Core English 12-Unit V

The Study of the British Drama and Poetry

Fourth Quarter Suggested Pacing: One week

**Overview:** During this unit, students will have the opportunity to read and analyze literature (both plays and poetry) that reflects the power of the imagination and quest for beauty and knowledge as they read and respond to poetry and poetic devices. They will respond to this literature by writing in various modes in order to hone their skills in varying style, voice, and diction.

**Enduring Understandings and Essential Questions**

Literature reflects and illuminates issues relevant to time, place, and self.

* How are British dramas and poetry relevant to modern readers?

From the earliest of times, audiences have been compelled by the universal themes, conflicts, and characters that emerge from British poetry and drama. Modern readers find the universality appealing and relevant to life experiences of those in the modern world and in other forms of world literature.

* What characteristics of British literature have helped a particular piece of literature endure?

In order to understand, the students should be able to

* Read, analyze, and interpret a variety of poetry and at least one dramatic selection.
* Illustrate an understanding of poetry through print and non-print assessments.
* Demonstrate understanding of dramatic themes, characters, and staging through performance.
* Analyze how meaning is expanded when the audience has an awareness of the time and history related to the text.
* Examine how drama and poetry selections reflect changes in British culture, religion, government, and language.
* Examine how contemporary texts, British and world, have been influenced by traditional forms of British literature.
* Extend the study of British poetry to include an examination of how poetry from other nations and cultures has been influenced by British poetry and how the subjects, themes, and techniques compare.
* Compare universal archetypes and themes from British literature with literature from other nations and cultures.
* Develop writing skills though the analytical writings and critiques.

**In order to understand, the students should know**

* Poetic forms, structures, and devices
* Dramatic structures and devices
* Genres original to British literature
* Rhetorical context: audience and purpose
* Universal archetypes and themes in British literature.
* The purpose, format, and elements of a literary critique
* The purpose, intent, and audience of a literary genre
* Writing and reflection strategies

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| **OBJECTIVES TO BE EVALUATED** |

* 1. **The student will illustrate an understanding of literature by reading aloud and participating in discussion.**

E 12.1.2 Read a poem aloud emphasizing sensory images.

**12.2 The student will make a 5-10 minute formal oral presentation. (SOL 12.1)**

E 12.2.1 Choose the purpose of the presentation: to defend a position, to entertain an audience, or to explain information. (SOL 12.1a)

E 12.2.3 Use details, illustrations, statistics, comparisons, and analogies to support purposes. (SOL 12.1c)

E 12.2.4 Use visual aids or technology to support presentation. (SOL 12.1d)

E 12.2.5 Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose. (SOL 12.1e)

E 12.2.6 Cite information sources.

**12.5 The student will continue to build knowledge of literary terminology, forms, and vocabulary in context.**

E 12.5.1 Expand vocabulary with words encountered in reading selections.

E 12.5.2 Use terminology that demonstrates a knowledge of literary forms in both speaking and writing.

E 12.5.3 Demonstrate mastery of the ability to use syntactical, structural, and contextual clues to derive the meanings of new words.

**12.8 The student will read and analyze the development of British literature and literature of other cultures. (SOL 12.3)**

E 12.8.1 Recognize major literary forms and their elements. (SOL 12.3a)

E 12.8.2 Recognize the characteristics of major chronological eras. (SOL 12.3b)

E 12.8.3 Read and evaluate the ideas presented in the works of authors representing each literary period.

E 12.8.4 Relate literary works and authors to major themes and issues of their eras. (SOL 12.3c)

**12.10 The student will read and analyze a variety of poetry. (SOL 12.5)**

E 12.10.1 Explain how the choice of words in a poem creates tone and voice.   
(SOL 12.5a)

E 12.10.2 Explain how the sound of a poem (rhyme, rhythm, onomatopoeia, repetition, alliteration, assonance, and parallelism) supports the subject and mood. (SOL 12.5b)

E 12.10.3 Explain how imagery and figures of speech (personification, simile, metaphor) appeal to the reader's senses and experience. (SOL 12.5c)

E 12.10.4 Compare and contrast traditional and contemporary works of poets from many cultures. (SOL 12.5d)

**12.11 The student will read and critique dramatic selections from a variety of authors. (SOL 12.6)**

E 12.11.1 Describe the conflict, plot, climax, and setting. (SOL 12.6a)

E 12.11.2 Compare and contrast ways in which character, scene, dialogue, and staging contribute to the theme and dramatic effect. (SOL 12.6b)

E 12.11.3 Identify the most effective elements of selected plays. (SOL 12.6c)

E 12.11.4 Compare and contrast dramatic elements of plays from American, British, and other cultures. (SOL 12.6d)

**12.12 The student will use the writing process: prewriting, writing, revising, editing, and publishing.**

E 12.12.1 Generate, gather, and organize ideas for writing. (SOL 12.7a)

E 12.12.2 Consider audience and purpose when planning for writing.(SOL 12.7b)

E 12.12.3 Present ideas in a logical sequence.

E 12.12.4 Demonstrate command of appropriate and correct use of sentence variety.

E 12.12.5 Elaborate ideas clearly and accurately. (SOL 12.7d)

E 12.12.6 Use reflective strategies to revise writing.

E 12.12.7 Revise writing for depth of information and technique of presentation.   
(SOL 12.7e)

E 12.12.8 Apply grammatical conventions to edit writing for correct use of language, spelling, punctuation, and capitalization. (SOL 12.7f)

E 12.12.9 Proofread final copy and prepare document for publication or

submission. (SOL 12.7g)

E 12.12.10 Use available technology.

E 12.12.11 Maintain a writing portfolio.

**12.13 The student will develop expository and informational writings. (SOL 12.7)**

E 12.13.1 Write a multi-paragraph essay using inductive/deductive reasoning.

E 12.13.4 Write a commentary on a book, short story, play, or film.

E 12.13.5 Write an analysis of explanation of how the literary works of several authors mirror the issues of their eras.

E 12.13.9 Write analytically about literary, informational, and visual materials.   
(SOL 12.7c)

**12.14 The student will communicate ideas in writing using correct grammar, usage, and mechanics.**

E 12.14.1 Demonstrate the ability to evaluate, edit, and revise all writing tasks.

E 12.14.2 Use a handbook as a reference tool.

E 12.14.3 Exhibit proficiency in the use of standard English in writing.

E 12.14.4 Use available technology*.*

**12.15 The student will prepare for the transition to career or schools of higher learning.**

E 12.15.2 Use criteria to evaluate the performance of tasks.

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| **MATERIALS** |

**Centerpieces:**

*Macbeth*

*Othello*

*Richard III*

Holt, Rinehart, Winston ***Elements of Literature (EOL)***

**NOTE TO THE TEACHER: *It is recommended that several poems from each era be taught either chronologically or by poem type or theme.***

**Anglo Saxon Poetry**

Translated by Burton Raffel from *Beowulf*, part I, p. 21

Translated by Burton Raffel from *Grendel*, p. 39

Translated by Burton Raffel from *Beowulf*, Part II, p. 43

Retold by Herbert Mason from *Gilgamesh*, p. 58

Homer translated by Robert Fagles from *The Iliad*, p. 68

Translated by Burton Raffel “The Seafarer,” p. 87

Translated by Richard Hamer “The Wife’s Lament,” p. 92

**Middle Ages Poetry**

Anonymous “Lord Randall,” p. 131

Anonymous “Get Up and Bar the Door,” p. 132

Anonymous “The Twa Corbies,” p. 262

Anonymous “Edward, Edward,” p. 226

Pushkin, Alexander; “Raven Doth to Raven Fly,” p. 263

Translated by Walter Arndt

**Renaissance Poetry**

Marlow, Christopher “The Passionate Shepherd to His Love,” p. 295

Raleigh, Walter “The Nymph’s Reply to the Shepherd,” p. 297

Herrick, Robert “To the Virgins, to Make Much of Time,” p. 301

Marvell, Andrew “To His Coy Mistress,” p. 303

Petrarch Sonnet 42, p. 312

Shakespeare, William Sonnet 29, p. 315

Shakespeare, William Sonnet 30, p. 316

Shakespeare, William Sonnet 71, p. 317

Shakespeare, William Sonnet 73, p. 318

Shakespeare, William Sonnet 116, p. 319

Shakespeare, William Sonnet 130, p. 320

Shakespeare, William Sonnet 237, p. 321

Labe, Louise Sonnet 23, p. 321

Translated by Willis Barnstone

Donne, John “Song,” p. 338

Donne, John “A Valedictorian: Forbidding Mourning,” p. 341

Donne, John “Death be not Proud,” p. 349

Johnson, Ben “On My First Son,” p. 355

Johnson, Ben “Song to Celia,” p. 356

*Psalm 23*, p. 376

*Psalm 137*, p. 376

Milton, John from *Paradise Lost*, “The Fall of Satan,” p. 403

Milton, John When I consider how my light is spent,p. 415

Spenser, Edmund Sonnet 30, pp. 532-536

Spenser, Edmund Sonnet 75, p. 534

Suckling, John Why So Pale and Wan, Fond Lover, p. 535

Lovelace, Richard To Althea, from Prison, p. 538

Ronsard, Pierre When You Are Old, p. 552

Yeats, William When You Are Old, p. 553

**Restoration Poetry**

Pope, Alexander *Heroic Couplets*, p. 598

Pope, Alexander from *The Rape of the Lock*, p. 603

Chudleigh, Mary, Lady “To the Ladies,” p. 646

Gray, Thomas “Elegy Written in a Country Churchyard,” p. 676

**Romantic Poetry**

Blake, William “The Chimney Sweeper” from *Songs of Innocence*, pp. 725-727

Blake, William “A Poison Tree*,”* from *Songs of Experience.* p. 731

Wadsworth, William  *“*The World is Too Much With Us,” p. 746

Coleridge, Samuel  *“*Kubla Khan,” p. 759

Byron, George  *“*She Walks in Beauty*,*”p. 795

Tu Fu “Jade Flower Palace,” p. 816

Tu Fu “Night Thoughts Afloat,” p. 817

Li Po “Quiet Night Thoughts,” p. 821

Li Po “Questions…Among the Mountains,” p. 821

Li Po “Letter to His Two Small children,” p. 822

Keats, John “On First Looking…Chapman’s Homer,” p. 826

Keats, John “When I Have Fears,” p. 827

Keats, John “Ode to a Nightingale,” p. 830

Keats, John “Ode on a Grecian Urn,” p. 836

Barnes, Robert “To a Mouse,” p. 841

Barnes, Robert “To a Louse,” p. 843

Wordsworth, William “Ode: Intimations of Immortality,” p. 846

Shelley, Percy “To a Skylark,” p. 849

Blake, William “London,” p. 866

Wolcott, Derek “The Virgins,” p. 867

Blake, William “The Tiger,” from *Songs of Experience*, p. 721

Blake, William “The Lamb,” from *Songs of Innocence*, p. 723

Wordsworth, William “Lines Composed a Few Miles Above Tinturn Abbey,” p. 736

Coleridge, Samuel The Rime of the Ancient Mariner, p. 765

Gordon, George from “Childe Harold’s Pilgrimage, Canto IV,” p. 797

Shelley, Percy “Ozymandias,” p. 803

Shelley, Percy “Ode to the West Wind,” p. 806

**Victorian Poetry**

Tennyson, Alfred “The Lady of Shalott,” p. 897

Tennyson, Alfred “Ulysses,” p. 904

Tennyson, Alfred “My Last Duchess,” p. 909

Browning, Elizabeth Sonnet 43, p. 914

Hopkins, Gerard “Pied Beauty,” p. 917

Houseman, A. E. “To an Athlete Dying Young,” p. 926

Tennyson, Alfred “In Memoriam A.H.H.,” p. 984

Tennyson, Alfred “Crossing the Bar,” p. 989

Hardy, Thomas The Darkling Thrush, p. 993

Hardy, Thomas “Ah, Are You Digging On My Grave,” p. 996

Houseman, A. E. “When I Was One-and Twenty,” p. 998

Hardy, Thomas “Drummer Hodge,” p. 1010

Rombaud, Arthur “The Sleeper of the Valley,” p. 1011

**Modern Poetry**

Owen, Wilfred “Dulce et Decorum Est,” p. 1040

Sasson, Siegfried “The Rear Guard,” p. 1041

Elliot, T. S. “The Hollow Men,” p. 1046

Wiesel, Elie “Never Shall I Forget,” p. 1062

Soyinka, Wole “Telephone Conversation,” p. 1157

Yeats, William “The Second Coming,” p. 1164

Yeats, William “The Lake Isle of Innisfree,” p. 1167

Yeats, William “The Wild Swans at Coole,” p. 1169

Rilke, Rainer Marie “The Swa*n*,” p. 1171 Translated by Robert Bly

Akhmatova, Anna “Lot’s Wife,” p. 1202 Translated by Richard Wilbur

Akhmatova, Anna “All the unburied ones,” p. 1203

Translated by Judith Hemschemeyer

Akhmatova, Anna “I am not one of those who left…,” p. 1203

Translated by Stanley Kunitz

Heaney, Seamus *Digging*, p. 1247

Auden, W. H. “Musee des Beaux Arts,” p. 1265

Mistral, Gabriela “Fear,” p. 1267 (Translated by Doris Dana)

Thomas, Dylan “Fern Hill,” p. 1272

Thomas, Dylan “Do Not Go Gentle Into…Good Night,” p. 1275

Neruda, Pablo Sonnet 79, p. 1279 (Translated by Stephen Tapscott)

Brooke, Rupert “The Soldier,’ p. 1330

Yeats, William “Sailing to Byzantium,’ p. 1332

Hughes, Ted “The Horses,’ p. 1334

Smith, Stevie “Not Waving But Drowning,” p. 1337

Heine, Heinrich “The Lorelei,” p. 1356

Atwood, Margaret “Siren Song,” p. 1357

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| **Stage 2: Assessment Evidence** |

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| **Mandatory Performance Assessment**  Defend the qualities/characteristics that make the author/text endure and relevant to contemporary audiences. The task must include the opportunity to embed research and to select the medium by which students will share information with external audiences. While the task may provide opportunities to interact with other students or assume the role of authors, the task MUST elicit an artifact of learning, such as reflection, an accompanying essay, or interactive note taking.  **Example of Teacher-Generated Prompt**: Have the students take the role of current writers who have to present and defend their belief that (example: William Shakespeare) (student fills in the blank) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is the most influential playwright and (example: T.S. Eliot (students fills in the blank) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is the most influential poet in all British literature. They must address such areas as literary following, the number of works published, review of the works, scholarly assessment of his/her work, later authors, and poets and authors who attribute their success to this writer. They might also consider awards and money earned. (Refer to PowerPoint attached to this prompt submitted by Marvin Fanny, Princess Anne HS) |

**Example of Teacher-Generated Prompt:** Poetry Slam- Students will select a poet from England or a country that was once a colony of England except the USA. They must research the author. Most information can be found in the textbook if a teacher was teaching an inclusion class. On the day of the Poetry Slam, students will recite a favorite poem of the author while in character as the poet and will submit a written explanation of why the poet and the poem are relevant to contemporary readers. (Submitted by Paul Bennett, First Colonial HS)

**Example of Teacher-Generated Prompt**: Have the students present their [Group Poetry Project](#_Group_Poetry_Project_1) to the class. While this project provides the opportunity for student to work collaboratively, students individually must submit a written summation of learning.

**Example of Teacher-Generated Prompt**: Poetry Island (Submitted by Kristi Bayer, Ocean Lakes HS)

***Example of Teacher-Generated Prompt****: Returning to Research Assignments with Inclusion 12 Students (Submitted by Kerry McNamara, Kempsville HS)*

***Example of Teacher-Generated Prompt****: Impress the Queen (Submitted by Jennifer Morris, Landstown HS)*

***Example of Teacher-Generated Prompt****: Meeting of the Minds (Submitted by Janet Peterson, Tallwood HS)*

**Unit: Drama and Poetry**

**Rubric - Final Evaluation Task**

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| **Criteria for Evaluation** | **Score Point 4** | **Score Point 3** | **Score Point 2** | **Score Point 1** |
| **Genre, Organization, and Focus** | | | | |
| **Introduction**  **hooks audience with**  **an interesting**  **opening.** | Introduction hooks  audience with a creative and intriguing opening. | Introduction takes  audience’s interests into account but does not engage their attention. | Opener is bland  or only marginally  relevant. | Opener is dull and  uninteresting. |
| **Background**  **information tells**  **about the author,**  **the work(s), and**  **the period in**  **which the**  **author wrote.** | Necessary and  pertinent background  information tells about the author, the work(s),  and the period in  which the author  wrote. | Background information  tells about the author, the work(s), and the  period in which the author wrote but is incomplete for readers’  understanding. | Limited background  information is provided but does not set a context for the research.  Little or no background  information is provided. | Little or no background  information is provided. |
| **Introduction**  **clearly states**  **thesis.** | Clear thesis statement  synthesizes topic and writer’s conclusion  about topic. | Thesis statement gives fairly clear synthesis of topic and writer’s  conclusion. | Thesis statement is  unclear or difficult  to identify. | Thesis statement is missing. |
| **Presentation is**  **organized with**  **one organizational**  **pattern or a**  **combination**  **that makes sense.** | Presentation is coherently organized by  chronological order, order of importance,  logical order, or a combination of those that makes sense. | Presentation is organized  by chronological order, order of importance,  logical order, or a  combination, with a  few lapses in sense  of organization. | Presentation is somewhat  organized. | Presentation is  disorganized  and hard to follow. |
| **Main ideas**  **support thesis.** | Each main idea clearly supports thesis. | Most main ideas support thesis. | Main ideas are hard to identify, and only some support thesis. | Thesis is unsupported  by relevant main ideas. |
| **Facts, details, and**  **examples from**  **research support**  **main ideas.** | Relevant facts, details, and examples specifically support main ideas. | Most facts, details,  and examples support main ideas. | Some facts, details,  and examples support main ideas;  many do not. | Facts, details, and  examples are missing or are unrelated to main ideas. |
| **Facts and ideas**  **are stated mainly**  **in writer’s own**  **words.** | Facts and ideas are appropriately paraphrased or summarized in presenter’s own words throughout the  paper. | Several facts and  ideas are stated in  writer’s own words. | Few facts and ideas  are stated in writer’s  own words, and  presentation mostly  consists of copied  sources. | Presentation uses words of sources or others  but rarely words  of the writer. |
| **Sentence variety**  **keeps audience’s**  **attention fixed**  **on ideas.** | Sentence variety  creates a fresh, lively  style that keeps audience’s attention  firmly fixed on ideas throughout the presentation. | Sentence variety keeps audience’s attention fixed on ideas in the presentation, but a few repetitive patterns occur. | Long series of sentences follow the same pattern. | Most sentences follow the same pattern. |
| **Conclusion**  **restates thesis**  **and provides**  **a final insight.** | Conclusion freshly  restates thesis and  provides a final  insight into research  that ties ideas  together. | Conclusion restates thesis and provides  a weak insight into  research. | Restatement of thesis and final statement are  largely unrelated to information in presentation. | Thesis is not restated in  conclusion, and final insight is missing. |
| **Language Conventions** | | | | |
| **Standard English**  **(spelling, punctuation,**  **capitalization)**  **is used**  **appropriately for**  **this grade level.** | Standard English  (spelling, punctuation,  capitalization, etc.)  is used appropriately for  this grade level  throughout the  presentation. | Standard English  (spelling, punctuation,  capitalization, etc.)  used appropriately for  this grade level,  with few problems. | Inconsistent use of standard English spelling, punctuation,  capitalization, etc. disrupts readers’  comprehension. | Minimal use of standard  English spelling,  punctuation, capitalization, etc. confuses the audience. |
| **Standard English**  **(sentence and**  **paragraph**  **structure,**  **grammar, usage,**  **and diction) is**  **used appropriately**  **for this grade level.** | Standard English (sentence and paragraph structure,  grammar, usage, and diction) is used appropriately for this grade level throughout the presentation. | Standard English  (sentence and paragraph  structure, grammar, usage, and diction) is  used appropriately  for this grade level,  with few problems. | Inconsistent use  of standard English  (sentence and paragraph  structure, grammar, usage, and diction)  disrupts audience’s  comprehension. | Minimal use of standard English (sentence and  Paragraph structure,  grammar, usage, and diction) confuses the audience. |

**WORKSHOP SCALES AND RUBRICS**

# **Group Poetry Project**

You will be assigned to a group and your group will be assigned a poem not read in class. The following is what you must do with the poem:

A. Analyze it according to the criteria below.

1. What is the title of the poem?
2. Who is the poet?
3. Who is the persona? Describe him/her based upon information from the poem.
4. What is the setting—from general to the particular? Explain.
5. Who is the audience/receiver? Why? Describe him/her.
6. What is the poem about?
7. What is the tone? mood? Why?
8. What is the author’s purpose/message? What can you take with you after having read the poem?
9. What are some stylistic devices that the poet uses: rhyme, free verse, repetition, metaphor, simile, alliteration (assonance, consonance), onomatopoeia, hyperbole, paradox, oxymoron, symbolism, personification, flashback, allusion, etc…? Supply at least two. Explain your choices with quotes from the poem.
10. Research and explain how the life and culture of the poet had some bearing upon the content of the poem.
11. Explain how the poem reflects the characteristics of the Romantic Period.

B. Determine a creative way in which to present the poem to the class. The highest grade will be reserved for the group whose presentation reflects the best use of effort, time, creativity, and originally.

1. All members of the group must participate in this project—analysis and/or presentation.
2. Each member will receive a grade for his/her presentation.

C. Each member of the group must evaluate each of the other group members on the following criteria:

1. amount of work accomplished
2. dedication, time, effort, responsibility

Your grade will be based upon your individual performance and your groups’ performance.

**Poems**

“Strange Fits of Passion Have I Known,” p. 663

“She Dwelt Among the Untrodden Ways,” p. 664

“A Slumber Did My Spirit Seal,” p. 664

“Composed Upon Westminster Bridge,” p. 669

“The World Is Too Much With Us,” p. 671

“Kubla Khan,” p. 679

“She Walks in Beauty,” p. 711

“Ode on a Grecian Urn,” p. 760

Date of Presentation:

# **Teacher’s Rubric: Group Poetry Project**

**Title of Poem:**

**Poet:**

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| **IND. GRADE** | **GROUP MEMBERS** |
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Individual Criteria: (volume, preparedness, seriousness, fulfillment of responsibility, credibility of performance, team player)

**RUBRIC FOR GROUP GRADE**

Whole group participation

Props/costumes

Development of setting

Establishment of persona

Conveyance of poem’s meaning

Incorporation of analysis

Organization and flow

Staging and blocking

Creativity of presentation

Preparedness

**GRADE**

# **Student’s Rubric: Group Poetry Project**

# **Rubric for Group Evaluation**

**Title of Poem:**

**Poet:**

**RUBRIC FOR GROUP EVALUATION**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Excellent** | **Good** | **Fair** | **Poor** |
| Whole group participation | 4 | 3 | 2 | 1 |
| Props/costumes | 4 | 3 | 2 | 1 |
| Development of setting | 4 | 3 | 2 | 1 |
| Establishment of persona | 4 | 3 | 2 | 1 |
| Conveyance of poem’s meaning | 4 | 3 | 2 | 1 |
| Incorporation of analysis | 4 | 3 | 2 | 1 |
| Organization and flow | 4 | 3 | 2 | 1 |
| Staging and blocking | 4 | 3 | 2 | 1 |
| Creativity of presentation | 4 | 3 | 2 | 1 |
| Preparedness | 4 | 3 | 2 | 1 |

**Comments:**

**Student’s Rubric: Group Poetry Project**

**Rubric for Group Evaluation**

**Title of Poem:**

**Poet:**

**RUBRIC FOR GROUP EVALUATION**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Excellent** | **Good** | **Fair** | **Poor** |
| Whole group participation | 4 | 3 | 2 | 1 |
| Props/costumes | 4 | 3 | 2 | 1 |
| Development of setting | 4 | 3 | 2 | 1 |
| Establishment of persona | 4 | 3 | 2 | 1 |
| Conveyance of poem’s meaning | 4 | 3 | 2 | 1 |
| Incorporation of analysis | 4 | 3 | 2 | 1 |
| Organization and flow | 4 | 3 | 2 | 1 |
| Staging and blocking | 4 | 3 | 2 | 1 |
| Creativity of presentation | 4 | 3 | 2 | 1 |
| Preparedness | 4 | 3 | 2 | 1 |

**Comments:**

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| **Suggestions for Other Assessment Evidence** |

* Have the students select a scene from a play studied in the unit and research precursors to the play (Greek, Roman, etc.), noting similarities and differences. Then, have the students rewrite the scene into a poem.

**Select one**

**Suggestions for Written Work**

* Have the students revise and edit their multi-paragraph essay using appeals to reason and to logic that compares the epic hero Beowulf or any hero from literature studied to one or more modern heroes. Then, have the students submit this essay for evaluation.
* Have the students revise and edit their multi-paragraph essay analyzing how the literary selections studied in this unit mirror the issues of the era represented. Then, have the students submit this essay for evaluation.
* Have the students revise, edit, and submit for publication their original short epics or elegies for modern heroes.
* Have the students submit for evaluation their essays relating three poems to the major themes and issues of any era.
* Have the students submit for evaluation their essay of literary analysis in which they examine the choices faced by a selected character in a play.
* Have the students submit for evaluation their interpretative essay on a literary piece from any era.
* Have the students write an essay analyzing the ways in which the dialogue and staging contributed to the theme in a play.

**Select one**

**Suggestions for Oral Presentations**

* Have the students present a formal five-ten minute oral presentation which uses a narrative or logical argument to defend the validity of three or more truths presented as universal by writers in this unit. Their defense must be supported by details, illustrations, or statistics and be enhanced by a visual aid that supports their point of view. The students should exhibit appropriate body language and tone of voice.
  + - * Have the students, using appropriate body language and tone of voice, present a formal five minute oral presentation to defend a complex decision made by one of the major characters in one of the reading selections through the use of a well-structured logical argument supported by details. Their reports must include a visual aid that illustrates or supports their argument. (For example, Lady Macbeth's decision to commit suicide, Macbeth's decision to murder Banquo.) ([See Activities Section](#_Roles_for_the) for an example of an evaluative tool that may be adapted.)
* Have the students develop a procedure and a written plan for evaluating the formal presentations of their peers. This evaluation should take into account some or all of the following:

- thoroughness of presenter's preparation,

- demonstrated proficiency in the use of Standard English,

- adequacy of the presenter's projection,

- effectiveness of physical expression (eye contact, gestures, and body movement),

- effectiveness of organization of presentation,

- analyses of relationship among purpose, content, audience, and

- relevance to unit theme.

**Suggestions for Poetry Analysis**

Have the students present their PowerPoint presentations on a poem or poems by any poet from any age. Have the students in the audience evaluate these presentations.

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| **STAGE III: The Learning Plan of Instruction** |

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| **PORTFOLIO EXPECTATIONS** |

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| **Mandatory**  **Writing Emphasis: Exposition and Description**  Students will write a critical review of a play and a poetry analysis essay.  All English students are expected to keep all their written work in a Works in Progress folder (WIP). The contents of the WIP folder will be used by the student to select the pieces for the portfolio.  A. A Works in Progress folder (WIP) that reflects the writing done to this point in the year. By this time, students should begin to make selections for movement to the portfolio.  B. Opportunities for reflection and selection for the final portfolio.   * Have the students consider placing their original sonnet, with reflection, in their portfolios. |

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| **CHOICES FOR INTRODUCING THE UNIT** |

**Select two**

* Have the students participate in a “Walk About.” Before the students arrive, attach six sheets of chart paper to the wall in different parts of the room. At the top of each chart, write a topic. (See below.)

1. Name some modern day heroes or well known political figures.
2. Whom do you most admire? Why?
3. Name three qualities of a successful leader.
4. List two or three phrases that describe today’s society.
5. Which is the most important quality of a hero: physical strength, intelligence, or courage?

Divide the students into six groups and assign them to a corresponding chart. Then, ask them to respond to the statement on their chart and to proceed around the room in a timely manner, responding to the statements on all the charts. When they arrive at their original chart, ask them to observe all the responses and to draw a conclusion about the responses. Next, ask them to write the conclusions on the charts and share them with the class. Then, ask them to predict the qualities of an Anglo-Saxon hero, to write these predictions on the chart, and to share these predictions with the class. Record the predictions on the board or on a seventh sheet of chart paper. Finally, have the students copy this predictions chart and remind them to refer to the chart as they read selections of Anglo-Saxon literature, focusing on the characteristics of the Anglo-Saxon hero.

* Have the students bring to class copies of song lyrics or poems that best reflect modern social issues. Then, have the students keep a reading log in which they explain how these lyrics or poems relate to modern society. Have the students place these logs in their **Works in Progress** folders.
* Have the students work in small groups of three to five to brainstorm the characteristics of the modern hero. Then, have each group share its brainstorming list with the class. Finally, have the class develop their definition of the characteristics of a modern hero.

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| **CHOICES FOR TEACHING THE UNIT** |

**Select five**

NOTE TO THE TEACHER: TP-CASTT and other strategies should be used to evaluate and explicate the poetry. The text also makes recommendations for various approaches to the poems.

* Have the students listen to an oral reading of Sections 1-3 of “from *Beowulf,*” pp. 21-24, *EOL*. As the students listen, have them record the setting, the characters, and the conflict in the epic. Then, divide the class into groups of 3-5, and have the students read two-three sections of the epic per group. Finally, have each group dramatize its assigned sections as one group member reads the poem aloud. Have the students record the characteristics of Beowulf, the epic hero, on a graphic organizer or a jot chart. Further, have the students complete the Epic Worksheet. ([See Activities Section](#_EPIC_WORKSHEET).)
* Have the students, during the course of this unit, collect articles from newspapers, from magazines, or from internet sources about modern heroes. Have the students keep a log of these articles, identifying for each hero the admirable personal qualities each exhibits. Then, have the students place these logs in their **Works in Progress** folders.
* Have the students working independently or in groups of three to five identify the social and political issues evident in “from *Beowulf*” and/or “The Seafarer.” Have the students record their findings on the Tree Map. ([See Activities Section](#_Tree_Map).) Then, have the students share their findings with the class.
* Have the students keep notes on a jot chart of the elements of the epic and the epic hero as they read “from *Beowulf.”*  ([See Activities Section](#_Jot_Chart_1).)
* Have the students keep notes on a jot chart of the characteristics of an elegy as they read “The Seafarer.” ([See Activities Section](#_Elegy_Jot_Chart_1).)
* Have the students find statements in the poems that illustrate the following qualities of Beowulf and the Seafarer.
  + loyalty to a leader
  + belief in fate
  + admiration of physical beauty
  + allusions to the Christian faith
  + allusions to pagan beliefs
  + courage
* Have the students find lines in the poems “from *Beowulf*” and/or “The Seafarer” that illustrate the social structure of the Anglo-Saxon society.
* Have the students discuss American traditions that have Anglo-Saxon elements, e.g., collecting and displaying trophies and/or sharing stories of prowess.

**“Whoso List to Hunt,” p. 531, *EOL***

NOTE TO THE TEACHER: For poetry analysis throughout the unit refer to the Activities Section.

* Have the students take notes on the background information about King Henry VIII, being sure to include his six marriages.
* Have the students complete a cloze activity for "Whoso List to Hunt." Give the rhyme scheme. Have the students fill in the blanks with their own words following the rhyme scheme.
* Have the students read the poem on p. 531, *EOL,* and have them find references in the poem to Anne Boleyn and King Henry VIII.

**"To Lucasta on Going to the Wars," p. 537, *EOL***

* Have the students read Richard Lovelace's poem "To Lucasta on Going to the Wars." Discuss the reason the poem's speaker gives for abandoning, at least temporarily, the woman he loves. Examine how the speaker's diction is selected to elicit his lover's understanding of his conflicting loyalties. Ask the students to identify the adjective that best describes the poet's tone. Then, allow the students to choose one of the following writing topics:

a. Write a modern version, in prose, of a letter from the young man to the young woman, explaining the reasons for his departure. The students should be encouraged to add original, specific details.

b. Write a modern version, in prose, of a letter from the young woman giving her answer to the young man.

**“Sonnet 116,” p. 319, *EOL***

**“Sonnet 130,” p. 320, *EOL***

NOTE TO THE TEACHER: Prior to reading these two sonnets, teachers might review summaries of Shakespeare’s Sonnets.  [(See Activities Section.)](#_Shakespeare’s_Sonnets)

* Have the students first read both sonnets to him/herself; then have a student who reads well, read the works aloud.
* Have the students detect and discuss tone in each sonnet.
* Have the students write a brief essay comparing/contrasting the sonnets by focusing on each speaker’s tone. Have the students place the essay in their **Works in Progress** folder.

**“On My First Son,” p. 355, *EOL***

* Have the students read “On My First Son,” p. 257, *EOL*, paying special attention to the irony of the name Benjamin.
* Have the students compare this poem to others about death from contemporary works from many cultures which they have read.
* Have the students discuss the ways in which the bereaved father copes with the loss of a son. Then, have the students discuss the comfort the father might seek.
* Have the students participate in a choral reading of an ode. Have the students work in groups of three to five to read aloud several stanzas of the ode, point out examples of rhymes, apostrophes, imagery, and symbolism found in the ode. After the oral reading, have the students share their findings with the class. Finally, have the class create a class jot chart of the characteristics found in each ode.
* Have the students locate a poem, not read in class, by a Romantic poet. Then, have the students use library resources, Internet sources, literary criticism, and/or textbooks for development of research on both the Romantic poet and his poem(s). Finally, have the students take notes on the poet and the poem(s) and prepare a formal outline of a PowerPoint presentation.

**“To a Mouse,” p. 841, *EOL***

* Have the students work in groups of three to read and interpret the meaning of a stanza of “To a Mouse,” p. 841, *EOL*. After the teacher reads aloud the first stanza, models the interpretation of the dialect, and refers to the glosses for the poem, have each group read their assigned stanza, interpret the dialect, and refer to the glosses for the poem. Finally, have each group share their findings with the class until the entire poem has been read aloud and interpreted.

**“The Tyger,” p. 721, *EOL***

**“The Lamb,” p. 723, *EOL***

* Have the students read and review the background information on William Blake. Then, have the students listen to an oral reading or a recording of “The Tyger,” p. 721, *EOL*, and “The Lamb,” p. 723, *EOL*. Have the students complete the three-column note sheet on the poems presented. ([See Activities Section](#_Poetry_Impression_Chart).)

**"Lines Composed a Few Miles Above Tinturn Abbey," p. 736, *EOL***

* Have the students discuss whether or not the way that they responded to nature as children is different from how they respond to it now.
* Have the students read the poem twice and then list specific images in the poem that describe how the poet's relationship with nature has changed from his youth to his maturity.
* Have the students use their own recollections and those of Wordsworth's on how nature affects the young to write a brief essay in which they explain how Wordsworth's second visit to the banks of the Wye River is likely to differ from his younger sister Dorothy's impressions on her first visit.
* Have the students recollect a favorite natural site from their youth and write a description of the same site from the perspective of an older visitor.
* Have the students select a photograph of a setting or place visited as a child or to reminisce about a favorite spot from their past. Next, ask the students to write a descriptive paragraph of the same site through the eyes of a young child and a second paragraph through the perspective of a young adult. The essay should include the writer's emotions toward the setting and an awareness of the differences in diction that should be used in both versions. The final drafts may be enhanced with a photograph or an illustration.

**"The Rime of the Ancient Mariner," p. 765, *EOL***

* Have the students discuss selections that they read previously in which characters made poor decisions and have to face the consequences of their decisions. Then, read Coleridge's "The Rime of the Ancient Mariner." Have the students use the chart in the [Activities Section](#_Decisions!_Decisions!) to chart decisions, consequences, and their significance.

NOTE TO THE TEACHER: There are several additional reading activities designed to use with "The Rime of the Ancient Mariner" in the [Activities Section](#_Anticipation_Guide).

* + Have the students, in groups, write a modern version of “The Rime of the Ancient Mariner,”   
    p. 765, *EOL.*
  + Have the students keep a ship’s log of events as they read “The Rime of the Ancient Mariner,” pp. 765-786, *EOL.*

**from “Childe Harold's Pilgrimage, Canto IV,” p. 797, *EOL***

* Have the students discuss the literary term *apostrophe* before reading this poem.
* Have the students read silently Byron's apostrophe to the ocean. Then, have the students write either a serious poetic or prose apostrophe to another element of nature (e.g., wind, fire, rain, snow) or natural creation (e.g., bird, flower, tree, river) by using stanza 2 or 3 as a model.
* Have the students write a poetic parody of either stanza 2 or 3 by addressing an insignificant or mundane object in a mock-serious tone.
* Have the students discuss Byron's use of sound devices such as end rhyme, alliteration, meter, or figures of speech.

**"Ozymandias," p. 803, *EOL***

* Have the students discuss or write about their feelings on the subject of death. Then, explain that they are going to read "Ozymandias," p. 803, *EOL*. Ask them to write down their interpretation of the poem, the poet’s attitude toward death, and then relate their own feelings to those expressed by the poets.
* Have the students respond to "Ozymandias" by writing a character description of the speaker. Ask them to include how they think he treated his subjects and to compare him with a twentieth-century leader.
* Have the students discuss Keats' use of imagery and figures of speech using *EOL,* p. 711.

**"Ode to the West Wind," p. 806, *EOL***

* Have the students discuss Shelley's use of contradictory images in "Ode to the West Wind,"  
  p. 806, *EOL.*

- Explain how the images are contradictory.

- What do the contradictions contribute to the poem?

- What is the speaker's relationship to the "West Wind?"

* Have the students discuss how the wind can serve as both a destroyer and a preserver.

**"Ulysses," p. 904, *EOL***

NOTE TO THE TEACHER: TP-CASTT should be utilized to analyze poetry. This Pre-AP strategy was introduced in middle school so students should be familiar with the strategy.

* Have the students work in groups of three to five to read the poem in three sections:

- lines 1-32

- lines 33-43

- lines 44-70

Ask the students to collaborate in answering these questions:

1. What is the purpose of each section?

2. To whom is each section addressed?

3. Where do you think Ulysses is standing during his speech?

Then, ask the students individually to write a character sketch of Ulysses that includes the way of life he symbolizes and how his life contrasts with his son's.

OR

* Have the students read "Ulysses," by Alfred Lord Tennyson, p. 904, *EOL*. Then, have the students research the plot of Homer’s *Odyssey*, read portions from Books 8, 13, and 19, and then write an essay comparing and contrasting Homer’s and Tennyson’s hero figures.

**"Crossing the Bar," p. 989, *EOL***

* Have the students review analogies before they read "Crossing the Bar." Then, discuss the title and poem as an analogy for death. Next, have the students write their own analogies for death and discuss them with the class. Finally, have the students find other analogies within the poeme.g., Pilot = God.
* Have the students discuss the tone of the poem. Then, ask them to identify the words that create that tone.
* Have the students write an essay in which they discuss the speaker's use of the sea voyage as a metaphor and analyze the poet's use of rhythm and its effect on the listener.

**"Ah, Are You Digging On My Grave?" p. 996, *EOL***

* + Have the students complete a QAR Activity as they read "Ah, Are You Digging On My Grave?" by Thomas Hardy, p. 996, *EOL*. ([See Activities Section.](#_"Ah,_Are_You))
  + Have the students analyze the tone of the poem. Ask them to pick out the words that create the tone. After the class has reached consensus about the tone, have them reread the poem, eliminating the last stanza. Then, ask them to discuss how this changes the tone and the meaning.
  + Have the students read “Ah, Are You Digging on My Grave?” p. 996, *EOL*. Then, have the students write a short biography, feature article, obituary, or editorial about the woman who speaks in the poem.
  + Have the students work in groups of three to five to present a dramatic reading of the poem.

**"When I Was One-and Twenty," p. 998, *EOL***

* Have the students prepare to read the poem aloud by working with a partner or in a small group to create a "T" chart that lists as many reasons as they can generate in approximately ten minutes for why the joys of love outweigh the risks of possible heartache. Then, have the students share their ideas with class.

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|  | **Pros of Giving One's Heart to Another** | **Cons of Risking All for Love** |
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* Have pairs of students respond to “When I Was One-and Twenty,” p. 998, *EOL*, by assuming the “characters” of Housman’s speakers—one the inexperienced twenty-one-year-old and the other the more experienced wise man. (E 12.4.1, E 12.10.1)

**"Dulce et Decorum Est," p. 1040, *EOL***

* Have the students listen to an explanation of the poem's title. Then, ask the students to read the poem and identify the moral conflict faced by the speaker.
* Have the students discuss whether or not most Americans would agree or disagree with the motto Owen uses for his title.
* Have the students discuss the poet's use of imagery, diction, and tone and how these re-emphasize the poem's theme.
* Have the students explain the irony of the quotation in lines 27-28 after reading the poem. Ask them to locate examples of onomatopoeia and to discuss what they add to the poem.
* Have the students work in pairs to write brief interior monologues for the "he" described in the poem. Ask the students to have the monologue conclude with the speaker's realization from the poem. Have the students share these with the class.
* Have the students who wish to do independent reading compare/contrast these poets' views on war to Remarque's in *All Quiet on the Western Front*.

**"The Rear-Guard," p. 1041, *EOL***

NOTE TO THE TEACHER: Have the students preview The Oxford Virtual Classroom when studying the World War I poems. (<http://www.oucs.ox.ac.uk/ltg/projects/jtap/tutorials/intro/info.html>) where they are able to review the poetry, make comments and recommendations for change of wording, and so forth. This is a very valuable site.

* Have the students read the poem using the REAP approach outlined in the [Activities Section](#_REAP).
* Have the students discuss what they know about trench warfare and the daily living conditions of soldiers fighting in World War I; then ask them to read the headnote on p. 926, *EOL*, prior to reading the poem.
* Have the students read the poem making note of Sasson’s use of more than one speaker.
* Have the students identify the universalities that are made clear by the poet. (E 12.9.1,

**"The Hollow Men," Eliot, p. 1046, *EOL***

* Have the students, before they read the poem, placed into six groups and assign the following years to each group to research. Then, ask them to report on world affairs during the assigned time period. Explain to them that they should categorize the events as the major political, economic, and social events taking place in the years they were assigned.

Group 1 1900-1905

Group 2 1906-1910

Group 3 1911-1915

Group 4 1916-1920

Group 5 1921-1925

Group 6 1926-1930

As the students are listening to the reports, ask them to take notes on the chart. ([See Activities Section](#_Research_Planning_Form).) When the reports are finished, ask the students to draw conclusions about each type of event at the bottom of each column. Next, allow them to discuss their conclusions in their original groups. Then, assign the reading of "The Hollow Men" and ask the students to make as many connections as they can between the events and the tone of both poems. Finally, discuss the types of decisions that were made by the leaders of Great Britain that led to the tone expressed in both poems.

**"The Second Coming," 1164, *EOL***

* Have the students read Yeats's "The Second Coming." Discuss the historical context of the poem.
* Have the students re-examine the poem with a partner to select an adjective that best describes the tone of the poem. Next, have the pairs list specific word choices they find to support their labeling of tone. Have each pair share their ideas with the class.

**"Museé des Beaux Arts,"p. 1265, *EOL***

* Have the students recall times when they have been treated with indifference and to remember how such disregard made them feel. Have a few students volunteer to share their memories.
* Have the students retell the myth of Daedalus and Icarus, paying special attention to the conflict between father and son. Have the students briefly examine the illustration on p. 1192 of painter Brueghel's depiction of *The Fall of Icarus*. Ask the students to examine the picture to find examples of indifference to suffering or the conflict between selfishness and selflessness.
* Have the students, especially those taking art appreciation or art history, explain what is meant by the term "The Old Masters." Ask the students to name famous painters they would regard as "Old Masters."
* Have the students read the entire poem aloud. Then, ask the students why they think Auden divided his poem into two stanzas and how the division reflects a change in content.
* Have the students discuss the universality of human suffering as a frequent literary theme. In Brueghel's painting Icarus suffers while bystanders, who could, perhaps, have saved him, remain indifferent. Ask the students to discuss what causes indifference to human suffering? Ask if indifference is always counterproductive? If not, ask for examples.
* Have the students examine several examples of free verse before asking the students to write a traditional free verse poem, in which they describe an incident of human suffering to which too many modern men and women remain indifferent.

**“Do Not Go Gentle Into That Good Night,” p. 1275, *EOL***

* + Have the students listen to a recording of “Do Not Go Gentle Into That Good Night.” Then, have the students write a response to “Do Not Go Gentle Into That Good Night,” using the voice of a very old person who is facing death.

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| **Mandatory**  ***Macbeth,* p. 439, *EOL***  NOTE TO THE TEACHER: There are numerous activities in the Activities Section.   * Have the students take two column notes on William Shakespeare before they begin to read the play. Then, have the students discuss the important information they have found. Another alternative is to have them involved in a jigsaw. Divide the students into seven groups or have them count off by numbers 1-7. Then, assign each member a section of the text to match the two column note chart, e.g. all the number ones would read about Speculation, the twos about his childhood, etc. Tell the students to take notes only on their assigned section. Next, put the students in groups with each member represented and have the students report on their section to the rest of the group. At the end of the activity, the students will have the entire section read and have the notes filled out. * Have the students examine the cast of characters and make predictions about what the relationships might be. Then, give the students the Character, Plot, Style, Relationship Chart, and ask them to keep it in their notebooks to keep track of the main characters and the plot as they read the play. As the students progress through the unit, have them record information about the characters on their charts. * Have the students divided into groups of three to six, and give each group a card with one of the following situations written on it:   - Situation 1: While riding home together, two close friends stop to talk to three strange-looking women standing near an empty building by the road. The women tell the friends that they have been waiting for them, and then make a prediction that only one of them will get his/her heart’s desire. However, the other friend will not succeed in anything he/she does.   * + Situation 2: An ambitious student sees an opportunity to cheat on an exam and become valedictorian of the class, but his/her cautiousness make him/her indecisive. He/she shares this opportunity with his/her equally ambitious boy or girlfriend. His/her motto is "What's holding you back?"   - Situation 3: Several friends order a pizza after a football game. After they finish, it is late and they fall asleep only to be awakened by the cries of one of the friends, who discovers his money is missing.  Ask each group to create a short skit based on their assigned scenarios. As they write the skits, ask them to decide what decisions must be made and the process that they think would be used to reach a decision. After the skits have been performed, have the students discuss the different choices made by the groups and the mood created in each. Then, explain that these skits illustrate some of the major ideas that will be in the play they will be reading. Assign Act I to be read for homework. Ask the students to relate the ideas they saw in the skits to the content of Act I. As they are reading, ask them to pick out three or four lines that they like or three or four lines that they do not understand. Have the students begin the next lesson with a discussion of these ideas and lines.   * Have the students placed in seven groups. Assign each group a scene to act out from the first act. Before they begin, ask the students to decide on the following:   - the mood of the scene,  - decisions made in the scene by the characters,  - casting of the scene, and  - one person to be a director.  After the students have performed and discussed their performances, ask them to choose one scene that they would like to see enacted by a professional cast. Then, show them that scene from a video-taped version. Have them discuss the differences that they note.   * Have the students keep a journal throughout the reading of the play. Some ideas for entries are as follows:   1. Did anyone ever make a prediction about something improbable that would happen and it did? Describe your feelings about the event.  2. Choose two characters from the play. Draw or cut from a magazine a picture that represents each character. Under each picture list several words that capture the character's personality.  3. Describe a situation in which you wanted something from someone but realized it would be best to pursue it indirectly. Describe your indirect approach or write a brief dialogue between two characters in which one person attempts this with another.  4. Choose a line or phrase from the play that you really like and explain why it appeals to you.  5. Choose either the word *blood, hand, sleep*, or *night*. Keep track of the word in each scene in Act II. How many times does the word occur and why is it important? Look up the word in an unabridged dictionary and find out the history of the word. With which character do you most associate the word? Why?  6. Watch ten minutes of a television show and pay attention to how it is shot. Notice what camera technique the director used. Describe how the technique added to the drama or mood of the scene.  7. Recall a time in your life when you were involved in a tough situation, had to make a decision about whether to turn back or push on, and found both options equally difficult. What did you do? Why?   * + Have the students, during the study of *Macbeth,* in groups, scan newspapers, developing a notebook of articles about decision making by politically powerful people. (E 12.4.1)   NOTE TO THE TEACHER: In addition to the ideas above, choose quotations from each act and place them on the board each day, asking the students to write about them in their journals. Alternate this with descriptions of the decisions made by the characters in the play and have the students write about those decisions.   * Have the students trace a frequently recurring word in *Macbeth*: *come, good, time, king, say, fear, lord, great, see,* or *man*. Concentrating on how the denotations and connotations of the words are related to the people who say them, have the students come to conclusions about characters and ideas in *Macbeth* based on key words and their contexts.   Have the students consider questions like the following as they make their conclusions:  - Does one character use the word most frequently? If so, who?  - Does the word's meaning change as different characters use it?  - What is happening in the play at the time the word is spoken? Is there any connection between these events and others that precede them?  - What emotions does the speaker feel as he uses the word? Why does he feel as he does?   * Have the students examine Macbeth's soliloquy in Act 1, Scene 7, as an interior monologue that reveals Macbeth's conflicting feelings. Place the students in pairs and ask them to break up the soliloquy so that it reads like an argument. Ask them to list the reasons for committing the murder and the reasons against committing the murder. Then, ask for pairs to volunteer to read the soliloquy aloud. Finally, discuss Macbeth's state of mind and the depth of his resolve. * Have the students identify ten or twelve quotations from Act I by (a) the speaker, (b) the listener, (c) the event that is happening when the words are spoken. * Have the students placed in new groups. Assign a scene from Act II to each group. Ask each group to elect a director. Then, have each group stage the assigned scene from Act II, paying particular attention to setting, props, movement, and vocal interpretation. Distribute copies of the assigned scene to each group and have them record their decisions on the script. * Have the students divided into ten committees and assign a character to each committee: Duncan, Macbeth, Banquo, Macduff, Fleance, Lady Macbeth, Malcolm, Donalbain, Lennox, and Ross. Explain to the students that they are going to write a report about their assigned characters. To prepare for the reports, ask the committees to collect from the first two acts lines said by or about their characters that reveal something about their appearances or personalities. (The report should include the character's name, the line or lines, references, and insights about the character.) * Have the students choose a character who appears in Act III and connect one of the frequently used words to that character by finding a quotation by the character or about the character using the word. Then, have each student write an explanation of the connection between that character and the word. * Have the students read Act III, Scene IV, the banquet scene. Ask them to discuss how they would stage this scene; setting, ghost, etc. Then, show them several taped versions of this scene and have them discuss the differences and similarities. Ask them to watch for the following:   1. the lords and their reactions to Macbeth's conversation with the murderer,  2. Banquo's ghost and who sees it;  3. Lady Macbeth, and how she reacts to Macbeth's fit; and  4. camera angles, especially close ups.  Have the students form new groups and ask them to choose a scene from the remaining Acts to perform. After they have made their choices, list the unchosen scenes on the board, and ask for volunteers who will summarize the unchosen scenes for extra credit or points. Then, organize the presentations and summaries in the order of the play and post the itinerary on the bulletin board. Ask the students to decide on the criteria for judging their performances. (A sample evaluation sheet is in the [Activities Section](#_Sample_Evaluation_Sheet_1).) |

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| **CHOICES FOR CONCLUDING THE UNIT** |

**Select two**

* + Have the students review their graphic organizers or jot charts on Beowulf’s qualities as an epic hero and their log of articles on modern day heroes. Then, have the students create a Venn diagram comparing the qualities of the epic hero Beowulf to modern heroes.
  + Have the students create a Double Bubble Map comparing the qualities of the epic hero Beowulf to the qualities of one or more modern heroes. Then, have the students write the first draft of a multi-paragraph essay using appeals to reason and to logic that compares Beowulf to modern heroes. Finally, have the students place the essay in their **Works in Progress** folders. ([See Activities Section](#_Double_Bubble_Map_1).)
  + Have the students write a multi-paragraph essay in which they analyze how the literary selections of the Anglo-Saxons mirror the issues of another era studied in this unit.
  + Have the students identify a universal truth or a social issue that reflects both the Anglo-Saxon era and modern society. Have the students refer to their reading logs on modern song lyrics or poems and their Tree Maps for “from *Beowulf*” and “The Seafarer” as they write personal essays analyzing how this universal truth in literature relates to their lives.
  + Have the students write an original sonnet using Sonnet Fever. ([See Activities Section](#_Sonnet_Fever).) Then, have the students place these in their portfolios.
  + Have the students write an essay relating three Renaissance poems to the major themes and issues of the Renaissance.
  + Have the students review the characteristics of Petrarchan and Spenserian Sonnets. Then, have the students work in groups of three to five to read and analyze a sonnet(s) by Edmund Spenser or William Shakespeare. (See the list of sonnets at the beginning of this unit.) Finally, have the students plan a 7-10 minute oral presentation on their sonnet. The presentation should include an oral reading of the sonnet, a discussion of the literary devices found in the poem, the theme of the sonnet, the relationship of the theme to the Renaissance era, the connection of the theme to the modern world, and the universal truths evident in the sonnet. Finally, have the group locate a modern poem or song lyrics to present as a companion piece.
  + Have the students create and edit their PowerPoint presentations on a poem from any era.
  + Have the students work in groups of three to five to create their Group Poetry Project and prepare to present this to the class. ([See Activities Section](#_Group_Poetry_Project).)
  + Have the students become their favorite character from the novels read and present their side of the story.
  + Have the students assemble revised essays for possible inclusion in a portfolio.
  + Have the students placed in groups. Then, give each group the names of four or five characters who made decisions in the literature read in this unit. Then, have each member of the group represent the character on a panel and have the rest of the class ask questions as the students on the panel respond in character.
  + Have the students, in groups, create a board game that reflects decision making in a complex world. This game should be based on a major work from the unit and should include the board, the playing pieces, and the rules.
  + Have the students explain their personal opinion of a book, play, or script based on valid analyses.
  + Have the students write an essay in which they compare odes not read in this unit. Have the students focus on the poetic inspiration for, the symbolism in, the theme of, and the tone of each poem.
  + Have the students review their list of possible topics for research. Then, have the students narrow their topics, research one topic using six or more print and nonprint sources (including two primary sources), develop a controlling idea, outline, and draft a research paper of 900-1500 words on this topic.
  + Have the students create a talk show on which the major poets from any era might appear. Have the students develop the questions/answers and write the script for the talk show. Finally, videotape the talk show performance to share with other English 12 classes. As the students view the videotape, have them evaluate each group’s performance.
  + Have the students, in journals, assume the role of a major character and resolve his/her conflict in a way different from the play/poem.
  + Have the students discuss the concept that, according to the classical view, the undoing or downfall of a character in a tragedy is brought about through a tragic error. Then, have them participate in a press conference and have "reporters" question Macbeth, or any character studied, about his flaw or error and errors in choices that he made. NOTE TO THE TEACHER: You may have the students use their character papers here and place them in groups by the characters they wrote about. Then, have each group devise a group character sketch and choose one person from their group to represent their character at the press conference.
  + Have the students create a *Macbeth* newspaper with news stories, features, editorials, sports reports, reviews, obituaries, and so forth.
  + Have the students select one of Macbeth's soliloquies and rewrite it in prose form as part of a novel. Encourage the students to add descriptive sentences for the character's facial expressions and movements. Have the students explain what Macbeth learns about himself through these soliloquies.
  + Have the students briefly outline the major events of the play leading to Macbeth's death as if they were Macduff reporting to Malcolm. Ask the students to note whether Horatio was present and saw the event or heard about it.
  + Have the students write an essay analyzing the inner conflict of either Lady Macbeth or some other minor character in *Macbeth.*

**ACTIVITIES SECTION**

### Roles for the Student

### in Cooperative Groups

**Leader**

**Communicator**

**Manager**

**Tracker**

**Checker**

**Coach**

# **Student Roles**

|  |
| --- |
| **Introduction** |

Roles in cooperative learning activities help promote interdependence as well as individual accountability. Because of the nature of English activities, a number of different roles can be created to ensure shared responsibility among group members. Here are some things to keep in mind when you introduce roles to your students. They will need to:

* understand the function of their roles
* know why roles are important
* have the roles modeled
* have time to practice their roles
* have time to process how effectively they carried out their roles
* receive feedback from you and their peers about their performance

|  |
| --- |
| **Roles for the English Classroom** |

**Leader**

The leader is responsible for making sure that the team understands and completes the team task. When the team begins a cooperative activity, the leader explains the team task and makes sure the teammates talk about the task and develop a plan before they begin work.

**Communicator**

The communicator is responsible for asking the teacher for help if the team gets stuck. If the team cannot resolve a question or decide how to follow a procedure, for example, the communicator is the only team member who can leave the team and ask the teacher for help. The communicator shares with other teammates any information obtained from the teacher.

**Materials Manager**

The manager is responsible for picking up and returning all supplies and equipment that the team needs for a project. The manager makes sure that all of the materials are returned and, if something is damaged or broken, the manager informs the teacher. All teammates participate in clean up!

**Tracker**

The tracker is responsible for tracking the team's progress through the steps of a team activity. The tracker checks off each step of the directions as the team completes each step, or reminds the team members to read the step again if they are moving too quickly onto the next step. The tracker is responsible for recording information for activities that require only a single team record. Otherwise, each team member is involved in writing and recording.

**Coach**

The coach is responsible for encouraging teammates to practice the team skills. The coach reminds teammates to practice the team skills and congratulates teammates when they use a skill. The coach is the teammate who inspires the team to work cooperatively by looking for positive examples, but is not responsible for correcting misbehavior.

|  |
| --- |
| **Other Student Roles for English Classes** |

* Reader
* Recorder
* Writer
* Computer operator
* Praiser
* Listener
* Collector
* Paraphraser
* Time keeper

# **Daily Checklist**

Group Number

Monitor's Name

Date: From to

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| NAME OF  GROUP MEMBERS | WORKED AS A MEMBER OF THE TEAM | | | | | USED A SOFT VOICE WHEN SPEAKING | | | | | WAS AN ACTIVE LISTENER | | | | | STAYED ON TASK | | | | | DID NOT TALK ABOUT OTHER THINGS | | | | | CONTRIBUTED IDEAS TO THE GROUP ACTIVITY | | | | |
|  | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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# **Cooperative Scorecard**

##### Name of Activity

Team Members:

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Group** | | | | | **Student** | | | | |  | **Teacher** | | | | |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | Written and oral directions were followed. | 5 | 4 | 3 | 2 | 1 |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | All members participated in the activity. | 5 | 4 | 3 | 2 | 1 |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | Respected others’ rights to participate. | 5 | 4 | 3 | 2 | 1 |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | Stayed on task. | 5 | 4 | 3 | 2 | 1 |

Student comments:

Teacher comments:

# **Peer Scores for Group Work**

When students actively collaborate on group projects, it is often difficult to assess individual contributions. Here is a method for peer evaluation developed by teacher Linda Culp and assessment specialist Virginia Malone. For most projects a universal set of contributions to group success applies. The four areas they have identified are the following: 1. creativity/ideas contributed, 2. research/data collection, 3. writing/typing/artwork, and 4. organizing/collating.

For any one area of contribution, the total of work done must add up to 100 percent. Group members independently rate each others' contributions in the four areas. These ratings are then compared to the teacher's evaluation of the four areas. One benefit of this system is that it provides task clarity for student teams when the assessment system is explained and clarified before the project begins. When this system is applied over time, students refine and expand their task and social skills.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Peer Score Sheet** | |  |  |  |  |  |  |
|  | Students | Amy | Jane | Jim | Randy | Total |  |
|  | Creativity/ideas | 0 | 50 | 20 | 30 | 100% |  |
|  | Research/data collection | 60 | 20 | 10 | 10 | 100% |  |
|  | Writing/typing/artwork | 30 | 0 | 10 | 60 | 100% |  |
|  | Organizing/collating | 30 | 20 | 0 | 50 | 100% |  |
|  | Total percent contribution | 30 | 22 | 10 | 38 | 100% |  |
|  | **Grade** | **95** | **95** | **65** | **95** |  |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Percentage Contribution of Total Group Effort Grade** | | | | | | | |
|  | 21 or greater |  |  |  |  |  | 95 |
|  | 20-16 |  |  |  |  |  | 85 |
|  | 15-11 |  |  |  |  |  | 75 |
|  | 10-6 |  |  |  |  |  | 65 |
|  | 5-1 |  |  |  |  |  | 55 |
|  | 0 |  |  |  |  |  | 0 |

**Reference:** Culp, L. and Malone, V. (1992) Peer Scores for Group Work, *Science Scope,* March, Washington, DC, National Science Teachers Association

# 

# **Jot Chart**

# ***Beowulf***

**Directions: Find statements in *Beowulf* that illustrate the following concepts typical of Anglo-Saxon literature and the epic hero. Record these on the chart.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | Proof #1 | Proof #2 | Proof #3 |
| loyalty to a leader |  |  |  |
| belief in fate |  |  |  |
| admiration of physical beauty |  |  |  |
| allusions to Christian faith |  |  |  |
| allusions to pagan beliefs |  |  |  |
| courage |  |  |  |

**Name**

**Block**

# **EPIC WORKSHEET**

Title or Number of Section:

Page number in *EOL*:

1. Write a short summary of the section. Include all important names and events in chronological order.

2. List the characteristics of the epic found in this section.

3. List the characteristics of the epic hero found in this section.

4. Write down any kennings found in this passage. What is being compared? What is the basis on which the comparison is made?

5. What images (sensory details) are used in the selection? How do these contribute to the reader’s understanding of this passage?

6. Define vocabulary words which may be new to you from this section.

**Attach this worksheet to the notebook paper on which you wrote the responses.**

# 

# **Double Bubble Map**

The Double Bubble Map is used for comparing and contrasting two things, such as characters in a story, two historical figures, or two social systems. It is also used for prioritizing which information is most important within a comparison.

# **Tree Map**

The Tree Map enables students to do both inductive and deductive classification. Students learn to create general concepts, (main) ideas, or category headings at the top of the tree, and supporting ideas and specific details in the branches below.

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# **Elegy Jot Chart**

# **“The Seafarer”**

**Directions: Find statements or phrases in “The Seafarer” that illustrate the following components of an elegy. Record these on the chart below.**

|  |  |  |  |
| --- | --- | --- | --- |
| **Component of Elegy** | **Proof #1** | **Proof #2** | **Proof #3** |
| mourns the death of a person or laments something lost |  |  |  |
| formal language |  |  |  |
| formal structure |  |  |  |
| solemn or melancholy tone |  |  |  |
| laments the passing of life and beauty |  |  |  |
| meditations on the nature of death |  |  |  |

### Poetry Impression Chart

The students may take notes or record impressions during discussion. In a recap of the lesson, the teacher should ensure that the students have the necessary information to answer any implication/application questions. This chart may be used for any poem.

### Title of Poem

|  |  |  |
| --- | --- | --- |
|  | **Line #** | **Line(s) from poem** |
| Literary Devices |  |  |
| Setting |  |  |
| Tone |  |  |
| Rhythm |  |  |
| Figurative language  a.  b.  c. |  |  |
| Sound devices |  |  |
| Synopsis |  |  |
| Theme |  |  |

Comments:

# **Sonnet Fever**

Directions: Write a sonnet on a topic of your choice on this grid, using the rules below.

1. Write exactly fourteen lines, putting one syllable in each box.

2. In the first twelve lines, describe a problem, introduce an issue, or pose a question.

3. In the last two lines, resolve the problem, make general comments or conclusions, or answer the question.

4. Follow the pattern for stressed and unstressed syllables shown along the top of the grid.

5. Follow the pattern for end rhymes shown along the right side of the grid.

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | U | / | U | / | U | / | U | / | U | / |  |
| 1 |  |  |  |  |  |  |  |  |  |  | a |
| 2 |  |  |  |  |  |  |  |  |  |  | b |
| 3 |  |  |  |  |  |  |  |  |  |  | a |
| 4 |  |  |  |  |  |  |  |  |  |  | b |
| 5 |  |  |  |  |  |  |  |  |  |  | c |
| 6 |  |  |  |  |  |  |  |  |  |  | d |
| 7 |  |  |  |  |  |  |  |  |  |  | c |
| 8 |  |  |  |  |  |  |  |  |  |  | d |
| 9 |  |  |  |  |  |  |  |  |  |  | e |
| 10 |  |  |  |  |  |  |  |  |  |  | f |
| 11 |  |  |  |  |  |  |  |  |  |  | e |
| 12 |  |  |  |  |  |  |  |  |  |  | f |
| 13 |  |  |  |  |  |  |  |  |  |  | g |
| 14 |  |  |  |  |  |  |  |  |  |  | g |

U = unstressed

/ = stressed

## Shakespeare’s Sonnets

|  |  |  |
| --- | --- | --- |
| 18  Shall I compare thee to a summer’s day?  Thou art more lovely and more temperate:  Rough winds do shake the darling buds of May;  And summer’s lease hath all too short a date.  Sometime too hot the eye of heaven shines,  And often is his gold complexion dimmed,  By chance, or Nature’s changing course, untrimmed:  But thy eternal summer shall not fade,  Nor lose possession of that fair thou owest,  Nor shall Death brag thou wand’rest in his shade,  Nor lose possession of that fair thou growest.  So long as men can breathe or eyes can see,  So long lives this, and this gives life to thee. | 3  6  9  10 | 4. **lease:** term; **date**: duration.  7. **fair…fair:** fair one…beauty.  8. **untrimmed**: disarrayed; made unbeautiful.  10. **owest:** possess.  12. **in eternal lines to Time thou growest:** my verse makes you as eternal as Time itself.  - - - - - - - - - - - - - - - - - - - - - - - - - -  You are comparable to a summer day, but summer’s beauty is brief. You, on the other hand, will enjoy eternal youth in my verse, which can make you immortal. |
| 27  Weary with toil, I haste me to my bed,  The dear repose for limbs with travel tired,  But then begins a journey in my head,  to work my mind when body’s work’s expired;  For then my thoughts, from far where I abide,  Intend a zealous pilgrimage to thee,  And keep my drooping eyelids open wide,  Looking on darkness which the blind do see;  Save that my soul’s imaginary sight  Presents thy shadow to my sightless view,  Which, like a jewel hung in ghastly night,  Makes black night beauteous and her old face new.  Lo, thus by day my limbs, by night my mind,  For thee and for myself no quiet find. | 3  6  9  12 | 1. **toil**; travel.  6. **Intend**: proceed on.  9. **imaginary sight**: ability to see in imagination.  10. **shadow**: image.  11. **ghastly:** terrifying.  12. **black**: ugly.  14. **For:** because.  - - - - - - - - - - - - - - - - - - - - - - - - - -  When I go to bed exhausted, I find no rest, for my thoughts travel to you and create your image in my mind. Thus I have no rest in the day because of my body’s exertions and none at night because my mind is occupied with thoughts of you. |
| 60  Like as the waves make toward the pebbled shore,  So do our minutes hasten to their end;  Each changing place with that which goes before,  In sequent toil all forward do contend.  Nativity, once in the main light,  Crawls to maturity, wherewith being crowned,  Crooked eclipses ‘gainst his glory fight,  And Time that gave doth now his gift confound.  Time doth transfix the flourish set on youth  And delves the parallels in beauty’s brow,  Feeds on the rarities of Nature’s truth,  And nothing stands but for his scythe to mow:  And yet to times in hope my verse shall stand,  Praising thy worth, despite his cruel hand. | 3  6  9  12 | 4. **In sequent toil all forward do contend:** toiling in orderly progression, all strive to move forward.  5. **Nativity**: the newborn child; **main of light**: main of light of the world (from the dark womb).  7. **Crooked eclipses**: adversities.  8. **confound:** destroy.  11. **Feeds on the rarities of Nature’s truth**: consumes those creations of Nature most admired for permanence.  12. **but for his scythe to mow**: except to felled by his scythe.  13. **times in hope:**  hoped-for times; the future.  - - - - - - - - - - - - - - - - - - - - - - - - - -  Human life moves on from birth to death as inevitably as the ocean’s waves make for the shore. Time obliterates beauty and destroys everything that man regards as permanent; but my poetry in praise of your shall endure. |

# **Decisions! Decisions!**

|  |  |  |  |
| --- | --- | --- | --- |
| **Title** | **Decisions** | **Consequences** | **Significance** |
| **“The Rime of the Ancient Mariner”** |  |  |  |
| **Selection Previously Read** |  |  |  |
| **Selection Previously Read** |  |  |  |

# **Anticipation Guide**

# **“The Rime of the Ancient Mariner,” p. 765*, EOL***

|  |  |  |
| --- | --- | --- |
| Agree because |  | Disagree because |
|  | 1. The shooting of the albatross is the event that causes the problem in the poem. |  |
|  | 2. The simplest forms of life share fully in the life force. |  |
|  | 3. The Mariner made the correct decision in shooting the albatross. |  |
|  | 4. The Mariner only finds relief from this agony when he retells his story. |  |

Trace the theme of death and rebirth throughout the poem using a Jot Chart as a class or in small groups.

**“The Rime of the Ancient Mariner,” p. 765, *EOL***

**English 12**

# **Study Guide**

As you read and review the narrative poem, consider the following:

I. How is the poem allegorical? (Allegory = a prose or verse tale in which the characters, actions, and settings are symbolic/stand for something else)

A. the ancient mariner

B. the albatross

C. the ship

D. the sea

E. the sailors

II. What characteristics of the Romantic period are evident in this poem? Find at least three and give specific examples with line numbers from the poem.

III. Find an example of the following figurative language in the poem: simile, metaphor, personification, alliteration, assonance, and internal rhyme. Write out the example, give the line numbers, and give the page number.

# **Mystery Clue Game**

# **"The Rime of the Ancient Mariner," p. 765 *EOL***

DIRECTIONS: The class will be divided into groups of four to six people, depending on class size. Each person in the class will be given a clue card which is like no one else’s. The task of the group is to solve the murder by identifying:

1. the murderer,

2. the murder weapon,

3. the time of the murder,

4. the place where the murder occurred,

5. the motive, and

6. the victim.

Clues can be communicated orally by paraphrasing given clues. The students may not show their clue cards to other group members. They will have approximately 10 minutes to discuss the clues in their groups before coming back to the entire group to discuss findings.

The clues are:

1. "The ice was here, the ice was there,/The ice was all around:"

1. "The Wedding Guest stood still,/And listens like a three years’ child:"
2. "It is an ancient Mariner,/And he stoppeth one of three."
3. "At length did cross an Albatross,/Thorough the fog it came;"
4. "And a good south wind sprung up behind;/ The Albatross did follow,"
5. "With my crossbow/I shot the Albatross."
6. "The fair breeze blew, the white foam flew,/The furrow followed free;"

8. "Day after day, day after day,/We stuck, nor breath nor motion;"

9. "Water, water, everywhere,/Nor any drop to drink."

10. "I bit my arm, I sucked the blood,/And cried, A sail! a sail!"

11. "Is that a Death? and are there two?/Is Death that woman’s mate?"

12. "Alone, alone, all, all alone./Alone on a wide wide sea!"

13. "I looked upon the rotting deck,/And there the dead men lay."

14. "Beyond the shadow of the ship,/I watched the water snakes:"

15. "The body of my brother’s son/Stood by me, knee to knee:"

16. "Is it he?" quoth one, Is this the man?"/By him who died on cross."

17. "The Mariner, whose eye is bright,/ Whose beard with age is hoar,/

Is gone: and now the Wedding Guest/Turned from the bridegroom’s door."

Location of the lines:

1. p. 686, lines 59-60

2. p. 685, lines 14-15

3. p. 685, lines 1-2

4. p. 686, lines 64-65

5. p. 686, lines 71-72

6. p. 687, lines 81-82

7. p. 687, lines 103-104

8. p. 687, lines 115-116

9. p. 688, lines 121-122

10. p. 689, lines 160-161

11. p. 690, lines 188-189

12. p. 691, lines 232-233

13. p. 691, lines 242-243

14. p. 692, lines 272-273

15. p 694, lines 341-342

16. p. 695, lines 398-399

17. p. 702, lines 618-621

# 

# **QAR**

# **"Ah, Are You Digging On My Grave?" by Thomas Hardy**

**p. 9, *EOL***

Step I. (Right There)

1. How many guesses does the woman make about who is digging on her grave?

2. Does she guess that it might be her enemy?

3. Does she realize that it is her loyal dog?

4. Why is the dog digging on her grave?

Step II. (Think and Search)

1. What reason would a loved one be digging on a grave?

2. Why would an enemy dig on a grave?

3. Who answers her and she finds out that it is someone she hadn't considered?

4. Why is the dog burying a bone?

Step III. (You and the Author)

1. What is Hardy saying about expectations?

2. What is the reality of this woman's expectations?

3. Does the woman feel let down?

4. What is the tone of the poem?

Step IV. (On Your Own)

1. What can one learn about this woman from this poem?

2. What lesson can one learn from Hardy's poem?

3. Is there often a discrepancy between the expected and the actual?

4. Can you explain the poem's irony in a single sentence?

# 

# **REAP**

**Prereading "The Rear-Guard"by Siegfried Sassoon, p. 1041 *EOL***

1. Give the title of the poem to the students. (Books closed.)

2. Let the students reflect on the title. Ask the students to write for two minutes on what the title means to them.

3. After they have begun writing, tell them the congruents of the poem:

a. The poem recalls grim details of World War I.

b. The man lived for weeks in connected tunnels.

c. The tunnels may be infested by rats.

d. There is no drainage.

e. There is little air.

f. There are occasional dim shafts of light.

4. Ask the students to write another two minutes of their views on war, and what is the use of rear guard?

5. Have the students exchange responses. Share.

6. Read the poem to the students. Discuss.

7. Respond to questions about the poem.

8. Ask the students to discuss the irony.

9. Have the students explain in writing the message the poem conveyed to them. Compare these writings to earlier answers.

### Research Planning Form

|  |  |  |
| --- | --- | --- |
| I. TOPIC | | |
| WHAT MATERIALS DO WE NEED? | | |
| II. LIST OF MATERIALS USED FOR REPORT  1.  2.  3.  4.  5. | | |
| III. LIST OF TASKS, ASSIGNMENTS, AND DATES | | |
| TASK | PRSON RESPONSIBLE | DATE OF COMPLETION |

# 

***Macbeth*, p. 430, *EOL***

# **Character and Plot Chart**

**Decision Making in a Complex World**

**Character Information Chart**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Character**  **Name** | **Description**  **of personality** | **Change in**  **character** | **Goals/Ambition** | **Major flaws** |
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# ***Macbeth***

# **Style Chart**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Distinctive**  **Vocabulary** | **Symbols: Blood**  **Water Numbers**  **Sound** | **Theme(s)** | **Setting(s)** |
| **Act I** |  |  |  |  |
| **Act II** |  |  |  |  |
| **Act III** |  |  |  |  |
| **Act IV** |  |  |  |  |
| **Act V** |  |  |  |  |

# ***Macbeth***

# **Relationship Chart**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Father-Son** | **Husband-Wife** | **King-Subject** |
| **Act I** |  |  |  |
| **Act II** |  |  |  |
| **Act III** |  |  |  |
| **Act IV** |  |  |  |
| **Act V** |  |  |  |

# ***Macbeth* Possible Essay Topics**

1. How does unbridled ambition lead to tragic decisions?

2. Does Macbeth have a choice or is he a victim of fate?

3. Who is more evil-Lady Macbeth or Macbeth?

4. Who is the tragic hero of Macbeth? Why?

# **What Do I Know? Chart**

# ***Macbeth***

**Date:**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **What I Know** | **What I Want to Know** | **What I Still Want to Know** |
| **Shakespeare** |  |  |  |
| **Revenge** |  |  |  |
| **Tragedy** |  |  |  |
| **Supernatural** |  |  |  |

# **Character Chart**

# **Act I-*Macbeth***

|  |  |  |
| --- | --- | --- |
| Quotations and Action | **Significance** | **Conclusions about Macbeth's Self-image** |
|  |  |  |

# **CHARACTER INFORMATION CHART**

**Topic:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Character's name | What he/she says | What others say about him/her | What he/she does | Significance |
|  |  |  |  |  |

### Acting Company Directions

Present a well-planned and prepared scene from *Macbeth.* Your scene should last five minutes; you may cut lines if your scene is too long. Be sure to have the director or someone from another group time your performance.

**Procedure:**

1. Choose your scene from the list provided.

2. Read your scene until you feel you understand it well.

3. Ask questions about the lines, the characters, the action.

4. Discuss the main idea of the scene and how you will convey it.

5. Talk about stage arrangement, costumes, music, special effects, or anything else that will convey your concept of this scene.

6. Stage the scene. Make group decisions about where the scene takes place, what the scene looks like, where entrances are, who should be positioned where, what characters need for props, how characters arrive, what characters do, and so on.

7. Rehearse.

8. Time.

9. Perform.

### Preparing Scenes for Performance

Follow the steps listed below. Your goal is to communicate to the audience the personalities and feelings of the character you will perform. Focus on tone of voice, stress and inflection, effective use of pauses, and movement.

1. Read your part *aloud* several times.

2. Check the definitions of words you don't know. Choose the definition that you feel fits the context of the passage. If you are not sure, check with the teacher before you perform.

3. Answer the following questions about your character to help you with your interpretation. Write the answers to these questions in your log.

* What are the goals of your character in this scene?
* What actions does the character take to reach them?
* What obstacles stand in his or her way?
* What are the true feelings your character has about what is happening in the scene? How can you tell?
* What do other characters say about your character in the scene?
* What does the character's language reveal about his or her personality? Think about the meaning behind his or her words. Write down a few phrases he or she says that might demonstrate something about his or her personality or are characteristic of his or her mode of expression.
* What *new* information have you learned about the character in this scene?

4. Look at relationships among characters in the scene.

5. Use both the text and your own creativity to help you find a suitable prop or costume that represents your character.

6. Arrange a rehearsal with other students in your scene before you perform.

# **3-2-1 *Macbeth***

# **Character Summary**

|  |  |
| --- | --- |
| **3** | List three things that the character learns about himself/herself during the course of this play and find a quotation from the play to support each revelation.  1. New self-knowledge:      1. Supporting quotation: Chapter, page    2. New self-knowledge:      2. Supporting quotation: Chapter, page    3. New self-knowledge:      3. Supporting quotation: Chapter, page |
| **2** | List two major events in the play that help the main character learn something about himself or herself that he/she did not know before. Find a quotation that supports this opinion.  1. Major event:      1. Quotation:    2. Major event:      2. Quotation: |
| **1** | Name the character who has the most influence on the self-knowledge that the main character in this novel or play achieves. Then, explain why you picked this character and choose one quotation to support your opinion.  Character  Quotation |

\*This chart may be used for any work in this unit.

|  |  |  |  |
| --- | --- | --- | --- |
| **RUBRIC**   **Speaker Evaluator**  DIRECTIONS: Circle the appropriate number in each category for the speaker, and total the number of points at the bottom. | | | |
| **Features of Speech** | **Absent or Need Extensive Development** | **Adequate** | **Full Developed** |
| Delivery | 1 | 3 | 5 |
| Degree to which student articulates clearly and is audible | unclear and inaudible | generally clear and audible | clear and audible throughout |
|  | 1 | 3 | 5 |
| Degree to which student varies pitch, rate, and phrasing of voice | monotonous | some variation | interesting/  enthusiastic |
|  | 1 | 3 | 5 |
| Degree to which student uses eye contact, gestures, and body movement | avoids eye contact and/or is stiff or erratic | some eye contact and some appropriate movement | involves audience with eye contact and focuses interest with movement |
| Content | 1 | 3 | 5 |
| Degree to which student succeeds in defending the complex decision that is his speech's focus and clearly expresses a central idea | unclear purpose (vague focus) | clear focus, some order | focus and ideas clearly related |
|  | 1 | 3 | 5 |
| Degree to which ideas are arranged logically and connected through effective use of transitional expressions | little or no logical order/few transitions used | some order and some transitions | effective order and effective transitions throughout |
|  | 1 | 3 | 5 |
| Degree to which ideas are clarified, illustrated, documented | few or no ideas are illustrated or documented | most ideas are illustrated and documented | ideas are clearly illustrated and documented |
| **Adaptation to Audience** | 1 | 3 | 5 |
| Degree to which student uses language and conventions appropriate for audience and occasion | unclear meaning/  inappropriate style (ex. slang, failure to use standard English) | appropriate language, clear in most places/few errors in use of standard English | appropriate and effective language/error free standard English used throughout |
| **Visual Aid** | 1 | 3 | 5 |
|  | aid is not connected to the argument | aid illustrates the argument to some degree | aid illustrates and supports the argument |
| **Total Points** |  |  |  |

**Total points from all columns Final Grade**

**A** = 40-35 points **B** = 34-30 points **C** = 29-25 points **D** = 24-20 points **E** = 19 or below

Additional Suggestions for Improvement:

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# **Sample Evaluation Sheet**

Scene Performed:

|  |  |  |
| --- | --- | --- |
| **character** | **played by** | **comments** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

|  |  |  |
| --- | --- | --- |
| **points**  **possible** | **points**  **awarded** | **to what extent does the performance show:** |
| **15** |  | Careful Reading and Rehearsal |
| **15** |  | Understanding of Characters |
| **15** |  | Understanding of Plot |
| **20** |  | Understanding of Language |
| **15** |  | Ability to Use Language to Portray Character |
| **10** |  | Well Planned Movements |
| **10** |  | Well Planned Use of Props and Costumes |
| **(BONUS)** |  | Something Extra |
| **100 TOTAL**  **(+ BONUS)** |  |  |

COMMENTS: