

# ELA 4: Shakespeare in the 21<sup>st</sup> Century

## Course Essential Questions:

How has the writing of William Shakespeare shaped four centuries of literature?

How is Shakespeare still relevant in the 21<sup>st</sup> Century?

What is universal about the human experience?

### Semester Long Course Requirements:

2 Extended Texts

4-6 Short Works of Fiction and 2-4 Short Informational Texts

2 Argumentative Essays

[At Least 2 Socratic Seminars](#)

Research Paper Related to the Theme of Shakespeare in the 21<sup>st</sup> Century

Final In-Class Essay

### Course Texts:

Extended Texts: *Othello* or *Hamlet* and *A Midsummer Night's Dream*

See Map Below for Supplemental Text Titles

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| <b>Essential Questions</b> | <p><b>How has the writing of William Shakespeare shaped four centuries of literature?</b></p> <p><b>How is Shakespeare still relevant in the 21<sup>st</sup> Century?</b></p> <p><b>What is universal about human experience?</b></p>  |
| <b>Standards</b>           |  |
| <b>RL1</b>                 | Cite strong and thorough textual evidence from a Shakespearean comedy and a tragedy, and other short works of fiction to support analysis of what the texts say explicitly as well as inferences drawn from the texts, including determining where the text leaves matters uncertain.  |
| <b>RL 2</b>                | Determine two or more themes in a Shakespearean comedy and a tragedy, and analyze their development over the course of the novel, including how they interact and build on one another to produce a complex account; provide an objective summary of the novel.  |
| <b>RL 3</b>                | Analyze and evaluate the authors' choices regarding the structure of a Shakespearean comedy and a tragedy, and how they develop plot, characters, settings and theme.  |
| <b>RL AND RI 4</b>         | Determine the meaning of words and phrases as they are used in a Shakespearean comedy and a tragedy, and other works of fiction and non-fiction, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.                          |
| <b>RI 6</b>                | Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text, and relate said texts to a Shakespearean comedy and tragedy.   |
| <b>W1</b>                  | Write arguments to support claims in an analysis of a Shakespearean comedy and a tragedy, using valid reasoning and relevant and sufficient evidence.  |
| <b>W7 AND W8</b>           | <p>Identify a research topic and self-generated question related to the topic.</p> <p>Create a research proposal on said topic/question.</p> <p>Begin gathering relevant information on the research topic/question from multiple authoritative sources.</p>   |
| <b>W4</b>                  | Produce clear and coherent open responses and extended essays in which the development, organization, and style are appropriate for the task, purpose and audience.  |
| <b>Tier II Vocabulary</b>  | Anecdote, Clarify, Conclusions, Contrast (verb and noun), Debate, Defend, Effect, , Figurative, Function, Gender, Inconsistencies, Indicate, Inference, Literal, Masculinity, Object (verb), Persuasion, Point of view, Propose, Purpose, Position, Prejudice, Race, Reminisce, Social Class, Symbol, Sympathize, Synthesis  |
| <b>Tier III Vocabulary</b> | Abstract, Anachronism, Analogy, Allusion, Aphorism, Ascribe, Audience, Coherent, Condescending, Connotation, Context, Critique, Cynical, Dialogue, Diction, Differentiate, Elicit, Equivocation, Euphemism, Excerpt, Extended Metaphor, Hyperbole, Idealism, Imagery, Irreverent, Lexicon, Literal, Perspective, Refute, Reminisce, Sentiment, Speaker, Style, Syntax, Synthesis, Understatement |

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| <b>Assessments</b><br>CIA: 10/26-10/30/15<br>Data Meeting:<br>11/9/15 | <p> <b>2 Student-generated argumentative essays related to two Shakespearean plays.</b><br/> <b>2 other essays up to the choice of the teacher, i.e. narrative, explanatory, persuasive, etc.</b><br/> <b>1 Research paper related to the theme of Shakespeare in the 21<sup>st</sup> century</b><br/> <b>1 Final Essay: Respond to one the essential questions for the course. Support your thesis by citing strong and thorough textual evidence from two or more of the works of extended non-fiction, and/or short fiction and non-fiction we read during the course.</b> </p> <p> <a href="#">Research Paper Rubric</a>, <a href="#">Argumentative Essay Rubric</a>, <a href="#">Informational Writing Rubric</a>, <a href="#">Open Response Rubric</a>, <a href="#">Socratic Seminar Rubric</a>, <a href="#">Oral Presentation Rubric</a> </p> <p> <a href="#">Example of Socratic Seminar:</a><br/> <a href="https://www.teachingchannel.org/videos/teaching-the-n-word/?utm_source=newsletter20141004">https://www.teachingchannel.org/videos/teaching-the-n-word/?utm_source=newsletter20141004</a> </p> |  |
| <b>21<sup>st</sup> Century Learning Expectations</b>                  | <p> <b>Academic: A1, A2, A3, A4, A5, A6</b><br/> <b>Social: S1, S2, S3, S4, S5</b> </p>   |  |
| <b>Texts/Resources</b>  | <p> <b>Common Extended Text:</b><br/> <i>Othello</i> or <i>Hamlet</i><br/> <br/>         and<br/> <br/> <i>A Midsummer Night's Dream</i> </p>   | <p> <b>Supplementary Texts:</b> </p> <ul style="list-style-type: none"> <li>• Shakespearean sonnets (especially 18, 29, 116, 130)</li> <li>• “On the Bard’s Birthday, Is Shakespeare Still Relevant?” by Alexandra Petri (<i>The Washington Post</i>, April 2012)</li> <li>• “On Revenge” by Francis Bacon (essay)</li> <li>• “Hamlet and His Problems” by T.S. Eliot (essay)</li> <li>• “Tragedy and the Common Man” by Arthur Miller (essay)</li> <li>• “Ophelia and Madness” (<i>Folger Shakespeare Library</i> video)</li> <li>• <i>Reviving Ophelia</i> by Mary Pipher (non-fiction; excerpts)</li> <li>• <i>Rosencrantz and Guildenstern are Dead</i> by Tom Stoppard (play)</li> <li>• Zefireilli’s <i>Hamlet</i> (1990 film)</li> <li>• Almereyda’s <i>Hamlet</i> (2000 film)</li> <li>• Branagh’s <i>Hamlet</i> (1996 film)</li> <li>• Oliver Parker’s <i>Othello</i> (1995 film)</li> <li>• Michael Hoffman’s <i>A Midsummer Night’s Dream</i> (1999 film)</li> <li>• <i>Falling for Hamlet</i> by Michelle Ray</li> </ul> |