



Unit Plan:

Power and the Student

10th Grade: 3 weeks (90 minute Block Schedule)

Elliott Johnston

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 thematically entitled “Power and the Student.” “Power and the Student” is a 3-week unit on a block schedule, which meets everyday. The unit is designed for a Tenth Grade World Literature/Composition class at Rocky Mountain High School. During the unit, students will read *Hamlet* and other texts with an eye on the concept of power. First, students will engage in a reading of *Hamlet* through a series of activities incorporating language and social class, multimodal texts, and power, leading to a culminating lesson that includes a reading of *Hamlet* through the lens of Marxist Literary Theory. Second, students will transfer this lens to the educational hierarchical structures around them, and, with their final Multiliteracies Projects, students will explore and execute creativity as a form of empowerment.

“Power and the Person” comes from a unit designed for my Year Long Plan. The overarching theme for my Year Long Plan is “Surfaces and Depths.” The strategy-based theme centers on getting students to not only actively look deeper into what is beyond the surface in texts (and in their lives), but to practice and chart a metacognitive awareness of this process. I received inspiration for the idea of “Surfaces and Depths” while reading *Hamlet* for EDUC 463 this semester; I became enamored with questions of what the characters in *Hamlet* show and what they hide, how power is shown and how it is hidden, and what that phenomenon can tell readers about themselves.

The unit, which is the third unit of the year, fits into mid-fall of the first semester — quite an introspective time indeed. “Power and the Student” comes after a unit on “Community,” during which students ask questions of what it means to “belong” to certain communities and what it means to “break the rules” of a community. “Power and the Student” builds on these ideas of finding oneself in a collective, adding the concept of power hierarchies, and what it means for both the powerful and the powerless to take action. “Power” is followed by a “War” unit, which builds off of this theme of the powerful and the powerless. In essence: war can be seen as one of the most dramatic and consequential effects of an elite group’s decision-making. By the time we get to that unit, I want students to be cognizant of the power structures under the surface — and to have a vocabulary for deconstructing and describing these structures.

Students:

This unit is designed for a Tenth Grade World Literature/Composition Class at Rocky Mountain High School. My class of Tenth Graders, ages 15-16, will be roughly split between male and female.

There are thirty students in the class, with five ELLs. The student demographics reflect the demographics of the larger Fort Collins area, with a large majority of

white students (82%) and a strong Hispanic presence (12%) in the non-white student population.¹

20% of the students at Rocky are on free and reduced lunch. Like many other schools in Fort Collins, the number of free and reduced lunch students is trending upward, likely due to the recession in recent years. Because of the state of the economy and young peoples' place in it, I believe that talking about increasing poverty, wealth disparity, and lines of social hierarchy in America to be important to students as future thinkers and citizens. Additionally, because education is becoming defunded in all grade levels, along with skyrocketing tuition hikes for higher education, I believe it is important for students to educate themselves about their own education, and their place in it.

Texts:

Fulcrum Text: Drama: *Hamlet* by William Shakespeare

Context Texts: Handout: *Hamlet* – A Choral Reading. Courtesy of Cindy O-Donnell-Allen.

Film Clip: *Hamlet*. Lawrence Oliver. Two Cities Films. 1948. Web.

Film Clip: *Hamlet*. Franco Zeffirelli. Warner Brothers Pictures. 1990. Web.

Film Clip: *Hamlet*. Kenneth Branagh. Sony Pictures Entertainment. 1996. Web.

Film Clip: *Hamlet*. Michael Almereyda. Miramax. 2000. Web.

Texture Texts: Multi-modal Photo Essay: "Portraits of Power"
http://www.newyorker.com/online/multimedia/2009/12/07/091207_audioslideshow_platon. Web.

Spoken Word/Slam Poetry: "Knock, Knock" by Daniel Beaty,
<http://www.youtube.com/watch?v=RTZrPVqR0D8>. Web

Spoken Word/Slam Poetry: "What We Came After" by Kate Tempest. <http://vimeo.com/28884746>. Web.

Spoken Word/Slam Poetry "Sound and Fury": *Hamlet*-inspired poetry by British Teens,

¹ www.schooldigger.com

http://www.youtube.com/watch?v=iu_XCuMYNqk&feature=relmfu
http://www.youtube.com/watch?feature=player_embedded&v=A9oALKirVP4. Web

Podcast: “Words” excerpt from *Radiolab*, featuring Shakespeare scholar James Shapiro.

Non-Fiction: Marxism Terms and Summary: Appleman, Deborah. *Critical Encounters in High School English: Teaching Literary Theory to Adolescents*. New York, NY: Teachers College Press, 2000.

Non-Fiction: “The Shakespeare Paradox,” an excerpted chapter from Lehrer, Jonah (2012). *Imagine: How Creativity Works*. Boston, MA: Houghton Mifflin Harcourt, 213-247.

Standards:

Tenth Grade	
1. Oral Expression and Listening	<ol style="list-style-type: none"> 1. Content that is gathered carefully and organized well successfully influences an audience 2. Effectively operating in small and large groups to accomplish a goal requires active listening
2. Reading for All Purposes	<ol style="list-style-type: none"> 1. Literary and historical influences determine the meaning of traditional and contemporary literary texts The development of new ideas and concepts within informational and persuasive manuscripts 2. Context, parts of speech, grammar, and word choice influence the understanding of literary, persuasive, and informational texts
3. Writing and Composition	<ol style="list-style-type: none"> 1. Literary or narrative genres feature a variety of stylistic devices to engage or entertain an audience 2. Organizational writing patterns inform or persuade an audience 3. Grammar, language usage, mechanics, and clarity are the basis of ongoing refinements and revisions within the writing process
4. Research and Reasoning	<ol style="list-style-type: none"> 1. Collect, analyze, and evaluate information obtained from multiple sources to answer a question, propose solutions, or share findings and conclusions 2. An author’s reasoning is the essence of legitimate writing and requires evaluating text for validity and accuracy

For this unit plan, I am using the Tenth Grade Colorado Academic Standards (CAS) for Reading, Writing, and Communicating as constructed by the Colorado Department of Education.²

² Source: CDE website: <http://www.cde.state.co.us/scripts/allstandards/COSTandards.asp>

Understanding By Design Template:

Title of Unit	Power and the Student	Grade Level	Tenth Grade
Curriculum Area	English	Time Frame	3 weeks of 90 minute periods
Developed By	Elliott Johnston		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.2 Effectively Operating in small and large groups to accomplish a goal requires active listening</p> <p>2.1 Literary and historical influences determine the meaning of traditional and contemporary literary texts</p> <p>2.2 The development of new ideas and concepts within informational and persuasive manuscripts</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>3.3 Grammar, language usage, mechanics, and clarity are the basis on ongoing refinements and revisions within the writing process</p> <p>4.1 Collect, analyze, and evaluate information obtained from multiple sources to answer a question, propose solutions, or share findings and conclusions</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical
<p>The study of Shakespeare should be empowering for what it helps us to see within society and ourselves.</p> <p>Studying <i>Hamlet</i> with the focus of power can open up doors for students to see themselves as engaged readers both literature and their world.</p> <p>Students should feel empowered to both see power structures in their world and to <i>transform</i> their world in the way that Shakespeare did: by combining and synthesizing the influences and information around them.</p>		<p>What is power?</p> <p>How does one come to a position of power?</p> <p>What does power look like under the surface (e.g., is power an act)?</p> <p>What can language and social class tell us about power?</p> <p>Why can the powerless</p>	<p>How do we (in this class) talk about power?</p> <p>How do these themes play out in <i>Hamlet</i>?</p> <p>How can Marxist Literary Theory help us look at social hierarchies in <i>Hamlet</i> and in our lives?</p> <p>How do artists</p>
Related Misconceptions			

<p>High school students don't and won't understand Literary Theory High school students shouldn't construct their own knowledge High school students shouldn't engage in "class warfare" and Marxism High school students shouldn't copy or steal or borrow from the culture or each other. Creative geniuses sprout out of thin air. Shakespeare is an untouchable creative genius who sprouted out of thin air and students should memorize his lines and worship him like a static figure instead of understanding that he came out of an artist-friendly environment, and borrowed and integrated ideas from all that was around him (indeed, according to Jonah Lehrer, if Shakespeare were writing today, he'd spend most of his time in court battling copyright infringement) Students shouldn't question the power structures of their education, nor should they become empowered by creativity, as defined by recent researchers (Jonah Lehrer, Sir Ken Robinson)</p>	<p>sometimes see power structures more clearly than the powerful? How are power and creativity related? How can we take power over our own creativity and education?</p>	<p>and intellectuals represent or talk about power?: Platon ("Portraits of Power), Shakespeare (<i>Hamlet</i>), Marx (Marxism!), Kate Tempest ("What we came After"), Sir Ken Robinson ("Are Schools Killing Creativity?")</p>
---	--	---

<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>
--	---

<ol style="list-style-type: none"> 1.) How to read Shakespeare on the page, in film, and from a Marxist Literary Theory Perspective. 2.) How to apply power concepts to their own place in education and the world. 3.) Conventions of grammar and how social class and power can be explored through language 	<ol style="list-style-type: none"> 1. By analyzing and thinking critically about power structures in <i>Hamlet</i> and other texts we look at, students will be able to apply this skill to other contexts 2. Compose multimodally and creatively 3. Critically think about and experiment with the importance of creativity in the 21st Century
---	--

Assessment Evidence (Stage 2)

Performance Task Description

<p>Goal</p>	<p>To have students design their own creative project in relation to the key themes of the unit</p>
<p>Role</p>	<p>Students can work alone or with groups to accomplish the</p>

	multimodal project
Audience	The audience will be comprised of me and other students during a Gallery Walk at the end of the unit
Situation	Students will compose an open-ended, multiliteracies project in relation to the key themes and questions of the unit
Product/Performance	Creating/composing a project that responds to the theme of Power and the texts we've explored, utilizes two genres and an artists statement
Standards	<p>1.2 Effectively operating in small and large groups to accomplish a goal requires active listening</p> <p>2.1 Literary and historical influences determine the meaning of traditional and contemporary literary texts</p> <p>2.2 The development of new ideas and concepts within informational and persuasive manuscripts</p> <p>3.1 Literary or narrative genres feature a variety of stylistic devices to engage or entertain an audience</p> <p>4.1 Collect, analyze, and evaluate information obtained from multiple sources to answer a question, propose solutions, or share findings and conclusions</p>
Other Evidence	
I will conduct formative assessments throughout the unit from student discussion (Socratic seminars, etc.), informal writings, and activity worksheets in order to follow the trajectory of student understanding, as well as to inform my helping them through their multiliteracies projects, which I imagine will take some support because of its creative, open-ended nature.	
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?	Students are headed towards work on a Multiliteracies Project where they will have the opportunity to reflect upon and synthesize the unit themes of "Power and the Person." Students have been talking about individual and community-based ways of thinking about Surfaces and Depths in the past two units. I will conduct formative assessments along the way (see lesson plans) to make sure each activity is building on the next in regards to student understanding.
How will you hook students at the beginning of the unit?	The "Portraits of Power" Multi-media photo essay will get students thinking about how power works in the world and is represented by artists, in this case, the warm and charismatic photographer, Platon.
What events will help students	Students will view, listen to, perform, and

<p>experience and explore the big idea and questions in the unit? How will you equip them with needed skills and knowledge?</p>	<p>write their own versions of Shakespearean verse. They will discuss issues of social class, language, and how Marxist Literary Theory can help in that endeavor, both in small groups, in reflective writing, and in Socratic seminars. Students will consider <i>Hamlet</i> and Power, Power and Education, Creativity and Power. Students will view a photo essay, listen to a podcast, watch a speech, criticize film, write poetry and compose Shakespeare-related tweets.</p>
<p>How will you cause students to reflect and rethink? How will you guide them in rehearsing, revising, and refining their work?</p>	<p>Students will frequently reflect on lesson and unit themes that occur recursively throughout the unit in their Writers Notebooks, in class discussions, and during the HamTweets assignment. Students will work together to revise and refine their Multiliteracies project during Week 3.</p>
<p>How will you help students to exhibit and self-evaluate their growing skills, knowledge, and understanding throughout the unit?</p>	<p>Students will exhibit their final projects during the Gallery Walk at the end of the unit. Part of their grade for their multiliteracies project will be a self-evaluative reflection on the unit and their project.</p>
<p>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?</p>	<p>I feel that the HamTweets assignment, leading up to the Slamlet! day at the end of the unit, is a sound example of a built-in differentiated assignment. Students are allowed to choose and find their own Shakespearean phrasings in the play (HamTweets) and use them in a very personalized way (Slamlet!). This will give students of all abilities a way to interact with the material in a way that will hopefully be engaging.</p>
<p>How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?</p>	<p>This is best demonstrated in the Lesson Plans section and the Rationale: each plan is designed to build recursively on the first. I see the whole unit as an arc where students are moving from seeing and viewing and studying to producing their own material in a way that is designed to matter to their world.</p>

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

Rationale:

POWER AND THE STUDENT

“‘You know, in the end, those kings and queens, the princes, they all die. All that’s left is two guys. Fortinbras and Horatio. The soldier and the student. Ain’t that something?’ Those who explore the world and those who protect it are the ones who really matter.”--
Amanda Hodges, English Journal

This unit is thematically entitled “Power and The Student.” “Power and The Student” is a 3-week unit on a block schedule, which meets everyday. Over the course of the unit, designed for a Tenth Grade World Literature class at Rocky Mountain High School, students will read *Hamlet* and other texts with an eye on the concept of power. First, students will engage in a reading of *Hamlet* with a series of activities on language, social class, and power, leading to a culminating lesson that includes a reading of *Hamlet* through the lens of Marxist Literary Theory. Second, students will transfer this lens to the educational power structures around them, and, with their final Multiliteracies Projects, students will explore and execute creativity as a form of empowerment.

The unit follows an arc from looking at power in the international here-and-now (“Portraits of Power” Gateway activity), to looking at power in one of Shakespeare’s most compelling plays, to looking at power in the educational here-and-now, and, finally to looking at the question: what are the best ways to see power and exercise it, as a student, in school? Other key questions this unit will address are as follows: What is power? How does one come to a position of power? What does power look like under the surface (e.g., is power a façade or an act?) What are the hierarchies of power in your life, school, and education? How do powerful people present their power to others? How do artists and writers react to or represent the same power? What is creativity? Is creativity a form of power? Do you have the power to be creative in school? If creativity is “as important as literacy” in the 21st Century, then are you allowed to exercise creativity in school?

I am teaching *Hamlet* in conjunction with power because of the protagonist’s perceptive line of sight. As educational theorist Deborah Appleman notes, often Shakespeare’s most “powerless” figures – e.g. Hamlet, The Gravediggers, Falstaff, etc. – are the most capable of deconstructing the power structures around them (76). Many teenagers share a similar speech position. Like Hamlet, their vision cuts quickly through the hypocrisy and inconsistencies of the power structures around them. Like Hamlet, often they find it difficult to discern which visions to trust, and more importantly, which visions to act on. Like Hamlet, they are scanning their surroundings, trying to find meaning in an often overwhelmingly complex sea of messages.

I drew up this unit in agreement with Peter Smagorinsky’s argument that literature has to be presented as a tool for personal student exploration: “The student’s engagement with the literature should help them come to a better understanding of their personal

knowledge and experiences” (175). Here, *Hamlet* isn’t an end in itself; it is a tool for viewing the world.

In other words, the literature has to *work* for students. Because of this, this unit is well suited to ignite the imagination and learning of a tenth grade regular track class. One could argue that parts of my unit are chiefly compatible with more advanced students, whether they be eleventh graders, twelfth graders, or AP students. Or, one could say that *Hamlet* is too long and too thematically heavy, and that critical literacy concepts like Marxist Literary Theory and power are too confusing for this age group. However, I feel that Tenth Grade is a crucial year to engage students in themes of power and action. The second year into high school, tenth graders are not immersed in the often-stormy transition year of ninth grade, and they are not yet looking on to college and the workforce as eleventh and twelfth graders are. The perceptive line of sight, then, from tenth grade, is ripe for this perception of power. From a social hierarchical perspective, they are not powerless, but they are also not powerful. Like Hamlet, they are in the position to *see*. In an article on Critical Literacy and film in *English Journal*, Amanda Hodges writes about the importance of teaching the concept of power to students in a secondary language arts classroom: “[Power] takes many shapes in our families, our political and economic institutions, and our classrooms. By encouraging students to engage in the discourses around them, teachers help students to better understand their place in the world” (71). I believe that both the play and the critical literacies perspective will engage and benefit these particular students.

I am aware, however, that engaging students with Marxism and questions of power can be a controversial undertaking. The divisive political climate in 2012 America can paint historical figures like Karl Marx and efforts to question the “system” as “class warfare.” Cindy O-Donnell-Allen argues in her book, *Tough Talk, Tough Texts*, however, that teaching the controversy, “describing the elephant in the room,” is not only important for critical thinking skills, but for the future of civil discourse (1-8). The elephant in the room, I believe, when it comes to this unit, could become the state of the economy, education, and young peoples’ place in it. I believe that talking about increasing poverty, wealth disparity, and lines of social hierarchy in America to be important to students as future thinkers and citizens. Additionally, because education is becoming defunded in all grade levels, not to mention skyrocketing tuition hikes for higher education, I believe it is important for students to educate themselves about their own education, and their place in it.

While I am designing the unit with ambitious concepts and an ambitious fulcrum text, I am paying deep attention to making context texts, texture texts, and classroom activities as accessible to as many students as possible, particularly for the ELLs in my classroom. I am working throughout the unit to enact John Golden’s recommendation of teaching Shakespeare: “The basic philosophy about teaching Shakespeare that I’ve learned from the Folger approach is that for students to understand Shakespeare, they have to read it, hear it, view it, and perform it. I’d like to add one more requirement: they have to *transform* it” (63). In order for any student to *transform* Shakespeare, they have to use the language for their own purposes.

In an article for *English Journal* about reading Shakespeare with ELLs, Christine Porter explores the ideas of “chunking” and “beat[ing] up” Shakespeare. Chunking involves breaking down Shakespeare’s plays into more manageable “chunks” of information, and her “Beat Up” Shakespeare exercise has to do with finding phrases in a less linear way in Shakespeare’s plays in order to get more familiar with the sound and style of the language (44-49). I have incorporated incarnations of these techniques for three scaffolds of my unit: The Choral Reading of *Hamlet*, the recursive HamTweets assignment, and the Slamlet! activity. The Choral Reading summarizes the play with a blend of informal language and key phrases from the play (chunking). For the HamTweets assignments, students are to collect and isolate favorite or notable phrases in the play, and for the Slamlet! activity, they are to incorporate the phrases in their own writing. These activities are geared to make Shakespeare’s difficult language more manageable and accessible for ELLs.

While these key unit activities (HamTweets and Slamlet!) are geared at being ELL-friendly, the activities are also well suited for advanced and gifted students. These activities are designed to enact and ignite creativity as it is described in two key late-unit texture texts, “The Shakespeare Paradox,” a chapter from *Imagine: How Creativity Works*, by science writer Jonah Lehrer, and progressive educational theorist Sir Ken Robinson’s TED talk “Schools Killing Creativity.” With the help of these progressive educational ideas, the unit will land on the premise that creativity is key to 21st Century skills, and that to be creative, one must immerse oneself in the culture, and begin using the tools of the culture — by molding, synthesizing, and sharing its raw materials. Indeed, if “culture largely determines creative output,” as Jonah Lehrer puts it, then students must gain the skills to first, begin to see the social structures around them, and second, to understand how creativity can benefit them in a rapidly changing world (220).

I can, however, anticipate some discomfort around copying and plagiarism in regards to these progressive educational ideas, coming primarily from administration. Indeed, in “The Shakespeare Paradox,” Lehrer argues that Shakespeare “borrowed” or “stole” all the plots from his plays; this is a different portrait of the Almighty Bard than students are used to being fed. “He never stopped stealing from [Christopher] Marlowe” Lehrer writes (220). While, of course, we will not practice plagiarism in my classroom, and we will all cite our sources, I believe that the enacting the creative method Lehrer describes and Robinson promotes is fruitful and necessary to forward-thinking education. I attempt to reenact this method for students with HamTweets, Slamlet!, and the culminating assessment — The Multiliteracies Project, which is designed to allow students to enact their own interpretation of 21st Century creativity and the key questions of the unit. Lehrer again:

What allegations [of plagiarism] failed to take into account, however, was that Shakespeare was pioneering a new creative method in which every conceivable source informed his art. For Shakespeare, the act of creation was inseparable from the act of connection (221).

Or, to put the idea in a student context, this educator Kyle Wedberg, quoted in Lehrer's text:

Everyone agrees that creativity is a key skill for the twenty-first century, but we're not teaching our kids this skill. We've become so obsessed with rote learning, with making sure that the kids memorize the year of some old battle. But in this day and age that's the least valuable kind of learning. That's the stuff you can look up on your phone! If our graduates are going to succeed in the real world, then they have to be able to make stuff (231).

Okay. Let's make stuff!

Works Cited from the Rationale

- Appleman, Deborah. *Critical Encounters in High School English: Teaching Literary Theory to Adolescents*. New York, NY: Teachers College Press, 2000. Print.
- Golden, John. "Where to Be or Not to Be: The Question of Place in *Hamlet*." *English Journal*. 99.1 (2009): 58-64. Print.
- Hodges, Amanda L. "A Critical Close-Up: Three Films and Their Lessons in Critical Literacy." *English Journal*. 99.3 (2010): 70-75. Print.
- Lehrer, Jonah. *Imagine: How Creativity Works*. Boston, MA: Houghton Mifflin Harcourt, 2012. (213-247). Print.
- O'Donnell-Allen, Cindy. *Tough Talk, Tough Texts: Teaching English To Change The World*. Portsmouth, NH: Heinemann, 2011. Print.
- Porter, Christina. "Words, Words, Words: Reading Shakespeare with English Language Learners." *English Journal*. 99.1 (2009): 44-49. Print.
- Robinson, Ken. "Schools Kill Creativity," TED Talk.
http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html Web.
- Smagorinsky, Peter. *Teaching English By Design*. Portsmouth, NH: Heinemann, 2008. Print.

Unit Calendar: Power and the Student

Day 1 : Portraits of Power

1. Gateway Activity: “Portraits of Power,” an interactive Photo Essay by Platon, *New Yorker* online
2. Computer lab and Worksheet
3. Generate class-constructed answer to “What is Power?”
4. Introduce HamTweets assignment
5. *Hamlet* Choral Reading
6. Writer’s notebook reflection: Did you start to see connections between your view of power and the “Portraits of Power” photo essay? After the *Hamlet* Choral Reading, were you able to make the connection with their working definition of power to *Hamlet*? Finally, from the “Portraits of Power” handout: How would or do you represent power in your life?

Day 2: How to Read Shakespeare; Begin Reading *Hamlet* aloud

1. Review of *Hamlet* Plot and Characters
2. Mini-Lesson on Iambic Pentameter
3. Assign Roles to Students
4. Begin reading the play
5. Writer’s notebook reflection: What do you think about how the theme of power is already at work in the play. Who has it? Who earned it? Who took it? What does Hamlet think about it? What connections can be tied to the “Portraits of Power” activity at the beginning of the unit?

Day 3: Direct Objects, Indirect Objects, Who vs. Whom, and Formal Address; Continue reading *Hamlet*

1. Discuss and share HamTweets, begin HamTweets collection on Class Butcher Paper.
2. Direct Objects/Indirect Objects/Thee/Thou/You/Who vs. Whom Lesson on Grammar and Formal/Informal Address in Shakespeare
3. Continue reading *Hamlet*
4. Writer’s notebook reflection: What are we learning about power and language? How do we address people differently (friends, family, teachers)? How do Shakespeare’s characters address each other differently? How do social classes talk to each other in America, 2012?

Day 4: Four Hamlets on Film: The ‘To Be, Or Not to Be’ Speech (Or the ‘Most Famous Speech in Western Literature’) Seen Four Different Ways

1. Discuss and share HamTweets, continue HamTweets collection on Class Butcher Paper.

2. Lesson on reading film through Setting, Characterization, Lighting, etc; group work dissecting the “To Be, Or Not To Be” speech, watching the four versions of the speech on film, then reflection.
3. Reflection: How did the reading the different film interpretations change our understanding of the speech, or *Hamlet* in general?

Day 5 : Socratic Seminar: Who is Hamlet? How does he React to or Exert His Power?

1. Discuss and share HamTweets, continue HamTweets collection on Class Butcher Paper.
2. Continue Reading the Play
3. Socratic Seminar. Big Question: Who is Hamlet? How does he react to or exert his power?

Day 6: Character Poems

1. Discuss and share HamTweets, continue HamTweets collection on Class Butcher Paper.
2. Have students write poems to get better acquainted with the peripheral character of the play while working on situated grammar instruction.
3. Continue Reading the Play

Day 7: Marxism and *Hamlet*

1. Discuss and share HamTweets, continue HamTweets collection on Class Butcher Paper.
2. Marxism and *Hamlet* activity: A deeper way to develop our theme of power in the unit.

Day 8: “The Shakespeare Paradox”/Education and Creativity and Socratic Seminar (Slight Return)

1. Making connections between Power and Student Context (Education and Creativity): Excerpts from “The Shakespeare Paradox,” a chapter from *Imagine: How Creativity Works*, by Jonah Lehrer on doc-cam, Sir Ken Robinson “Schools killing Creativity.”
2. Socratic Seminar on Student-generated questions

Day 9: Slamlet!

1. One way to *transform* Shakespeare: Putting connections of the unit into practice: Radiolab Podcast Clip: “Words,” Slam Poem: Daniel Beaty, “Knock, Knock,” Slam Poem: Kate Tempest, “What we came after,” British Spoken Word Artist, Slam Poem: Sound and Fury, Royal Shakespeare Company.

2. Slamlet!: Making the connection between HamTweets and Slamlet! Writing our own Shakespeare-borrowing poems.
3. Introduce Multiliteracies project

Days 10-15: Flex Days, Working on Multiliteracies Project, Gallery Walk

1. Discuss plans for Multiliteracies Project
2. Construct Multiliteracies Project
3. Peer revision workshops on Multiliteracies projects
4. Multiliteracies project self-assessments using scoring guide
5. Gallery walk of Multiliteracies projects.

Lesson Plans:

WEEK ONE:
Gateway Activity: Portraits of Power



Source:

http://www.newyorker.com/online/multimedia/2009/12/07/091207_audioslideshow_platon

DAY OF UNIT	One!
FEATURED STANDARD (Include sufficient detail based on the standards you're using. See example.)	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates:</i> Engage in a wide range of nonfiction and real-life reading experiences to solve problems, judge the quality of ideas, or complete daily tasks</p> <p><i>Concepts and Skills Students Master:</i> The development of new ideas and concepts within informational and persuasive manuscripts</p> <p><i>Evidence Outcomes:</i> Students can analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.</p>

<p>PURPOSE OF ACTIVITY (Think of this as your mini-rationale: What are you trying to accomplish through this lesson/activity? In your overall sequence, why does it make sense here?)</p>	<p>This gateway activity is designed to get students thinking about “Power,” not as just a static literary theme to find in an old Shakespeare play, but as real, consequential force out there in the world that an old Shakespeare play just happens to reflect very well. While it is sometimes difficult to get students (American citizens, for that matter) to care about international politics, this interactive photo essay has the possibility to spark curiosity. The primary reason for this is the photo essay’s multimodal nature, and the photographer, Platon’s relaxed and engaging way of describing his interactions with powerful figures. When each portrait is clicked on, Platon can be heard giving a short recollection (a brief artist’s statement, as it were) of the experience of capturing the powerful person on camera. Students interested in photography will particularly like this activity, especially because Platon’s voice, describing the personalities of the powerful, is so likeable and down-to-earth. For example, he praises Cristina Fernandez, the president of Argentina, for her stylish dress and electric attitude, while saying that “everyone [else] is so conservative all the time, especially the guys. Guys are so boring.” Like <i>Hamlet</i>, this photo essay essentially humanizes power.</p> <p>Note for ELLs: this would be a good chance to have them tell the class (or their partner) about the leader of their home country, if they are comfortable doing so.</p> <p>While in the computer lab, I will also introduce HamTweets, a short piece of recursive homework students will be responsible for. This will get students engaging with Shakespearean language and using it on their own; this will also hopefully help with plot and character comprehension while building recursively towards the Slamlet! Activity towards the end of the unit.</p> <p>Note for ELLs: Both the Choral Reading and HamTweets are good activities for ELLs because both incorporate “chunking;” taking Shakespearean language down into smaller, manageable chunks.</p>
<p>MATERIALS (Include texts, handouts, special equipment or materials)</p>	<p>“Portraits of Power” handout, computer lab, <i>Hamlet</i> Choral Reading Handout, HamTweets handout.</p>
<p>PROCEDURES (Include a play-by-play account of what students will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.)</p>	<ol style="list-style-type: none"> 1. Start class discussion by reviewing what we’ve learned so far in the last unit on “Community.” Review the main questions from “Community” Unit: <i>How did the main characters in these texts (Of Mice and Men, House on Mango Street) break the “surface rules” of the community? How do the characters follow the surface rules of the community? How does a community represent itself? To itself? To other communities? Who is most visible in a community? Who is least visible in a community?</i> (5 min) 2. Introduce the concept of Power. Tell students that we are moving onto Power because it is an important next step in thinking about how communities of all sizes operate (even this school, even their families, even this classroom). It will also help us think about <i>Hamlet</i>, our next text. Write “What is Power?” on the board. Have students pick an elbow or eyeball buddy, and let them know this will be their partner for the day, later in the computer lab. Have the partners discuss power. (5 min) 3. Have groups report back about power. Write down class definitions on the board. (5 min) 4. Introduce the central activity of the day: Students will go to the computer lab and investigate the interactive New Yorker Photo

	<p>Essay "Portraits of Power." (see Handout) (25 min)</p> <ol style="list-style-type: none"> 5. HamTweets intro (see Handout). Before you leave the class, have students create a twitter page and connect to the class twitter account. Tell them that they will be responsible for tweeting their favorite phrase from <i>Hamlet</i> after each day we read it in class. Tell them that they are responsible for (1) putting the phrase, (e.g. "Get thee to a nunnery") in context in the play (Who said it? In reaction to what?) and (2) Why did you like the phrase (Did you like the sound of it? The meaning?) And (3) Use part of it in a piece of free writing. 6. Come back to class, and have a class discussion that revisits the original "What is Power?" question, write on a different side of the board. Record class answers, and tell the class you will photograph the board and post the photos on the class Blackboard site. (10 min) 7. Switching Gears: Introduce <i>Hamlet</i> with the Choral Reading, Tell students that we are going to summarize the plot together because (1) Shakespeare's audience would have known the plot going in, and (2) Introduce the concept that Shakespeare "borrowed" or "stole" all his plots, so it isn't the originality of the story, it's what he did within the confines a pre-existing structure. Tell students, as well, that this is one good strategy for reading Shakespeare: Knowing the story upfront, so we can go into the deeper into the language without the stress imposed by reading it blindly for the first time. Get students loosened up to read the piece together as a class. (15 minutes) 8. Read the <i>Hamlet</i> "Choral Reading" as a class. (20 minutes) 9. Debrief, predicting a little bit about how our working definition of "Power" and how that was affected by our viewing/listening exercise with "Portraits of Power" might play out in <i>Hamlet</i>.
<p>ONGOING ASSESSMENT (Describe what you'll do to determine whether or not students achieved the purpose described above.)</p>	<p>After class, I will collect the handouts from my "Portraits of Power" activity (see Materials) and I will reflect on the class discussion: Did the students start to see connections between their view of power and the "Portraits of Power" photo essay? After the <i>Hamlet</i> Choral Reading, were they able to make the connection with their working definition of power to <i>Hamlet</i>? Finally, how did they do with the thinking ahead question on the "Portraits of Power" handout: How would or do you represent power in your life?</p>
<p>REFERENCES (Include a brief citation if you've adapted an activity/materials from another source.)</p>	<p>Smagorinsky, Peter. <i>Teaching English By Design</i>. Portsmouth, NH: Heinemann, 2008, pg. 186. <i>Hamlet</i> Choral Reading courtesy of Cindy O'Donnell-Allen Porter, Christina. "Words, Words, Words: Reading Shakespeare with English Language Learners." <i>English Journal</i>. 99.1 (2009): 44-49.</p>

How To Read Shakespeare, Begin reading Hamlet aloud

<p>DAY OF UNIT</p>	<p>Two!</p>
<p>FEATURED STANDARD (Include sufficient detail based on the standards you're using. See example.)</p>	<p><i>Standard 1: Oral Expression and Listening</i> <i>Prepared Graduates: Demonstrate skill in inferential and evaluative listening</i></p>

	<p><i>Concepts and Skills Students Master:</i> Effectively operating in small and large groups to accomplish a goal requires active listening</p> <p>Evidence Outcomes: Students can initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>
<p>PURPOSE OF ACTIVITY (Think of this as your mini-rationale: What are you trying to accomplish through this lesson/activity? In your overall sequence, why does it make sense here?)</p>	<p>After the "Power" concept is established, and the <i>Hamlet</i> Choral reading has introduced the plot of the play and hopefully loosened up student stage fright a bit, students will need some reading strategies to get into the language before we begin reading. I am borrowing a portion of this lesson from fellow CSU education student Katie Atkison (with permission). The lesson is not only a great strategy for unpacking difficult language, but it addresses issues of social class, power, and language, which are recursive themes throughout the unit. Today, the class will also begin reading the play. I will assign roles and we will read the play aloud as a class, so students can hear and recite the language themselves.</p>
<p>MATERIALS (Include texts, handouts, special equipment or materials)</p>	<p>Copies of <i>Hamlet</i>, sticky notes for "Ticket out the Door"</p>
<p>PROCEDURES (Include a play-by-play account of what students will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.)</p>	<ol style="list-style-type: none"> 1. Review what we did with the "Portraits of Power" Activity on Day One. Review what the class came up with as a working definition of Power. (3 min) 2. Refer back to the Choral Reading of <i>Hamlet</i> give a context about Shakespeare, his language, and his time. Tell students that they will read <i>Hamlet</i> aloud, in class over the next several class periods. Hook: Tell students to get ready to be actors! (5 min) 3. First, we need some reading strategies: Remind students what iambic pentameter is: the meter (rhythm) of Shakespeare's plays. It is five iambs, or five two syllable sets in a line. An iamb is two syllables, the first unstressed, the second stressed. It should sound a little like a heartbeat (3 min) 4. Remind students that in Shakespeare's play, only those who were of high class could speak in iambic pentameter. Those of low class should not speak in iambic pentameter (but sometimes this rule is broken...) Talk about the issues of social class and say that we will be revisiting this concept several times in this unit on Power. (2 min) 5. Tell students that in Shakespeare's plays, although there are lines, a pause only occurs when there is specific punctuation. The pause is shorter for a comma, colon, hyphen, and longer for semi-colons, periods, questions marks, etc. Remind students that there are almost no stage instructions. In this play, it will not tell you to say your line with happiness, with melancholy, etc. so the punctuation becomes stage directions and clues for tone. (2-3 min) 6. Briefly review that <i>Hamlet</i> is about the son of a murdered king who struggles about whether to act in revenge or not. Give the students a feel for the characters, advertising the characters, in a way (2-3 min) 7. Assign roles to student volunteers (if they are hard to get to

	<p>volunteer or they ask, be a role as well). Assign: Hamlet, Bernardo, Francisco, Marcellus, Ghost of Hamlet, Claudius, Gertrude, Polonius, Laertes, Ophelia, Rosencrantz, Guildenstern, Voltimand, Cornelius, and Osric. (Note: Some come later in the play)(2 min)</p> <p>8. Read the first scene together, stopping after the scene is over to debrief and clarify any questions students might have (10-15 min).</p> <p>9. Repeat above instruction with I.ii, stopping more often to clarify what is happening in the drama and to help students understand the language (30 min)</p> <p>10. After the reading, ask students what they think about how the theme of power is already at work in the play. Who has it? Who earned it? Who took it? What does Hamlet think about it? What connections can be tied to the "Portraits of Power" activity at the beginning of the unit? Have students reflect on this in their Writer's Notebooks. (10 min)</p> <p>11. Ticket out the door: Have student's write their best insight from their writers notebooks on sticky notes (5 min)</p> <p>12. Also: Remind them: Tomorrow, the first HamTweet is due.</p>
<p>ONGOING ASSESSMENT (Describe what you'll do to determine whether or not students achieved the purpose described above.)</p>	<p>I will take notes about how the class reading of <i>Hamlet</i> goes, I will also collect the "Ticket out the Door" sticky notes to check in on how students are applying the theme of power to their readings of the play.</p>
<p>REFERENCES (Include a brief citation if you've adapted an activity/materials from another source.)</p>	<p>Adapted from Katie Adkison's Unit Plan on <i>The Tempest</i>. Used by permission.</p>

Direct Objects, Indirect Objects, Who vs. Whom, and Formal Address; Continue reading Hamlet

<p>DAY OF UNIT</p>	<p>Three!</p>
<p>FEATURED STANDARD (Include sufficient detail based on the standards you're using. See example.)</p>	<p><i>Standard 2:</i> Reading for all purposes</p> <p><i>Prepared Graduates:</i> Read a wide range of literature (American and world literature) to understand important universal themes and the human experience</p> <p><i>Concepts and Skills Students Master:</i> Literary and historical influences determine the meaning of traditional and contemporary literary texts</p> <p><i>Evidence Outcomes:</i> Students can 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 (e.g., how the language evokes a sense of time and place;</p>

	<p>how it sets a formal or informal tone).</p> <p><i>Standard 2: Reading for all purposes</i></p> <p><i>Prepared Graduates:</i> Interpret how the structure of written English contributes to the pronunciation and meaning of complex vocabulary</p> <p><i>Concepts and Skills Students Master:</i> Context, parts of speech, grammar, and word choice influence the understanding of literary, persuasive, and informational texts</p> <p>Evidence Outcomes: Students can demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>
<p>PURPOSE OF ACTIVITY (Think of this as your mini-rationale: What are you trying to accomplish through this lesson/activity? In your overall sequence, why does it make sense here?)</p>	<p>Like the Iambic Pentameter language exercise the day before, this gives another key to Shakespeare’s language. Also like the Iambic Pentameter language exercise this Direct Object/Indirect Object, Thee/Thou/You exercise also has great, recursive implications on the social class, power theme. This is sound, <i>situated</i> grammar instruction because it comes in context with the task at hand (reading <i>Hamlet</i>) and with the unit theme (Power). (This lesson was also borrowed from Katie Atkison). Here are her lesson objectives, adapted to fit my unit:</p> <ol style="list-style-type: none"> 1. Through a lecture and notes, students will consider the difference between subject, direct object, and indirect object and will practice their understanding on a work sheet. 2. Students will apply their understanding of direct and indirect objects to the use of who and whom through discussion and practice in a worksheet. 3. Students will apply their knowledge of subjects and direct and indirect objects to an understanding of the difference between using “you” and using “thee” and “thou” in Renaissance English, and will comprehend that “you” is formal address, while “thee/thou” are informal address” in order to more closely analyze the characters’ relations to power in <i>Hamlet</i>.
<p>MATERIALS (Include texts, handouts, special equipment or materials)</p>	<p>Copies of <i>Hamlet</i>, DO/IO work sheets, sticky notes</p>
<p>PROCEDURES (Include a play-by-play account of what students will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.)</p>	<ol style="list-style-type: none"> 1. Discuss HamTweets. Have students meet in groups to discuss their HamTweet and have three of the groups share their Tweet and the thinking the answers to the HamTweets questions. Record three HamTweets on a large piece of Butcher Paper that will serve as a HamTweet scroll, growing and growing as the unit goes on. (7 min) 2. Now we are getting into the language: Have students define for you what the subject of a sentence is (this should be a review, and they will probably moan and groan): the subject is the person or thing “doing” the action in the sentence (1 min) 3. Now ask students if anyone knows what a Direct Object is. Define it for them and have them write it in their notes: a direct object is the thing

in the sentence that the verb modifies. Give them examples on the board:

-The girl pets the **dog**.

-Teddy likes **apples**. (2 min)

4. Now define *Indirect Object*: The thing in the sentence that is affected by the direct object:

-John throws the **ball** to *Jim*.

-With *her hand*, the girl pets the **dog**.

-He passes *me* the **salt**. (3 min)

5. Give students a helpful hint with *indirect objects*: often, the indirect object is followed by or preceded by a preposition like to, around, with, etc. (1 min)
6. Quickly provide a visual example by tossing a ball to someone and saying “Mr. Johnston tosses the ball to so-and-so” and allowing students to identify all the different pieces in that action based on what is happening to the verb (2 min)
7. Now write “who” and “whom” on the board. Tell students we use “who” when we are using it as the subject, and write subject next to who. Tell students we use “whom” when it is anything other than the subject (direct/indirect object). Write DO/IO next to whom. (3 min)
8. Go over examples with students:
 - _____ is the owner of this house?
 -To whom _____ did she give the flower?
 -I know for _____ the bell tolls. (3-5 min)
9. Allow students to ask any clarifying questions or give any examples they have (1-2 min)
10. Now check in with students about “thee” and “thou.” Ask them if they have seen these words in *Hamlet*, in other poems or books, or in biblical stories (1 min)
11. Tell students that “thou” and “thee” both mean “you,” but that they are the informal version of “you.” If anyone is taking a foreign language, they have probably encountered this before; English is weird in that it now only uses the formal. Therefore, you use thee/thou in three different instances:
12. When the person you are addressing is a friend or other person with whom you are very familiar.
13. When the person you are addressing of a significantly lower class that you or is your servant.
14. When you are addressing someone intimately, like a lover.
 *In any other situation, it is a sign of respect to use “you.” If you use “thee” or “thou” not in one of these situations, it is disrespectful. (5 min)
15. Tell students that “thou” is the subject form, and “thee” is the DO/IO form for the informal (“thy” is the possessive, but they don’t have to worry about that today). Write these things on the board (2 min)
16. Pass out and give students time to work on their worksheet (20-25 min)

Closure: Go over answers to the worksheet together, and discuss Section

	<p>four, the Shakespearean passages (these are from <i>The Tempest</i>, give students a bit of background on that, or find some <i>Hamlet</i> thee/thou passages for the worksheet, if you deem necessary, e.g. “Get thee to a Nunnery!”), connecting back to how we can glean meaning through understanding formal address (3-5 min)</p> <p>17. Continue reading <i>Hamlet</i> aloud in class, making special note of thee’s and thou’s (30 min)</p> <p>18. Big question for the Writer’s Notebook: What are you learning about <i>Hamlet</i> and language and power? Do you notice differences in class language in America in 2012? How about in your family? Do you talk differently you’re your parents? Do you talk differently to teachers than you do to your friends? Ticket out the door: (1) write your best idea on a sticky note, also, (2) tell me the difference between Direct object and Indirect Object, as well as how that relates to Thee/Thou in Shakespeare’s plays. (10 min)</p> <p>19. Also: Remind them: Tomorrow, second Hamtweeet is due.</p>
<p>ONGOING ASSESSMENT (Describe what you’ll do to determine whether or not students achieved the purpose described above.)</p>	<p>I will have students write in their writer’s notebook, trying to get them to continue to build upon their understandings about the unit’s central themes. For the ticket out the door, I will have them share their best idea from their writing on a sticky note, as well as demonstrate their understanding about the language lesson.</p>
<p>REFERENCES (Include a brief citation if you’ve adapted an activity/materials from another source.)</p>	<p>Adapted from Katie Adkison’s Unit Plan on <i>The Tempest</i>. Used by permission.</p>

Hamlet and Film: The “To Be, or Not To Be” Speech (Or the “Most Famous Speech in Western Literature”) Seen Four Different Ways





DAY OF UNIT	Four!
FEATURED STANDARD (Include sufficient detail based on the standards you're using. See example.)	<p><i>Standard 4: Research and Reasoning</i></p> <p><i>Prepared Graduates:</i> Use primary, secondary, and tertiary written sources to generate and answer research questions</p> <p><i>Concepts and Skills Students Master:</i> Collect, analyze, and evaluate information obtained from multiple sources to answer a question, propose solutions, or share findings and conclusions</p> <p><i>Evidence Outcomes:</i> Draw on evidence from literary or informational texts to support analysis, reflection, and research, i. Apply grades 9-10 Reading standards to literature (e.g. "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").</p>
PURPOSE OF ACTIVITY (Think of this as your mini-rationale: What are you trying to accomplish through this lesson/activity? In your overall sequence, why does it make sense here?)	Just as the past two language lessons gave students strategies for reading Shakespeare, this lesson adds another dimension: students will read Shakespeare by reading film. This lesson is adapted from an <i>English Journal</i> article by John Golden entitled, "Where to Be or Not to Be: The Question of Place in <i>Hamlet</i> ." In the article, Golden explains that Hamlet's famous speech comes at a time in the play (beginning of act 3) where students are often bogged down from a lack of "action." Golden says that adolescents often "tire of Hamlet's dithering (despite my desperate refrain: 'YES, YES, that's the POINT!)" (Golden 58). So, in agreement with Golden, I feel that this is a great time to bring film criticism into the unit, and Golden's approach is a very smart, <i>situated way</i> to do it.
MATERIALS (Include texts, handouts, special equipment or materials)	Hamlet Film Exercise Handouts, Smartboard with internet connection, links to the four film clips described in the Handout/Lesson.
PROCEDURES (Include a play-by-play account of what students will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.)	<ol style="list-style-type: none"> 1. Discuss HamTweets. Have students meet with an eyeball buddy to discuss their HamTweet and have three of the groups share their Tweet and the thinking the answers to the HamTweets questions. Record three HamTweets on a large piece of Butcher Paper that will serve as a HamTweet scroll, growing and growing as the unit goes on. (7 min) 2. Review with students where we are in the play, and review for a few minutes the Direct Object/Indirect Object exercise the day before. Explain and connect the idea that just as developing reading strategies (e.g. our Iambic Pentameter and Direct/Indirect objects lesson) can help us understand Shakespeare's plays, "reading" filmic interpretations of Shakespeare's plays can also add to our understanding. In order to do that, we need to think about the choices that directors make with setting, lighting, costume, and acting (5 min) 3. Hook: In order to get students thinking about setting, I will use myself as a character in a movie. The movie: our classroom. I will ask them to look around the room and write down everything they see. What kinds of things are on the walls? What does my desk look like? Organized? I think not. What conclusions might they draw about the character they see (me) who teaches in this classroom? What about my costume? What about my acting choices (my typical

	<p>gestures and mannerisms)? What does setting, acting, and costume say about me as a character? (5 min)</p> <ol style="list-style-type: none"> 4. After I get a satisfactory verbal assault from my students, I will turn them loose on themselves. I ask them to split up into small groups and to describe their rooms at home: What do their rooms, typical clothes, and mannerisms say about them as characters? (7 min) 5. Then, we will bring it back together and connect the discussion to how and why directors make these choices. Display the four stills of Hamlets in the movies (above) giving his “To be, or Not to Be Speech” in succession on the SmartBoard (Lawrence Oliver, Mel Gibson, Kenneth Branagh, and Ethan Hawke). Have students make predictions about what each director is thinking for each Hamlet. Why Hamlet on a cliff? Why Hamlet in a mausoleum? Why Hamlet in a Blockbuster? (7 min) 6. Next, have students split up into six groups and get into the speech. Pass out the hand out with the speech split up into six parts. Encourage them to use both sides of the handout, both their split up part of the speech, and the “I Know/ “I think I know” / and “I have no clue” graphic organizer. Go around and help groups through their difficulties with the speech, and help groups get to readings of the speech. (10 min) 7. Have groups read their part of the speech, and share out a reading of each part (7 min) 8. Now watch each version of Hamlet giving a speech, and make sure students are taking notes on their hand outs, encourage brief discussion after each clip, but keep it moving (don’t let the discussion get too bogged down that focus is lost on the speech language and directorial choices (20 mins) 9. Have students work in their groups on the “Discussion Questions.” The discussion questions are rather extensive, so, depending on class energy and time left, you can split up the questions among the six groups and have them report back in a jigsaw manner. (10 min) 10. Closure: Have a concluding discussion wrapping up what we have learned about the multiple ways Hamlet’s speech was interpreted by each different director. How did the reading the different film interpretations change our understanding of the speech, or <i>Hamlet</i> in general? (10 min) <p>Also: Remind them: Tomorrow, third Hamtweet is due.</p>
<p>ONGOING ASSESSMENT (Describe what you’ll do to determine whether or not students achieved the purpose described</p>	<p>I will collect the <i>Hamlet</i> Film Exercise Handouts and, along with notes I will take about the class discussion, I will gage how well students are engaging with the questions of the lesson.</p>

above.)	
REFERENCES (Include a brief citation if you've adapted an activity/materials from another source.)	Adapted from a lesson described here: Golden, John. "Where to Be or Not to Be: The Question of Place in <i>Hamlet</i> ." <i>English Journal</i> . 99.1 (2009): 58-64.

WHO IS HAMLET? HOW DOES HE REACT TO OR EXERT HIS POWER?
Sticky Notes and Socratic Seminar

DAY OF UNIT	Five!
STANDARD / PREPARED GRADUATES STATEMENT / CONCEPTS & SKILLS STUDENTS MASTER / EVIDENCE OUTCOMES	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates...:</i> Engage in a wide range of nonfiction and real-life reading experiences to solve problems, judge the quality of ideas, or complete daily tasks.</p> <p><i>Concepts & Skills Students Master:</i> The development of new ideas and concepts within informational and persuasive manuscripts</p> <p><i>Evidence Outcomes:</i> Students can provide a response to text (such as an author's perspective or nature of conflict) or use text-based information to solve a problem not identified in the text (for example, use information from a variety of sources to provide a response to text that expresses an insight).</p>
PURPOSE OF ACTIVITY	So, we've seen Hamlet in film, we've been reading the play for a week: what do we think of the guy? This activity will help students engage more actively with a text through written responses (annotations on sticky notes) and verbal participation (in the Socratic Seminar). While the beginning activities thus far have been designed to give students tools for getting into the play, this activity is designed to allow students to begin to construct their own reading of the play. While we will get to more ways of doing this in the next week (e.g. Character Poems, Marxism), this is a good chance to have students talk to each other about just who they think this Hamlet guy is.
MATERIALS	Copies of the <i>Hamlet</i> , 3 sticky notes per student
PROCEDURES	<ol style="list-style-type: none"> 1. Arrange chairs in a circle before class and put 3 sticky notes on each desk. Write the "big question" that will guide the Socratic seminar on the board: Who is Hamlet? How does he react to or exert his power? 2. Discuss and record HamTweets on the Butcher Paper (5 min) 3. Help students break down the big question that will guide the Socratic Seminar into smaller questions. Possibilities for the Who is Hamlet? Question: Who is this guy? Thoughtful? Caring? Insane? Brutal? Genius? Friendly? Funny? Powerful? Weak? (5 mins.) 4. Tell students to pay attention to these questions while we read the play today. Take notes as we do. Read acts 3 and 4. (30 min) 5. Take a 5-minute break after reading the play and before the Socratic Seminar. Ask students to review the text (which we have been reading the play in chunks through the week, we should be around Act 4) and use their sticky notes to write down 2 questions and 1 certainty related to the questions listed on the board. They should place the stickies directly beside the passages in the text that that inspired the questions and the certainty. Model this first, using one of your own sticky notes. Also remind them that they will use the sticky notes to guide discussion in the Socratic Seminar and submit them for completion points at the end of class. (5 mins.) 6. Review or create class norms for discussion. Remind students to contribute a limited number of times so that everyone can participate (e.g., comment twice before speaking again). Remind students of the guiding questions for the seminar and ask them to share the reactions they wrote on their sticky notes. Ask one or two student volunteers to take notes during the discussion so that they can read highlights at the end. (5 mins.) 7. Carry out the seminar. Students should carry the discussion as much as

	<p>possible. (20 mins.)</p> <p>8. At the end of the discussion, ask the students who were recording notes to read back the highlights of the discussion that shed light on the big question and related questions. (5 mins.)</p> <p>9. Ask students to write a brief reflection describing how the seminar influenced their thinking about the big question that guided the seminar. (5 mins.)</p> <p>10. Also, remind them that the fourth HamTweet is due on Monday.</p>
ASSESSMENT	Students will submit their sticky notes at the end of the seminar for completion points. Students will not be formally graded on their contributions, but I will keep track of participation.
REFERENCES	<p>Coke, P. (2008). Uniting the disparate: Connection best practices and educational mandates. <i>English Journal</i> 97(5): 28-33.</p> <p>Fu, D. (2009). <i>Writing between languages: How ELLS make the transition to fluency</i>. Portsmouth, NH: Heinemann.</p>

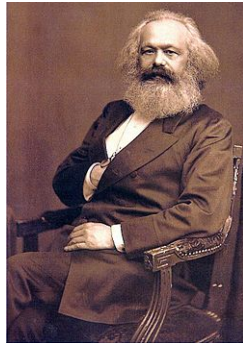
WEEK TWO:
Character Poems

DAY OF UNIT	Six!
FEATURED STANDARD (Include sufficient detail based on the standards you're using. See example)	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates:</i> Read a wide range of literature (American and world literature) to understand important universal themes and the human experience</p> <p><i>Concepts and Skills Students Master:</i> Literary and historical influences determine the meaning of traditional and contemporary literary texts</p> <p><i>Evidence Outcomes:</i> By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 9-10 text complexity band independently and proficiently.</p> <p><i>Standard 3: Writing and Composition</i></p> <p><i>Prepared Graduates:</i> Apply standard English conventions to effectively communicate written language</p> <p><i>Concepts and Skills Students Master:</i> Grammar, language usage, mechanics, and clarity are the basis of ongoing refinements and revisions within the writing process</p> <p><i>Evidence Outcomes:</i> Students can use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing presentations.</p>
PURPOSE OF ACTIVITY (Think of this as your mini-rationale: What are you trying to accomplish through this lesson/activity? In your overall sequence, why does it make	The purpose of this activity is two-fold. (1) To synthesize knowledge about the characters in <i>Hamlet</i> by writing poetry about the characters in three different "forms" ("Diamante," "Wishing Upon a Poem," and "Bio-Poem"). Each poem asks students to think about character motivation, desire, and to recall several plot points. (2) To use grammar knowledge in their writing. Over the course of the three poetic "forms," there are chances to use words and phrases that are covered in the 10 th Grade standards (prepositional

sense here?)	phrase, past and present participles) as well as recursive learning from past grades (alliteration, nouns, verbs, adjectives, adverbs). Also, there is a reason that this “writing to learn” activity is here in the unit: it will help them on tomorrow’s Marxism activity, which will ask them to think about “Power” hierarchies in the play, so their increased familiarity with characters will be helpful.
MATERIALS (Include texts, handouts, special equipment or materials)	Copies of <i>Hamlet</i> , Handout/Doc Cam with examples of (“Diamante,” “Wishing Upon a Poem,” and “Bio-Poem”)
PROCEDURES (Include a play-by-play account of what students will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.)	<ol style="list-style-type: none"> 1. Begin class by talking about <i>Hamlet</i>, reviewing the where we are in text before picking up the activity. We should be getting close to finishing the play. (5 min) 2. Discuss and record HamTweets on the Butcher Paper (5 min) 3. Hook: Today we get to write poetry! (Yay!) (whisper...and work on grammar skills) (Yay!) 4. Split students up into jigsaw groups to make them “experts” key of characters. 6 groups will cover the biggies (they can choose between: Hamlet, Claudius, Gertrude, Polonius, Laertes, Ophelia, Rosencrantz, and Guildenstern). Make sure each group has a character (5 min) 5. Then, on the board, write three poems, collectively, with the class. Each of the three forms will be represented. The character we shall write about will be our favorite one of all: The Ghost of Hamlet! Who doesn’t love writing from a Ghost’s perspective?! Yay! Draw attention to the grammar instruction while writing (e.g., with the Diamante: “Give me a present participle for this. Who remembers what a present participle is?” and with the “Wishing Upon A Poem”: “Okay, I need a prepositional phrase. We all know what that is, right?” (15 minutes) 6. Have students write their poems. Make sure groups decide on one of the three forms. Have groups brainstorm and freewrite together first (5 min) 7. Have groups write their poems on scratch paper or on the Handouts from Polette’s book, <i>Teaching Grammar through Writing</i>. Have them revise eachother’s poems for at least 5 minutes, so they get comfortable revising, and so that they are more careful with language than just putting the first thing that pops into their heads out there. (10 min) 8. Have groups share out. They can either choose a member to read their poem, or come up to the board and write the poem, or both. (25 min) 9. Whole class discussion: What did we learn about the characters and the play by writing these poems? Did writing and/or listening to the poems get anyone more familiar with a character like Ophelia or Polonius, for example? (5 min) 10. With any class remaining, continue reading the play. If you don’t finish the play by this class period, consider assigning the ending as homework. (Remember, from the Choral Reading, we know what happens) (Remainder of Classtime) 11. Also, remind them that the fifth and final HamTweet is due tomorrow.

ONGOING ASSESSMENT (Describe what you'll do to determine whether or not students achieved the purpose described above.)	For their "ticket out the door," students will hand me the poems they wrote during class. From the poems and from the way the class discussion went, I will be able to tell how the students are doing with their character knowledge, as well as their understanding and use of the language.
REFERENCES (Include a brief citation if you've adapted an activity/materials from another source.)	Polette, Keith. <i>Teaching Grammar Through Writing</i> . Boston, MA: Pearson, 2012. Pages 88-90.

Marxism and *Hamlet*



DAY OF UNIT	Seven!
FEATURED STANDARD (Include sufficient detail based on the standards you're using. See example)	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates:</i> Read a wide range of literature (American and world literature) to understand important universal themes and the human experience</p> <p><i>Concepts and Skills Students Master:</i> Literary and historical influences determine the meaning of traditional and contemporary literary texts</p> <p><i>Evidence Outcomes:</i> Students can provide a response to text that expresses an insight (such as an author's perspective or the nature of conflict) or use text-based information to solve a problem not identified in the text (for example, use information from a variety of sources to provide a response to text that expresses an insight).</p>
PURPOSE OF ACTIVITY (Think of this as your mini-rationale: What are you trying to accomplish through this lesson/activity? In	This activity, adapted from <i>Critical Encounters in High School English: Teaching Literary Theory to Adolescents</i> by Deborah Appleman, is a culmination of the Power and <i>Hamlet</i> theme in the unit. We aren't done with "Power" after this, but we will shift our focus from the inner workings <i>Hamlet</i> to thinking of the creator (artist, writer, cultural reader) as the seer and representor of "Power" in the proceeding lessons, which will prep the kids to do their

<p>your overall sequence, why does it make sense here?)</p>	<p>multimedia projects for the culminating assessment. I am bringing Marxism into the equation because I really love the exercise Appleman presents in her text, and it synthesizes and intensifies the issues of social class and power that have been occurring recursively throughout the unit. Plus, I was never given a taste of literary theory in High School, and am excited about the idea of giving a class of regular track kids this conceptual tool.</p>
<p>MATERIALS (Include texts, handouts, special equipment or materials)</p>	<p>Copies of <i>Hamlet</i>, Handouts: “Key Ideas of Karl Marx,” and “Reading <i>Hamlet</i> Through the Marxist/Social-Class Lens,” Doc-cam</p>
<p>PROCEDURES (Include a play-by-play account of what students will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.)</p>	<ol style="list-style-type: none"> 1. Discuss and share HamTweets, record on Butcher Paper. (5 min) 2. Begin by refreshing our minds about our discussions of Power. Refer back our class-created definitions from the first day. Put the photo we took of the class notes on the white board on the SmartBoard. Talk about the “Portraits of Power” gateway activity, and talk about the issues of social class we have discussed in the language of the play: in the Iambic Pentameter lesson and in the Thee/Thou/You lesson. (5 min) 3. Bring up Karl Marx. Ask the class what they know about him, and what they associate him with. If he is considered a controversial figure in the class, ask the class why this is so: try to have the class understand the controversy, not ignore it. Tell the class that today we will be using Marxism as a strategy for reading the play, just as we have used different strategies so far to find meaning in the play (looking at language, watching and dissecting film, writing poems to learn about characters). (5 min) 4. Handout “Key Ideas of Karl Marx.” Begin warm-up discussion: “Literary Theory can be pretty cool, but it takes a bit of practice. It can be hard, but you are pretty smart readers. Have you ever considered Marxist/social-class theory before? With what texts? How did that consideration affect your reading of the text as a whole?” Write key terms on the board. (5 min) 5. Explain that the key to understanding <i>Hamlet</i> from a Marxist perspective is knowing something about the class struggle at the time the play was written. What do we know about the class struggle present then? (We can talk about the Social Dialect distinction, Iambic Pentameter and Thee/Thou/you, of higher classes addressing lower classes differently, and vice versa. It was also a time of expanding education of lower classes, however. Two lessons later, the article “Shakespeare Paradox,” talks about the rise of education rates for people like Shakespeare (who’s father was a glove maker, but do more research in accordance with your opening lessons of context on Elizabethan England.) (5 min) 6. Focus in on ideology as a term. Tell them it is a view of the world, a prevailing set of beliefs. Have students talk with an eyeball buddy: What are some examples of ideologies you have come across? Bring class back. Write some answers on the board (5 min) 7. What is the prevailing ideology that is represented in <i>Hamlet</i>? Are there other, differing views of the world that fight with each other within the text? (e.g., What do the Gravediggers <i>see</i> that Hamlet and the other Royals don’t see?) (5 min) 8. Split students up into groups of three or four. Once the groups are settled, tell the class that Marxist/social-class criticism pays a lot of attention to the social structures that allocate power to different groups in society. Have the groups list some of the social groups

	<p>that are represented in <i>Hamlet</i>. Have them use the ‘social ladder’ diagram on their work sheets. Also have the diagram on the doc-cam. When you bring the class back together, fill out the diagram with the class on the doc-cam. (7 min)</p> <ol style="list-style-type: none"> 9. Now have groups fill out the next chart about primary power struggles in the text. Remind them that this idea of power ties into the whole unit, and this is, arguably, just a more complex way of looking at it. Have groups fill out the second “Has Power” and “Has No Power” chart. Bring it back together. Consider switching it up a bit and having groups come up and present their charts on the doc-cam. (7 min) 10. Then, have students reflect on the power/social class struggles in their own lives. Have them do this individually. This can be a sensitive subject, so don’t make them share if they don’t want to. (10 min) 11. Ticket out the door: Have students write in their Writer’s Notebooks about what looking at <i>Hamlet</i> through the Marxism lens did to their understanding of the play: Did it change anything? On a sticky note, have them write you their biggest take-away from the day. Also, collect the Handouts (5 min) 12. Closing thoughts: Explain that Marxist literary theory encourages us to look at the big political questions that surround our more personal concerns. Tell the students that tomorrow, we will be shifting our view towards education and our place in the education system. (5 min)
<p>ONGOING ASSESSMENT (Describe what you’ll do to determine whether or not students achieved the purpose described above.)</p>	<p>I will collect their “ticket out the door” to check in on what their biggest takeaway of the day was to see what kinds of connections they are making between Marx and <i>Hamlet</i>. Also, I will take a look at their “Reading <i>Hamlet</i> Through the Marxist/Social-Class Lens,” Handout, especially the last page, to see how they transferred the ideas of class struggle and reading <i>Hamlet</i> to their own lives.</p>
<p>REFERENCES (Include a brief citation if you’ve adapted an activity/materials from another source.)</p>	<p>Appleman, Deborah. <i>Critical Encounters in High School English: Teaching Literary Theory to Adolescents</i>. New York, NY: Teachers College Press, 2000.</p>

Shakespeare Paradox/Education and Creativity
Socratic Seminar (Slight Return)

<p>DAY OF UNIT</p>	<p>Eight!</p>
<p>FEATURED STANDARD (Include sufficient detail based on the standards you’re</p>	<p><i>Standard 2: Reading for All Purposes</i></p> <p><i>Prepared Graduates:</i> Read a wide range of literature (American and world literature) to understand important universal themes and the human</p>

<p>using. See example)</p>	<p>experience</p> <p><i>Concepts and Skills Students Master:</i> Literary and historical influences determine the meaning of traditional and contemporary literary texts</p> <p>Evidence Outcomes: Students can analyze various accounts of a subject told in different mediums (e.g. a person's life story in both print and multimedia), determining which details are emphasized in each account.</p>
<p>PURPOSE OF ACTIVITY (Think of this as your mini-rationale: What are you trying to accomplish through this lesson/activity? In your overall sequence, why does it make sense here?)</p>	<p>After <i>Hamlet</i> has been given the Marxist treatment, I want my students, like Hamlet, to wrestle with their own places in the power structure, in their education. I will begin the lesson with a short lecture or powerpoint on a recent article on Shakespeare and creativity, "The Shakespeare Paradox," a chapter from <i>Imagine: How Creativity Works</i>, by Jonah Lehrer. The article puts Shakespeare in context as an author, saying that he was able to be considered one of the best authors of all time because of the context of Elizabethan London: he was a great combiner, he "stole" all of his plots, he wasn't an accomplished playwright at first but a lowly actor, he learned from and copied many of his contemporaries like Christopher Marlowe, and borrowed from many different cultures in the crowded streets of teeming London. The chapter argues that Shakespeare was able to thrive, in part, because the Elizabethan state was friendly to creativity and playwrights. Also key, education was becoming relatively accessible to the lower classes (Is education becoming more or less accessible today?). These realizations will hopefully be freeing to students, in a way, because they are often taught to appreciate Shakespeare as someone who is unquestionably great and always was so. This fits in well with Sir Ken Robinson's talk called "Schools Killing Creativity." Robinson, who mentions Shakespeare in his talk ("You don't think of Shakespeare being a child, but he was in someone's English class"), argues that creativity will be extremely important for the next generation of students. All these themes tie well into where we've been with the unit, (Shakespeare, <i>Hamlet</i>, Power) and where we are going (Education-as student setting and surrounding, Creative Projects)</p>
<p>MATERIALS (Include texts, handouts, special equipment or materials)</p>	<p>Smartboard, excerpts from "The Shakespeare Paradox," a chapter from <i>Imagine: How Creativity Works</i>, by Jonah Lerher on doc-cam, Sir Ken Robinson "Schools killing Creativity," http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html</p>
<p>PROCEDURES (Include a play-by-play account of what students will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.)</p>	<ol style="list-style-type: none"> 1. Begin class by connecting the Marxism thing with <i>Hamlet</i>, Shakespeare, and Education. Here's how it's done: First, we talked about Power and defined it as a class. Then we read a play called <i>Hamlet</i> where a guy named Hamlet is trying to figure out how to act and react to his surroundings. One really strong way to read into Hamlet's problems is to look at the power struggles going on in the play with the characters. A guy named Marx and a literary theory that has built up around his work can help with that. Now, as a teacher, I believe, along with the people we are going to hear from and view today, that creativity is a very important skill for students to learn. Like Hamlet, you all are in the process of your surroundings, and, as you may or may not agree, like Hamlet, you don't have a lot of power over the decisions that are being made around you. (5 min) 2. Hook: What do think about Creativity in School? How much Power do you have to be creative? Why have schools traditionally discouraged creativity? Have students freewrite about this in their Writers Notebooks for 5 minutes. Have them choose their best sentence. When

	<p>they are ready have them talk with a partner about their best idea. Have a discussion with the whole class (10 min)</p> <p>3. Powerpoint or Prezi on a Chapter on creativity on titled “The Shakespeare Paradox,” a chapter from <i>Imagine: How Creativity Works</i>, by Jonah Lerher. Make sure these key quotes are emphasized:</p> <p>“And this is why culture matters. Why Shakespeare is often regarded as an inexplicable talent — a man whose work exists outside of history — he turns out to have been profoundly dependent on the age in which he lived. It was the welter of Elizabethan England that inspired him to be a playwright and then allowed him to transform himself from a poor imitation of Marlowe into the greatest writer of all time. Shakespeare is a reminder, in other words, that culture largely determines creative output.”</p> <p>Note: Tie this to classroom culture. We are going to shoot for becoming a classroom culture that is friendly to innovation and creativity.</p> <p>“Everyone agrees that creativity is a key skill for the twenty-first century, but we’re not teaching our kids this skill. We’ve become so obsessed with rote learning, with making sure that the kids memorize the year of some old battle. But in this day and age that’s the least valuable kind of learning. That’s the stuff you can look up on your phone! If our graduates are going to succeed in the real world, then they have to be able to make stuff.” --Kyle Wedberg (10 min)</p> <p>4. Have a brief discussion after the lecture. Make sure students reflect back on their original freewrite. Did any of this surprise you? Have you ever thought of Shakespeare as someone who “stole” or “barrowed” from others to get his ideas? What do you think about the Bob Dylan part? Did you know that he “stole” ideas and melodies for songs like Shakespeare did plots? What about mash-up culture and sampling in hip-hop? Is this the same thing? (7 min)</p> <p>5. Introduce and watch Sir Ken Robinson “Schools Killing Creativity.” Have students take notes during the video. Let them know that there will be a Socratic Seminar at the end of the video, so they will need to pay attention to the themes of the day (Education, Power, Creativity) during the video (25 min)</p> <p>6. Have students engage in a Socratic Seminar about the day’s themes. Instead of giving them the Big Question this time, see if they can generate it themselves. Here is a possible question, however: What does Robinson mean when he says “creativity is as important as literacy?” (Remainder of class time)</p>
<p>ONGOING ASSESSMENT (Describe what you’ll do to determine whether or not students achieved the purpose described above.)</p>	<p>Students will submit their sticky notes at the end of the seminar for completion points. Students will not be formally graded on their contributions, but I will keep track of participation.</p>
<p>REFERENCES</p>	<p>Coke, P. (2008). <i>Uniting the disparate: Connection best practices and educational</i></p>

<p>(Include a brief citation if you've adapted an activity/materials from another source.)</p>	<p>mandates. <i>English Journal</i> 97(5): 28-33. Fu, D. (2009). <i>Writing between languages: How ELLS make the transition to fluency</i>. Portsmouth, NH: Heinemann. Lehrer, Jonah (2012). <i>Imagine: How Creativity Works</i>. Boston, MA: Houghton Mifflin Harcourt, 213-247.</p>
---	--

Slamlet!



Kate Tempest: "What we came after"

<http://www.painesplough.com/blog/wp-content/uploads/2011/04/Kate-Tempest-4.png>

<p>DAY OF UNIT</p>	<p>Nine!</p>
<p>FEATURED STANDARD (Include sufficient detail based on the standards you're using. See example)</p>	<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 or narrative genres feature a variety of stylistic devices to engage or entertain an audience</p> <p>Evidence Outcomes: Students can write literary and narrative texts using a range of stylistic devices (poetic techniques, figurative language, imagery, graphic elements) to support the presentation of implicit or explicit theme</p>
<p>PURPOSE OF ACTIVITY (Think</p>	<p>Having discussed creativity in Shakespeare's time and ours, as well as issues of power in education, I want to continue empowering students to be creative like</p>

<p>of this as your mini-rationale: What are you trying to accomplish through this lesson/activity? In your overall sequence, why does it make sense here?)</p>	<p>“chemist[s] combining elements” (James Shapiro describing Shakespeare, Radiolab Podcast). Today is the final day of unit instruction and activity before students are set free on the Multiliteracies culminating assessment. I see the Slamlet! exercise as a way for students to (1) see Shakespeare and contemporary spoken word artists as writers combining elements and empowering themselves by describing and reacting to their surroundings with language (or, a Platon did it at the beginning of the unit, with Photography).</p>
<p>MATERIALS (Include texts, handouts, special equipment or materials)</p>	<p>SmartBoard, Clip from Radiolab Podcast “Words” http://www.radiolab.org/2010/aug/09/, links to Daniel Beaty, “Knock, Knock,” http://www.youtube.com/watch?v=RTZrPVqR0D8, Kate Tempest, “What we came after,” British Spoken Word Artist, http://vimeo.com/28884746; Sound and Fury, Royal Shakespeare Company, http://www.youtube.com/watch?v=iu_XCuMYNqk&feature=relmfu http://www.youtube.com/watch?feature=player_embedded&v=A9oALKirVP4, Slamlet! Handout.</p>
<p>PROCEDURES (Include a play-by-play account of what students will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.)</p>	<ol style="list-style-type: none"> 1. Begin by reflecting on yesterday’s discussion about creativity and education, and how much power students feel they have in their education. Tell students that they will get to write some slam poetry today (yay!) We will talk about what Slam is, if they don’t know. We will also connect HamTweets to Slamlet! Our wordmagic and our elements have finally combined! And they will get to hear about their final, creative unit project, due next Friday (yay!) (5 min) 2. Hook: Knock, Knock? (groan...Who’s there?) Shakespeare (Ug. Shakespeare Who?) The Shakespeare who wrote <i>Hamlet</i> also invented Knock Knock jokes. 3. Introduce the Radiolab Podcast “Words” (it starts 22:15 in and lasts about 5 minutes). Has anyone ever heard a podcast before? Anyone ever made one? (7 min) 4. Talk about the Podcast. Did you know that Shakespeare came up with <i>eyeball</i>?! Have students pick an <i>eyeball</i> buddy and talk about what terms or phrases Shapiro described that you have used or heard before. (note for ELLs: this could be good for understanding idioms) (e.g., Kill you with kindness, every dog has it’s day, all’s well that ends well, something wicked this way comes, etc.) (5 min) 5. Also ask the groups: What did James Shapiro say about Shakespeare and creativity? Did it match with what we talked about yesterday? 6. Switching gears a bit, now we are going to talk about how some poets use ideas and words from Shakespeare to make something of their own, just as Shakespeare used words and ideas from his time to make something of his own. Talk about Slam Poetry briefly. Tell students that unlike Sonnets, which were a popular form in Shakespeare’s time, Slam Poetry doesn’t follow a rigid structure. Like Shakespeare’s plays however, Slam Poetry is often about deep human emotion, is often rhythmically concise, and is written to be performed. (5 min) 7. Watch “Knock Knock” by Daniel Beaty. Discussion, first with the eyeball buddies: What did we notice? How was the performance like or unlike our viewings of the four Hamlets on Film? How are the Beaty’s family problems similar or different with Hamlet’s? (10 min) 8. Now, introduce the concept of “Sound and Fury” by the Royal Shakespeare Company, which uses Shakespearean Language with Modern Wordplay. Before the viewing bring student attention to the HamTweets Butchter Paper and their five HamTweets. Have them talk

	<p>with each other briefly about what that experience was like, picking out phrases and using the phrases in their own writing. Watch Kate Tempest and then the British High Schoolers making poems with phrases from Hamlet. (20 min)</p> <p>9. Handout Slamlet! Handout. Tell students they can work by themselves or with a partner. Tell them to work on a poem, combining at least seven phrases from Hamlet (can come from the Choral Reading, The Butcher Paper, their own HamTweets, or the play itself) to have ready by the end of class. Tell them you will be working on a poem along with them. (15 min)</p> <p>10. Slamlet! Reading (10 min)</p> <p>11. After the impromptu Slam, handout the Multiliteracies Project. Spend the rest of the class period explaining the project and taking questions.</p>
<p>ONGOING ASSESSMENT (Describe what you'll do to determine whether or not students achieved the purpose described above.)</p>	<p>I will collect the Slamlet! Handouts to check and see, along with paying attention to the natural flow of class and the Slamlet Reading and group work, if the students are processing the ideas that have been recursively building with the HamTweet assignments and the Creativity talks: that students are synthesizing Shakespearean language for their own purposes.</p>
<p>REFERENCES (Include a brief citation if you've adapted an activity/materials from another source.)</p>	<p>Slamlet! Idea: Sound and Fury, Royal Shakespeare Company, http://www.youtube.com/watch?v=iu_XCuMYNqk&feature=relmfu</p>

Day 10 and WEEK THREE:
Flex Days
Working on Multimodal Project
Gallery Walk

I am designing a more flexible week three for three separate purposes.

- (1) The first is for catching up. I realize that I am packing a lot of activities and concepts into two weeks, and I also realize that *Hamlet* is one of Shakespeare's longest and most conceptually difficult plays, so I am giving myself and the class some leeway in the case that we don't finish the play and/or concepts in time.
- (2) I want students to have class time to work on their multiliteracies projects. I want them to be able to use the technology the school has to offer, and also want to be able to help them "be creative" in a productive way. Students might have to unlearn a lot of rote learning and relearn a lot of creative

practices to do this well, and explore their synthesizing of the material, so I want to honor that by giving them a substantial amount of class time to work.

Here is the order of operation for the Multiliteracies Project:

- A. Discuss plans for Multiliteracies Project
- B. Construct Multiliteracies Project
- C. Peer revision workshops on Multiliteracies projects
- D. Multiliteracies project self-assessments using scoring guide
- E. Gallery walk of Multiliteracies projects.

(3) The last day of the unit will be dedicated to a Gallery Walk, where students will be able to present their work as well as to see the work of their peers.

Assignment Sheet:

Multiliteracies Project

“Everyone agrees that creativity is a key skill for the twenty-first century, but we’re not teaching our kids this skill. We’ve become so obsessed with rote learning, with making sure that the kids memorize the year of some old battle. But in this day and age that’s the least valuable kind of learning. That’s the stuff you can look up on your phone! If our graduates are going to succeed in the real world, then they have to be able to make stuff.”

Kyle Wedberg, excerpted from *Imagine: How Creativity Works* by Jonah Lehrer

Rationale: As Ken Robinson says in his TED talk that we watched in class, “Creativity is as important in the 21st Century as literacy.” That means you, as students, need to be able to “make stuff” (Kyle Wedberg, above), not just repeat facts back to me. During this unit, we have viewed, listened to, performed, and written our own versions of Shakespearean verse. We have discussed issues of social class, language and how Marxist Literary Theory can help in that endeavor. We have looked at Hamlet and Power, Power and Education, Creativity and Power. We have viewed photo essays, listened to podcasts, watched speeches, criticized film, had class discussions, written poetry and tweets. Why did we do this? We have done all this so that you have the seeds to create something new.

Description of the assignment: This project requires you to reflect upon and synthesize your learning in this unit in relation to one or more of the guiding themes and questions of the unit* and to do so using multiple kinds of text (e.g. print, photographs, visual images, music, podcasts, film, electronic texts, etc.). You will share your project (or some aspect of it) during a Gallery Walk during the last day of the unit. We will set aside at least three entire class periods to work on this project. You make work in groups up to three or you may work alone. Your project should include the following components:

- 1) An Artist STATEMENT- (no more than 1 single spaced page). An artist statement is a short, concise description of the work that an artist creates and his/her intentions in creating it. These statements are often displayed next to an artist’s work in a gallery or museum to introduce viewers to the artist and his/her work. The statements describe how the how the decisions the artist made in creating the piece of work support and enhance the effect or message s/he intended to convey. Some statements also include advice for the viewer on how to respond to or engage with the work. (You could think of Platon’s comments about world leaders in the “Portraits of Power” Photo Essay as mini-artist statements, although yours will have to be more indepth.)

- 2) The Project ITSELF- Select two compelling format (at least two mediums, e.g., film, print, poetry, podcast, song, online texts, ect.) for presenting your exploration of one of the guiding questions/themes of this unit.
- 3) Reflection: (no more than 1 single spaced page) What did you learn about yourself, power, Shakespeare, and creativity during this projec

*** “Power and The Student” Unit Questions and Themes:**

What is power? How does one come to a position of power? What does power look like under the surface (e.g., when is power a ficade?) What are the hierarchies of power in your life, school, education? How do powerful people present power? How do artists and writers react to or represent power? What is creativity? Is creativity power? Do you have the power to be creative in school? If creativity is “as important as literacy” in the 21st Century, then are “allowed” to exercise this power in school?

Disclaimer and suggestions: I know this open-ended type of assignment might feel overwhelming or confusing compared to the more straightforward assignments you are used to in other classes. Take a breath. If you are feeling anxious about it, please come talk to me.

Some hints for getting started: Maybe you really responded to the Slamlet! Activity. Maybe you liked the Photo Essay at the beginning of the Unit. Maybe you liked writing the Character Poems. Maybe you were inspired by the Radiolab word-alchemy Podcast. Maybe the Marx exercise really resonated with you. Maybe you where blown away by Sir Ken Robinson’s or Jonah Lehrer’s ideas about creativity, and how it comes, historically, from cultures that value idea-sharing.

SCORING GUIDE –Multiliteracies Project

A – These writers have put forth substantial effort in creating a polished product rather than a “work in progress.” They use at least two mediums to depict in detail their idea of the “Power and The Student” Unit Questions and Themes. Their artist’s statement explains clearly the choices that they made in presenting the project and GIVES REASONS why those choices were made. Additionally, the writers also include a brief reflection that relays their thinking processes in completing the assignment, directly addresses the scoring guide, and calls attention to particular areas deserving of the reader’s attention or feedback. They include the peer review sheet used during the in-class workshop.

In terms of craft, these writers have not selected genres gratuitously; rather their choices support and enhance the meaning they intend to convey. They construct their work effectively, using stylistic techniques (e.g., imagery, allusion, metaphor, strong verbs, and sentence variety) to express their ideas in creative and powerful ways. Readers can sense the writer’s voice—that there is a real human being behind the piece. These writers have carefully edited their work, and if there are “errors,” they are purposeful and do not detract from meaning.

B - These writers effectively depict their ideas about “Power and The Student” Unit Questions and Themes. Their artist’s statement explains clearly the choices that they made in presenting the project and GIVES REASONS why those choices were made. Because the final products meet all three required goals and use at least two mediums, they are still solid in their content and craft. These writers also include a brief reflection and the peer review sheet. Appropriate and coherent in overall design, “B” projects demonstrate the author’s care in producing quality work, though details may be fewer or less precise, and the author’s voice may be less evident. Few conventional errors exist.

C – These writers attempt to meet the three required goals, include at least two mediums, and show some effort in depicting their idea of “Power and the Student” Unit Questions and Themes. Their artist’s statement explains unclearly the choices that they made in presenting the project and/or gives insufficient reasons why those choices were made. They include a brief reflection and the peer review sheet, though the attempts to complete them may seem obligatory. The overall design of the project, however, does not cohere or enhance the writers’ intended meaning (e.g., the writer may simply appear to be creating a poem for the sake of creating a poem.) Mechanical errors are not purposeful and may be distracting. Lacking a distinct focus, “C” projects display nominal effort and care on the part of the author in producing thought-provoking work and captivating the reader’s attention.

D - Because the connections among the depictions, these writers show inadequate engagement with the assignment. Scant attention has been given to the alignment of content and craft. Furthermore, frequent errors in may substantially interfere with the communication of meaning. One of the required goals may not be addressed. Overall, “D” projects show little investment on the author’s part.

F – These projects compound the issues described above and provide no evident connection among the required goals of the assignment. The author demonstrates no apparent attempt at uniting content and craft. Two of the required goals may not be addressed, and serious conventional errors may exist within the text.

COMMENTS:

Reflection:

Gadzooks! I feel like I really stretched myself out (in a good way) for this project. I grew a lot as a thinker and as an educational planner. Hopefully, when I get my own classroom, I won't be as bewildered by sitting down and writing this stuff out; or, more realistically: hopefully I will sit more gracefully in states of bewilderment and will not sink into gross puddles of low self-esteem due to my brutal inner-perfectionist in the process. Below, I will run through three main breakthroughs during unit plan production that helped me peel out of painful cul-de-sacs of conceptual and psychological frustration.

One: So, it took a long time to get moving on this. There were a lot of false starts. All the planning backwards theory helped me cover some bases conceptually, but I realized that the process of writing out my lessons, lesson by lesson, really helped me *get it*. This is how I write in other genres, so it makes sense. Lesson: Know thine own process.

Two: I also had a very difficult time visualizing how to actually teach a Shakespeare play in the classroom. My reading of *Hamlet* early in the semester had invigorated me as an intellectual, but (obviously) that is not the same as teaching the play to tenth graders! So, rather late in the game, in Pam Coke's E322 class, CSU student and Poudre High School student teacher Katie Atkison taught a lesson on situated grammar instruction accompanying *The Tempest*. After the lesson, Katie was gracious enough to share her unit on *The Tempest* with me. Her kind act opened a lot of doors for me; it was very important for me to see an example of how it's done. Lesson: Try a little help from your friends.

Three: Serendipitously, a chapter in a book called in *Imagine: How Creativity Works* (exposed to me on The Brain Pickings website, in EDUC 463, mid-semester) tied many things together. Reading the "The Shakespeare Paradox" was a kind like stumbling onto a shining beacon of meaning. The chapter not only gave the opportunity for students to see Shakespeare as a creative person with a process that they can attempt to follow, I also saw some striking thematic resonance with my already-created Slamlet! exercise. This, combined with the fact that the chapter talks up creativity in 21st Century education, gave me confidence to push further into my concepts of Power, Education, and Creativity. Lesson: Don't shut off to ideas around you: Beg, Borrow, and Steal (...whist citing sources).

In all, I feel that I have earned an A on my unit plan for the sheer amount of conceptual heavy-lifting on display here. I fought really hard to make this unit compelling, accessible, and empowering to students in a regular track classroom. It is a goal of mine to bring powerful ideas to students of all levels and backgrounds, not just the AP kids. I also feel like I wasn't afraid to take risks with this unit, and I learned a lot from the act of attempting to live up to ambitious goals. I hope to communicate a spirit of joy, invention, and grit with this unit plan — and I hope to communicate this spirit to students in the future.

Materials:

Day One

Portraits of Power

I can just see Mr. Burns (from the Simpsons) twiddling his fingers and saying, "excellent..."

URL:

http://www.newyorker.com/online/multimedia/2009/12/07/091207_audioslides_how_platon

Okay! So you have a partner, we are in the computer lab, now it is time to explore the Audio Slide Show from *The New Yorker Magazine* called "Portraits of Power." This is a really interesting multimedia presentation, generously displayed by a world-famous photographer called Platon. As you will quickly find, as you scroll through photos the world leaders, you are able to listen to snippets of Platon talking about the experience of photographing each world leader. He has all kinds of interesting stories about them, such as what they are like as a person, how they choose to present themselves, how they treated the Platon during the photoshoot, and so on.

I want you and your partner to look at and listen to Platon's commentary about at least ten of the world leaders. Then answer these questions:

What surprised you about viewing the portraits and hearing commentary on the photoshoots?

What did you learn about power and powerful people? (i.e. how did the leader want to be portrayed and what does that say about powerful people?)

What are the similarities and differences between the powerful people you viewed and heard about?

What did you learn about how artists (in this case, Platon, a photographer) represent power?

Day One

HamTweets!

(Sweet molasses! What dorky teacher came up with that HamTweets?)

Ok, so welcome to the study of *Hamlet*! One way I like begin to get familiar with difficult texts is to write down phrases that resonate with me. By writing down key phrases, I can, in the first place, really get to love the sound of the language, second, I can get more connected to what is happening in the play by thinking about how the phrase fits in context, and third, if I like the phrase a lot, it might start to stick in my head and I might use it in my own writing (and that's how language lives on, and Shakespeare's language is everywhere, but we'll get into that more as the unit goes on).

So, here's the HamTweets assignment. You are responsible for tweeting one favorite Shakespearean phrase from *Hamlet* and posting it to class twitter page before class starts. Then, on a sheet of paper (this can be notebook paper), you are responsible for (1) putting the phrase, (e.g., "Get thee to a nunnery") in context in the play (Who said it? Where and Why did the say it? In reaction to what?), and (2) why did you like the phrase (did you like the sound of it? The meaning?), and (3) use the phrase, or part of it, in a piece of free writing OR tell the class if you can find a place in the culture or in language where the phrase is used today.

Hamtweets will be worth 5 participation points each, and you are responsible for 5 HamTweets throughout the unit. We will share and highlight the Best of Hamtweets in class, as we go, so we can communally, you know, learn from eachother.

Stay tuned, because a great collection of HamTweets inevitably lead to an unforgettable Slamlet! (This will all make sense at the end of the unit. Ah ha ha ha!)

Day Three

Direct Object and Indirect Object Worksheet

(created by Katie Adkison for E 322: English Language for Teachers I; Spring 2012)

Section 1, Subject, Direct Object, and Indirect Objects:

In each sentence, identify the subject by circling it, the direct object by underlining it, and the indirect object by putting it in parentheses.

*Note: Each sentence may not have every part

1. Valerie passes the cake to her younger sister.
2. Juan runs the ball into the end-zone! Touchdown!
3. The final goal was made by Katherine.
4. Lady Gaga addresses her screaming fans.

Section 2, Who vs. Whom:

Fill in the blank with either who or whom based on whether it is the subject or direct/indirect object.

1. _____ went to the store for milk?
2. _____ did he mean when he pointed at the back row for a volunteer?
3. Why did she not indicate to _____ she gave the final rose?
4. Jay-Z is the man _____ Beyonce married.
5. Jay-Z is the man _____ married Beyonce.

Section 3, Thee vs. Thou:

Fill in the blank with thee or thou based on whether it is the subject or direct/indirect object

1. I gave my hand in marriage to _____.
2. _____ art a lover of art.
3. Where _____ leadest, I will follow.

Change the sentences below by using thee and/or thou when appropriate based on how "you" is used in the sentences. Write the full sentence(s) out in the space beneath each sentence.

1. I gave you my favorite book and you lost it!
2. How could you do that to me?

3. You knew how important that book was; I told you!
4. How can I ever forgive you?

Section 4, Thee vs. Thou in *The Tempest*:

Read the passages below and answer the questions after each.

Act I, Scene I

ANTONIO:

Where is the master, boatswain?

BOATSWAIN:

Do you not hear him? You mar our labour:

Keep to the cabins, you do assist the storm!

1. Why does the boatswain address Antonio with “you” instead of “thee/thou”?

Act I, Scene II

(Speaking to Prospero)

CALIBAN:

When thou cam'st first,
Thou strokedst me and madest much of me, would'st give me
Water with berries in't, and teach me how
To name the bigger light and how the less,
That burn by day and night: and then I loved thee,
And showed thee all the qualities of the isle,
The fresh springs, brine pits, barren place and fertile:
Cursed be I that did so!

2. If Caliban is Prospero's slave, and therefore is below Prospero in the island hierarchy, discuss *why* he might use “thou” and “thee” instead of “you” when speaking to Prospero.

Day Four

Hamlet Film Exercise:

Categorize your knowledge of the language in the “To Be or Not to be” speech:

I Know	I Think I Know	I Have No Clue
Examples: “Must give us pause” and “Conscience does make cowards of us all”	Examples: “Puzzles the will” and “lose the name of action”	Examples: “Proud man’s contumely” and “his quietus make with a bare bodkin?”

FIGURE 2. Theatrical Elements Chart: Hamlet's Speech Divided by Groups with Sample Student Responses

<p>Group 1 To be, or not to be—that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune Or to take arms against a sea of troubles, And by opposing end them?</p>	<p>Possible Theatrical Elements Shakes head back and forth. Drops head into hands. Stands up suddenly at "take arms against."</p>
<p>Group 2 To die: to sleep; No more; and by a sleep to say we end The heart-ache, and the thousand natural shocks That flesh is heir to, 'tis a consummation Devoutly to be wish'd.</p>	<p>Puts head on ground in a dark graveyard. Closes eyes. Curls up on ground. Reaches out to tombstone.</p>
<p>Group 3 To die, to sleep; To sleep: perchance to dream: ay, there's the rub; For in that sleep of death what dreams may come When we have shuffled off this mortal coil, Must give us pause: there's the respect That makes calamity of so long life;</p>	<p>In a hospital, wandering from room to room looking at patients. Pauses and holds finger up at "the rub." Wearing doctors' clothes.</p>
<p>Group 4 For who would bear the whips and scorns of time, The oppressor's wrong, the proud man's contumely The pangs of despised love, the law's delay, The insolence of office and the spurns That patient merit of the unworthy takes, When he himself might his quietus make With a bare bodkin?</p>	<p>Gets angry. Holds up photograph at "despised love." Drops picture and picks up a gun on "quietus."</p>
<p>Group 5 Who would fardels bear, To grunt and sweat under a weary life, But that the dread of something after death, The undiscover'd country, from whose bourn No traveller returns, puzzles the will And makes us rather bear those ills we have Than fly to others that we know not of?</p>	<p>Falls down on "weary life." Sounds frustrated at "puz- zles the will." Stands up slowly at "fly to others."</p>
<p>Group 6 Thus conscience does make cowards of us all; And thus the native hue of resolution Is sicklied o'er with the pale cast of thought, And enterprise of great pith and moment With this regard their currents turn awry And lose the name of action.</p>	<p>Throws knife down on "cowards." Whispers the final line and slumps down in his chair.</p>

Film Clips: For note-taking.

Hamlet on a Cliff!

Lawrence Oliver (1948, Dir. Lawrence Oliver)

Hamlet in a Mausoleum!

Mel Gibson (1990, Dir. Franco Zeffirelli)

Hamlet in a large, ornate room with a chessboard floor!

Kenneth Branagh (1996, Dir. Kenneth Branagh)

Hamlet in a Blockbuster Video!

Ethan Hawke (2000, Michael Almereyda)

Discussion Questions for Film Versions of Hamlet:

1. What is the effect of the choice of setting? In other words, why is Hamlet high on a cliff (Oliver), in a Blockbuster (Hawke), in a mausoleum (Gibson), and so on? What specific lines from the speech do you think inspired the directors to choose these settings? What are some commonalities that you noticed about the settings among most of the versions you saw? Compare the settings in at least two versions. Which most effectively captures your interpretation of the speech? Why?
2. Examine the use of costumes and props. What tends to be in common about the clothes that Hamlet is wearing? Why? Choose at least two versions and explain the differences between the costumes by focusing on the effects that are created through these choices. Why does Hamlet sometimes have a dagger? When and how is it used similarly and differently in some versions?
3. Although in every version, Hamlet is alone onstage, in some versions, it is either explicitly stated or implied that Claudius or Polonius might be watching him. How does an interpretation of this scene change if Hamlet knows he is being watched? Also, some of the Hamlets deliver the speech inside the castle, while some are outside. What different interpretations can you make about these location choices?
4. Think about each actor's performance of Hamlet: his voice, gestures, movements, and facial expressions. What is common among all or most of their performances? Were there lines that were performed similarly or in strikingly different ways? Why? What is the effect? What delivery of a line was most as you expected? Which one do you think most effectively captures your interpretation of the line? Why?
5. Examine the cinematic choices that each director makes during the speech. What lighting is used? When is Hamlet filmed close-up and when in a long shot? Why

Day Six

CHARACTER POEMS

These poetic forms are designed to (1) get you thinking deeply about the characters in *Hamlet* and (2) get you brushing up on your use of grammar (in this case the prepositional phrase, past and present participles, among other key parts of speech). Each group will be responsible for a character (e.g., Hamlet, Ophelia, Rosencrantz, Gertrude, etc.) but you may decide which form to use.

The poetic forms (Bio-Poem, Wishing Upon a Poem, and Diamante) are attached. Your group should brainstorm and freewrite on the poetic form sheets. Please write your final poem here:

Day Nine

SLAMLET!

As we have heard from Shakespeare expert James Shapiro on the Radiolab Podcast “Words,” a crazy number of words appeared in the English Language for the first time in the Bard’s plays. Shapiro likens Shakespeare’s word generation to a “chemist combining elements.” We would just call it “combining.”

As we’ve discussed in class, The Royal Shakespeare Company’s “Sound and Fury” project featuring Spoken Word artist Kate Tempest and English High School students “combines” words and phrases from Shakespeare with their own language, for their own purposes.

Now it’s your turn! Use at least five phrases and ten words from *Hamlet* in your poem (Remember, you can use phrases from your HamTweets assignment, our *Hamlet* Choral Reading, or the play itself).

You may either write your own poem or write a poem and “combine” it with another student’s work.