

Newark Board Of Education

ELA Curriculum
Grade 12 - Unit 2
Hamlet



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Learning

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Table of Contents

Newark Board of Education

Newark Board of Education Administration

Curriculum Writers and Reviewers

Office of Teaching and Learning Philosophy

Statement on Culturally Responsive-Sustaining Education

Integrated Accommodations and Modifications

Sample Differentiation Strategies

Differentiated Instruction- English Language Learners

Assessments

Core Instructional Materials

Interdisciplinary Connections

Integration of 21st Century Skills

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Office of Teaching and Learning Philosophy

The Office of Teaching and Learning believes that educating our students requires children to pursue learning in ways that are culturally engaging and academically rigorous. In order to accomplish this goal, we understand curriculum as dynamic rather than static. This means the teacher is always in conversation with the curriculum as informed by student voice, needs, strengths, culture, interests, and the world. Curriculum documents are not meant as scripts to dictate what happens each moment in the classroom, but instead serve as guides to create lived moments that are full of invention, inquiry, joy, creativity, and academic rigor. We believe that curriculum should be culturally responsive and sustaining, putting the student at the center of the learning process.

The success of curricular implementation calls for teachers to make informed choices as they use the materials in meaningful and purposeful ways. These choices include, but are not limited to making learning student-centered, differentiating learning, and infusing past and current events to critique the world. Both teachers and students bring with them a wealth of knowledge and experience to the classroom. These experiences are a resource that should be leveraged to make choices that continually invent and reinvent the curriculum.

The Office of Teaching & Learning values:

- Teachers as Intellectuals,
- Culturally Responsive and Sustaining Teaching,
- Equity, and
- Academic Rigor.

The Office of Teaching & Learning affirms the following beliefs:

- We believe in the power and freedom of inquiry, imagination, and joy.
- We believe that all students bring with them valuable knowledge.
- We believe that the knowledge and expertise of teachers is critical to the development, implementation, and success of the curriculum process.
- We believe that teachers should co-construct curriculum with students.
- We believe that teachers are advocates of students.
- We believe in teaching and learning that is culturally responsive and sustaining.
- We believe that teaching, learning, and curriculum, as Bettina Love reminds us, should help students thrive instead of merely survive.
- We believe that teaching, learning, and curriculum should move us toward social justice and a more equitable society.
- We believe teaching, learning, and curriculum should develop the critical consciousness of learners and asks them to identify, analyze, and deconstruct various forms of oppression that affect their lived realities.
- We believe teaching, learning, and curriculum should be trauma-informed and consider the ways young people are affected by their environments.
- We believe, as bell hooks reminds us, that teachers, like any helping professional, are healers and that curriculum should be a reflection of a healing environment.
- We believe that teaching, learning, and curriculum should be anti-racist and help students identify bias, reduce stereotypes, and develop a sense of social justice.
- We believe that curriculum and instruction should be inclusive, valuing all students as an asset to the learning environment.
- We believe in the importance of continuous professional growth for all educators in order to develop a growth mindset and remain intellectually stimulated.
- We believe in the importance of preparing students for college and careers in the twenty-first century.

Statement on Culturally Responsive-Sustaining Education

Through a Culturally Responsive-Sustaining Education (CR-SE) framework for curriculum and instruction, each content area includes inquiry-based, culturally responsive, and student-centered prekindergarten to grade twelve curricula that is designed to meet the needs of all students. In a districtwide effort to establish a culture of equity, *Clarity 2020* calls for a “A Rigorous and Relevant Framework for Curriculum & Instruction” (Priority 2). This means reimagining the landscape of teaching and learning to see diversity and difference as indispensable assets that should be leveraged for student engagement in classrooms with high expectations.

Our curriculum draws on the backgrounds, identities, and experiences of our students to make their connections to learning relevant and meaningful. Understanding the role of culture in the process of education means thinking about the ways identity (race, ethnicity, gender, sexual orientation, language, social class, nationality, ability, and religion) influences teaching and learning, gets reflected in the curriculum, and affects each individual student’s educational experience.

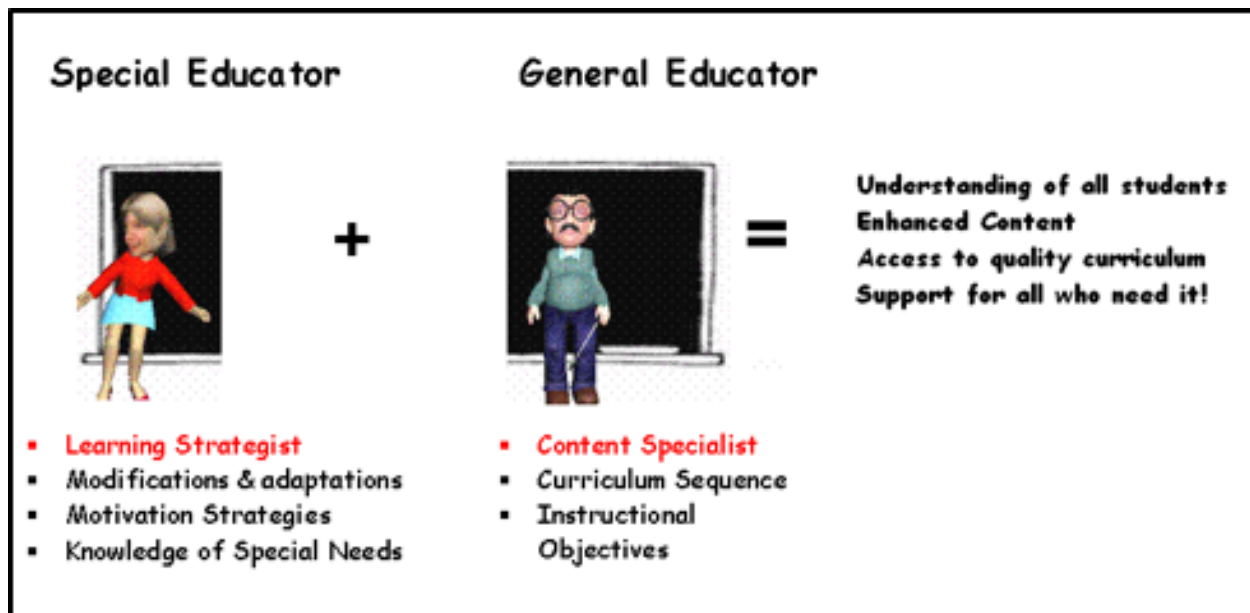
Developing the media literacy, critical consciousness, and civic engagement of students in the twenty-first century is a priority that must happen alongside the growth of academic skills. This is an interdisciplinary, democratic, and socially just approach to culturally responsive teaching that highlights the injustices that have characterized vast inequalities in the education system. A culturally responsive-sustaining approach to teaching necessitates that teachers and students work alongside one another to confront bias and disrupt educational inequities.

Studies across the country have shown that Culturally Responsive-Sustaining Education (CR-SE), “increases student participation, attendance, grade point averages, graduation rates, civic engagement, self-image, and critical thinking skills” (NYC DOE). This approach to teaching and learning requires an inclusive curriculum that integrates support for English Language Learners, students with disabilities, students at risk of school failure, gifted and talented students, and students with 504 plans. It is a framework for teaching that means advocating for students who have been historically marginalized and denied access to an equal education by creating opportunities for these students to be educated alongside their general education peers. It also involves the identification of successful practices that reduce referrals and placements in more restrictive environments.

Through the implementation of a plan to integrate civics, the Amistad Curriculum, and Holocaust/Genocide studies at all grade levels across the district, students will learn about the history of Newark, the contributions of African Americans and other ethnic groups to the city, and how to become civically engaged, democratic citizens in the twenty first century. Further, students will learn about the evils of bias, prejudice and bigotry and how these may lead to a genocide and that the evil period of slavery in the United States exhibited a

number of components seen in genocides throughout the centuries. This curricula, project-based and interdisciplinary in nature, spans the content areas and grade levels.

Integrated Accommodations and Modifications for Special Education Students, English Language Learners, Students At Risk of School Failure, Gifted and Talented Students, and Students with 504 Plans



Co-Teaching Handbook

Co-Teaching Models

One Teach, One Observe: One of the advantages in co-teaching is that more detailed observation of students engaged in the learning process can occur. With this approach, for example, co-teachers can decide in advance what types of specific observational information to gather during instruction and can agree on a system for gathering the data. Afterward, the teachers should analyze the information together. The teachers should take turns teaching and gathering data, rather than assuming that the special educator is the only person who should observe.

Station Teaching: In this co-teaching approach, teachers divide content and students. Each teacher then teaches the content to one group and subsequently repeats the instruction for the other group. If appropriate, a

third "station" could give students an opportunity to work independently. As co-teachers become comfortable with their partnership, they may add groups or otherwise create variations of this model.

Parallel Teaching: On occasion, students' learning would be greatly facilitated if they just had more supervision by the teacher or more opportunity to respond. In parallel teaching, the teachers are both teaching the same information, but they do so to a divided class group within the same room. Parallel also may be used to vary learning experiences, for example, by providing manipulatives to one group but not the other or by having the groups read about the same topic but at different levels of difficulty.

Alternative Teaching: In most class groups, occasions arise in which several students need specialized attention. In alternative teaching, one teacher takes responsibility for the large group while the other works with a smaller group. These smaller groups could be used for conferences, remediation, pre-teaching, to help students who have been absent catch up on key instruction, assessment, and so on.

How can the various models and co-partner roles help?

- It increases the Instructional Intensity for students. Instruction is least effective if one teacher is “off” while the other teacher is “on”. For example the most common ICS model, “One Teach One Assist” is the least effective if implemented every day. For improved results, both teachers should be engaged with students at the same time.
- The use of various ICS Models promotes and embeds differentiation of instruction, flexible grouping, unique discussion and questioning techniques.
- Be sure to explain to students and parents the benefits of two teachers. Avoid using the term “special education or special education teacher” to describe the environment. Instead, use terms such as Content Specialist and Learning Strategist to define your roles.
- When providing feedback, consider using different pen/ink colors (stay away from red). This reduces confusion when students have a question to ask.
- It helps to establish a more balanced role of authority between co-partners. Students need to experience instruction and directives from both co-partners.

Adaptations

Instructional adaptations for students with disabilities, English Language Learners, students At Risk of School Failure, Gifted and Talented students, and students with 504 plans include, but are not limited to, the below

approaches. For students with disabilities, self-determination and interdependence are two core principles of citizenship education that applies directly to their educational needs and interests.

Student Motivation: Expanding student motivation to learn content and acquire skills in English Language Arts can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities.

Instructional Presentations: The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information to aid comprehension and recall (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Application) e.g. relating to personal experiences, advance organizers, pre-teaching vocabulary and/or strategies; visual demonstrations, illustrations, models.

Instructional Monitoring: Social Studies and English Language Arts instruction should include opportunities for students to engage in goal setting, use of anchor papers, work with rubrics and checklists, reward systems, conferences.

Classroom Organization: The primary purpose of classroom organization adaptations is to maximize student attention, participation, independence, mobility, and comfort; to promote peer and adult communication and interaction; and to provide accessibility to information, materials, and equipment.

Student Response: The primary purpose of student performance responses is to provide students with disabilities a means of demonstrating progress toward the lesson objectives related to reading and writing activities.

SAMPLE DIFFERENTIATION STRATEGIES AND ACTIVITIES TO ENRICH LEARNING FOR ADVANCED STUDENTS

Anchor Activities: Self-directed specified ongoing activities in which students work independently.

Curriculum Compacting: Curriculum Compacting is an instructional technique that is specifically designed to make appropriate curricular adjustments for students in any curricular area and at any grade level. Essentially, the procedure involves (1) defining the goals and outcomes of a particular unit or segment of instruction, (2) determining and documenting which students have already mastered most or all of a specified set of learning outcomes, and (3) providing replacement strategies for material already mastered through the use of instructional options that enable a more challenging and productive use of the student's time.

Flexible Grouping: Flexible grouping is a range of grouping students together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible grouping creates temporary groups that can last an hour, a week, or even a month.

Jigsaw Activities: Jigsaw is a strategy that emphasizes cooperative learning by providing students an opportunity to actively help each other build comprehension. Use this technique to assign students to reading groups composed of varying skill levels. Each group member is responsible for becoming an "expert" on one section of the assigned material and then "teaching" it to the other members of the team.

Differentiated Instruction - English Language Learners

English Language Development Standards

ENGLISH LANGUAGE LEARNERS

Instructional Supports:

- Hands-on materials
- bilingual dictionaries
- visual aids
- teacher made adaptations, outlines, study guides
- varied leveled texts of the same content
- assisted technologies

Preparing students for lessons:

1. Building Background Information through brainstorming, semantic webbing, use of visual aids and other comprehension strategies.
2. Simplifying Language for Presentation by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech.

3. Developing Content Area Vocabulary through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in literature, editing conventions, and the study of language arts.
4. Giving Directions - Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP students understand the task. In addition, students should be provided with/or have access to directional words such as: circle, write, draw, cut, underline, etc.
5. Leveraging assisted technologies.

WIDA Language Proficiency Levels

Performance Definitions for the levels of English language proficiency

At the given level of English language proficiency, English language learners will process, understand, produce, or use:

6 Reaching	<ul style="list-style-type: none"> • specialized or technical language reflective of the content area at grade level • a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse as required by the specified grade level • oral or written communication in English comparable to proficient English peers
5 Bridging	<ul style="list-style-type: none"> • the technical language of the content areas; • a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse, including stories, essays, or reports; • oral or written language approaching comparability to that of English proficient peers when presented with grade level material
4 Expanding	<ul style="list-style-type: none"> • specific and some technical language of the content areas; • a variety of sentence lengths of varying linguistic complexity in oral discourse or multiple, related paragraphs; • oral or written language with minimal phonological, syntactic, or semantic errors that do not impede the overall meaning of the communication when presented with oral or written connected discourse with occasional visual and graphic support
3 Developing	<ul style="list-style-type: none"> • general and some specific language of the content areas; • expanded sentences in oral interaction or written paragraphs; • oral or written language with phonological, syntactic, or semantic errors that may impede the communication but retain much of its meaning when presented with oral or written, narrative or expository descriptions with occasional visual and graphic support
2 Beginning	<ul style="list-style-type: none"> • general language related to the content areas; • phrases or short sentences; • oral or written language with phonological, syntactic, or semantic errors that often impede the meaning of the communication when presented with one to multiple-step commands, directions, questions, or a series of statements with visual and graphic support
1 Entering	<ul style="list-style-type: none"> • pictorial or graphic representation of the language of the content areas; • words, phrases, or chunks of language when presented with one-step commands, directions, WH-questions, or statements with visual and graphic support

The five language proficiency levels outline the progression of language development implied in the acquisition of English as an additional language, from 1, Entering the process, to 6, Reaching the attainment of English language proficiency. The language proficiency levels delineate expected performance and describe

what ELLs can do within each domain of the standards. The Performance Definitions define the expectations of students at each proficiency level. The definitions encompass three criteria: linguistic complexity—the amount and quality of speech or writing for a given situation; vocabulary usage—the specificity of words or phrases for a given context; and language control—the comprehensibility of the communication based on the amount and types of errors.

Assessments (including, formative, summative, benchmark, and alternative assessments)

- o *NJSLA* (Grades 5, 8, and 11)
- o Daily Instructional Tasks
- o Culminating Tasks
- o Extended Learning Tasks
- o Entry Tasks
- o Independent Practice
- o Observation
- o Lab Reports
- o Performance tasks
- o Exhibitions and demonstrations
- o Portfolios
- o Journals/Notebooks
- o Teacher-created tests
- o Rubrics
- o Self- and peer-evaluation

Core Instructional Materials

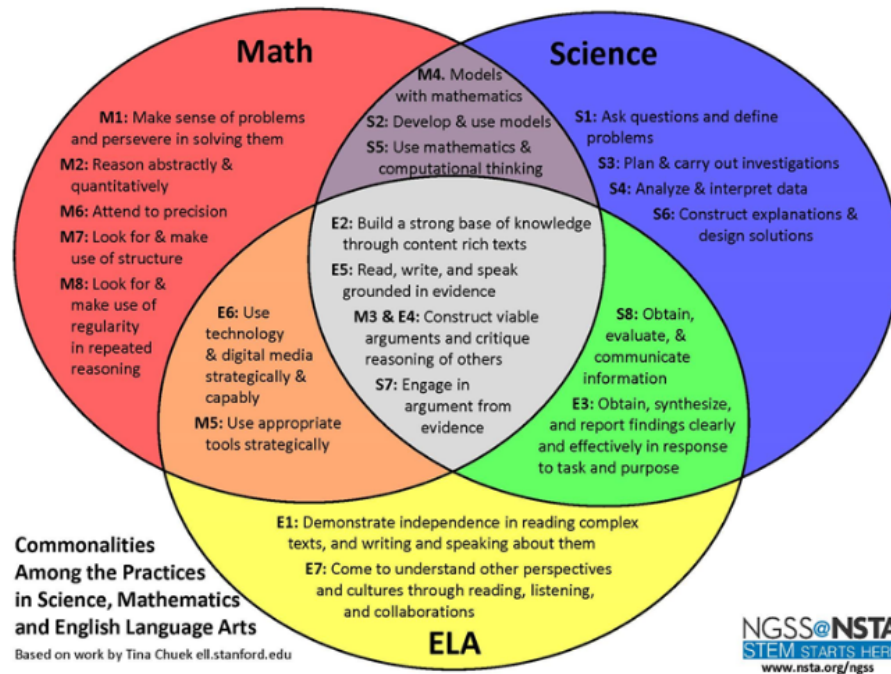
Houghton Mifflin Harcourt Reading Program

Interdisciplinary Connections

Integrating Language Arts Literacy and Science

In order to support student learning, teachers need to emphasize the mutual skill sets that occur in two very important and nicely aligned subject areas. Making explicit connections to ELA and Science will help students

see the natural relationships to science. The curricular documents call out Science and ELA standards that appear in each unit of study.



Integration of 21st Century Skills

The following standards are addressed within the units:

- 9.1.4.A.1 Explain the difference between a career and a job and identify various jobs in the community and the related earnings.
- 9.1.4.A.2 Identify potential sources of income.
- 9.1.4.A.3 Explain how income affects spending and take-home pay.
- 9.2.4.A.1 Identify reasons why people work, different types of work, and how work can help a person achieve personal and professional goals.
- 9.2.4.A.2 Identify various life roles and civic and work-related activities in the school, home, and community.
- 9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes.
- 9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

Grade 12 - Unit 2: *Hamlet*

<p>ASSESSED FOCUS STANDARDS: NJSLSA.R12.1,2,3,4,5,10; RL12.1,2,3, 4,5,6, 10; W12.2, 4,5,9,10; NJSLSA.SL.1,4</p> <p>SUPPORTING STANDARDS:</p> <p>CONTENT CONNECTIONS:</p>	<p><i>Unit Description</i></p>	
	<p>In this unit, students will study the play, <i>The Tragedy of Hamlet</i>, and be introduced to four critical lenses through which they will analyze the play and apply one of the critical lenses to develop a claim, and to support that claim with evidence from the text.</p>	
	<p><i>Meaning</i></p>	
	<p>ENDURING UNDERSTANDINGS:</p> <ul style="list-style-type: none"> ● Students will understand that literary critics use different lenses to consider works of art based on certain assumptions within that school of theory. ● Students will learn how to apply different critical lenses to <i>The Tragedy of Hamlet</i> in order to focus on psychological, archetypal, feminist, and political aspects of the play. 	<p>ESSENTIAL QUESTIONS:</p> <p style="background-color: yellow;">Teacher Note: These questions should be asked and answered several times over the course of the unit.</p> <ul style="list-style-type: none"> ● Under what circumstances is revenge justified? ● How many ways can the same text be read? ● What is the “correct” interpretation of Hamlet? ● Is the play Hamlet a <i>true</i> Shakespearean tragedy?
<p><i>What students will know and be able to do</i></p>		
<p>KNOWLEDGE</p> <ul style="list-style-type: none"> ● The structure of a play, more specifically a Shakespearean tragedy, and its components (soliloquy, aside, stage directions, character lists). ● The application of multiple critical lenses, including: archetypal, political, psychological, and feminist. ● Producing original thought in response to open-ended and/or critical thinking prompts. 	<p>SKILLS</p> <ul style="list-style-type: none"> ● How to read a play ● How to make a claim, and support that claim with evidence from the text. ● Students will understand how to read an older form of the English language 	

		<p>which does not follow modern English grammar structures.</p> <ul style="list-style-type: none"> • How to effectively summarize a play and its main themes and events. • Understand the components of a tragedy, and the concept of the tragic hero.
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FORMATIVE ASSESSMENT(S)

Mini-Project (student choice):

- **1st option:** Create a TikTok video with a 2-3 minute version of the play that depicts the eight most important events

OR **2nd option:** Create an 8 panel storyboard/PP with the 8 most important events in the play. Both require justification and evidence from the text.

OR

- **3rd option:** Write a eulogy for one of the following characters in *Hamlet: Ophelia, Claudius, Hamlet*. (Teachers can add/change the chosen characters)
- Compare and contrast two of Hamlet’s soliloquies to analyze the shift in Hamlet’s state of mind over the course of events. Write a literary analysis essay expanding upon their compare/contrast.
- Written responses in Digital Double-entry journal: [📄 12th Grade Double-Entry Journal](#)

SUMMATIVE ASSESSMENT(S)

Students demonstrate their understanding of *Hamlet* and their ability to analyze the play through a critical lens. Students also demonstrate their ability to develop a claim and support that claim with evidence from the text. This prepares students to form a strong claim with compelling evidence in the Culminating Task.

Students' essays will answer the following questions:

- How many ways can the same text be read?
- What is the correct lens through which to analyze/interpret Hamlet?

They will choose one of the following critical lenses through which they will analyze *Hamlet*:

Archetypal Lens:

- How does Hamlet embody or challenge the archetypes of the tragedy genre?
- What lines support this interpretation?

Political Lens:

- How does the desire for power shape the motivations and actions of characters in the scene?
- What lines from the scene support this interpretation?

Feminist Lens:

- What do the characters Gertrude and Ophelia reveal about gender roles during the time period?
- What lines from the scene support this interpretation?

Psychological Lens:

- What is Hamlet's mental state, and what factors contribute to it? (Can choose a different character; i.e. Ophelia)
- What lines from the scene support this interpretation?

PRE-ASSESSMENT

Essential Question: Under what circumstances would revenge be justified? [Jamboard Mind Mapping](#)

Use Discussion Protocol: Think, Write, Talk to Team, Share/Discuss with Class.

[On Jamboard](#), Hamlet book covers/quotes: What do you know/think you know about Hamlet and Shakespeare already? What can you infer from the information provided? What can you predict about the play based on this information?

Integration of 21 st Century Skills	Integration of Technology	Career Education
<ul style="list-style-type: none">• Group Discussion skills• Collaboration vs. Cooperation• "Reading" multimedia texts	Tik Tok Digital Double-entry journals Digital feedback	<ul style="list-style-type: none">• Reading, Writing, Listening, Speaking Skills• Providing peer feedback

UNIT VOCABULARY		
<ul style="list-style-type: none"> • Ambiguous • Anticipate • Conceive • Drama • Integrity • Revenge <p>Commonly used words:</p> <ul style="list-style-type: none"> • Nay (Act I, Scene 1, line 2): no • Ill-gotten (Act I, Scene 1, line 141): gotten through wrong-doing. • Wretch (Act II, Scene 1, line 169): an unfortunate or unhappy person. • Virtuous (Act III, Scene 1, line 123): without sin or bad behavior 	<ul style="list-style-type: none"> • Gallows (Act V, Scene 1, line 44): a structure used for hanging people to death. • Woe: (Act I, Scene 2, line 4) distress or grief. • Mirth (Act I, Scene 2, line 12): laughter or amusement. • Dirge (Act I, Scene 2, line 12): funeral song. • Dole (Act I, Scene 2, line 13): grief or sorrow. • doth: does • Ere: before <p>Act I: wary affection contrive Frailty libertine seeming-virtuous Pernicious</p> <p>Act II: afflict honest conceive Justly mad ecstasy lunacy</p>	<p>conception wit inclining Mirth Act III: noble melancholy repent rash crafty Act IV: imminent pursued devise vile counsel oblivion rapier cunning chalice Act V: equivocation jest base profane wager pardon mock treachery</p>
Texts/Resources		
<p>HMH Into Literature; Hamlet Audio ; Other resources & texts are linked in document</p> <p>Act I, Scene 1 Question Set: https://odell-uploads-staging.s3.amazonaws.com/release/materials/12d2_qs1.pdf</p> <p>Act I, Scene 2 - Act III, Scene 4 Question set: https://odell-uploads-staging.s3.amazonaws.com/release/materials/12d2_qs2.pdf</p> <p>Act IV, Scenes 1-7 Question Set: https://docs.google.com/document/d/1W4UzNuptCWQoWSVLtqDD6MSc-uI17dIVeqeohNDs4H4/edit?usp=sharing</p> <p>Act V, Scenes 1-2 Question Set:</p>		

https://docs.google.com/document/d/16Nqh_7tLNqGfZAdPdO-a4gKENvpW2kEITHRf0S2LySQ/edit?usp=sharing

***BEFORE reading Act V:**

Have students respond to these questions:

1. What are the features of the tragedy genre?
2. Based on my reading so far, what features of tragedy does *Hamlet* embody?
3. Based on my reading so far, what features of tragedy does *Hamlet* not embody?
4. Based on the features of the tragedy genre, what can I predict will happen in the final act of the play?

Resources (Note: some of these are also included in Students' Digital Notebooks under Resources Tab):

Style Reference Guide: https://odell-uploads-staging.s3.amazonaws.com/release/materials/rg_strg.pdf

Summative Assessment Guide:

<https://docs.google.com/document/d/1gNMgF3QQGUsc3JOCOE2uy8tF2qayy89L6kOnjAuYS-c/edit?usp=sharing>

Irony Reference Guide: https://odell-uploads-staging.s3.amazonaws.com/release/materials/rg_irrg.pdf

Understanding Claims:

<https://docs.google.com/document/d/1jIpQxK5YFLciUnB6wrNIWWL9CgQEnSEnkKElgO9sfHA/edit?usp=sharing>

Introducing Protocols and Procedures

<p>Learning Intention(s):</p> <p>Success Criteria:</p>	<p>I am learning how to use protocols and procedures for academic discussions, and using the digital double-entry journal.</p> <p>I can follow the discussion protocol and make contributions to the class.</p> <p>I can write my responses in my digital double-entry journal.</p>
<p>Standards:</p>	<p>RI.12.7; SL.12.2, 4; W12.4, 10.</p>
<p>Links/Resources:</p>	<p>Academic Discussion Reference Guide;</p> <p>Digital Double-entry journal</p> <p>Discussion Norms</p> <p>Discussion Stems</p>
<p>Lesson Sequence:</p>	<p>Teacher will introduce and model the use of Digital Double-entry journals.</p> <p>Practice using the journal (see practice prompt below), and Discussion Protocol (see below). Teacher models:</p> <p>Teacher introduces Discussion Norms and Discussion stems. (These are concepts that students, through regular use, will begin to internalize and use automatically. However, this needs to be <i>taught</i> and practiced <i>regularly</i> for consistency.)</p> <p>Use Practice Prompt: Why are people so fascinated with stories of revenge? If you can, give an example of a revenge story in modern day media (book, film, TV show, etc).</p> <p>Students will follow Discussion Protocol: Think, Write, Talk to Team, Share/Discuss with Class.</p> <p>Using Digital Double-entry notebooks for their written responses. (Teachers should model this process for students so that they know how to use these and that they will be expected to use these protocols throughout the entire unit)</p> <p>Exit Ticket: What did you learn about revenge stories from your peers?</p>
<p>Skill(s):</p>	<p>Using double-entry journal for note-taking; using discussion stems and norms</p>

Introducing *Hamlet* & the Essential Questions

Learning Intention(s):	I am learning how to make predictions about a text using visual information.
Success Criteria:	<p>I am learning how to form opinions and defend my argument in an academic discussion.</p> <p><u>I am learning how to use my listening skills to make observations, and ask questions.</u></p> <p>I can make predictions about the play based on visual representations of <i>Hamlet</i>.</p> <p>I can express my thoughts on a topic, and engage in an academic discussion with my peers.</p> <p>I can follow an academic discussion by listening and taking notes that express my observations, noticings and wonderings.</p>
Standards:	RI.12.7; SL.12.2, 4.
Links/Resources:	Jamboard (Note: Make a copy and open sharing link settings to Anyone can edit); Slide and Chart Paper to Create Class list (slide included in Jamboard) - paper version recommended as anchor chart in classroom.
Lesson Sequence:	<p><u>Anticipatory Set:</u> On Jamboard: Students will look at <i>Hamlet</i> book covers/quotes: What do you know/think you know about Shakespeare's <i>Hamlet</i>? What can you infer from the book covers provided? What can you predict about the play based on this information?</p> <p>Essential Question: Under what circumstances would revenge be justified? (Jamboard Mind Mapping)</p> <p><u>Introduce Discussion Norms - and model as a fishbowl:</u></p> <p>Fishbowl Discussion: A fishbowl discussion is an academic discussion with a particular organizational and formatting structure. The room is divided so that there is an inner circle for discussion (the fishbowl) and an outer circle for observation of the discussion. The discussion group engages in an academic discussion while the observation group listens, notes key ideas, and is sometimes asked for their observations/noticings/wonderings.</p> <p>Teachers will begin to create a class list from students' responses that they will continue to add to throughout the unit.</p>
Skill(s):	Making predictions based on information provided; fishbowl (speaking and listening skills) discussion
Daily Instructional Task:	List of predictions, and initial response to Essential Question: Under what circumstances would revenge be justified? (in digital double-entry journal)

Shakespearean Tragedy and the Tragic Hero

Learning Intention(s):

I am learning what a tragedy, tragic hero, and tragic flaw are, and the characteristics of each.
I am learning how to summarize a text.

Success Criteria:

I can define the terms tragedy, tragic hero, and tragic flaw.
I can write a summary that is objective and provides the most important information.

Standards:

NJSLSAR.12.1; R.12.2.

Links/Resources:

[Digital Double-entry notebook](#)

Additional Resources (for

Teachers): [Tragedy](#) & [Tragic Vision](#)

Lesson Sequence:

Using [Digital Double-entry journal](#), students will take notes on the following information:

Reminder for Students: A *summary* is used to highlight the **main points and supporting evidence or events** of a text. Summaries do not include many specific facts, but they do state the author's main and supporting ideas. Use your own words and try to remain neutral/objective.

Introducing the Tragic Drama:

1. Students will Highlight the most important words/phrase(s) from the description. Write a two sentence summary.

A **tragic drama** is a work that presents the downfall of a dignified character who is involved in historically, morally, or socially significant events. The main character or **tragic hero** has a **tragic flaw** that leads to his or her destruction. The events in a tragic plot are set in motion by the character's moral weakness, error in judgment, or inability to cope with uncontrollable circumstances. Succeeding events are linked in a cause-and-effect relationship that lead to a disastrous conclusion, usually death.

2. Students will read the following information, and create an abbreviated definition for protagonist, antagonist, tragic hero, and catastrophe. They will add these definitions to their Digital notebooks (in Vocabulary section).

Characteristics of a Shakespearean Tragedy: (from HMH Teacher's Edition - p. 144)

The **protagonist**, or main character, of a tragedy is a **tragic hero**, who comes to an unhappy end, and in a classical tragedy, this person is usually a person of importance in society, such as a king or queen, and that he or she exhibits extraordinary abilities but also a **tragic flaw**, a fatal error in judgment or weakness of character that leads directly to his or her downfall. In order for a tragedy to involve the audience's emotions, the tragic hero cannot be a villain. He or she must be someone to whom the audience can relate on some

	<p>level in order to feel sympathy and horror at his or her downfall. The plot of a tragedy involves a conflict between the hero and a person or force, called the antagonist, which the hero must battle. Because few audience members are royalty or nobles, the conflict must be one that on some level represents the kind of dilemma that others have struggles with as well. The tragic hero is battling this conflict merely on a bigger stage. Inevitably, the conflict contributes to the hero's downfall. The plot is built upon a series of causally related events. In most tragedies, the tragic hero must make choices that determine his or her fate. Once the hero is on the chosen path, the outcome can be foreseen. These events and choices ultimately lead to a catastrophe, or tragic resolution, at which point the plot is usually resolved when the tragic hero meets his or her doom with courage and dignity.</p>
<p>Skills:</p>	<p>How to use a digital notebook and how to select important details in order to summarize text.</p>

Introducing Critical Lenses <i>*once students have read Act 1, Scenes 1-5 and Act II, Scene 1</i>	
<p>Learning Intention(s):</p> <p>Success Criteria:</p>	<p>I am learning that literature can be analyzed through different critical lenses which help to deepen understanding of a text.</p> <p>I am learning about archetypes, and the archetypal lens, and the ways in which it can/cannot be applied to <i>Hamlet</i>.</p> <p>I can understand how critical lenses are used to analyze literature, and how different lenses can apply to the same text.</p> <p>I can begin to analyze <i>Hamlet</i> through an archetypal lens.</p>
<p>Standards:</p>	<p>NJSLSA. R1, R3, RL.12.5, RL.12.7</p>
<p>Links/Resources:</p>	<p>Internal vs. External Conflict information (if needed as a review)</p>

Lesson Sequence:

Do Now: What comes to mind when you hear the word **lens**?

Introduction to Critical Lenses:

The Tragedy of Hamlet is often called Shakespeare's most complex tragedy. By examining it through different literary lenses, you can deepen your understanding of the play. In this unit, you will be introduced to **four critical lenses**: archetypal, political, psychological and feminist.

Question: How can a lens be applied to a piece of literature? How many ways can the same text be read? (Tell students: You will return to this response in later lessons to examine how your understanding of the Central Question has evolved.)

Students will follow **Discussion Protocol**: Think, Write, Talk to Team, Share/Discuss with Class.

Today, we will look at the Archetypal Lens. *What's an archetype?*

Define **archetype** (*noun*):

1. a very typical example of a certain person or thing.
"the book is a perfect archetype of the genre"
2. an original that has been imitated.
"the archetype of faith is Abraham"
3. a recurrent symbol or motif in literature, art, or mythology.
"mythological archetypes of good and evil"

In your **Digital Notebook** on your Critical Lens Note-Taking Tool, add notes. Students should use this tool as a home base for guiding their work with their archetypal lens. They will return to this tool several times throughout the unit.

Write down the following notes in your Digital Notebook:

Notes on Archetypal Lens:

- An archetype is a recurrent symbol or idea in a text or a typical example of a certain person or thing.
- The archetypal lens considers ideas that are common across many cultures. One example is the hero's quest.
- This lens also explores recurring character relationships, such as the hero-mentor relationship.
- This lens also examines how a genre provides context for how to interpret archetypes in a text. We will examine how the tragedy genre shapes our interpretation of Hamlet.
- The focus is meant to help you anticipate elements of a text and examine how a text adheres to, or transforms, established archetypes.

(Share the notes on archetypal lens analysis with students orally or by displaying them in front of the classroom. The **archetypal lens** requires students to have some base knowledge of the

	<p>tragedy genre. It is important for students to use this lens when determining whether or not Hamlet meets the criterion for a tragic hero.)</p> <p><u>Students will benefit from relevant examples of archetypes. Consider using the following examples:</u></p> <p><u>Hero's Journey/Quest:</u> This archetype is found in classical texts, such as <i>The Odyssey</i>, and in contemporary texts, such as the <i>Harry Potter</i> and <i>The Hunger Games</i> series.</p> <p><i>What is the Hero's Journey?</i> The Hero's Journey, or the monomyth, is a common story structure shared by cultures worldwide, in which a character ventures into unknown territory to retrieve something they need. Facing conflict and adversity, the hero ultimately triumphs before returning home, transformed.</p> <p><u>Hero-Mentor:</u> In the <i>Harry Potter</i> series, Harry serves as the hero, while Dumbledore serves as the mentor. In <i>The Hunger Games</i>, Katniss and Haymitch have a similar relationship.</p> <p>Students work in small groups to name their own examples of archetypes. (Can be examples of archetypes, hero's journey, or hero-mentor). Add this list to Digital Notebooks in Vocabulary, along with the definition of archetype.</p>
Skill(s):	Note-taking; analysis and application of archetypal elements in <i>Hamlet</i> .
Modifications:	

Introducing Critical Lenses (Archetypal Lens)	
Learning Intentions:	I am learning to analyze a play through a critical lens. I am learning how to develop a claim and support that claim with evidence from the text.
Success Criteria:	I can demonstrate my understanding of <i>Hamlet</i> and my ability to analyze the play through a critical lens. I can demonstrate my ability to develop a claim and support that claim with evidence from the text.
Standards:	NJLSA. R1, R3, RL.12.5, RL.12.7
Links/Resources:	Video on Tragic Hero/Tragic Flaw (Length: 6:07)

Lesson Sequence:

Reintroduce Summative Assessment. **Have students unpack the prompt:**

Students demonstrate their understanding of *Hamlet* and their ability to analyze the play through a critical lens. Students also demonstrate their ability to develop a claim and support that claim with evidence from the text. This prepares students to form a strong claim with compelling evidence in the Culminating Task. What is the correct lens through which to analyze/interpret Hamlet?

Ask: What are you being asked to do? What do you need to know to be able to accomplish this task?

Watch: [Video on Tragic Hero/Tragic Flaw](#) (Length: 6:07). Students should add any new information from the video to their notes/summary on Tragedy Genre.

Process of Unpacking the Summative Assessment:

Have students respond to the following Prompt:

- How does *Hamlet* embody or challenge the archetypes of the tragedy genre?
- What lines support this interpretation?

Use Discussion Routine/Protocol: Think, Write, Talk to Team, Share/Discuss with Class

Teacher Models for Students Using Archetypal Lens:

1. Read the model, and project for students:

As the full title overtly states, The Tragedy of Hamlet, Prince of Denmark, belongs to the tragedy genre. As such, the reader can anticipate certain tragic archetypes, such as a catastrophic ending. However, the play subverts other archetypes, such as the hero's quest and the role of the mentor. In Act 1, Scene 5, Hamlet is given his quest: "Revenge his [father's] foul and most unnatural murder" (31). An archetypal quest would involve Hamlet undertaking a challenge to prove his worthiness as the next king of Denmark. In this case, however, it is not the line of succession, but rather personal revenge, that is the driving force behind Hamlet's actions. By providing Hamlet with crucial information, the Ghost serves as Hamlet's mentor. However, the Ghost's mysterious nature calls into question the veracity of its claims. While Hamlet might believe "it is an honest ghost" (1.5.154), Horatio observes in the previous scene that Hamlet "waxes desperate with imagination" (1.4.97). It could be argued that Hamlet only imagined his interaction with the Ghost and that it is really his own desires guiding his decision, not the counsel of a mentor.

As you read, ask yourself the following questions:

	<ol style="list-style-type: none"> 1. What claim is being made about the play? Underline the claim. 2. What evidence is provided to support that claim? 3. Is the evidence relevant? 4. Is the evidence elaborated on to demonstrate its connection to the claim? 5. How does the model use transitions to connect ideas? 6. How does the model integrate quotations from the play? <p>(*This modeling process can be done on the Smart Board in real-time with the model projected for all to see.)</p>
Skills:	Discussion protocol; Identifying a claim, supporting evidence, transitions to connect ideas, integration of quotations.
Modifications:	

Introducing Critical Lenses (Political Lens)	
Learning Intention(s):	I am learning to analyze a play through a critical lens.
Success Criteria:	<p>I am learning how to develop a claim and support that claim with evidence from the text.</p> <p>I can demonstrate my understanding of <i>Hamlet</i> and my ability to analyze the play through a critical lens.</p> <p>I can demonstrate my ability to develop a claim and support that claim with evidence from the text.</p>
Standards:	NJSLSA. R1, R3, RL.12.5, RL.12.7
Links/Resources:	Act I, Scene 2

<p>Lesson Sequence:</p>	<p>Political Lens: (Teacher: Look at Act I, Scene 2 to find lines that would work best for this): The political lens looks at how power and influence are distributed and wielded in an organism/system as well as the preferences of the individuals and groups who lay claim to power.</p> <p>Use Discussion Routine/Protocol: Think, Write, Talk to Team, Share/Discuss with Class.</p> <p>Students think and write individually first, responding to the following questions, while reading/re-reading Act I, Scene 2: (HMH pages 156-163)</p> <ul style="list-style-type: none"> ● How does the desire for power shape the motivations and actions of characters in the scene? (Act I, Scene 2) ● What lines from the scene support this interpretation? <p>Students work in small groups to discuss Act I, Scene 2 through the political lens.</p> <ul style="list-style-type: none"> ● What specific lines did you discuss? Why? <p><u>Exit Ticket:</u> In what ways does <i>Hamlet</i> examine the power structure of the royal family? What are some of the power struggles at play so far?</p>
<p>Skill(s):</p>	<p>Reading for a purpose; discussion skills</p>
<p>Modifications:</p>	

<p style="text-align: center;">Introducing Critical Lenses (Psychological Lens)</p>	
<p>Learning Intention(s):</p> <p>Success Criteria:</p>	<p>I am learning to analyze a play through a critical lens. I am learning how to develop a claim and support that claim with evidence from the text.</p> <p>I can demonstrate my understanding of <i>Hamlet</i> and my ability to analyze the play through a critical lens. I can demonstrate my ability to develop a claim and support that claim with evidence from the text.</p>
<p>Standards:</p>	<p>NJSLSA. R1, R3, RL.12.5, RL.12.7</p>
<p>Resources:</p>	<p>HMH Into Literature Textbook</p>

Lesson Sequence:

Psychological Lens: (Teacher look at Act I, Scene 2 to find lines that would work best for this)

With psychological criticism, the reader analyzes the words and actions of a character in an attempt to reconstruct the inner workings of their mind. Hamlet is considered by many experts to be Shakespeare's most psychologically complex character.

Reread Lines 66-89 of Act 1, Scene 2. As you read and explore the psychology of Hamlet, ask yourself the following questions:

- What are Hamlet's character traits?
- How are they revealed (actions, words, or thoughts)?
- What lines from the scene support this interpretation?
- How does Hamlet view himself?
- How is he viewed by other characters?
- Do the two views agree or disagree?
- What lines from the scene support this interpretation?

1. Write your initial thoughts down.

2. Discuss your answers with a partner.

Teacher Guidance Notes: In Line 68, Claudius observes that "the clouds still hang on [Hamlet]," and in Line 70, Gertrude implores Hamlet to "cast [his] nighted color off."

Keeping lines 68 and 70 in mind, reread the following exchanges from the passage.

CLAUDIUS: But now, my cousin Hamlet and my son—

HAMLET: A little more than kin and less than kind. (1.2.66-67)

CLAUDIUS: How is it that the **clouds** still hang on you?

HAMLET: Not so, my lord; I am **too much in the sun**. (1.2.68-69)

GERTRUDE: Why seems it so particular with thee?

HAMLET: "Seems," madam? Nay, it is. I know not" seems." (1.78-79)

Respond to the following question:

- How does their use of figurative language help the reader understand Hamlet's mood?

Discuss your findings with a partner.

Examine your notes on your Psychological Lens Note-Taking Tool. Do you have enough information to respond to the following questions? If not, reread Lines 133-164.

- Whom is Hamlet angry with and why?
- What evidence from the text supports this interpretation?
- Is his anger justified? Why or why not?
- What lines support this interpretation?
- How does the punctuation used in the lines emphasize Hamlet's mental state?

Exit Ticket:

- What is Hamlet's mental state, and what factors contribute to it?
- What lines from the scene support this interpretation?

Later passages to explore through a Psychological Lens: (once students have read Act IV)

As a class, discuss the following questions. Be sure to have the text at hand to find textual evidence to support your answers.

- What change has taken place in Ophelia? What evidence from the text supports this?
- What are the causes of this change? What evidence from the text supports this interpretation?
- Both Ophelia and Hamlet are portrayed as mad. Compare Ophelia with Hamlet. Discuss if their madness is believable.

Though the bulk of this scene focuses on Ophelia's transformation, the scene includes important information about Laertes's motivations and state of mind. Reread the following passages from **Act 4, Scene 5**, and respond to the guiding questions in your Learning Log.

Passage 1: Act 4, Scene 5, Lines 122-175:

What is the cause of Laertes's "rebellion" (Line 136)?

What evidence from the text supports this interpretation?

How do Laertes's motivations mirror Hamlet's? How do they differ?

What evidence from the text supports this interpretation?

	<p>Passage 2: Act 4, Scene 5 Lines 225-245:</p> <p>How does Claudius calm Laertes down?</p> <p>What evidence from the text supports this interpretation?</p> <p>What do you predict Claudius will tell Laertes? Will it be honest or deceitful?</p>
Skill(s):	Analysis; discussion, making predictions
Modifications:	

Introducing Critical Lenses (Feminist Lens)	
<p>Learning Intention(s):</p> <p>Success Criteria:</p>	<p>I am learning to analyze a play through a critical lens.</p> <p>I am learning how to develop a claim and support that claim with evidence from the text.</p> <p>I can demonstrate my understanding of <i>Hamlet</i> and my ability to analyze the play through a critical lens.</p> <p>I can demonstrate my ability to develop a claim and support that claim with evidence from the text.</p>
Standards:	NJSLSA. R1, R3, RL.12.5, RL.12.7
Resources:	HMH Into Literature textbook

Lesson Sequence:

Earlier sections to explore feminist lens in the play:

Look at Act I, Scene 3 (lines 1-137) to find lines that would work best for this.

Introducing the Feminist Lens: (During Act IV)

Feminist criticism is concerned with "the ways in which literature (and other cultural productions) **reinforce** or **undermine** the **economic, political, social**, and **psychological oppression** of women" (Tyson 83).

(Note: words in bold should be discussed and defined)

- What do the female characters reveal about gender roles during the time period?
- What lines from the scene support this interpretation?

During Act IV: Discuss Gender Roles

We will read Act 4 of Hamlet and explore the play through a feminist lens, answering the following questions:

- How are the female characters portrayed in the play?
- What stereotypes do they embody? What stereotypes do they defy?
- How are they treated by the male characters?
- What power do they have?

For homework, read Act 4, Scenes 1 and 2.

Verbal irony is a literary device where what is said is the opposite of what is meant.

As you read, pay attention to Gertrude's revelation and Claudius's use of verbal irony.

In your Digital Notebook, respond to the following questions:

- How do Gertrude's actions in this scene contradict what she said in the previous scene?
- What evidence from the text supports your interpretation?
- What might be her reasons for this change?
- How do her actions confirm or defy Hamlet's view of women?
- What is Claudius's reaction to Gertrude's news?
- What verbal irony does he use?
- What effect does it have on the meaning of the scene?
- What does Hamlet mean when he refers to Rosencrantz as a sponge (4.2.12 and 4.2.20)?
- What effect does this metaphor have on the meaning of the scene?

Read the following quotation from the informational text "Hamlet: A Feminist Argument":

Likewise, "the object Ophelia" (the object of Hamlet's desire) is also denied a voice. In the view of author Elaine Showalter, she is portrayed in the play as "an insignificant minor character" created mainly as an instrument to better represent Hamlet. Deprived of thought, sexuality, and language, Ophelia's story becomes...the cipher of female sexuality to be deciphered by feminist interpretation."

The scene presents the opportunity to discuss several feminist issues:

gender stereotypes (women & hysteria)
strength vs. weakness
oversimplified vs. full characterization
power vs. oppression
body vs. mind

In groups, discuss the following question:

What feminist issues does this scene touch upon?

Capture key takeaways from the discussion in your Feminist Lens Note-Taking Section of your Digital Notebook. Be sure to reference the text for textual evidence and proper line citation.

Reread and annotate Lines 190-208. Use the following questions to guide your annotations:

- What imagery does Gertrude use when describing Ophelia's death? What effect does it have on the meaning of the scene?
- Identify at least three examples of personification in her speech. What effect do they have on the meaning of the scene?

Discuss your answers in a group.

Feminist critic Elaine Showalter observes, "Though she is neglected in criticism, Ophelia is probably the most frequently illustrated and cited of Shakespeare's heroines."

One of the most famous illustrations of Ophelia is the painting [Ophelia by artist Sir John Everett Millais](#).

Closely examine the painting. As you view the painting, ask yourself the following questions:

- What lines from Gertrude's speech did the artist choose to focus on?
- Which lines did the artist choose to omit?
- How does this artistic interpretation compare to the text?
- For you, how effective is the painting in portraying the text? Why?

	<p>Teacher Notes: (Suggested responses to be shared AFTER students respond, if needed): In the painting, the viewer will find a visual depiction of Gertrude's lines describing the "glassy stream" and "fantastic garland." The painting focuses on the moment right after Ophelia fell into the brook:</p> <p>Her clothes spread wide, And mermaid-like awhile they bore her up, Which time she chanted snatches of old lauds, As one incapable of her own distress Or like a creature native and endued Unto that element. (4.7.200-205)</p> <p>The painting does not depict the "muddy death," choosing instead to emphasize the beauty of the scene.</p>
Skill(s):	Visual text analysis; compare & contrast visual text with written text.
Modifications:	

Summative Assessment Preparation	
<p>Learning Intention(s):</p> <p>Success Criteria:</p>	<p>Learning Intentions:</p> <ul style="list-style-type: none"> • Students can demonstrate their understanding of <i>Hamlet</i> and their ability to analyze the play through a critical lens. • Students demonstrate their ability to develop a claim and support that claim with evidence from the text. <p>Success Criteria:</p> <ul style="list-style-type: none"> • I can demonstrate my understanding of <i>Hamlet</i> and my ability to analyze the play through a critical lens. • I can demonstrate my ability to develop a claim and support that claim with evidence from the text.
Standards:	NJLSA. R1, R3, RL.12.5, RL.12.7; W12.2, 4, 5, 9, 10

Links/Resources:	HMH Into Literature Textbook; Summative Assessment Guide
Lesson Sequence:	<p>Review the Central Essential Question of the unit:</p> <ul style="list-style-type: none"> ● How many ways can the same text be read? <p>Use the following questions to guide a discussion with a partner or small group:</p> <ul style="list-style-type: none"> ● What new knowledge do you have that relates to this Central Essential Question? ● What is the relationship between this Central Essential Question and <i>Hamlet</i> so far? ● How does the question help you understand the text, <i>Hamlet</i>? ● How has your response to the question evolved, deepened, or changed? <p>In your Digital Notebook, write your response to the question: How does <i>Hamlet</i> shed light on the Central Essential Question: <i>How many ways can the same text be read?</i></p>
Skill(s):	Discussion, writing, synthesizing information
Modifications:	