="list-style-type: none"> What is Drama? How does Shakespeare's work define what it is to be human? How does drama lend itself to the interpretation of directors and performers?

				<p><i>Shakespeare Set Free: Teaching Twelfth Night and Othello</i></p> <p>Websites with Lesson Plans:</p> <p>Folger Shakespeare Library:</p> <p>http://www.folger.edu/template.cfm?cid=618</p>
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Shakespeare Unit 3 Project: “Play/Screenplay”

When using this project in the classroom:

This project can directly follow the reading of any play. The project itself is tremendously popular with students, allowing students of varying talents and interests a variety of ways to connect to the Bard. This project does require quite a bit of in-class time to allow "production teams" the time to confer and create. This project would also work very well alongside an analysis of multiple film versions of a play. With the multiple components of the project, grading students upon only the components they complete can be relatively simple, and grading can also include a self-evaluation and teacher evaluation of participation and involvement.

A teacher can make this project as simple or as in-depth as desired. Materials needed range from construction paper (to design sets) and celebrity magazines (for casting photos) to computer software for GarageBand (for song production). If the teacher has access to film production materials, including cameras and iMovie, this project would beautifully fold into a film production project.

The Play or Screenplay Production Booklet

Present this play in a new and fantastic way! Will it be a pirate film? An anime version of the story? An undersea adventure? This new way of telling the story is your “concept,” the idea you will have to sell to your producer (teacher). You may change the language, setting, point of view, et cetera of the original work. You must work with a production team of at least 2 other people, but will only be graded on the portion of the project that you complete.

Once you have determined your concept, you must create a pitch (project) for your producer (your teacher). Your project must include each of the following:

A. The Concept Paper

- This is a one to two page letter, addressed to the producer, explaining your particular concept, why and how the adaptation works, who your intended audience is, and why this audience would be willing to pay money to view the production. This is a business letter, should be formatted like one, and should follow the conventions of formal writing.

B. The Screenplay

- Select one scene that embodies all the aspects of your concept. Now, re-write it to conform perfectly to your concept. Use language that fits your concept. You must include any stage notes (long shot? close up? lighting? How do the actors deliver the lines – angrily? sarcastically? on one knee?). This should LOOK like a screenplay.

If there are more than 3 people in your group, select from the following additional project pieces, one piece for each additional person:

C. Casting

- Cast all the parts of your scene using actors and actresses from film, stage, and television. You may clip headshots from magazines or various web sources and provide a brief explanation as to why your production team selected particular actors and actresses, and keep in mind that major thespians may not be willing to perform in minor roles.

D. Scenery for your scene

- Prepare a detailed description and visual (color painting/drawing, 3-D mock-up, pop-ups, or

electronic drawing) of the finished sets.

E. Costumes for your scene

- Design and/or dress the major characters and their families and friends (keep in mind that major Shakespearian productions used clothing and colors to show familial associations and that color usage was symbolic). Again, use either your original artwork or print or electronic pictures.

F. Music for your concept

- Create a soundtrack for your production. Select at least five songs and no more than ten that fit your concept. Describe the scenes where each song will fade in and fade out, as well as the titles, artists, play time, and an explanation as to why you selected the songs for the production. How do the songs set the tone of a particular scene? This soundtrack should be for the whole play, and not just for the scene your group is re-writing.

Or, do the same as above, but write up to 5 of your own songs and record them using GarageBand!

G. Publicity

- Design a logo for your production that is symbolic of the story and your new concept. This is to be non-verbal and should use objects and colors to illustrate theme.
- Create a playbill, advertising poster, and tickets for your production. Make certain you use your logo on all of these items.
- Create a radio ad for your concept similar to your commercial. Construct a script and background music, and record it. Use GarageBand, a tape recorder, etc. Just be sure the recording works and is readable by the producer's computer/CD player/tape player!

Project directions modestly adapted from the directions and experience of E. Scott and V. Buckendorf.

Unit 3 Assignment-Promptbooks (promptbooks are usually created as a group of students, a troupe, prepare to present a scene to the class. It is part of a summative evaluation for unit on a particular play)

Selection:

1. In your troupe choose an appropriate scene from the play. Take into account the number of parts, length of parts, and specific teacher directions.
2. Get your scene approved before you go any further.
3. Photocopy the scene from an appropriate text. (Folger, Signet, Riverside). Make two copies to begin with: one to rough out cuts and stage directions, and one to use for your final promptbook.

Development:

1. Do a group reading (you may decide on parts in advance or as you go).
2. Decide, by consensus, on cuts. For your rough, use pencil (you may change your minds). Remember to get teacher approval for all cuts. The final cuts need to be shown neatly in your promptbook.
3. Determine an overall setting/concept for your scene (you need to decide on your stage first: proscenium, in-the-round, apron).
 - a. draw your set (this needs to be complete and neat)
 - b. decide on “costumes” and props (and how you will obtain them)
 - c. write a summary of your concept
4. Determine the overall subtext for each character, making sure that the subtext is compatible with the text.
5. Mark your scene (the final needs to be neatly written in the margins of you promptbook)
 - a. paraphrase your scene/parts
 - b. identify all exits and entrances
 - c. block the rest of the scene (additional movements and action as appropriate)
 - d. interpret how lines will be delivered (mark stress, inflection, pauses and additional nonverbal communication).
6. After you have finished marking the text, make a copy of the final promptbook (sans summary, subtext, and stage sketch) for each member to have and use.
7. Your promptbook is due the day you present your scene (it can affect your performance grade).
8. Optional: You may use outside, primary sources to develop your scene. Note these sources and describe how they helped. You may also show me individual promptbooks if you individually took extra effort in preparing for your own part.

(Extrapolated from work done at the NEH Shakespeare Seminars at the Folger Shakespeare Library.
Adapted by Jim Curran)