Teaching Shakespeare in a High School Classroom

An Honors Thesis (HONRS 499)

by

Megan L. Wylie

Thesis Advisor
Dr. William T. Liston

Ball State University
Muncie, Indiana
May 2000

Graduation date: December 2000
Acknowledgments

Thank you to Dr. William T. Liston, my thesis advisor, for his willingness to assist me in my project. I appreciated and utilized his expert advice. Thanks also to my friends, family, co-workers, and boyfriend for supporting me throughout my hectic senior year at Ball State University.
Abstract

This unit plan on William Shakespeare consists of three parts: Shakespeare's life, Shakespeare's Globe, and Shakespeare's plays. Along with lessons focusing on the history of his life and the Globe theater, there are included detailed lesson plans for teaching four of his plays: Othello, Macbeth, Much Ado About Nothing, and The Tempest. Each lesson plan includes instructional goals, student objectives, rationales, activities, materials needed, assessment, and discussion questions.
Teaching Shakespeare in a High School Classroom

I chose to create an extensive unit plan focusing on teaching Shakespeare in a high school classroom because this format best represents my achievements as a secondary English education major and as a member of the Honors College. The unit focused on three areas: the life of William Shakespeare; the Globe theater, old and new; and the plays of William Shakespeare. In creating this unit I completed the following tasks: researching the life of William Shakespeare, the Globe Theater, and the building of the new Globe Theater; choosing the plays to include; creating extensive lesson plans; and finding supplementary resources.

Researching Shakespeare’s life proved to be a simple task. The amount of research written on his life located just in Bracken Library fills several shelves. I relied on several texts that I found at the library, a few valid web-sites, and the knowledge I attained by visiting Stratford-upon-Avon, England in the summer of 1998. Also, my thesis advisor, Dr. William T. Liston of the English department, lent me books on the subject. Considering the ample amount of information available, the research on Shakespeare’s life proceeded quickly.

Researching the Globe Theater, old and new, also proceeded quickly. I obtained two books covering the theaters when I visited the new Globe Theater in London, England during the summer of 1998. Having visited the new Globe, which was designed
with the same dimensions and interior as the old Globe, made the research a personal task. I described places I had toured, areas I had viewed, and benches on which I had sat. The research represented a pleasant experience rather than an academic task.

After completing my research, my next task consisted of choosing which plays I wanted to teach. This decision proved to be difficult. I took ENG 464, an entire course devoted to Shakespeare, during fall semester of this school year. I felt I have the best understanding of the plays that we read in this course. However, I did not want to limit my choices. After much discussion with Dr. Liston and other English majors, I chose the following four plays: Othello, The Moor of Venice; Macbeth; Much Ado About Nothing; and The Tempest.

I included Othello because it incorporated many themes which high school students would like. One such theme is jealousy. For instance, Iago is jealous of the promotion of Cassio. Also, Othello is jealous over the implied relationship between Desdemona and Cassio. Another theme is revenge. There are at least two excellent examples of revenge in the play. In fact, the plot revolves around Iago's exacting revenge on Othello for overlooking him for a promotion. Othello, under the false assumption that Desdemona was unfaithful, kills her out of revenge. A third theme is love. The trials and successes of the love between Othello and Desdemona form the structure of the plot. Finally, the play also raises the topic of racial prejudice. Though still a controversial subject, this topic represents a problem existing in society today. It will surely spark an animated discussion among high school students.

I included Macbeth because it also incorporated many themes that would interest high school students. The play exemplifies many of the same aspects that students will
look for when choosing a movie to view: betrayal, violence, corruption, the struggle for power, supernatural influences, and mental deterioration of a main character(s). The aforementioned aspects can all be found in Macbeth. The inclusion of these factors will motivate students to read the play.

I included Much Ado About Nothing because of its accessibility, realistic setting, and great comedy. First, Much Ado represents one of Shakespeare’s most accessible plays because of the language used. The language is “ordinary”. This play is written in a conversational tone. Therefore, students will not get tripped up on archaic vocabulary and sentence structure in this play. Second, unlike many of his plays, Much Ado does not take place in a magical or supernatural setting. Instead, the play takes place in Messina, an average town. The characters are people who attended masquerades and weddings, not fairies of the forest concocting love potions. Third, the play thrives on the wit of its characters. Beatrice and Benedick are quite entertaining as they battle out their “merry war.” Dogberry, unaware he is a comic character, increases the humor as he butchers the English language.

I included The Tempest because of its contrast to Much Ado. The Tempest is a fantastical romance. Prospero, one of the main characters, manipulates the action and the characters with his magical powers. Prospero’s magical powers represent only one of the fantastical elements of the play. The play contains two characters that are not human: Ariel, a fairy seen only by Prospero; and Caliban, a savage monstrous life form born of a witch. Beyond the allure of the fantastical elements lies the fact that The Tempest portrays the love story of Miranda and Ferdinand. This play represents one of
Shakespeare's best romance plays. It is capable of bringing out the romantic side of even a high school student.

Once I chose the plays, I developed the attached lesson plans. As an education major, I have developed many lesson plans in the last four years. When creating these lesson plans I applied all that I have learned in my education courses. I covered all six areas of the language arts: reading, writing, listening, speaking, viewing, and visually representing. I allotted two weeks to the background of the author, William Shakespeare, and to the Globe, the theater in which his plays were performed. I planned my assessments carefully and with the following "rules" in mind: assessments matched objectives, students' self-evaluations were included, and assessments were varied (i.e. tests, papers, homework, discussion). Together these lesson plans formed the attached unit plan.

Finally, I created a resource list for my unit plan. This list included books, CD-ROMS, articles, and visual aids that would be helpful when teaching this unit. The resource list provided supplemental resources that someone other than myself could refer to when teaching this unit. This list included, but was not limited to, the works cited in my research.

By choosing to major in secondary English education, I dedicated myself to instilling in my future students a love for literature. In creating this project, I strove to develop a unit plan that would help foster this love in my students. I succeeded in creating a unit plan of which I will be proud to use in my future. Though this project proved to be quite an undertaking, I enjoyed creating it.
Unit Overview:

The purpose of the following unit is to teach High School English students about William Shakespeare. The unit focuses on three different aspects: his life, his Globe, and his plays. The plays included in the unit plan are as follows: Othello, Macbeth, Much Ado About Nothing, and The Tempest. Students will be participating in a variety of activities. Students will be required to use the Internet for research purposes. Students will be engaged in whole class and small group discussions. Students will orally present information to the class. Students will also visualy represent a scene from Othello in the format of a tableau, take a test over Macbeth, dramatize a scene from Much Ado, and compose an essay focusing on a character from The Tempest.
Lesson Plan

1. Descriptive data
   Teacher Megan Wylie   Class English   Grade Level 12
   Lesson Topic Technology and Literature
   Time duration 2 ½ class periods

2. Goals and Objectives for the Unit
   Instructional Goals
   1. To motivate students to have a positive perspective on reading and understanding Shakespeare.
   2. To actively involve students in learning about Shakespeare.
   3. To incorporate technology in the English classroom.

   Objectives
   1. Students will demonstrate adequate computer knowledge to access suggested web sites in order to obtain information about Shakespeare.
   2. Students will compose a brief essay about Shakespeare.
   3. Students will present information orally in front of class.

3. Rationale:
   a. Students need to be exposed to the academic uses for the Internet.
   b. Students need to approach Shakespeare with a willingness to learn. Incorporating technology will be helpful in accomplishing this.

4. Procedure:
   Content:
   Students are being prepared to learn about the life and works of William Shakespeare.

   Activity One: Discussion (10 min)
   Students will be asked to recall any prior knowledge of William Shakespeare. Students will then receive guidelines for the Netscape research. The students will then select one specific aspect from Shakespeare’s life and conduct research on that subject. I will provide students with a Shakespeare time line summary chart and suggested Web sites for quicker success.

   Activity Two: Computer Lab (40 min)
   The students and I will go to the computer lab. They will already have guideline sheets (see attached). The sheets will have a web address for students to use as a starting point. Students will be responsible for gathering information to be written in short essay form and presented orally in class. I will assist any students having difficulty locating adequate information.
Activity Three: Presentations (75 minutes)

Students will present information to class. Presentations will last approximately two minutes.

Closure:
Students will turn in short essays and present information on days two and three. Individual due dates will be known before the conclusion of day one.

5. Materials and equipment needed:
Guidelines
Computer Lab w/ Internet access
Chalkboard

6. Assessment:
Assessment
Formative assessment of students will come from the quality of the written essay and the oral presentation.
## A Shakespeare Timeline Summary Chart

<table>
<thead>
<tr>
<th>Year</th>
<th>Life</th>
<th>Works</th>
<th>Events &amp; Publications</th>
</tr>
</thead>
</table>
| 1564 | Shakespeare Born | | Christopher Marlowe born  
John Hawkins second voyage to New World  
Galileo Galilei born  
John Calvin dies  
The Peace of Troyes |
| 1565-1581 | 1567(?) Richard Burbage, the greatest tragedian of the age, who would eventually portray Hamlet, Lear, Othello and all Shakespeare's great parts born  
1576 James Burbage (father of Richard) obtains a 21-year lease and permission to build The Theatre in Shoreditch  
1577 The Curtain, a rival theater near The Theatre, opens in Finbury | | 1565 Golding's translation of Ovid's *Metamorphoses* (1-4)  
1566 Gascoigne's *The Supposes*  
1567 Thomas Nashe born  
1571 Tirso de Molina born  
1572 Thomas Dekker born  
1572 John Donne & Ben Jonson born  
1577 Holinshed publishes *The Chronicles of England, Scotland and Ireland*, Shakespeare's primary source for the history plays  
1579 John Fletcher born  
1580 Thomas Middleton born  
1580 Montaigne's *Essais* published |
| 1582 | Shakespeare Married | | Hakluyt's *Dievers Voyages Touching the Discovery of America* |
| 1583 | Birth of daughter Susanna  
The Queen's Company is formed in London | | |
<p>| 1585 | Birth of twins, Judith and Hamnet | | 1586 Mary Queen of Scots tried for treason |</p>
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Play/Publication</th>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
</table>
| 1587(?)-1592 | Departure from Stratford Establishment in London as an actor/playwright | *The Comedy of Errors*  
*Titus Andronicus*  
*The Taming of the Shrew*  
*Henry VI, 1, 2, 3*  
*Richard III* | 1587       | Mary Queen of Scots executed                                                                 |
|            |                                                                        |                                                                                 | 1587       | Marlowe's *Tamburlaine*                                                |
|            |                                                                        |                                                                                 | 1588       | Defeat of the Armada                                                   |
|            |                                                                        |                                                                                 | 1588       | Greene's *Pandosto*                                                    |
|            |                                                                        |                                                                                 | 1588       | Marlowe's *Dr. Faustus*                                                |
|            |                                                                        |                                                                                 | 1590       | Spenser's *Faerie Queen* (1-3)                                         |
|            |                                                                        |                                                                                 | 1590       | Marlowe's *The Jew of Malta*                                           |
|            |                                                                        |                                                                                 | 1591       | Sidney's *Astrophil and Stella*                                        |
|            |                                                                        |                                                                                 | 1592       | Robert Greene dies                                                     |
|            |                                                                        |                                                                                 | 1592       | Kyd's *The Spanish Tragedy*                                            |
| 1593       | Preferment sought through aristocratic connections - dedicates Venus   | *Venus and Adonis*  
Begins writing the *Sonnets*,  
probably completed by c.1597 or earlier  
*Two Gentlemen of Verona*  
*Love's Labour's Lost* | 1593-94    | Theaters closed by plague                                               |
|            | and Lucrece to Henry Wriothesley, Earl of Southampton - possibly the   |                                                                                 | 1593       | Marlowe dies                                                            |
|            | youth of the *Sonnets*                                                 |                                                                                 |            |                                                                        |
| 1594       | Founding member of the Lord Chamberlain's Men                           | *The Rape of Lucrece*                                                            |            |                                                                        |
| 1594-1596  | The Lyrical masterpieces                                               | *Midsummer Night's Dream*  
*Romeo and Juliet*  
*Richard II*  
*Merchant of Venice* | 1594       | Greene's *Friar Bacon and Friar Bungay*                                   |
|            | (Prosperity and recognition                                            |                                                                                 | 1594       | Marlowe's *Edward II*                                                  |
|            | as the leading London playwright.                                      |                                                                                 | 1595       | Thomas Kyd dies                                                         |
|            |                                                                        |                                                                                 | 1595       | Sidney's *An Apologia for Poetrie*                                     |
|            |                                                                        |                                                                                 | 1595       | Sir Walter Raleigh explores the Orinoco                                 |
|            |                                                                        |                                                                                 | 1596       | Spenser's *Faerie Queen* (4-6)                                         |
|            |                                                                        |                                                                                 | 1596       | George Peele dies                                                       |
| 1597-1599  | Artistic Maturity                                                      | *Henry IV, 1, 2*  
*The Merry Wives of Windsor*  
*As You Like It*  
*Much Ado About Nothing*  
*Henry V*  
*Julius Caesar* | 1597       | Bacon's *Essays, Civil and Moral*                                         |
|            | Purchases New Place, Stratford with other significant investments       |                                                                                 | 1598       | Phillip II of Spain dies                                               |
|            |                                                                        |                                                                                 | 1598       | Francis Meres *Palladis Tamia*                                         |
|            | 1599 The Globe Theater built on Bankside from the timbers of The Theatre.  
Shakespeare is a shareholder and receives about 10% of the profits |                                                                                 | 1598       | John Florio's *A World of Words* (English-Italian dictionary)           |
<p>|            |                                                                        |                                                                                 | 1599       | Ben Jonson's <em>Every Man in his Humour</em>                                  |
|            |                                                                        |                                                                                 | 1599       | Essex sent to Ireland and fails, is arrested on return                  |
|            |                                                                        |                                                                                 | 1599       | Edmund Spenser dies                                                     |</p>
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 1600-1608 | **The Period of the Great Tragedies & Problem Plays** | 1600 Kemp's *Nine Daies Wonder*  
1600 Dekker's *Shoemaker's Holiday*  
1601 Essex rebels against Elizabeth, fails and is executed  
1601 Thomas Nashe dies  
1603 Elizabeth dies, James VI of Scotland becomes James I of England  
1603 Sir Walter Raleigh arrested, tried and imprisoned  
1603 The plague once again ravages London |
| 1600    | *Twelfth Night*  
*Hamlet*  
*Troilus & Cressida*  
*Alls Well That Ends Well*  
*Measure for Measure*  
*Othello*  
*King Lear*  
*Macbeth*  
*Antony and Cleopatra*  
*Coriolanus*  
*Timon of Athens* | |
| 1601    | Susan Shakespeare married Dr. John Hall | |
| 1603    | The Lord Chamberlain's Men become The King's Men who perform at court more than any other company | 1603 The plague once again ravages London |
| 1607    | Susanna Shakespeare married Dr. John Hall | 1607 The founding of Jamestown |
| 1608    | The King's Men begin playing at the Blackfriars | 1607 Tourneur (?) *The Revenger's Tragedy*  
1607 The founding of Jamestown |
| 1609-1611 | **Period of the Romances**  
**1609 Publication of the Sonnets** | 1609 Beaumont & Fletcher  
*The Knight of the Burning Pestle*  
1610 Prince Henry created Prince of Wales  
Ben Jonson *The Alchemist* |
| 1609    | *Pericles*  
*Prince of Tyre*  
*Cymbeline*  
*The Winter's Tale*  
*The Tempest* | 1610 Prince Henry created Prince of Wales  
Ben Jonson *The Alchemist* |
| 1612-1616 | Shakespeare probably retires from London life to Stratford  
Works on collaborations with John Fletcher  
March 1616 Judith Shakespeare married Thomas Quiney  
April 23, 1616 Shakespeare dies and is buried at Holy trinity Church, Stratford | **Henry VIII**  
The Two Noble Kinsmen  
Cardenio  
1613 Francis Bacon becomes attorney general  
1614 Jonson's *Bartholomew Fayre*  
1614 Webster's *Duchess of Malfi*  
1614 Sir Walter Raleigh's *History of the World*  
1616 Francis Beaumont dies  
1616 Ben Jonson's *Workes* published in folio  
1623 Publication of Shakespeare's First Folio |
|---|---|
| 1612 Henry Prince of Wales dies  
1612 Webster's *The White Devil* | |
Guidelines for Netscape Research Project

1. To begin your Internet research, consider starting with one of the following sites:

   http://www.rdg.ac.uk/globe/Globe.html
   http://www.ualberta.ca/~sreimer/shakespr/glob-st1.htm
   http://daphne.palomar.edu/shakespear/timeline/summarychart.htm

2. Write a 2-4 paragraph essay on William Shakespeare.
   Following are some questions you could consider.
   - When and where was he born?
   - Was he married?
   - Did he have children?
   - When and why did he die?
   - What are some of his most famous poems or plays?

3. Feel free to include any other interesting facts about Shakespeare.

4. Be prepared to present your findings orally to the class. Presentation should last a minimum of 2 minutes.
**Essay Guidelines**

**Due date:** TBA  
**Paper length:** Minimum of 2 pages  
**Format:** Follow MLA format

Assignment: Using notes from lecture and information gathered from the suggested web sites, write a short essay on your assigned time period or aspect of Shakespeare’s life. This essay will serve two purposes; it will be graded, and it will serve as an outline for your “60 Seconds of Shakespeare” presentation.

**60 Seconds of Shakespeare Guidelines**

**Due date:** TBA  
**Length:** one minute  
**Format:** oral presentation  
**Visual Aids:** optional

Assignment: Using your essay as an outline, prepare a one minute presentation of your web search findings. You only have sixty seconds to share your knowledge with the class. Be creative, impress us with your Shakespeare expertise.

**Suggested Web Sites:**

- http://daphne.palomar.edu/shakespeare/timeline/summarychart.htm  
- www.d1c1saa.com/travel/oldglobe.html  
- www.ualberta.ca/~reimer/shakespr/glob-stl.htm  
- www.writerswrite.com/poetry/poets.htm
Lesson Plan

1. Descriptive data
   Teacher Megan Wylie  Class English  Grade Level 12
   Lesson Topic Life of William Shakespeare
   Time Duration 2 days

   Overview:
   The activities for today are designed to educate students on the life of William Shakespeare. The previous activity prepared students for this lesson.

2. Goals and Objectives of Unit

   Instructional Goals:
   1. For this lesson, one goal is to motivate students to want to read Shakespeare’s plays.
   2. To make Shakespeare interesting to high school seniors.
   3. To enhance students’ ability to listen actively.

   Objectives:
   1. Students will demonstrate active listening.
   2. Students will discuss their own research.
   3. Students will compose a journal entry in response to today’s lecture.

3. Rationale
   (a) One way to make learning likely is to engage students actively in their own education. The individual research the students perform will allow them to share information with their peers.
   (b) Learning about the author before reading the author’s works makes the students more informed readers.

4. Procedure:
   Content:
   Students are being prepared to read four plays and several sonnets by William Shakespeare. By learning about his life, and the culture of the time in which he lived, students will have a better understanding of his works. Today’s activities will include lecture, discussion, and a writing activity.

   *Activity One: Introduction (15 min.)*

   I will begin class by asking students if they heard any conflicting information in their classmates oral reports on Shakespeare. Since this is likely to have happened, we will discuss the integrity of the Internet as a research tool, pointing out both the positive and the negatives aspects. The introduction will lead into the lecture because there exists controversy over Shakespeare’s date of birth.
Activity Two: Lecture (25-30 min)
Lecture will be drawn from attached lecture notes. Students will also be asked to participate by adding any interesting information from their own research not yet mentioned. Lecture will also include visual aids: pictures of Stratford-Upon-Avon landmarks (birthplace, Anne Hathaway’s cottage, etc (not attached)) and posters (which will adorn classroom walls after lecture). Lecture will be accompanied by attached Power Point presentation.

Activity Three: Prompted journal entry (day 2, 15-20 min)
Students will have ample time to respond, in their journals, to the following prompt:
After learning about Shakespeare’s life and seeing pictures of his hometown I am excited by the opportunity to read his plays.
Students will be required to expand on this statement by listing reasons supporting their answer.

Activity Four: Quiz (20 min)
The attached “Shakespeare Sites” quiz will be both taken and graded in class. Discussion of quiz will conclude the class period.

Closure:
Students will know the results of their quiz before conclusion of class. Students will have the opportunity to ask questions about quiz and/or lecture at the end of day two.

5. Materials and equipment needed:
lecture notes
chalkboard
quizzes/answer key
pictures
posters

6. Assessment:
Assessment:
Students will be assessed through their participation in discussion.
Formative assessment of the students will come from the journal entries.
Students will receive a grade in accordance with their performance on the quiz.
Lecture on Shakespeare’s Life

William Shakespeare was born on April 23, 1564, in Stratford-Upon-Avon, a riverside market town in central England. A mystery surrounds Shakespeare’s date of birth. There is some argument over the exact date, for there exists no record of his birth. A record does exist, however, of his baptism. “Shakespeare was baptized at Stratford’s Holy Trinity Church on April 26, 1564” (Gray 1). Infants were traditionally baptized three days after their birth. Therefore, historians have concluded that Shakespeare was born on April 23, 1564. The skeptics argue that this being the week following Easter, the baptism was likely pushed back due to extra holiday services. Nevertheless, it is agreed by most historians that Shakespeare was indeed born on April 23, 1564.

William’s father’s name was John Shakespeare. “He was a glove maker by trade, but he also dabbled in wool dealing and money lending” (Fido 13). John was one of Stratford’s most respected citizens. He became mayor (or in those times, bailiff) of Stratford in 1568 after being a long time member of the town council. William’s mother was Mary Arden, the daughter of a farmer. William was their third born, but at the time of his birth, their only surviving child. “After William, the couple had five more children, four of which survived past birth” (Pohl 25).

At the time of Shakespeare’s birth, John and Mary were living in a comfortable half-timbered house. Standing next to their home was a second building used as John’s workshop for glove making. The birthplace has undergone some restoration. It does, after all, date back to the 16th century. Yet it still resembles its original appearance. “The Birthplace is open to the public, and is visited by a hundred thousand people each year” (Pohl 45).
Before entering the house, visitors first go through an exhibit on Shakespeare's life consisting of paintings and original works by Shakespeare. After exiting the exhibit, visitors enter a cluttered, yet beautiful, garden. In this garden grew many of the trees and flowers mentioned in Shakespeare's writings. The Birthplace still has its original stone floor in the parlor. Most of the furniture dates back to Shakespeare's time. Visitors can even see the room where Shakespeare was born. There is an almost complete set of furniture from his period in the room. The furniture adds to the authentic atmosphere. In this room there are etchings on a window. Upon closer examination one can see that these are actually signatures of famous visitors who had been there.

Since William was the son of Stratford's mayor, it is likely that he attended the junior school until the age of seven. It is assumed by the majority of historians that he was promoted to the Stratford Grammar School at this time. The school focused on Latin and the classical writers. It was here where Shakespeare received his original influence and inspiration to become a writer. "This is believed to be true because many of Shakespeare's plays show influence from Ovid, one such classical writer" (Fido 67). Shakespeare left school at the age of fourteen. The next couple of years of his life are a mystery. So little documentation exists that historians refer to that part of Shakespeare's life as "The Lost Years."

In 1582, at the age of eighteen, Shakespeare married Anne Hathaway, age twenty-six. Anne lived in Shottery, a village about a mile from Stratford. Her thatched cottage is open to the public. It is quaint, but small. It, too, contains furniture dating to the 16th century. On May 23, 1583, Susanna, their daughter was born. Two years later, Anne gave birth to twins, Hamnet and Judith.

Sometime in the years between 1585 and 1592, Shakespeare left Stratford for London. It
is estimated that he arrived in London in 1587. In London, Shakespeare became an actor and dramatist. However, by 1592, Shakespeare had established quite a reputation in London. But the poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594) were Shakespeare's first two printed works. *The Sonnets*, though not published until 1609, are believed to have been written around this time, too.

In 1594, Shakespeare and many others formed the acting company The Lord Chamberlains Men. "Shakespeare produced an average of two plays a year for the twenty years he was with the company" (Fido 213). It was this company that in 1599 built the Globe Theatre, which will be more thoroughly discussed later. Shakespeare had become quite a success in London theatre.

His growing success made Shakespeare a very rich man. In 1597 he bought New Place, one of the largest houses in Stratford. His success in London continued. In fact, in 1603, James I granted royal patronage to Shakespeare's acting company. The company was from that day forth known as the King's Men. Also, many of his most famous tragedies were written during these years, including *Hamlet*, *Macbeth*, and *King Lear*. In 1608, he began writing more romantic plays like *The Tempest*, which we will be reading, and *Cymbeline*. As of 1611, though, Shakespeare seemed to begin disaffiliating with the London theatre scene. Instead, he spent almost all of his time at New Place in Stratford. On April 23, 1616, at the age of fifty two, he died. He was buried in Holy Trinity Church, in Stratford, the same church at which he was baptized.
Quiz: Shakespeare Sites
Answer Sheet

Instructions: Identify the picture by matching the letter listed on this sheet with the letter and picture on the display (available upon request). Describe the picture in two or three complete sentences. Include what the location is and what its significance is pertaining to Shakespeare. Each question is worth three points.

1. Picture A:

2. Picture C:

3. Picture E:

4. Picture J:
William Shakespeare

By Megan L. Wylie
Shakespeare's Childhood

- He was born in Stratford-upon-Avon.
- This school focused on Latin and classical writers.
- His school focused on Latin and classical writers.
- Shakespeare was the son of John and Mary Shakespeare.
- He was baptized at the Holy Trinity Church on April 26, 1564.
Shakespeare's Birthplace

• Pictured is Shakespeare's birthplace, located in Stratford-upon-Avon
• The birthplace has been restored and is open to the public.
• For more info on his birthplace visit http://www.users.zetnet.co.uk/wfurlong/shake2.htm
- Shakespeare arrived in London around 1597.
- In 1594, he and others formed the acting company, The Lord Chamberlain's Men.
- In 1599, this company building of the Globe.
Shakespeare's Success:

- His growing success in the London theatre made him a very rich man.
- In 1397 he bought New Place, the largest house in Stratford.
- New Place has been reconstructed and is open to the public.
On April 23, 1616, the same day on which he was born, Shakespeare died.

He was fifty-two years old.

He was buried in Holy Trinity Church, in Stratford.
Lesson Plan

1. Descriptive data
   Teacher  Megan Wylie  Class  English  Grade Level 12
   Lesson Topic  The Globe
   Time duration  1 ½ class periods

2. Goals and Objectives for the Unit
   Instructional Goals:
   1. To actively involve students in learning about The Globe (original and new).
   2. To encourage students to participate in classroom discussions.

   Objectives
   1. Students will demonstrate active listening skills.
   2. Students will participate in whole class discussion.
   3. Students will complete quiz over Globe.

3. Rationale:
   a. Students need to be exposed to all aspects of Shakespeare in order to really understand his work.
   b. Students will learn about the time period in which Shakespeare lived and wrote. This will better prepare students to read his plays and sonnets.

4. Procedure
   Content:
   Students are being prepared to learn about the presentation of Shakespeare’s plays. They are also being prepared to comprehend the origin of Shakesperian drama.

   Activity One: Lecture on the original Globe (25 min.)
   I will lecture the students on the old Globe. (See attached lecture notes) I will pass around the book Shakespeare’s Globe. It contains photographs which will complement the lecture. Lecture will be accompanied by attached Power Point presentation.

   Activity Two: Lecture on new Globe (30 min.)
   I will lecture the students on the new Globe. (See attached lecture notes) Students will also receive Globe handout. (See attached handout) Lecture will be accompanied by attached Power Point presentation.

   Activity Three: Globe Quiz (20 min.)
   Students will complete quiz over Globe. (See attached quiz)

   Closure:
   Quizzes will be graded in class. Students will know individual scores before the conclusion of day four.
5. Materials and Equipment Needed
   Lecture notes
   Handouts
   Quizzes

6. Assessment:
   Assessment:
   Formative assessment of students will come from performance on quiz.
Shakespeare's Globe / Lecture

Original Globe Lecture Material

The original Globe Theatre was built in 1599. At this time, Shakespeare was involved with an acting company called the Lord Chamberlain's Men. During this period drama was a nation-wide activity, but the only buildings designed specifically for performing plays were located in London. The Globe was located on the south bank of the Thames, in the suburb of Southwark.

The Globe, like most public theatres, was a tall, roughly circular structure. The majority of the theatre was open to the sky, with a cover over only part of the stage, and a roof around the edge to protect the galleries. The Globe was many sided, twenty sides to be exact, and had a diameter of 100 feet. Because of its proximity to the Thames, the Globe would occasionally flood.

Shakespeare's company performed in the Globe for fourteen years. *Henry V* and *Julius Caesar* are believed to have been written during the Globe's opening year. They are therefore thought to be among the first Shakespeare plays to be performed there. Tragically, during the year 1613, a mere fourteen years since its opening, the Globe was destroyed by a fire.
The fire occurred during a performance of Shakespeare’s *Henry VIII*. A piece of wadding fired from a stage cannon lodged in the roof, which was unfortunately made of thatch. It smouldered for awhile, apparently unnoticed, until it eventually burst into flames and burned the Globe to the ground. For the most part, the audience of 3000 escaped harm by exiting safely through the two exits. One unfortunate man did perish in the fire.
**New Globe Lecture Material**

In 1949, many years after the Globe was destroyed by fire, Sam Wanamaker arrived in London. The young American actor was dismayed and appalled by what greeted him. What had shocked him? Wanamaker was shocked by the mere plaque on the wall of a brewery. This plaque was the only tribute to the Globe. Fortunately for the world, Wanamaker quickly took action. “He inspired a world-wide effort to rebuild the Globe” (Guidebook inside cover).

Reconstructing the Globe was a difficult process for architect Theo Crosby. “Only one engraving of the first Globe by John Nordon survived” (Guidebook 16). All the engraving showed was a round building. It was very little help to the architects. Then a stroke of luck occurred for Crosby. The original foundations were discovered. “From the 162 degree angle between the wall fragments of two bays, scientists drew the conclusion that Shakespeare’s Globe had twenty sides and a diameter of 100 feet” (Guidebook 18). The new Globe was, of course, built to these newly found dimensions.

Lack of evidence was not the only problem architects of the new Globe faced. Effective drainage proved to be quite a problem, too. The Globe’s proximity to the Thames River led to occasional flooding. To solve this problem, trenches were dug in the outline of the inner and outer gallery walls and filled with stone. The construction of the new Globe was progressing. Therefore, so was Wanamaker’s dream.

The new Globe was even constructed by the same methods and with the same materials as was the old Globe. Builders used a traditional joint- and-mortice method to build the frame. Green oak was once again used to construct the theatre, both exterior and interior, even the stage. “Green oak breathes, making the Globe a living building which moves with the seasons,
never completely still” (Guidebook 27).

The new Globe was also designed on the interior to be identical to the old Globe. It had three tiers of galleries filled with wooden benches, except for the few choice boxes which had chairs. It had a roof only over the stage and the galleries. The yard, where the groundlings stood, was exposed to the weather. Though the old Globe could seat 3000, because of modern safety regulations the new Globe could seat only 1500. The new Globe is open to the public and holds two performances a day most days of the week during the summer.
Globe Handout/Quiz

The Globe Theatre originally seated 3,000 people. The new Globe holds only 1,500 people, yet was built by the same dimensions as the original Globe. This discrepancy is due to compliance with modern safety regulations. Ticket purchasers have three options.

1. The Groundling Area
   This is the area directly in front of the stage. It is not covered by the roof, nor are there seats of any kind. Spectators choosing to buy a groundling ticket must stand for the whole performance, and if it rains...well, it rains. These seats are the cheapest. In Shakespeare’s day they cost only one penny. Today the price is five British pounds. (Equivalent to $8.50) These “seats” do come with one advantage. In many performances the actors come down into this area for some scenes.

2. A Gallery Seat
   There are three floors of gallery seats. They fall along the outside of the circle. Therefore, they are covered by the roof. Because of the shape of the theatre, no seat has completely unrestricted view, but all of the views are worth the money and the price. The seats are merely wooden benches, and have no backs. The cost used to be two pennies, but now it equals twenty British pounds. (Equivalent to $34.00) These seats all face the stage.

3. A(nother) Gallery Seat
   These gallery seats are behind the stage and to the immediate right and left of the stage. The view is strange, but great. You are looking right down on the stage, or maybe from a slight angle. These seats are also individual chairs with cushions. The cushions provide the welcome addition of comfort. The seats are made of hard, scratchy wood. In Shakespeare’s day, these were the seats in which to be seen, and only cost three pennies. Today, these seats also sell for twenty British pounds.
Quiz: The Globe

1. What was the name of the acting company Shakespeare was associated with during the construction of the Globe and the years after?

2. If you stood for a performance at the Globe, what kind of seat did you buy and how much did you pay?

3. During what year was construction on the original Globe started?

4. During what year did the fire destroy the Globe, and during what play did this occur?

5. Who inspired the world-wide effort to rebuild the Globe? What nationality was he? And what was his profession?

6. What is the roof of the “new” Globe made of?
Answer Key to Globe Quiz

1. Lord Chamberlain's Man
2. Groundling seat, five pounds
3. 1599
4. 1613, Henry VIII
5. Sam Wanamaker, American, actor
6. Thatch
Studying Shakespeare's Globe

- History of the old Globe Theater.

- The Building of the new Globe Theater

- Seating at the new Globe Theater
<table>
<thead>
<tr>
<th></th>
<th>Old Globe</th>
<th>New Globe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seats</td>
<td>3000</td>
<td>1500</td>
</tr>
<tr>
<td>Exits</td>
<td>2</td>
<td>4</td>
</tr>
</tbody>
</table>
In 1949, a young American actor named Sam Wanamaker visited the site of the Globe. He was disappointed by the fact that no tribute to Shakespeare and his theatre existed. He inspired a worldwide effort to rebuild the Globe.

Theo Crosby was the architect that designed the new Globe. The new Globe is a close replica of the original, complete with a thatched roof.
The Stage

- Pictured on the left is the stage of the Globe.
- The stage, though made of oak, appears to be made of stone.
- At either end of the stage stand Mercury and Apollo, the gods of eloquent speech.
- The figure of Fame blows her trumpet on the front center section of the ceiling.
<table>
<thead>
<tr>
<th></th>
<th>Price in $</th>
<th>Price in £</th>
<th>comfort</th>
<th>overall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Groundling</td>
<td>$8.50</td>
<td>£5.00</td>
<td>Bad</td>
<td>1</td>
</tr>
<tr>
<td>Balcony, Benches</td>
<td>$34.00</td>
<td>£20.00</td>
<td>Mediocre</td>
<td>3</td>
</tr>
<tr>
<td>Balcony, Seats</td>
<td>$34.00</td>
<td>£20.00</td>
<td>Great</td>
<td>2</td>
</tr>
</tbody>
</table>
Lesson Plan

1. Descriptive data
   Teacher Megan Wylie  Class English  Grade Level 12
   Lesson Topic Othello  
   Time duration 13 class periods

2. Goals and Objectives for the Unit
   Instructional Goals:
   1. To introduce students to Shakespeare’s plays.
   2. To motivate students to want to read Othello.
   3. To accustom students to visually representing written material.
   Objectives
   1. Students will participate in whole class discussion.
   2. Students will participate in brainstorming activity.
   3. Students will read the play aloud in class.
   4. Students will create a tableau of the play. (small group activity)

3. Rationale:
   a. Students need to hear the language of Shakespeare’s plays in order to
      understand his work.
   b. Students need to approach Shakespeare’s Othello with an understanding of the plot to
      better evaluate the literature.
   c. Students should practice visually representing written material in addition to reading
      such material and or writing about it.

4. Procedure
   Content:
   Students are being prepared to read Othello. To motivate them to want to do so, the
   content of the play needs to be made relevant to their lives. Students will be
   participating in a small group activity involving visual representation.

   Activity One: Making it relevant (20 min.)
   Students will engage in a brainstorming activity which will point out common themes
   expressed in Othello and their individual lives. (i.e. failed relationships, rage,
   misconstrued opinions, racial issues.)

   Activity Two: Introduction to Othello (25 min.)
   The problems faced by the characters of Othello are a direct result of communication.
   The story upon which this tragedy is founded is a novel in Cinthio’s Hecatommithi.
   Introduction will include summary of characters, settings, and central themes.
Activity Three: Assign parts (5-10 min.)
All reading will be done aloud in class. Assign parts for tomorrow’s reading. Begin reading today if time permits.

Activity Four: Reading the play (8-10 class periods)
The play will be read entirely aloud in class. At the conclusion of each day ten minutes will be set aside for discussion. If further discussion is necessary it will take place at the beginning of the following period. Attached are the reading quizzes which will be given after Acts II and IV.

Activity Five: Visual Representation Project (2 class periods)
Students will be divided into five small groups. Each group will be assigned an act of Othello. Groups will be responsible for selecting what part of their assigned act is most significant. They will then decide how to portray this action. All planning will occur during first class period. During the second class period students will be expected to have all necessary props. I will take pictures of the resulting scenes. Each group will be responsible for explaining their choices to the class. Pictures will be displayed on bulletin board. (see attached guidelines)

Closure:
The reading of Othello and activities pertaining to the play will be concluded with a discussion. This post-reading discussion will focus on whether or not the students found any aspect(s) of the play relevant to their own lives.

5. Materials and Equipment Needed
   Quizzes
   Text
   Chalkboard
   Tableau guidelines

6. Assessment and Reflections
   Assessment:
   Students will receive a participation grade based on initial brainstorming activity and daily discussions.
   Students will be formally assessed according to their performances on the quizzes.
   Students’ tableau project will be formally assessed in accordance to point values listed on guidelines.
Discussion questions for *Othello*

1. What is Iago’s military rank?
2. Why does Iago disappear after he and Roderigo tell Brabantio that Desdemona has eloped?
3. Does Desdemona plead with Othello too often about reinstating Cassio? Why would Shakespeare have written it this way? What effect does it have on the characterization of Desdemona? on the resolution of the play?
4. To what does the phrase “green-ey’d monster” refer?
5. Describe the handkerchief that Desdemona uses to try to soothe her husband’s sorrow? characterization of Desdemona? on the resolution of the play?
6. What scene in this drama could be referred to as the “temptation scene”? Why?
7. Why does Othello decide to murder Desdemona in her bed?
8. Why does Desdemona, with her dying breath, lie about Othello’s guilt?
9. How does Othello die?
10. Why does the Duke wish to quickly resolve the conflict between Brabantio and Othello? Does he have an ulterior motive?
11. What are the real reasons Iago befriends Roderigo?
12. What does the Duke imply when he says Othello is “far more fair than black”?
13. Name two possible reasons for Iago’s desire to ruin Othello’s reputation and marriage.
14. How does Shakespeare characterize Othello?
15. Why does Iago coerce Cassio into drinking?
Quiz #1

Othello, Act II
(five pts. possible)

1. Why has Othello’s voyage been delayed?

2. What does Iago do in this act to sabotage the marriage of Othello and Desdemona?

3. Whom does Othello leave in charge of the night watch? 

4. Why does Othello relieve Cassio of his rank as lieutenant?
**Othello, Act II**

Answer Key: five pts. possible

1. A terrible storm at sea has delayed the voyage. The waters were far too rough to travel.
2. Iago tells Roderigo that Desdemona loves Cassio.
3. Cassio
4. He is tricked into fighting by Iago. In the process he injures Montano. Othello believes Iago’s claim that Cassio was the instigator of the altercation.
Quiz #2

*Othello, Act IV*

(six pts. possible)

1. What does Iago tell Othello that angers him so much that he loses consciousness?

2. a. When Othello refuses to believe Desdemona’s claim of innocence, to whom does she turn for advice? ________________
   b. Why is this choice significant?

3. Whom do Iago and Roderigo plan to kill? ________________

4. a. When Desdemona is sent to bed alone, what does she do?
   b. What is the significance of this action?
Quiz #2

Othello, Act IV

Answer Key: six points possible

1. Iago tells him that Cassio and Desdemona have been lovers.
2. a. Iago
   b. It is Iago who told Othello that she was unfaithful.
3. Cassio
4. a. She sings the “Willow Song”.
   b. It is about a woman who was in love with a man who goes crazy.
Tableau Guidelines  
*A group project*

Day One:

Each group is responsible for one act. Once in your groups, re-read your assigned act. As a group decide what is the significance of your act. Once the group has reached an agreement, begin planning your tableau. A tableau is a still picture portraying a scene. It is similar to the concept of a shadow box, but tableaux consist of real people. Spend the rest of the class period staging your scene. Groups are responsible for the following: a cast of characters, a 1-2 paragraph description of action being portrayed, and any props needed.

Day Two:

Come to class equipped with all props necessary for your tableau. The first ten minutes of class will be spent setting up your scene. I will then take a Polaroid photograph of your finished product. Each group must pick a spokesperson to present your group’s act to the class. Be prepared to defend your choices. Also, be prepared to turn in typed description.

Points possible:

- Participation: 25 pts.
- Creativity: 25 pts.
- Preparation (props, costumes, etc): 15 pts.
- 1-2 paragraph description (typed): 10 pts.
- Oral Presentation: 25 pts.

Total pts. possible: 100 pts.
Lesson Plan

I. Descriptive Data:
   Teacher: Megan Wylie       Class: English       Grade Level: 12
   Topic: *Macbeth*            Duration: 10-12 days

II. Goals and Objectives of Lesson
   Instructional goals:
   1. To motivate students to read *Macbeth*.
   2. To create lifelong readers.
   Objectives:
   1. Students will read *Macbeth* aloud in class.
   2. Students will participate in whole class discussions.
   3. Students will take two quizzes over Acts I & II and Acts III and IV.
   4. Students will take a test over the entire play.

III. Rationale:
    I chose to teach *Macbeth* because it has many of the traits students tend to look for when choosing modern films to view.

IV. Procedure:
    Content: Students will be introduced to *Macbeth*. The play will be read aloud in class. Students will take two quizzes and a test over the play.

*Activity One: Motivational Activity (10 min.)*
I will ask students the following question: What qualities do you look for when choosing a movie to rent or view at the theater? Student responses will be recorded on the board. Many of the responses, such as violence, love, evil, power, revenge, magic, will directly apply to *Macbeth*. Those responses will be circled. Then I will introduce the play by telling the students that all of the circled traits can be found in Shakespeare’s *Macbeth*.

*Activity Two: Assigning parts (10 min.)*
This is the second of the two plays we will be reading aloud in class. Major parts will be assigned to students who read minor parts in *Othello*.

*Activity Three: Reading the play (8-9 class periods)*
The play will be read entirely aloud in class. At the conclusion of each day ten minutes will be set aside for discussion. If further discussion is necessary it will take place at the beginning of the following period. Attached are the reading quizzes that will be given after Acts II and IV.

*Activity Four: Exam Review (50 min.)*
After the entire play has been read, there will be one day of review before the exam.
Activity Five: Exam (50 min.)
Students will have one class period to complete the attached exam. Students are to complete exams individually.

V. Materials and Equipment Needed:
Chalkboard
Quizzes
Tests

VI. Assessment:
Students will be formally assessed by their performance on the quizzes and the test. Quizzes: Acts I & II (9 pts.) Acts III & IV (9 pts.) Exam (100 pts.)
Discussion questions for *Macbeth*

1. How would you interpret Duncan’s character? Strong king? Frail old man? Foolish, but kind, old man who has no idea what is going on?
2. In Act I, Scene I, line 38, Macbeth describes the day as fair. Given the weather, to what could he be referring?
3. How should an actor playing Banquo act as he sees the witches? (Act I)
4. How does Macbeth react to the witches?
5. What role does Lady Macbeth play in the decision to kill King Duncan?
6. What can the audience infer about Macbeth’s character from his soliloquy in Act I Scene I?
7. Why does Macbeth feel it is necessary to kill Fleance?
8. What is ironic about the king’s men’s behavior prior to discovering Duncan’s body?
9. What are you reminded of when Macbeth goads the murderers into agreeing to kill Banquo?
10. What is significant about the appearance of Banquo’s ghost?
11. What changes are occurring in Lady Macbeth’s character? To what may these changes be attributed?
12. How does Macbeth interpret the message delivered by the apparition of the crowned child?
13. When do you begin to see signs of Lady Macbeth’s deteriorating? What are these signs?
14. How does the murder of Macduff’s family differ from the other murders?
15. Why is Macduff able to harm Macbeth without contradicting the witches’ prophecy?
16. How does Macbeth react to the death of the queen?
QUIZ: Macbeth
Acts I and II

1. What are the witches’ three prophecies?

2. Describe Lady Macbeth’s treatment of her husband.

3. Before Macbeth goes to kill Duncan, what does he see a vision of?
   a. the witches  
   b. Lady Macbeth  
   c. a dagger  
   d. a throne

4. Why does Lady Macbeth say she cannot kill Duncan herself?
Answers to quiz (Macbeth Acts I and II)
Total points possible = 9

1. (3 pts)
   Banquo would father kings.
   No man of woman born could harm Macbeth.
   Macbeth will be safe until Birnam forest comes to Dunsinane.

2. (2 pts)
   Lady Macbeth encourages Macbeth to kill Duncan. Lady Macbeth actually shames
   him into committing the murder. She is more ambitious than Macbeth.

3. (2 pts.)
   c. a dagger

4. (2 pts.)
   Lady Macbeth says that Duncan reminds her of her father.
QUIZ: MACBETH
ACTS III AND IV

1. Where does Banquo’s ghost appear?

2. When Macbeth sees the ghost, how does Lady Macbeth react?

3. Describe Macduff

4. What happens to Macduff’s family?
Answers to quiz (Macbeth, Acts III and IV)
Total points possible = 9

1. Banquo’s ghost appears at the banquet, sitting in Macbeth’s chair.
   Only Macbeth can see the ghost. (2 pts.)
2. Lady Macbeth questions Macbeth’s manhood in an attempt to bring him back to his senses. (2 pts.)
3. Macduff is a loyal leader. He is much admired by his family and subordinates. He is honest, loyal, and brave. (3 pts.)
4. Macbeth employs people to murder them. (2 pts.)
TEST:  MACBETH
ACTS I – V

Section I – Identify the speaker of the following quotes. (4 pts. each)

1. “I dare do all that may become a man;
   Who dares do more is none.”

2. “My hands are of your colour; but I shame
   To wear a heart so white.”

   Thou mayst revenge. – O slave!”

4. “Not in the legions
   Of horrid hell can come a devil more damn’d
   In evils to top Macbeth.”

5. “I will not be afraid of death and bane,
   Till Birnam forest come to Dunsinane.”

Section II - Choose the best answer (3 pts. each)

6. What does Macbeth admit is the prophecies’ initial effect on him?
   a. He dismisses the idea of becoming king.
   b. He vows not to kill Duncan.
   c. He is amazed that he can imagine killing Duncan.
   d. He believes that the witches’ powers are not real.

7. In what metrical pattern is Macbeth written?
   a. prose
   b. blank verse
   c. heroic couplets
   d. villanelle
8. When Macbeth asks Banquo for his support, Banquo replies that he:
   a. will support Macbeth unconditionally.
   b. will not support Macbeth.
   c. will support him in anything honorable.
   d. is already supporting Macduff.

9. How are the kings’ men behaving prior to finding Duncan’s body?
   a. jovial
   b. forlorn
   c. angry
   d. tired

10. What psychological effect does Shakespeare create by having Banquo’s ghost sit in Macbeth’s chair?
    a. The ghost is meant to frighten the audience.
    b. The ghost represents the witches’ attempt to frighten Macbeth.
    c. The ghost is primarily meant to show how weak willed Macbeth is.
    d. The ghost represents Macbeth’s guilt and his fears regarding the security of his throne.

Section III – Short Answer (5 pts. each)

11. How is the murder of Macduff’s family different from Macbeth’s other murders?

12. Why is Macduff able to harm Macbeth without contradicting the witches’ prophecy?

13. What happens to Lady Macbeth?

14. Why does Macbeth think killing Banquo and Fleance is necessary?

15. Why does Lady Macbeth continually wash her hands in Act V?
Section IV – Essay

Choose one of the three following questions to answer. Answer must be at least half a page long to receive full credit. (40 pts.)

1. Describe and discuss the importance of the witches' prophecies throughout Macbeth.

2. Macbeth and Lady Macbeth each undergo several changes in attitude during the play. Choose one of the characters and describe the different phases that he or she experiences.

Answers to test (Macbeth, Acts I – IV)
Total points possible = 100
1. Macbeth
2. Lady Macbeth
3. Banquo
4. Macduff
5. Macbeth
6. C
7. B
8. C
9. A
10. D
11. It was pointless to kill Macduff’s family. They posed no threat to Macbeth. In fact, their murders just gave Macduff more reason to want Macbeth dead.
12. Macduff was cut out of his mother’s womb. (C-section) Therefore, he is an exception to the witches’ prophecy.
13. Lady Macbeth kills herself. Though she was once the instigator of Macbeth’s crimes, she suffers from insanity resulting from guilt throughout the last half of the play.
14. Macbeth feels that killing Banquo is necessary because of the witches’ prophecy. The witches said that Banquo would be the father of kings. Macbeth wants to kill anyone who stands in the way of his becoming king. Therefore, both Banquo and Fleance, Banquo’s son, must die so that they don’t succeed to the throne.
15. Lady Macbeth, in her insanity, thinks that she has the blood of Duncan on her hands. Her constant attempts to wash off the imaginary blood symbolize washing away her guilt.
Lesson Plan

I. Descriptive Data:
Teacher: Megan Wylie  
Class: English  
Grade Level: 12  
Topic: Much Ado About Nothing  
Duration: 8 days

II. Goals and Objectives of Lesson:
A. Instructional goals:
   1. To motivate students to read Much Ado.
   2. To create an environment in which students are comfortable performing.

B. Objectives:
   1. Students will read Much Ado.
   2. Students will participate in whole class discussions.
   3. Students will dramatize a scene from Much Ado.
   4. Students will provide a respectful and appreciative audience for their peers’ dramatizations.
   5. Students will use rehearsal time effectively.
   6. Students will compose a short explanatory essay of their dramatizations.

III. Rationale:
   1. I chose to use Much Ado for the dramatization activity because it is a comedy. Comic scenes are more effective when performed than when read.
   2. Shakespeare’s plays were written to be performed. The dramatization activity will allow students the opportunity to perform a scene from Much Ado.

IV. Procedure:
Content: Students will be reading one of Shakespeare’s comedies, Much Ado About Nothing. Students will be dramatizing a scene from the play.

(day one)
Activity One: Assigning groups (20 min.)
Students will be assigned to acting groups. Each group will be assigned a scene. Groups will receive their scripts. (See attached scripts.)

Activity Two: Assigning parts (20 min.)
Students will be given class time to go over their scene. Students should use this time to assign parts.

(days 2-7)
Activity Three: Reading the play (homework)
Students will be responsible for reading one act a night as homework.

Activity Four: Discussion (25-30 min.)
The majority of each day will be spent discussing the previous night’s reading.
Activity Five: Dramatizations (25 min.)
Groups will dramatize scenes according to the following schedule:

Group 1- Act II, Scene I, lines 83-148, "masquerade scene"
   Perform: Day 4

Group 2- Act II, Scene III, lines 91-218, "gulling of Benedick"
   Perform: Day 5

Group 3- Act III, Scene I, lines 1-116, "gulling of Beatrice"
   Perform: Day 6

Group 4- Act IV, Scene II, lines 1-86, "Dogberry scene"
   Perform: Day 7

**Any time remaining in period after scheduled dramatization will be used as
rehearsal time.
(day 8)

Activity Six: Self-Evaluations (homework)
Students will turn in a self-evaluation of their dramatization. (See attached
guidelines.)

Activity Seven: Explanatory Essay (30 min.)
Students will be given class time to work with their acting groups. Each group
will be responsible for composing an essay explaining why they performed their
scene the way they did.

V. Materials and Equipment Needed:
   Scripts
   Self-evaluation forms
   Essay guidelines

VI. Assessment:
   Students will be formally assessed on the following:
   Self-evaluation = 25 pts.
   Dramatizations = 25 pts.
   Participation = 25 pts.
   (discussion, rehearsal)
   Essay = 25 pts.
Discussion questions for *Much Ado About Nothing*

1. How does Beatrice unintentionally show concern for Benedick's safety?
2. How do Beatrice and Benedick battle in their “merry war”?
3. What does Benedick mean in the following line “I noted her not, but I looked on her”?
4. How does Beatrice imply disappointment in Benedick? (Act I Scene I)
5. How does Shakespeare characterize Don John?
6. Hero, usually very quiet, becomes more assertive during the masquerade. To what might you attribute this personality change?
7. Who does not wear masks? Why is this significant?
8. Why does Don John want to break up Hero and Claudio?
9. Claudio can be characterized as impressionable. What evidence is there to support this claim?
10. How does Benedick react to the “news” that Beatrice loves him?
11. How does the gulling of Beatrice differ from that of Benedick? What comments do Hero and Ursula make about Beatrice's character?
12. Why does Benedick become distressed about suffering from “the toothache”?
13. How does Don John plan to disgrace Hero? Which characters play roles in this deception?
14. How does Shakespeare characterize Dogberry?
15. What conflicting emotions does Beatrice have for Benedick during their discussion following the disastrous wedding scene?
16. By the time Claudio discovers that Hero is innocent he believes it is too late to rectify the situation. Why does he feel this way?
17. Is the ending fitting to the tone of the play?
18. What are the differences/similarities between Beatrice, Benedick, Claudio, and Hero?
19. Does Beatrice use her wit as a shield? Does Benedick?
20. Self-deception is a theme running throughout the play. Which characters deceive themselves? How?
Much Ado about Nothing
II.i

Enter Prince [Don] Pedro, Claudio, and Benedick, and [Don] John, [and Borachio as masker, with a Drum].

D. Pedro. Lady, will you walk about with your friend?

Hero. So you walk softly, and look sweetly; and say nothing; I am yours for the walk, and especially friend? the lute should be like the house is Jove.

D. Pedro. Why then your visor should be thatch'd.

[They move aside.]

Marg. So would not I for your own sake, for I have many ill qualities.

[They move aside.]

Marg. Which is one?

Marg. I say my prayers aloud.

[They move aside.]

Marg. I love you the better; the hearers may cry amen.

Marg. God match me with a good dancer!

[They move aside.]

Urs. I know you well enough, you are Signior Antonio.

Ant. At a word, I am not.

Urs. I know you by the waggling of your head.

Ant. To tell you true, I counterfeit him.

Urs. You could never do him so ill-well, unless you were the very man. Here's his dry hand up and down. You are he, you are he.

Ant. At a word, I am not.

Urs. Come, come, do you think I do not know you by your excellent wit? Can virtue hide itself? Go to, mum, you are he. Graces will appear, and there's an end.

[They move aside.]

Beat. Will you not tell me who told you so?

Bene. No, you shall pardon me.

Beat. Nor will you not tell me who you are?

Bene. Not now.

Beat. That I was disdainful, and that I had my good wit out of the "Hundred Merry Tales"—well, this was Signior Benedick that said so.

Bene. What's he?

Beat. I am sure you know him well enough.

Bene. Not I, believe me.

Beat. Did he never make you laugh?

Bene. I pray you, what is he?

Beat. Why, he is the Prince's jester, a very dull fool; only his gift is in devising impossible slanders. None but libertines delight in him, and the commendation is not in his wit, but in his villainy, for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is in the fleet; I would he had boarded me.

Bene. When I know the gentleman, I'll tell him what you say.

Beat. Do, do, he'll but break a comparison or two on me, which peradventure, not mark'd, or not laugh'd at, strikes him into melancholy, and then there's a partridge wing sav'd, for the fool will eat no supper that night. [Music for the dance begins.] We must follow the leaders.

Bene. In every good thing.

Beat. Nay, if they lead to any ill, I will leave them at the next turning.

Dance. [Then exist [all but Don John, Borachio, and Claudio].

D. John. Sure my brother is amorous on Hero, and hath withdrawn her father to break with him about it. The ladies follow her, and but one visor remains.

Bora. And that is Claudio. I know him by his bearing.

D. John. Are not you Signior Benedick?

Claud. You know me well, I am he.

D. John. Signior, you are very near my brother in his love. He is enamour'd on Hero. I pray you dissuade him from her, she is no equal for his birth. You may do the part of an honest man in it.

Claud. How know you he loves her?

D. John. I heard him swear his affection.

Bora. So did I too, and he swore he would marry her to-night.

D. John. Come let us to the banquet.

Claud. Thus answer I in name of Benedick. But hear these ill news with the ears of Claudio. 'Tis certain so, the Prince woos for himself. Friendship is constant in all other things Save in the office and affairs of love; Therefore all hearts in love use their own tongues. Let every eye negotiate for itself, and trust no agent; for beauty is a witch Against whose charms faith melteth into blood. This is an accident of hourly proof, Which I mistrusted not. Farewell therefore Hero!
What was it you told me of to-day, that your niece Beatrice was in love with Signior Benedick? 91

Claud. [Aside.] O ny, stroll on, stroll on, the fool of all—I did never think that lady would have lord any man.

Leon. No, nor I neither, but most wonderfully that she should so dare on Signior Benedick; whom she hath in all outward behaviors seen't ever to stoke.

Bened. It's possible? Sits the wind in that corner?

Leon. By my troth, my lord, I cannot tell what to think of it but that she loves him with an enrg'd affection; it is past the infinite of thought. 100

D. Pedro. May be she doth but counterfeit.

Claud. Faith, like enough.

Leon. O God! counterfeit? There was never counterfeit of passion came so near the life of passion as she discovers it.

D. Pedro. Why, what effects of passion shows she?

Claud. [Aside.] Bait the hook well, this fish will bite.

Leon. What effects, my lord? She will sit you—
you heard my daughter tell you how.

Claud. She did indeed.

D. Pedro. How, how, I pray you? You amaze me. I would have thought her spirit had been invincible against all assaults of affection.

Leon. I would have sworn it had, my lord, especially against Benedick. 115

Bened. I should think this a gull, but that the white-bearded fellow speaks it. Kvaverty cannot hide himself in such reverence.

Claud. [Aside.] He hath 't en'th infection. Hold it up.

D. Pedro. Hath she made her affection known to Benedick?

Leon. No, and swears she never will. That's her terror.

Claud. 'Tis true indeed, so your daughter says.

"Shall I," says she, "that have so oft encountered him with scorn, write to him that I love him?"

Leon. This says she now when she is beginning to write to him, for she'll be up twenty times a night, and there will she sit in her smock till she have writ a sheet of paper. My daughter tells us all.

Claud. Now you talk of a sheet of paper, I remember a pretty jest your daughter told [us of]. 135

Leon. O, when she had writ it, and was reading it over, she found "Benedick" and "Beatrice" between the sheets.

Claud. That.

Leon. O, she tore the letter into a thousand half-pieces, rail'd at herself, and that must your daughter and modest to write to one that she knew would flout her. "I measure him," says she, "by my own spirit, for I should flout him, if he write to me, yea, though I love him, I should."

Claud. Then down upon her knees she falls, weeps, sobes, beats her heart, tears her hair, prays, curses, "O sweet Benedick! God give me patience!"

Leon. She doth indeed, my daughter says so; and the ecstasy hath so much overcome her that my daughter is sometime afraid she will do a desperate outrage to herself. It is very true.

D. Pedro. It were good that Benedick knew of it by some other, if she will not discover it. 155

Claud. To what end would she make but a sport of it, and torment the poor lady worse.

D. Pedro. And he should, it were an aim to hang him. She's an excellent sweet lady, and (out of all suspicion) she is virtuous.

Claud. And she is exceeding wise.

D. Pedro. In every thing but in loving Benedick.

Leon. O my lord, wisdom and blood combatting in so tragic a body, we have ten proofs to one that blood hath the victory. I am sorry for her, so I have just cause, being her uncle and her guardian.

D. Pedro. I would she had bestowed this durance on me, I would have daff'd all other respects, and made her half myself. I pray you tell Benedick of it, and bear what 's will say.

Leon. Were it good, think you?

Claud. Hero thinks surely she will die, for she says she will die if he love her not, and she will die ere she make her love known, and she will die if he woo her, rather than she will bare one breath of her accentions crossness.

D. Pedro. She doth well. If she should make tender of her love, 'tis very possible he'll scorn it, for the man (as you all know) hath a contemptible spirit.

Claud. He is a very proper man.

D. Pedro. He hath indeed a good outward happiness.

Claud. Before God, and in my mind, very wise.

D. Pedro. He doth indeed show some sparks that are like wise.

Claud. And I take him to be valiant.

D. Pedro. As Hector, I assure you, and in the managing of quarrels you may say he is wise, for either he avoids them with great discretion, or undertakes with a mote Christian-like fear.

Leon. If he do fear God, 'a must necessarily keep peace, if he break the peace, he ought to enter into a quarrel with fear and trembling.

D. Pedro. And so will he do, for the man doth fear God, howsoever it seems not in him by some

Leon. Nay, that's impossible, she may wear her heart out first.

D. Pedro. Well, we will hear further of it by your daughter, let it cool the while. I love you Benedick well, and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady.

Leon. My lord, will you walk? Dinner is ready.

Claud. [Aside.] If he do not dine on her upon this, I will never trust my expectation.

D. Pedro. [Aside.] Let there be the same sort served for her, and all your daughter and her gentlewomen carry. The sport will be, when they hold one in opinion of another's durance, and no such matter, that's the scene that I would see, which will be merely a dumb show. Let us send her to call him in to dinner.

[Exeunt Den Pedro, Claudius, and Leonato.]

[Enter. [Coming forward.] This can be no trick, for the conference was so secret; they seem to pity the lady. It seems her affections have their full bent. Love me, why, it must be required. I hear how much she swears; they say I will bear myself proudly; if I perceive the love come from her, they say too that she will rather die than give any sign of affection. I did never think to marry. I must not seem proud, happy are they that hear their duties, and can put them to reading. They say he love is fair, 'tis a truth, I can bear them witness, and virtuous; 'tis so, I cannot reprove it; and wise, but for loving me; by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me, because I have rail'd so long against marriage, but doth not the appetite alter? A man loves not the meat in his youth that he cannot endure in his age. Shall quips and sentences and these paper bullets of the brain saw a man from the career of his honor? No, the world must be peopled. When I said I would die a bachelor, I did not think so I should live till I was married. Here comes Beatrice. By this day, she's a fair lady. I do spy some marks of love in her.
[ACT III, SCENE I]

Enter Hero and two gentlewomen, Margaret and Ursula.

HERO. Good-Margaret, run thee to the parlor, Provided with the Prince and Claudio. There shalt thou find my cousin Beatrice Whisper her ear, and tell her I and Ursula Walk in the orchard, and our whole discourse Is all of her. Say that thou overheardest us, And bid her steal into the pleached bower, Where honeysuckles, ripened by the sun, Forbid the sun to enter, like favorites

Margaret. Our provost. This is thy office, Hero. I'll make her come, I warrant you, presently.

HERO. Now, Ursula, when Beatrice doth come, is
We do trace this alley up and down, Our talk must only be of Benedick.

HERO. When I do name him, let it be thy part To praise him more than ever man did merit. My talk to thee must be how Benedick is In love with Beatrice. Of this matter Little Cupid's crafty arrow made, That only wounds by hearsay.

Enter Beatrice [behind].

Now begin, or look where Beatrice like a lapwing runs 

URS. The pleasant'st angling is to see the fish With her golden ears the silver stream, And greedily devour the treacherous bait; A single we for Beatrice, who even now Is caught in the woodbine coverture. 

HERO. Nor you nor my part of the dialogue. 

HERO. Then go we near her, that her ear lose nothing If the false sweet bait that we lay for it. They advance to the bower.

HERO. O, truly, Ursula, she is too disdainful, To know her spirits are as coy and wild As haggards of the rock. 

URS. But are you sure that Benedick loves Beatrice so entirely? 

HERO. So says the Prince and my new-frothed lord. 

HERO. And did they bid you tell her of it, madam? 

HERO. They did entreat me to acquaint her of it, at I persuaded them, if they lov'd Benedick, o wish him wrangle with affection, and never to let Beatrice know of it. 

URS. Why did you so? Doth not the gentleman desire as full as fortunate a bed 

HERO. O, a god of love! I know he doth deserve much as may be yielded to a man; A nature never fram'd a woman's heart so proud as that of Beatrice. 

HERO. Stain and scorn ride sparkling in her eyes, sheeping what they look on, and her wit does itself so highly that to her matter else seems weak. She cannot love, take no shape nor project of affection, 

She is so self-endeared.

URS. Sure I think so, And therefore certainly it were not good She knew his love, lest she'll make sport at it. 

HERO. Why, you speak truth. I never yet saw man, How wise, how noble, young, how rarely feature'd, But she would spell him backward. If fair-face'd, She would swear the gentleman should be her sister; If black, why, Nature, drawing of an antic, 

HERO. Made a foul blot; if tall, a lance ill-headed; If low, an agot very wildly cut; 

HERO. If speaking, why, a vans blown with all winds; If silent, why, a block moved with none. 

HERO. So turns she every man the wrong side out, And never gives to truth and virtue that Which simplicity and merit purchase.

URS. Sure, sure, such carping is not commendable. 

HERO. No, not to be so odd, and from all fashions, As Beatrice is, cannot be commendable. 

HERO. But who dare tell her so? If I should speak, She would mock me into air; O, she would laugh me Out of myself, press me to death with wit. 

HERO. Therefore let Benedick, like cover'd fire, 

HERO. Consume away in sighs, waste inwardly. 

HERO. It were a better death than die with mocks, Which is as bad as die with tickling.

URS. Yet tell her of it, hear what she will say. 

HERO. No, rather I will go to Benedick, And counsel him to fight against his passion, And truly I'll devise some honest slanders To stain my cousin with. One doth not know How much an ill word may empoison liking.

URS. O, do not do your cousin such a wrong, She cannot be so much without true judgment— Having so swift and excellent a wit As she is priz'd to have—as to refuse So rare a gentleman as Signior Benedick. 

HERO. He is the only man of Italy, Always excepted my dear Claudio. 

URS. I pray you be not angry with me, madam, Speaking my fancy; Signior Benedick, for shape, for bearing, argument, and valor, Goes foremost in report through Italy.

HERO. Indeed he hath an excellent good name. 

URS. His excellence did earn it ere he had it. 

HERO. When are you married, madam? 

URS. Why, every day to-morrow. Come go in, I'll show thee some attires, and have thy counsel Which is the best to furnish me to-morrow.

URS. [Aside.] She's linned, I warrant you. We have caught her, madam. 

HERO. [Aside.] If it prove so, then loving goes by haps: Some Cupid kills with arrows, some with traps. 

[Exit Hero and Ursula.]

BEAT. [Coming forward.] What fire is in mine ears? 

Can this be true? Stand I condemn'd for pride and scorn so much? Contempt, farewell, and maiden pride, adieu! 

No glory lives behind the back of such. 

And, Benedick, love on, I will require thee, Taming my wild heart to thy loving hand. 

If thou dost love, my kindness shall incite thee To bind our loves up in a holy band; For others say thou dost deserve, and I Believe it better than reporting.

Exit.
Enter the Constables [Dogberry and Verges] and the Town Clerk [or Sexton] in gowns, [and the Watch with Conrade and] Borachio.

Dog. Is our whole assembly appear'd?
Verg. O, a stool and a cushion for the sexton.
Sex. Which be the malefactors?
Dog. Marry, that am I and my partner.
Verg. Nay, that's certain, we have the exhibition to examine.

Sex. But which are the offenders that are to be examin'd? Let them come before Master Constable.
Dog. Yea, marry, let them come before me. What is your name, friend?
Bora. Borachio.
Dog. Pray write down Borachio. Yours, sirrah?
Con. I am a gentleman, sir, and my name is Conrade.
Dog. Write down Master Gentleman Conrade. Masters, do you serve God?
Both [Con., Bora.] Yea, sir, we hope.
Dog. Write down, that they hope they serve God; and write God first, for God defend but God should go before such villains! Masters, it is prov'd 20 already that you are little better than false knaves, and it will go near to be thought so shortly. How answer you for yourselves?
Con. Marry, sir, we say we are none.
Dog. A marvellous witty fellow, I assure you, but I will go about with him. Come you hither, sirrah; a word in your ear, sir. I say to you, it is thought you are false knaves.
Bora. Sir, I say to you, we are none.
Dog. Well, stand aside. Fore God, they are both in a tale. Have you writ down, that they are none?
Sex. Master Constable, you go not the way to examine; you must call forth the watch that are their accusers.
Dog. Yea, marry, that's the eftest way; let the watch come forth. Masters, I charge you in the Prince's name accuse these men.
1. Watch. This man said, sir, that Don John, the Prince's brother, was a villain.
Dog. Write down Prince John a villain. Why, this is flat perjury, to call a prince's brother villain.
Bora. Master Constable—
Sex. What heard you him say else?
2. Watch. Marry, that he had receiv'd a thousand ducats of Don John for accusing the Lady Hero wrongfully.
Dog. Flat burglary as ever was committed.
Verg. Yea, by mass, that it is.
Sex. What else, fellow?
1. Watch. And that Count Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her.
Dog. O villain! thou wilt be condemn'd into everlasting redemption for this.
Sex. What else?
[1. and 2.] Watch. This is all.
Sex. And this is more, masters, than you can deny. Prince John is this morning secretly stol'n away. Here refus'd, and upon the grief of this suddenly died. Master Constable, let these men be bound, and brought to Leonato's. I will go before and show him their examination.

[Exit.]

[Dog.] Come let them be opinion'd.
Verg. Let them be in the hands—
[Con.] [Off.] coxcomb!
Dog. God's my life, where's the sexton? Let 70 him write down the Prince's officer coxcomb. Come, bind them. Thou naughty varlet!
[Con.] Away, you are an ass, you are an ass.
Dog. Dost thou not suspect my place? Dost thou not suspect my years? O that he were here to 75 write me down as ass! But, masters, remember that I am an ass; though it be not written down, yet forget not that I am an ass. No, thou villain, thou art full of piety, as shall be prov'd upon thee by good witness. I am a wise fellow, and which is more, an officer, and which is more, a householder, and which is more, as pretty a piece of flesh as any is in Messina, and one that knows the law, go to, and a rich fellow enough, go to, and a fellow that hath had losses, and one that hath two gowns, and every thing hard as some about him. Bring him away. O that I had been writ down an ass! 

Exit.
SELF-EVALUATION FORM

This form is to be filled out and returned to teacher. (25 pts. possible)

Name: ____________________
Acting group: ____________________
Scene: ____________________

Evaluate your participation in dramatization.
1-poor, 2-below average, 3-average, 4-above average, 5-excellent

(Rehearsal)
1. I participated in rehearsal 1 2 3 4 5
2. I shared my ideas with the group 1 2 3 4 5
3. I used rehearsal time effectively 1 2 3 4 5

(Performance)
4. I was composed in front of my peers 1 2 3 4 5
5. I took my role seriously 1 2 3 4 5

Total Score ____/ 25 pts.
ESSAY GUIDELINES

Instructions: Your acting group is responsible for composing an explanatory essay. The essay is to explain why you dramatized your scene the way you did. You will be given class time to complete this assignment. The following requirements must be met to earn all possible points. (25 pts. possible)

1. Essay should include a cast list
2. Essay should include amount of time spent rehearsing outside of class.
3. Essay must include any outside resources used (i.e. films, books)
4. Essay must explain significance of any props used.
5. Essay should explain any planned gestures used.
6. Essay should signify an understanding of scene.
Lesson Plan

I. Descriptive Data:
Teacher: Megan Wylie
Class: English
Grade Level: 12
Topic: The Tempest
Duration: 10-11 days

II. Goals and Objectives of Lesson:
Instructional Goals:
1. To make themes of The Tempest relevant to students’ lives.
2. To motivate students to work independently.
Objectives:
1. Students will participate in class discussion.
2. Students will read The Tempest as homework.
3. Students will record data about a character in a daily journal.
4. Students will compose an essay on the development of their chosen character.

III. Rationale:
a. The Tempest is the last play students will be reading. By this time, students should be able to read the play independently.
b. I chose to teach The Tempest last because it is the most difficult of the four plays.

IV. Procedure:
Content: The following activities will focus on three goals: motivating students to read The Tempest, helping students understand the play, and teaching students about character development.

Activity One: Motivational Activity (20 min.)
Students will be given the following scenario:
You have been raised on a secluded island. Your only companion is your father. Your father has magical powers.
Students will be asked to write a creative essay depicting a typical day fitting with the scenario. Volunteers will read their essays aloud. I will then introduce The Tempest.

Activity Two: Reading the play (homework)
Students will be responsible for reading one act a night as homework.

Activity Three: Discussion (25-min. ea. Day)
Every day the majority of the class time will be spent discussing the previous night’s reading. The sequence of the play is somewhat difficult to follow. Discussion will focus on when and where events occur.
Activity Four: Character Journals (10-min. ea. Day)
After reading Act I, students will be asked to choose one character from The Tempest that interests them. For the duration of the reading, students will be responsible for writing in a character journal. In this journal students will make note of the following things:
- any reference to character’s physical appearance
- how the character is viewed by other characters
- what happens to the character
- the character’s action
- how the character changes
This journal will be checked for completion each day. The journal will be handed in along with the essay.

Activity Five: Small group discussion (15-min. ea. Day)
The last fifteen minutes of each day will be spent in small group discussion. Students will be assigned to groups according to which character they chose. (i.e. four students who chose Miranda will be together). In the small groups students will compare journal entries.

Activity Six: Paraphrasing (20 min.)
Due to the ambiguity of Prospero’s final speech, we will paraphrase it as a class. This activity will ensure that students understand the significance of the speech.

Activity Seven: Essay (75 min.)
Students will use their journal entries to compose a 4-6 page paper. The paper will concentrate on the development of their chosen character throughout the play. Students will have one week to complete their essays. One and a half class period will be set aside for in-class writing. During this time, I will meet with students individually to discuss their essays.

Activity Eight: View movie (approx. 3 days)
On Wednesday, Thursday, and Friday we will be watching the BBC film version of The Tempest in class.

V. Materials and Equipment Needed
VCR
The Tempest (BBC film version)

VI. Assessment
Students will receive a participation grade for small group discussion. (25 pts.) Students will receive a grade for each journal entry. (10 pts. Ea. Total = 50 pts.) Students’ essays will be worth 100 pts.
- 25 pts. Grammar and spelling
- 15 pts. MLA format
- 60 pts. Content
Discussion questions for *The Tempest*

1. Why does Prospero create the tempest in Act I of the play?
2. What can the audience infer about the characters of Sebastian, Antonio, and Gonzalo from their reactions to the storm?
3. In Act I Scene 2 line 420, why does Prospero react negatively to the fact that Miranda and Ferdinand experience “love at first sight”?
4. How does Shakespeare characterize Gonzalo?
5. Why do the rest of the shipwrecked characters believe Ferdinand to be dead?
6. Why did Prospero show kindness in releasing Caliban from his prison and educating him only to later treat him as a slave?
7. How do Sebastian and Antonio respond to the possibility of Ferdinand’s being dead?
8. How does Gonzalo describe his version of a perfect world? What is the significance of the attributes he includes?
9. What does Trinculo mistake Caliban for when he comes upon Caliban hiding under a cloak?
10. How do Trinculo and Stephano wish to exploit Caliban for their own benefit?
11. How is the marriage of Ferdinand and Miranda proposed?
12. What is Prospero’s purpose in creating the banquet?
13. What effect does Prospero’s magic have on his enemies?
14. How is everything reconciled in the final act?
15. What is the significance of Prospero’s final speech?
16. What are some similarities between Caliban and Ariel?
17. What is Ariel’s role in the play?
Lesson Plan

I. Descriptive Data:
Teacher: Megan Wylie       Class: English       Grade Level: 12
Topic: Closure Activity for Shakespeare Unit
Duration: 1 day

II. Goals and Objectives of Lesson:
Instructional goals:
1. To provide closure on the Shakespeare unit for my students.
2. To maintain control of classroom during small group activity.

Objectives:
1. Students will participate in a small group activity.
2. Groups will select one of the four plays the class read.
3. Groups will outline reasons that the chosen play should be taught.
4. Groups will present their ideas to the class.

III. Rationale:
1. Students need to have some form of closure for this lengthy unit.
2. Students need to learn how to defend their opinions.

IV. Procedure:
Content: Students will be separated into small groups. Groups will choose which play they feel is most appropriate to teach to a high school English class. Students will present their decision to the class.

Activity One: Explaining the activity (10 min.)
I will outline the requirements for the students. Requirements will be listed on the chalkboard. Following is the list of requirements:
1. Groups will choose one of the four plays that we read.
2. As a group, students will decide which of the plays is the most appropriate to teach to a high school English class.
3. Groups will create a list or outline of reasons that support this decision. The following questions should be considered:
   - Which characters did you identify with? Why?
   - Which plot was the most realistic?
   - What about the play transcends time? (specific problems or themes)
   - How would you teach the play to your peers?
4. Groups will prepare an oral presentation. Presentation should last at least five minutes.
5. Groups will present results to class.
Activity Two: Group Assignments (10 min.)
Students will be assigned to small groups. There will be approximately five students per group.

Activity Three: Group Work (30 min.)
Students will be given the rest of the period to work in their assigned groups.

Activity Four: Presentations (30-35 min.)
Groups will present their arguments to the class.

V. Materials and Equipment Needed:
Chalk board

VI. Assessment:
Students' presentations will be formally assessed according to the following criteria:

7 pts. = maintains purpose
7 pts. = organizes idea effectively
5 pts. = uses gestures to convey meaning
6 pts. = uses appropriate volume, pitch, and tone.
25 pts. possible
Works Cited


