

Search for Identity: *Hamlet*

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Rationale

At this critical stage of their lives, adolescents are in constant struggle to discover themselves and find a reason for their existence. This struggle is characterized by competing desires, pressures, and alliances. The significance of this struggle in the lives of students provides a fertile occasion to make meaningful connects between their lives and literary texts. This occasion necessitates that students engage with texts and topics that are significant, relatable, and effective in addressing the issues, crises, dilemmas, and choices that characterize adolescence.

Shakespeare's *Hamlet*, though written in the sixteenth century, contains universal and timeless themes that still apply to our modern life. The central character, Hamlet, is a young prince who is in constant struggle to find a meaning for existence amidst the crises that his Danish kingdom is undergoing. Torn between his alliance to his father and his competing emotions about his uncle and his mother, he tries to take action and find his true character. Thus, this play relates to adolescent students who are in constant struggle to prove themselves using external markers to reflect their internal development. Adolescents can relate to Hamlet's impulsiveness, tendency for procrastination, and indecision. Thus, Hamlet is the ideal character that can be introduced in a high school classroom because students will easily relate to it.

However, the remote historical setting and unfamiliar language are barriers that make it difficult for students to immediately form deep connections between the text and their world. In order to get them to think critically about the text, as well as demonstrate a sound understanding of complex literary elements, we need to use modern texts that “demonstrate important themes more clearly, more fully, and in greater multiplicity” (Beach, Appleman, Hynds, & Wilhelm,

2006, p. 172). For this unit, the play will be paired with *Hamlet* by James Marsden, *The Story of an Hour* by Kate Chopin, and *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie.

Hamlet by John Marsden is a contemporary retelling of Shakespeare's play that is faithful to the original text. Its modern English language makes it easier for students to cope with the original text and gain familiarity with complex elements in the Hamlet story. By eliminating the language challenge, the character development, character motivations, and recurrent themes within the play will become more easily accessible. This novel will be read independently by the students, and will serve as a guide for the play. A discussion on how this novel helped them understand and deal with the original work by Shakespeare will be held in week six. In their discussion, students will mainly focus on the similarities and differences between the two works and comment on whether Marsden was able to capture the true meaning and essence of Shakespeare's original play.

The Story of an Hour by Kate Chopin is used because it relates to the theme of intimate betrayal as portrayed by Gertrude in Shakespeare's *Hamlet*. Ms. Millard, the main character, feels excited and happy when she learns about her alleged husband's sudden death. Her shock and surprise that her husband did not die leads to her death due a heart attack. It will help students into Gertrude's actions and motivations, and will also enforce the need to be aware of the clues that Shakespeare plants in his texts. The short story will serve to focus students' attention on one theme in isolation, while allowing them the opportunity to practice close reading strategies. *The Story of an Hour* can be read in one class sitting, with ample time for discussion, thus allowing students to gain confidence in their analytical abilities during the guided reading and discussion.

The Absolutely True Diary of a Part Time Indian by Sherman Alexie is read in this unit because it relates to the major theme of search for identity. Like Hamlet, Junior, the main character in Alexie's novel, is in constant search for identity. Junior leaves his school on the reservation to go to Reardan High School, a school for white kids. His decision affects how his people look at him. To them, he is a traitor especially that he joins the basketball team at Reardan and is forced to play against his own friends at his old school. The hardships that Junior undergoes and the deaths of his sister, grandma, and his father's best friend lead Junior to reflect deeply on life. These hardships also lead him to discover his place in this world and to take decisions of what he wants to be in life. The language, setting, caricatures, and unique experience of this text makes it a very suitable text to be read with high school students. In addition, this text abounds in dramatic monologues. The dramatic monologues in *Diary* offer the students another example of monologues, and models that can assist in their composition of original monologues/soliloquies. In addition, this novel is an easy reading and it can be done in class in an hour where each student reads a chapter and summarizes it for the whole class.

Green Eggs and Hamlet is a short and humorous poem that is written by an anonymous author. It relates to the themes of procrastination and search for identity in a very lighthearted manner that is more accessible to the students. It also offers the students with another outlook on Hamlet as a major procrastinator. The rhythm of this poem follows the iambic pentameter, a distinctive characteristic of Shakespeare's style. After reading this poem, students will write a poem from the voice of one of the characters in *Hamlet*. This poem writing activity will help them explore the characters more deeply.

Driven by the Rosenblatt's question "What do the things that ...are offered in school and college mean for the life that we are now living or are going to live?"(Rosenblatt, 1995, pp.3-4),

the activities designed for this unit will be centered around the students' need and interests. Students will be able to discuss, reflect, and comment on the major themes and characters of the unit. The teacher's role will be limited to that of a facilitator of learning. There will be no right or wrong interpretation of the different works of literature in this unit because the reflections will mainly focus on the thoughts, feelings, and experiences that the students encounter when reading any work of literature. Students' reflections and responses will be informal, creative, and analytical.

Students will reflect on the play and *The True Diary* on a weekly basis. The reflections will be posted on the *Ning*. Reflections will be mainly based on the students' reading experience. The teacher will not judge the students' ideas; they will be free to express their ideas. However, the reflections will be judged according to organization, focus, length, and supporting details. It should be mentioned here that the *Ning* reflections are the main writing activities that the students will do. In addition, students will gain extra credit points if they read and comment on their classmates' reflections.

Students will also be asked to post a quote from the play on a weekly basis on the *Ning*. It is important that a student recognizes major words and lines from major works (s)he has read. The best quote will be chosen by the teacher every week. A poster for each quote will be designed and hung around the class for the students to see and read. This technique will help students memorize some distinctive lines of the play and expand and enrich their repertoire of literary and cultural knowledge. It also provides a mnemonic device for the students to remember major events and themes of the play.

Classroom discussions will help students share their opinions and feelings about the different texts, videos, and the different characters. These discussions will be held in two forms:

formal (Socratic Seminar), and informal (whole class discussions). In the Socratic Seminar discussions, students will be exposed to the techniques of effective discussion. These seminar discussions will help students address major elements in academic discussions. Among the elements that will be stressed are: adhering to the topic, digging below the surface meaning, displaying basic interpersonal skills like listening to and respecting each other, and agree/disagree with each other in a civilized manner. The teacher will try not to participate in these discussions except when offering a prompt question to start the discussion. The informal discussions, on the other hand, are whole class discussions where the teacher might participate and guide the students' responses.

Character analysis will help students gain a deep understanding of the play and an understanding of Shakespeare's views on the human condition. Shakespeare's characters are models that we might meet in everyday life. This activity will allow students to be "alert to the treatment of character. [Shakespeare] does more than present human beings in action...He shows, too, many of the forces that shape human personality and conduct" (Rosenblatt, 1995, p. 113). Working in groups to analyze and create character profiles will help students develop a better understanding of each character. This understanding will help them judge or analyze these characters and their actions more critically.

The soliloquy writing activity aims at helping students reflect on their roles in life, the same way as Hamlet and Junior do in their plight to find their role in life. Students will write their soliloquies on matters that relate directly to their lives. Like Hamlet, they will question themselves on matters that relate to human condition and their plight in this life. This activity is essential in this unit because it is intended to help students address and reflect on issues that bother, interest, or intrigue them.

Finally, the multi-genre project is mainly directed to meet the students' needs and interests. Students have a number of choices to respond Shakespeare's *Hamlet* and Alexie's *Diary*. It is mainly a creative response to those works of literature. In this project, students will focus on some "selective factors" that help in shaping his/her response (Rosenblatt, 1995). Moreover, students will explore different aspects through which they might respond to a work of literature.

In to fully investigate the texts with students, this unit is designed for a 12th grade classroom. It is best situated for the second quarter of the school year, when students have learned class rules for decorum, and have had opportunity to practice student-driven discussions. Beginning the unit later in the year provides the opportunity for the instructor to scaffold analytical skills used during the unit on previous learning. Furthermore, the thematic organization of the unit gives students the practice in developing multi-layered analyses and connections within and between texts.

Goals

The main goal of this unit is to help twelfth grade students appreciate a canonical work of literature, *Hamlet* by William Shakespeare, and understand how the themes of this work are timeless and apply to any age. Specifically, this unit is designed to make a text approachable by connecting a character's struggle to one faced by the students in their own lives. Through reading *Hamlet* and companion texts, students will be able to not only perform critical analysis of a variety of texts, but to reflect on their inner thoughts and problems that mirror the dilemmas they are reading about. These reflection will foment a more layered and insightful investigation of the diverse factors that influence their own search for identity as they navigate their place in any number of communities.

This unit is designed to help students demonstrate and develop advanced critical thinking, communication, and problem-solving skills. Group work will be utilized to assist students in mastery of different models of discussion, including whole-class and seminar discussion formats. These discussions will push students to delve beyond the surface when examining a text in a safe collaborative environment. In addition, students will gain practice in responsive participation; questioning, challenging, and supporting each other as they engage with the texts. Students will also exhibit effective team work behaviors as they complete a number of assignments and activities. These tasks involve layers of peer evaluation, collaborative decision making, and group tasks management that will serve them well in future academic and professional environments.

Finally, this unit will allow students to display focused, well-organized, and creative analyses and responses to the texts using a variety of media and technology tools. Tapping into

tools, such as web Nings, social networks, video and other presentation technology, will make the assignments more relevant to students, and will capitalize on other literacies. Use of these tools will accommodate varied intelligences so that each student has the opportunity to produce a quality work product.

Objectives

Throughout this unit, students will be able to:

- Recognize the importance and glory of Shakespearean theatre in the Elizabethan age.
- Identify Shakespearean language and grammar.
- Use Shakespearean language and grammar in different sentences.
- Reflect on the literature they read in a focused, detailed, and organized manner.
- Select significant literary passages or quotes that are representative of the texts and authors introduced in the unit.
- Post weekly reflections on the Ning.
- Read and respond to reflections on the Ning.
- Demonstrate effective use of listening and speaking strategies.
- Participate in classroom discussions.
- Assess their peers' participation in discussion through using a discussion rubric (Socratic Seminars).
- Ask and respond to each other's questions and reflections during class discussions.
- Develop creative writing skills through writing a poem and a soliloquy.
- Write soliloquies expressing their inner thoughts and problems that are aroused by Hamlet's monologues.
- Work in groups to develop character profiles for the characters of Shakespeare's *Hamlet*.
- Analyze different characters of *Hamlet* based on their group developed character profiles.
- Compare and contrast the two main characters of Shakespeare's *Hamlet* and *The True Diary* by Alexie.

- Reflect more on the theme of betrayal through comparing and contrasting Gertrude and Ms. Millard's characters (*The Story of an Hour*)
- Write a poem on one of the characters in *Hamlet*.
- Speculate suggestions and offer justifications for what they believe Hamlet should do (Good/Bad angel activity).
- Respond creatively to *Hamlet* and *The Absolutely True Diary of a Part-Time Indian*.
- Perform their soliloquies using necessary props or technology.
- Differentiate between different interpretations and adaptations of *Hamlet* through watching different versions of *Hamlet* movies and cartoons based on the plot of *Hamlet* like *The Lion King* and *The Simpsons*.

Florida Sunshine Standards

This unit covers the following Sunshine Standards:

- LA.1112.2.1.1: Fiction - The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.
- LA.1112.2.1.4: The student will analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme
- LA.1112.2.1.6: Fiction - The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.
- LA.1112.2.1.9: The student will describe changes in the English language over time, and support these descriptions with examples from literary texts
- LA.1112.2.1.10: Fiction - The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.
- LA.1112.4.1.1: The student will write in a variety of expressive and reflective forms that uses a range of appropriate strategies and specific narrative techniques, employs literary devices, and sensory description
- LA.1112.5.2.1: Listening and Speaking - The student effectively applies listening and speaking strategies.
- LA.1112.5.2.2: The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria;

- LA.1112.5.2.5 : The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
- LA.1112.3.2.3: The student will draft writing by analyzing language techniques of professional authors (e.g., figurative language, denotation, connotation) to establish a personal style, demonstrating a command of language with conviction of expression.
- LA.1112.3.5.1 : The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia)

Materials

- *Hamlet* by William Shakespeare
- *Hamlet* by John Marsden
- *The True Diary of a Part-Time Indian* by Sherman Alexie
- *The Story of an Hour* by Kate Chopin
- *Green Eggs and Hamlet* by Anonymous
- The *Simpsons* episode on *Hamlet* (season 13, episode 14)
- Selected scenes from *The Lion King*
- Selected scenes from *Hamlet* (1990) directed by Franco Zaffirelli
- Selected scenes from *Hamlet* (1996) directed by Kenneth Branagh
- Power point on Shakespearean theatre
- Power point on Shakespearean language and grammar
- Handout of Shakespearean language.
- Character analysis diagram
- Character Motives/Relationships Diagrams
- Character Compare/Contrast Diagram
- Ning Response Rubrics
- Multi-genre Project Rubric
- Soliloquy Rubric
- Class Discussion Rubric
- Character Analysis Rubric
- Class computer, overhead projector, Video/DVD player, camera, poster board

Unit Schedule

"Search for Identity" Unit Schedule

	Week One				
	Session 1	Session 2	Session 3	Session 4	Session 5
In-Class Activities	<ul style="list-style-type: none"> ▪ Freewriting ▪ Introduction of Unit ▪ Assignment Overview ▪ Shakespeare's Theater 	<ul style="list-style-type: none"> ▪ (In)Famous Quotes ▪ Shakespeare's Language 	<ul style="list-style-type: none"> ▪ Novel in an Hour ▪ Form Socratic groups 	<ul style="list-style-type: none"> ▪ Character Analysis ▪ Character Compare / Contrast 	<ul style="list-style-type: none"> ▪ Film Viewing ▪ Review Ning Requirements
Assignments / Readings		<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act I Scene i ▪ <i>Hamlet</i> by Marsden (self-paced) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act I Scene ii ▪ <i>Hamlet</i> by Marsden (self-paced) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act I Scene iii ▪ <i>Hamlet</i> by Marsden (self-paced) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act I Scene iv-v ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced)
Due		<ul style="list-style-type: none"> ▪ Ning Reflections (two per week before 9pm Sunday) 	<ul style="list-style-type: none"> ▪ Chapter Summary (in-class) 		

	Week Two				
	Session 1	Session 2	Session 3	Session 4	Session 5
In-Class Activities	<ul style="list-style-type: none"> ▪ Freewriting ▪ Ning Discussion ▪ Q&A on the play 	<ul style="list-style-type: none"> ▪ Freewriting ▪ <i>Story of an Hour</i> 	<ul style="list-style-type: none"> ▪ Monologue lecture ▪ Socratic Seminar 	<ul style="list-style-type: none"> ▪ Film Viewing and comparison (w/ handout) 	<ul style="list-style-type: none"> ▪ Film Viewing ▪ Review Ning Requirements
Assignments / Readings	<ul style="list-style-type: none"> ▪ Review <i>Hamlet Act I</i> ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) 	<ul style="list-style-type: none"> ▪ <i>Hamlet Act II Scene i</i> ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) 	<ul style="list-style-type: none"> ▪ <i>Hamlet Act II Scene ii - Act III Scene i</i> ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) 	<ul style="list-style-type: none"> ▪ <i>Hamlet Act III Scene i</i> ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced)
Due	<ul style="list-style-type: none"> ▪ Ning Reflections (Posted before 9pm Sunday) 	<ul style="list-style-type: none"> ▪ Brief analysis (in-class) 	<ul style="list-style-type: none"> ▪ Ning Reflections (two per week before 9pm Sunday) 		<ul style="list-style-type: none"> ▪ Group selection for Multi-genre (MG)Project

	Week Three				
	Session 1	Session 2	Session 3	Session 4	Session 5
In-Class Activities	<ul style="list-style-type: none"> ▪ Freewriting ▪ Ning Discussion ▪ Q&A on the play 	<ul style="list-style-type: none"> ▪ Monologue Review and close readings ▪ Compose Monologue 	<ul style="list-style-type: none"> ▪ Freewriting ▪ Socratic Seminar 	<ul style="list-style-type: none"> ▪ Cross-Text Checkpoint ▪ Character Analysis and Compare /Contrast 	<ul style="list-style-type: none"> ▪ Monologue / Soliloquy Performances
Assignments / Readings	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act III Scene ii ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Planning for MG project (HW) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act III Scene iii ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Planning for MG project (HW) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act III Scene iv ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Continue work on monologue (HW) ▪ Planning for MG project (HW) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Continue work on monologue (HW) ▪ Planning for MG project (HW) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Start work on MG project (HW)
Due	<ul style="list-style-type: none"> ▪ Ning Reflections (Posted before 9pm Sunday) 		<ul style="list-style-type: none"> ▪ Ning Reflections (two per week before 9pm Sunday) 		<ul style="list-style-type: none"> ▪ Final copy of monologue / soliloquy

	Week Four				
	Session 1	Session 2	Session 3	Session 4	Session 5
In-Class Activities	<ul style="list-style-type: none"> ▪ Freewriting ▪ Ning Discussion ▪ Q&A on the play 	<ul style="list-style-type: none"> ▪ Good Angel / Bad Angel 	<ul style="list-style-type: none"> ▪ Character Analysis and Compare /Contrast 	<ul style="list-style-type: none"> ▪ Class Discussion 	<ul style="list-style-type: none"> ▪ Green Eggs and Hamlet
Assignments / Readings	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act IV Scene i-ii ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Work on MG project (HW) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act IV Scene iii-iv ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Work on MG project (HW) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act IV Scene v ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Work on MG project (HW) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act IV Scene vi ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Work on MG project (HW) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act IV Scene vii ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Work on MG project (HW)
Due	<ul style="list-style-type: none"> ▪ Ning Reflections (Posted before 9pm Sunday) 		<ul style="list-style-type: none"> ▪ Ning Reflections (two per week before 9pm Sunday) 		<ul style="list-style-type: none"> ▪ Completed poem (in class) and posted to Ning (by 9pm Sunday)

	Week Five				
	Session 1	Session 2	Session 3	Session 4	Session 5
In-Class Activities	<ul style="list-style-type: none"> ▪ Freewriting ▪ Ning Discussion ▪ Q&A on the play 	<ul style="list-style-type: none"> ▪ Character Analysis and Compare /Contrast 	<ul style="list-style-type: none"> ▪ Socratic Seminar 	<ul style="list-style-type: none"> ▪ View other <i>Hamlet</i> adaptations ▪ Play wrap-up discussion 	<ul style="list-style-type: none"> ▪ MG project in-class work session
Assignments / Readings	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act V Scene i ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Work on MG project (HW) 	<ul style="list-style-type: none"> ▪ <i>Hamlet</i> Act V Scene ii ▪ <i>Hamlet</i> by Marsden (self-paced) ▪ <i>Diary</i> by Alexie (self-paced) ▪ Work on MG project (HW) ▪ Begin character analysis essay 	<ul style="list-style-type: none"> ▪ Finish <i>Hamlet</i> ▪ Finish <i>Hamlet</i> by Marsden ▪ Finish <i>Diary</i> by Alexie ▪ Work on MG project (HW) ▪ Continue character analysis essay 	<ul style="list-style-type: none"> ▪ Finish <i>Hamlet</i> ▪ Finish <i>Hamlet</i> by Marsden ▪ Finish <i>Diary</i> by Alexie ▪ Work on MG project (HW) ▪ Continue character analysis essay 	<ul style="list-style-type: none"> ▪ Work on MG project (HW)
Due	<ul style="list-style-type: none"> ▪ Ning Reflections (Posted before 9pm Sunday) 		<ul style="list-style-type: none"> ▪ Ning Reflections (two per week before 9pm Sunday) 		<ul style="list-style-type: none"> ▪ Character analysis essay

	Week Six				
	Session 1	Session 2	Session 3	Session 4	Session 5
In-Class Activities	<ul style="list-style-type: none"> ▪ Ning Discussion ▪ MG project in-class work session 	<ul style="list-style-type: none"> ▪ MG project in-class work session 	<ul style="list-style-type: none"> ▪ MG project in-class work session 	<ul style="list-style-type: none"> ▪ MG Presentations 	<ul style="list-style-type: none"> ▪ MG presentations
Assignments / Readings	<ul style="list-style-type: none"> ▪ Work on MG project (HW) 	<ul style="list-style-type: none"> ▪ Work on MG project (HW) 	<ul style="list-style-type: none"> ▪ Work on MG project (HW) 		
Due	<ul style="list-style-type: none"> ▪ Ning Reflections (Posted before 9pm Sunday) 			<ul style="list-style-type: none"> ▪ Final draft of MG project 	

Unit Lesson Outlines

Search for Identity Unit Lesson Plans

The following lesson plans are designed for 50 minute class periods, with classes meeting five times per week. Each class session will begin with a five minute session where students will complete the introductory activity, attendance will be taken, and other housekeeping matters will be handled. Each class will end with a five minute wrap-up session to close out all activities. For the sake of brevity, the housekeeping and wrap up sessions are omitted from individual lesson plans. As such, time designations for each session's activities will add up to 40 minutes. The exceptions are class sessions that include freewriting activities. For these class sessions, the freewriting session begins at the start class, and overlaps the housekeeping session. Hence, the time designations on freewriting days will add up to 45 minutes.

Week 1 - Session 1

Materials	<ul style="list-style-type: none"> ▪ Unit Description and Schedule ▪ Ning Response Rubrics ▪ Multi-genre Project Rubric ▪ Soliloquy Rubric ▪ Class Discussion Rubric ▪ Character Analysis Rubric ▪ Shakespeare's Theater PowerPoint Presentation ▪ Overhead projector ▪ Class computer
Activities	<p>Activity 1 (5 min) *Note: Students will freewrite during the regular housekeeping that occurs during the first 5 minutes of class.</p> <ul style="list-style-type: none"> ▪ Freewriting <ul style="list-style-type: none"> ○ Students respond to following prompt: <i>What kinds of events or changes in a person's life can be traumatic or cause grief? How do people usually respond to these events or changes?</i> <p>Activity 2 (8 min)</p> <ul style="list-style-type: none"> ▪ Introduction of Unit <ul style="list-style-type: none"> ○ Description of unit theme, goals, and desired outcomes. ○ Introduction of texts. <p>Activity 3 (7 min)</p> <ul style="list-style-type: none"> ▪ Overview of assignments and Ning posts <p>Activity 4 (25 min)</p> <ul style="list-style-type: none"> ▪ Shakespeare's Theater PowerPoint presentation

Assessment	Students will be informally assessed on completion of the freewriting activity and attentive participation in the introductory lecture.
Homework	None

Week 1 - Session 2

Materials	<ul style="list-style-type: none">▪ Class Computer▪ Overhead projector▪ Electronic copy of famous quotes▪ Shakespeare's Language Presentation
Activities	Activity 1 <ul style="list-style-type: none">▪ (In)Famous Quotes<ul style="list-style-type: none">○ Read and reflect on famous quotes from the play Activity 2 <ul style="list-style-type: none">▪ Shakespeare's Language<ul style="list-style-type: none">○ PowerPoint Presentation○ Language Activity
Assessment	Students will be informally assessed on class discussion and participation. Students will be formally assessed on completion of Shakespeare Language activity.
Homework	<ul style="list-style-type: none">▪ Read Hamlet Act I Scene i▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 1 - Session 3

Materials	<ul style="list-style-type: none"> ▪ Photocopied chapters from the Alexie novel ▪ Socratic Seminar Rubric
Activities	<p>Activity 1 (30 min)</p> <ul style="list-style-type: none"> ▪ Novel in an Hour <ul style="list-style-type: none"> ○ Teacher describes activity and passes out photocopies of novel chapters. ○ Students read assigned chapters and develop short summary (3-6 sentences) ○ Students share chapter summaries with entire class ○ Students make list of <p>Activity 2 (10 min)</p> <ul style="list-style-type: none"> ▪ Socratic Seminar Groups <ul style="list-style-type: none"> ○ Student are assigned into groups for the Socratic Seminars ○ Class reviews rubric and discussion strategies
Assessment	<p>Students will be informally assessed on completion of the Novel-in-an-Hour activity and attentive participation during class. Students will be formally assessed on completion of chapter summaries for the Novel-in-an-Hour activity.</p>
Homework	<ul style="list-style-type: none"> ▪ Read Hamlet Act I Scene ii ▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 1 - Session 4

Materials	<ul style="list-style-type: none"> ▪ Character Analysis diagram ▪ Character Motives/Relationships Diagrams ▪ Character Compare/Contrast Diagram ▪ Copies of <i>Hamlet</i>
Activities	<p>Activity 1 (30 min)</p> <ul style="list-style-type: none"> ▪ <i>Hamlet</i> Character Analysis <ul style="list-style-type: none"> ○ Working in the Socratic Seminar groups, students will select a major character from <i>Hamlet</i> for analysis. (**Note: Character selection will be made on a first-come, first served basis with groups selecting in a random order. Teacher will assign characters in case of conflicts.) Students will begin Character Analysis diagrams and Character Motives/Relationships Diagram for their assigned Character <p>Activity 2 (10 min)</p> <ul style="list-style-type: none"> ▪ Character Compare Contrast <ul style="list-style-type: none"> ○ Students will begin Compare/Contrast Diagram on Hamlet and Junior
Assessment	Students will be informally assessed on participation in group work
Homework	<ul style="list-style-type: none"> ▪ Read <i>Hamlet</i> Act I Scene iii ▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 1 - Session 5

Materials	<ul style="list-style-type: none"> ▪ Film version of <i>Hamlet</i>
Activities	<p>Activity 1 (5 min)</p> <ul style="list-style-type: none"> ▪ Discuss strategies for analyzing and comparing film versions of Hamlet. <p>Activity 2 (30 min)</p> <ul style="list-style-type: none"> ▪ View selected scenes from the first two acts of Hamlet <ul style="list-style-type: none"> ○ Students watch film and note observations according to Guiding Principles handout <p>Activity 2 (5 min)</p> <ul style="list-style-type: none"> ▪ Review of Ning posts and quote selections <ul style="list-style-type: none"> ○ Review of Ning post requirements ○ Answer student questions
Assessment	Students will be informally assessed on viewing the film and taking notes
Homework	<ul style="list-style-type: none"> ▪ Read <i>Hamlet</i> Act I Scene iv-v ▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i> ▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 2 - Session 1

Materials	<ul style="list-style-type: none"> ▪ Class Computer ▪ Overhead Projector ▪ Electronic Overhead of Selected Quotes
Activities	<p>Activity 1 (15 min)</p> <ul style="list-style-type: none"> ▪ Freewriting Activity <ul style="list-style-type: none"> ○ Students will choose one of the selected quotes and respond critically, considering the following: <ul style="list-style-type: none"> ▪ importance of the quote to modern society and the wisdom the quote offers ▪ the importance to the quote to the action of the play and the motivations of the characters ○ Teacher will lead class-wide discussion where several students share responses <p>Activity 2 (30 min)</p> <ul style="list-style-type: none"> ▪ Class Discussion on the play and Ning responses <ul style="list-style-type: none"> ○ Teacher initiates class discussion on the play and the Ning responses, using open-ended questions (based on the student Ning responses) to prompt students. Teacher should allow students to lead discussion after initial prompt, and should only intervene when discussion is derailed. ○ Instructor answers student questions about the play
Assessment	<p>Students will be informally assessed on completion of the freewriting activity. Students will be formally assessed on participation in class discussions.</p>
Homework	<ul style="list-style-type: none"> ▪ Complete review and close reading of Act I of <i>Hamlet</i> ▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i> ▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 2 - Session 2

Materials	<ul style="list-style-type: none"> ▪ Copies of "The Story of an Hour"
Activities	<p>Activity 1 (10 min)</p> <ul style="list-style-type: none"> ▪ Freewriting Activity <ul style="list-style-type: none"> ○ Students will respond to the following prompt: <ul style="list-style-type: none"> ▪ Have you ever been betrayed by someone close to you? Why do you think they betrayed you? What effect did their betrayal have on you? Do you think betrayal is always recompensed on the betrayer? Why or why not? ○ Brief discussion on share responses (Teacher steers discussion towards critique on Gertrude's alleged betrayal of Hamlet) <p>Activity 2 (30 min)</p> <ul style="list-style-type: none"> ▪ "The Story of an Hour" <ul style="list-style-type: none"> ○ Students read "The Story of an Hour" by Kate Chopin ○ Students write brief analysis comparing protagonist in "The Story of an Hour" to Gertrude and make predictions about Gertrude's future.
Assessment	<p>Students will be informally assessed on completion of the freewriting activity. Students will be formally assessed on brief analysis on Gertrude and the protagonist of the short story.</p>
Homework	<ul style="list-style-type: none"> ▪ Read Act II Scene i of <i>Hamlet</i> ▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i> ▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 2 - Session 3

Materials	<ul style="list-style-type: none">▪ Lecture Notes on monologues and soliloquies▪ Copies of <i>Hamlet</i>▪ Socratic Seminar Evaluation handouts
Activities	<p>Activity 1 (15 min)</p> <ul style="list-style-type: none">▪ Lecture on function of monologues and soliloquies and the their importance in the play. <p>Activity 2 (25 min)</p> <ul style="list-style-type: none">▪ Socratic Seminar<ul style="list-style-type: none">○ Students will compare and contrast the play with the novel
Assessment	Students will be formally assessed on participation in the Socratic Seminar
Homework	<ul style="list-style-type: none">▪ Read Act II Scene ii and Act III Scene i of <i>Hamlet</i>▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 2 - Session 4

*** This lesson is adapted from Tom Fitzgerald's "In Search of Shakespeare" lesson retrieved from <http://www.pbs.org/shakespeare/educators/film/lessonplan.html>. The Comparing Film Adaptations handout is taken from that lesson plan.

Materials	<ul style="list-style-type: none">▪ Two film versions of <i>Hamlet</i>▪ Television or video projection screen▪ Video/DVD/media player▪ Overhead projector (if necessary)
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ Teacher will review strategies for analyzing and comparing film versions.▪ Students will view selected scenes and clips from each film adaptation and complete the Comparing Film Adaptations handout<ul style="list-style-type: none">○ Act II Scene ii○ Act III Scene i
Assessment	Students will be informally assessed on viewing the film clips and completing the handout
Homework	<ul style="list-style-type: none">▪ Complete reading of Act III Scene i of <i>Hamlet</i>▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 2 - Session 5

Materials	<ul style="list-style-type: none"> ▪ Two film versions of <i>Hamlet</i> ▪ Television or video projection screen ▪ Video/DVD/media player ▪ Overhead projector (if necessary) ▪ Character Analysis diagram ▪ Character Motives/Relationships Diagrams ▪ Character Compare/Contrast Diagram ▪ Copies of <i>Hamlet</i>
Activities	<p>Activity 1 (20 min)</p> <ul style="list-style-type: none"> ▪ Continued viewing of ▪ Students will view selected scenes and clips from each film adaptation and take notes. <ul style="list-style-type: none"> ○ Act II Scene ii ○ Act III Scene i <p>Activity 2 (20 min)</p> <ul style="list-style-type: none"> ▪ <i>Hamlet</i> Character Analysis <ul style="list-style-type: none"> ○ Working in the Socratic Seminar groups, students will revisit the Character Analysis and Character Motives/Relationships diagrams and refine and flesh out these diagrams for the characters. ▪ Character Compare Contrast <ul style="list-style-type: none"> ○ Students will continue Compare/Contrast Diagram on Hamlet and Junior
Assessment	<p>Students will be informally assessed on viewing the film, taking notes on film, participation in group work, and completion of character diagrams.</p>
Homework	<ul style="list-style-type: none"> ▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i> ▪ Self-paced reading of <i>Hamlet</i> by John Marsden ▪ Begin planning for multi-genre project

Week 3 - Session 1

Materials	<ul style="list-style-type: none"> ▪ Class Computer ▪ Overhead Projector ▪ Electronic Overhead of Selected Quotes
Activities	<p>Activity 1 (15 min)</p> <ul style="list-style-type: none"> ▪ Freewriting Activity <ul style="list-style-type: none"> ○ Students will choose one of the selected quotes and respond critically, considering the following: <ul style="list-style-type: none"> ▪ importance of the quote to modern society and the wisdom the quote offers ▪ the importance to the quote to the action of the play and the motivations of the characters ○ Teacher will lead class-wide discussion where several students share responses <p>Activity 2 (30 min)</p> <ul style="list-style-type: none"> ▪ Class Discussion on the play and Ning responses <ul style="list-style-type: none"> ○ Teacher initiates class discussion on the play and the Ning responses, using open-ended questions (based on the student Ning responses) to prompt students. Teacher should allow students to lead discussion after initial prompt, and should only intervene when discussion is derailed. ○ Instructor answers student questions about the play
Assessment	<p>Students will be informally assessed on completion of the freewriting activity. Students will be formally assessed on participation in class discussions.</p>
Homework	<ul style="list-style-type: none"> ▪ Read Act III Scene ii ▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i> ▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 3 - Session 2

Materials	<ul style="list-style-type: none"> ▪ Class Computer ▪ Overhead Projector ▪ Electronic Overhead of Hamlet's Soliloquy ▪ Copies of Hamlet
Activities	<p>Activity 1 (20 min)</p> <ul style="list-style-type: none"> ▪ Hamlet's Famous Speech <ul style="list-style-type: none"> ○ Review function of monologues and soliloquies in Shakespeare's plays ○ Complete close reading of Hamlet's monologue in Act III Scene i <p>Activity 2 (20 min)</p> <ul style="list-style-type: none"> ▪ Compose monologue <ul style="list-style-type: none"> ○ Students will write a soliloquy or monologue based on their personal response to the play, drawing from personal experiences in searching for identity.
Assessment	<p>Students will be informally assessed on participation in the close reading activity. Students will be formally assessed on completed monologues/soliloquies.</p>
Homework	<ul style="list-style-type: none"> ▪ Read Act III Scene iii ▪ Continue composing monologue/soliloquy and practice delivery ▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i> ▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 3 - Session 3

Materials	<ul style="list-style-type: none">▪ Copies of <i>Hamlet</i>▪ Socratic seminar evaluation sheets
Activities	<p>Activity 1 (15 min)</p> <ul style="list-style-type: none">▪ Freewriting Activity<ul style="list-style-type: none">○ Student will write a personal reflection on the importance of friendship, what defines a friendship, and what can challenge those relationships drawing on personal experience and examples from the play.▪ Class discussion on Freewriting Activity <p>Activity 2 (30 min)</p> <ul style="list-style-type: none">▪ Socratic Seminar<ul style="list-style-type: none">○ Socratic seminar to discuss the relationships between Hamlet, Rosencrantz, and Guildenstern; and between Hamlet and Horatio.
Assessment	<p>Students will be informally assessed on completion of the freewriting activity. Students will be formally assessed on participation in class discussions.</p>
Homework	<ul style="list-style-type: none">▪ Read Act III Scene iv of <i>Hamlet</i>▪ Continue composing monologue/soliloquy and practice delivery.▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 3 - Session 4

Materials	<ul style="list-style-type: none">▪ Copies of the play <i>Hamlet</i>▪ Copies of the novel <i>Hamlet</i>▪ Copies of the novel <i>The Absolutely True Diary of a Part-Time Indian</i>
Activities	<p>Activity 1 (25 min)</p> <ul style="list-style-type: none">▪ Cross Text Checkpoint<ul style="list-style-type: none">○ Class discussion to compare and contrast the play <i>Hamlet</i> with the Marsden novel through the end of Act III of the play. <p>Activity 2 (15 min)</p> <ul style="list-style-type: none">▪ <i>Hamlet</i> Character Analysis<ul style="list-style-type: none">○ Working in the Socratic Seminar groups, students will revisit the Character Analysis and Character Motives/Relationships diagrams and refine and flesh out these diagrams for the characters.▪ Character Compare Contrast<ul style="list-style-type: none">○ Students will continue Compare/Contrast Diagram on Hamlet and Junior
Assessment	Students will be informally assessed on participation and completion of group work.
Homework	<ul style="list-style-type: none">▪ Finish composing monologue/soliloquy and practice delivery.▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Self-paced reading of <i>Hamlet</i> by John Marsden

Week 3 - Session 5

Materials	<ul style="list-style-type: none">▪ Video camera▪ Tapes (Student supplied)
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ Student delivery/performances of monologues/soliloquies▪ Student performances will only be recorded if requested.
Assessment	Students will be formally assessed on finished monologue/soliloquy composition and performance.
Homework	<ul style="list-style-type: none">▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Self-paced reading of <i>Hamlet</i> by John Marsden▪ Begin work on multi-genre project

Week 4 - Session 1

Materials	<ul style="list-style-type: none"> ▪ Class Computer ▪ Overhead Projector ▪ Electronic Overhead of Selected Quotes
Activities	<p>Activity 1 (15 min)</p> <ul style="list-style-type: none"> ▪ Freewriting Activity <ul style="list-style-type: none"> ○ Students will choose one of the selected quotes and respond critically, considering the following: <ul style="list-style-type: none"> ▪ importance of the quote to modern society and the wisdom the quote offers ▪ the importance to the quote to the action of the play and the motivations of the characters ○ Teacher will lead class-wide discussion where several students share responses <p>Activity 2 (30 min)</p> <ul style="list-style-type: none"> ▪ Class Discussion on the play and Ning responses <ul style="list-style-type: none"> ○ Teacher initiates class discussion on the play and the Ning responses, using open-ended questions (based on the student Ning responses) to prompt students. Teacher should allow students to lead discussion after initial prompt, and should only intervene when discussion is derailed. ○ Instructor answers student questions about the play
Assessment	<p>Students will be informally assessed on completion of the freewriting activity. Students will be formally assessed on participation in class discussions.</p>
Homework	<ul style="list-style-type: none"> ▪ Read Act IV Scenes i-ii ▪ Continue to work on Multi-genre project

Week 4 - Session 2

Materials	<ul style="list-style-type: none">▪ Copies of the play <i>Hamlet</i>
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ Good Angel/Bad Angel Activity<ul style="list-style-type: none">○ Students will be divided into an even number of good angels and bad angels, with student volunteers serving as stand-ins for characters in <i>Hamlet</i>. A pair of angels, one good and one bad, will approach each student volunteer and attempt to influence the character in response to situations posed by the instructor and other students.
Assessment	Students will be informally assessed on participation in Good Angel/Bad Angel activity.
Homework	<ul style="list-style-type: none">▪ Read Act IV Scene iii-iv▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Self-paced reading of <i>Hamlet</i> by John Marsden▪ Continue work on multi-genre project

Week 4 - Session 3

Materials	<ul style="list-style-type: none">▪ Copies of the play <i>Hamlet</i>
Activities	<p>Activity 1 (40 min)</p> <ul style="list-style-type: none">▪ <i>Hamlet</i> Character Analysis<ul style="list-style-type: none">○ Working in the Socratic Seminar groups, students will revisit the Character Analysis and Character Motives/Relationships diagrams and refine and flesh out these diagrams for the characters.▪ Character Compare Contrast<ul style="list-style-type: none">○ Working in Socratic Seminar groups, students will continue Compare/Contrast Diagram on Hamlet and Junior○ Students will further develop comparisons and contrasts between Hamlet and Laertes, and Hamlet and Fortinbras.
Assessment	Students will be informally assessed on participation and completion of group work.
Homework	<ul style="list-style-type: none">▪ Read Act IV Scene v▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Self-paced reading of <i>Hamlet</i> by John Marsden▪ Continue work on multi-genre project

Week 4 - Session 4

Materials	<ul style="list-style-type: none">▪ Copies of the play <i>Hamlet</i>▪ Copies of the poem "Green Eggs and Hamlet"
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ Love and Madness<ul style="list-style-type: none">○ Lecture and discussion on love and madness in the play○ Class discussion comparing and contrasting Hamlet and Ophelia
Assessment	Students will be formally assessed on participation in class discussion.
Homework	<ul style="list-style-type: none">▪ Read Act IV Scene vi▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Self-paced reading of <i>Hamlet</i> by John Marsden▪ Continue work on multi-genre project▪ Read "Green Eggs and Hamlet" and start prewriting for poem

Week 4 - Session 5

Materials	<ul style="list-style-type: none">▪ Copies of the poem "Green Eggs and Hamlet"
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ Green Eggs and Hamlet<ul style="list-style-type: none">○ Students will read the poem and, using the poem as a template, compose their own poem in similar style. The original composition can be a reflection on any of the characters (outside of Hamlet) and/or themes in the play.
Assessment	Students will be formally assessed on completed original poem.
Homework	<ul style="list-style-type: none">▪ Read Act IV Scene vii▪ Complete original poem composition and post to Ning▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Self-paced reading of <i>Hamlet</i> by John Marsden▪ Continue work on multi-genre project

Week 5 - Session 1

Materials	<ul style="list-style-type: none"> ▪ Class Computer ▪ Overhead Projector ▪ Electronic Overhead of Selected Quotes
Activities	<p>Activity 1 (15 min)</p> <ul style="list-style-type: none"> ▪ Freewriting Activity <ul style="list-style-type: none"> ○ Students will choose one of the selected quotes and respond critically, considering the following: <ul style="list-style-type: none"> ▪ importance of the quote to modern society and the wisdom the quote offers ▪ the importance to the quote to the action of the play and the motivations of the characters ○ Teacher will lead class-wide discussion where several students share responses <p>Activity 2 (30 min)</p> <ul style="list-style-type: none"> ▪ Class Discussion on the play and Ning responses <ul style="list-style-type: none"> ○ Teacher initiates class discussion on the play and the Ning responses, using open-ended questions (based on the student Ning responses) to prompt students. Teacher should allow students to lead discussion after initial prompt, and should only intervene when discussion is derailed. ○ Instructor answers student questions about the play
Assessment	<p>Students will be informally assessed on completion of the freewriting activity. Students will be formally assessed on participation in class discussions.</p>
Homework	<ul style="list-style-type: none"> ▪ Read Act V Scene i ▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i> ▪ Self-paced reading of <i>Hamlet</i> by John Marsden ▪ Continue work on multi-genre project

Week 5 - Session 2

Materials	<ul style="list-style-type: none"> ▪ Copies of the play <i>Hamlet</i>
Activities	<p>Activity 1 (40 min)</p> <ul style="list-style-type: none"> ▪ <i>Hamlet</i> Character Analysis <ul style="list-style-type: none"> ○ Working in the Socratic Seminar groups, students will revisit the Character Analysis and Character Motives/Relationships diagrams and refine and flesh out these diagrams for the characters. ▪ Character Compare Contrast <ul style="list-style-type: none"> ○ Students will continue Compare/Contrast Diagram on Hamlet and Junior ○ Students will further develop comparisons and contrasts between Hamlet and Laertes, and Hamlet and Fortinbras.
Assessment	<p>Students will be informally assessed on participation and completion of group work.</p>
Homework	<ul style="list-style-type: none"> ▪ Read Act V Scene ii ▪ Self-paced reading of <i>The Absolutely True Diary of a Part-Time Indian</i> ▪ Self-paced reading of <i>Hamlet</i> by John Marsden ▪ Begin individual character analysis essay ▪ Continue work on multi-genre project

Week 5 - Session 3

Materials	<ul style="list-style-type: none">▪ Copies of the play <i>Hamlet</i>▪ Socratic seminar evaluation sheets
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ Socratic Seminar<ul style="list-style-type: none">○ Discussion of the similarities and differences between the play and the novel.
Assessment	Students will be formally assessed on participation in the Socratic seminar.
Homework	<ul style="list-style-type: none">▪ Finish Character Analysis group work▪ Finish <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Finish <i>Hamlet</i> by John Marsden▪ Continue character analysis essay▪ Continue work on multi-genre project

Week 5 - Session 4

Materials	<ul style="list-style-type: none">▪ Overhead projector▪ Video/DVD player▪ Copies of <i>Hamlet</i> adaptations<ul style="list-style-type: none">○ <i>The Lion King</i>○ Simpsons' Hamlet adaptation▪ Copies of <i>Hamlet</i>
Activities	<p>Activity 1 (15 min)</p> <ul style="list-style-type: none">• Other <i>Hamlet</i> adaptations <p>Activity 2 (25 min)</p> <ul style="list-style-type: none">▪ Wrap-up Discussion of the play<ul style="list-style-type: none">○ Wrap up discussion covering the play, major themes, character development, and other significant components of the play and its analysis○ Teacher answers student questions
Assessment	Students will be informally assessed on participation in class discussion.
Homework	<ul style="list-style-type: none">▪ Finish Character Analysis group work▪ Finish <i>The Absolutely True Diary of a Part-Time Indian</i>▪ Finish <i>Hamlet</i> by John Marsden▪ Continue character analysis essay▪ Continue work on multi-genre project

Week 5 - Session 5

Materials	<ul style="list-style-type: none">▪ Copies of the play <i>Hamlet</i>▪ Student work products from unit
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ In-class work session for multi-genre project
Assessment	N/A
Homework	<ul style="list-style-type: none">▪ Work on Multi-genre Project

Week 6 - Session 1

Materials	<ul style="list-style-type: none">▪ Class Computer▪ Overhead Projector▪ Electronic Overhead of Selected Quotes
Activities	<p>Activity 1 (10 min)</p> <ul style="list-style-type: none">▪ Class Discussion on the play and Ning responses<ul style="list-style-type: none">○ Teacher initiates class discussion on the play and the Ning responses, using open-ended questions (based on the student Ning responses) to prompt students. Teacher should allow students to lead discussion after initial prompt, and should only intervene when discussion is derailed.○ Instructor answers student questions about the play <p>Activity 2 (30 min)</p> <ul style="list-style-type: none">▪ Group Project Work Time<ul style="list-style-type: none">○ Working in their final project (multi-genre project) groups, students work in-class on their multi-genre projects.
Assessment	Students will be informally assessed on participation in class discussions.
Homework	Complete Multi-genre Project

Week 6 - Session 2

Materials	<ul style="list-style-type: none">▪ Copies of the play <i>Hamlet</i>▪ Student work products from unit▪ School computer lab
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ In-class work session for Multi-genre project
Assessment	N/A
Homework	<ul style="list-style-type: none">▪ Work on Multi-genre Project

Week 6 - Session 3

Materials	<ul style="list-style-type: none">▪ Copies of the play <i>Hamlet</i>▪ Student work products from unit▪ School computer lab
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ In-class work session for Multi-genre project
Assessment	N/A
Homework	<ul style="list-style-type: none">▪ Finish on Multi-genre Project

Week 6 - Session 4

Materials	<ul style="list-style-type: none">▪ Class computer▪ Overhead projector
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ Multi-genre project presentations
Assessment	Students will be formally assessed on multi-genre project and presentations.
Homework	

Week 6 - Session 5

Materials	<ul style="list-style-type: none">▪ Class computer▪ Overhead projector
Activities	Activity 1 (40 min) <ul style="list-style-type: none">▪ Multi-genre project presentations
Assessment	Students will be formally assessed on multi-genre project and presentations.
Homework	

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Appendix A

Handouts, Rubrics, and PowerPoints

Good Angel/Bad Angel Activity

Adapted from Good Angel/Bad Angel activity from *Teaching Literature to Adolescents*

For this activity, you will be divided into three groups: one character volunteer, good angels, and bad angels. The character volunteer will be role-play as Hamlet, and will respond as the character would. The character volunteer will go to the front of the class and will be presented with a situation or crises based on the text. Then each group of "angels" will attempt to influence the character volunteers, either positively or negatively, using arguments justified by the story. The instructor will present the situation/crisis, and allow each group of "angels" to quickly brainstorm arguments based on the text. Each group of will send one representative at a time to speak with Hamlet. Hamlet can choose to engage or ignore whichever angels he/she chooses. In addition, students may improvise and ad-lib their arguments, as long as they do not stray too far from the text. Be creative, be respectful, and keep the text as your roadmap.

The good angels will present their arguments to the character first, followed by arguments from the bad angels. This pattern will be repeated until the discussion is concluded.

After the discussion has been concluded, the volunteer will share how it felt to be the character, and which arguments were more convincing. The class will discuss why certain arguments are more convincing than others, and what that means for how "people react to dilemmas and how they should deal with them" (Beach, Appleman, Hynds, & Wilhelm, 2006, p. 80).

Character Compare/Contrast Diagram

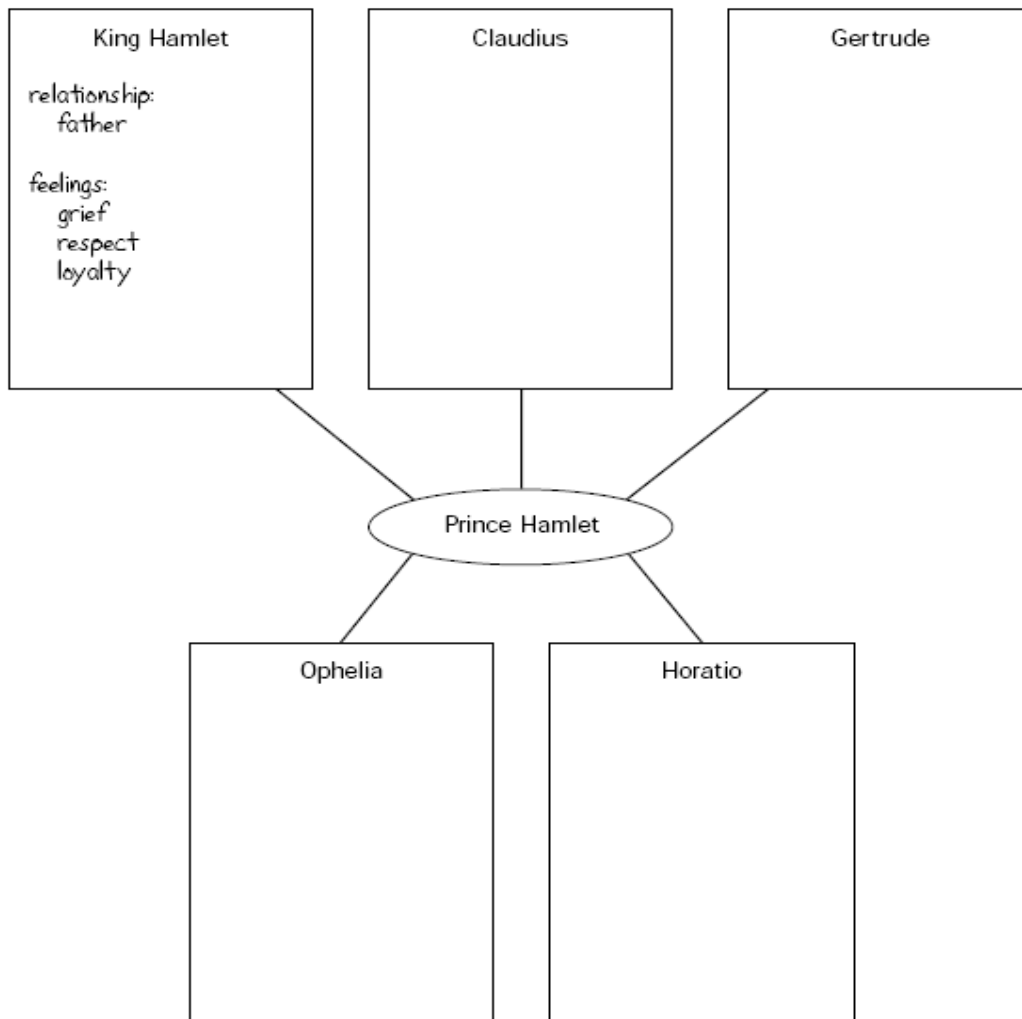
To complete the comparison diagram, select two characters to compare and contrast. Write one character's name next to Character 1, and write the other character name next to Character 2 in the diagram below. In the first section, list the similarities between the character. In the lower sections, write the differences, listing each distinct trait or characteristic under the appropriate character. Remember to include page reference numbers to point to the location in the text where evidence for these characteristics is found.

Character 1:	Character 2:
<u>Similarities:</u>	
<u>Distinctions</u>	<u>Distinctions</u>

Character Relationships and Motives

Adapted from Glencoe Literature Library's Hamlet Study Guide, retrieved from <http://www.glencoe.com/sec/literature/litlibrary/hamlet.html>

Working in your Socratic Seminar groups, complete an analysis on your assigned character's relationships with the other characters in the play. Use evidence from the play to fill out a diagram, like the one below, for your character. To complete this task, draw an empty diagram like the one shown below on a separate sheet of paper. Write the name of your assigned character in the oval in the center of the diagram, and fill in the boxes with the names of the important relationships your character has in the play. See the example for the character of Hamlet:



In each box state the relationship between the assigned character (i.e. Hamlet) and the character named in each box. Describe the feelings that your assigned character has toward each named character, then describe the motives that the assigned character has in interactions with the named character. It is important to note that these feelings and motives may change throughout the play.

Rubric for Monologue/Soliloquy Performance

	Exemplary	Admirable	Adequate	Minimal
Focus	Addresses all criteria for content and purpose. Poem is related to the topic and establishes a clear position.	Addresses most criteria for content and purpose. Poem is mostly related to the topic and establishes a fairly clear position.	Addresses some of the criteria for content and purpose. Poem may not completely relate to the topic, or establishes a partial or underdeveloped position.	Address few or none of the criteria for content and purpose. The poem does not relate to the topic, or fails to establish a position.
Organization	Piece has logical organization, with seamless flow between ideas.	Piece has logical organization, with few “disconnects” between ideas in the piece.	Presentation includes a logical organization though introduction and conclusion may be weak; 3-6 minutes out of time range.	Ideas presented in the piece seem unorganized.
Memory	Piece is memorized, with no stops or restarts.	Piece is memorized, with less than two stops or restarts.	Piece is mostly memorized, but speaker stops or restarts 3-4 times.	Piece is barely memorized, and speaker stops or restarts more than 4 times.
Performance	Speaker has poised, clear delivery; uses proper volume; speaks at an appropriate rate; is enthusiastic; and appears confident. Speaker maintains eye contact with audience, and frequently uses gestures creatively and appropriately.	Speaker’s delivery is mostly poised, and clear. Uses proper volume and speaks at an appropriate rate most of the time. Speaker appears fairly confident and comfortable. Speaker makes eye contact with audience, and uses gestures creatively and appropriately.	Speaker’s delivery may be clear, but speaker is not poised throughout the performance. Speaker occasionally uses proper volume, and speaks at an appropriate rate intermittently. Speaker does not exhibit sustained confidence or enthusiasm, and makes minimal or	Speaker’s delivery may be unclear or without poise. Speaker does not use proper volume, or does not speak at an appropriate rate. Speaker does not exhibit confidence or enthusiasm, and makes no eye contact with audience. No use of gestures.

			infrequent eye contact with audience. Little use of gestures.	
Creativity	Uses the unexpected to full advantage; very original, clever, and creative approach that captures audience's attention.	Some originality apparent; clever at times; good variety and blending of materials/media.	Little or no variation; a few original touches but for the most part material presented with little originality or interpretation.	Bland, predictable, and lacked “zip. Repetitive with little or no variety; little creative energy used.

Adapted from Mark France’s Oral Report Evaluation Rubric, retrieved from <http://serc.carleton.edu/NAGTWorkshops/assess/oralpresentations.html>

Rubric for Ning Reading Reflection Responses

During your reading of *Hamlet* and *The Absolutely True Diary of a Part-Time Indian*, you will use the class Ning to post reflective responses to the play and the novel. Each week you will post at least two reflections on the Ning. These reflections can be a personal response to the play or novel; a critical analysis of a character or his/her actions; a prediction on future actions and events; or a reflection on the text and its connections to other texts, your life, and the outside world. These responses are to serve as a reflective journal of your experience reading the text, and should capture your thinking as you move through the play. For this unit, you must have at least one post for each act of the play *Hamlet*, and at least two submissions on *The Absolutely True Diary of a Part-Time Indian*.

Each response should be between 300-500 words in length. You must submit at least two responses per week, and responses should be posted no less than one day apart (i.e. both weekly responses cannot be posted on the same day). All weekly responses must be posted to the Ning by 9pm on Sunday night each week.

	Exemplary	Admirable	Adequate	Minimal
Focus	Reflection is clear and well-focused. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	Main idea is not clear. There is a seemingly random collection of information.
Length	Reflection is between 300-500 words in length.	Reflection no more than 15 words off from length requirement.	Reflection is between 16-30 words off from length requirement.	Reflection is more than 30 words off from length requirement.
Organization	Reflection has exemplary organization and structure, flow, and is easy to understand.	Reflection has clear organization and is easy to read and understand.	Reflection has a fairly clear organization and is understood with minimal difficulty.	Reflection is unorganized and difficult to understand.
Details	Reflection references specific acts, scenes, and/or lines from the play.	Reflection makes less- specific references to the play. Specific events, actions, lines may be loosely referenced.	Reflection makes broad references to the play.	Reflection makes no references to the play.
Submission	Post submitted before deadline.	--	--	Post submitted after deadline.

Rubric for Ning Quote-Selection Responses

For this assignment, you will select one quote from *Hamlet* each week and post to the Ning. Select a quote that had particular meaning, humor, insight into the characters or plot, or was otherwise memorable during your reading. Select your quote from the act currently being covered in class, and post your quote to the Ning by 9pm on the Sunday night before the next act is covered in class.

	Exemplary	Admirable	Adequate	Minimal
Submission	Post submitted before deadline.	--	--	Post submitted after deadline.
Content	Student posted a complete and accurate quote from <i>Hamlet</i> , submission contains no errors, and submission may include brief response or reflection on the quote.	Student posted a complete quote from <i>Hamlet</i> with minimal errors.	Student posted an incomplete quote or a quote with several errors.	Student did not post a quote, posted a quote from an inappropriate text, or posted a quote with glaring errors that disrupt understanding of the quote.

Multi-genre Project Rubric

Working in groups, you will create a multigenre (MG) project based upon your response to *Hamlet* or *The Absolutely True Diary of a Part-Time Indian* (or both). Your project should demonstrate a deep understanding of the text(s), and should interrogate the factors that spur, drive, inhibit, or foster a search for identity. Some things to ponder as you develop your presentation:

- Appearance vs. Reality
- The relationships between Hamlet and the women in the play
- The role of friendships
- Loyalty and betrayal
- Madness vs. Sanity
- Hamlet as anti-hero vs. Hamlet as tragic hero
- Duty vs. Rule of Law

This project must include at least four different genres should be integrated into one product, and should include representations of traditional and non-traditional genres. Traditional genres or ways of composing such as poetry, essay, or compositions should be juxtaposed with non-traditional genres such as forms of artistic expression, non-print texts, and technology tools. Each member must contribute one genre to the project, in addition to collaborating on the group digital presentation.

Your MG project must include a three minute digital presentation (video or photostory) that is developed by the group. This movie/photostory should be a summary of the main idea of your project. It should reflect the major ideas presented in all of your genre selections, and the overall statement your project is to make. You can use pictures from your camera as well as from the web, use songs and sounds, record interviews, perform a skit. Use your creativity and cite your sources.

You will present your project to class. You will have 8-12 minutes to explain your MG project, its vision, the audience, and to present the other genres included in the MG project in a creative way.

Brief List of Genres:

- Journal Entries
- Personal Letter
- Artistic Collage
- Personal Essay or Philosophical Questions
- Poetry
- Short Story
- Character Analysis or Case Study
- Chart or Diagram with Explanation and Analysis
- Brochure or Newsletter
- Map with Explanation and Analysis
- Travel Brochure Description
- How-To or Directions Booklet
- Birth Certificate
- Wedding, Graduation, or Special Event Invitation
- Picture Book
- Movie Poster
- Soliloquy or Inner Monologue Representing Internal Conflicts
- Song lyrics (performance?)
- Local News Report
- Web Site
- Future News Story
- Tabloid Article
- Talk Show Interview or Panel
- Short scene from a play with Notes for Stage Directions

Rubric for Multigenre Presentation

	Exemplary	Admirable	Adequate	Minimal
Rationale / Introduction	Presents memorable rationale or introduction which invokes a positive response from audience.	Presents rationale or introduction which interests audience.	Presents an introduction or rationale but does not engage the audience.	Presents an introduction or rationale in a superficial manner. Not much depth.
Organization	Presentation includes a strong introduction, a logical organization, and an effective conclusion within time range.	Presentation includes a logical organization, yet introduction and conclusion may seem formulaic; 1-3 minutes out of time range.	Presentation includes a logical organization though introduction and conclusion may be weak; 3-6 minutes out of time range.	A lack of preparation seems evident. Materials and ideals may seem unorganized; more than 6 minutes out of time range.
Visual Effects	Presenter(s) may sing a song, play an instrument, share a self-created video or other creative visual medium. A visual product is evident.	Presenter may share related materials which demonstrate a concept from the presentation.	Presenter provides a poster or pictures to enhance presentation.	A lack of effort in finding a related visual aid is evident.
Focus	The MG project is clearly focused and aligns with the needs of the intended audience.	The MG project is clearly focused and somewhat aligns with the needs of the intended audience.	The MG project is somewhat focused and aligned with the needs of the intended audience.	The MG project is lacking in focus or specificity for the intended audience.
Presentation Demeanor	Presenter establishes good eye contact with audience and makes audience members feel connected. Presenter enunciates clearly, uses expression, and is clearly heard by the audience, regardless of "outside noise." Presenter uses gestures and mannerisms to enhance the	During most of the presentation, presenter maintains eye contact with audience. Presenter enunciates clearly and audibly and makes several attempts to integrate expression. Presenter uses gestures and mannerisms to enhance the delivery.	During part of the presentation presenter maintains eye contact with audience. Presenter speaks clearly, but with little expression. Presenter seems stiff, gestures may seem forced.	Presenter establishes minimum eye contact with audience. Presenter does not enunciate and is difficult to hear. Presenter uses few or inappropriate mannerisms that detract from the

	delivery and does so naturally and effectively.			presentation.
Conventions	The MG project is absent of any glaring errors.	The MG project contains a minimal number of errors in conventions.	The MG project contains a significant number of errors in conventions.	The MG projects contains a significant number of errors that impede the understanding of the project.
Creativity	The MG project contains a variety of genres, creatively produced, displayed, and presented. The presenters' creativity is a critical component of the MG project.	The MG project contains a variety of genres, creatively produced, displayed, and presented.	The MG project contains a variety of genres but is lacking in creativity.	The MG project is lacking in originality or creativity beyond the minimum requirements.

Witte, S. (n.d). *Multigenre reader response project*. Class handout

Unknown. (n.d.). *The three minute persuasion*. Retrieved from www.englishteachersfriend.com

Class Discussion Rubric

	Exemplary	Admirable	Adequate	Minimal
Knowledge	Student consistently offers insightful contributions regarding characters and character traits and how they impact the piece.	Student usually offers insightful contributions regarding characters and character traits and how they impact the piece.	Student occasionally offers insightful contributions regarding characters and character traits and how they impact the piece.	Student rarely offers insightful contributions regarding characters and character traits and how they impact the piece.
Opinion	Student can clearly articulate his thoughts and opinions, and can substantiate them with evidence from the text and/or facts.	Student freely shares his thoughts and opinions, and can usually substantiate them with evidence from the text and/or facts.	Student can share thoughts and opinions when called upon, but cannot substantiate them with evidence from the text and/or facts.	Student does not share thoughts or opinions.
Connections / Reflections	Student can reflect on text, and make connections between the text, characters in the text, his life, current/previous texts, and real life.	Student is able to make connections between the text, characters in the text, his life, current/previous texts, or real life.	Student requires prompting to make connections between the text, characters in the text, his life, current/previous texts, or real life.	Student cannot make connections between text and characters in the text; and current/previous texts, his life, and real life.
Support	Student uses a wide variety of excerpts/examples from the text to support his arguments.	Student uses several excerpts/examples from the text to support his arguments.	Student uses few excerpts/examples from the text to support his arguments.	Student uses no excerpts/examples from the text to support his arguments.
Decorum	Student is always respectful of the teacher and other students, exhibits appropriate listening skills, keeps on-topic, never interrupts other speakers, demonstrates	Student is respectful of the teacher and other students, with rare outbursts; exhibits appropriate listening skills, rarely interrupts other speakers, mostly stays on-	Student is mostly respectful of the teacher and other students, with few minor outbursts. Student mostly listens, but occasionally steers conversation off-	Student is frequently disruptive, interrupts other students, is inattentive or completing other work, frequently steers discussion off-topic, and

	appropriate conflict resolution skills, and is fully attentive and engaged in the discussion.	topic, demonstrates appropriate conflict resolution skills, and is attentive and engaged in the discussion.	topic. Few interruptions of other speakers. Student demonstrates and adequate conflict resolution skills, and is mostly attentive and engaged in the discussion.	does not demonstrate any appropriate conflict resolution skills. Student may not participate in discussion, or student may refuse to respond to instructor prompting.
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Adapted from "High School Character Analysis" rubric sample retrieved from <http://www.technology.com/gold/readrubric3.html>

Socratic Seminar Rubric

Student: _____ Hour: _____ Date: _____

Topic: _____

	Reading of text and preparation for seminar	Engaged in discussion & stays on task	Supports ideas w/ references to the text	Encourages thinking and participation in others	Listens respectfully & builds from ideas of others	Present self and ideas in a civil & proper manner	Questions insightfully & uses sound reasoning
5 Outstanding	Remarks & written work reveals a close, critical reading of the text & thorough preparation.	Demonstrates active & eager participation throughout the entire seminar. Keeps group on-task.	Makes specific references to text to support & defend ideas on a consistent basis.	Guides the direction & success of the seminar & takes steps to involve all participants.	Listens unusually well. Comments indicate very accurate & perceptive listening.	Demonstrates respect & enthusiasm. Works to support all participants at all times.	Questions & ideas are apt, insightful, & logical; & contribute to construction of meaning.
4 Good	Remarks & written work reveal a close, critical reading of the text, but preparation appears incomplete	Active & eager participation in more than 80% of seminar. Keeps self on – task always and others.	Makes specific references to text to support & defend ideas often and when challenged.	Attempts to guide seminar and draw in participants and is most often successful.	Listens well. Pays attention and generally responds well to ideas & questions from others.	Demonstrates respect & enthusiasm. Support all participants most of the times	Questions & ideas are apt, insightful, & logical; but may not fully help meaning construction.
3 Average	Remarks & written work reveal a close, critical reading	Active & eager participation in more than 50% of seminar.	Makes specific references to text to support &	Attempts to guide seminar and draw in participants but is	Generally listens well but is not always attentive as evident in responses	Demonstrates respect but may be less than totally	Questions & ideas are apt, insightful, & logical; but lack

	of the text, but ideas seem to be less than complete .	Stays on task most of the time.	defend ideas only when challenged.	not always effective.	or body language.	supportive of others at times.	insight to move group forward.
2 Below Average	Remarks and written work do not reveal a close, critical, reading of the text	Some active participation in seminar; may be less than eager. Off-task frequently .	Makes few references to text to support & defend ideas even when challenged.	Attempts to guide seminar and draw in reluctant participants but is not successful	Comments tend to reflect an earlier failure to listen carefully to what was said.	Speech & manner suggest lack of understanding of purpose. Lacks sense of teamwork.	Questions and ideas reveal personal reactions, but not logical, apt arguments.
1 Not Acceptable	Remarks and written work suggest the text was not read	No active participation in seminar. Others may be distracted by behavior.	Makes no specific references to text to support & defend ideas.	Makes no attempts to guide seminar or draw in reluctant participants.	Does not listen adequately. Comments or body language suggestive of inattentiveness.	Does not display respect or enthusiasm for seminar or other participants.	Remarks are logical, difficult to follow, & offer the group no benefit.

Adapted from a handout given by Dr. Shelbie Witte.

Socratic Seminar Scorecard

5 = outstanding
Not Acceptable

4= Good

3 = Average

2 = Below Average

1 =

Class: _____ Hour: _____ Date: _____

Topic: _____

<i>Student's Name</i>	<i>Reading of text & preparation for seminar</i>	<i>Engaged in discussion & stays on task</i>	<i>Supports ideas w/ reference to the text.</i>	<i>Encourages thinking & participation in others</i>	<i>Listens respectfully & builds from ideas of others</i>	<i>Presents self and ideas in a civil & proper manner</i>	<i>Questions insightfully & uses sound reasoning</i>
1-							
2-							
3-							
4-							
5-							
6-							
7-							
8-							
9-							
10-							
11-							
12-							
13-							
14-							
15-							

Adapted from a handout given by Dr. Shelbie Witte.

Name _____

Socratic Seminar Feedback Form

You will listen carefully to your peers' discussion and check whether they have abided by the criteria for the discussion. You will determine if their discussion was poor, average, or excellent. You will also reflect on the participants' discussion by stating the most interesting questions/ideas they touched upon.

Give feedback on the Inner circle's performance by answering the following questions:

- 1- Rate the Inner circle's performance on the following criteria: (circle the appropriate number)

Did the participants....	Poor	-----	Average	-----	Excellent
Dig below the surface meaning?	1	2	3	4	5
Use the text to find support?	1	2	3	4	5
Listen to each other respectfully?	1	2	3	4	5
Stick with the subject?	1	2	3	4	5
Question each other in a civil manner?	1	2	3	4	5

- 2- What was the most interesting question asked?
- 3- What was the most interesting idea to come from a participant?
- 4- What was the most troubling thing you observed?

Character Analysis Essay

The cumulative activity in the character analysis is an essay on your group's assigned character. Each member of the group will compose his/her own formal essay analyzing the assigned character, using the information gathered during the group work sessions and individual readings of the text. Below are questions that you may address in your essay.

- Who is your selected character?
- How is this character revealed at the beginning of the novel?
- What are some specific examples and/or direct quotes that describe this character?
- How do these examples show what kind of character he or she is?
- How does this character function in the novel?
- Does the character's function change? How?
- What impact does the character have on other characters? On the plot or other elements in the text?
- Does this character change throughout the course of this novel? How?
- Was this change positive or negative?
- Why this change is important to the character?
- How does this change impact the other characters? The plot or other elements of the text?
- What you have learned through the experiences of this character?
- Do you identify with this character on any level? Explain.

To successfully complete the essay, consider the rhetorical situation and develop a clear thesis on the character. Remember to provide supporting evidence from the text. You may also include outside references, such as articles in literary journals and published critical analysis. Remember to cite all sources. Any instances of plagiarism will result in a zero grade for the project.

Your essay must be between 5-7 pages in length, double-spaced, with 12pt font (Times New Roman, Verdana, or Tahoma) and 1" margins on each side.

Rubric for Character Analysis Essay

	Exemplary	Admirable	Adequate	Minimal
Content	Strong thesis which controls the entire paper. Thesis is specific enough to limit the paper appropriately. Thesis is generously supported with evidence from literature. Paper contains a balance of commentary and concrete detail.	Contains a fairly strong thesis which controls the entire paper. The thesis is fairly specific, and limits the paper. Thesis is supported with evidence from literature. Paper mostly balances commentary and concrete detail, but the paper may contain slightly more commentary.	Contains an underdeveloped thesis, or thesis does not control the entire paper. The thesis is weak on specificity, or does not adequately limit the paper. Thesis is minimally supported with evidence from literature. Paper contains more commentary than concrete detail, but an attempt at balance is evident.	Does not contain a thesis, nor is there a controlling direction for the paper; or thesis is unnecessarily broad. There is little or no textual support for arguments in paper. Little to no concrete detail.
Organization	Introduction mentions character to be analyzed, and may include additional characters to compare/contrast. Introduction leads reader comfortably into the thesis. Arguments are presented logically. Writer provides appropriate transitions.	Intro mentions character to be analyzed. Intro leads into the thesis, but may not do so seamlessly. Similar issues are grouped together, but there may be minimal sequence errors. Few transitions missing or inappropriate.	Intro mentions character to be analyzed, but the intro does not lead seamlessly into the thesis. Some attempt at logical organization, but a few similar issues are not grouped together. Several transitions are missing or inappropriate.	Intro is not present, does not mention character to be analyzed, or the intro does not lead into the thesis. Lack of organization or logical grouping. Little or no appropriate transitions.
Voice	Tone is informational, and writer clearly considers and addresses audience. Information is revealed in an interesting manner. A distinct	Tone is informational, and writer considers and addresses audience. Information is revealed in a fairly interesting manner. Writer mostly	Tone is informational, and writer attempts to address audience. Information is revealed, but may not fully engage reader. Writer struggles	Tone is inappropriate, or writer does not address audience. Information is not revealed in an engaging or interesting manner. Write does not

	perspective and style is revealed with no in appropriate use clichés, colloquialisms, and slang.	succeeds in establishing a distinct perspective and style. Minimal use of clichés, colloquialisms, and slang.	to establish a distinct perspective and style. Sizable inclusion of clichés, colloquialisms, and slang.	establish a distinct perspective. Frequent and repeated use of clichés, colloquialisms, and slang.
Fluency	Sentences vary in length. Sentences vary in structure. Sentence beginnings are varied. Writer employs a variety of transitions and connective phrases. Writer has no awkward constructions.	Most sentences vary in length. Most sentences vary in structure. Most sentence beginnings are varied. Writer employs and adequate number of transitions and connective phrases. Writer has few awkward constructions.	Some variety in sentence length. Some variety in sentence structure. Some sentence beginnings are varied. Writer employs a limited number of transitions and connective phrases. Writer has a number awkward constructions.	Little or no variety in sentence length. Little or no variety in sentence structure. Little or no variation in sentence beginnings. Writer employs few, if any, transitions and connective phrases. Writer has a large number of awkward constructions.
Conventions	No spelling errors. No subject/verb agreement errors. Punctuation is correct. Maintains verb tense throughout paper. Paper is properly punctuated. Avoids fragments unless for style. Eliminates usage errors. Meets all length and formatting requirements.	Few, if any, spelling errors. Few, if any, subject/verb agreement errors. Few, if any, errors in punctuation. Mostly maintains verb tense throughout paper, with few exceptions. Mostly avoids fragments unless for style. Few, if any, usage errors. Meets all formatting requirements, and is no more than 1/2 page outside length requirements.	Minimal spelling errors. Minimal subject/verb agreement errors. Minimal errors in punctuation. Maintains verb tense throughout paper, with only a handful of exceptions. Includes a small number of fragments not included for style. Minimal usage errors. Meets most formatting requirements, or is 1/2 to 1 page outside length requirements.	Several spelling errors. Several subject/verb agreement errors. Several errors in punctuation. Frequent switches in verb tense. Includes a sizeable amount of fragments. Several usage errors. Does not meet formatting requirements, or is more than 1 page outside length requirements.

References

Anonymous. (n.d.). *Character analysis writing rubric*. Retrieved from <http://students.ed.uiuc.edu/pletcher/490asa/analysis.htm>

Anonymous. (n.d.). *Critical analysis essay rubric*. Retrieved from http://158.91.55.1/~jeanar/Rock_files/criticalanalysis.rub.htm

Petkas, T. (2008). *Teach the character analysis essay lesson*. Retrieved from http://high-school-lesson-plans.suite101.com/article.cfm/teach_the_character_analysis_essay

Shakespeare's Language

Shakespeare's speech	our speech today
Ye	You [informal]
Thou	You [formal]
Betwixt	Between
'Tis	It is
'Twas	It was
Ere	Before
Thy	Your
Art	Are
Ill	Bad, evil, wicked
Tickle-brain	A strong alcoholic drink
Prithee	short for "I pray thee"
Nephew	Grandson, or any male relative

[http://library.thinkquest.org/J003421/shakespere language/web pages/](http://library.thinkquest.org/J003421/shakespere%20language/web%20pages/)

Humor/Poems and Songs/ Green Eggs and Hamlet.txt

Green Eggs and Hamlet

I ask to be or not to be.

That is the question I ask of me.

This sullied life, it makes me shudder.

My uncle's boffing dear sweet mother.

Would I, could I take me life?

Could I, should I end this strife?

Should I jump out of a plane?

Or throw myself before a train?

Should I from a cliff just leap?

Could I put myself to sleep?

Shoot myself or take some poison?

Maybe try self-immolation?

To shudder off this mortal coil,

I could stab myself with a fencing foil.

Slash my wrists while in the bath?

Would it end my angst and wrath?

To sleep, to dream, now there's the rub.

I could drop a toaster in my tub.

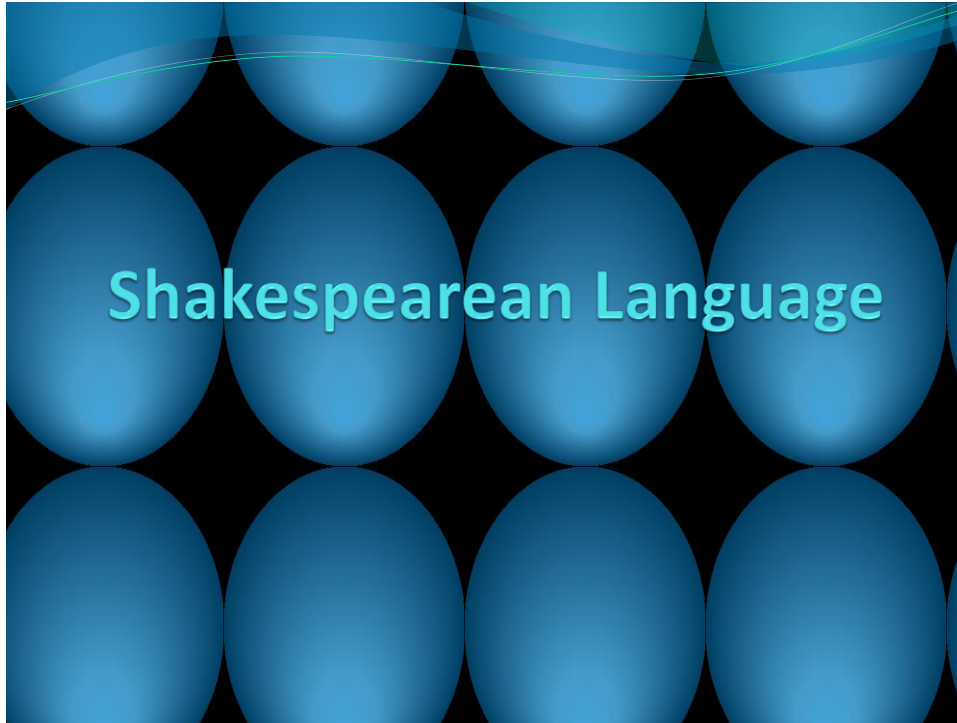
Would all be glad if I were dead?

Could I perhaps kill them instead?

This line of thought takes consideration -

For I'm the king of procrastination

Shakespeare Language Powerpoint





**SHAKESPEARE : HIS THEATRE
AND HIS WORKS**

