

Justice in the Merchant of Venice Or Culture Wars

10th grade
Six-week unit
Karen A. Buntinas
EDUC463, Spring 2012



In completing this project, I have not given, received, or used any unauthorized assistance (including materials created by myself or others from a previous class).

Introduction

This unit is the 6th of the year in a 10th grade World Literature class at Fossil Ridge high school. The overarching theme for the year is *Borders*, how different cultures establish, maintain and negotiate borders and boundaries with others and how that is represented in literature. In the 5th unit students read *Things Fall Apart* by Chinua Achebe, which deals with the boundaries involved when a colonial power moves into an African village. This current unit will look at the boundaries between two cultures co-existing in the same city in Shakespeare's *The Merchant of Venice*. We will also look at the concept of Justice and how the legal system is used (or abused) by each group against the other. In the following unit we will look at poetry written by individuals who are negotiating cultural boundaries internally due to dual identities.

Students are 15 and 16 year-old 10th graders at Fossil Ridge, in Fort Collins, an upper middle class community. This is not an advanced class, so there will be a range of abilities. Students are technologically savvy. Fort Collins and Fossil Ridge are approximately 85% white with the largest ethnic group Latino, and roughly 50% male/female. Students live far enough north of the nearest large city to have limited exposure to ethnic, racial, and class diversity. The school reflects its communities' values, with most students planning on attending college, so they are motivated and tests and grades matter. The community supports the schools and parents are involved.

The texts for the unit are *Persepolis*, a graphic novel, *The Merchant of Venice*, a Shakespeare play, and news articles about recent financial misdeeds on Wall Street as well as an article about the curriculum controversy in AZ. *Persepolis* is easy to read but deals with cultural oppression in subtle ways. It will engage students. *The Merchant of Venice* is a difficult text and we will spend time reading and analyzing the language. The news articles are recent and not difficult, but connecting them to the issues of justice, revenge, and cultural oppression may take thought.

The unit is aligned to the Colorado Academic Standards for Reading, Writing and Communication, with emphasis on reading and analysis, and composing texts that analyze theme.

Rationale

The main concept of this unit is about justice and oppression, and how sometimes bullies use the justice system and the law for their own ends. Throughout the year in this course we have been looking at different countries and cultures and how they handle different kinds of conflict along their borders: national, cultural, ethnic, and personal. Sometimes that conflict is between two countries or regions, sometimes it is between two different classes of people, and sometimes it is between men and women. In the previous unit (the 5th) we read Achebe's *Things Fall Apart*, which is about a colonial culture that pushes on the cultural and personal boundaries of an African village. In the unit after this one (the 7th) we will look at poetry written by individuals who are negotiating internal boundary conflicts, between two cultural identities, between who they are and who society says they should be, and so on. In this unit (the 6th) we look at conflict within one 'culture' - in this case the city culture of Venice. The goals are to show students how the Venetian version of multi-culturalism, in which Jews were legally allowed to lend money but culturally punished for it created an atmosphere of oppression and dysfunction. This dysfunction led to intense anger and bitterness, as bullying and oppression often do, which in turn almost led to Antonio's death and did lead to Shylock's ruin. The unit aims to prompt students to think about the way the law and justice works, and how an oppressed group might view them differently.

One reason for teaching this unit is that a Shakespeare play is required reading sophomore year and *The Merchant of Venice* is one of the choices. Teaching the *Merchant* using the themes of justice and oppression is an accessible way to access a difficult text while making it relevant to students' everyday lives.

I chose the theme of justice and oppression because as adolescents develop they are wrestling with these themes in their everyday lives. What is 'fair' is important to them, but as they enter the adult world, and even in their own world of school and family, they face the fact that the world is not at all fair, and often the legal justice system we rely on to address problems and crimes doesn't always work very well. Additionally, adolescents are learning to deal with conflict (and bullying) in hopefully healthy ways, and this unit affords an opportunity to examine what happens when conflict is not dealt with well. Finally, conflict is often the result of different groups of people disagreeing about the rules- how we should live, who we should be, what jobs we should have or what books we should read. Negotiating differences in a pluralistic society is key to becoming a good citizen, and one of the goals of this unit is to help students think about how to handle very real differences while living side-by-side. It isn't enough to tolerate differences; we need to learn how to accept and understand them.

Of course, the danger is that students will be exposed to some ugly stereotypes. While it is true that reading a multi-cultural text "may encourage further stereotyping" (Thomas 2010 p. 110), it is likely, in today's internet saturated global world that they will be exposed to ugly stereotypes anyway, and a unit like this is an opportunity to push past the stereotypes to see how harmful injustice, cultural oppression, and revenge can be. This requires students to become "culturally and critically reflexive readers" (Thomas 2010, p. 110). This means I will need to help students achieve "some sort of critical distancing" (Thomas 2010, p. 111) so that they become aware of "the text as construct and of their position as readers with their own...assumptions" (Thomas 2010, p111). One of the ways I plan to do this is by asking them to think about why Shakespeare wrote Shylock as he did, and how Shakespeare, given the religious conflicts in his own time (with Catholics and Protestants and forced conversions) might

have felt about Shylock's forced conversion at the end of the play. Thinking about *why* author's write events and characters as they do will help create some of this "reflexivity".

The unit will cover two texts and a variety of contemporary news articles. The main fulcrum text is Shakespeare's *Merchant of Venice*. The introductory context text is the graphic novel *Persepolis*. *Persepolis* is an easy and quick read and will introduce the idea of how individuals can be targeted by others for bullying and cultural oppression based on their religious or political beliefs-their identity. It also introduces the idea of the government, or elements of the ruling class, causing oppression and using the law and the justice system to do so.

Once these ideas have been introduced students will begin reading *Merchant of Venice*, examining how the themes of money, debt, justice, prejudice, and friendship are used in the play. We will spend several weeks learning how to read Shakespeare's language and thinking about theme, and how it is reflected in language and imagery.

Finally, students will read several articles about the Wall St. meltdown and Madoff. The articles call for 'justice' and accuse Wall St. of taking advantage of Main St. There are also references to revenge and a 'pound of flesh'. Another article deals with the curriculum battles in AZ over multi-cultural texts and the law that was passed forbidding students from reading certain kinds of text. Students will be prompted to think about how the legal system is or isn't working, or whom it's working for, and what the difference is between justice and revenge.

My approach to teaching this material is to start by asking students to think about the image of Justice as it is often represented, and to write about how they would feel if they were told that what they believed and who they are was 'wrong' or illegal, as Marji and Shylock were. I will use a Tea Party activity to help them understand the historical context of the Iranian revolution, and then ask them to use that knowledge to do a compare and contrast activity on the Iranian and American revolutions. Throughout the unit we will take opportunities to compare and contrast different things in order to prepare students for one of the culminating assignments, a compare and contrast essay.

To introduce *The Merchant of Venice* students will engage in a variety of activities, including Tossing Lines, Beating up Shakespeare, Blackout poetry, and a credit card activity to teach them about debt and usury. Spangler's article, "Stop Reading Shakespeare!" (2009) discusses the importance of doing more than just reading Shakespeare plays. She argues that "Shakespeare's plays must be experienced as they were intended—produced by actors on a stage and watched by an audience" (2009, p. 131). With this in mind I have provided several opportunities for students to "experience" Shakespeare's plays. These opportunities include Tossing Lines, the Freeze Frame activity, and comparing different film versions of the same scene. This last activity in particular will help students to understand how there isn't just one interpretation of a play, but that Shakespeare lends itself to multiple interpretations and *readings* (Spangler, p. 132).

Spangler also points out the importance of introducing students to an understanding of the image and how to read images. In today's internet world, pictures and images communicate as well, and sometimes better, than text, a fact students are often well aware of. The unit begins with an image, that of Lady Justice. We will start with this simple, heavily symbolic image to practice how to read pictures, and then move into *Persepolis*, where we will continue thinking about how words and pictures interact. Later we will work with images in *The Merchant of Venice* with the Artwork activity and the Video Poem assignment. By incorporating this kind of thinking into my classroom, in the form of the video poem and in the lesson that uses images of

different artwork depicting key scenes, students will practice reading images and thinking about how they can communicate different things.

We will also spend time learning about and identifying themes in the play, looking at images, scenes, and posters. This will encourage students to think about how theme, text, and image interact and work together, which in turn will build towards their culminating assessment, a video-poem demonstrating theme in *The Merchant of Venice*.

Finally, by focusing on the themes of justice and injustice, oppression and bullying that are found in these two texts I am attempting to bring a critical literacy lens into the classroom. In his regular column, "Challenging Texts", P.L. Thomas discusses "enrich(ing) our classrooms with literature and text that *confront the world*" (2008 p.81). *The Merchant of Venice* can be used to look at a variety of themes, including friendship, loyalty, and commerce, but the reasons that make the play compelling or the same reasons that make audiences uncomfortable, or reflect on similarly difficult issues in our own world. By introducing students to texts that deal with such issues, I will engage students in ways safe texts and themes don't.

At the same time, I need to keep everyone in my class in mind as I teach this unit. Differentiation and teaching with EL's in mind is important and I have tried to build activities into my Unit Plan with both in mind. The use of jigsaw activities, and graphic organizers will help differentiate for students of varying ability. They will also help EL's access the texts and the discussions of theme. Incorporating a multimodal assessment allows EL's and struggling students to demonstrate their learning in alternative ways. Multiple classes to workshop the essay will also help both groups perform better.

Formative assessments include dailies, punctuation prompts, quizzes, and journal writing, along with discussions, and graphic organizers that will tell me where students are in their comprehension and thinking.

The texts and unit focus are designed to help students think critically about what they want and expect in terms of justice and how they would or will react to cultural oppression or bullying. Shylock's reactions are understandable but ultimately, self-destructive. What alternative solutions can students propose? While some of the conversations and topics may be sensitive or controversial, I plan to use Civil Discourse book clubs (O'Donnell-Allen, 2011) throughout the year as well as in the beginning of the unit to provide students with structured ways to handle difficult conversations. The aim of the unit isn't to provide neat answers or easy solutions, to what either the text are "saying" or to the problems of injustice and bullying in the world. My hope is that students will simply learn how to think about and articulate response to both the texts and the problems.

References

- O'Donnell-Allen, C. (2011). *Tough Talk, Tough Texts*. Portsmouth, NH: Heinemann.
- Spangler, C. (2009). Stop Reading Shakespeare! *English Journal*. 99(1), 130-132.
- Thomas, P.L. (2010). Challenging texts: Reading nation and world: Cultivating culturally and critically reflexive readers. *English Journal*. 100(1), 108-112.
- Thomas, P.L. (2010). Challenging texts: Reading with a political ax: Critical literacy for all students. *English Journal*. 98(1), 81-84.

Understanding By Design Unit Template

Title of Unit	Justice in <i>The Merchant of Venice</i> or Culture Wars	Grade Level	10 th Grade
Curriculum Area	English: World Literature	Time Frame	6 weeks
Developed By	Karen A. Buntinas		
Identify Desired Results (Stage 1)			
Content Standards			
Colorado State Standards for Reading, Writing and Communicating			
<p>2.1 Literary and historical influences determine the meaning of traditional and contemporary literary texts</p> <p>2.3 Context, parts of speech, grammar, and word choice influence the understanding of literary, persuasive, and informational texts</p> <p>3.1 Literary or narrative genres feature a variety of stylistic devices to engage or entertain an audience</p> <p>3.2 Organizational writing patterns inform or persuade an audience</p> <p>3.3 Grammar, language usage, mechanics, and clarity are the basis of ongoing refinements and revisions within the writing process.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical
<p>There are real differences between cultures Differences can be between religious, ethnic, or national groups of people, or even generations. Failure to negotiate healthy boundaries can lead to various kinds of destruction (external, internal, physical, mental, economic,) Texts are one way people, societies and cultures use to communicate their differences Different kinds of texts communicate in different ways Language is a powerful tool that can be used constructively or Destructively</p>		<p>How do we work with someone we disagree with? Is compromise bad? How do boundaries help and how do they hurt? If texts are used to communicate differences, who are they communicating with? How do different genres present ideas and perspectives in different ways?</p>	<p>What is the difference between justice and revenge? Who decides? Who has more power, Shylock, Antonio, or Portia? Where do you see bullying in the texts? Where do you see hypocrisy? In Shakespeare's day, what other groups of people forced to convert to a different religion? How might this have influenced Shakespeare's characterizations?</p>
Related Misconceptions			
<p>Differences should be minimized or ignored If we're all the same, we'll get along better Tolerance is good enough and the same as acceptance or understanding</p>			

Knowledge Students will know...	Skills Students will be able to...
<p>That real differences exist between all kinds of people, not just between countries, races, or religious groups. That differences can lead to conflict, but there are tools to negotiate with. Sometimes those tools don't work, or can be part of the problem.</p> <p>How to read different genres (memoir, drama, newspaper articles, poems)</p> <p>How racism and prejudice, along with anger and bitterness contributed to Shylock's destruction</p> <p>How the other characters in Merchant of Venice reflect many of the same values they condemn in Shylock</p> <p>How the legal system doesn't always do what it is supposed to</p> <p>About how financial affairs and debts and interest rates work</p>	<p>Compare and contrast ideas, characters, and literary elements, particularly theme, in an essay</p> <p>Use subordinating clauses and conjunctions in an essay</p> <p>Read Shakespearean language</p> <p>Analyze images, characters and ideas in <i>Merchant of Venice</i></p> <p>Connect the cultural conflict in <i>Persepolis</i> and <i>Merchant of Venice</i> and relate it to current debates and conflict in our own society.</p> <p>Articulate how the historical context of both texts influenced the authors and our reading of them.</p>

Assessment Evidence (Stage 2)

Performance Task Description

Goal	<ol style="list-style-type: none"> 1. Students will produce a video combining text and images to represent themes in <i>Merchant</i> 2. Students will write a formal essay analyzing theme within <i>Merchant</i> or between <i>Merchant</i> and <i>Persepolis</i>
Role	<ol style="list-style-type: none"> 1. Students will work collaboratively to think about how text and image interact, and then they will create a video poem using Shakespeare's words and selected images to represent a theme from the play 2. Students will write an essay analyzing two themes w/in or across texts.
Audience	Students' classmates, the teacher, possibly the rest of the school or a wider audience if posted on the internet
Situation	Students will work collaboratively on the first task and individually on the second.
Product/Performance	<ol style="list-style-type: none"> 1. Collaboratively create a video poem that combines images and text from the play to represent a theme in <i>Merchant of Venice</i>. 2. Write a short analytical essay comparing and contrasting themes in <i>Merchant of Venice</i> and/or <i>Persepolis</i>
Standards	Colorado State Standards for Reading, Writing and Communicating

	<p>2.1 Literary and historical influences determine the meaning of traditional and contemporary literary texts</p> <p>2.3 Context, parts of speech, grammar, and word choice influence the understanding of literary, persuasive, and informational texts</p> <p>3.1 Literary or narrative genres feature a variety of stylistic devices to engage or entertain an audience</p> <p>3.2 Organizational writing patterns inform or persuade an audience</p>
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Other Evidence

- short in class comparison assignments to practice comparing and contrasting different elements, ideas, events and characters
- journal entries to record students thoughts and ideas about class readings and discussions
- in class discussions
- in class interpretive quizzes followed by discussions
- Dailies, and punctuation prompts for readings

Learning Plan (Stage 3)

Where are your students headed? Where have they been? How will you make sure the students know where they are going?	<p>They have recently learned about imperialism and cultural change in <i>Things Fall Apart</i>. In this unit they will be learning about differences and conflict w/in the same culture and between religious and ethnic cultures where the power dynamic isn't as unequal as in <i>Things Fall Apart</i>, but neither is it balanced.</p> <p>They will be learning how legal systems can help or hurt in helping to negotiate the boundaries between different cultures or change w/in a culture.</p> <p>They will learn that both sides in a conflict bear responsibility for creating healthy borders and maintaining good relationships</p>
How will you hook students at the beginning of the unit?	I will ask them to think about how they would react if told that who they are/what they believe in is 'wrong' or illegal. Would they flee? Fight back? Get angry? Become bitter and eventually seek revenge?
What events will help students experience and explore the big idea and questions in the unit? How will you equip them with needed skills and knowledge?	<p>Credit Card/Car loan activity</p> <p>Film clip comparison and freeze frame activity;</p> <p>Throwing Lines; Blackout poetry; Beating up Shakespeare; Historical research jigsaw.....</p> <p>Creating a video poem representing theme</p> <p>Reading newspaper articles about Wall Street, Financial meltdown, AZ schools</p>
How will you cause students to reflect and rethink ? How will you guide them in rehearsing, revising, and refining their work?	Give them opportunities to see similar conflicts from different POV's and in different contexts- homeowners who can't pay, bad mortgage contracts, creditors who lose money, calls for justice (revenge?) and instances of

	bullying
How will you help students to exhibit and self-evaluate their growing skills, knowledge, and understanding throughout the unit?	Students will present pieces of the essay in class and get feedback. They will discuss their comparison ideas throughout. They will reflect in journals. They will evaluate both final products. They will show video poems to class and have the opportunity to post online. They will workshop their final essay.
How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?	Provide graphic organizers for <i>Merchant</i> . Provide a variety of texture texts for students to read and work with in building a more nuanced understanding of the other two texts. Create multiple opportunities to discuss in small groups. One of the final projects is visual (video and performance based) and allows students to demonstrate different kinds of skills and text-based understandings. All written assignments have workshop opportunities and I will allow ELL's to code switch or use other strategies to complete assignments.
How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?	We will start with the question about cultural oppression and think about justice. Then we will read <i>Persepolis</i> and start working with theme. From there we will do the Credit Card activity and compare rates to Car loan offers. This will contextualize usury and get students thinking about what happens when someone defaults on a loan, and what kind of loan terms are fair, and how our legal system can or can't help. Then we will start reading <i>Merchant of Venice</i> , and working on the video poem. We will also work on in class writing where we will practice writing compare and contrast pieces. Then we will look at articles about school curriculum and immigration laws in AZ and Wall Street and Madoff. Students will present their Video poems, and then finish their essays.

From: Wiggins, Grant and J. Mc Tighe. (1998). *Understanding by Design*, Association for Supervision and Curriculum Development
ISBN # 0-87120-313-8 (ppk)

Unit Calendar

Classes meet on a block schedule where every period is 94 minutes, except for one period every 5 that is an hour. For a six-week unit there will be 15 days of class

Day 1 (Tue):

- Gateway activity: students write in their journals to the prompt: *How would you feel and what might you do if someone decided that what you believe, who you are, or what you do for a living was bad or even illegal?* Then in two's they can share what they wrote, followed by a class discussion.
- Introduce students to unit, unit goals, texts
- Share various images of Lady Justice, and Hughes poem, hand out graphic organizers, have students discuss in groups and as a whole class.
- Start reading *Persepolis* w/remaining time
- **Homework:** research and fill out rest of Lady Justice graphic organizer, finish reading first 50 pages and complete Dailies

Day 2 (Fri):

- Start with writing prompt
- Discuss what students learned about Lady Justice
- Book clubs meet to discuss *Persepolis*; hand in Dailies
- Lesson on Iranian Revolution: Tea Party Activity followed by class discussion. Show BBC slideshow. Hand out Compare/Contrast graphic organizer to fill out in groups
- **Homework:** read through page 100; complete Dailies

Day 3 (Mon):

- Class starts with short writing prompt in Journals: What do you do when the laws seem unfair? What if not everyone sees them as unfair?
- Interpretive Quiz followed by small group discussion then class discussion of answers/interpretations
- Book Clubs meet to discuss *Persepolis*; hand in Dailies
- Lesson on theme: brainstorm what theme is, possible themes for book, whole class discussion on themes, using text for support
- **Homework:** finish book (to page 153); complete Dailies

Day 4 (Wed):

- Book clubs meet to discuss *Persepolis*; hand in Dailies
- Whole class discussion of ending of book: relate to ideas of oppression, cultural identity, justice/injustice and ideas identified earlier with 'Lady Justice'.

Day 5 (Thur):

- Introduce *Merchant of Venice*: Hand out graphic organizer and do character mapping activity along with predictions of what play will be about
- Conduct 'Throwing Lines' activity to acquaint students with Shakespeare's language and opening scene
- Lesson on vocabulary: how to make meaning from context (assign groups 3 words)
- Assign in-class reading of rest of Act I in groups
- 5 minutes to journal first impressions/reactions to play
- **Homework:** finish Act II; complete Dailies

Day 6 (Tue):

- Interpretive quiz followed by group and whole class discussion
- Lesson on usury & debt: Credit card activity/car loan: Collaboratively compose short essay comparing and contrasting the two
- Beating up Shakespeare activity w/Act II
- Group activity brainstorming themes in *Merchant*
- **Homework:** Act III: Beat up at least one scene, using beat titles; 3 Punctuation Prompts

Day 7 (Fri):

- Finish anything not done in previous class
- Blackout poetry activity and Mini Lesson on tone/words in support of theme
- Compare different artwork of *Merchant*; group discussions on image used to support theme/conflict; write short paragraph in groups compare/contrast images?
- Introduce collaborative video poem assignment (focusing on tone/words & theme)
- **Homework:** read Act IV and V; Beat up at least one scene, 3 Punctuation Prompts

Day 8 (Mon):

- Interpretive quiz followed by group and whole class discussion
- Jigsaw activity with historical research topics
- Groups work on video poems

Day 9 (Wed):

- Groups work on video poems

Day 10 (Thur):

- Comparison of a scene from 3 *Merchant of Venice* movies
- Freeze frame activity
- Explain essay assignment; Students can start brainstorming ideas for essays in class

Day 11 (Tue):

- Present video poems

Day 12 (Fri):

- Mini-lesson on subordinating clauses
- Small group work revising compare/contrast paragraphs using sub. Clauses
- Jig saw activity with texture articles; class discussion; tie to ideas for essay

Day 13 (Mon):

- Workshop/peer review rough drafts of essays
- Alternate theories of how to read Merchant? Queer & Feminist theory?

Day 14 (Wed):

- Workshop essays/conferences

Day 15 (Thur):

- Brief presentations of essays and what students learned writing them
- Wrap up and pass out unit evaluations for feedback

Thinking about Justice

DAY OF UNIT	Day 1
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Read a wide range of literature (American and world literature) to understand important universal themes and the human experience.</i></p> <p><i>Concepts and Skills Students Master: Literary and historical influences determine the meaning of traditional and contemporary texts</i></p> <p><i>Evidence Outcomes: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment</i></p>
PURPOSE OF ACTIVITY	<p>This lesson plan is designed to introduce students to the ideas they will be engaging with during the unit. The gateway activity is a writing prompt about how they would feel or what they would do if who they were as people came under attack, or became illegal. This connects back to earlier units where students thought about cultural, national, and ethnic identity and what happens when there is conflict between different cultures. The activity with the images of Lady Justice and the poem by Langston Hughes is designed to start them thinking about how we think about justice, what the various elements symbolize (scales, blindfold, sword), and how those elements operate in our society.</p> <p>Additionally, they will be interpreting a visual image, drawing inferences and comparing the ideas about justice symbolized in those images with the <i>Justice</i> poem. Students will start reading <i>Persepolis</i> in their Civil Discourse book clubs that were established earlier in the year. They have already established CD norms and they are familiar with how to use sticky notes or punctuation prompts for their Dailies. This routine will be familiar to them and it will give them a good place to discuss some of the controversial ideas that may come up.</p> <p>Students were introduced to Graphic Novels at the beginning of the school year, so looking at a graphic novel as a literary text is not a new idea for them. This will continue and extend their ability to view images and texts together.</p>
MATERIALS	<p>Six images of Lady Justice Copy of <i>Justice</i> poem by Langston Hughes Graphic Organizer Journals for student writing Copies of <i>Persepolis</i> Sticky notes for Dailies Dailies form for students to fill out Butcher paper</p>
PROCEDURES	<ol style="list-style-type: none"> 1. Gateway activity: have students get their journals out and give them 5 minutes to write to the prompt (write prompt on board): <i>How would you feel and what might you do if someone decided that what you believe, who you are, or what you do for a living was bad or even illegal?</i> (5-7 minutes) 2. After 5 minutes have students pair up in twos to discuss what they wrote (3-5 minutes) 3. Lead a class discussion, asking students to share what they wrote; write how they would feel or respond on a piece of butcher paper. Post on a wall. (5-8 minutes) 4. Introduce unit, unit texts and unit goals to students. We will be reading a graphic novel, <i>Persepolis</i>, and a Shakespeare play, <i>The Merchant of Venice</i>. Tell

<p>FOR EL'S</p>	<p>them that we will be reading about several characters who are confronted with this kind of situation, but they react in different ways, and because there are laws involved we will also be looking out how the legal system can play a part in this type of conflict. Tell them that we will have two major assignments, a video poem a formal essay, and they will get more information about both in the next few weeks. The goals are to learn about what happens when someone's identity or right to choose who they are is threatened, and how the justice system can often play a role in that. (5-8 minutes)</p> <ol style="list-style-type: none"> 5. Divide students into groups of 4-6 and give each group one of the first four images of Lady Justice (do not hand out the last two with Justice peeking or weighing the \$ symbol). Also hand out the graphic organizer of Lady Justice so students can use it to take notes if they want. Ask students to study the image and then pass it to another group so each group can view several images. Tell students they should identify common elements in each image and brainstorm what the elements are, for example, they all are images of a woman.... (7-10 minutes) 6. Ask students to share their ideas and write them on the board or overhead. Then using an overhead projector show students the last two images and the Langston Hughes poem and ask them to brainstorm ideas of what messages the images and poem are trying to convey about justice (that justice isn't blind or objective, that money influences justice, etc) Lead a discussion on how the images and poem relate to the prompt. Ask students how Hughes feels about Justice being blind and how it differs from the traditional view...(10-15 minutes) 7. Give a brief review of how to read graphic novels: Ask students to brainstorm key elements or how reading graphic novels and write them on an overhead, board or butcher paper so students can review what they learned earlier in the year (5-10 minutes) 8. Remind students that they will be discussing both texts in their Civil Discourse groups so they will be using post-its and Dailies; Briefly review expectations (3-5 minutes) 9. Hand out copies of <i>Persepolis</i> and give students the remainder of the class period to begin reading. (30-45 minutes) <p>Homework: research the meaning and source of the different elements of Lady Justice, including why she is a woman, and not a man. Write what you find on the back of the graphic organizer. Read the first 50 pages of <i>Persepolis</i> and complete Dailies with 3 post-its.</p> <ul style="list-style-type: none"> • Write what groups say and the class discusses on overheads and butcher paper-post so there is a record of ideas discussed. Graphic organizers will help EL's visualize the ideas about Justice and follow the conversation more easily. Graphic novels are also more accessible for EL's, which make <i>Persepolis</i> a good text.
<p>ONGOING ASSESSMENT</p>	<p>I will keep track of student participation in groups and whole class discussions. If students leave their journals in class I can also review what they wrote to the prompt to see how they are engaging with the ideas</p>
<p>REFERENCES</p>	<p>O'Donnell-Allen, C. (2011). <i>Tough Talk Tough Texts</i>. Portsmouth, NH: Heinemann.</p>

Justice

By Langston Hughes

That Justice is a blind goddess
Is a thing to which we black are wise:
Her bandage hides two festering sores
That once perhaps were eyes.



<http://srufaculty.sru.edu/david.dailey/pictures/ab/abbey-justice-b.jpg>



http://photo-dictionary.com/photofiles/list/3474/6129lady_of_justice.jpg



http://enhancethehumanexperience.files.wordpress.com/2011/05/jpg_law_justice_003.jpg



<http://vietnameseworkersabroad.files.wordpress.com/2009/05/lady-justice.jpg>



http://brennan.3cdn.net/aa6975a29bfd11f3a2_96m6bnqf9.png



http://thumbs.dreamstime.com/thumbnail_416/12470687066CBq8X.jpg

Lady Justice



<http://vietnameseworkersabroad.files.wordpress.com/2009/05/lady-justice.jpg>

And Cultural Conflict

DAY OF UNIT	Day 2
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Read a wide range of literature (American and world literature) to understand important universal themes and the human experience.</i></p> <p><i>Concepts and Skills Students Master: Literary and historical influences determine the meaning of traditional and contemporary texts</i></p> <p><i>Evidence Outcomes: Relate a literary work to primary source documents of its literary period or historical setting.</i></p>
PURPOSE OF ACTIVITY	<p>Today, in addition to spending time discussing the text in book clubs students will participate in a ‘tea party’ type activity about the Iranian revolution. This will not only help them put <i>Persepolis</i> in historical context, it will also give them practice with close reading of text in order to discover a logical sequence, and, when paired with the BBC slideshow afterwards, it will recursively emphasize how image and text complement each other, enhancing meaning. Finally, students will work on a graphic organizer that the teacher will first model that will begin to scaffold compare/contrast thinking for the culminating essay at the end of the unit.</p> <p>These activities and lesson are placed here because students need some context for the text they are reading and they need to begin thinking about parallels to other historical events and thinking about how to compare and contrast those events.</p>
MATERIALS	<ul style="list-style-type: none"> • 2 Copies of Tea Party text of Iranian Revolution, to be cut into squares • Masking tape to arrange squares • Computer w/internet and overhead to show BBC slideshow • Link to BBC site • Compare/Contrast Iranian/American revolution graphic organizer
PROCEDURES	<ol style="list-style-type: none"> 1. Put writing prompt on board for students to respond to as they enter class: <i>Based on what you learned during last class and in your research about “Lady Justice” what expectations do we as a society have of our justice system? How well does it fulfill those expectations? Use specific examples if you can.</i> (8-10 minutes) 2. Collect graphic organizers and ask students to share any additional information that they learned about Lady Justice. (3-5 minutes) 3. Book clubs meet to discuss <i>Persepolis</i>; hand in Dailies (25-30 minutes) 4. Lesson on Iranian Revolution-Tea Party activity: hand out cut up squares to individual students. Tell students they need to read their square and then circulate with the rest of the class, reading their squares to each other. Give students time to hear as many other students as possible (5-10 minutes) 5. Once students have had enough time to circulate, tell them to start figuring out the original sequence of the text. Give students masking tape and space on a wall to begin arranging squares. (5-10 minutes) 6. Read students best guess at the original order, re arrange if class desires, then show BBC slideshow, following link and using smart board or computer and projector. Prompt students to discuss how images contribute to an understanding of the events and how the text adds meaning to the images, similarly to a graphic novel (10-15 minutes) 7. Hand out compare/contrast graphic organizer and model how to fill it out, thinking of examples for each category. In groups, have students brainstorm similarities and differences between the Iranian and American Revolutions. Tell students not to worry too much about the final row, synthesis, but to give it a try. (15 minutes)

<p>DIFFERENTIATION</p> <p>FOR EL'S</p>	<p>8. Finish by asking students to share what they came up with in their groups</p> <p>9. If there is time remaining, students can silently read at their desks.</p> <p>Homework: Read <i>Persepolis</i> through page 100, complete <i>Dailies</i></p> <ul style="list-style-type: none"> • For students who are struggling with reading comprehension, I can give them a shorter text square, or pair students up. • EL's can practice speaking and listening with this activity, or if they wish, they can be paired with a stronger student. Pairing text with images and allowing them to see the text repeatedly will help their comprehension. Using the graphic organizers to record and visually relate the information will also help by giving them multiple avenues of learning the information.
<p>ONGOING</p> <p>ASSESSMENT</p>	<ul style="list-style-type: none"> • Students will hand in <i>Dailies</i> from their book clubs and their writing in response to the prompt will allow me to informally assess how well they are understanding and thinking about the text. I will collect the Lady Justice graphic organizer and give students credit for completion. I will collect the Compare/Contrast graphic organizer as well for completion credit, and to assess where they are with their compare/contrast thinking at this point. I will also informally assess how well they are able to sequence text during the tea party activity, and what additional information they derive from the slide show.
<p>REFERENCES</p>	<p>Beers, K. (2003). <i>When Kids Can't Read</i>. Portsmouth, NH: Heinemann.</p>

In Pictures: The Iranian Revolution

http://news.bbc.co.uk/2/shared/spl/hi/pop_ups/04/middle_east_the_iranian_revolution/html/1.stm

Introduction Iran's revolution began with a popular democracy movement and ended with the establishment of the world's first Islamic state.	The revolution turned Iranian society upside down and became one of the defining moments of the 20th Century.
The Shah Before the revolution Iran was ruled by Shah Reza Pahlavi. Power was clustered among a close network of the Shah's relations and friends.	During the 1970s the gap between Iran's rich and poor grew.
Distrust of the Shah's economic policy and resentment of his autocratic style fuelled dissent against his regime.	Voice of opposition Opposition voices rallied round Ayatollah Ruhollah Khomeini, a shia cleric living in exile in Paris.
Promising social and economic reform, the ayatollah prescribed a return to traditional religious values, which struck a chord with many Iranians.	Gathering storm As the 1970s drew to a close, a series of large-scale, increasingly violent anti-Shah protests swept Iran.
Instability, including a wave of general strikes, continued throughout the year, crippling the country's economy.	Fallen leader In January 1979, the Shah left Tehran for an "extended vacation".
He was never to return.	All over Iran statues of the Shah were torn down by Khomeini supporters.
Final straw In his final act before fleeing, the Shah appointed Prime Minister Shahpur Bakhtiar as head of a regency council to run the country in his absence.	Mr Bakhtiar tried to stave off the growing tide of opposition. He refused to allow Ayatollah Khomeini to form a new government.
Violence erupts On 1 February 1979, Ayatollah Khomeini made a dramatic return from exile.	Political and social instability increased. Street battles raged in towns and provinces between pro-Khomeini demonstrators and police and security officers, and supporters of the imperial regime.
The revolution On the 11 February, tanks rumbled through the streets of Tehran amid rumours of an impending military coup.	However as the day wore on it became apparent that the army had little appetite for seizing power.

<p>Revolutionaries stormed Tehran's main radio station and declared: "This is the voice of the revolution of the Iranian people!"</p>	<p>New era begins Prime Minister Bakhtiar resigned. Two months later Ayatollah Khomeini won a landslide victory in a national referendum.</p>
<p>He declared an Islamic republic, and was appointed Iran's political and religious leader for life.</p>	

Compare/Contrast Graphic Organizer

	American Revolution	Iranian Revolution
Differences -what is unique to each one? -how are they different? -think about causes, effects, participants, setting, time..		
Similarities -what is similar to each one? -how are they alike? -think about causes, effects, participants, setting, time..		
Synthesis -looking at the squares you've filled out above, how can you generalize about the two revolutions? What sort of statement can you make that is true for both?		

Thinking about Theme

DAY OF UNIT	Day 3
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Read a wide range of literature (American and world literature) to understand important universal themes and the human experience.</i></p> <p><i>Concepts and Skills Students Master: Literary and historical influences determine the meaning of traditional and contemporary texts</i></p> <p><i>Evidence Outcomes:</i></p> <ul style="list-style-type: none"> • Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text • Analyze how literary components affect meaning
PURPOSE OF ACTIVITY	<p>By this time students should have read about 2/3rds of the text and through conversations in book clubs, dailies, and class discussions, they should begin to have some strong understandings of what the book is about. With all of the standardized testing, students need to spend some time learning how to interpret literature for such tests. Short quizzes give students practice with close analysis, while also offering opportunities to learn and discuss meaning in a group setting. Today students will take a short interpretive quiz, which will give them a chance to think about what they've read. Afterwards we will discuss the quiz so that it can be a learning opportunity. We will also have a mini-lesson on theme followed by a class discussion. Theme is an important literary element and students need to know how to identify it in a text. Thinking about theme now will prepare them to tackle the more complicated themes in Shakespeare.</p>
MATERIALS	<ul style="list-style-type: none"> • Copies of Interpretive Quiz • Butcher paper or overhead projector/transparencies • Copies of 8-9 song lyrics, and at least one song recording to play in class
PROCEDURES	<ol style="list-style-type: none"> 1. Start class by writing the following writing prompt on the board. Students should respond in their journals: <i>Marji spends a lot of time when she's young figuring out what/who she believes in and how that shapes her identity. What role does her government play in this process?</i> (5 minutes) 2. Hand out Quiz (5-7 minutes) 3. Have students exchange quizzes with a partner and discuss their answers (5 minutes) 4. Class discussion about quiz, particular questions that students had a hard time with, questions they disagreed with, etc. (5-10 minutes) 5. Book Clubs meet; hand in Dailies (20-25 minutes) 6. Mini-lesson on theme: hand out copies of the lyrics to a song and play song in class. Then model annotating the lyrics on the overhead or on butcher paper, identifying images, recurring words, etc. Based on the annotation, do a think aloud or invite the class to help brainstorm possible themes for the song. (10 minutes) 7. Next break the class into groups and hand out more lyrics. Ask students to repeat the theme analysis in groups, annotating the text to identify possible themes. (10-15 minutes) 8. Ask groups to share the themes they found. Write the themes on a piece of butcher paper to hang on a wall for reference. Ask students to brainstorm what the difference is between theme and topic, and if a text can have more than one theme. (5-7 minutes)

<p>DIFFERENTIATION</p> <p>FOR EL'S</p>	<p>9. In their same groups, ask students to create their own working definition of theme (3-5 minutes)</p> <p>10. Have students share their definitions, write them on an overhead or board, and on a piece of butcher paper synthesize their definitions into one single definition that the class can agree on. Post next to list of themes (5-7 minutes)</p> <p>11. Ask students to spend the rest of class in their groups working to identify themes for <i>Persepolis</i>. Invite them to write their themes on the same butcher paper as the class definition of theme. (3-7 minutes)</p> <p>Homework: Finish <i>Persepolis</i>; complete Dailies</p> <ul style="list-style-type: none"> • Depending on the reading abilities of students, I can hand out song lyrics of varying levels of difficulty and group students accordingly. Or I can group students so that weaker students are paired with stronger ones, depending on class dynamics. I can also provide more recordings of songs for students to listen to while reading the lyrics • This activity will be helpful to EL's due to the combined visual and auditory nature of the activity. Also, recording class discussions on butcher paper and then posting them is a helpful visual aid and reminder for EL's.
<p>ONGOING ASSESSMENT</p>	<p>The quiz will give me an idea of where students are in terms of comprehension. I will grade it since we haven't had much beyond participation grades so far. Journals, Dailies, and participation in class discussions will be evaluated for participation credit as well as for how well they understand the material. I will circulate during the theme activity to evaluate their understanding of that too.</p>
<p>REFERENCES</p>	<p>Theme activity adapted from a similar one designed by Dough Jones-Graham</p>

Persepolis Interpretive Quiz

- 1. Why does Marji's teacher tell her she can't grow up to be a prophet?**
- 2. Why does Marji change her focus, and decide she wants be like Che Guevara instead?**
- 3. Why is Marji a little disappointed that her father wasn't in prison?**
- 4. How does learning more about her family history change Marji's political views?**
- 5. Why is Marji embarrassed by the kind of car her father drives?**

I Walk the Line

--Johnny Cash

I keep a close watch on this heart of mine
I keep my eyes wide open all the time.
I keep the ends out for the tie that binds
Because you're mine,
I walk the line

I find it very, very easy to be true
I find myself alone when each day is through
Yes, I'll admit I'm a fool for you
Because you're mine,
I walk the line

As sure as night is dark and day is light
I keep you on my mind both day and night
And happiness I've known proves that it's right
Because you're mine,
I walk the line

You've got a way to keep me on your side
You give me cause for love that I can't hide
For you I know I'd even try to turn the tide
Because you're mine,
I walk the line

Sounds of Silence

Hello darkness, my old friend
I've come to talk with you again
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my brain
Still remains
Within the sound of silence

In restless dreams I walked alone
Narrow streets of cobblestone
'Neath the halo of a street lamp
I turned my collar to the cold and damp
When my eyes were stabbed by the flash of a neon light
That split the night
And touched the sound of silence

And in the naked light I saw
Ten thousand people, maybe more
People talking without speaking
People hearing without listening
People writing songs that voices never share
And no one dared
Disturb the sound of silence

"Fools", said I, "You do not know
Silence like a cancer grows
Hear my words that I might teach you
Take my arms that I might reach you"
But my words, like silent raindrops fell
And echoed
In the wells of silence

And the people bowed and prayed
To the neon god they made
And the sign flashed out its warning
In the words that it was forming
And the sign said, "The words of the prophets are written on the subway walls
And tenement halls"
And whispered in the sounds of silence
----Simon and Garfunkel

Hazy Shade of Winter

Time,
Time,
Time, see what's become of me
While I looked around for my possibilities.

I was so hard to please.
Look around,
Leaves are brown,
And the sky is a hazy shade of winter.

Hear the Salvation Army band.
Down by the riverside's
Bound to be a better ride
Than what you've got planned.

Carry your cup in your hand.
And look around.
Leaves are brown.
And the sky is a hazy shade of winter.

Hang on to your hopes, my friend.
That's an easy thing to say,
But if your hopes should pass away
Simply pretend that you can build them again.
Look around,
The grass is high,
The fields are ripe,
It's the springtime of my life.

Seasons change with the scenery;
Weaving time in a tapestry.
Won't you stop and remember me
At any convenient time?
Funny how my memory skips
Looking over manuscripts
Of unpublished rhyme.

Drinking my vodka and lime,
I look around,
Leaves are brown,
And the sky is a hazy shade of winter.
----Simon and Garfunkel

Somewhere over the rainbow

-E.Y. Harburg

Somewhere over the rainbow

Way up high,

There's a land that I heard of

Once in a lullaby.

Somewhere over the rainbow

Skies are blue,

And the dreams that you dare to dream

Really do come true.

Someday I'll wish upon a star

And wake up where the clouds are far

Behind me.

Where troubles melt like lemon drops

Away above the chimney tops

That's where you'll find me.

Somewhere over the rainbow

Bluebirds fly.

Birds fly over the rainbow.

Why then, oh why can't I?

If happy little bluebirds fly

Beyond the rainbow

Why, oh why can't I?

They

Who made up all the rules
We follow them like fools
Believe them to be true
Don't care to think them through

And I'm sorry so sorry
I'm sorry it's like this
I'm sorry so sorry
I'm sorry we do this

And it's ironic too
Coz what we tend to do
Is act on what they say
And then it is that way

And I'm sorry so sorry
I'm sorry it's like this
I'm sorry so sorry
I'm sorry we do this

Who are they
And where are they
And how can they possibly
Know all this
Who are they
And where are they
And how can they possibly
Know all this

Do you see what I see
Why do we live like this
Is it because it's true
That ignorance is bliss

Who are they
And where are they
And how do they
Know all this
And I'm sorry so sorry
I'm sorry it's like this

Do you see what I see
Why do we live like this
Is it because it's true
That ignorance is bliss

And who are they
And where are they
And how can they
Know all this
And I'm sorry so sorry
I'm sorry we do this

--Jem

The Headphonist

I'm walking alone again, with my headphones on
And I don't want this anymore,
To hit the streets without a chord
Now this city is my song where I submerge myself
Taking a long walk around the block
Every little step, every single step becomes a note
That I draw on the staff lines of the sidewalk
I'm walking alone again, with my headphones on
And I really really wanna run
But at this moment, I'm listening to a very very soft song
I'm walking alone again, with my headphones on
And now I speak and I'm screaming
Because I can't hear my own voice
I'm walking alone again, with my headphones on
I have to walk between smog behind sunglasses, inside my clothes
Sometimes I feel that every simple thing has a sound
And if it does--what kind of shape does the silence have?
Even if the silence is still with me
No one can hear it
Even if the silence walks with me
No one really hears it
Sometimes I feel like everything has a sound
And if it does, what kind of shape does the silence have?
A sparkling new? A pocket size? A white one? A smoke one?
One that you can use as a tatoo
Or as a flag as an umbrella to protect you against the rain of noise
that the city has?
Or maybe it's a package, where the secret comes from
Even if the silence is still with me
No one can hear it
Even if the silence walks with me
No one really hears it
Even if the silence is still with me
No one can hear it
Even if the silence is still with me
--Kinky

Little Earthquakes

--tori amos

Yellow bird flying
Gets shot in the wing
Good year for hunter
And Christmas parties
And I hate and I hate
And I hate and I hate
Elevator music
The way we fight
The way I'm left here silent

Oh these little earthquakes
Here we go again
These little earthquakes
Doesn't take much to rip us into pieces

We danced in graveyards
With vampires till dawn
We laughed in the faces of kings
Never afraid to burn
And I hate and I hate
And I hate and I hate
Disintegration
Watching us wither
Black winged roses that safely changed their color

Oh these little earthquakes
Here we go again
These little earthquakes
Doesn't take much to rip us into pieces

I can't reach you
I can't reach you
Give me life
Give me pain
Give me myself again

Oh these little earthquakes
Here we go again
These little earthquakes
Doesn't take much to rip us into pieces

Persepolis Wrap-Up

DAY OF UNIT	Day 4
CLASS LENGTH	60 minutes
FEATURED STANDARD	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Read a wide range of literature (American and world literature) to understand important universal themes and the human experience.</i></p> <p><i>Concepts and Skills Students Master: Literary and historical influences determine the meaning of traditional and contemporary texts</i></p> <p><i>Evidence Outcomes: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</i></p>
PURPOSE OF ACTIVITY	<p>Today’s activities are aimed at wrapping up <i>Persepolis</i> and the ideas and themes introduced with this text, and at setting the stage for <i>The Merchant of Venice</i>, which we will begin reading next. After Civil Discourse book club meetings we will use the remainder of the class for a group/whole class discussion about the themes and ideas in the text, and how they connect to the ideas about Justice we discussed earlier. We will revisit their journal entries from the first day of the unit and discuss how their ideas have or haven’t changed, and if they agree with how Marji and her parents reacted to cultural oppression. Students will be encouraged to use the text to support their ideas and analysis and we will write down their ideas and post them with the themes from earlier. This way we can refer to them as we discover similar ideas and themes in <i>Merchant</i>.</p>
MATERIALS	<ul style="list-style-type: none"> • Discussion question handout
PROCEDURES	<ol style="list-style-type: none"> 1. Start class with book clubs; collect Dailies at the end (25-30 minutes) 2. Break class into groups; hand out discussion questions. Give students 10 minutes to discuss in groups (10 minutes) 3. Lead class discussion about the text; start by asking students to share some of their group answers to the discussion questions, but the conversation can go in any direction. (15-20 minutes) 4. No homework: remind students we will be starting <i>Merchant of Venice</i> next
DIFFERENTIATION FOR EL’S	<ul style="list-style-type: none"> • Students can be grouped in discussion groups to push students, or to give them a safe place to ask questions • Handouts and writing what we discuss on the board will help EL’s follow the discussion
ONGOING ASSESSMENT	<p>Dailies will be used informally to evaluate student engagement and comprehension of the text, and I will monitor group and whole class discussion for participation and engagement with theme, (in)justice, and cultural oppression.</p>
REFERENCES	

Persepolis Discussion Questions

(use page numbers and specific textual references to support your ideas)

- 1. Should Marji have stayed in Iran? Why or why not?**
- 2. What themes can your group identify in *Persepolis*? How do these themes relate to Justice, and the role of the law in society?**
- 3. Is Justice blind in Marji's world? Why or why not?**
- 4. *Persepolis* is a memoir- how does this affect your reading of it?**
- 5. How would *Persepolis* be different if it wasn't a graphic novel? How do the images add to or detract from your understanding and enjoyment of it?**
- 6. What questions do you still have about *Persepolis*?**

Additional Notes

Introduction to Merchant of Venice

DAY OF UNIT CLASS LENGTH	Day 5 94 minutes
FEATURED STANDARD	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Read a wide range of literature (American and world literature) to understand important universal themes and the human experience.</i></p> <p><i>Concepts and Skills Students Master: Literary and historical influences determine the meaning of traditional and contemporary texts</i></p> <p><i>Evidence Outcomes: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</i></p> <p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Interpret how the structure of written English contributes to the pronunciation and meaning of complex vocabulary</i></p> <p><i>Concepts and Skills Students Master: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies</i></p>
PURPOSE OF ACTIVITY	<p>The purpose of today’s activities is to prepare students to read Shakespeare. The ‘throwing lines’ activity is meant to help students ease into the opening Act and to show them what Shakespeare’s language sounds like ‘live’. Shakespeare wrote his plays to be performed, and simply reading them can often leave them flat. A group reading of the opening scene not only allows students to ‘hear’ Shakespeare, but they are able to collaboratively make sense of the play. Next we will spend some time on vocabulary strategies as much of Shakespeare’s language is new and difficult. We will discuss how English is a living language that changes and evolves over time, and we can see this when reading Shakespeare. Then we will analyze the cast and their descriptions on the first page using a graphic organizer. This give students some information about the characters and they will engage in predictions about what happens in the play. Lastly students will practice by reading the rest of scene 1 and scenes 2 and 3 in groups, using a jigsaw format so that the entire class will know what happens in the rest of Act I. All of these activities are scaffolding to prepare students to read Act II on their own for homework. Each of these activities will help students explore the play and the language.</p>
MATERIALS	<ul style="list-style-type: none"> • Throwing lines sheet, cut up into strips for students; you will need to Xerox and cut up the lines ahead of time; • Copies of <i>Merchant of Venice</i> to hand out to class • Character map graphic organizer (enough copies for class) • A clean copy of <i>Merchant</i> I.i, lines 45-68 and vocabulary list
PROCEDURES	<ol style="list-style-type: none"> 1. Start class by handing out strips for the Tossing Lines activity. If there are extra lines take them yourself or see if any student wants to take on two lines. Tell students to study their lines and practice saying them out loud. Circulate and help students with pronunciation or meaning of strange words. (3-5 minutes) 2. Call out the lines in numerical order, with students reciting their lines out loud. If necessary, repeat once to improve the flow and rhythm. (3-5 minutes) 3. As a whole class, ask students to summarize what the passage is about; write their ideas on the board. Students can copy the summary into their notes if they want. (5 minutes) 4. Mini-lesson on vocabulary: Hand out Tossing lines vocabulary sheet and ask students who have one of the words in their line to try to define it, explaining their thinking. (7-10 minutes) 5. After filling in the sheet, tell students that Shakespeare used language very creatively, often inventing new words or using old words in new ways. In

<p>DIFFERENTIATION FOR EL'S</p>	<p>addition to being language that is 400 years old, this makes reading Shakespeare challenging. They already have a good start on some strategies for figuring out strange words, and I will show them a few more by modeling the next passage in the play. On the overhead read through the next scene, pausing at the unusual words ('twere, Janus, 'hath framed', 'evermore peep', 'vinegar aspect', Nestor, jest, 'exceeding strange') and thinking aloud about how to understand them. Show students how to use the notes at the bottom of the page, how to use context, word parts or a dictionary. Annotate the text, making notes in the margin. Also use post-its to record questions or thoughts not related to meaning. Afterward, review and summarize what happened in the text (two of Antonio's friends conclude he may just be a moody kind of guy, Bassanio shows up, and the first two friends clear out.....) (7-10 minutes)</p> <ol style="list-style-type: none"> 6. Have students fill in any missing definitions from the Tossing Lines sheet, practicing using the techniques I just modeled. (3-5 minutes) 7. Next hand out character map graphic organizer, and divide students into groups of 3 or 4. Model how to fill out the graphic organizer by filling in Antonio's name and Solanio and Salerio, labeling them both as friends. Tell them to work together to fill out the rest of the character map and answer the questions. (15-20 minutes) 8. Review some of the connections they created on their maps, along with some of their predictions/answers to the questions. (2-3 minutes) 9. Tell students to get into groups of 5, and number the groups off for a Jigsaw activity. Assign each group a section of text from the rest of Act I: <ol style="list-style-type: none"> 1. Scene one, 69-118 2. Scene one, 118-185 3. Scene two, 1-130 4. Scene three, 1-100 5. Scene three, 101-180 <p>Tell students they will be working their way through their section, using whatever strategies they want to make sense of their section: read aloud, annotate, look up words, assign roles, re-read, etc. When they are done they should each have a list of words they have defined and a summary of their section to take with them when the jigsaw do different groups. (20 minutes)</p> 10. Regroup for the second part of the jigsaw activity. Tell students to go Chronologically so they will hear events in order. (20 minutes) 11. Have students write in their journals for the remaining time about their reactions to the first Act. (5-8 minutes) 12. Homework: Read the rest of Act 1 and Act II, defining any unknown words and bring in 3 punctuation prompts (students have completed punctuation prompts before, and are familiar with how to do them. <ul style="list-style-type: none"> • Struggling readers can be given shorter lines in the Tossing Lines activity, and assigned to a shorter jigsaw group if necessary. Strong readers can be given longer lines (or 2) and assigned to scene 2. • The graphic organizer and the jigsaw activity will allow EL's to tackle Shakespeare both visually and aurally, not just through text.
<p>ONGOING ASSESSMENT</p>	<ul style="list-style-type: none"> • I will collect the graphic organizers to assess how well students are understanding and anticipating the play. • I will also evaluate how well students read lines and figure out vocabulary after the lesson based on circulating in around the room and listening in on groups. This will be particularly important during the jigsaw activity, as students apply their skills to new text. • I will also collect the punctuation prompts in the next class and use them to evaluate how well students understood Act II.
<p>REFERENCES</p>	<p>Porter, C. (2009). "Words, Words, Words: Reading Shakespeare with English Language Learners." <i>English Journal</i>. 99(1), 44-49.</p>

Tossing Lines

1. In sooth, I know not why I am so sad:
2. It wearies me; you say it wearies you;
3. But how I caught it, found it, or came by it,
4. What stuff 'tis made of, whereof it is born,
5. I am to learn;
6. And such a want-wit sadness makes of me,
7. That I have much ado to know myself.
8. Your mind is tossing on the ocean;/There, where your argosies with portly sail,
9. Or, as it were, the pageants of the sea,/Like signiors and rich burghers of the sea,
10. Do overpeer the petty traffickers,/That curtsy to them, do them reverence,
11. As they fly by them with their woven wings.
12. Believe me, sir, had I such venture forth,
13. The better part of my affections would/ be with my hopes abroad.
14. I should be still plucking the grass, to know where sits the wind,
15. Peering in maps for ports and piers and roads;
16. And every object that might make me fear/ misfortune to my ventures,
17. Out of doubt/Would make me sad.
18. My wind cooling my broth/ Would blow me to an ague, when I thought/What harm
a wind too great at sea might do.
19. I should not see the sandy hourglass run, /But I should think of shallows and of flats,
20. And see my wealthy Andrew dock'd in sand,/Vailing her high top lower than her
ribs/ To kiss her burial.
21. Should I go to church and see the holy edifice of stone,/And not bethink me straight
of dangerous rocks,
22. Which touching but my gentle vessel's side,/Would scatter all her spices on the
stream,
23. Enrobe the roaring waters with my silks, /And, in a word, but even now worth this,/
And now worth nothing?
24. Shall I have the thought/To think on this, and shall I lack the thought/That such a
thing bechanc'd would make me sad?
25. But tell not me; I know Antonio/Is sad to think upon his merchandise.
26. Believe me, no; I thank my fortune for it,/My ventures are not in one bottom trusted,
27. Nor to one place; nor is my whole estate/Upon the fortune of this present year:
28. Therefore my merchandise makes me not sad.

Tossing Lines Vocabulary

1. Sooth
2. want-wit
3. ado
4. argosies
5. portly
6. 'signiors and rich burghers'
7. pageant
8. overpeer
9. 'petty traffickers'
10. 'venture'
11. 'sits the wind'
12. ague
13. sandy hourglass run
14. 'shallows and flats'
15. 'wealthy Andrew'
16. vailing
17. 'high top' and 'ribs'
18. 'holy edifice
19. bethink
20. bechanc'd
21. 'in one bottom'

Character Map Activity

1. Get into groups of four or five, each with your own character map; bring a pencil w/an eraser and a copy of the play
2. Read through the characters, making note of the descriptions and relationships
3. Start by identifying the Merchant and label that bubble first. Then connect the other characters to each other with a line as you fill in bubbles. Label the line with type of relationship connecting the two characters, such as 'friend', servant, or daughter.
4. Where does the play take place? Include this somehow on your character map. Feel free to erase a line or move a character to a different bubble if it will work better. The only character whose location is 'set' is the Merchant.

After you have completed the character map, answer the following questions

1. Who are the main characters in the play? How can you tell?
(hint, there are more than one)

2. What do you think the play is about? Look at the types of relationships- what kind of relationship dominates?

3. Who might be the protagonist? The antagonist? Who are the supporting characters with only small, minor roles? How can you tell? Explain your thinking based on your character map.

4. Shakespeare plays tend to have a main (or major) plot line as well as a side (or minor) plot line. Looking at your character map, the connections, and your answers to question 3, what might the major and minor plot lines be about, and whom might they involve?

Debt and Theme in Merchant of Venice

DAY OF UNIT	Day 6
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Read a wide range of literature (American and world literature) to understand important universal themes and the human experience.</i></p> <p><i>Concepts and Skills Students Master: Literary and historical influences determine the meaning of traditional and contemporary texts</i></p> <p><i>Evidence Outcomes: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.</i></p>
PURPOSE OF ACTIVITY	<p>Today is our second day with <i>Merchant of Venice</i> and I want to continue helping students understand and make sense of the text through the ‘beating up Shakespeare’ exercise, which will help them think beyond words or lines (last class) to segments, or beats. This will deepen student’s access to Shakespeare’s language and the structure of his plays, as well as giving them continued practice with looking closely at his words. We will also build background knowledge and continue developing students thinking skills with another compare and contrast exercise on debt and interest rates by looking at credit card offers and car loans. This exercise will help them understand the context of Shylock’s profession as well as giving students authentic learning around debt in their own worlds.</p>
MATERIALS	<ul style="list-style-type: none"> • Quiz to hand out to students • Current credit card offers and car loan information (I don’t have these materials- it was suggested they be collected from other teachers and from commercials) • Copy of play that I can annotate on the overhead
PROCEDURES	<ol style="list-style-type: none"> 1. Hand out quiz and give students 5-7 minutes, then have them switch papers and discuss their answers with a partner for another 3-5 minutes. Next collect the quizzes and discuss as a class, answering any questions they may have and allowing the class as a whole to discuss their thoughts about the quiz and how to answer some of the questions (15 minutes) 2. Lesson on usury: start by asking students what usury means (think ‘use). Explain what usury is (using someone else’s money and paying interest on it until you pay it back) and why it was illegal to Christians in the 16th century. Explain how it is today it is used to describe ‘excessive interest’. (5 minutes) 3. Divide class into groups of 3 or 4 and pass out credit card offers. Help them figure out what the interest would be on \$3,000 each month if they only made the minimum payment. How long would it take to pay it back? How are the credit card offers different from the loan between Antonio and Shylock? What were the terms? (To be paid in full after 3 months, no interest, etc) (15 minutes) 4. Write information on a car loan on the board (loan information can be found online or from a car commercial). Ask students to compare the two types of loans, listing similarities and differences. (10 minutes) 5. Ask class to think of why Christians disliked usury, and why only Jews were allowed to practice it. Besides credit card companies, who fulfills a similar role in today’s society? (loan sharks, payday loans, etc) How do we feel about them? Is what they do legal or illegal? (5 minutes) 6. As a class take what they have written and collaboratively compose a short compare/contrast essay outline, using some of our answers to step 5 to craft an introduction/thesis and conclusion. (5 minutes) 7. Transition to Beating up Shakespeare activity by asking them how their reading of Act II went. What did they struggle with? (2-3 minutes) 8. Explain that you are going to show them an activity that will help them break Shakespeare up into ‘beats’, “changes in emotion or action that naturally occur

<p>FOR EL'S</p>	<p>in a scene” (Porter, C. 2009). Model this with the first scene in Act II, giving fun titles to each ‘beat’. Then break students into groups so they can practice with the rest of Act II. Circulate and answer questions or offer help. (20 minutes)</p> <p>9. Regroup class and check if they feel they a better understanding of Act II now. Remind them about how we brainstormed themes for <i>Persepolis</i> and tell them we are going to do the same with <i>Merchant of Venice</i>, but they are going work in groups. Remind them to use recurring words and images, as these are great clues to possible themes. If there is time write their ideas on the board, otherwise start with that next class. (15 minutes)</p> <p>Homework: Read Act III and beat up at least one scene, creating beat titles. Bring in 3 Punctuation Prompts.</p> <ul style="list-style-type: none"> • Beating up Shakespeare is an EL activity, so it should work well for them.
<p>ONGOING ASSESSMENT</p>	<p>The quizzes will give me an idea of how well they are understanding the text, as will the conversations the class has about the quizzes. I will circulate and listen in on groups as the Beat up Shakespeare to hear how well they are creating and titling beats as well as how well they are grasping the plot and action of the play. Lastly, I will check in on groups as they brainstorm themes for the play to see if they are connecting the ideas and words to more abstract thinking about theme.</p>
<p>REFERENCES</p>	<p>Porter, C. (2009). Words, words, words: Reading Shakespeare with English language learners. <i>English Journal</i>. 99(1), 44-49.</p> <p>Usury activity adapted from Kate Authenreith’s “Money for something”, found at Folger Shakespeare website: http://www.folger.edu/eduLesPlanDtl.cfm?lpid=724</p>

Merchant of Venice Interpretive Quiz #1
(use textual support whenever as much as you can)

1. What does Portia think of her suitors? What does she think about Bassanio?

2. What are some of the possible reasons Shylock offers Antonio an 'interest free loan'?

3. What do Portia and Antonio have in common?

4. What do Portia and Jessica have in common? How are they different?

Notes

Theme and Images

DAY OF UNIT	Day 7
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Read a wide range of literature (American and world literature) to understand important universal themes and the human experience.</i></p> <p><i>Concepts and Skills Students Master: Literary and historical influences determine the meaning of traditional and contemporary texts</i></p> <p><i>Evidence Outcomes: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.</i></p> <p>Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.</p>
PURPOSE OF ACTIVITY	<p>The goal today with the Blackout poetry activity is to get students thinking about how specific words can contribute to theme, and about the idea of ‘tone’, which is an abstract idea. Identifying the tone of a passage or text can help students think about and identify themes. The goal with the artwork activity is to bring students back to the ideas about images and how they often convey different information from text. The images convey information that can’t be ‘read’ in Shakespeare’s words, and they often represent scenes and characters differently from how they are represented today. Asking students groups to pick two images of the same scene and collaboratively write a paragraph compare and contrasting them will further their thinking about the play, images, and themes, as well as continuing to develop their writing skills with compare/contrast essays.</p> <p>Finally, I will introduce the Video poem assignment by showing them various play posters, pointing out how image and text combine to give a distinct impression about what the play is about and how it will be interpreted. Their work with blackout poetry and the images today was to get them thinking about how they can create a blackout poem (or found poem if they prefer) and images to create a video poem representing some theme in <i>Merchant of Venice</i>.</p>
MATERIALS	<ul style="list-style-type: none"> • Several different songs to demonstrate tone • Something to play music on • Copies of a scene from Act III for students to work with, and one copy of the first scene for the teacher to model • Handouts of artwork and doc cam • Handout for video poem assignment
PROCEDURES	<ol style="list-style-type: none"> 1. Tie up any loose ends from last class (5 minutes) 2. Mini-lesson on tone: play several different songs that have very different tones (i.e. Beethoven’s 5th and Brahms’s, Hound Dog vs. Sounds of Silence). In groups ask students to think of words to describe the tone of the songs, and what elements the composers used to create the tone. Write their ideas on the board or overhead. Next prompt students to create a definition for tone. (20 minutes) 3. Compare tone and musical elements to tone and text; ask students to think about what literary elements create tone in a text (5 minutes) 4. Tell them you are going to show them one way to help identify a tone and a theme in a text: model creating a blackout poem with the first scene from Act III (5 minutes) 5. Handout copies of a different scene from Act III and give students time to create their own blackout poem. After 7-8 minutes ask if anyone wants to share. Discuss how the poems help us think about themes in the play. (8-10 minutes) 6. Transition to Video poem assignment: Hand out assignment sheet and tell

<p>DIFFERENTIATION FOR EL'S</p>	<p>students that they are going to combine images and text to represent some theme in the play. To help them think about images and how they could represent themes from the play show them the first pair of images of Shylock on the doc cam or overhead. Ask the class to compare the two images to each other and the text of the play. List similarities and differences on the board and identify what themes the images might represent. (7-10 minutes)</p> <ol style="list-style-type: none"> 7. Next put up the next pair of images and have students work in groups (4-5), then share their ideas (7-10 minutes) 8. Finally, hand out copies of the different play posters to the groups and ask them to analyze how text and image combine to convey a theme in the play. After 15 minutes go around the room and share, then explain that they will be doing the same thing, but with videos to create their <i>Merchant of Venice</i> Video Poem (20 minutes). 9. If there is time let students create groups and begin thinking/working on their project (5 minutes) <ul style="list-style-type: none"> • Different images provide different levels of challenge for students • Creating a video poem allows EL's to demonstrate their knowledge without having to speak or write extensively
<p>ONGOING ASSESSMENT</p>	<p>I will collect the group paragraphs and circulate while the are working so that I can get a sense of how they are doing as we scaffold compare/contrast writing and how well they are doing with theme/tone in <i>Merchant</i>.</p>
<p>REFERENCES</p>	<p>Using music to teach tone is an activity adapted from G. Schroeder at Webber Middle School Blackout poetry idea from O'Donnell-Allen, C. (2011). <i>Tough Talk, Tough Texts</i>. Portsmouth, NH: Heinemann.</p>



http://www.barewalls.com/i/c/516398_The-Three-Caskets-The-Merchant-of-Venice-Act-III-Scene-II.jpg



<http://www.guyshaked.com/merchant.jpg>



Solanio. How now, Shylock! what news among the merchants?
Shylock. You knew, none so well, none so well as you, of my daughter's flight.

Act III. Scene I.

http://web.uvic.ca/~mbest1/engl366c/images/MV_3-1a.jpg



<http://www.culturefried.com/wp-content/uploads/2012/02/Pbts-Merchant-of-Venice-Poster.jpg>



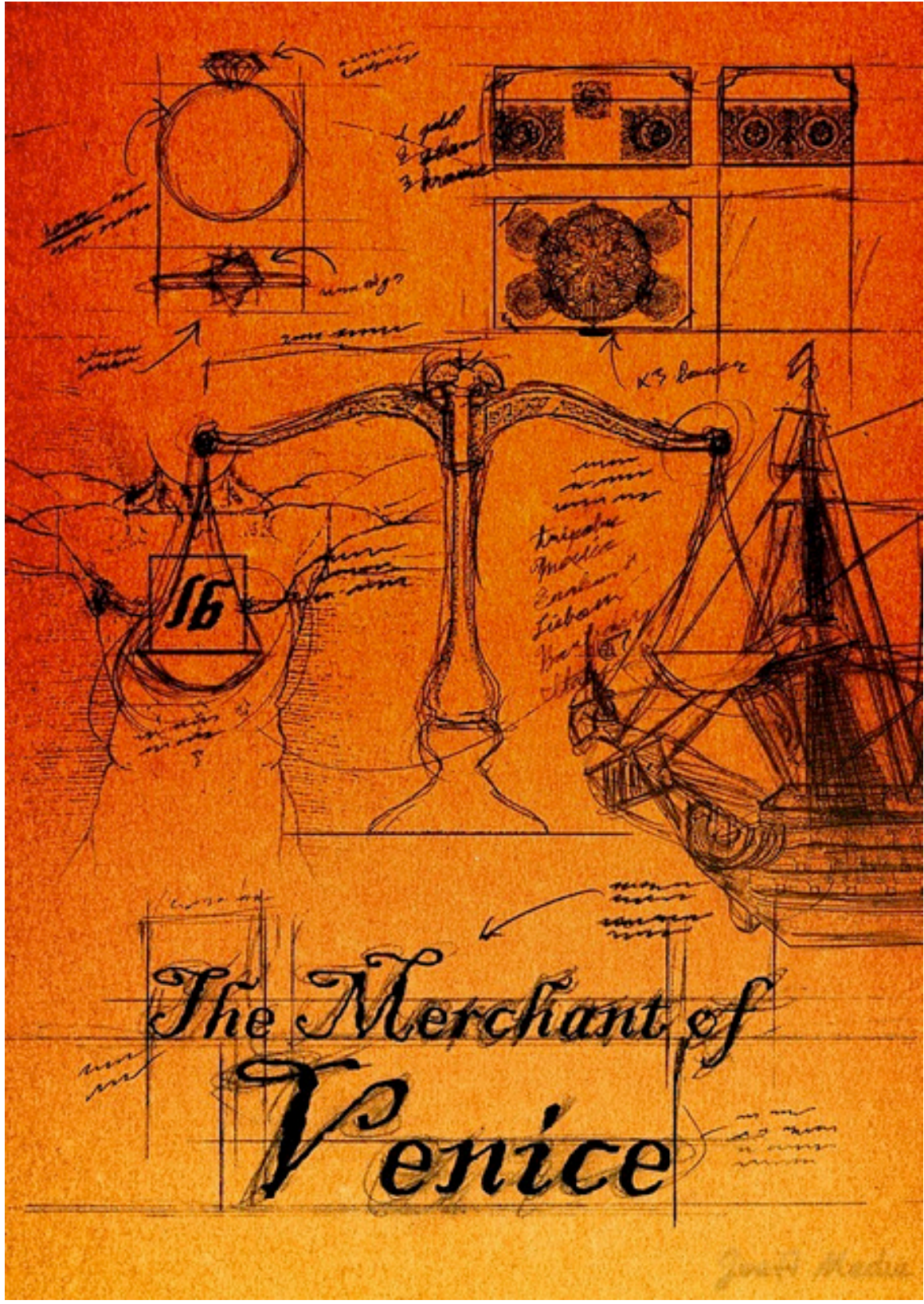
<http://www.oceansbridge.com/paintings/artists/dec2011/Alexandre-Cabanel/Alexandre-Cabanel-xx-Portia-from-The-Merchant-of-Venice-xx-Private-collection.jpg>



http://www.billykirchen.com/wp-content/uploads/2010/06/Merchant_of_Venice_Poster.jpg



<http://cache2.allpostersimages.com/p/LRG/36/3633/QEMEF00Z/posters/rice-christopher-merchant-of-venice-all-that-glisters.jpg>



http://farm7.staticflickr.com/6122/5932648620_cb96687702_z.jpg



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Historical Context

DAY OF UNIT	Day 8
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Read a wide range of literature (American and world literature) to understand important universal themes and the human experience.</i></p> <p><i>Concepts and Skills Students Master: Literary and historical influences determine the meaning of traditional and contemporary texts</i></p> <p><i>Evidence Outcomes: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</i></p>
PURPOSE OF ACTIVITY	Students will spend time in groups in the compute lab researching the several topics regarding the historical time period of Shakespeare. This will help students contextualize the play and emphasize the similarities between religious oppression experienced by Jews, and Protestants and Roman Catholics of the 16 th century. Students will be encouraged to draw parallels between the two texts (<i>Persepolis</i> and <i>Merchant of Venice</i>) regarding the themes of cultural oppression and injustice.
MATERIALS	Access to the computer lab Interpretive quiz
PROCEDURES	<ol style="list-style-type: none"> 1. Interpretive quiz followed by pair and class discussion (15 minutes) 2. Divide students into 5 groups for this research jigsaw activity, and assign each group a research topic: Anti-Semitic laws in Europe during the Renaissance, Religious persecution of Protestants in England in the 16th century, Religious persecution of Roman Catholics in England in the 16th century, the Religion of Shakespeare, Background information on the English Reformation (5 minutes) 3. Students practiced research skills and summarizing earlier in the year, but this will be a good chance to remind them about skimming and scanning, condensing, and summarizing informational texts. Give them 30 minutes to research their topic and condense the information for state 2 (30 minutes) 4. Jigsaw the groups so they can share what they learned (20 minutes) 5. Still in their groups, ask students to brainstorm how the new information affects their understanding of the play. Ask groups to share their ideas. (5-7 minutes) 6. Students can use the remaining time to work on the Video Poems in their groups (15-20 minutes)
ONGOING ASSESSMENT	Quizzes will be collected to give me a sense of how well students are understanding the play. Group and class discussions will give me a sense of how well student's absorbed new information from the research jigsaw, and how they applied it to the play.
REFERENCES	

Interpretive Quiz #2

1. Why does Shylock insist on his pound of flesh? Do you think he planned to do from the beginning?
2. Why does Portia play the trick with the rings on Bassanio?
3. What does Lorenzo mean when he says:
 “Such harmony is in immortal souls;
 But whilst this muddy vesture of decay
 Doth grossly close it, we cannot hear it”

Video Poem Work Day

DAY OF UNIT	Day 9
CLASS LENGTH	60 minutes
FEATURED STANDARD	<p><i>Standard 3: Writing and Composition</i></p> <p><i>Prepared Graduates.....</i>: Effectively use content specific language, style, tone, and text structure to compose or adapt writing for different audiences and purposes.</p> <p><i>Concepts and Skills Students Master</i>: Literary and narrative genres feature a variety of stylistic devices to engage or entertain and audience.</p> <p><i>Evidence Outcomes</i>: Write literary and narrative texts using a range of stylistic devices (poetic techniques, figurative language, imager, graphic elements) to support the presentation of implicit or explicit theme.</p>
PURPOSE OF ACTIVITY	Today students groups will work on their video poem, which will extend and synthesize their thinking about the play, about theme, and how images and text can show theme.
MATERIALS	<ul style="list-style-type: none">• Video cameras for recording images• Access to computers or the computer lab so students can edit footage
PROCEDURES	<ol style="list-style-type: none">1. Keep students on task, answer questions and help students with equipment2. If necessary, arrange an equitable system for students to share resources
ONGOING ASSESSMENT	Check in on students to see how they are doing. Check that they are understanding the assignment
REFERENCES	Video poem activity adapted from Schwartz, J. (2009). "Poetry Fusion: Integrating Video, Verbal, and Audio Text." <i>Teaching the New Writing</i> . NY: Teachers College Press.

Shakespeare Live

DAY OF UNIT	Day 10
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates.....: Read a wide range of literature (American and world literature) to understand important universal themes and the human experience.</i></p> <p><i>Concepts and Skills Students Master: Literary and historical influences determine the meaning of traditional and contemporary texts</i></p> <p><i>Evidence Outcomes: Analyze how literary components effect meaning</i></p>
PURPOSE OF ACTIVITY	Watching film clips of the same scene allows students to see how versatile Shakespeare's plays are and how actors and directors and interpret the plays differently. It also gives the practice analyzing a different kind of text. Using the freeze frame activity allows students to experiment with interpreting Shakespeare's plays themselves as actors on a stage.
MATERIALS	<ul style="list-style-type: none"> • 3 film versions of the play and 3 scenes selected • Method of playing films • Copies of Essay assignment
PROCEDURES FOR EL'S	<ol style="list-style-type: none"> 1. Explain purpose of watching 3 clips of the same film: that different actors and directors will interpret and present the same material in very different ways. Ask students to take notes and to look specifically for 3 things: Nonverbal communication that conveys meaning, use of props or setting to convey meaning, and how different actors give emphasis to lines and words in ways that convey very different meaning from scene to scene. Show clips; give students time to write after each one. (15 minutes) 2. Ask students to pair-share what they wrote, then share with the class as a whole. Allow time for class discussion (15 minutes) 3. Have students write in the journals for 10 minutes, comparing and contrasting the 3 scenes. Tell them to look for similarities and differences, and what those tell them about the play, interpretations and theme. (10 minutes) 4. Transition to Freeze Frame Activity: Group students into groups of 2-4 students and assign each group a pivotal scene/moment from the play. The same scene can be assigned more than once. Include Shylock and Antonio agreeing to the loan, Bassanio choosing the casket, Jessica eloping, Shylock bemoaning his bad luck to his friends, The trial scene before Portia arrives, and after Portia arrives, and the ring trick Portia and Nerissa play on Bassanio and Gratiano. Give students time to read their scenes and plan their interpretation. If time allows, groups can plan two different freeze frames (10-15 minutes) 5. Allow each group to show their freeze frame to the class for a minute, giving the class time to study the group's interpretation. Allow a few minutes for questions from the class after each presentation. (25 minutes) 6. Hand out essay assignment; answer any questions and allow students to begin working/brainstorming the paper. (10 minutes) <ul style="list-style-type: none"> • Using visual text to think about and discuss text helps EL's keep up and understand text more fully.
ONGOING ASSESSMENT	I will assign credit for participation and assess how well students are understanding the play and theme based on the freeze frames they produce.
REFERENCES	Freeze frame activity adapted from activity used by Prof. Ed Brantmeier Comparing 3 scenes activity adapted from Spangler, C. (2009). Stop reading Shakespeare! <i>English Journal</i> . 99(1), 130-132.

Video Poem Presentations

DAY OF UNIT	Day 11
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 3: Writing and Composition</i></p> <p><i>Prepared Graduates.....: Effectively use content specific language, style, tone, and text structure to compose or adapt writing for different audiences and purposes.</i></p> <p><i>Concepts and Skills Students Master: Literary and narrative genres feature a variety of stylistic devices to engage or entertain and audience.</i></p> <p><i>Evidence Outcomes: Write literary and narrative texts using a range of stylistic devices (poetic techniques, figurative language, imager, graphic elements) to support the presentation of implicit or explicit theme.</i></p>
PURPOSE OF ACTIVITY	Students learn from each other and presenting and viewing each other's work deepens and extends their thinking and understanding of the texts. Also, the opportunity to share their work with their classmates, not just the teacher, provides a more authentic audience for student work.
MATERIALS	<ul style="list-style-type: none">• Equipment to view and show students video poems
PROCEDURES	<ol style="list-style-type: none">1. Make sure equipment is set up and working and have each group present their video poem, followed by a brief question/answer session2. Have groups turn in their reflections and group participation statements
ONGOING ASSESSMENT	Video poems will be assessed according to the scoring guide
REFERENCES	

Subordinating Clauses

DAY OF UNIT	Day 12
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 3: Writing and Composition</i></p> <p><i>Prepared Graduates.....: Apply standard English conventions to effectively communicate with written language</i></p> <p><i>Concepts and Skills Students Master: Grammar, language usage, mechanics, and clarity are the basis of ongoing refinements and revisions within the writing process</i></p> <p><i>Evidence Outcomes: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</i></p>
PURPOSE OF ACTIVITY	Subordinating clauses are a key tool to writing compare and contrast essays, so spending time learning about and practicing the use of subordination clauses will help students be successful in writing their essays. Working with other students to write, and getting feedback from peers enhances writers' understanding of grammar usage. Using contemporary news stories to extend student understanding of the texts we have read helps students apply the ideas and themes they have studied to their own society.
MATERIALS	<ul style="list-style-type: none"> • Butcher paper • Earlier paragraphs that students turned in from a previous class • Copies of news articles for Jigsaw Activity
PROCEDURES	<ol style="list-style-type: none"> 1. (With permission) use student written sentences; write on the doc came or board. Rewrite the student sentences into one sentence using a subordination conjunction. Ask students which they prefer and why. Write reasons on board/doc cam. Explain how subordination clauses can link ideas that compare and contrast into one sentence, creating greater coherence and smoothness in writing. Ask students to brainstorm more subordination conjunctions and sentences that use them. Write ideas on board/doc cam. (10 minutes) 2. Hand back student paragraphs from earlier in the unit and ask them, in groups, to workshop their writing, revising to include subordination clauses (at least 3). Students will hand paragraphs back in. (30 minutes) 3. Arrange students for Jigsaw; hand an article to each group, and give them time to read and discuss. (15 minutes) 4. Regroup for second stage of jigsaw. Allow students time to share about their articles and discuss them. (35 minutes) 5. Ask students to share thoughts (5 minutes)
DIFFERENTIATION FOR EL'S	<ul style="list-style-type: none"> • Different articles of different reading difficulty can be used to differentiate. • Jig sawing articles gives EL's a greater chance for comprehension, as well as practice speaking and listening
ONGOING ASSESSMENT	Review revised paragraphs for successful use of subordinating clauses. If students are still having difficulty it can be addressed during the next class. Listen to jig saw discussions to monitor for comprehension and synthesis of themes and concepts transferring from text to student's own worlds.
REFERENCES	

Essay workshop Day & Lit Theory Extension

DAY OF UNIT	Day 13
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 3: Writing and Composition</i></p> <p><i>Prepared Graduates.....: Apply standard English conventions to effectively communicate with written language</i></p> <p><i>Concepts and Skills Students Master: Grammar, language usage, mechanics, and clarity are the basis of ongoing refinements and revisions within the writing process</i></p> <p><i>Evidence Outcomes: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</i></p>
PURPOSE OF ACTIVITY	<p>Getting peer feedback and revising writing supports a process approach to writing and helps students see writing as recursive. Offering peer feedback helps students internalize writing standards, making them better reviewers of their own writing.</p> <p>Alternative interpretations via different literary theory teach students to think critically.</p>
MATERIALS	<ul style="list-style-type: none"> • Peer Feedback Forms
PROCEDURES	<ol style="list-style-type: none"> 1. Group or pair students and hand out feedback forms. Have students exchange papers for feedback followed by time to revise. (45 minutes) 2. Introduce students to feminist theory and explain purpose of using different literary ‘lenses’ to understand texts. Model theory by applying to <i>Persepolis</i> then ask students for ideas on how to apply to <i>Merchant of Venice</i> (subversive behavior by Portia and Jessica in defying authority, Portia using the law to resolve conflict and the trick with the rings used to unsettle the traditional marital power structure) (15 minutes) 3. Repeat step 2 with queer theory. Antonio as alienated bachelor, Shylock as marginalized ‘other’ (15 minutes) 4. Wrap up with 5 minutes to write in journals.
ONGOING ASSESSMENT	Feedback forms for workshop can be used to evaluate workshop effectiveness. Adjust second day of workshop if needed. Class discussion can be used to evaluate student understanding of literary theory. No grade for participation as some students may not be comfortable participating.
REFERENCES	Queer theory inclusion prompted by Caitlyn, TA

For articles, follow the link:

<http://www.vanityfair.com/online/daily/2009/06/madoffs-sentence-cheap-and-easy-justice>

http://www.msnbc.msn.com/id/29643533/ns/business-us_business/t/victims-see-little-justice-madoff-guilty-plea/#.T7sPo-24LFI

http://www.salon.com/2012/01/13/whos_afraid_of_the_tempest/

http://www.nytimes.com/2012/03/02/opinion/will-wall-street-ever-face-justice.html?_r=1

<http://www.nytimes.com/2011/12/02/opinion/punishing-wrongdoing-on-wall-street.html>

Workshop: Peer Feedback

1. After reading your paper, what I like most was:

2. I have a question about:

Author's notes:

Essay Workshop Day

DAY OF UNIT	Day 14
CLASS LENGTH	60 minutes
FEATURED STANDARD	<p><i>Standard 3: Writing and Composition</i></p> <p><i>Prepared Graduates.....: Effectively use content specific language, style, tone, and text structure to compose or adapt writing for different audiences and purposes.</i></p> <p><i>Concepts and Skills Students Master: Literary and narrative genres feature a variety of stylistic devices to engage or entertain and audience.</i></p> <p><i>Evidence Outcomes: Write literary and narrative texts using a range of stylistic devices (poetic techniques, figurative language, imager, graphic elements) to support the presentation of implicit or explicit theme.</i></p>
PURPOSE OF ACTIVITY	Getting peer feedback and revising writing supports a process approach to writing and helps students see writing as recursive. Offering peer feedback helps students internalize writing standards, making them better reviewers of their own writing.
MATERIALS	<ul style="list-style-type: none"> • Peer Feedback forms
PROCEDURES	<ol style="list-style-type: none"> 1. Group or pair students and hand out feedback forms. Have students exchange papers for feedback followed by time to revise. (60 minutes) 2. Answer questions and keep students on track for the first 15 minutes, then make yourself available for one-on-one conferences with students (60 minutes)
ONGOING ASSESSMENT	Students will turn in feedback forms with their essays so that I can assess how much the workshop benefited them, and what kind of peer feedback students are offering.
REFERENCES	Feedback forms adapted from Dr. Cindy O'Donnell-Allen

Workshop: Peer Feedback

3. After reading your paper, what I like most was:

4. I have a question about:

Author's notes:

Essay Presentation & Unit Wrap Up

DAY OF UNIT	Day 15
CLASS LENGTH	94 minutes
FEATURED STANDARD	<p><i>Standard 3: Writing and Composition</i></p> <p><i>Prepared Graduates.....: Master the techniques of effective informational, literary, and persuasive writing.</i></p> <p><i>Concepts and Skills Students Master: Organizational writing patterns inform or persuade an audience.</i></p> <p><i>Evidence Outcomes: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</i></p>
PURPOSE OF ACTIVITY	Provide an authentic audience for student writing and allow students to learn from each other's ideas by giving brief presentations of their essays. Adhere to the idea that students and teachers learn from each other by soliciting feedback on unit from students
MATERIALS	<ul style="list-style-type: none"> • Unit feedback form
PROCEDURES	<ol style="list-style-type: none"> 1. Give each student 2-3 minutes to informally present on their essay and answer questions from their classmates. (60-75 minutes) 2. Hand out unit feedback form. (5 minutes) 3. If there is remaining time give students time to read or lead a class discussion, revisiting idea of Lady Justice and the news articles students read last 3 classes ago.
ONGOING ASSESSMENT	Essays will be graded according to scoring guide.
REFERENCES	

Unit Feedback Form

- 1. What did you like the most about this unit?**
- 2. What did you like the least?**
- 3. What one thing would you change, and how would you change it?**
- 4. What one thing would you keep, and why?**
- 5. What did you think of the texts used? Would you change any of them? Why?**

Additional comments:

Video Poem Assignment Sheet

Rationale: During this unit we have worked on identifying and describing theme in texts and images, sometimes even in combination. We have also spent a lot of time working with Shakespeare's language, which can be difficult. This assignment will give your group an opportunity to demonstrate what you have learned and your understanding of how Shakespeare's words convey theme. In addition you will have the opportunity to interpret those words and themes visually by pairing them with images that you feel represent them.

Required components:

1. Blackout poem crafted from a passage in *Merchant of Venice* that represents a theme from play. Identify the theme in the title of the poem. Indicate where the poem came from (which scene and Act?)
2. Images that represent or interpret in some way the blackout poem and identified theme. Be creative, but remember that this is a school assignment and should be appropriate.
3. A thoughtful combination of text and image in some way that creates a greater understanding of the theme than the two pieces separately. You can insert the words/text into or onto the images, or record someone reciting the words. The audience must be able to hear OR read the words.
4. Individual reflections of one page explaining what you have learned in the creation of this assignment
5. Group and individual participation statements

Format: 2 minutes video or series of stills paired with text. Audio is not required but can be a component.

Due Date: Beginning of the 5th week of the unit; Tuesday, _____

Audience: Your classmates and teacher, as well as your community and wider world if your group chooses to post the video online.

Total possible points: 50 points total.

Video Poem Scoring Guide

- A** Video poems have all five required components and are close to 2 minutes long. The poem is well crafted and creatively conceived, and it does an excellent job representing a theme from the play. The theme is identified in the title and is clear to the audience, and the source of the text is identified in the credits. Images that students used align creatively with the text and they add to our understanding of theme in the play. The group collaborated and shared the work equally, and one-page reflections show students thought about and learned from the assignment.
- B** Video poems have all five required components and are close to 2 minutes long. The poem is well crafted and creatively conceived, and it does a good job representing a theme from the play. The theme is identified in the title and is understandable to the audience, and the source of the text is identified in the credits. Images that students used make sense with the text and they add to our understanding of theme in the play. The group collaborated and shared the work equally, and one-page reflections show students thought about and learned from the assignment.
- C** Video poems have all at 3 or 4 of the required components and are close to at least a minute long. The poem comes from the play and identifies a theme, but the theme and text don't align very well. The source of the text is identified in the credits. Images that students used are connected with the text and theme, but they don't add to our understanding of theme in the play. Most of the group collaborated and shared the work equally, and one-page reflections show students thought about and learned from the assignment.
- D** Video poems have all 2 or fewer of the required components and are under a minute long. The poem comes from the play, but doesn't identify a theme. Images that students used do not align with the text they chose, nor do they extend our understanding of theme in the play. The group did not collaborate well and the one-page reflections do not show what students learned about theme.

Theme Essay Assignment Sheet

Rationale: Formal writing is a necessary component of high school and college and knowing how to write a strong essay analyzing literary elements is an important part of high school education. Theme is a central component of literary texts and students should be able to identify theme and compare and contrast different themes in order to draw a meaningful conclusion about the text(s) and their own understanding of the world they live in.

Required components:

1. Essays should discuss theme in some way.
2. Essays should use one or more of the texts we read (*Persepolis* and *Merchant of Venice*)
3. Essays should be structured with a compare/contrast format. Identify similarities between two things as well as differences and draw a conclusion based on the compare/contrast analysis.
4. Support your ideas with specific textual support.
5. Use at least 5 subordinating clauses and subordinating conjunctions in your essay.

Format: 3-5 page essay, typed in Times New Roman 12 point font with your name, teacher's name, date, and class in the top left hand corner. Include your last name and page numbers in the top right hand corner of every page. Essays should include an introduction and clear thesis, supporting paragraphs, and a conclusion.

Due Date: Essays are due on the last day of the unit, which is _____

Audience: Your teacher and your classmates.

Total possible points: 50 points

Theme Essay Scoring Guide

50 points possible

_____	Essay is about theme and discusses one or more of the texts (5 points)
_____	Essay has a clear and original thesis in which themes within the texts or themes across texts are compared and contrasted in an interesting way. Based on the analysis, an original claim or conclusion is made. (15 points)
_____	The author clearly supports his/her ideas with strong textual support. Each point is supported and the writer's thinking is explained well. (15 points)
_____	Uses 5 subordinating clauses and subordinating conjunctions effectively and skillfully. (10 points)
_____	Format and Mechanics are good, and do not detract from a reader's understanding. (5 points possible)
_____	Total points
_____	Grade

Group Participation Statement for Video Poems

Group Members _____

Group Member's Name

Individual contribution to the Video Poem

Group Member's Name	Individual contribution to the Video Poem

After reviewing the scoring guides, we believe that our **group** should receive a grade of _____ on the Video Poem and here's why:

Signatures _____

(Adapted from Dr. Cindy O'Donnell-Allen)

Individual Participation Statement Name _____
I agree/disagree (circle one) with the information on the group participation statement, and here's why:

After reviewing the scoring guide, I believe that I should receive a grade of _____ for my individual contributions, and here's why:

Individual Participation Statement Name _____
I agree/disagree (circle one) with the information on the group participation statement, and here's why:

After reviewing the scoring guide, I believe that I should receive a grade of _____ for my individual contributions, and here's why:

Individual Participation Statement Name _____
I agree/disagree (circle one) with the information on the group participation statement, and here's why:

After reviewing the scoring guide, I believe that I should receive a grade of _____ for my individual contributions, and here's why:

Individual Participation Statement Name _____
I agree/disagree (circle one) with the information on the group participation statement, and here's why:

After reviewing the scoring guide, I believe that I should receive a grade of _____ for my individual contributions, and here's why:

Individual Participation Statement Name _____
I agree/disagree (circle one) with the information on the group participation statement, and here's why:

After reviewing the scoring guide, I believe that I should receive a grade of _____ for my individual contributions, and here's why:

(Adapted from Dr. Cindy O'Donnell-Allen)