

World Literature Honors: Tragedy

*Farmington Public Schools
Grade 12
English*

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Unit Summary

World Literature Honors students will read, study and explore tragedy through *Oedipus Rex* by Sophocles, *Things Fall Apart* by Chinua Achebe, and *The Tragedy of Hamlet, Prince of Denmark*, by William Shakespeare. All students will also employ reading strategies to develop high level reading and thinking skills while reading and examining the texts, as well as poetry, biographical information, essays and film. The lessons in the unit will also prepare students to understand the form, purpose and presence of tragedy in literature, in their own lives and in society. The length of the unit will be approximately nine weeks and will follow the independent reading and research unit.

Stage One: Standards

Stage One identifies the desired results of the unit including the broad understandings, the unit outcome statement and essential questions that focus the unit, and the necessary knowledge and skills.

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Essential Understandings and Content Standards

Reading Essential Understanding #1

Students will understand that successful readers comprehend texts by reading fluently, strategically, and accurately.

Content Standards:

Students will be able to:

- Use a variety of comprehension strategies before, during, and after reading
- Communicate understanding orally and in writing
- Read and comprehend increasingly sophisticated literature

Reading Essential Understanding #2

Students will understand that accomplished readers read a wide range of literature and respond in personal, interpretive, and critical ways.

Content Standards:

Students will be able to:

- Form an initial understanding by identifying or inferring relationships among characters, setting, events, and conflicts
- Develop interpretations by examining text evidence, predicting events, inferring characters' motives, and generalizing beyond the text
- Explain how the theme reflects human nature and/or addresses universal ideas
- Critique the elements of literary style
- Respond to the unique characteristics of a variety of literary forms
- Evaluate literary merit of selected text
- Demonstrate how literary works reflect the culture that shapes them

Reading Essential Understanding #3

Students will understand that accomplished readers make effective decisions, explain complex issues, draw conclusions and solve problems by strategically reading informational texts.

Content Standards:

Students will be able to:

- Make effective decisions using explicit and implicit information from text
- Solve problems by connecting background knowledge with new information from the text
- Evaluate the information in the text to draw logical conclusions
- Explain complex issues by determining the central ideas and relationships within texts

Writing Essential Understanding #1

Students will understand that a deliberate process—prewriting, revising, editing, and publishing—is essential to effective writing.

Content Standards:

Students will be able to:

- Use one or more effective prewriting strategies in planning and drafting written work.
- Seek critical feedback to achieve personal writing goals.
- Make judgments about the merit of revision suggestions and incorporate them into writing.

Writing Essential Understanding #2

Students will understand that to communicate effectively writers use a wide range of forms.

Content Standards

Students will be able to:

- Incorporate the specific characteristics of each form of writing into a written work
- Select a form according to audience and purpose
- Use models to develop students' own writing

Writing Essential Understanding #3

Students will understand that effective writing has a clear purpose and is focused, organized, elaborate, and fluent, and requires appropriate conventions.

Content Standards:

Students will be able to:

- Use trait specific vocabulary in discussing and analyzing strengths/weaknesses of written works, both their own and professional writers
- Use a sophisticated variety of sentence structures.
- Meet expectations for conventions as defined by grade level criteria.
- Adjust tone and voice to fit audience and purpose.

Unit Outcome Statement

As a result of this unit on tragedy, students will understand that tragedy is a type of literature that transcends time and contains specific, enduring themes about human nature. Students will build strategies to become better critical readers and will understand elements of effective writing.

Students will:

- Apply the elements of tragedy to various characters and their world
- Examine the elements of Greek and Shakespearean drama
- Examine how the ideas of fate versus free will, blindness versus sight, suffering, and deception unfold in tragedy.
- Employ reading strategies to become critical readers.
- Use the elements of effective persuasive writing.

Essential Questions

- Is tragedy avoidable?
- Is suffering necessary for growth?
- How does a Shakespearean or Greek tragedy “speak to us” today?

Knowledge and Skills

The Knowledge and Skills section includes the key facts, concepts, principles, skills, and processes called for by the content standards and needed by students to reach desired understandings.

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Knowledge

- Definition of Aristotelian tragedy, chorus, and definitions of fate and free will
- Setting, plot events, characters in *Oedipus Rex*, *Things Fall Apart* and *Hamlet*
- Elements of persuasion

Reading Skills/Processes

- Use a variety of comprehension skills during reading to monitor for understanding (visualizing, retelling, clarifying, predicting)
- Connect prior knowledge with text to enhance understanding
- Ask and answer questions before, during, and after reading
- Use strategies to expand comprehension during and after reading (inferring, summarizing, synthesizing)
- Make and use connections (text-to-self, text-to-text, text-to-world) to enhance understanding of text
- Demonstrate comprehension orally and in writing
- Discuss the role of the protagonist(s) and antagonist(s)
- Relate turning points to character change
- Recognize literary archetypes
- Describe the stages of plot development (exposition, rising action, climax, falling action, denouement)
- Analyze internal and external conflicts and their resolution
- Develop and support a thematic idea through accurate interpretation and reflective thinking throughout the text
- Select significant quotes that show evidence of understanding of text
- Make predictions using evidence from the text
- Develop inferences using background knowledge and evidence from a text

Writing Skills/Processes

- Participate in group discussions: acknowledge other points of view, initiate questions, share insights and opinions, and elaborate upon ideas
- Create outlines, complete a variety of graphic organizers to create an organizing structure appropriate to specific purpose, audience, and context
- Use a prewriting organizer to write a coherent first draft
- Confer with a peer on the five traits of good writing: focus, organization, elaboration, and fluency, for the purpose of revision
- Produce multiple drafts
- order, sequence, audience, information, word choice, and sentence variation
- Analyze a writer's style and how the piece achieves its purpose
- Write a response to literature that reflects an initial reaction to the text; uses evidence to defend an interpretation; supports a judgment that is interpretive,

analytical, and evaluative; brings personal knowledge that supports understanding of author's intent

- Write an expository piece that develops a central idea to convey a perspective on the subject and/or persuades an audience, provides supporting details and a sense of closure, and uses a wide range of strategies. These strategies may include employing persuasive techniques, describing or analyzing the subject, narrating a relevant anecdote for evidence, and interviewing appropriate subjects

Speaking, Listening, and Viewing Skills/Processes

- Memorization for dramatic performance

Thinking Skills

- Demonstrate empathy for characters
- Understanding how factors of place and time affect decision-making
- Understanding values of others
- Recognizing intended meaning
- Detect bias/assumptions
- Identifying pros and cons of decision-making (characters' and own choices)
- Recognizing fact versus opinion

Stage Two: Assessment Package

Stage Two determines the acceptable evidence that students have acquired the understandings, knowledge and skills identified in Stage One.

Authentic Performance Task

Students will write a persuasive essay in which they employ the elements of persuasion and the elements of effective writing. Students will participate in multi-layered process that includes brainstorming, drafting, peer revision, teacher conferral, and producing a final product to submit as an article for *Time* magazine.

You are a staff writer for *Time*. Your editor wants a 1200-word persuasive essay addressing the question “Is tragedy avoidable?” by _____. She wants you to use your vast knowledge of literary tragedies, understanding of human nature/psychology, and research the topic in order to write a riveting piece.

Recommendations:

- Think about how you will hook your audience with your headline and introduction.
- Discuss each of the three tragic heroes from the tragedies: *Things Fall Apart*, *Oedipus Rex*, and *Hamlet*.
- Interview people who have suffered through tragedy, and/or resident experts on literature and/or psychology.
- Research a current event or modern tragedy that supports your argument.
- Answer the opposition by acknowledging the point of view and refuting with evidence.
- Use quotations from the literary works, criticism, and research.

Tests, Quizzes, and Other Quick and Ongoing Checks for Understanding

- Reading quizzes: Students will take quizzes that assess multi-level comprehension of texts, for example, theme analysis, explanation of role of chorus, application of features of tragedy.
- Performance: Students will perform scenes that demonstrate their ability to understand character and language as they relate to the larger ideas of tragedy. Students will also memorize and perform “To be or not to be” to demonstrate an understanding of character.
- Creative Writing: Students will first paraphrase, then write a parody of “To be or not to be.” Students will write a parody of Polonius’ advice to Laertes. Students will write from the voice/perspective of a character in *Hamlet* and of Okonkwo. Students will create a piece after studying *Oedipus Rex*.
- Critical/Analytical Essay: Students will write an essay on a topic from *Oedipus Rex*. Teachers will assess how well students synthesize their knowledge of tragedy, create a thesis, and develop that thesis using appropriate evidence from the text.

- Literary Device Analysis/Jigsaw: Students will identify literary devices, specifically, metaphor, imagery, repetition, diction, syntax within *Things Fall Apart* and then students will present their understandings to the class.
- Reading Strategies: Students will practice collaborative and independent reading strategies for all texts in order to move from literal understandings to inferential, analytical and evaluative levels of thinking. Teacher will provide models of marking the text, will model think/read aloud, will lead an image explosion as examples.
- Reading/Thinking Guides: Students will complete close reading guides for *Oedipus Rex* and *Things Fall Apart* designed to move students through multiple layers of thinking.
- Discussion: Students will partake in whole class, peer group, and partner discussions.
- Final Test: Students will complete a test on *Things Fall Apart* that includes assessment of recognition of literary devices, characters, and significant moments in the text. Students will articulate which themes are prominent in specified passages, and attempt to explain the universality of the text issues.

Stage Three: Learning Experiences and Instruction

Stage Three helps teachers plan learning experiences and instruction that align with Stage One and enables students to be successful in Stage Two.

<i>Lesson Topic</i>	<i>Guiding Questions</i>	<i>Suggested Sequence of Teaching and Learning Activities</i>
<i>Elements of Tragedy</i>	<i>How do we learn about tragedy? What are the elements of tragedy?</i>	<ul style="list-style-type: none"> • Teacher lead discussion of “Humpty Dumpty” analogy. • Teacher facilitate discussion on elements of tragedy. • Students take notes. • Teacher and students review the Essential Questions for unit.
<i>Origin of Tragedy</i>	<i>What is the origin of Greek tragedy? What terminology is important to understand?</i>	<ul style="list-style-type: none"> • Show Greek drama film clip. • During film, students take notes. • After, students share, and discuss the main concepts of tragedy. • Teacher provides information about Greek stage.
<i>Applying Elements of Tragedy to Today</i>	<i>How are the elements of tragedy present in today’s world? Do you have the power to create your own destiny?</i>	<ul style="list-style-type: none"> • Teacher assesses students’ comprehension of elements of tragedy—orally or by quick quiz. • Students apply elements of tragedy to own life/society. (Famous Person as Tragic Hero worksheet) • Students begin to develop the idea of fate, free will, and decision making.
<i>Reading Oedipus Rex</i>	<i>What background information do you need to know about Oedipus? How do you read an unfamiliar text and increase your critical understanding?</i>	<ul style="list-style-type: none"> • Teacher will explain story of Oedipus—What would a Greek audience know? • Teacher will model reading <i>Oedipus Rex</i> with class. • Students practice marking text and asking questions of text—sharing ideas/queries with class.
<i>Sophocles’ language, characterization of Oedipus</i>	<i>What vocabulary is essential to your understanding of the play? What kind of man is Oedipus? What do his statements, interactions with others and decisions reveal about his nature?</i>	<ul style="list-style-type: none"> • Teacher provides vocabulary worksheet and completes several as a model. • Teacher facilitates reading, role play, and discussion of Oedipus. • Students take quiz to check understanding.
<i>Dramatic Irony</i>	<i>How does dramatic irony unfold</i>	<ul style="list-style-type: none"> • Students recall definition of dramatic irony.

	<i>into themes within the work? What is the purpose of dramatic irony?</i>	<ul style="list-style-type: none"> • Students provide examples from prior texts. • Teacher facilitates discussion of Sophocles inclusion of dramatic irony.
<i>Blindness and Sight</i>	<i>Write about an experience in which you were blind to the truth. Because of that experience, what did you learn about you? OR Why weren't you able to see the truth? Why doesn't Oedipus see the truth?</i>	<ul style="list-style-type: none"> • Students write a quick personal response to first question. • Students share responses with class. Teacher writes the "Whys" on the board. • Teacher leads analytical discussion on Oedipus' blindness.
<i>Creon, Jocasta, Tiresias</i>	<i>What is the relationship between character development and conflict?</i>	<ul style="list-style-type: none"> • Continue reading and examination of characters and conflict in Oedipus using worksheet. • Students begin identifying main ideas of text. • Students take quotation analysis quiz.
<i>Outlining Plot and/or Unities of Time and Action</i>	<i>Why is the construction/format of the play as it is? (Third Choral Ode worksheet or Unities of Time and Action worksheet)</i>	<ul style="list-style-type: none"> • Teacher will facilitate discussion of plot construction, using graphic organizer to create map. • Students will continue to read/role play.
<i>Chorus, Creon, and Oedipus at End</i>	<i>How has the role of the chorus intensified throughout the play? What is revealed about Greek society through the chorus/play? Why does the play end as it does?</i>	<ul style="list-style-type: none"> • Teacher activates prior knowledge about terminology. • Students analyze chorus at start of Fourth Choral Ode. • Students role play the end of the play. • Teacher distributes Two Final Assignment worksheet and reviews requirements with class.
<i>Fate vs. Free Will - Final Discussion (2 Final Assignments)</i>	<i>How do the major ideas of this play reflect tragedy? How does the play show the universality of tragedy and why do we study it as a prototype of tragedy?</i>	<ul style="list-style-type: none"> • Students work in groups to discuss and prepare presentation of questions. • Students share their sub-group discussions with whole class using overhead/board.
<i>Creative Conclusion</i>	<i>Through what creative method did you expose the elements of tragedy?</i>	<ul style="list-style-type: none"> • Students present their creations.
<i>In Class Essay On Oedipus</i>	<i>How do you write an in-class essay?</i>	<ul style="list-style-type: none"> • Students write essay based on one of four topics, creating their own thesis and using evidence from the play.
<i>Jocasta! And/or selected poetry</i>	<i>How does poetry enhance your understanding of character(s) and big ideas?</i>	<ul style="list-style-type: none"> • Students read and analyze poetry to gain different viewpoint of characters and main ideas.

<i>Understanding Plot Structure</i>	<i>What is the plot of Hamlet? What is the purpose of knowing it before reading the play?</i>	<ul style="list-style-type: none"> • Students participate in <i>Hamlet</i> scenarios, responding in writing and orally. • Option: Teacher shares <i>Hamletology</i> with students.
<i>Critical Reading of Soliloquy</i>	<i>What is Hamlet's perspective? What issues are revealed in Hamlet's soliloquy?</i>	<ul style="list-style-type: none"> • Students complete close reading/marking text of <i>To be or not to be</i> soliloquy to establish themes of the play. • Teacher uses as model of close reading and facilitates discussion of meaning, significance, and predictions of plot/main ideas. • Teacher reviews soliloquy performance assignment.
<i>Reading/ Role Play Of I.i</i>	<i>How does the setting of the play establish mood, image patterns, and characterization? Why would Shakespeare begin with this scene?</i>	<ul style="list-style-type: none"> • Students reading/role play I.i using Act I guide for note-taking. • Teacher facilitates Q/A, discussion of setting, characters, and images in I.i.
<i>Continue reading of I.ii. Clarify Hamlet's past as lead into present state of mind.</i>	<i>How has the history of Denmark impacted Hamlet? How do Claudius and Gertrude affect Hamlet? What complexities are common for teenagers? How is Hamlet's perspective similar to or different from a modern teenager's? (option: answer after soliloquy discussion.)</i>	<ul style="list-style-type: none"> • Students reading/role play I.i using Act I guide for note-taking. • Teacher facilitates discussion. • Students write response to questions: What are the complexities of adolescence from your perspective? (and/or) What are the complexities of adolescence from your parents'/adults' perspectives? • Students share responses with class while teacher writes on board. • For homework, students read I.ii and characterize G/C's advice to Hamlet.
<i>Perspectives of Claudius and Gertrude</i>	<i>What advice do Gertrude and Claudius give Hamlet? How does their "parental" perspective of him compare to your prior responses?</i>	<ul style="list-style-type: none"> • Students discuss homework and compare to prior individual writings. • Students begin soliloquy analysis.
<i>Critical Reading of Hamlet's first soliloquy</i>	<i>What is Hamlet's perspective when readers first encounter him? What is he pondering in the first soliloquy?</i>	<ul style="list-style-type: none"> • Students work in pairs to complete a critical reading of first soliloquy. • Teacher leads analytical discussion of Hamlet's first soliloquy.
<i>Four Hamlets</i>	<i>How do you edit, direct a scene to create a seamless interpretation of Hamlet?</i>	<ul style="list-style-type: none"> • Students read excerpt of text, edit, create interpretation based on one of four that teacher provides.

	<i>What makes a scene effective?</i>	<ul style="list-style-type: none"> • Students present their scenes. • Students complete a self assessment.
<i>I.iii A motherless family – Polonius Laertes, Ophelia</i>	<i>Based on the various conversations what can you infer about the advice, relationships, and concerns these characters possess?</i>	<ul style="list-style-type: none"> • Students continue reading and examination of characters and conflicts, writing notes in <i>Hamlet</i> guide. • Students think, pair, share using Polonius’ advice to Laertes. • Teacher introduces Immortal Words assignment. <p>Option: Carl Sanburg’s poem: <i>A Father Sees a Son Nearing Manhood</i> as a parallel to Polonius’ advice.</p>
<i>I.iv The Royal Danish Men: Claudius, Hamlet, and Hamlet Sr.(ghost)</i>	<i>How do the concerns/ actions of each man add to your understanding of his personality? His strengths/weaknesses?</i>	<ul style="list-style-type: none"> • Teacher provides students with <i>Great Chain of Being</i> handout and reviews. • Students clarify role of ghost and information Hamlet receives about Claudius, Gertrude, and hell. • Students examine the characteristics of the three men as formal/informal leaders.
<i>Student Inquiry, Main Ideas of Hamlet, and predictions.</i>	<i>What questions do you have about the text thus far? What do these questions (and answers) reveal about the text, the author, and you as readers and thinkers?</i>	<ul style="list-style-type: none"> • Students will commit their questions to the board or overhead. • Teacher will facilitate discussion based on students’ questions. • Students will begin to decipher main ideas/themes: deception, the antic disposition, etc.
<i>View Film</i>	<i>What do you learn when viewing a play? How is it challenging?</i>	<ul style="list-style-type: none"> • Students will view Act I of Ken Branough’s version of <i>Hamlet</i> and discuss the choices that a film director makes to have a text come alive. • Students will view Acts II-V and answer viewing guide questions and creating their own questions after each Act.
<i>Close reading of key passages in Acts II</i>	<i>What do key passages and soliloquies tell us about the main characters in <u>Hamlet</u>? For what purpose do people use deception?</i>	<ul style="list-style-type: none"> • Students work in four groups to analyze <i>Hamlet</i> and Polonius and the emerging of the theme of deception.
<i>Close reading of key passages in Act III</i>	<i>To be or not to be... What is Hamlet’s dilemma?</i>	<ul style="list-style-type: none"> • Students watch six different versions of <i>To Be or Not To Be</i> soliloquy and evaluate the effectiveness of each performance. • Students write a parody of the <i>To Be or Not To Be</i> soliloquy.

<i>Close reading of key passages in Act III</i>	<p><i>What is Ophelia's role in this play?</i></p> <p><i>How does the theme of deception continue in this Act?</i></p>	<ul style="list-style-type: none"> • Students read p. 129 (line 100) to p.135 end of scene 1 and discuss the actions of Hamlet, Ophelia, Claudius, and Polonius • Five male students and one female student play out the berating of Ophelia with given lines and then evaluate their roles. • For homework, students will read and mark the text of two pieces of literary criticism. Students will write a summation of each article.
<i>Literary Criticism on Gertrude's role in Hamlet</i>	<i>How does reading criticism expand your understanding of characters?</i>	<ul style="list-style-type: none"> • Teacher will facilitate debate/discussion of literary criticism by A.C. Bradley and Carolyn Heilbrun, offering contrasting viewpoints on Gertrude. • Students will split into two groups in order to debate which article is more accurate, adding evidence from the text to support their position.
<i>Specific quote analysis for Act III</i>	<i>How do specific quotes reveal character and motive?</i>	<ul style="list-style-type: none"> • Students complete quote analysis worksheet of Act III. • Students evaluate their quotation analysis in Quotation Shuffle. • Students revise own quotation analysis.
<i>Close reading of key passages and quotes in Act IV</i>	<p><i>What is the role of Gertrude and Ophelia in this Act?</i></p> <p><i>How can Shakespeare's language be a jumping off point to extend our own images?</i></p>	<ul style="list-style-type: none"> • Students read Act IV, scene 1 and evaluate what Gertrude's lines reveal about her and what Claudius' lines reveal about him. • Students look closely at Ophelia's lines of madness pp.207-209, 215-219 • Image explosion activity for Gertrude's explanation of Ophelia's death.
<i>Continued close reading of Act IV</i>	<i>Why are more schemes of deception being hatched?</i>	<ul style="list-style-type: none"> • For homework, students read pp. 223-227, 231-233 and respond to question.
<i>Continued close reading of Act IV</i>	<i>How can significant soliloquies show us Shakespeare's thinking and the timelessness of his words?</i>	<ul style="list-style-type: none"> • Students complete "What is a Man?" response based on soliloquies in Acts II and IV.
<i>Close reading of Act V</i>	<p><i>Is Hamlet an honorable character?</i></p> <p><i>Is Hamlet a tragic hero?</i></p>	<ul style="list-style-type: none"> • Students read pp. 271-273 Hamlet's explanation of fatalism. Teacher may refer to gravedigger scene, when Hamlet ponders Yorick's skull. • Students read pp. 273-275 to analyze Hamlet's apology before the duel and Laertes' response. • Students read pp. 281-283 – Hamlet's last

		exchange with Horatio and Horatio's last speech about Hamlet.
<i>Final Assessment</i>	<i>How are themes developed in <u>Hamlet</u>?</i>	<ul style="list-style-type: none"> • Students complete Interpreting Famous Quotations worksheet as prewriting exercise. • Students write final essay assignment developing a thesis from given topics.
<i>The Essay</i>	<i>How do students take ownership for their learning? How do you move from a topic to a thesis?</i>	<ul style="list-style-type: none"> • Students evaluate topics and brainstorm thesis statements. • Teacher facilitates discussion of assignment and rubric.
<i>Revision of Intro Paragraphs</i>	<i>How do you write an effective introductory paragraph? How do you build an essay to a conclusion? What are the documentation requirements for all essays?</i>	<ul style="list-style-type: none"> • Students share intro paragraphs with class and teacher facilitates rewriting of paragraphs, using rubric. • Teacher reviews MLA, etc. • Students complete first draft of essay for homework.
<i>Revision of First Drafts</i>	<i>How can you deepen your analysis of the play? How do a teacher's comments help you revise your work?</i>	<ul style="list-style-type: none"> • Students work with teacher's comments on their first drafts to re-plan a final revision. • Students complete final draft and submit all work.
<i>Self Assessment</i>	<i>What is my own evaluation of my essay?</i>	<ul style="list-style-type: none"> • Students use rubric and checklist to complete self-assessment.
<i>The Second Coming</i>	<i>What image of humanity is created in Yeat's <u>The Second Coming</u>? How is this poem connected to the ideas of tragedy? Why would Chinua Achebe begin his text with an excerpt from Yeat's poem?</i>	<ul style="list-style-type: none"> • Teacher will read <i>The Second Coming</i> to students. • Students will mark the text, asking questions and identifying significant passages. • Teacher will facilitate discussion of poem, using overhead and student responses as lead into <i>Things Fall Apart</i>.
<i>Intro to Things Fall Apart and Chinua Achebe</i>	<i>What strategies do you use to understand an unfamiliar text? Who is Chinua Achebe and how does his background influence his work?</i>	<ul style="list-style-type: none"> • Teacher will activate prior reading strategy and analysis experience of yesterday's encounter with <i>The Second Coming</i> to respond to the question on reading strategies. • Teacher will provide information about the author, characters and refer to the unit's Essential Questions. • For homework, students will read the first Chapter(s) of <i>Things Fall Apart</i>, writing down questions they have about the text.
<i>Using Student Inquiry as</i>	<i>What questions do you have about the text thus far?</i>	<ul style="list-style-type: none"> • Students will commit their questions to the board or overhead.

<i>Baseline for Study</i>	<i>What do these questions (and answers) reveal about the text, the author, and you as readers and thinkers?</i>	<ul style="list-style-type: none"> • Teacher will facilitate discussion based on students' questions. • Teacher will share John Gardner quotation, "Art begins with the wound..."
<i>Character Sketch of Okonkwo and Ibo Culture</i>	<p><i>How does an author create characterization?</i></p> <p><i>What kind of man is Okonkwo?</i></p> <p><i>What are the cultural practices, beliefs and idiosyncrasies of the Ibo tribe?</i></p>	<ul style="list-style-type: none"> • Students will examine the physical description, commentary about, and dialogue spoken by Okonkwo. •Class will create a giant character sketch using white paper, markers, and passages from the text. • Students will complete a character sketch for the Ibo tribe. • Students will continue reading the novel for homework (p.31)
<i>Proverbs Ibo and American</i>	<i>How are proverbs significant to the Ibo culture? To our culture?</i>	<ul style="list-style-type: none"> • Teacher will model meaning and significance of a proverb. • Students will work in pairs to identify the meaning and significance of two proverbs. • Class will discuss. • For homework, students will create their own proverbs and continue reading. • Teacher will facilitate discussion of students' proverbs and how they reflect our culture.
<i>Family Dynamics in the Ibo tribe</i>	<p><i>How does Okonkwo treat Nwoye? Ikemefuna? Ekwefi? Enzinma? Obierika?</i></p> <p><i>What is revealed about Okonkwo? What do you predict for each of the relationships? How do the family dynamics compare to your's?</i></p>	<ul style="list-style-type: none"> • Students take quiz on reading so teacher may assess their understanding of the novel. • Teacher facilitate discussion of family dynamics within the Ibo culture. • Students will continue reading the novel for homework—finish part I.
<i>Ogun Exercise</i>	<p><i>How does your interpretation of a text evolve?</i></p> <p><i>Why do/should you compare/contrast different texts?</i></p>	<ul style="list-style-type: none"> • Students will complete the collaborative exercise using the poem <i>Ogun</i>. • Teacher will assign the rest of the novel with questions to the students.
<i>Summative Reading Assessment</i>	<i>Did you read critically and respond to the questions thoughtfully?</i>	<ul style="list-style-type: none"> • Students take assessment on Parts II and III. • Teacher collects and assesses student understanding.
<i>Jigsaw for Thematic Analysis</i>	<p><i>Given a group of excerpted passages, what themes are present?</i></p> <p><i>How does a critical reading of a passage enhance your</i></p>	<ul style="list-style-type: none"> • Students will work in groups to analyze a given passage for thematic significance. • Students will present findings to whole class and teacher will facilitate discussion of overarching themes.

	<p><i>understanding of the text as a whole?</i> <i>(Okonkwo's journey; the influence of Christianity; The change in family and culture; the tragic elements within the text)</i></p>	
<p><i>Jigsaw for Stylistic Analysis</i></p>	<p><i>How does stylistic analysis enhance your understanding of author's purpose?</i></p>	<ul style="list-style-type: none"> • Students will define literary devices and follow teacher's model of stylistic analysis. • Students will work in groups to analyze a given passage for stylistic significance. • Students will present findings to whole class and teacher will facilitate discussion of overarching purpose of stylistic analysis.
<p><i>Understanding Okonkwo's Choices</i></p>	<p><i>Why does Okonkwo suffer? Does his suffering lead to growth? Why did Okonkwo commit suicide? What is your reevaluation of his reasoning?</i></p>	<ul style="list-style-type: none"> • Students will discuss whether or not suffering leads to growth (EQ) in the case of Okonkwo. • Teacher will lead re-examination of final pages of text to deepen students' understanding of Okonkwo.
<p><i>Okonkwo as Tragic Hero</i></p>	<p><i>Why is Okonkwo a tragic hero? How is fate and free will a part of Okonkwo's decision? Why did Achebe entitle the novel Things Fall Apart?</i></p>	<ul style="list-style-type: none"> • Students will respond to the poem <i>The Casualties</i> and connect it to <i>Things Fall Apart</i>. • Students will finalize their analysis of Okonkwo, and the author's purpose in writing the novel.
<p><i>Final Assessment</i></p>	<p><i>How do you empathize with a character who is so totally foreign to you?</i></p>	<ul style="list-style-type: none"> • Students will write a letter written from Okonkwo's perspective just prior to his final act, showing that they've read, understood, and can take on the persona of the character.

Appendices

Complete set of Essential understandings for your discipline

Any student work sheets

List of resources including texts, videos, field trips, web sites, etc.

TOPIC: Critical Reading To Examine PERSPECTIVE

Questions:

What is Hamlet's perspective?

What issues are revealed in Hamlet's soliloquy?

Hamlet is a young man who has experienced both internal and external conflicts. Without knowing the circumstances of this character, what meaning can you derive from this passage? What inferences can you make about this individual? Mark the passages as you read, write down questions, and respond to my questions below.

To be, or not to be, that is the question.
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Arms against a sea of troubles,
And by opposing end them. To die, to sleep,
No more; and by sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wished. To die, to sleep;
To sleep, perchance to dream—ay, there's the rub,
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause—there's the respect
That makes calamity of so long life.
(III.i.63-76)

What is Hamlet's question?

What does "take arms" mean?

How does Hamlet define nobility?

What does "thousand natural shocks" mean?

What does "devout" mean? For what does Hamlet wish?

Is "consummation" mean? Why might it be important?

What does "the rub" mean? To what does it refer?

What is a "mortal coil"?

Define "calamity"

In what does Hamlet believe? How do you know?

Timeframes of Branagh video

- I,i (0:00 - 9:22) Marcellus/Barnardo/Horatio
I,ii (9:22- (18:38-21:07: soliloquy) – 26:42) K/Q/H
I,iii (26:42 - 34:25) Laertes/Ophelia/Polonius
I,iv (34:25 - 38:33) Hamlet/Horatio/Marcellus
I,v (38:33 - 50:45) Hamlet/Ghost/Horatio
- II,i (50:45 - 57:40) Reynaldo/Polonius/Ophelia
II,ii (-1:02:12) K/Q/R&G/Ambassadors
(-1:06:56) K/Q/Polonius/letter to Ophelia
(-1:09:40) Hamlet/Polonius
(-1:17:23) Hamlet/R&G
(-1:29:50) Hamlet/the players/Polonius
- III,i (1:30 - 1:33) K/Q/R&G/Polonius/Ophelia
(1:33 - 1:44) To be.../Hamlet/Ophelia/K/Polonius
III,ii (1:44 - 2:00) Hamlet/Players/Horatio/player k&q
(2:00 - 2:03) Hamlet/Polonius/R&G
III,iii (2:03 - 2:10) K/R&G/Polonius/Hamlet
III,iv (2:10 - 2:24) Hamlet/Gertrude/Polonius/Ghost
- IV,i (2:24 – 2:27) K/R&G/Q
IV,ii (2:27 – 2:29) R&G/Hamlet
IV,iii (2:29 – 2:32) K/R&G/Hamlet
IV,iv (2:32 – 2:37:00) Fortinbras/Hamlet/Captain
New videocassette
IV, v (2:00-) Q/Ophelia/K/Laertes
IV,vi (15:00-) Horatio/sailor (Hamlet's letter)
IV,vii (17:00-) K/Laertes
(26:00-) Queen re: Ophelia's demise
- V,i (30:00-) Gravedigger/Hamlet/Horatio
(42:00-) K/Q/Laertes/Hamlet
V,ii (47:00-) Hamlet/Horatio/Osric...
(59:00-) The duel
(1:10-1:13) Hamlet's final words...the rest is silence
(1:14) Fortinbras/Horatio

Name: _____

Hamlet, Reading Guide I.i

Indicate responses to the questions using phrases and line numbers.

Setting: What time of day is it? How does Shakespeare show the passage of time?
How do you know? (What lines support your ideas?)

Characters: What is revealed about each man? How?
What does each man reveal about the state of Denmark?

Barnardo/Marcellus:

Horatio:

Ghost:

Images: What images/image patterns have you noticed thus far?

How do the setting, the characters, and the images in I.i reveal mood and/or main ideas?

I.ii

Characterization: What do each character's words/actions reveal about the person? What inferences can you make about relationship between characters? About leadership in Denmark?

Claudius:

Gertrude:

Hamlet:

Horatio:

(I.iii.)

Characterization/Relationships: Based on the various conversations what can you infer about the advice, relationships, and concerns these characters possess?

Laertes:

Ophelia:

Polonius:

I,iv.

Character Motivations/Goals/Actions: How do the concerns and activities of each man add to your understanding of his personality? His strengths/weaknesses?

Claudius:

Hamlet:

Ghost of Hamlet Sr:

Main Ideas: What main concepts, ideas, conflicts are emerging by the end of Act I? What makes you think so?

How does Ken Branagh (director) transform the text? Do you think his choices are effective?

Name: _____

**Viewing Guide for *Hamlet*, Ken Branagh
Act II.**

While watching Act II, please pay attention to how the theme of deception is working with several characters and in particular, watch the character of Hamlet. What is the evidence that he is “putting an antic disposition on” or that he is truly mad? At the end of the viewing of Act II, you will hand in this sheet to show your thinking thus far.

What acts of deception do you notice being put into place in this Act?

(over)

Is Hamlet “putting on an antic disposition” or is he going mad? Offer proof:

Antic disposition:

What might cause madness in Hamlet at this point and what evidence do you see?

Questions you have at this point:

Name: _____

**Viewing Guide for *Hamlet*, Ken Branagh
Act III**

Continue watching for the theme of deception. How are several schemes being put into action and are there new schemes being developed? Why? As always, watch our main character Hamlet and how he responds to the other characters around him. Is his scheme working? Is he going mad? At the end of viewing Act III, you will hand in this sheet to show your continued good thinking about this play.

Evidence of deception:

Indicate evidence of madness and/or “antic disposition”:

(over)

How does this act further the characterization of Claudius, Polonius, and Gertrude?

Claudius:

Polonius:

Gertrude:

Questions you have at this point:

Name: _____

Viewing Guide for Hamlet, Ken Branagh

Act IV

In this Act, watch the actions and listen closely to the words of Hamlet and Claudius as they will tell us much about each man's character. What do they tell us?

Hamlet:

Claudius:

(over)

Comment on Ophelia's behavior and Gertrude's behavior in this Act:

Questions you have at this point:

Name: _____

Viewing Guide for Hamlet, Ken Branauh

Act V

The final act is the classic denouement of a Shakespearean tragedy. How do all the deceptions finally play out? (Go further than saying that everyone dies.) Is something still rotten in the state of Denmark or has order been reestablished?

The Four Hamlets

Hamlet has been directed and performed using countless interpretations. Today, you're going to examine each situation, edit and direct the scene, and role play it for the class based on your assigned interpretation.

Today's activity is designed to help us take a close look at language in this section of I.ii, to help expose you to a variety of popular interpretations, as well as give you the opportunity to interpret, direct, and act.

Think about your viewing of Kenneth Branagh's *Hamlet*. Why were those scenes so effective/ineffective (besides the fact that they included professional actors)?

Directions:

1. Read the section provided, mark the text, and discuss its meaning in your group. Remember to use the notes in your text and a dictionary if necessary.
2. Once assigned a situation, reread the excerpt thinking about how to portray your scenarios.
3. Edit the scene, eliminating or rearranging words/lines to emphasize your Hamlet.
4. Decide who will assume the roles of Hamlet, Gertrude, and Claudius, and director. Decide how you will reenact this scene to portray your Hamlet.
Think about: How will the characters speak their lines?
Where will the characters be on stage?
What kind of body language/movement will you use?
What props/costumes will enhance your scene?
5. Rehearse! Rehearse! Rehearse! AND HAVE FUN!

Grading Criteria: (You will use the following to self-assess your presentation.)

- Recitation: Lines articulated Fluently, Clearly, Slowly, Audibly
- Acting: Lines acted with Understanding, not just read off of page
- Movements/Props/Costumes: Actors show interpretation through choices of proximity, movement, props, and costumes
- Energy that is appropriate to your interpretation of Hamlet!

Quotation Shuffle:

Evaluating quotation-analysis to improve students' thinking and writing.

You will have four minutes to read each response.

As you read your classmates' analysis, write down:

What you notice about the depth of thinking and writing.

Which are the most effective responses...WHY? What did these responses contain? Do?

How will this exercise help you write a more detailed, elaborative and analytical response in the future?

Name _____

Date _____

Tragedy of Hamlet, Prince of Denmark, William Shakespeare

Interpreting Famous Quotations/Pre-writing Exercise

DIRECTIONS: Now that we've read, viewed, studied *Hamlet*, we are going to examine a few famous lines in order to ascertain the various themes of the work as a whole. First go back to the moment in the play to verify your understanding of speaker and context (the when, where and how). Second, paraphrase the quote. Finally, interpret the meaning and write a theme statement. As a model of the assignment, we will do the most famous quote together.

“To be or not to be—that is the question.” (Act III, scene i, line 64))

Paraphrase:

Interpretation/Theme:

1. **“Frailty, thy name is woman!”** (Act I, scene ii, line 150)

Paraphrase:

Interpretation/Theme:

2. **“To thine own self be true.”** (Act I, scene iii, line 85)

Paraphrase:

Interpretation/Theme:

3. **“Something is rotten in the state of Denmark.”** (Act I, scene iv, line 100)

Paraphrase:

Interpretation/Theme:

4. **“For there is nothing either good or bad, but thinking makes it so.”** (Act II, scene ii, lines 268-270)

Paraphrase:

Interpretation/Theme:

5. **“The play’s the thing, wherein I’ll catch the conscience of the king.”** (Act II, scene ii, lines 633-634)

Paraphrase:

Interpretation/Theme:

6. **“The lady doth protest too much, me thinks.”** (Act III, scene ii, line 254)

Paraphrase:

Interpretation/Theme:

7. **“I will speak daggers to her, but use none.”** (Act III, scene ii, line 429)

Paraphrase:

Interpretation/Theme:

8. **“O, what a noble mind is here o’erthrown!”** (Act III, scene iii, line 163)

Paraphrase:

Interpretation/Theme:

9. **“O, from this time forth My thoughts be bloody or be nothing worth!”** (Act IV, scene iv, line 68-9)

Paraphrase:

Interpretation/Theme:

10. **“Sweets to the sweet.”** (Act V, scene i, line 254)

Paraphrase:

Interpretation/Theme:

11. **“The cat will mew, and the dog will have his day.”** (Act V, scene i, line 311)

Paraphrase:

Interpretation/Theme:

12. **“There’s a divinity that shapes our ends,”** (Act V, scene ii, line 11)

Paraphrase:

Interpretation/Theme:

Name: _____
Final Quotation Assessment

Date: _____
World Literature Honors

Use the quotation and your knowledge of the play as a whole to complete the following prompts, so that I may assess your ability to read, interpret and analyze a quotation.

Hamlet:

**There is a special providence in the fall of a sparrow.
If it be now, 'tis not to come; if it be not to come, it will be now;
if it be not now, yet it will come. The readiness is all.**
(Act V, scene ii, lines 234-237)

Explain how the **context** of the quotation is significant.

Identify and explain which **theme(s)** Shakespeare is emphasizing when Hamlet speaks these lines.