

English IV
Unit 3: The Elizabethan Period:
The Renaissance Comes to England

Time Frame: Approximately five weeks



Unit Description

This unit focuses on applying reading strategies and on responding to literature of the Elizabethan Period, specifically the drama, sonnet, prose, and lyrical poetry by the great writers of the period. Changes that occurred in the language after the Medieval Period and the link between the literature and the historical context will be studied. Also, the unit will examine literary elements and devices and explain their significance. Higher-order thinking and written responses that interpret and analyze the literature and explain its relationship to real-life experiences are integral to this unit. Vocabulary will be defined within the context of the literature. Grammar skill development will continue within the context of literature study and composition.

Student Understandings

The essential goals of this unit are to read, comprehend, interpret, and analyze the literature of the Elizabethan Period, recognizing that literature and authors flourished during this period, creating some of the most memorable works ever written. Students should also see that the literature is a reflection of an England at a peak of power and prosperity. Other critical goals are to express supported responses to the texts and to focus on the effects of the literary elements and devices, particularly those related to the drama.

Guiding Questions

1. Can students identify characteristics of the Elizabethan Period and how those characteristics are reflected in the literature of the period?
2. Can students explain why the subjects and themes of Shakespearean plays are as relevant today as they were in Shakespeare's day?
3. Can students identify elements in tragic plays such as *Macbeth* or *Hamlet* that distinguish them as Shakespearean tragedy?
4. Can students demonstrate how characters in *Macbeth* or *Hamlet* compare and contrast with characters in other classic works and with real-life persons (e.g., friends, teachers, celebrities, politicians)?
5. Can students identify the characteristics of the sonnet and explain its organization and the significance of the figurative language (e.g., metaphor) used?

6. Can students demonstrate how the various prose writers of the period use the genre?
7. Can students identify personal symbols to serve as metaphors for life?
8. Can students develop personal vocabulary and grammar skill through instruction and context?
9. Can students analyze materials, apply them to their own lives, and create a visual text to represent the information?

Unit 3 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including analysis of an author's word choice (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)
01c.	Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)
09a.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)
09b.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the credibility of arguments in nonfiction works (ELA-7-H1)
09c.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)
09d.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author's use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)
09e.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)
09f.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)
09g.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)
09h.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, synthesizing (ELA-7-H1).
10a.	Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including school library catalogs (ELA-7-H2)

10b.	Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including online databases (ELA-7-H2)
10c.	Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including electronic resources (ELA-7-H2)
10d.	Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including Internet-based resources (ELA-7-H2)
15c.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: information/ideas selected to engage the interest of the reader (ELA-2-H2)
16a.	Develop complex compositions using writing processes such as the following: selecting topic and form (e.g., determining a purpose and audience)
16b.	Develop complex compositions using writing processes such as the following: prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements)
16c.	Develop complex compositions using writing processes such as drafting (ELA-2-H3)
16d.	Develop complex compositions using writing processes such as conferencing with peers and teachers (ELA-2-H3)
16e.	Develop complex compositions using writing processes such as revising for content and structure based on feedback (ELA-2-H3)
16f.	Develop complex compositions using writing processes such as the following: proofreading/editing to improve conventions of language (ELA-2-H3)
17d.	Use the various modes to write complex compositions, including literary analyses that incorporate research (ELA-2-H4)
19a.	Extend development of individual style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)
19b.	Extend development of individual style to include a variety of sentence structures and patterns (ELA-2-H5)
19c.	Extend development of individual style to include diction that sets tone and mood (ELA-2-H5)
19d.	Extend development of individual style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)
21.	Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)
22a.	Apply standard rules of usage, for example: avoiding split infinitives (ELA-3-H2)
22b.	Apply standard rules of usage, for example: using the subjunctive mood appropriately (ELA-3-H2)

23a.	Apply standard rules of mechanics and punctuation for parentheses (ELA-3-H2)
23b.	Apply standard rules of mechanics and punctuation for brackets (ELA-3-H2)
23c.	Apply standard rules of mechanics and punctuation for dashes (ELA-3-H2)
23d.	Apply standard rules of mechanics and punctuation for commas after introductory adverb clauses and long introductory phrases (ELA-3-H2)
23e.	Apply standard rules of mechanics and punctuation quotation marks for secondary quotations (ELA-3-H2)
23f.	Apply standard rules of mechanics and punctuation for internal capitalization (ELA-3-H2)
23g.	Apply standard rules of mechanics and punctuation, including manuscript form (ELA-3-H2)
24.	Use a variety of resources (e.g., dictionaries, thesauruses, glossaries, technology) and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
26c.	Select language appropriate to specific purposes and audiences for speaking, including participating in class discussions (ELA-4-H1)
31b.	Deliver oral presentations, including responses that analyze information in texts and media (ELA-4-H4)
34a.	Select and critique relevant information for a research project using the organizational features of a variety of resources, including print texts (e.g., prefaces, appendices, annotations, citations, bibliographic references) (ELA-5-H1)
34b.	Select and critique relevant information for a research project using the organizational features of a variety of resources, including electronic texts (e.g., database keyword searches, search engines, e-mail addresses) (ELA-5-H1)
35a.	Locate, analyze, and synthesize information from a variety of complex resources, including multiple print texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)
35b.	Locate, analyze, and synthesize information from a variety of complex resources, including electronic sources (e.g., Web sites or databases) (ELA-5-H2)
36.	Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, coverage) (ELA-5-H2)
37a.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including formulating clear research questions (ELA-5-H3)
37b.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including evaluating the validity and/or reliability of primary and/or secondary sources (ELA-5-H3)

37c.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)
37d.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including compiling and organizing information to support the central ideas, concepts, and themes of a formal paper or presentation (ELA-5-H3)
39c.	Use word processing and/or technology to draft, revise, and publish various works, including research reports on high-interest and literary topics (ELA-5-H4)
ELA CCSS	
CCSS#	CCSS Text
Reading Standards for Literature	
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, 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. (Include Shakespeare as well as other authors.)
RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-12 CCR text complexity band proficiently.
Reading Standards for Informational Texts	
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.10	By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.
Writing Standards	
W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience;

	integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citations.
W.11-12.10	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.
Speaking and Listening Standards	
SL.11-12.1	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> 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. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue, resolve contradictions when possible; and determine what additional information on research is required to deepen the investigation or complete the task.
Language Standards	
L.11-12.4a, c, d	<p>Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> 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. 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, its etymology, or its standard usage. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking inferred meaning in context or in a dictionary).

L.11-12.5a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Sample Activities

Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RI.11-12.1)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Encourage growth in independent reading skills, and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program, and approve selections from the literature study to foster this development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both silently and orally. In addition, you should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)

Examples of possible activities:

- If students have selected a nonfiction book, you might have them interpret and evaluate the way the author presents events and information and/or evaluate the credibility of the author's argument presented within the text. This skill might

apply to a written log, maintained as students read their selections, or in a response or essay written at the end of their reading.

- You might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, you might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.

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Activity 2: Ongoing Independent Reading (CCSS: RI.11-12.10)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Activity 1 should be extended to include literary nonfiction at the high end of the grade 11-CCR text complexity band. For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students' reading logs to verify that the range of texts, both by genre and by complexity, are met. Written responses entered in reading logs must cite strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21, 24)

Materials list: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:

- the definition
- the part of speech
- the sentence from the text or activity in which the word is used
- a student-composed sentence using the word in context appropriately

Student-composed sentences should contain appropriate context, correct spelling, and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.

The following is an example of a mini-lesson for vocabulary development appropriate for this unit:

As students read through *Macbeth*, special note should be made of words that are similar to our language but appear a bit different because of their usage. Shakespeare makes a point of using archaic words in new and different ways. This “change” on his part often makes his language even more difficult. One way to make the play more accessible to students would be to point out this oddity by Shakespeare, have students note and record such words as they encounter them in their reading, and develop a method for acquisition of such vocabulary, perhaps by asking students to look at the part of speech, context clues, and an attempted meaning.

Example words: alack, betimes, incarnadine, palter

2013-2014

Activity 4: Expanding Vocabulary (Ongoing) (CCSS: RL.11-12.4, RI.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)

In 2013-14, Activity 4 will be an extension of Activity 3.

Materials List: a list of teacher-driven words relevant to the Medieval Period and the assignments of the unit

To extend general academic and content-specific vocabulary, students will create *vocabulary self-awareness charts* ([view literacy strategy descriptions](#)) at the beginning of each unit. These charts will help students identify what vocabulary words they know as well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.

Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when writing for various purposes.

Teaching Process:

1. Provide students with a list of important words at the beginning of the reading or unit and have students write them in a vocabulary self-assessment chart (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary

selections. Vocabulary selections should aid students in analyzing author's word choice, in analyzing analogous statements, and in understanding the use of related word forms.

2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (✓) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.
3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.
4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit's key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.

Example:

Word	✓	?	-	Example	Definition
tragedy					
motif					
enlightenment					
rebirth					

Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)

Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as

initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Utilize the *QtC* ([view literacy strategy descriptions](#)) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.

Goal	Query
Initiate discussion.	What is the author trying to say? What is the author's message? What is the author talking about?
Focus on author's message.	That's what the author says, but what does it mean? Why did the author choose this word?
Link information.	How does that connect with what the author already told us? What information has the author added here that connects or fits with _____?
Identify difficulties with the way the author has presented information or ideas.	Does that make sense? Did the author state or explain that clearly? Why or why not? What do we need to figure out or find out?
Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.	Did the author tell us that? Did the author give us the answer to that?

Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment or discuss the response with the whole class as an initiation, comprehension, or closure activity.

Utilize reader's response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:

- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?

Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one- page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support analysis of what the text says explicitly as well as when making inferences, including determining where the text leaves the matters uncertain.

Sample prompts for this unit:

- What purpose do the witches serve in *Macbeth*? Discuss, using specific textual evidence to support your thought.
- Who is the stronger character: Lady Macbeth or Macbeth? Explain, using specific textual evidence to prove your point.
- Trace a contrary through the play, *Macbeth* (e.g., appearance versus reality; good versus evil). What is the contrary? How is it developed? What purpose does it serve?

Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)

Materials list: samples taken from student writings, sample ACT/SAT questions, teacher-developed diacritic markings and stylistic tools handout (*refer to Elements of Grammar and Style Guide BLM for Unit 1, Activity 4, if needed), MLA Style Guide BLM

Conduct mini-lessons focused on problems evident in student writing, oral presentations, vocabulary development, or standardized tests. Over the entire course, these mini-lessons should focus on specific grammatical and composition issues, such as sentence-formation problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting infinitives, correct use of subjunctive mood), standard rules of mechanics and

punctuation (e.g., parentheses, brackets, dashes, commas after introductory adverb clauses, commas after long introductory phrases, quotation marks for secondary quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing *ACT/SAT* assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.

Mini-Lesson Idea: A focus on MLA format and the correct punctuation for bibliographic entries and parenthetical citations is important in both formal and technical writing. Provide students with the MLA Style Guide BLM for quick reference when they need it throughout the year (or direct students to such sites as the following:

- <http://www.easybib.com/>
- <http://www.citationmachine.net/index2.php>
- <http://owl.english.purdue.edu/>

Activity 7: Stepping into the Renaissance: Researching the Culture of the Elizabethan Age (GLEs: 10a, 10b, 10c, 10d, 34b, 35a, 35b, 37a, 37d, 39c; CCSS: W.11-12.7)

Materials List: print and nonprint resources for student research, Stepping into the Renaissance BLM, Renaissance Presentation Rubric BLM

To aid in “creating” the mood for the study of the Renaissance, provide an introduction to facts and trends of the Elizabethan Period. Distribute a copy of the Stepping into the Renaissance BLM for each student (or some variation of it, dependent upon teacher choice), and then lead students through the following process for an individual research project:

1. Explain to students that they will research a topic in both a broad and a narrow sense, and then will share the information gained from that research with the class. Provide an example, such as Art in the Renaissance narrowed to: Raphael’s Later Works: Indications of Influence of the High Renaissance. Lead students to see that they are doing a project that is two-fold; they are to come to understand the broad topic, but, then, very quickly to narrow it to one focal topic. Explain the following requirements to students:
 - Select a broad topic for a sustained research project.
 - Develop initial questions to direct research on broad topic.
 - Research the selected topic in a minimum of two sources. Record details and bibliographic information.
 - Review research notes from the broad topic, then develop more focused questions for the narrowed topic.

- Write a three-page informative essay that synthesizes the information found during research. The informative essay should include an introduction, a summary of the broad topic, an explanation of the narrowed topic, and the value of this narrowed topic to the world of the Renaissance and to the world of today. Essays will be complete with parenthetical citations and a Works Cited page.
 - Present your narrowed findings to the class in a demonstrative, rather than an oral, manner. For example, you should demonstrate your topic rather than merely talking about it. Show more than you tell.
2. Provide time for student selection of a broad cultural topic for the Renaissance: music, art, fashion, food.
 3. Have students identify and list what they already know about the topic and then formulate research questions based upon what they need to learn.
 4. Direct students to the library and to options for resources they might use.
 5. Instruct students on proper MLA format for parenthetical citations and a Works Cited page; the teacher may refer students to the MLA Style Guide BLM in Activity 4.
 6. Provide instructions for student presentations on a constant cycle through the study of the literature of the Renaissance, dependent upon class size. (The teacher needs to provide for varied instruction each day and should create a rotating schedule and assign students to days based upon their selected topics.) Teachers may choose to have these presentations occur at the beginning of class or throughout the class period.
 7. All presentations should be graded using the Renaissance Presentation Rubric BLM.

Encourage students to maintain a running list of the presentations given by their classmates for reference throughout the study of the literature of this period. Also, have students note specifics from presentations in their daily *learning logs* ([view literacy strategy descriptions](#)) where they make connections with certain texts.

Activity 8: Shakespearean Tragedy and its Tragic Hero (GLEs: 09a, 09d; CCSS: RL.11-12.1)

Materials List: *Macbeth* (or other selected Shakespearean tragedy), teacher background notes on Elizabethan theater and Shakespearean tragedy, Literary Analysis Rubric BLM (see Unit 1, Activity 10), paper, pen

Have students read a contemporary literary piece on the Elizabethan Age, focusing on Shakespeare's influence during that period. Discuss information provided in this text as it relates to the Shakespearean theater. Then, provide an introduction to the theater of the Elizabethan age, building upon knowledge gained from previous years. After the introduction to Shakespearean theater, provide students with the guidelines for their maintenance of a reader's response log as they read a Shakespearean play (e.g., *Macbeth*, *Hamlet*, *Othello*). Students will analyze the play in terms of how it fits the definition of Shakespearean tragedy, focusing on tracing the development of the tragic hero and his tragic flaw.

Before asking students to write accurate summaries of scenes, acts, and plays of Shakespeare, as this reading is far-removed from their normal readings, instruct them in a summary process. One way to begin would be by reminding students of the fundamental characteristics of a summary and demonstrate for them the process of *GISTing* ([view literacy strategy descriptions](#)) by placing these characteristics on the board or overhead:

- Shorter than the original text
- A paraphrase of the author's words and descriptions
- Focused on the main points or events

Next, follow these steps to support students in the summary writing process:

- 1) Begin at a common section or place in the play (e.g., first page, beginning of a new act or scene).
- 2) Introduce the section by building prior knowledge and discussing key vocabulary and other important ideas and information.
- 3) Read aloud each sentence and with the students' help, generate *GISTS* of each one, combining the sentence *gists* with one another until all the lines in the section are summarized. Discuss with students the important details and ideas, writing these on the board.
- 4) Help students formulate important information and ideas into a single sentence and write that on the board.
- 5) Continue this process until the class has finished a short section of the play and has written four- to five-section *GISTS* statements on the board.
- 6) Show students how a section of the play has been condensed into a limited number of statements. Reread the sentences to check for meaning and logical ways to connect them. The final collection of statements will serve as the *GIST*.
- 7) Remind students that in order to "write short," they need to write precisely, choosing words carefully to convey the themes without compromising the integrity of Shakespeare's original words.
- 8) Guide students as they independently write *GIST* statements; collect, organize, and connect these to form summaries over larger and larger sections of the play.

After giving students a method for summarizing and paraphrasing, provide them with instructions on how to maintain a reader's response log throughout the reading of *Macbeth*. Students should record strong and thorough textual evidence to support any ideas noted. Students will use *split-page notetaking* ([view literacy strategy descriptions](#)) to record the information in their logs, in which they will:

- summarize key actions of the plot
- note the development of major characters
- record the major steps in the rise and the fall of the hero
- annotate any questions or patterns or repetitions noticed

Example of reader's response log content:

<i>Macbeth</i> , Act One	King receives report: Macbeth & Banquo victorious at battle.
Key Actions	Witches meet for the first time with Macbeth: 3 prophecies (Glamis, Cawdor, King). They also tell Banquo his sons will be king.
	Duncan has Macbeth pronounced "Thane of Cawdor."
	Macbeth debates whether the "supernatural soliciting" is "ill" or "good" (1.3.130-131).
Perceptions of Macbeth	Captain: "brave Macbeth—well he deserves that name" (1.2.16)
	King: "O valiant cousin! Worthy gentleman!" (1.2.24)
	King: "noble Macbeth" (1.2.67).
	Lady of Macbeth: "Yet do I fear thy nature; It is too full o' th' milk of human kindness To catch the nearest way" (1.5.14-16).
Questions??	Is Macbeth the hero?
	Why is he questioning whether the prediction might be bad?
	Can a person be too kind?
	What is the nearest way?

At various points throughout the reading of the play, groups will meet to discuss the findings in individual response logs, answer any questions posted in the logs, and formulate ideas and questions for class discussion. Individually, students will select one element noted in their logs to research and then compose an essay that analyzes how the element is developed in the play. Essays should cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Activity 9: Another Perspective on Lady Macbeth (CCSS: RL.11-12.7)

Materials List: Song-"Wake Up" by Alanis Morissette; copies of song lyrics (Wake Up BLM); *Macbeth*, Act I, Scene 7

After students have read and discussed *Macbeth*, Act I, Scene 7, lead them to write statements from Lady Macbeth's viewpoint that express her attitude toward Macbeth and reveal his ambivalence about committing the murder of Duncan.

Review the scene with the students, and make note the attitudes of both Macbeth and Lady Macbeth. Then, pass out the Wake Up BLM, which includes the lyrics from Alanis Morissette's song, "Wake Up." Play the song aloud for students to hear. Then, ask the following questions:

- What is the speaker's attitude in this song?
- Does this seem to be more like Macbeth's or Lady Macbeth's viewpoint?
- Refer them to the first three lines of the song lyrics that are starred--what is the speaker expressing in these lines about the person to whom she is referring?
Remind students of the cliché, "have your cake and eat it, too."

Put students in groups of 3-4, and tell them to rewrite the lines, which are starred, as if Lady Macbeth is speaking them to Macbeth. Remind them to consider Macbeth's state of mind and Lady Macbeth's attitude toward him at this point in the play. Have students share their lines with the class.

Next, show this scene as presented in a film adaptation (e.g., Roman Polanski's *Macbeth*, 1971—cinematic version; Trevor Nunn's *Macbeth*, 1978—filmed stage production done by the Royal Shakespeare Company in 1976). After viewing the scene, have students discuss the version and how it presented the scene. Finally, have students write a one-page/one-side in which they evaluate the effectiveness of the adaptations and how they all, including the song by Morissette, present both Macbeth and Lady Macbeth's mindset at this pivotal time in the play. Students will submit these short writings for assessment.

*Activity adapted from lesson plan found on Shakespeare Navigators, found at:
http://www.shakespeare-navigators.com/Shakespeare_Navigators_Citation.html

Activity 10: Creating a Life Metaphor (GLEs: 09a, 09d, 09g)

Materials List: **Macbeth* (or other selected Shakespearean tragedy), examples of metaphor, supplies for visual representations, Personal Metaphor Rubric BLM, paper, pen

Students will read and discuss Macbeth's famous soliloquy in Act V, Scene V, analyze the prominent images in the soliloquy, particularly the metaphor—"Life's but a walking shadow"—(line 23), and then respond to the following prompt: How is this metaphor appropriate to the character of Macbeth? In how many ways can you see a similarity between the metaphor and the man?

Students will discuss their responses with the class. They will brainstorm metaphors from popular culture in song, film, and current reading. Individually, students will create a list of adjectives and nouns that can be used to create a metaphor that accurately represents their lives. Students will prepare visual representations of their metaphors for life and display them for classroom presentation. Use the Personal Metaphor Rubric BLM for assessment.

*The same assignment can be adapted for both *Hamlet* and *Othello*

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Activity 11: Creating a Life Metaphor (CCSS: RL.11-12.4)

Materials List: **Macbeth* (or other selected Shakespearean tragedy), examples of metaphor, supplies for visual representations, Personal Metaphor Rubric BLM, paper, pen

Activity 10 should be extended to include the following:

After a discussion with the class of the term *metaphor*, have students work in groups to locate various metaphors within the text of *Macbeth*. Groups are to do the following:

- determine the meaning of the words and phrases as they are used in the text, 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.

Each group is to report to the class, with the most striking and impressive metaphors being posted on the board or projected for the class to see. Once the review of Shakespeare's figurative language is complete, move students into the original activity (Activity 10).

Activity 12: Breaking Down a Tragedy and its Themes: Literary Analysis (GLEs: 09a, 09c, 09d, 15c, 16a, 16b, 16c, 16d, 16e, 16f, 17d; CCSS: RL 11-12.1, W.11-12.10)

Materials List: **Macbeth* (or other selected Shakespearean tragedy), teacher notes on literary analysis, Literary Analysis Rubric BLM (see Unit 1, Activity 10), paper, pen

Students will write an essay over an extended time frame in which they will cite strong and thorough textual evidence to support their analysis and interpretation of a theme in *Macbeth*. Review literary analysis, its process, and its elements in preparation for a formal literary analysis of *Macbeth*. Lead students through an entire writing process in response to the following prompt:

- *Write a paper of literary analysis in which you embrace a theme within the play. Define the theme, show how Shakespeare develops it, and enlarge our minds by explaining the significance of its inclusion within the work. The teacher will assess the essay with the Literary Analysis Rubric BLM.*

Dependent upon class/student needs, break the development of this essay into smaller steps for students, at least to make them more comfortable with the act and art of literary analysis. For example, following is a list of short writings that could be completed in a small amount of time but would serve as idea starters or quick checks for the teacher to make sure students are able to complete the tasks needed successfully.

- In a paragraph, identify and explain a theme you understand in the play.
 - Require no specific text; just allow students to write. Pick up paragraphs

and go through several “good, bad, and ugly” examples with the class.
(Remember to do this anonymously so as not to point to any one student.)

- In a one-page/one-side, discuss the theme you wrote about in your paragraph. This time, use specific text references from the play to support your thoughts and ideas.
 - Again, pick up the writings; look them over and, again, share the “good, bad, and ugly” with the class. Use this opportunity to review with students how to embed direct quotations from text and how to cite it correctly within their own writing.

*The same assignment can be used as is for both *Hamlet* and *Othello*

Activity 13: *Macbeth*: A Look at Paradox (GLEs: 09d, 31b; CCSS: RL.11-12.1)

Materials List: **Macbeth* (or other selected Shakespearean tragedy), teacher notes on paradox and examples from the play, paper, pen, Paradox BLM

Introduce the concept of paradox, and then point to various examples from the text, noting particularly the witches’ admonition that “fair is foul, and foul is fair.” Students will participate in an oral examination of this paradox as a dominant theme in the play. In a class discussion, students will analyze Shakespeare’s paradox of fair/foul and its meaning in the play and how this theme is developed through other elements, such as setting, plot, character, and symbol. Provide students with a copy of the Paradox BLM, a *graphic organizer* ([view literacy strategy descriptions](#)). The graphic will provide students with a method to organize and to record visually the group’s findings. Small groups will do the following:

- analyze a teacher-assigned element that reflects the fair/foul paradox, locating specific textual evidence for support
- create a visual representation of fair and foul as it relates to a particular element of the play, using supporting textual references
- draw a connection to personal experience in today’s world
- prepare and deliver an oral presentation of the findings

As a class, students will create a chart or use a graphic on the board that records information given by all students. End this activity with an oral summation of the findings to reinforce the idea that Shakespeare used a variety of elements to reinforce his themes.

*The same assignment can be adapted for both *Hamlet* and *Othello*

- Example from *Othello*: “An honourable murderer, if you will; For nought I did in hate, but all in honour” (Act V, Scene 2).
- Example from *Hamlet*: “Though this be madness, yet there is method in it” (Act II, Scene 2).

Activity 14: Researching Within and Beyond the Play (GLEs, 31b, 34a, 34b, 35b, 36, 37b, 37d)

Materials List: *Macbeth* (or other selected Shakespearean tragedy), research sources, Macbeth Group Project BLM, student notebook, pen

Students will use the play *Macbeth* (or *Hamlet* or *Othello*) and the Macbeth Group Project BLM for a research project requiring students to analyze a topic within the play itself and then extend their knowledge of the topic to outside sources. This process will allow students to make relevant a topic prevalent both within the play and in their world. Students will work with collaborative groups to select a topic from their reading of the play and complete the following:

- research the topic in both primary and secondary print, electronic, and web sources
- record the findings using accurate documentation
- trace the development of the topic throughout the play
- discuss research findings
- create a visual that illustrates the topic
- present findings to the class

This final product will demonstrate students' analytical abilities and their research skills as well as their understanding of the play as a whole.

Examples of topics for *Macbeth*: ambition, power, superstition, strong women, witchcraft

*The same assignment can be adapted for both *Hamlet* and *Othello*

- Examples of topics for *Othello*: evil, militarism, racism, colonialism, gender, the role of women, jealousy
- Examples of topics for *Hamlet*: revenge, family loyalty, insanity, suicide, betrayal, indecision, integrity

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Activity 15: Researching Within and Beyond the Play CCSS: SL.11-12.1a, SL.11-12.1b, SL.11-12.c, SL.11-12d, W.11-12.8

Activity 15 should replace Activity 14 in 2013-2014.

Materials List: *Macbeth* (or other selected Shakespearean tragedy), research sources, Macbeth Group Project BLM, student notebook, pen

Students will use the play *Macbeth* (or *Hamlet* or *Othello*) and the Macbeth Group Project BLM for a research project requiring students to analyze a topic within the play itself and then extend their knowledge of the topic to outside sources. This process will allow students to make relevant a topic prevalent both within the play and in their world. An integral part of this activity is the successful usage of collaborative groups. Assign

students to groups based upon student ability, engagement, and diversity to allow for success within each group. Then, discuss with students the expectations of their group work. These should include:

- each group member's ability to express his or her own opinion clearly and persuasively
- each group member coming to each group/class meeting prepared with his or her notes/questions to allow for thoughtful discussion of ideas among all group members (i.e., initial notes on topic from the play, including specific textual evidence that demonstrates the presence of and usage of the topic within the play)
- each group member working to promote positive and civil discussions to move the purpose of the group forward (i.e., once the initial discussion of the topic has been discussed and group members have documented specific textual evidence from the play to support the analysis of the topic, group members are able to move to the extension of their topics to the outside world).
- each group member is able to research his/her given task effectively and come to the group and discuss his/her findings
- each group member responds thoughtfully to each of the other group members to bring together all ideas and findings in order to synthesize the information in one collective whole that demonstrates a strong understanding of the selected topic, both within and outside the text.

Collaborative groups will complete the following specific tasks:

- select a topic from their reading of the play
- locate print and digital sources, both primary and secondary, for use in completing this research assignment
- assess the strength of each source
- gather relevant information from multiple print and digital sources, both primary and secondary
- record the findings using a standard format for citation and documentation (i.e., MLA)
- trace the development of the topic throughout the play
- discuss research findings with group members
- create a visual that illustrates the topic and utilizes information gleaned from research
- present findings to the class

This final product will demonstrate students' analytical abilities and their research skills as well as their understanding of the play as a whole. Additionally, it should demonstrate students' abilities to work together collaboratively for a specific task and purpose.

Examples of topics for *Macbeth*: ambition, power, superstition, strong women, witchcraft

*The same assignment can be adapted for both *Hamlet* and *Othello*

- Examples of topics for *Othello*: evil, militarism, racism, colonialism, gender, the role of women, jealousy

- Examples of topics for *Hamlet*: revenge, family loyalty, insanity, suicide, betrayal, indecision, integrity

Activity 16: Sonnets: The Elizabethan Love Poems (GLEs: 09a, 09d, 26c)

Materials List: teacher background notes on the sonnet, selected sonnets, paper, pen

Since many students face poetry with the typical “oh no” response, provide a solid introduction, making clear all aspects, but not in an intimidating manner.

As a basis for the study of poetry, review the basic concepts of poetry with students, including speaker, subject, tone, organization, figurative language, and theme.

Lead students through the following process (or one similar) for the study of the sonnet form:

1. Introduce the sonnet and its many forms: In this step of the process, lead students to develop a modified *word grid* ([view literacy strategy descriptions](#)) on the board. This modification of the *word grid* requires students to fill in the cells with essential information instead of simple check marks or pluses and minuses. Draw an open chart or grid; then, as the various features of the three types of sonnets are covered (Petrarchan, Spenserian, Shakespearean), label the distinguishing categories, such as rhyme scheme, meter, turn, and organization.

Following is an example of a *word grid* for this activity:

Type	Rhyme Scheme	Formal Organization	Turn	Logical Organization
Petrarchan (Italian)	abbaabba ccdeed	2 divisions: octave/ sestet (8/6)	line 9 turn = volta in the Italian sonnet	question-answer, problem-solution, theme-comment
Spenserian	abab bcbc cdcd ee	4 divisions: 3 quatrains couplet (12/2)	couplet (line 13)	3 distinct, but related, ideas with commentary in the couplet
Shakespearean (English)	abab cdcd efef gg	4 divisions: 3 quatrains couplet	line 9 or couplet (line 13)	question- answer, problem-solution 3 specific, but closely related ideas and the final couplet

2. Read one of the most famous sonnets aloud, and discuss its basic structure and meaning.
3. Discuss the form of Shakespeare.

4. Have students note the characteristics.
5. Review basic poetic elements, such as subject, speaker, tone, figurative language, sound devices, diction, organization, and theme.

After a teacher-facilitated review of the sonnet (e.g., origin, types, format, sonnet sequences), students will work in a whole-class setting to read and explicate a sonnet (e.g., possibly one of Shakespeare's more famous ones, such as "Sonnet 18"). In an oral discussion, students will then compare the sonnet form to other love poems, perhaps using a modern song about a specific subject. This discussion should lead students to understand the significance of form in poetry.

After a discussion of responses, lead students through the analysis of various selected sonnets. Then, each student will select a sonnet for individual analysis. This process should include paraphrasing, identification of subject and speaker, identification of figurative language, form, structure, rhyme scheme, tone, and interpretation of meaning. Make additional columns to the original *word grid* to facilitate the recording of such elements. To conclude, the students will explain the value of the poem in its own time and now.

Activity 17: Elizabethan Prose Writers (GLEs: 09b, 09d, 09e, 37c; CCSS: RI.11-12.1)

Materials List: teacher background notes on Elizabethan prose, selected essays, paper, pen

In groups of three, students will select and read an essay by a prominent Elizabethan prose writer. Groups will then analyze the essay by identifying important elements (e.g., main idea, supporting details, organization, style, tone) and organizing the information in a chart or *graphic organizer* ([view literacy strategy descriptions](#)). Groups will present their work to the class. Finally, students will write *learning log* responses to the following questions: Which prose writing did you prefer and why? Give specific text-supported reasons for your preference. How does Elizabethan prose compare to prose writings of today? What characteristics does your selection share with a prose piece today? Cite specific references and evidence from the text/texts in your response to clarify and/or support your response.

Activity 18: Reflecting on The Elizabethan Age (GLEs: 9a, 9h ; CCSS: W.11-12.10)

Materials List: paper, pen

After all activities have been completed for this unit, ask students to reflect on the period and respond to the following prompt in a one-page/one-side composition:

The Renaissance was a time of enlightenment and renewal, a time of change and progress, a time of the old and the new. Think back to the text selections of this period and the ideas presented in them that reflect the varying degrees of social change that happened to England during this time. Write about the most prevalent idea to you, cite specific text to support how it was conveyed to you, and explain why it will have lasting value to you and your life.

This type of short writing should be routine for students at this point and should allow for reflection of the period and the texts studied therein. It can be extended into a multiparagraph composition to engage students in longer writing time frames.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities. Develop scoring rubrics collaboratively with other teachers or students. The following are sample assessments that could be used with this unit:

General Assessments

- Students will maintain a daily *learning log* in which they respond in a personal way to topics relative to their literary study.
- Students will earn credit for listening and contributing to class discussions, monitored by the teacher for evidence of reading, interpretation of text, and articulation of knowledge.
- Students will acquire grades from group participation according to their role and the rubric set by the teacher to assess their efforts.

Activity-Specific Assessments

- Activity 8: Students will analyze a topic from the study of *Macbeth* generated in their reader's log in a documented multi-paragraph essay with detailed support and quotations. The process should include the following:
 - a log of information that yields a pattern or repetition or question of meaning (character, theme, setting, plot, symbol)
 - note taking of facts related to the selected topic
 - list of supporting quotations for topic
 - a rough draft of the essay
 - revision and editing for content and citations as well as usage and mechanics that may include peer editing or conferencing with the teacher
 - a final draft that displays well-developed and thoughtful content, detailed support, and correct use of the conventions of usage and mechanics

Develop a rubric that encompasses thesis statement; development of thesis; use of supporting detail and appropriate commentary; and speculation of the author's intent, as well as the usual conventions of grammar, usage, and mechanics. Or, use the Literary Analysis Rubric BLM, which is provided.

- Activity 10: Using Macbeth's "life's but a walking shadow" metaphor as a model, students will create a metaphor for their own lives and make a visual representation for the class.

Use a rubric that encompasses neatness, creativity, composition, interpretation, clarity of metaphor, and evidence of connection to life, or use the Personal Metaphor Rubric BLM, which is provided.

- Activity 12: Students will write an essay of literary analysis that embraces a theme within the play. Students are to define the theme, show how the author develops it, and enlarge our minds by explaining the significance of its inclusion within the work. Use the Literary Analysis Rubric BLM to assess the essay.