

TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

Honors Shakespeare Grade 12

2026

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Curriculum Writing Team

Anne Rizza

Matthew Bracksieck

Julius Lobo

Jessica Spillane

Susan C. Iwanicki, Ed.D.

English Department Chair

English & CTE Teacher, Trumbull High School

English Teacher, Trumbull High School

English Teacher, Trumbull High School

Assistant Superintendent

Honors Shakespeare

Grade 12

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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 his plays continually adapted for big budget film productions? Harold Bloom offers a rationale in his massive tome *Shakespeare: The Invention of the Human*: that what we consider to be our modern consciousness is the product of Shakespeare's characters. In other words, 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 grade 9 and grade 10 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."

This update continues to focus on the study and close reading of the text as well as the historical context of the plays. However, it will also draw heavily on the idea that the plays were intended to be performed and therefore the study undertaken will ultimately have an eye towards performance analysis to help focus the study. The texts will be supplemented with examples of interpretations as well as other scholarly critique. Additionally, it will be posited that today's educated and cultured consumers of media and entertainment benefit from being able to recognize foundational elements from the works of Shakespeare. At the same time, students will be brought to understand that all art at all times is created in reference to the time in which it is being written; thus, Shakespeare's works give us a glimpse into another time and place to consider what is universal and timeless and what is of a particular moment.

The culminating project of the course will ask students to consider Shakespeare's works from both perspectives, offering them the opportunity to consider their place in the world as much as they consider Shakespeare's place in the world. This project will supplant a seated examination.

COURSE GOALS

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

CCSS.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.
CCSS.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.
CCSS.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).
CCSS.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.
CCSS.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.
CCSS.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).
CCSS.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.
CCSS.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
CCSS.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.
CCSS.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.
CCSS.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.

CCSS.ELA-LITERACY.RI.11-12.10	By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.
CCSS.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
CCSS.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.
CCSS.ELA-LITERACY.W.11-12.2.d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
CCSS.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. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
CCSS.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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 55.)
CCSS.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.
CCSS.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.
CCSS.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.
CCSS.ELA-LITERACY.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCSS.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.

CCSS.ELA-LITERACY.SL.11-12.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
CCSS.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.
CCSS.ELA-LITERACY.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCSS.ELA-LITERACY.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCSS.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.
CCSS.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.
CCSS.ELA-LITERACY.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCSS.ELA-LITERACY.L.11-12.6	Acquire and use accurate general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
ISTE Empowered Learner (Standard 1):	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):	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):	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 creatively for a variety of purposes 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 in teams locally and globally.

COURSE ENDURING UNDERSTANDINGS

- Students will understand:
 - how to approach and comprehend a Shakespearean play on a structural, plot, and thematic level.
 - how the plays both fit in and challenge the various genres.
 - the historical context in which the plays were written and how that affected their conception and their reception.
 - how the plays continue to change in meaning as the society that experiences the plays change.
 - how the plays have the potential to change society.
 - the conventions of drama as a genre.
 - the conventions of Shakespearean comedy, tragedy, history, and romance.
 - how Shakespearean soliloquies reveal the development of a character.

COURSE ESSENTIAL QUESTIONS

1. Why does Shakespeare endure?
2. How do the writings of Shakespeare reveal us? Shape us? Reflect us?
3. What do we learn from reading and viewing Shakespeare about the power, fragility and beauty of being human?
4. 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 of Shakespearean genres.
 - 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.
 - how to understand a Shakespearean play 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 it affects the audience's opinion of the subject.
- Students will be able to . . .
 - interpret implied stage direction communicated in dialog to help conceive characterization, plot, staging, etc.
 - communicate their interpretation via performance, promptbook notation,

- o formal essay, informal responses, etc.
- o engage in shared inquiry discussions where they use the text to support their interpretation of the text in a group discussion.
- o independently and in small production groups, read a play, formulate an interpretation, and perform or analyze a scene according to how they read the script's intention.
- o Synthesize thematic ideas between texts and between Elizabethan arts and culture and today's arts and culture.

Vision of the Graduate

The Honors Shakespeare course purposefully integrates the eight core competencies outlined in Trumbull Public Schools' Vision of the Graduate. These competencies are not treated as abstract ideals, but as real, observable behaviors and mindsets that students develop through reading, writing, discussion, collaboration, and reflective learning experiences.

Vision of the Graduate Competency	How It Is Embedded Throughout the Course
Communication	In Unit 1: Introduction to Shakespeare, students conduct a formal close reading and explication of a sonnet, paraphrasing the poem and analyzing how structure, imagery, and word choice shape meaning. This assignment requires precise academic vocabulary, coherent organization, and sustained textual evidence. In Unit 2: History Plays, in small “production company” groups, students stage a key scene from <i>Henry V</i> or <i>Richard III</i> and present a promptbook explaining their interpretive choices. They must clearly articulate how blocking, stress, subtext, lighting, and delivery communicate theme and characterization, demonstrating command of both oral and written communication.
Self-Efficacy	In Unit 1: Independent Reading & Annotation: students complete an initial independent reading of each play before class discussion, arriving prepared with annotations and interpretive questions. This expectation reinforces students' belief that they can independently navigate complex Elizabethan texts. In Unit 4: Tragedy, students select and evaluate multiple filmed performances of <i>Hamlet</i> , ultimately defending which portrayal most effectively captures the play's thematic aims. The

	assignment positions students as authoritative critics capable of forming and defending sophisticated judgments.
Critical Thinking & Problem Solving	In Unit 4: Tragedy Structure Analysis, students analyze <i>Hamlet</i> through the five-act tragic framework (stasis & intrusion; complication; irreversible act; “other play”; avalanche & last man standing). This requires synthesizing structural analysis with thematic interpretation. In Unit 2: Performance Comparison, students compare their staged scene to professional productions, evaluating how directorial choices influence audience perception. They must identify problems of interpretation (e.g., Is Richard manipulative or charismatic?) and justify their conclusions with textual evidence.
Collaboration	In Unit 2: History Plays Performance Project, students work in small groups to interpret and stage a key scene. They must negotiate decisions about characterization, tone, and staging, balancing competing ideas and building consensus around a shared artistic vision. In Unit 3: Comedy Shared Inquiry Discussions, through structured Shared Inquiry discussions, students respond directly to peers’ interpretations of masking, mistaken identity, and comedic structure in <i>Twelfth Night</i> or <i>Much Ado About Nothing</i> . They practice active listening, questioning, and building on others’ ideas.
Growth Mindset	In Unit 2: Promptbook Development, students revise their promptbooks as they refine interpretive choices. Through rehearsal and peer feedback, they adjust staging and delivery to better align with textual evidence, modeling iterative improvement. In Unit 3: Close Reading Essay, students draft, revise, and refine a close reading essay on a selected comedic passage (10–20 lines), strengthening thesis clarity and analytical depth through revision processes aligned to the Shakespeare Summative Writing Rubric.
Integrity	In Unit 1: Bloom & Scholarship Analysis, students read excerpts from Harold Bloom and other scholars, engaging critically rather than passively accepting claims. They must accurately represent arguments before responding, modeling intellectual honesty. In Unit 4: Research & Citation Standards, when responding to scholarship and popular commentary on <i>Hamlet</i> , students gather information from authoritative sources, assess credibility, and properly cite evidence, reinforcing ethical research practices. Students follow MLA citation guidelines and

	evaluate source credibility as outlined in CCSS W.11-12.8, reinforcing responsible scholarship.
Innovation	In Unit 2: Staging with Modern Interpretation, students incorporate music, lighting, and contemporary performance lenses into their staging of historical scenes, creatively translating Shakespeare's text for a modern audience. In Unit 3: Comedy Genre Exploration, students examine how Shakespeare both borrows from and deviates from Aristophanes, Plautus, and Terence, then apply this understanding to analyze modern comedic forms and adaptations, demonstrating transfer of genre analysis across time periods.
Emotional Intelligence	In Unit 4: Soliloquy Tracking in <i>Hamlet</i> , students track Hamlet's evolving worldview across his soliloquies, examining themes of indecision, mortality, and self-awareness. This sustained attention to internal conflict deepens students' understanding of complex human emotion. In Unit 2: Leadership & Conscience in History Plays, through essential questions such as "What are the characteristics of a good leader?" students analyze moral ambiguity in <i>Henry V</i> and <i>Richard III</i> , exploring manipulation, conscience, and power in ways that connect literature to contemporary civic life.

COURSE SYLLABUS

Course Name

Shakespeare

Level

Honors

Prerequisites

Successful completion of grades 9, 10, and 11 English

General Description of the Course

Honors Shakespeare is a semester-long senior elective that provides interested students with a rigorous introduction to the study of Shakespeare's works through reading, writing, viewing, discussion, and research. As an English course, Honors Shakespeare offers students the opportunity to apply the skills they have acquired in previous courses with an eye toward asking why we should continue to read, discuss, and perform the works of a single playwright from over 400 years ago. The course philosophy pulls from scholarship that asserts that we read and view Shakespeare's works in order to discover more about ourselves and our world. Students will be expected to do an initial reading of a Shakespeare play on their own and come to class with foundational understanding of plot and character and with questions and annotations to fuel collaborative discovery. As Shakespeare's works were meant to be seen as performances and today's student has ready access to performances, scholarship, and commentary, extensive viewing of film or filmed live performance will supplement the reading and be foundational to the classroom study of the works. Students are expected to work collaboratively and explore multiple perspectives, applying Shared Inquiry methodology, in order to discover the universality and timelessness of Shakespeare's works.

Instructor note: Unit 1 is introductory in nature and should be completed first. The Tragedy unit requires a familiarity with Shakespeare's works and style and should be completed last. The Units on Comedy and History could be offered in either order in between the first and last units.

Assured Assessments

Formative Assessments:

- Shared Inquiry Discussions
- Journal responses
- Individual & collaborative annotations

Summative Assessments:

- Written analysis of sonnet
- Close reading essay of a Shakespearean comedy
- Film analysis (written piece or presentation)

Core Texts

The Tragedy of Hamlet

The Tragedy of Richard III
Twelfth Night or Much Ado About Nothing

Supplemental Texts

Alls Well That Ends Well
As You Like It
Coriolanus (excerpts)
The Tragedy of Julius Caesar
The Tragedy of King Lear
The Tragedy of Macbeth (excerpts)
The Merchant of Venice
The Tragedy of Romeo & Juliet (excerpts)
The Tragedy of Othello
The Tempest
Titus Andronicus (excerpts)
The Winter's Tale

Media Texts/Resources

[How Not To Hate Shakespeare](#)
[Shakespeare is Everywhere](#)
[Shakespeare and Hip Hop?](#)
[Why Shakespeare? Because it's 2016](#)

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale: Southern Illinois UP, 1998. Print.

Barton, John. *Playing Shakespeare*. London: Methuen, 1989. Print. And accompanying videos

Bloom, Harold. *Shakespeare: The Invention of the Human*. New York: Riverhead, 1999. Print.

Widdicombe, Toby. *Simply Shakespeare*. New York: Longman, 2002. Print.

UNIT 1

Introduction to Shakespeare – the person and the plays

Unit Goals

At the completion of this unit, students will:

CCSS.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.
CCSS.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.
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CCSS.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.
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CCSS.ELA-LITERACY.SL.11-12.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
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CCSS.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.
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CCSS.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
CCSS.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.
CCSS.ELA-LITERACY.W.11-12.2.d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
CCSS.ELA-LITERACY.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
ISTE Empowered Learner (Standard 1):	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):

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 Creative Communicator
(Standard 6):

Communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.

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 level?
- Why Shakespeare?

Unit Scope and Sequence

Why Shakespeare? This unit will introduce that question as well as one potential and potentially controversial answer by examining Harold Bloom's [introduction](#) to his collection of thoughts on Shakespeare's plays--*Shakespeare: The Invention of the Human*. As this is a complex and provocative idea, there will be time devoted to unpacking, understanding, and reacting to this idea--especially key components as:

- self-overhearing which leads to individuation;
- Shakespeare invented us;
- there are more Hamlets than actors to play them;
- the plays read us better than we read them.

All of which will be the backdrop of the course. From there, there will be a brief history of ancient Greek theatre, which is the foundation of Western theatre, and the evolution of Elizabethan theatre. There will be contextual grounding in Elizabethan history in general and then narrowing down to what we know about Shakespeare himself. After the historical context, there will be a focus on the texts themselves including the differences between quartos and folios and how each were formed and transmitted to us; how the Folger editions of the plays are constructed out of these various versions. The focus is again narrowed as there is instruction on [how to read the plays](#):

- the difference between prose and verse
- iambic pentameter
- stage directions--explicit & implied
- editors notes
- longer notes
- textual notes

The unit will culminate in an exploration of the [sonnets](#) as an example of iambic pentameter and the type of discourse that will be seen in the soliloquies.

Unit 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 where they share their insights and ask questions of each others’ interpretation. As a class we 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 we will return to throughout the course.

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, comment on how the structure, imagery, and word choice (particularly the puns) help to communicate that interpretation.

Resources:

Core:

- Introductory material from Henry V or Richard III(Folger Edition)
- The Sonnet text or [selected Shakespearean sonnets](#)
- Excerpts from [Shakespeare: The Invention of the Human by Harold Bloom](#)
- Excerpts from [Simply Shakespeare by Toby Witticombe](#)

Supplemental:

- Clip from [Sir Laurence Olivier’s production of Henry V \(1944\)](#)
- Clips from [Playing Shakespeare BBC production](#)

Time Allotment

- 1-2 Weeks

UNIT 2

History Plays

Unit Goals

At the completion of this unit, students will:

CCSS.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.
CCSS.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.
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CCSS.ELA-LITERACY.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCSS.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.
CCSS.ELA-LITERACY.SL.11-12.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
CCSS.ELA-LITERACY.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCSS.ELA-LITERACY.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCSS.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.
CCSS.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.
CCSS.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 they 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 creatively for a variety of purposes 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 in teams locally and globally.

Unit Essential Questions

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

Unit Scope and Sequence

This unit will begin with an introduction to Witticombe's discussion of the key characteristics of Shakespeare's History play--focusing on the questions about leadership qualities and how a king performs his role. There will be a brief survey of British history of the time--focusing on royal succession and the conflicts that shaped the nation. Students will use this backdrop and critical lens to study *Henry V* and/or *Richard III*. Students will conduct a close reading of a significant passage of the play (for example [R3.1.4.1-10](#)) to infer major themes of the play. Students will examine the characters' portrayals in various interpretations to see how a performance can shape the audience's perspective. Students will then get practice at formulating an interpretation of a character, based on the text using some of the following tools:

- stress, subtext, gestures, and implied stage directions
- action, reaction, drive, and desire--inferring and interpreting characterization
- information revealed by [studying the structure and purpose of various soliloquies](#)
- interactions with other characters: noble or lower class

Students will demonstrate their understanding of character and major themes of the play by working in a group to "stage" a portion of a key scene. This will require the students to consider the following:

- blocking
- delivery of lines
- reaction to other characters and events
- music
- lighting

Students will then [compare their interpretation and “performance” to other professional productions.](#)

Unit Assured Assessments

Formative Assessments:

- Shared Inquiry discussions about the ways which the titular character manipulates his audience (his subjects or otherwise).

Summative Assessments:

- 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 which 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.

Resources:

Core:

- *Henry V* and/or *Richard III* (Folger Edition)

Supplemental:

- Excerpts from *Shakespeare: The Invention of the Human* by Harold Bloom
- Excerpts from *Simply Shakespeare* by Toby Witticombe
- Excerpts from *Backwards and Forwards* by David Ball
- Clips from Sir Laurence Olivier's production of *Henry V* (1944)
- Clips from Kenneth Branagh's production of *Henry V* (1989)
- Clips from Sir Laurence Olivier's production of *Richard III* (1955)
- Clips from Al Pacino's documentary *Looking for Richard* (1996)
- Clips from Sir Ian McKellen's performance in *Richard III* (1995)
- “Henry V: A Modern Perspective” by Michael Neill (found in the Folger Edition)
- “Richard III: A Modern Perspective” by Phyllis Rackin (found in the Folger Edition)
- Liar music video by Rollins Band

Time Allotment

4-6 Weeks

UNIT 3

Comedy Plays

Unit Goals

At the completion of this unit, students will:

CCSS.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.

CCSS.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.

CCSS.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.

CCSS.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.

CCSS.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.

CCSS.ELA-LITERACY.SL.11-12.1.a

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

CCSS.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.

CCSS.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.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.6

Acquire and use accurate general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CCSS.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
CCSS.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.
CCSS.ELA-LITERACY.W.11-12.2.d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
ISTE Empowered Learner (Standard 1):	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):	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 Creative Communicator (Standard 6):	Communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.

Unit Essential Questions

- What defines comedy as a genre?
- Who were the practitioners of comedy before Shakespeare's time, and what did they contribute to the genre (Aristophanes, Plautus, Terence)?
- What defines a Shakespearean comedy?
- How does Shakespeare in his comedic writing reflect and deviate from the definitions and structure of comedy?
- How can an understanding of Shakespearean comedy help us understand comedic forms today, especially contemporary adaptations of Shakespeare's comedies?

Unit Scope and Sequence

In this unit, students will be introduced to Shakespearean comedy, its formal structure, and how Shakespeare borrowed from ancient Greek and Roman playwrights while defying convention and breaking new ground in the world of comedy. While the focus of Shakespearean tragedy is the tragic hero, and the inherent flaw and inevitable fall of the title character, the central feature of Shakespearean comedy is the *situation*, or the tangled and ludicrous web of events in which

characters on stage interact with one another. Students will learn how Shakespeare structured his comedies within the five act format and analyze the comedic situations that he built for his characters. In particular, students will be introduced to concepts such as identity formation and masking/disguise, understand how Shakespeare used marriage within the comedic structure, and explore the crucial and careful overlap between comedy and tragedy on the Shakespearean stage. Following this introduction, students will then study either *Twelfth Night* or *Much Ado About Nothing* as a core text for the unit. As they conduct a close analysis of either play, students will keep the following things in mind:

- How the comedic characters use identity formation/masking/mistaken identity as central aspects of their characterization
- The relationship between a specific comedic situation and the characters who participate within it
- The larger interaction between multiple comedic situations and how Shakespeare uses these interactions to drive the plot of the comedy
- Use of asides and nested scenes on stage to drive the comedic factor
- Group dynamics on stage and how to decipher these dynamics through the play's text and stage directions
- The role that socioeconomic class and social/cultural difference plays in the plot of Shakespeare's comedies
- The fine line between tragedy and comedy as genres and how Shakespeare uses that overlap in the structure of his comedies

Unit Assured Assessments

Formative Assessments:

- Shared inquiry discussions on central moments and concepts within the comedies under study
- Short writing responses that require students to perform close reading and analysis of important selected passages and/or characters
- Graded notetaking and journaling as preparation for class discussion and analysis
- Short reading quizzes

Summative Assessments:

- Students will write a longer essay response on the unit play in which they carefully analyze a chosen moment (no more than 10-20 lines of text) and establish an argument regarding its importance to the play as a whole or a significant comedic situation within the play. The essay will showcase the student's ability to perform close reading analysis, understand the major themes and concepts that cut across the play, and the relationship between the major characters and the comedic situations in which they are placed.

Resources:

Core:

- *Twelfth Night* or *Much Ado About Nothing*

Supplemental:

- *Twelfth Night* film, directed by Trevor Nunn

- *As You Like It*
- *A Midsummer Night's Dream*
- *The Taming of the Shrew*
- *The Merry Wives of Windsor*
- *Two Gentlemen from Verona*

Time Allotment

- Approximately 4 weeks

UNIT 4 Tragedy Plays

Unit Goals

At the completion of this unit, students will:

CCSS.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.
CCSS.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.
CCSS.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.
CCSS.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.
CCSS.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).
CCSS.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.

CCSS.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
CCSS.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.
CCSS.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
CCSS.ELA-LITERACY.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCSS.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.
CCSS.ELA-LITERACY.SL.11-12.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
CCSS.ELA-LITERACY.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCSS.ELA-LITERACY.L.11-12.6	Acquire and use accurate general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
ISTE Digital Citizen (Standard 2):	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.

Unit Essential Questions

- What are the defining characteristics of a Shakespearean tragedy?
- How do tragedies have the ability to evoke empathy, catharsis, or both in their audiences?
- How do people assess conflicting information and make decisions?
- Why do some positive relationships turn negative?
- How do the soliloquies illustrate Bloom’s concept of “self-individuation?”
- How is the concept of a “tragic flaw” that brings one down relevant to our experiences with self-regulation today?

Unit Scope and Sequence

Shakespearean tragedy has its roots in the Aristotelian premise of a noble, but inherently flawed, character ultimately brought down by decisions and behaviors which emanate from the internal flaw. Following the traditional five act structure, tragedy plays' denouement brings the world of the play back to order, with "normalcy" restored for the characters left standing. Shakespeare's tragedy work also envelopes the audience in the humanism introduced during the Renaissance period, examining the world through the lens of man (rather than God or the gods). Aristotle's influence can also be seen in tragedies' ability to provoke catharsis in its audience; indeed, provoking strong empathy through their universality is one of the elements that has allowed Shakespearean tragedy to persist through the ages.

In this unit, students will put their exploration of history and comedy plays to use: the role of genuine human emotions and urges (held up against the impossible standards of leadership) explored in the history plays and of the pursuit of identity and connectedness in the comedies, lays the groundwork for Shakespeare's tragedies. The unit will utilize *The Tragedy of Hamlet* (argued to be Shakespeare's opus) as its core text. Regarded as a "revenge tragedy" in the Jacobean tradition, *Hamlet* takes a powerful human impulse—revenge—and sets in in the play's context of uncertainty. Students are thereby asked to consider whether Hamlet's "inaction" (a popular categorization of his behaviors) is truly as one dimensional as often portrayed in popular culture. This unit allows students to return to Bloom's assertion of Hamlet and its opportunity to consider: how we conceive of ourselves; self-individuation; and self-overhearing and how these both mirror and aid our experiences of seeking and gaining control of the world.

If time allows, this unit can also include a reading of *The Tragedy of Othello* (in full or excerpts) and/or other tragedy plays to enrich students' exploration of the form. Additional readings will also provide students with some framework for exploring why *Hamlet* is considered to be Shakespeare's most fully-realized work.

In considering the structure of a five-act Shakespearean tragedy, students will frame their previous experiences and their reading of *Hamlet* through the following lens:

- Act I: stasis & intrusion
- Act II: complication & dynamics
- Act III: the "irreversible act"
- Act IV: the "other play"
- Act V: the avalanche & last man standing

During their read of *Hamlet*, students can be directed to track and annotate for the following:

- *Hamlet's* opening line's assertion of a theme: "Who's there?"
- Hamlet's purpose
- The progression of Hamlet as seen through the soliloquies (assignment attached in appendix)
- 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"

If *Othello* is also studied, these elements may be included:

- Assessing information
- Examining the concept of “reputation”
- Iago’s manipulative power
- Othello’s tragic flaw
- Comparisons of different portrayals of Othello

Unit Assured Assessments

Formative Assessments:

- Students will read and respond to scholarship and popular commentary on *Hamlet* (the play and the character) to gauge the play’s resonance in today’s world.
- Students will engage in journal writing in response to quotations from the play (e.g. “To thine own self be true”) to reflect upon the play’s relevance to young people in their place (grade 12 students, about to enter into the wider world.)
- Students will prepare for and engage in shared inquiry discussions, practicing particularly the skill of using close critical reading to illustrate and defend a stance.

Summative Assessments:

- Students will select and view a variety of *Hamlet* performances (either films or filmed live performances) and offer original commentary on which performance most appropriately captures what they feel is the most “accurate” portrayal of the play’s thematic aims according to their close read of the text.

Resources:

Core:

- *The Tragedy of Hamlet* by William Shakespeare

Supplemental:

- *The Tragedy of Othello* (strongly recommended—suitable as a full second text if time and student interest permit)
- *The Tragedy of Macbeth* (excerpts—most students will have read in full in grade 10)
- *The Tragedy of Romeo & Juliet* (excerpts—most students will have read in full in grade 9)
- *The Tragedy of Julius Caesar*
- *Coriolanus* (excerpts)
- *Titus Andronicus* (excerpts)
- *The Tragedy of King Lear* (excerpts)
- Excerpts from *Shakespeare: The Invention of the Human* by Harold Bloom
- Excerpts from *Simply Shakespeare* by Toby Witticombe
- Excerpts from *Backwards and Forwards* by David Ball
- Clips from Sir Laurence Olivier’s film production of *The Tragedy of Hamlet* (1948)
- Clips from Franco Zeffirelli’s film production of *The Tragedy of Hamlet* (1990)
- Clips from Kenneth Branagh’s film production of *The Tragedy of Hamlet* (1996)

- Clips from Michael Almereyda's film production of *The Tragedy of Hamlet* (2000)
- Clips from Gregory Doran's film production of *The Tragedy of Hamlet* (2009)
- Clips from Simon Godwin's RSC production of *The Tragedy of Hamlet* (2018)

Time Allotment

- Approximately 4 - 6 weeks

CREDIT

One-half credit in English

PREREQUISITES

Successful completion of grades 9, 10, and 11 English

CURRENT REFERENCE

- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale: Southern Illinois UP, 1998. Print.
- Barton, John. *Playing Shakespeare*. London: Methuen, 1989. Print.
- Bloom, Harold. *Shakespeare: The Invention of the Human*. New York: Riverhead, 1999. Print.
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- <https://iste.org/standards/students>
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- Packer, Tina. *Women of Will: The Remarkable Evolution of Shakespeare's Female Characters*. New York: Vintage, 2016. Print.
- Shakespeare, William. *Henry V*. New York: Simon & Schuster Paperbacks, 2009. Print.
- --. *The Merchant of Venice*. New York: Washington Square P, 1998. Print.
- --. *The Tragedy of Hamlet, Prince of Denmark*. New York: Simon & Schuster Paperbacks, 2009. Print.
- --. *The Tragedy of Othello, the Moor of Venice*. New York: Washington Square P, 1993. Print.
- --. *The Tragedy of Richard III*. New York: Washington Square P, 1996. Print.
- Widdicombe, Toby. *Simply Shakespeare*. New York: Longman, 2002. Print.

ASSURED STUDENT PERFORMANCE RUBRICS

- Shakespeare Participation Rubric
- [English Department Shared Inquiry Rubric](#)
- [Shakespeare Summative Writing Rubric](#) (adapted from the English Summative Writing Rubric & the Advanced Placement Writing Assessment Rubrics)

CLICK [HERE](#) FOR GRADES 9-12 VOG RUBRICS AND FEEDBACK FORMS CREATED BY THE DISTRICT VOG COMMITTEE

TPS Vision of a Graduate



Critical Thinking & Problem Solving

The ability to use knowledge, facts, and data to effectively solve problems.

Innovation

The ability to look at something familiar and see new possibilities, which leads to curiosity about new learning and the desire to create something original or imaginative.

Growth Mindset

The belief that one can improve their intelligence or skills through continued hard work and adapt when faced with challenges.

Emotional Intelligence

The aptitude for identifying how and why a person is feeling the way they are and how to regulate and address those emotions.

Integrity

The act of consistently doing the right thing even when it's hard or no one is looking.

Approved May 2022

Self-Efficacy

The belief that you are capable of successfully performing a task or managing a situation.

Collaboration

The qualities and competencies we use to collectively make progress toward common goals or outcomes.

Communication

The ability to understand others and be understood for a variety of reasons and purposes.



Honors Shakespeare Participation Rubric

A range

- Participates daily in class discussions
- Responds to and builds on other students' ideas
- Offers insightful evidence from the text as support for ideas
- Respects and actively listens to others' ideas/opinions

B range

- Participates frequently in class discussions
- Responds to other students' ideas
- Sometimes offers textual support for ideas
- Respects and listens to others' ideas/opinions

C range

- Rarely participates in class discussions, but will offer relevant statements when called upon by instructor
- Rarely responds to other students' ideas
- Rarely offers textual support for ideas
- Sometimes distracted or inattentive to others' ideas/opinions

D range

- Fails to participate in class discussions, even when called upon by instructor
- Does not respond to other students' ideas
- Does not reference textual examples as support
- Distracted or inattentive to others' ideas/opinions

Requires Intervention (failure to engage)

- Defiantly refuses to participate in class discussions, even when called upon by instructor
- Disruptive during class discussion
- Disrespectful to others' opinions/ideas

SHARED INQUIRY DISCUSSION RUBRIC

	4	3	2	1
I N V O L V E M E N T	Engagement is highly attentive and effective, responding clearly and directly to the thoughts of others. Involvement is passionate, well-balanced and coherent. Critical questions advance the conversation, build on the ideas of peers, and offer challenging statements without being argumentative. Discourse is courteous, respectful and genuinely interested; engagement is tempered with appreciation for a balanced discussion.	Engagement is attentive and active. Ideas are articulated with precision and correlate to the thoughts of others. Discourse is responsive, open-minded, and respectful without monopolizing.	Engagement is attentive and respectful, marked by more than cursory attempts to be active in the discussion. Contributions are present but may sometimes repeat ideas rather than further the discussion. Ideas feel “presented,” rather than discussed, or may struggle to build off of the ideas of others. The conversation may reflect the need for greater balance between talking and listening to others.	Full engagement in discussion is not evident, doing little to contribute to the conversation or build off of the ideas of the group. The ideas center around initial responses with little evidence of reshaping ideas based on the discourse. Contributions may confound or derail the discussion.
A N A L Y S I S	Original and insightful questions and comments continually reflect sophisticated comprehension and higher-level thinking. Creative and divergent critical thinking is consistently displayed. Ideas are challenged, bringing the class to a higher understanding of the text and the question at hand.	Questions and comments reflect clear comprehension <u>and</u> higher-level thinking. Creative and divergent critical thinking is present. The ideas of others are acknowledged and deepened and/or respectfully challenged during the discussion.	Questions and comments reflect inconsistent higher-level thinking and/or muddled comprehension of the text or the question. Interpretation may be out of context or based mainly on superficial observations. Effort is in stating the obvious or rehashing prior class discussions without deepening thought.	Questions and comments may demonstrate only a very literal or misguided comprehension of the text, missing subtleties or nuances that are important. Ideas presented do not assist the group in exploring critical thought or building ideas collaboratively and may, ultimately, hold it back.
S U P P O R T	Clear and convincing evidence supports each arguable assertion and effectively builds off of the ideas of others. Text evidence deepens analysis and ties directly to a clear and relevant argument. Comments refer to specific pages and/or lines in the text; quotes are read or paraphrased when appropriate, and followed up with explanation of thinking. Exemplary facility with the text is demonstrated.	Direct quotes and specific examples to support inferential ideas are introduced. Close text reading is employed. Comments refer to specific sections of text; quotes are read and/or paraphrased when appropriate. Examples are given and stay on topic. Facility with text is evident.	Examples from the text are used to illustrate ideas requiring support. Attempts are made to explain the references to text; however, text evidence may be vague, inconsistent, repetitive, or nonessential to the argument at hand.	Little to no concrete evidence from the text is introduced. Examples are not specific enough, and/or demonstrate a misreading or very cursory reading of the text.

Honors Shakespeare Summative Assessment Rubric

Name _____

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, applied use of relevant and specific references to evidence, application of the dramaturgical analysis process, and development of an insightful, focused, and original thesis. Perceptions of the playscript and other sources are incisive and clearly expressed, using sophisticated, coherent language appropriate to literary/theatre criticism (as appropriate). The student has original ideas and may also offer more than a single interpretation of a playscript 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 the dramaturgical analysis process 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 directly to the task. Evidence from the playscript and other sources is provided and may be substantive, but development or articulation of analysis or application of dramaturgical analysis 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 specificity or put forth an argument that is not fully developed. Evidence from the playscript or other sources is provided and efforts are made to use it to develop an argument; more analysis, 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

citation of evidence or interpretations 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 dramaturgical 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 plot summary of a text. Confused or incoherent dramaturgical analysis suggests the student's inability to comprehend the playscript 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 lacking attention to the editing and revision process.

Score 0

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