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Heroism, Voice and Hamlet [12th grade]

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Course: 1st semester English Literature: Studies in Heroism
Grade: 12th

Stage 1: Desired Results

Understandings

Students will understand that...

Heroes reflect the cultural values and emotional state of the time period in which they lived/ were created.

Essential Questions

To what extent can we understand humanity through its heroes?

Knowledge & Skill

Colorado state standards:

- Students read and recognize literature as a record of human experience
- Students apply thinking skills to their reading, writing, speaking, and listening.
- Students read and understand a variety of materials

****NOTE:** Because this scaffolding is designed around semester long course, though the template may not reflect adequate coverage of all these standards, they are components of the individual units.**

Stage 2: Assessment Evidence

Performance Task:

It is the year 2050. After graduating from the Arapahoe High School and flourishing in the studies of your highly inspirational English teacher Ms. Gaffney, you earned your doctorate in literature. Because your doctoral thesis focused on the analysis of heroes in literature, *Time Magazine* has invited you to write an article about heroes over the ages to determine what those heroes reveal about each individual culture and time period, what literary heroes of the year 2050 can help us learn about the current state of humanity, and what the evolution of the concept of a hero from *Beowulf* to our modern-day heroes in the year 2050 reflect about the evolution of the human condition.

This task will require not only an in-depth study of each piece of literature as an isolated work, but also a study of each piece of literature as an interrelated, cause-and-effect component in a continuum of literary history. This analysis will then culminate with a prediction about what literary heroes might look like in several decades based on patterns of evolving value systems as evidenced via the heroes in *Oedipus Rex*, *Hamlet*, *Canterbury Tales*, *Beowulf*, and *Life of Pi*.

Other evidence:

- On the second day of class, students will be asked to bring in pictures of two heroes: 1 personal and one cultural. Students will then be asked to somehow group these figures; for example, one group might be family members and friends, one might be sports figures, one might be actors and actresses, et cetera. We will then use these groupings to discuss what, if anything, our cultures' heroes reveal (including different cultures, i.e. adolescent, ethnic, religious, familial, etc.) This activity will culminate with a ticket out the door question/ fill-in-the-blank that states "Our heroes reveal..." These tickets will be saved for further reflection in an end-of-the-semester assessment.
- To practice the skill-based semester understanding (not reflected on this template) of adapting voice in order to reach an intended audience, the students will be asked to write a narrative piece based on the following question adapted from a University of Notre Dame college application essay question:
Imagine that you are your own "hero" or "heroine" for one day. Write a creative essay describing your experience.
On the day those essays are turned in, students will be asked to fill out a self-assessment/ reflection piece in which they assess their value systems as they see them based on their heroes. For example, if one person idolizes Mother Teresa, what can we learn about him/ her based on the fact that she is this person's hero? In contrast, what can we assume about the value systems of one whose hero is their mother?
- At the beginning of the semester, students will receive a graphic organizer which identifies the literary figures studied during the course of the semester and asks the students to, as they read, identify that character's defining characteristics, his or her enemies or battles (mental or physical) and what these facets reveal about their respective cultures/ time periods. During the unit, students will be reminded to refer back to this diagram as the reading progresses. At each unit's conclusion, students will also be asked to refer back to this diagram for an informal discussion, whether in class or on our class blog, about what, if anything, we can learn about, for example, Elizabethan England through Hamlet?
- Prior to beginning work on our final performance assessment, we will spend a day referring back to the tickets out the door from our first discussion of heroism in which students were asked to fill in the blank statement "Our heroes reveal..." In groups, students will receive a number of those tickets out the door and will be asked to synthesize what our sentiments were at the beginning of the semester about what a culture or an individual's heroes reveal about him or her. After recording synthesized responses on the board, we will use both these responses as well as the responses recorded on their graphic organizers to come back to that essential question: "To what extent can we understand humanity through its heroes?"

Stage 3: Learning Activities

NOTE: Again, because this UbD is based around an entire course, the day-by-day lessons appear on a separate template. The "learning activities" below are, instead, units within the course. For an example of how these units fit within our guiding question, refer to the template below for the unit on Shakespeare's *Hamlet*. This course is a survey-level course taught in a 3 day-a-week, 55-minute period schedule with a total of 37 teaching days.

- *Beowulf*, *Canterbury Tales*, and *Oedipus Rex*: 6 55-minute class periods

- *Hamlet*: 16 55-minute class periods
- *Life of Pi*: 15 55-minute class periods



Studies in Heroism and Voice: A Performance Task

Objective: Throughout the semester, we have studied several examples of heroism across centuries of literature. In addition, we have written several pieces with the intention of understanding how a writer adapts voice according to audience and purpose. This culminating task will give you the opportunity to demonstrate your understanding of these defining facets of our course.

Directions: It is the year 2050. After graduating from the Arapahoe High School and flourishing under the studies of your highly inspirational English teacher Ms. Gaffney, you earned your doctorate in literature. Because your doctoral thesis focused on the analysis of heroes in literature, *Time Magazine* has invited you to write an article about heroes over the ages to determine...

- What those heroes reveal about their contextual culture and time period
- What literary heroes of the year 2050 can help us learn about the current state of humanity
- And what the evolution of the concept of a hero from *Beowulf* to our modern-day heroes in the year 2050 reflect about the evolution of the human condition.

This task will require not only a study of each piece of literature as an isolated work, but also a study of each piece of literature as an interrelated, cause-and-effect component in a continuum of literary history. This analysis will then culminate with a prediction about what literary heroes might look like in several decades based on seeming patterns of evolving value systems as evidenced in the pieces of literature studied during the course of the semester including *Oedipus Rex*, *Hamlet*, *Canterbury Tales*, *Beowulf*, and *Life of Pi*. In addition, this task will ask you to consider how you might adapt your writing style to best reach your *Time Magazine* audience and your article's intentions.

Rubric:

I. Analysis and application

Excellent	Good	Fair	Poor
Author provided an in-depth analysis of what heroes reveal about each of their respective cultures	Author provided an analysis of what heroes reveal about each of their respective cultures	Author provided an analysis of what heroes reveal about each of their respective cultures	Author provided an analysis of what heroes reveal about each of their respective cultures

<p>and time periods. This analysis led to an “ah-ha” conclusion that was well-supported with at least one quote or specific example from each text. Author’s discussion included an analysis of Oedipus, the studied characters of <i>Canterbury Tales</i>, <i>Beowulf</i>, <i>Pi</i> and <i>Hamlet</i> placing an emphasis on the latter 2 characters. This analysis culminated with a discussion of a predicted literary hero from the year 2050, a hero that seems logical based on the author’s discussion of the progression of heroes from Anglo-Saxon literature until now.</p>	<p>and time periods. Author’s discussion included an analysis of Oedipus, the studied characters of <i>Canterbury Tales</i>, <i>Beowulf</i>, <i>Pi</i> and <i>Hamlet</i>. This analysis culminated with a discussion of a predicted literary hero from the year 2050. Although the author may have followed all the assignment’s directions, he or she may have led to a redundant conclusion, a conclusion that lacked depth, a conclusion that lacked support, and/or a conclusion that seemed illogical based on the presented evidence.</p>	<p>and time periods. Author’s discussion included an analysis of <i>Pi</i> and <i>Hamlet</i> and culminated with a discussion of a predicted literary hero from the year 2050; however, he or she neglected to discuss some of the other characters studied during the course of the semester. Although he or she covered the primary objectives of analyzing <i>Hamlet</i>, <i>Pi</i>, as well as the evolution of heroes across literary periods, the author’s conclusion was ill-founded or illogical due to a lack of consideration of prominent heroes in early literary history.</p>	<p>and time periods. Author’s discussion did not include an analysis of <i>Pi</i>, <i>Hamlet</i>, and/ or a predicted literary hero from the year 2050. Although the author had a good start, the author’s conclusion was ill-founded or illogical due to a lack of consideration of modern heroes, of heroes from the early 21st century, and/ or of heroes of Shakespearean England.</p>
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II. Writing Skills

Excellent	Good	Fair	Poor
<p>It is obvious based on the author’s final product that he or she understands how to adapt written communication according to his or her intentions and audience. Although the author has a doctorate in this area of expertise, the author has adapted his or her voice (word choice and writing style) to meet the audience of <i>Time Magazine</i>; it does not read like a literary</p>	<p>It is obvious based on the author’s final product that he or she understands how to adapt written communication according to his or her intentions and audience. Although the author has a doctorate in this area of expertise, the author has adapted his or her voice (word choice and writing style) to meet the audience of <i>Time Magazine</i>; it does not read like a literary analysis, but rather</p>	<p>Although it might not be obvious based on the author’s final product that he or she understands how to adapt writing according to intentions and audience, his or her reflection highlights how he/she adapted communication to best reach audience or intention. In addition, student may have errors in format and conventions that make his or her product unprofessional.</p>	<p>Neither the student’s reflection nor his or her final product illustrates an understanding of how to adapt writing according to intentions or audience. In addition, student may have errors in format and conventions that make his or her product unprofessional.</p>

<p>analysis, but rather like a magazine article which discusses literature. In addition, the article is flawless in its spelling and conventions. Author's reflection further highlights how he/ she adapted communication to best reach audience and intention.</p>	<p>like a magazine article which discusses literature. Author's reflection further highlights how he/ she adapted communication to best reach audience and intention. Unfortunately, student did not create a professional, publishable product as is evident in his or her lack of attention to conventions and format.</p>		
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Course: 1st semester English Literature: Studies in Voice
Grade: 12th

Stage 1: Desired Results

Understandings

Students will understand that...

- How we communicate determines how others perceive us.
- Communication needs to be adapted according to intention and audience.

Essential Questions

How can we adapt our communication to best reach our intended purpose and audience?

Knowledge & Skill

Colorado state standards:

- Students write and speak for a variety of purposes and audiences.
- Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
- Students apply thinking skills to their reading, writing, speaking, and listening.

****NOTE:** Because this scaffolding is designed around semester long course, though the template may not reflect adequate coverage of all these standards, they are components of the individual units.**

Stage 2: Assessment Evidence

****Because this is an objective for an entire course that also has a thematic enduring understanding being assessed via a culminating performance assessment, students will demonstrate this enduring understanding through several products throughout the course of the semester as opposed to a single performance assessment. This series of assessments will be collected in writing portfolios for reflection on our last day of class.****

- Following a class blog discussion on which students post their findings about who actually reads college essays, students will write two narrative pieces keeping this audience in mind. The first narrative piece they write will be in response to our thematically-linked semester question. The question (adapted from a college admission question from the University of Notre Dame) will read as follows:
Imagine that you are your own "hero" or "heroine" for one day. Write a creative essay describing your experience.
- After receiving written teacher feedback on the above question, students will be asked to write a second narrative piece in response to the admission question of their university of choice, in response to a scholarship of choice, or, if the student does not plan to attend college, he or she may choose to write a narrative piece on a subject of choice. Again, students will be asked to keep knowledge of audience in mind and will be submitting these essays to their college/ scholarship of choice prior to the semester's conclusion.
- Following a reading of Yann Martel's *Life of Pi*, students will complete the following performance assessment:
Because *Life of Pi* is post-modern, little scholarship exists for this novel. As a group of scholars on this text, Oxford University Press has asked our class to create analyses of *Life of Pi* that they might publish to supplement their students' literary study. Creation of this scholarly writing will not only require in-depth study of an *innovative* idea in relation to this novel and the presentation of this innovative idea in a professional written product, but also understanding of what an effective piece of literary scholarship looks and sounds like. To best educate yourself on the audience and intentions of this type of writing, you will need to consult examples of *acclaimed* literary analysis and be sure your voice mirrors that of published scholarship.
- In small groups, students will complete the performance assessment identified on the *Hamlet* unit template below. The rubric is also included below.
- Students will complete the performance task identified on the "Heroism" template above.
- On the day students submit their aforementioned performance assessment, they will complete a reflection that asks them to reflect on their adaptation of voice according to the variety of written and oral communication assessment outlined above.

Stage 3: Learning Activities

****NOTE:** Again, because this UbD is based around an entire course, the day-by-day lessons appear on a separate template. The “learning activities” below are, instead, units within the course. For an example of how these units fit within our guiding question, refer to the template below for the unit on Shakespeare’s *Hamlet*.

This course is a survey-level course taught in a 3 day-a-week, 55-minute period schedule with a total of 37 teaching days.**

- *Beowulf*, *Canterbury Tales*, and *Oedipus Rex*: 6 55-minute class periods
- *Hamlet*: 16 55-minute class periods
- *Life of Pi*: 15 55-minute class periods

Course: 1st semester English Literature: Studies in Heroism and Voice

Unit: *Hamlet*

Grade: 12th

Stage 1: Desired Results

Understandings

In addition to our semester understandings, for this unit, students will understand that...

- Timeless, universal literature provides a means to understand a particular society and time period as well as the human condition as a whole.

Essential Questions

Knowledge & Skill

- What makes “old” literature worth reading?
- How can we use literature to understand the human condition?

Colorado state standards:

- Students read and recognize literature as a record of human experience
- Students apply thinking skills to their reading, writing, speaking, and listening.
- Students read and understand a variety of materials

Stage 2: Assessment Evidence

Performance Task:

407 years have passed since Shakespeare published what is, arguably, his masterpiece: *The Tragedy of Hamlet: Prince of Denmark*. Due to its antiquated nature, however, many Arapahoe students feel this book, along with other "old" pieces of literature, are no longer worth reading. To show their discontent, these students are coming together to protest the reading of such books. What, they challenge, makes a book such as *Hamlet* worth reading? How can this literature possibly be relevant to teenagers in the year 2007?

It is your responsibility to answer those questions. Using an acting company and a scene from *Hamlet*, you will come to the student protest to show your peers why reading this literature is beneficial to teens and how it can help them better deal with dilemmas and interactions in their own lives.

As you create and perform your scene, keep in mind how we modify communication, both written and verbal, to meet our intended audience and purpose. Ask yourself, for example, how Shakespeare communicated his discontent with political systems without upsetting the monarchy; how he reached an audience of both "groundlings" and nobility, et cetera.

In order to do this, each group will need to provide the audience with two things:

1. A typed script with the modernized version of a chosen scene. This script should, in a modern context, show how a theme or several themes of this play allow teenagers to understand the human condition even today. Don't just translate the text, choose a modern-day arena applicable to *your* audience and bring it to life! Feel free to take liberties, but maintain the original ideas of that scene so your audience sees the connection between your scene and the scene from *Hamlet*.

If students are unable to attend the protest but are disconcerted with this topic, they can also benefit from the ideas the protestors will see in person.

2. A performance of your modernized scene. Like your script, this scene should show how the themes of this play allow us to understand the human condition even today, focusing particularly on the human condition as it applies to your peer audience. It should also demonstrate your understanding of how dramatic techniques allow us to reach our audience (your classmates) and accomplish our intended communication goal (convincing your peers that *Hamlet* is worth reading).

Other evidence:

- On the first day of reading *Hamlet*, I will come into class and feign being upset. I will tell my students the mistruth that I am upset because the school board has decided to abolish the reading of any books that were published before the year 1900. I will then use their reactions as a conversation starter. Typically, when teaching seniors, they seem to have a little better understanding of why we read antiquated literature so there are 3 reactions: excitement, anger, and apathy. I try to gauge the reaction of each student and use those reactions to provoke discussion; if you are excited, why? What makes new books better than old ones? (Usually the reaction is “they are easier to understand” or “old books have nothing to do with me”.) If you are angry, why? What is the value in reading old books? (Typically students that respond with anger see that school is a place for them to get exposed to things they might not be exposed to otherwise.) When this conversation has come to a close, I tell them the scenario is false and use the scenario to introduce the guiding questions for this unit—What makes an old book worth reading? How can we use literature to understand the human condition?
- On day five, students will do a self-assessment that reviews all the scenarios in Act I and asks them to identify the scenario to which they most relate and to explain why.
- On day nine, we will discuss how Hamlet himself uses old literature to understand his current state and to deal with his problems. Prior to watching III.2, students will receive a ticket out the door that poses their guiding question in relation to Hamlet, i.e. why does Hamlet use old stories to confront the dilemmas he faces and to understand his and others’ emotional state?

Stage 3: Learning Activities

NOTE: All of the following daily plans are based on a 55 minute period.

- **Day one: School board scenario**, introduction to unit plan including essential questions and performance task, distribution of books. Students’ homework is to go into my “Classes” folder and to print the “Elements of Drama” notes.
- Day two: Intro
--Writing prompt adapted from an activity from *Shakespeare Set Free*:
 1. Write down your name. Skip a line
 2. Write down your mother’s name. Skip a line
 3. Write down your father’s name. Skip a line.
 4. Write down your uncle’s name. Skip a line.
 5. Write down the name of your boyfriend or girlfriend, or a person you wish was your boyfriend or girlfriend. Skip a line
 6. Write down the name of your country of origin. Skip a line
 7. Write down the name of your best friend.
 8. Cross out your father’s name. He just died.
 9. Draw an arrow connecting your mom’s name to your uncle’s name. They just got married.
 10. Draw a broken heart next to the name of your girlfriend or boyfriend. They just broke up with you.
 11. Draw a squiggly underneath the name of your country of origin. Your country is at war.
 12. Draw an “x” through the name of your best friend. He or she just betrayed you.

Use this exercise to prompt a discussion: If you were in Hamlet's position, how would you be feeling? What might your actions be?

--Read/ act I.1 as a whole class referring back to the "Elements of Drama" notes to discuss the plot of this scene as well as the purpose of the exposition, stagecraft, design, and the role of the minor characters in this scene.

--Watch the Branagh version of I.1 (10 minutes) and discuss in relation to the elements of drama mentioned above.

--Introduce class Wiki and show students how to access.

- Day three:

--When students come to class, have the following true/ false question on the board to gauge their understanding of this concept:

True or false: a soliloquy is a speech given by a character with the intention of letting other characters know his or her feelings at this point in the play.

On students desks will be a notecard that says "true" on one side and "false" on the other. I will ask students to hold up their card according to whether they believe this statement is correct or not. We will then use this to spark a discussion of what a soliloquy is and is not.

--Students will receive a copy of the play's first soliloquy in I.2 beginning "O that this too too sallied flesh would melt..." In groups, they will be asked to dissect this soliloquy. We will then discuss the soliloquy both in terms of comprehension as well as in terms of the themes it reveals.

--Watch the Branagh version of I.2 (about 13 minutes).

--Homework: wiki postings; read I.2 (after having viewed it)

- Day four:

--In I.3, Polonius, Laertes, and Ophelia—three major characters—are introduced. To help students understand both their scenario and relationship ...

--Ladies, if you have ever been in love, stand up. If you've ever been in love and had your brother not like the person you were in love with, go to the back right corner and take your books. If you've ever been in love and had your dad not like the person you were in love with, go to the back left corner and take your books. Those not in corner may sit.

--Gentleman, if you have a little sister, stand up. If you have a little sister and you disapprove of a guy she's dating or dated, go to the front left corner and take your books. If your dad loves to give you fatherly, come to the front right corner of the room.

--Everyone else, find a group to join. Each group is representing a particular relationship in I.3: father-son, father-daughter, brother-sister. In your groups, read I.3 paying attention to the relationship among these characters: daughter and father, sister and brother, son and father. Ask each group to choose a quote that best summarizes the relationship they are representing.

--Come back together and discuss, asking groups to share the quote they extracted. If they struggled with this, I extracted the quotes below:

--A brother to his younger sister who is in love for the first time: "If he says he loves you/ It fits your wisdom so far to believe it...Weigh what loss your honor may sustain/ If with too credent ear you...lose your heart, or your chaste treasure open.../ Fear it, my dear sister." (I.3.24-33).

--A father to his son who's leaving for college: "This above all: to thine own self be true,/ And it must follow.../Thou canst not then be false to any man." (I.3.78-80).

--A father to his daughter who is in love for the first time: "I would not.../ Have you so slander any moment leisure/ As to give words or talk with the Lord Hamlet./ Look to't, I charge you." (I.3.132-5).

--A daughter to her father who disapproves of her dating relationship: "I shall obey, my lord" (I.3.136).

--Use these quotes to discuss this scene: what are these characters' relationships like? How do we know? Refer back to the "Elements of Drama" notes. Identify Polonius as a stock character and Laertes as one of the foils.

--Watch the Branagh version of I.4. (about 13 minutes)

Homework: wiki postings

- Day five:

--Opening activity: Remember Oedipus? Refer back to your "elements of drama" notes. What about the tragedy of Oedipus was an example of dramatic irony? Use this prompt to spark discussion—what is dramatic irony? What is its purpose in a drama?

--Watch I.4 and I.5 (15 minutes in Branagh version). Show them the questions based on I.5.92-190 ("O all you host of heaven!"—"let's go together") we will be discussing following the scene and ask them to write them down and record notes on them as we watch these scenes.

--What conclusions can you come to about Hamlet's state of mind based on the words he uses?

--Based on the way he speaks to his companions?

--Who does he entrust in this scene? Why? (In discussion, use this question to discuss the role of the confidant.)

--What is his "antic disposition"?

--Is this a natural progression, or a disposition he adopts? Why? How do we know?

--What does Branagh do with design to create the tone of this scene?

--Discuss the questions posed prior to viewing these scenes placing an emphasis on the concept of dramatic irony with Hamlet's father's death and also Hamlet's "antic disposition".

--Self-assessment: on a handout, I will recap the scenarios encountered in Act I with a series of statements to which they might relate, for example, "I have trusted a friend with a secret I have never told anyone else". Of these statements, I will ask them to choose the statement to which they most relate and to explain why. If time permits, we will also discuss their responses. These responses will be collected to monitor how well students are relating with the scenarios presented in the play thus far as per our guiding question.

--Homework: read I.4 and I.5; wiki postings

- Day six:

--Opening activity: unanswered questions over Act I. At the beginning of class, pass around note cards or sticky notes and have students write down any questions about Act I they have not gotten answered. While students are writing these down, I will bring up the class wiki so we can address questions that were on the study guide that didn't get answered. Discuss questions and show Act II wiki.

--4 corners: in each corner of the room, have a different poster: significant other, friend, immediate family, self. Make the statement, "of anyone who could betray me, this is the person whose betrayal would hurt the most." Give them a second to think about it and go to their respective corners. In their corners, have them discuss why. Share out responses and use this to spark a discussion about the concept of betrayal. Why do people betray one another? Is it human nature? Have you ever been betrayed? How did it make you

feel? Why would this person's betrayal hurt the most?

--In Act II, the concept of betrayal is a predominant motif. Pay attention to what those betrayals are and why you think these characters are betraying one another.

--Read/ act out II.1. Roles include Polonius, Reynaldo, and Ophelia. As we read, ask them to determine what, if any, betrayals take place. After reading the scene, discuss. What was Polonius's act of betrayal? Why do you think he did it? What does this suggest about his character? About his trust in and relationship with his son? By telling her father what Hamlet did, was this an act of betrayal? Why or why not?

--Homework: wiki postings

- Day seven:

--Opening activity: as students come in, have a slide show playing that has images of disguise or camouflage. For example, a chameleon, Halloween, camouflage, a mask, a magician (from "The Illusionist" or "Prestige"); optical illusion. Among these images have quotes from Act I and from the scene we will watch today interspersed, "That one may smile, and smile, and be a villain!" (I.5.108); "I perchance hereafter shall think meet/ To put an antic disposition on..."(I.5.171-2); "I will find where truth is hid, though it were hid indeed/ Within the centre" (II.2.159-60). Ask students to surmise what these images and quotes have in common and use their predictions to discuss the idea of illusion v. reality. Last class, we discussed betrayal. When we betray, we are pretending to be someone other than what we're not. Why do we do that? When is it beneficial to pretend to be someone we're not?

--Introduce the debate in *Hamlet* that begins in this scene. Some literary scholars believe that Hamlet is feigning insanity as he says in the quote above that he will put on an "antic disposition". Others suggest that the tragedies he has faced have led to his insanity. What would be the advantage of pretending he was crazy?

--Before we watch this scene, refer back to "Elements of Drama" notes. The thing that makes drama different is a lack of narration like one might have in alternative fictional genres. Instead, in drama, one only has words, so each word is crucial as it furthers our understanding of character, setting, and tone.

Focus on what Hamlet says. Why does he say the things he says? Is he pretending to be someone he's not—pretending to be crazy? Why would he do that? Alternatively, is he truly insane?

--Watch II.2 (Branagh version) and discuss.

--Homework: review II.2 and wiki posting

- Day eight:

--Opening activity: distribute AARP article "School of the Bard Knocks". Have students read the article. What, does the author claim, is the lesson or theme from Hamlet's interaction with the players? Re-read this exchange in *Hamlet* beginning II.2.409 ("you are welcome masters, welcome all"-- the last line in II.2. Focusing particularly on Hamlet's soliloquy that begins "Now I am alone/ O what a rogue and peasant slave am I..." do you agree about the lesson of this exchange? If not, what is the lesson? How do you know? Underline/ highlight key words or phrases that prove your assertion. After students are finished, discuss. Also, what does he mean when he says "the play's the thing/ Wherein I'll catch the conscience of the King"?

--Perform the same exercise with the "To be or not to be" soliloquy, using these soliloquies to help students understand how Shakespeare uses them to reveal the predominant themes of the play and to help us understand his characters.

--Homework: Wiki posting

- Day nine:
 - Today we're going to focus on Ophelia and Hamlet's relationship...How many of you have ever been in love? What typically characterizes a "first love" relationship? Show Rosetti's "Hamlet and Ophelia" picture. What of our list seems to apply to the two people in the picture? How do you know? Tell them this is an interpretation of Hamlet and Ophelia's relationship. Do you agree with the artist's interpretation? Why or why not? (Make a KWL chart on the board). What do we know about their relationship? What do we still want to know about their relationship? Record these questions on the board.
 - Describe 2 different interpretations of this scene: 1) Hamlet knows Polonius and Claudius are watching and 2) he does not. Watch both interpretations (Mel Gibson version and Branagh version) and see how many of our "want to know" questions we can answer through viewings of these two scenes.
 - Discuss the scenes in relation to our discussion about first loves and also about what we thought we knew and wanted to know about Hamlet and Ophelia's relationship.
 - Homework: review III.1 and Wiki posting
- Day ten:
 - Stand and share: refer back to your notes on "elements of drama". An integral part of these elements is characterization. We have identified the confident as well as a stock character and a foil character. Hamlet is clearly our hero, but who is the antagonist? Be prepared to share how you came to this understanding. After students stand up, ask for volunteers to share their response. If students agree, they sit. If not, they keep standing until their response has been shared.
 - Probe students as to why they answered as they did and use this conversation to spark a discussion about why Claudius is the antagonist. In Act III of a tragedy, the conflict between protagonist and antagonist comes to a head. What do we know about how Hamlet will deal with this conflict? He uses an old play that parallels the situation in his father's murder. When else has he used an old book to understand and deal with the dilemmas he faces? Why does Hamlet use old stories to confront the dilemmas he faces and to understand his and others' emotional state?
 - Pass out the ticket out the door with the above "why" question on it prior to watching the Branagh version of the mousetrap scene until Hamlet says "Come, some music! (III.2.279).
 - Allow students to independently read the rest of the scene after they finish their tickets.
 - Homework: finish III.2; wiki postings
- Day eleven: Role of guilt
 - Using a series of situations from the play so far, students will be asked to rank a series of statements according to which would make them feel most guilty. For example, being disloyal in a relationship vs. having an intimate relationship with the very recent ex of someone who trusts you. Statements will apply to each of the following characters or sets of characters, all of whom have engaged in an activity that would/ should cause feelings of guilt: Hamlet, Rosencrantz and Guildenstern, Claudius, Gertrude, Polonius, and the elder Hamlet. Students will then conduct a consensus combination in which they are asked to come to an agreement about their rankings in small groups. They will then share their responses and why they reached those conclusions as I record them on the board.
 - We will then watch III.4 (13 minutes in Branagh) through IV.3 As we watch, ask them to consider the responses recorded on the board. Which characters seem to feel guilty? How do we know? Which seem to feel no remorse?

--Following the scene, discuss their responses and how those responses did or did not correspond with what we saw in the movie clip. What scenarios from the ranking fit with what characters? Which feel the most remorse? Which seem to not feel guilty? How do we know?

--Homework: review III.4-IV.3, wiki postings, begin working on performance assessment (choosing groups, choosing scenes, thinking about contextual application, etc.)

- Day twelve: Ophelia's songs

--Opening activity: sticky notes for unanswered questions and refer back to unanswered questions on class wiki

--Ophelia is another character who uses literature to understand her emotional state. In her case, however, she uses 3 different songs. Students will get into groups of 3 and then will do a jigsaw which asks them to consider how we could use Ophelia's songs to understand her mental state.

--After students jigsaw, the class will come back together to discuss and predict what will happen to Ophelia based on these understandings of her condition.

--Together, read IV.7.163 ("One woe doth tread...") through V.1.2 ("Seeks her own salvation") and discuss. What happened to Ophelia? How did she die? Discuss Gertrude's role—how could she know this information?

HW: wiki postings, study for quiz over elements of drama, work on performance assessment; review IV.5-IV.7

- Day thirteen: Hamlet's change of volition

--Listen to the Elvis's song "A little less conversation a little more action". Ask students, why we are listening to this song? What commonalities exist between what Elvis was singing about in the sixties and our protagonist, Hamlet? Discuss what we've seen of Hamlet so far referring to our hero template and recording his qualities on that graphic organizer. For example, he is a character of a lot of talk and little action. Why is this? Why are we surprised at Hamlet's lack of action, i.e. if you were in the same position, do you imagine yourself acting similarly?

--Refer back to "Elements of Drama" notes and review the concept of conversion. We will focus on 3 scenes to identify what has changed about Hamlet...

--Read/ act IV.4. Characters include captain, Fortinbras, Hamlet, Rosencrantz, and Guildenstern. How does Fortinbras defy those qualities seen in Hamlet? Identify Fortinbras as a foil.

--Watch V.1 through V.2 until Osric enters in Branagh film. These scenes are difficult and will need to be stopped a couple times to make students understand Hamlet's existentialist thoughts, his reaction to Ophelia's death, and what happened to Rosencrantz and Guildenstern.

--Discuss scenes. How is this Hamlet different than the one we've scene? What has changed about him? When and why did this change occur? Identify his conversion—is it one of volition or sentiment? How do we know?

--HW: review V.1, wiki postings, prepare for performance assessment, study for elements of drama quiz

- Day fourteen: The tragedy of...

--Watch the last part of V.2 (after Osric comes in—the battle resulting deaths). Ask students to pay particular attention to Hamlet's death. What elements of design does Branagh use with Hamlet's death? Consider another figure in history Branagh likens Hamlet to with this portrayal.

--Discuss death and also Hamlet as a reflection of his culture and time period (graphic organizer on heroes).

--Tragedy: during the movie, distribute several definitions of the word tragedy. After discussing the movie clip, have students read their definitions. The word tragedy indicates that this is someone's tragedy, so whose tragedy is it? The play is entitled *The Tragedy of Hamlet: Prince of Denmark*; do you agree that this tragedy is his? Write names on pieces of butcher paper that are placed in different areas of the room. Answers typically include Ophelia, Laertes, Polonius, Hamlet, Hamlet Sr., Claudius, Gertrude, and/ or Horatio. Ask students to go to the piece of butcher paper with the name of the most tragic character. For which character do you feel the most empathy? What situation is the most tragic? On their butcher paper, ask students to cite what happened to the character (i.e. why they feel this character's story is the most tragic).

--Discuss why they chose the character they did/ why this tragedy belongs to that character.

HW: study for elements of drama quiz, wiki postings, prepare for performance assessment

- Day fifteen:

--Sticky note questions and/ or unanswered questions on wiki.

--Objective quiz over elements of drama and their application to Hamlet.

--Final preparations for performance assessment

- Day sixteen:

--Performance assessment in theater. Invite teachers and students outside the class to attend so students will have a large, authentic audience!!

--While students perform their scenes, members of their peer audience will evaluate students performance as per the guiding question: what makes old literature worth reading? Their assessment aims to convince their peers that this old play and others of elder generations are worth reading. Audience members will fill out a written evaluation that asks them to confirm or deny the truth of that statement as it applies to their performance. This information will provide authentic, feedback with no grade attached.



Why are old books worth reading?

Let's do Hamlet some justice...

Objective: This learning opportunity will not only allow you to show off your understanding of some elements of drama, it will also give you the chance to think about the themes in a wonderful piece of literature and to show how those themes translate into your world.

In addition, you will consider further how we can use the format and tone of our writing to make the best impression according to our audience and communicative intentions.

Directions: 407 years have passed since Shakespeare published what is, arguably, his masterpiece: *The Tragedy of Hamlet: Prince of Denmark*. Due to its antiquated nature, however, many Arapahoe students feel this book, along with other "old" pieces of literature, are no longer worth reading. To show their discontent, these students are coming together to protest the reading of such books. What, they challenge, makes a book such as *Hamlet* worth reading? How can this literature possibly be relevant to teenagers in the year 2007?

It is your responsibility to answer those questions. Using an acting company and a scene from *Hamlet*, you will come to the student protest to show your peers why reading this literature is beneficial to teens and how it can help them better deal with dilemmas and interactions in their own lives.

In creating your script and performing it, keep in mind how we modify communication, both written and verbal, to meet our intended audience and purpose. Ask yourself, for example, how Shakespeare communicated his discontent with political systems without upsetting the monarchy; how he reached an audience of both "groundlings" and nobility, et cetera.

In order to do this, each group will need to provide the audience with a couple things:

1. A typed script with the modernized version of a chosen scene. This script should, in a modern context, show how a theme or several themes of this play allow teenagers to understand the human condition even today. Don't just translate the text, choose a modern-day arena applicable to *your* audience and bring it to life! Feel free to take liberties, but maintain the original ideas of that scene so your audience sees the connection between your scene and the scene from *Hamlet*.
If students are unable to attend the protest but are disconcerted with this topic, they can also benefit from the ideas the protestors will see in person.
2. A performance of your modernized scene. Like your script, this scene should show how the themes of this play allow us to understand the human condition even today, focusing particularly on the human condition as it applies to your peer audience. It should also demonstrate your understanding of how dramatic techniques allow us to reach our audience (your classmates) and accomplish our intended communication goal (convincing your peers that *Hamlet* is worth reading).

Rubric:

1. Script
 - A) Analysis and application

Excellent	Good	Fair	Poor
<p>Playwrights chose a scene from <i>Hamlet</i>, and modified this scene to fit in a modern day context. After having read this script, it is clear what theme from <i>Hamlet</i> the playwrights wanted their readers to understand and also how that theme transverses over 400 years of time. Although the scene has been altered to accurately reflect its new setting and time period, the scene's correlation to the original text is clear as is the applicability of the original scene's theme to this modern context.</p>	<p>Playwrights chose a scene from <i>Hamlet</i> and modified this scene to place it in a modern day context. After having read this script, it is clear what theme from <i>Hamlet</i> the playwrights wanted their readers to understand and also how that theme transverses over 400 years of time. Unfortunately, the connection between the original text and its modernized version is not always clear.</p>	<p>Playwrights chose a scene from <i>Hamlet</i> and modified this scene to place it in a modern day context. Although the script had a good start, it is not entirely clear what theme from <i>Hamlet</i> the playwrights wanted their readers to understand nor is it clear how that theme transverses time. In addition, the connection between the original text and its modernized version might not always be clear.</p>	<p>Playwrights chose a scene from <i>Hamlet</i>; however, scene has not really been placed in a modern context. Students may have altered the language, but its modern setting is not entirely clear nor is it clear what theme the playwrights are attempting to communicate.</p>

B) Writing skills and literary knowledge

Excellent	Good	Fair	Poor
<p>The intention of the playwrights' script is that they show their peers how <i>Hamlet's</i> themes are universal and they have accomplished that objective well; when I have finished reading the script, it is clear to me what theme the playwrights felt was revealed in this scene and why this theme is relevant to a modern context. The playwrights also communicated an</p>	<p>The intention of the playwrights' script is that they show their peers how <i>Hamlet's</i> themes are universal and they have accomplished that objective well; when I have finished reading the script, it is clear to me what theme the playwrights felt was revealed in this scene and why this theme is relevant to a modern context. The playwrights also communicated an</p>	<p>The intention of the playwrights' script is that they show the student body how <i>Hamlet's</i> themes are universal; however, the accomplishment of that objective is unclear. In addition, inattention to professionalism may make this product inadmissible to an outside audience. On a positive note, the playwrights communicated an awareness of audience</p>	<p>The intention of the playwrights' script is that they show their peers how <i>Hamlet's</i> themes are universal; however, the accomplishment of that objective is unclear. In addition, inattention to professionalism may make this product inadmissible to an outside audience. The playwrights also communicated a lack of awareness of audience by neglecting the</p>

awareness of audience by including several dramatic techniques and also by creating a scene that was clearly applicable to teenagers in 2007. In addition, product is professional and ready to be copied for an audience of peers.	awareness of audience by including several dramatic techniques and also by creating a scene that was clearly applicable to teenagers in 2007. Unfortunately, inattention to professionalism makes this product inadmissible to the student body.	by including several dramatic techniques in the script that bring their play to life.	dramatic techniques that bring a script to life.
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2. Performance
A) Analysis and application

Excellent	Good	Fair	Poor
Acting company chose a scene from <i>Hamlet</i> , and modified this scene to fit in a modern day context. After having seen their performance, it is clear what theme from <i>Hamlet</i> the actors wanted their audience to understand and also how that theme transverses over 400 years of time. Although the scene has been altered to accurately reflect its new setting and time period, the scene's correlation to the original text is clear as is the applicability of the original scene's theme to this modern context.	Acting company chose a scene from <i>Hamlet</i> and modified this scene to place it in a modern day context. After having seen their performance, it is clear what theme from <i>Hamlet</i> the actors wanted their audience to understand and also how that theme transverses over 400 years of time. Unfortunately, the connection between the original text and its modernized version is not always clear.	Acting company chose a scene from <i>Hamlet</i> and modified this scene to place it in a modern day context. Although the performance had a good foundation, it is not entirely clear what theme from <i>Hamlet</i> the actors wanted their readers to understand nor is it clear how that theme transverses time. In addition, the connection between the original text and its modernized version might not always be clear.	Acting company chose a scene from <i>Hamlet</i> , however, scene has not really been placed in a modern context. Students may have altered the language, but its modern setting is not entirely clear nor is it clear what theme the actors are attempting to communicate.

B) Speaking skills and literary knowledge

Excellent	Good	Fair	Poor
Actors put on a			

<p>performance that should have convinced their peers why old books are worth reading. Actors memorized their lines and obviously practiced their scenes many times. In addition, actors included crucial elements of design such as make-up, props, costumes, masks, elements of setting, and/ or sound effects that brought their scene to life. Furthermore, the content of the scene showed an awareness of the teen audience the performers were trying to reach.</p>	<p>performance that should have convinced their peers why old books are worth reading. Students may not have memorized their lines, but the scene was obviously well -practiced. In addition, students included crucial elements of design such as make-up, props, costumes, masks, elements of setting, and/ or sound effects that brought their scene to life. Furthermore, the content of the scene showed an awareness of the teen audience the performers were trying to reach.</p>	<p>performance that may have convinced their peers why old books are worth reading. The content of the scene showed an awareness of the teen audience the performers were trying to reach; however, the scene did not always seem professional and/ or like students considered elements of dramatic design such as make-up, props, costumes, masks, elements of setting, and/ or sound effects.</p>	<p>performance that probably did not convince their peers why old books are worth reading. The scene neglected an awareness of audience as actors seemed ill-prepared and like they did not keep in mind their teen audience.</p>
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