TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

SHAKESPEARE
Grade 12
English Department

2017

(Last revision date: 2000)

Curriculum Writing Team

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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

Why Shakespeare? Why offer an entire semester course devoted to the works of one person? Why is Shakespeare continually performed live throughout the world, in as many different forms and venues as possible? Why are Shakespeare's plays continually adapted for big budget film productions? Harold Bloom offers a rationale in his massive tome *Shakespeare: The Invention of the Human*: what we consider to be our modern consciousness is the product of Shakespeare's characters – that, by watching Shakespearean characters go through the process that Bloom calls "self-individuation" and "self-overhearing," audiences get a glimpse into how we conceive of ourselves in the world and through that understanding gain a certain amount of control over that process.

This course offers students who wish to expand on their experiences with Shakespeare in their freshman and sophomore English courses an opportunity to explore the richness and depth of the works in their original context as well as see how they continue to evolve to, in the words of *Hamlet*, "hold up a mirror to nature," and engage in their own "self-overhearing."

The THS Shakespeare course continues to focus on the study and close reading of the text as well as the historical context of the plays. However, it also draws heavily on the idea that the plays were intended to be performed, and therefore the study undertaken will ultimately have an eye towards performance to help focus the study. The texts will be supplemented with examples of interpretations as well as other scholarly critique.

COURSE GOALS

The following course goals derive from the 2010 Connecticut Core Standards.

CCS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCS.ELA-Literacy.RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
CCS.ELA-Literacy.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
CCS.ELA-Literacy.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.
CCS.ELA-Literacy.RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCS.ELA-Literacy.RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCS.ELA-Literacy.RL.11-12.7	Analyze multiple interpretations of a story, drama or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.
CCS.ELA-Literacy.RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.
CCS.ELA-Literacy.RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as

inferences drawn from the text, including determining where the text leaves matters uncertain.

CCS.ELA-Literacy.RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
CCS.ELA-Literacy.RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
CCS.ELA-Literacy.RI.11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.
CCS.ELA-Literacy.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
CCS.ELA-Literacy.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCS.ELA-Literacy.W.11-12.2d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
CCS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCS.ELA-Literacy.W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCS.ELA-Literacy.W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
CCS.ELA-Literacy.W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCS.ELA-Literacy.W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
CCS.ELA-Literacy.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCS.ELA-Literacy.SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
CCS.ELA-Literacy.SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
CCS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCS.ELA-Literacy.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCS.ELA-Literacy.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCS.ELA-Literacy.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

The following standards derive from the 2016 International Society for Technology in Education Standards.

ISTE Empowered Learner (Standard 1)	Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
ISTE Digital Citizen (Standard 2)	Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
ISTE Knowledge Constructor (Standard 3)	Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.
ISTE Creative Communicator (Standard 6)	Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.
ISTE Global Collaborator (Standard 7)	Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

COURSE ENDURING UNDERSTANDINGS

Students will understand that . . .
- Shakespeare's drama can be approached and comprehended on structural, plot, and thematic levels.
- Shakespeare's plays both fit in and challenge various genres.
- the historical context in which Shakespeare's plays were written affected their conception and their reception.

- Shakespeare's plays continue to change in meaning as the society that experiences the plays changes.
- Shakespeare's plays have the potential to change society.
- Shakespeare's soliloquies reveal the development of character.

COURSE ESSENTIAL QUESTIONS

- Why does Shakespeare endure?
- How do the writings of Shakespeare reveal us? Shape us? Reflect us?
- What do we learn from reading and viewing Shakespeare about the power, fragility, and beauty of being human?
- How does art affect audiences? How do audiences affect art?

COURSE KNOWLEDGE & SKILLS

Students will know . . .
- the history of theatre and Shakespeare's place in it.
- the life and times of the historical Shakespeare as well as the context of Elizabethan theatre.
- the defining characteristics and conventions of Shakespearean genres: comedy, tragedy, history, and romance.
- the significance of iambic pentameter in communicating characterization and plot, as well as how it differs from prose.
- the various roles of a production company.
- how to approach a script and formulate an interpretation about the work.
- how to approach and interpret a Shakespearean soliloquy.
- the difference between and significance of quartos and folios, and how the various editions may impact an audience's understanding of a play.
- how to understand a Shakespearean on a literal, interpretive, and evaluative level.
- how elements such as lighting, music, shot selection, etc., help to communicate a director's vision, and how they affect an audience's opinion of a subject.

Students will be able to . . .
- interpret implied stage direction communicated in dialog to help conceive characterization, plot, staging, etc.
- communicate their interpretations via performance, promptbook notation, formal essay, informal response, etc.
- engage in shared inquiry discussions where they use the text to support their interpretations of the text in a group discussion.
- read a play, formulate an interpretation, and perform a scene which helps to communicate that interpretation, all independently and in small production groups.
- synthesize a motif from three plays into one overall thesis about what the plays reveal through Shakespeare's use of that motif.

COURSE SYLLABUS

Course Name
   Shakespeare

Level
   Honors

Prerequisites
   Successful completion of grades 9, 10, and 11 English.

Materials Required
   None

General Description of the Course
   This course is an intensive study of the life and writings of William Shakespeare within the parameters of the Elizabethan cultural, social, and historical picture. It is intended for students who are interested in pursuing their previous Shakespearean study during their senior year. A multimedia approach will be used to establish an understanding of Shakespeare's view of humanity and the world. Readings will include approximately six plays, including comedy, tragedy, and history. Shakespeare's sonnets will also be studied. Students will examine Shakespeare's work on three levels – literary, scholarly, and dramatic – and will analyze selected passages in close detail.

Assured Assessments

   Formative Assessments:

   - Class discussion (Unit 1)
   - Promptbook (Unit 2)
   - Shared Inquiry Discussion (Units 3, 4)
   - Expository essay preparation (Unit 5)

   Summative Assessments:

   - Poem explication (Unit 1)
   - Expository essay (Unit 2)
   - Comedy Performance Project (Unit 3)
   - Soliloquy analysis and teaching (Unit 4)
   - Final Thesis Project (Unit 5)

Core Texts

   excerpts from Bloom, Harold. *The Invention of the Human*. New York: Riverhead, 1999.
      Print.
   introductory material from Shakespeare, William. *Henry V*. Eds. Barbara A. Mowat and
      Paul Werstine. New York: Washington Square Press, 2004. Print.
   MLA Handbook. 8th ed. New York: Modern Language Association of America, 2016.
      Print.

"The Purdue Online Writing Lab." https://owl.english.purdue.edu/. Web.Shakespeare, William. *Hamlet*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1992. Print.

selected Shakespearean sonnet texts

Shakespeare, William. *Hamlet*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1992. Print.

Shakespeare, William. *Henry V*. Eds. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 2004. Print.

Shakespeare, William. *The Merchant of Venice*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 2010. Print.

Shakespeare, William. *Othello*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1993. Print.

Shakespeare, William. *Richard III*. Ed. Barbara A. Mowat. New York: Simon and Schuster, 2015. Print.

Individual groups will select for small-group study another Shakespearean comedy including but not limited to:

- o *As You Like It*
- o *The Comedy of Errors*
- o *A Midsummer Night's Dream*
- o *Much Ado about Nothing*
- o *The Taming of the Shrew*
- o *Twelfth Night*
- o *Two Gentlemen of Verona*
- o *A Winter's Tale*

UNIT 1
Introduction to Shakespeare – The Person and the Plays

Unit Goals

At the completion of this unit, students will:

CCS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence from selected sonnets to support analysis of what the texts say explicitly as well as inferences drawn from the texts, including determining where the texts leave matters uncertain.
CCS.ELA-Literacy.RL.11-12.4	Determine the meaning of words and phrases as they are used in selected sonnets, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.
CCS.ELA-Literacy.RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.
CCS.ELA-Literacy.RI.11-12.1	Cite strong and thorough textual evidence from Bloom's introduction to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCS.ELA-Literacy.RI.11-12.5	Analyze and evaluate the effectiveness of the structure Bloom uses in his introduction, including whether the structure makes points clear, convincing, and engaging.
CCS.ELA-Literacy.RI.11-12.6	Determine Bloom's point of view or purpose in his introduction, in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
CCS.ELA-Literacy.RI.11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.
CCS.ELA-Literacy.W.11-12.1	Write arguments to support claims in an analysis of a selected sonnet, using valid reasoning and relevant and sufficient evidence.
CCS.ELA-Literacy.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information

clearly and accurately through the effective selection, organization, and analysis of content.

| CCS.ELA-Literacy.W.11-12.2d | Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. |

CCS.ELA-Literacy.W.11-12.9 Draw evidence from the selected sonnet or other texts to support analysis, reflection, and research.

CCS.ELA-Literacy.W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

CCS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in discussions on Bloom's introduction, building on others' ideas and expressing their own clearly and persuasively.

CCS.ELA-Literacy.SL.11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCS.ELA-Literacy.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCS.ELA-Literacy.L.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

CCS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCS.ELA-Literacy.L.11-12.6 Acquire and use accurately the Shakespeare-related terms introduced in this unit; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

ISTE Empowered Learner (Standard 1) Leverage technology to take an active role in choosing, achieving, and demonstrating competency in their explication of a Shakespearean sonnet.

ISTE Digital Citizen Recognize the rights, responsibilities, and opportunities

(Standard 2)   of living, learning, and working in an interconnected digital world, and act and model in ways that are safe, legal, and ethical.

Unit Essential Questions

- Who is Shakespeare?
- How do Shakespeare's plays come to us, and how does that transmission impact our understanding of the plays?
- How does one begin to understand and unpack a play on the literal and interpretive levels?
- Why Shakespeare?

Scope and Sequence

- Introduction to Bloom's text *The Invention of the Human*
- Ancient Greek theater
- Elizabethan theater
- Shakespeare's life and time
- Folio & Quarto / textual discrepancies / collected works
- How to read Shakespeare

Assured Assessments

Formative Assessment:
Students will read and annotate Bloom's introduction to *Shakespeare: The Invention of the Human.* They will engage in a class discussion (either online or in-class) where they share their insights and ask questions of each other's' interpretation. The class will select the elements of Bloom's assertions (including the importance of self-overhearing in the process of self-individuation, the assertions that the "play reads me more than I read the play," and "there are more Hamlets than there are actors to play them") that the class will return to throughout the course.
Assessment tool: Shakespeare Online or In-Class Discussion Rubric
Value: formative assessment grade

Summative Assessment:
Students will take a sonnet and will conduct a close reading and an explication of the poem. They will paraphrase the poem, formulate an interpretation of the poem, and comment on how the sonnet's structure, imagery, and word choice (particularly the puns) help to communicate that interpretation.
Assessment tool: Shakespeare Summative Assessment Rubric
Value: Major quarter grade

Resources

Core
- excerpts from Bloom, Harold. *The Invention of the Human*. New York: Riverhead, 1999. Print.

- introductory material from Shakespeare, William. *Henry V*. Eds. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 2004. Print.
- selected Shakespearean sonnet texts

<u>Supplemental</u>
- clip from *Henry V*. Perf. Sir Laurence Olivier. Criterion, 1944. Film.
- clips from *Playing Shakespeare*. Athena, 2009. Film.
- excerpts from Widdicombe, Toby. *Simply Shakespeare*. London: Pearson, 2001. Print.

Time Allotment

- Approximately 1-2 weeks

UNIT 2
The History Plays

Unit Goals

At the completion of this unit, students will:

CCS.ELA-Literacy.RL.11-12.1   Cite strong and thorough textual evidence from the history plays to support analysis of what the texts say explicitly as well as inferences drawn from the texts, including determining where the texts leave matters uncertain.

CCS.ELA-Literacy.RL.11-12.2   Determine two or more themes or central ideas of *Henry V* and *Richard III* and analyze their development over the course of the texts, including how they interact and build on one another to produce a complex account.

CCS.ELA-Literacy.RL.11-12.3   Analyze the impact of Shakespeare's choices regarding how to develop and relate elements of each play.

CCS.ELA-Literacy.RL.11-12.5   Analyze how Shakespeare's choices concerning how to structure specific parts of each play (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCS.ELA-Literacy.RL.11-12.6   Analyze a scene in *Richard III* in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

CCS.ELA-Literacy.RL.11-12.7   Analyze multiple interpretations of scenes from *Henry V* and *Richard III*, evaluating how each version interprets the source text.

CCS.ELA-Literacy.RL.11-12.10   By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCS.ELA-Literacy.W.11-12.1   Write arguments to support claims in an analysis of a topic related to *Henry V* or *Richard III*.

CCS.ELA-Literacy.W.11-12.2   Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCS.ELA-Literacy.W.11-12.2d	Use precise language, domain-specific vocabulary, and techniques in writing about Shakespeare's play.
CCS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCS.ELA-Literacy.W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCS.ELA-Literacy.W.11-12.6	Use technology to provide feedback to other students in peer revision sessions.
CCS.ELA-Literacy.W.11-12.9	Draw evidence from Shakespeare's plays or accompanying scholarly critiques to support analysis, reflection, and research.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in discussions on *Henry V* and *Richard III*, building on others' ideas and expressing their own clearly and persuasively.
CCS.ELA-Literacy.SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
CCS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCS.ELA-Literacy.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCS.ELA-Literacy.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCS.ELA-Literacy.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases in Shakespeare's plays and in accompanying scholarly critiques, choosing flexibly from a range of strategies.

CCS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
ISTE Digital Citizen (Standard 2)	Recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and act and model in ways that are safe, legal, and ethical.
ISTE Knowledge Constructor (Standard 3)	Critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.
ISTE Creative Communicator (Standard 6)	Communicate clearly and express themselves in writing about a selected Shakespearean history play using the platforms, tools, styles, formats, and digital media appropriate to their goals.
ISTE Global Collaborator (Standard 7)	Use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively during peer revision sessions.

Unit Essential Questions

- What are the characteristics of a good leader?
- How and why do people allow themselves to be manipulated (for either good or bad)?
- How do different performances affect an audience's perspectives of the themes in a play?
- How does Shakespeare shape an audience's opinion of a historical figure?
- What do the studied plays say about the role of the conscience?

Scope and Sequence

- History of the British monarchy from Edward III to Richard III (in 2 parts)
- Discussion of the role of the Chorus in *Henry V*
- Portrayals of Henry in different films
- Stress, subtext, gestures, and implied stage directions
- Action, reaction, drive, and desire – inferring and implying characterization
- The contrasting perspectives of the nobility and the lower class
- The structure and purpose of the soliloquy
- Formulating an interpretation about a character, scene, or entire play and the various elements that go into communicating an interpretation
- Blocking and staging a scene for effect
- Portrayals of Richard in different film productions

Assured Assessments
Formative Assessment:
Students will work in small groups on a part of a key scene. They will read the scene in context, formulate an interpretation about the scene, and then determine the best way to communicate that interpretation through performance. Groups will perform their scene and submit a promptbook that indicates the notes in the script detailing their choices. They will follow up with a presentation to the class where they explain their intent and the process to come to their decisions. As this is not a performance class per se, the focus won't be on the performance product as much as on the promptbook and the presentation.
Assessment tool: Promptbook rubric
Assessment Value: formative assessment grade

Summative Assessment:
Students will write a formal essay on one of the following topics:
- depiction of war in *Henry V*
- the characteristics of a good leader
- effective methods of manipulation
- portrayal of the conscience

Assessment tool: Shakespeare Expository Essay Rubric
Assessment Value: Major quarter grade

Resources
Core
- Shakespeare, William. *Henry V*. Eds. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 2004. Print.
- Shakespeare, William. *Richard III*. Ed. Barbara A. Mowat. New York: Simon and Schuster, 2015. Print.

Supplemental
- clips from *Henry V*. Perf. Sir Laurence Olivier. Criterion, 1944. Film.
- clips from *Looking for Richard*. Dir. Al Pacino. 20th Century Fox, 1996. Film.
- clips from *Playing Shakespeare*. Athena, 2009. Film.
- clips from *Richard III*. Perf. Sir Ian McKellen. United Artists Pictures, 1995. Film.
- clips from *Richard III*. Perf. Sir Laurence Olivier. London, 1955. Film.
- excerpts from Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- excerpts from Bloom, Harold. *The Invention of the Human*. New York: Riverhead, 1999. Print.
- excerpts from Widdicombe, Toby. *Simply Shakespeare*. London: Pearson, 2001. Print.
- Neill, Michael. "*Henry V*: A Modern Perspective." In William Shakespeare. *Henry V*. Eds. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 2004. 253-78. Print.
- Rackin, Phyllis. "*Richard III*: A Modern Perspective." In William Shakespeare. *Richard III*. Ed. Barbara A. Mowat. New York: Simon and Schuster, 2015. 339-52. Print.
- Rollins Band. *Liar* music video.

Time Allotment
- Approximately 6-8 weeks

UNIT 3
The Comedy Plays

Unit Goals

At the completion of this unit, students will:

CCS.ELA-Literacy.RL.11-12.1   Cite strong and thorough textual evidence from the comedy plays to support analysis of what the comedies say explicitly as well as inferences drawn from the comedies, including determining where the texts leave matters uncertain.

CCS.ELA-Literacy.RL.11-12.2   Determine two or more themes or central ideas of a selected comedy and analyze their development over the course of the play, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCS.ELA-Literacy.RL.11-12.3   Analyze the impact of Shakespeare's choices regarding how to develop and relate elements of a selected comedy (e.g., where the story is set, how the action is ordered, how the characters are introduced and developed).

CCS.ELA-Literacy.RL.11-12.4   Determine the meaning of words and phrases as they are used in the selected comedy, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.

CCS.ELA-Literacy.RL.11-12.6   Analyze a case in which grasping point of view requires distinguishing what is directly stated in the play from what is really meant (e.g., satire, sarcasm, irony, or understatement).

CCS.ELA-Literacy.RL.11-12.7   Analyze multiple interpretations of the selected comedy (e.g., recorded or live production of the play), evaluating how each version interprets the source text.

CCS.ELA-Literacy.RL.11-12.10   By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCS.ELA-Literacy.W.11-12.7   Conduct research into different productions of a selected comedy to gain a better understanding of the range and depth of possible interpretations and to have

	those productions inform the performance troupe's interpretation.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.SL.11-12.4	Present the ideas and intent of the comedy performance, conveying a clear and distinct perspective, the processes used to come to decisions, and the justifications for those decisions.
CCS.ELA-Literacy.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, and to make effective choices for meaning or style in performance.
CCS.ELA-Literacy.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases in Shakespeare's plays, choosing flexibly from a range of strategies.
CCS.ELA-Literacy.L.11-12.5	Demonstrate through performance an understanding of figurative language, word relationships, and nuances in word meanings.
ISTE Knowledge Constructor (Standard 3)	Critically curate a variety of resources using digital tools to understand a Shakespearean comedy, formulate an interpretation about that comedy, and perform a scene from that comedy that helps to communicate that interpretation.
ISTE Global Collaborator (Standard 7)	Use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in a production troupe.

Unit Essential Questions

- What are the defining characteristics of a Shakespearean comedy?
- Of what value are Shakespeare's 500-year-old plays for us in modern society?
- How does a comedy communicate an idea?
- How does an audience formulate an interpretation about that idea?
- How does a director, designer, or actor communicate an interpretation through performance?
- How does an understanding of a play change over time? To what extent does the play itself change?
- How does identity form, and how is it presented in comedy? How do we hide aspects of our personality?

- How does the portrayal of women and other marginalized groups affect our understanding, interpretation, and appreciation of plays?

Scope and Sequence

- Character studies of Antonio, Bassanio, Portia, and Shylock
- Examination of the caskets
- Comparison of the portrayals of Shylock in various productions
- Discussion of the rings
- Discussion of the anti-Semitism in *The Merchant of Venice*
- Production meetings for Comedy Performance project

Assured Assessments

Formative Assessment:
In-class shared inquiry discussion on the question "Is the play *The Merchant of Venice* anti-Semitic?" Students will discuss the topic with minimal teacher moderation. Students will respond to each other's points using the text as the primary source for discussion. Students will follow up the in-class discussion with a post to the online classroom.
Assessment tool: Shakespeare Online or In-Class Discussion Rubric
Assessment Value: formative assessment grade

Summative Assessment:
Comedy performance project: Students will create performance groups and will select a Shakespearean comedy to examine. Student groups will formulate an interpretation about the play and will express that interpretation in a theme statement. Groups will select a scene from the play that best exhibits the selected theme and work to contrive a performance that communicates that theme. Students will perform the scene (either live or pre-recorded) and will conduct a "talk-back" in which they describe their decisions and the process for their performance. Individual members will submit an annotated script (a promptbook) that reflects their role in the troupe, a journal of the process, and any ancillary materials required by the task.
Assessment tool: Shakespeare Comedy Performance Project Rubric
Assessment Value: Major quarter grade

Resources

Core
- Shakespeare, William. *The Merchant of Venice*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 2010. Print.
- Individual groups will select for small-group study another Shakespearean comedy including but not limited to:
  - *As You Like It*
  - *The Comedy of Errors*
  - *A Midsummer Night's Dream*
  - *Much Ado about Nothing*
  - *The Taming of the Shrew*
  - *Twelfth Night*
  - *Two Gentlemen of Verona*

- *A Winter's Tale*

<u>Supplemental</u>
- clips from *The Merchant of Venice*. Dir. Michael Radford. Sony, 2004. Film.
- clips from *Playing Shakespeare*. Athena, 2009. Film.
- excerpts from Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- excerpts from Widdicombe, Toby. *Simply Shakespeare*. London: Pearson, 2001. Print.
- Leggatt, Alexander. "*The Merchant of Venice*: A Modern Perspective." In William Shakespeare. *The Merchant of Venice*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 2010. 211-22. Print.

Time Allotment

- Approximately 5 weeks

UNIT 4
The Tragedy Plays

Unit Goals

At the completion of this unit, students will:

CCS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what a Shakespearean tragedy says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCS.ELA-Literacy.RL.11-12.3	Analyze the impact of Shakespeare's choices regarding how to develop and relate elements of a tragedy (e.g., where the story is set, how the action is ordered, how the characters are introduced and developed).
CCS.ELA-Literacy.RL.11-12.7	Analyze multiple interpretations of *Hamlet* (e.g., recorded or live production of the play), evaluating how each version interprets the source text.
CCS.ELA-Literacy.RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in shared inquiry discussions, building on others' ideas and expressing their own clearly and persuasively.
CCS.ELA-Literacy.SL.11-12.1a	Come to discussions prepared, having read and researched the plays under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
CCS.ELA-Literacy.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCS.ELA-Literacy.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases in Shakespeare's plays, choosing flexibly from a range of strategies.

CCS.ELA-Literacy.L.11-12.5	Demonstrate through performance an understanding of figurative language, word relationships, and nuances in word meanings.
ISTE Digital Citizen (Standard 2)	Recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and act and model in ways that are safe, legal, and ethical.

Unit Essential Questions

- What are the defining characteristics of a Shakespearean tragedy?
- How do people assess conflicting information and make decisions?
- Why do some positive relationships turn negative?
- How does the tragedy's treatment of women, particularly when compared to the treatment of women in the comedies, affect the outcome of the play?
- How do the studied soliloquies illustrate Bloom's concept of "self-individuation"?
- What is the tragic flaw that causes the tragic hero's downfall?

Scope and Sequence

- Assessing information in *Othello* Act 1
- Examining the concept of "reputation"
- Iago's manipulative power
- Othello's tragic flaw
- Comparisons of different portrayals of Othello
- "Who's there?"
- Hamlet's purpose
- The progression of Hamlet as seen through the soliloquies
- The effect of "watching" and being "watched"
- Hamlet's evolving view of death
- The progression from "To be or not to be" to "Let be"
- Comparisons of different portrayals of Hamlet

Assured Assessments

Formative Assessment:
Students will engage in a shared inquiry discussion to discuss what is Othello's fatal flaw – focusing on the soliloquies that reveal that flaw. Students will discuss the topic with minimal teacher moderation. Students will respond to each other's points using the text as the primary source for discussion. Students will follow up the in-class discussion with a post to the online classroom.
Assessment tool: Shakespeare Online or In-Class Discussion Rubric
Assessment Value: formative assessment grade

Summative Assessment:
Students will work in groups and select a soliloquy from *Hamlet*. Students will demonstrate an understanding of the soliloquy in the context of the plot and will formulate an interpretation of the soliloquy that addresses the significance of the soliloquy for demonstrating Hamlet's development as a character and on a thematic level, conducting additional research as needed. Groups will then "teach" the soliloquy to the class.
Assessment tool: Shakespeare Summative Assessment Rubric
Assessment Value: Major quarter grade

Resources

Core
- Shakespeare, William. *Hamlet*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1992. Print.
- Shakespeare, William. *Othello*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1993. Print.

Supplemental
- clips from *O*. Dir. Tim Blake Nelson. Lionsgate, 2001. Film.
- clips from *Othello*. Perf. Laurence Fishburne and Kenneth Branagh. Columbia, 1995. Film.
- clips from *Hamlet*. Perf. Ethan Hawke. Buena Vista, 2000. Film.
- clips from *Hamlet*. Perf. Mel Gibson. Warner Brothers, 1990. Film.
- Snyder, Susan. "*Othello*: A Modern Perspective." In William Shakespeare. *Othello*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1993. 298-98. Print.
- Neill, Michael. "*Hamlet:* A Modern Perspective." In William Shakespeare. *Hamlet*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1992. Print.

Time Allotment

- Approximately 4-6 weeks

UNIT 5
Thesis: Synthesis of Three Plays

Unit Goals

At the completion of this unit, students will:

CCS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what selected plays say explicitly as well as inferences drawn from the texts, including determining where the texts leave matters uncertain.
CCS.ELA-Literacy.RL.11-12.2	Determine a central idea found in three texts and analyze its development over the course of each text and across texts, including how the synthesis of the idea produces a complex account.
CCS.ELA-Literacy.RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.
CCS.ELA-Literacy.W.11-12.2	Write a synthesis essay that examines and conveys complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCS.ELA-Literacy.W.11-12.2d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
CCS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCS.ELA-Literacy.W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCS.ELA-Literacy.W.11-12.6	Use technology to provide feedback to other students in peer revision sessions.
CCS.ELA-Literacy.W.11-12.7	Conduct a sustained research project that synthesizes multiple sources on a selected topic, demonstrating understanding of the subject under investigation.
CCS.ELA-Literacy.W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each

	source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
CCS.ELA-Literacy.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCS.ELA-Literacy.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
ISTE Empowered Learner (Standard 1)	Leverage technology to take an active role in effectively writing a synthesis essay drawing on at least three Shakespearean plays and any additional material necessary.
ISTE Creative Communicator (Standard 6)	Communicate clearly and express themselves creatively in writing about a selection of Shakespearean plays using the platforms, tools, styles, formats, and digital media appropriate to their goals.
ISTE Global Collaborator (Standard 7)	Use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively during peer revision sessions.

Unit Essential Questions

- How do the different plays studied help one to understand the human condition in its fullness?

Scope and Sequence

- Selecting topics and plays
- Formulating a working thesis
- Researching scholarly material
- Proper formatting and citation
- Peer revision and editing

Assured Assessments

Formative Assessment:
Students will collaborate to help each other refine their topics and working thesis statements. After a solid draft has been completed, those students will then peer-revise and peer-edit each other's work using the Expository Essay Rubric as their guide.
Assessment tool: Shakespeare Expository Essay Rubric
Assessment Value: formative assessment grade

Summative Assessment:
Students will select a topic and trace its portrayal across three plays and draw a conclusion about that depiction. This will be an extensive, thesis-driven essay requiring the synthesis of three plays and additional research. Possible questions to consider: Is the area of focus consistently portrayed across a span of plays? Is it consistent through a particular genre? Does it change; does the change reflect a refining of ideas? How does a text suggest a particular reading? How do the texts utilize motifs, symbols, etc.? How do the texts build on other works or allude to one another or utilize similar archetypes? How are archetypes or stereotypes challenged in the plays; how are they reinforced? How were these works received by original audiences? How are they reconceived and received now? What might account for these receptions? How effective are these plays at fulfilling Bloom's idea that Shakespeare created the human consciousness? Final product will be 9-11 pages in length.
Assessment tool: Shakespeare Final Thesis Project Rubric
Assessment Value: Final Exam grade

Resources

<u>Core</u>
- *MLA Handbook*. 8th ed. New York: Modern Language Association of America, 2016. Print.
- "The Purdue Online Writing Lab." https://owl.english.purdue.edu/. Web.

<u>Supplemental</u>
- "EasyBib." http://www.easybib.com/. Web.
- "Shakespeare Online." http://shakespeare-online.com/. Web.

Time Allotment

- Approximately 4 weeks of reading, research, topic selection, thesis development, drafting, revising, and conferencing; interspersed throughout the second half of the course
- Approximately 1 week of targeted in-class peer-revision and peer-editing sessions

COURSE CREDIT

One-half credit in English
One class period daily for a half year

PREREQUISITES

Successful completion of grades 9, 10, and 11 English.

CURRENT REFERENCES

- Asimov, Isaac. *Asimov's Guide to Shakespeare: A Guide to Understanding and Enjoying the Works of Shakespeare*. New York: Gramercy, 2003. Print.
- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- Barton, John. *Playing Shakespeare*. London, Methuen, 1989. Print.
- Bloom, Harold. *The Invention of the Human*. New York: Riverhead, 1999. Print.
- Boyce, Charles. *Shakespeare A to Z: The Essential Reference to His Plays, His Poems, His Life and Times, and More*. New York: Delta, 1990. Print.
- Fallon, Robert Thomas. *A Theatergoer's Guide to Shakespeare*. Chicago: Dee, 2001. Print.
- "Folger Shakespeare Library." https://www.folger.edu/. Web.
- *Introduction to Shakespeare*. Evanston, IL: Nextext, 2003. Print.
- Packer, Tina. *Women of Will: The Remarkable Evolution of Shakespeare's Female Characters*. New York: Vintage, 2016. Print.
- Shakespeare, William. *Hamlet*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1992. Print.
- Shakespeare, William. *Henry V*. Eds. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 2004. Print.
- Shakespeare, William. *The Merchant of Venice*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 2010. Print.
- Shakespeare, William. *Othello*. Eds. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 1993. Print.
- Shakespeare, William. *Richard III*. Ed. Barbara A. Mowat. New York: Simon and Schuster, 2015. Print.
- "Shakespeare Online." http://shakespeare-online.com/. Web.
- Widdicombe, Toby. *Simply Shakespeare*. London: Pearson, 2001. Print.

OTHER RESOURCES

- Local/regional theatre contacts for field trips, guest speakers, mentorships, etc.:
  - https://www.hartfordstage.org/education/
  - https://www.yalerep.org/productions-and-programs/youth-programs
  - http://www.longwharf.org/education
- Additional film adaptations of Shakespeare plays:

- *The Black Adder*. BBC, 1983. Television.
- *Chimes at Midnight*. Dir. Orson Welles. Peppercorn-Wormser, 1967. Film.
- *Forbidden Planet*. Dir. Fred M. Wilcox. Metro-Goldwyn-Mayer, 1956. Film.
- *King of Texas*. Dir. Uli Edel. Turner, 2002. Film.
- *Kiss Me Kate*. Dir. George Sidney. Metro-Goldwyn-Mayer, 1953. Film.
- *My Own Private Idaho*. Dir. Gus Van Sant. Fine Line, 1991. Film.
- *Rosencrantz and Guildenstern Are Dead*. Dir. Tom Stoppard. Cinecom, 1991. Film.
- *She's the Man*. Dir. Andy Fickman. DreamWorks, 2006. Film.
- *10 Things I Hate about You*. Dir. Gil Junger. Buena Vista, 1999. Film.
- *A Thousand Acres*. Dir. Jocelyn Moorhouse. Buena Vista, 1997. Film.
- *West Side Story*. Dirs. Robert Wise and Jerome Robbins. United Artists, 1961. Film.
- *Shakespeare Unlimited* podcast. https://www.folger.edu/shakespeare-unlimited. Web.

ASSURED STUDENT PERFORMANCE RUBRICS

- Trumbull High School School-Wide Reading Rubric (attached)
- Trumbull High School School-Wide Writing Rubric (attached)
- Trumbull High School School-Wide Independent Learning and Thinking Rubric (attached)
- Shakespeare Online or In-Class Discussion Rubric (attached)
- Shakespeare Summative Assessment Rubric (attached)
- Shakespeare Expository Essay Rubric (attached)
- Shakespeare Comedy Performance Project Rubric (attached)
- Shakespeare Final Thesis Project Rubric (attached)

SCHOOL-WIDE RUBRICS

Rubric 1: Read Effectively

Category/ Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Respond X_____	Demonstrates exceptional understanding of text by: • Clearly identifying the purpose of the text • Providing initial reaction richly supported by text • Providing a perceptive interpretation	Demonstrates understanding of text by: • Identifying the fundamental purpose of the text • Providing initial reaction supported by text • Providing a clear/straightforward interpretation of the text	Demonstrates general understanding of text by: • Partially identifying the purpose of the text • Providing initial reaction somewhat supported by text • Providing a superficial interpretation of the text	Demonstrates limited or no understanding of text by: • Not identifying the purpose of the text • Providing initial reaction not supported by text • Providing an interpretation not supported by the text
Interpret X_____	Demonstrates exceptional interpretation of text by: • Extensively reshaping, reflecting, revising, and/or deepening initial understanding • Constructing insightful and perceptive ideas about the text. • Actively raising critical questions and exploring multiple interpretations of the text	Demonstrates ability to interpret text by: • Reshaping, reflecting, revising, and/or deepening initial understanding • Summarizing main ideas of text • Actively interpreting text by raising questions and looking for answers in text	Demonstrates general ability to interpret text by: • Guided reflection and/or revision of initial understanding • Summarizing some of the main ideas of text • Guided interpretation of text by locating answers to given questions in text	Demonstrates limited ability to interpret text as evidenced by: • Struggle to implement guided reflection and/or revision of initial understanding • Struggle to summarize any main ideas of text • Struggle to answer questions by locating responses in text
Connect X_____	Demonstrates perceptive connections • text-to-text • text-to-self • text-to-world	Demonstrates specific connections • text-to-text • text-to-self • text-to-world	Demonstrates general connections • text-to-text • text-to-self • text-to-world	Struggles to make connections • text-to-text • text-to-self • text-to-world
Evaluate X_____	Demonstrates insightful evaluation of text by one or more of the following: • Critical analysis to create a conclusion supported by the text • Perceptive judgments about the quality of the text • Synthesis of text • Expression of a personal opinion	Demonstrates an evaluation of text by one or more of the following: • Critical analysis to form a conclusion from the text • Thoughtful judgments about the quality of the text • Evaluation of text to express personal opinion(s)	Demonstrates a general evaluation of text by one or more of the following: • Formulation of a superficial conclusion from the text • Assessment of the quality of the text • Use of text to express personal opinion(s)	Demonstrates a struggle to evaluate the text by one or more of the following: • Formulation of a conclusion from the text • Assessment of the quality of the text • Use of text to express personal opinion(s)

Rubric 2: Write Effectively

Category/ Weight	Exemplary 4 Student work:	Goal 3 Student work:	Working Toward Goal 2 Student work:	Needs Support 1-0 Student work:
Purpose X_____	• Establishes and maintains a clear purpose • Demonstrates an insightful understanding of audience and task	• Establishes and maintains a purpose • Demonstrates an accurate awareness of audience and task	• Establishes a purpose • Demonstrates an awareness of audience and task	• Does not establish a clear purpose • Demonstrates limited/no awareness of audience and task
Organization X_____	• Reflects sophisticated organization throughout • Demonstrates logical progression of ideas • Maintains a clear focus • Utilizes effective transitions	• Reflects organization throughout • Demonstrates logical progression of ideas • Maintains a focus • Utilizes transitions	• Reflects some organization throughout • Demonstrates logical progression of ideas at times • Maintains a vague focus • May utilize some ineffective transitions	• Reflects little/no organization • Lacks logical progression of ideas • Maintains little/no focus • Utilizes ineffective or no transitions
Content X_____	• Is accurate, explicit, and vivid • Exhibits ideas that are highly developed and enhanced by specific details and examples	• Is accurate and relevant • Exhibits ideas that are developed and supported by details and examples	• May contain some inaccuracies • Exhibits ideas that are partially supported by details and examples	• Is inaccurate and unclear • Exhibits limited/no ideas supported by specific details and examples
Use of Language X_____	• Demonstrates excellent use of language • Demonstrates a highly effective use of standard writing that enhances communication • Contains few or no errors. Errors do not detract from meaning	• Demonstrates competent use of language • Demonstrates effective use of standard writing conventions • Contains few errors. Most errors do not detract from meaning	• Demonstrates use of language • Demonstrates use of standard writing conventions • Contains errors that detract from meaning	• Demonstrates limited competency in use of language • Demonstrates limited use of standard writing conventions • Contains errors that make it difficult to determine meaning

Rubric 5: Independent Learners And Thinkers

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Proposal X_____	Student demonstrates a strong sense of initiative by generating compelling questions, creating uniquely original projects/work.	Student demonstrates initiative by generating appropriate questions, creating original projects/work.	Student demonstrates some initiative by generating questions, creating appropriate projects/work.	Student demonstrates limited or no initiative by generating few questions and creating projects/work.
Independent Research & Development X_____	Student is analytical, insightful, and works independently to reach a solution.	Student is analytical, and works productively to reach a solution.	Student reaches a solution with direction.	Student is unable to reach a solution without consistent assistance.
Presentation of Finished Product X_____	Presentation shows compelling evidence of an independent learner and thinker. Solution shows deep understanding of the problem and its components. Solution shows extensive and appropriate application of 21st Century Skills.	Presentation shows clear evidence of an independent learner and thinker. Solution shows adequate understanding of the problem and its components. Solution shows adequate application of 21st Century Skills.	Presentation shows some evidence of an independent learner and thinker. Solution shows some understanding of the problem and its components. Solution shows some application of 21st Century Skills.	Presentation shows limited or no evidence of an independent learner and thinker. Solution shows limited or no understanding of the problem. Solution shows limited or no application of 21st Century Skills.

SHAKESPEARE ONLINE OR IN-CLASS DISCUSSION RUBRIC

	Ideas	Support	Interaction
Exemplary (4)	Original ideas are insightful, specific, and display divergent thinking and well-developed conclusions. Comments reflect higher-level thinking, focusing on analysis, evaluation, and application. Comments reflect willingness to take intellectual risks in discussion. Insights bring student and classmates to a higher understanding of the text and the prompt and evolve and deepen the group's thinking by the end of the discussion.	Student traces and connects a highly convincing range of illustrative and specific quotes and references to various parts of the text and/or relevant outside sources or current/historical events. Student refers the group to specific pages and/or lines in the text, reads the quote or paraphrases when appropriate, and explains the relevance of the quote to the discussion and full analysis of its meaning.	Student takes actions that facilitate discussion. Student interacts by offering comments and questions that synthesize, steer, and challenge discussion in motivating and respectful ways. Student actively and independently contributes ideas with fluency and consistent academic language. Comments indicate that student sees the "big picture" of the discussion and monitors the track of the discussion.
Proficient (3)	Original ideas are insightful, focused, and display critical thinking. Interpretation and analysis work toward drawing conclusions. Student incorporates and extends the thinking of others into ideas. Comments reflect that thinking on the initial ideas has developed by the end of the discussion.	Student provides a range of relevant specific quotes and references to the text and relevant outside current/historical events for examination. Student reads and/or paraphrases when appropriate, introduces the context of the quote, and discusses some relevant parts of the quote.	Student has an influential process in the discussion. Student interacts by respectfully offering comments and questions that prompt further discussion. Student engages with others by building on ideas and involving others in discussion with academic language.
Progressing (2)	Ideas are accurate and indicate thinking about the prompt and text; however, student may state the obvious or rehash prior class or discussion ideas without expanding on those ideas. Connections and/or plausible conclusions are present but need development. Student recognizes and is able to summarize or restate the ideas of others, but does not develop them further.	Student provides general references to the text and/or general outside current/historical events. Examples may simply repeat those already offered in class discussion and/or may be offered in isolation with no explanation of the relevance of the quote to the discussion. Student may offer support or specific evidence only when prompted.	Student contributes to the discussion. Comments and questions might stall or repeat discussion or only clarify. Student interacts with others by referencing others' statements, but does not further discussion. Student works at contributing independently and may need to be prompted to speak by teacher and/or peers. Student may interrupt, distract, or monopolize conversation.
Emerging (1)	Ideas predominantly consist of recall and may lack evidence of comprehension or contain inaccuracies or misunderstandings. Ideas are consistently undeveloped or superficial, and/or may be unrelated to discussion prompt. Thinking is incomplete and/or a statement of facts about the text.	Student provides inaccurate or vague references to the text or outside current/historical events. Student is not able to provide clear evidence when asked. Examples demonstrate a misunderstanding or a lack of understanding.	Student does not have a presence in the discussion. Student interacts only by briefly commenting on others' ideas or asking Yes/No questions. Student may be disengaged, be mainly silent, or respond inappropriately to the ideas of others.

SHAKESPEARE SUMMATIVE ASSESSMENT RUBRIC

Score 9
Highly articulate, effectively organized expression that addresses the task astutely. These products meet the score 8 criteria but are exceptional in their demonstration of mastery of language, use of relevant and specific references to evidence, application of the dramaturgical process, and development of an insightful, focused, and original thesis. Perceptions of the playscript and other sources are insightful and clearly expressed, using language appropriate to literary/theatre criticism (as appropriate). The student has original ideas and may also offer more than a single interpretation of a text or any of its parts. While the product may not be completely error-free, it demonstrates careful editing and revision and the student's control of the elements of composition and the craft of analytical or creative presentation.

Score 8
Highly effective expression that takes a convincing and clear position or approach to the task. The student uses relevant and meaningful evidence from the playscript and other sources that is substantive and well explained. The argument moves the expression forward and demonstrates clear connection between the claims made and the evidence offered. Application of critical thinking skills controls the product. The product demonstrates the ability to use a broad range of elements of effective expression (specific to the task) and is highly-focused and not sprawling. There may be occasional mechanical errors (specific to the process).

Score 7
Effective expression that advances a solid, clearly indicated thesis that responds to the task. Evidence from the text and other sources is provided and may be substantive, but development or articulation of analysis or application of dramaturgical process could be more convincing or clear. Analysis of the playscript and other sources is thoughtful, but may not be as thorough or precise as is needed. The student's elaboration may lack exemplary insight or persuasiveness. There is concrete evidence that the student can read and respond expressively and critically to text. The argument could benefit from more sophistication or stronger control. There may be occasional mechanical errors (specific to the process).

Score 6
Effective expression that advances a solid thesis related to the task but may, at times, lack clarity or put forth an argument that is not fully developed. Evidence from the text or other sources is provided and efforts are made to use it to develop an argument; more thoroughness, clarity, or focus is needed. The language is clear and may be strong in places but may display lack of sophistication, lapses, inability to apply literary/theatre vocabulary effectively, and/or mechanical errors that momentarily distract from the thinking or argument.

Score 5
Expression that responds to the task appropriately but may offer what are, predominately, observations about the playscript or other sources without substantive conclusions drawn. The analysis may lean toward superficiality or a lack of conviction. A thesis is presented and supported but the support is vague or limited. The product may accurately express the student's thoughts but may contain an accumulation of errors (including imprecise vocabulary) that detracts from the voice and/or uncovers weaknesses in mechanics and vocabulary.

Score 4-3
Expression that attempts to address the task but is impacted by a misreading of or lack of facility with the text. A thesis is present but logical, relevant support is meager or imprecise. An attempt at critical analysis is present but is vague and unconvincing and may rely largely on paraphrase and generalization. The writing is sufficiently clear to convey meaning but may suffer from a lack of coherence, weak diction, faulty sentence structure, and/or a variety of mechanical errors.

Score 2-1
Product does not respond adequately to the task or assignment. The product may be largely paraphrase of a text. Confused or incoherent critical analysis suggests the student's inability to comprehend the text or other sources and/or apply knowledge of literary/theatrical elements or devices. The product may demonstrate minimal ability to understand and apply conventions of composition and standard written English or lack attention to the editing and revision process.

Score 0
No response or a response with no more than a reference to the task

SHAKESPEARE EXPOSITORY ESSAY RUBRIC

	Developing Ideas in Writing	**Using Evidence in Writing**	**Demonstrating Structure and Organization**	**Using a Writing Process**
Exemplary (4)	Thesis is clear, specific, and expresses a meaningful argument. You have insightfully answered the implicit question "So what?" Ideas are insightful and the paragraphs demonstrate a clear, thorough, and convincing connection to the thesis.	Convincing, insightful, and aptly-selected evidence is cited properly. Quotes are incorporated seamlessly with appropriate introductory context.	Essay flows effortlessly and artfully from paragraph to paragraph and clearly presents an essay that is a pleasure to read.	Multiple revisions reveal an evolution of thought and process which results in a more sophisticated and clearly defined topic and presentation.
Proficient (3)	Thesis is clear, specific, and states an arguable interpretation of text. Ideas are explained and connect the evidence to the thesis. Essay adequately answers the questions "How do you know?" and "So what?"	Evidence adequately supports the claim. Evidence is properly formatted and cited according to MLA style.	Paragraphs and sentences are well-connected through skillful use of transitions, unifying phrases or key ideas. Paragraphing adequately separates and develops thinking. Sequencing contributes to purpose. Reader is effectively carried through the piece.	There is evidence that planning and revision has taken place, and changes made have improved the essay. There is evidence that conferencing with a peer editor has enhanced the final presentation of the essay.
Progressing (2)	Thesis attempts to demonstrate an interpretation of the text but may not be arguable and/or may not be focused on or fully address the topic/question. Ideas contain gaps in thinking or may merely repeat the claim or evidence. Essay attempts to connect evidence to claim but is inadequate and/or not convincing. Essay does not answer one or both of the questions "How do you know?" and "So what?"	Evidence is present but may not clearly support the claim, may be more focused on repeating the claim rather than supporting it, or may merely reference a plot point. Quote is not introduced with appropriate context.	Transitions may be lacking. Connections between ideas and thesis are not readily apparent. Connections between ideas may be lacking. Paragraphs exist but lack focus and offer limited development. Sequence may not contribute to purpose and shifts may distract reader.	There is evidence that some planning and revision has taken plan, but any changes made have not significantly improved the essay. There is evidence that conferencing with a peer editor occurred, but the final presentation of the essay still contains flaws. Suggestions which would improve the essay have been ignored.
Emerging (1)	Thesis is unclear, rooted in inaccuracies, and/or a statement of fact. It does not set up an interpretation for the essay. Ideas are missing, unrelated to thesis and evidence, and/or introduce no new thinking to the response.	Evidence is missing or not clearly referenced and/or not relevant to the claim. Evidence may simply restate a plot point.	Abrupt shifts in thought interfere with meaning. Fluency and transitions are lacking. Little sense of organization with frequent digressions or gaps in thinking. Reader is blocked from meaning.	It is unclear that there was any planning or revision. There is no evidence of conferencing with a peer, or such conferences were unproductive.

SHAKESPEARE COMEDY PERFORMANCE PROJECT RUBRIC

	Promptbook This is the section that will evaluate the quality of your promptbook.	Performance This is the section that will evaluate the quality of your performance.	Additional Support Materials This is the section that will evaluate the quality of your role-specific materials: for directors, the writeup; for actors, the character study; for designers, the portfolio.	Talkback This is the section that will evaluate the quality of your talkback session.
Exceeds Goal	**All attributes of "Meets Goal" plus:** Provides additional information about gestures, blocking, lights, sounds, etc., which all work as a unified whole to communicate the intent of the scene.	**All attributes of "Meets Goal" plus:** Performance is insightful and enjoyable. The performance has thoughtful accounted for and clearly communicates all aspects of the scene. May add an interesting twist that causes the audience to see the play in a new way.	**All attributes of "Meets Goal" plus:** Materials work to enhance the experience of the performance; graphics and figures enhance the materials both in visual appeal and user-ease; layout of packet enhances materials' effectiveness and serves to create interest and excitement.	**All attributes of "Meets Goal" plus:** A level of self-reflection is evident as the troupe is able to authoritatively address challenges to their interpretation and/or offer alternatives to their production should the opportunity arise.
Meets Goal	Promptbook decisions reflect an understanding of the use of language to communicate plot, characterization, theme in addition to an understanding of what is being said and why. Promptbook provides enough information for a reader to envision the intention of the scene.	Plot, characterization, theme, etc., are communicated through the performance. Relationships between characters are apparent. Movement is intentional and rehearsed. Dialog is delivered naturally.	The portfolio clearly communicates process and intent. The additional information helps to communicate the vision where the performance may have been limited due to resources. The materials are well-edited for spelling, mechanics, grammar, etc. (few errors exist); formatting is clear and user-friendly; graphics are clear and legible; MLA formatting is employed correctly.	The troupe is well-prepared to answer questions about process, intent, and choices. All members of the troupe participate in the presentation, particularly when their areas of specialty come up.
Approaches Goal	Promptbook decisions indicate an understanding of the various elements of the scene, but promptbook does the bare minimum in communicating plot, characterization, theme, etc. There may be some misunderstandings about what is being said and why it is being said.	There is an understanding of plot, characterization, theme, etc., and an understanding of how the dialog communicates those concepts, but the performance is unrehearsed and affects understanding. The final product lacks production techniques appropriate for the medium (live or recorded).	The portfolio makes an attempt at communicating elements of the process and product but is incomplete or insufficient. Errors in fact or formatting are present and demonstrate a certain level of carelessness.	Members of the troupe read a prepared statement that does not address all elements of the production or is not prepared or rehearsed. Presentation is driven by responses to questions, often appearing to be formulating responses on the spot rather than reflecting a thoughtful process throughout. Troupe struggles to justify their decisions.
Does Not Meet Goal	Makes the pretense of annotating the script, but is focused mostly on paraphrase and does not communicate plot, characterization, theme, etc. It is apparent that not enough work was done to understand what is being said and why.	Group reads the script but does not have an understanding of what they are doing or why. Dialog is not natural and/or is error-ridden. Little or no attempt is made at demonstrating actions that bring life to the performance. Performance does not communicate plot, characterization, theme, etc.	The information presented in the support materials portfolio does not fulfill the requirements of the task. The portfolio may be missing elements or may contain errors in either formatting or fact. Editing errors may detract from the authority of the packet; graphics may be unclear or distracting; MLA formatting may be incorrect.	Troupe is unable to answer some questions about their performance, scene, or play. It is apparent that the group does not have a firm understanding of plot, characterization, or theme. Troupe is unable to justify their decisions.

SHAKESPEARE FINAL THESIS PROJECT RUBRIC

	Research This is the section that will evaluate your ability to conduct research on your chosen topic.	**Analysis** This is the section that will evaluate your ability to analyze literary texts and draw inferences and conclusions about them.	**Synthesis** This is the section that will evaluate your ability to take all your research and analysis and synthesize it to address the requirements of the assignment.	**Publishing** This is the section that will evaluate your ability to revise and edit your writing and to write for a specific and specialized audience.
Exceeds Goal	**All attributes of "Meets Goal" plus:** Research is used effectively and reflects a thoughtful, purposeful curation of information; the "so what" of the researched information is apparent.	**All attributes of "Meets Goal" plus:** Close text analysis is pervasive and evident through multiple and varied indicators; an implied "thesis" for the interpretation is apparent throughout the materials; the analysis demonstrates a keen ability to read a literary text and communicate how the various literary elements work together to present a unified whole.	**All attributes of "Meets Goal" plus:** Presentation is a seamless blend of literary analysis and research that moves toward a thesis that unequivocally addresses the topic. Final product demonstrates insight and command of the material.	**All attributes of "Meets Goal" plus:** Essay maintains a consistent and effective "voice"; multiple revisions reveal an evolution of thought and process which results in a more sophisticated and defined topic and presentation.
Meets Goal	Researched information is accurate and appropriately attributed to sources (e.g., direct quotes are cited in-text; paraphrased information is cited in Works Cited page); research is relevant to the topic.	Analysis reflects clear comprehension of the text; analysis demonstrates ability to exercise close reading and subsequently develop well-supported interpretations.	Presentation provides a logical blend of researched material and textual analysis that addresses the topic. Synthesis may be procedural rather than organically integrated.	The essay is well-edited for spelling, mechanics, grammar, etc. (few errors exist); formatting is clear and user-friendly; MLA formatting is employed correctly.
Approaches Goal	Researched information may contain inaccuracies or, while interesting, may not be relevant to the topic; research may not be adequately cited to avoid plagiarism.	Analysis may reveal a reading of the text but a lack of comprehension or a superficial reading of the text; analysis may not adequately demonstrate ability to close-read a text.	Information presented in essay may be drawn from a variety of sources but may not be integrated or may not be well-balanced between text analysis and research.	Editing errors may detract from the authority of the essay; MLA formatting may be incorrect.
Does Not Meet Goal	Researched information does not hail from reputable sources and/or is not cited; research does not appear in the project.	Analysis is supplanted by cursory summary and/or is rooted in gross inaccuracies.	Information is not synthesized to demonstrate student's work with both literary text and research sources.	Essay does not reflect that editing was a step in student's publishing process and/or presentation is inappropriate or unprepared.

APPENDICES

- Playing Shakespeare (attached)
- Playing Shakespeare Creative Meeting (attached)
- Characterization in Drama (attached)
- To be or . . . : Examining Hamlet's Soliloquies (attached)

Playing Shakespeare

Directors:
Responsible for the overall interpretation of the play.
Work in collaboration with the Designers and the Actors to create interpretation.

You might be a Director if:
- You enjoy close reading.
- You are comfortable **sharing your vision** with others.
- You can envision the scene as you read.
- You are comfortable with a **leadership role**.

Responsibilities:
- meeting with your group
- listening to their input
- encouraging them to support their ideas with the text
- **maintaining a consistent interpretation**
- keeping everyone on schedule

Final assessment:
- **Director's talkback** after the performance to share the overall interpretation and to explain how the performed scene fits into that overall interpretation
- Discussion and **journal** of how the process came together
- Selection from **annotated script/promptbook** with director's notes

Designers:
Responsible for the visual look of the play.
Work in collaboration with the Directors and the Actors to create the look which communicates the vision & interpretation of the troupe.

You might be a Designer if:
- You are **artistic** in a visual medium.
- You are more comfortable expressing yourself through a **visual medium** rather than performance.
- Your vision of scenery, sets, props, costumes, and/or lighting helps to **communicate the troupe's vision and interpretation**.

Responsibilities:
- meeting with the group
- **collecting & sharing images** which will manifest the interpretation/vision.
- listening to the ideas and working to illustrate them.

Final assessment:
- **Designer's talkback** after the performance to share the vision and to explain how the different artistic elements fit in the performed scene
- **Portfolio of illustrations** which communicate the overall look of the production
  - Set list for each scene
  - Costume list for each character & scene
  - Prop list for each scene
- **Written explanation** of the evolution of the vision and the rationale behind how it is intended to communicate the interpretation

Actors:

Responsible for the thorough understanding of assigned character(s) and how they fit into the troupe's overall interpretation.

Work in collaboration with Director(s) & Designers to create an interpretation and communicate that interpretation through the performance of one scene

You might be an actor if:
- You feel comfortable **performing** in front of others.
- You have a good sense of **human motivation and emotion**.
- You can **communicate** the character's motivation and emotion to an audience in a way that helps to communicate the overall interpretation of the scene and the play.

Responsibilities:
- meeting with your group
- listening to their input
- understanding the character in the context of the scene and the play as a whole
- understanding the character's relationship with the other characters
- understanding the motivation and emotion as suggested by the troupe's interpretation of the scene

Final assessment:
- **Actor's talkback** after the performance to share the overall interpretation and to explain how the performance fits into that overall interpretation
- **Character study** of your character discussing the significance of the character in the play and the development of that character over the course of the play
- Selection from **annotated script/promptbook** with actor's notes

Playing Shakespeare
Creative Meeting

The purpose of the creative meeting is for all of the different members of the creative team – directors, actors, and designers – to have an opportunity to share their ideas about the production. In order for this to be a successful meeting, everyone on the team must do the following:

- Read the play more than once – read the play so that you have an understanding of the plot, themes, characters. Read so that you have an idea of what you want the audience to take from your performance.
- Look for moments when there is change: in a character, in a scene, in the plot. Think about the tone of the change (does it get brighter or darker?) and think about the effect of the change.
- Think about the various discussions we have had about understanding Shakespeare:
  - Determining Characterization:
    - What they say?
    - What they do?
    - What do others say about them?
  - The audience's perspective:
    - What do they see?
    - What do they hear?
    - What do they think as a result?
  - What do long passages rich in vivid imagery reveal when read closely?
  - How does the "fool" reveal truth, and what truth does he reveal in this play?
  - Who does the play reward & why?
  - Who does the play marginalize & why?
  - What do the tensions in the play reveal and what does the play favor:
    - age vs. youth
    - country vs. city or court

For your meeting EVERY MEMBER OF THE GROUP must bring any and all of the following:
- notes
- drawings
- photos
- illustrations you have cut from a magazine
- ANYTHING THAT YOU THINK WILL HELP YOUR GROUP **SEE** THIS PLAY

Characterization in Drama

As you read the play to prepare for your performance, focus your attention on one main character to understand what the play is saying about people overall. Here are some tools you can use to attain that understanding.

Three ways to determine characterization:
- What they say.
- What they do or have.
- What others say about them.

These will give you some insight into the basic personality of the character and will give you a starting point for exploration. Remember that you have to balance these three elements, as characters often do not know themselves very well – particularly at the beginning of a play.

Soliloquies

Keep in mind what we have discussed about how soliloquies reveal the inner transformation of a character.

1. Start by examining the mental condition of the person before the soliloquy
   a. consider what has happened to him before now
   b. how does he feel about it?
   c. describe his mental state or mood
   d. what is the current problem or event that triggered the soliloquy?
2. Paraphrase the soliloquy
   a. be sure to understand what he is saying and why he is saying it
   b. know both the denotation and the connotation
3. Perform a close reading of the soliloquy
   a. look at the language used – is it simple, plain direct? What might that suggest as opposed to more poetic or convoluted diction? Or, vice-versa?
   b. what metaphorical or symbolic significance does the soliloquy contain?
4. Does a change occur in the character during the soliloquy? If so, where? What triggered the change? Where does the soliloquy go after that?
5. What, if any, is the resolution of the problem that emerges as a result of the soliloquy?
   a. how does the character look at his problem, his world, himself, and/or himself in the world now?
   b. what change has occurred in/to the character?

Action & Reaction

Everything that a character says or does on stage is a reaction to something she has just experienced. When looking at your character, trace the reaction back to a previous action and consider:

- What has happened?
- Why has the character reacted like that?
- What does this reaction say about the character?
- Does this fit with everything we know about the character so far?

Then consider that the character's reaction is now a new action to which another character will react. This is the continuing cycle which moves the plot & the play forward.

Desire & Drive

Answering the following questions will help you to get inside the mind of the play and your character:

- What does she want?
- What is her plan to get it?
- What stands in her way?
- How does she react to the obstacle?
- How does she try to get around the obstacle?
- What new situation arises as a result of the character's actions?
- How do the character's actions affect others in the scene and in the play?

To be or . . . : Examining Hamlet's Soliloquies

Consider this: every event, every moment, changes a person – you, in essence, become a new person with every moment. And the direction of that change presents a limited number of possibilities available to that new person.

Since it is too difficult to objectively observe this process in ourselves, we will examine how this occurs in the young Hamlet – by observing his attempts at creating sense out of our absurd world.

There are several things to consider when approaching the soliloquies – not only the literal meaning and the sub-conscious development, but also the contextual situation going into the soliloquy as well as the new person that emerges. Here is a guide:

1. Start by examining the mental condition of the person before the soliloquy
   a. consider what has happened to him before now
   b. how does he feel about it?
   c. describe his mental state or mood
   d. what is the current problem or event that triggered the soliloquy?
2. Paraphrase the soliloquy
   a. be sure to understand what he is saying and why he is saying it
   b. know both the denotation and the connotation
3. Perform a close reading of the soliloquy
   a. look at the language used – is it simple, plain direct? What might that suggest as opposed to more poetic or convoluted diction? Or, vice-versa?
   b. what metaphorical or symbolic significance does the soliloquy contain? what significance does Hamlet imbue and what significance is inadvertent?
4. Does a change occur in Hamlet during the soliloquy? If so, where? What triggered the change? Where does the soliloquy go after that?
5. What, if any, is the resolution of the problem that emerges as a result of the soliloquy?
   a. how does Hamlet look at his problem, his world, himself, and/or himself in the world now?
   b. what change has occurred in/to Hamlet?