

FRANKLIN-SIMPSON HIGH SCHOOL

Course Name: English 12 **Unit Name:** Beyond Good and Evil: *Othello*, Society, and the Self

Quality Core Objectives:

Unit 4 Beyond Good and Evil: <i>Othello</i> , Society, and the Self	
A.1. Reading Across the Curriculum	c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms
A.2. Reading Strategies	a. Apply strategies before, during, and after reading to increase fluency and comprehension (e.g., adjusting purpose, previewing, scanning, making predictions, comparing, inferring, summarizing, using graphic organizers) with increasingly challenging texts
	b. Use metacognitive skills (i.e., monitor, regulate, and orchestrate one’s understanding) when reading increasingly challenging texts, using the most appropriate “fix-up” strategies (e.g., rereading, reading on, changing rate of reading, subvocalizing)
	c. Demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative questions
	d. Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts
	e. Compare texts to previously read texts, past and present events, and/or content learned in other coursework
A.3. Knowledge of Literary and Nonliterary Forms	a. Identify, analyze, and evaluate the defining characteristics of specific literary and nonliterary forms (e.g., satire, allegory, parody, editorial, essay, memorandum) and describe how form affects the meaning and function of the texts
	c. Read dramatic literature (e.g., <i>Macbeth</i> , <i>A Man for All Seasons</i>) and analyze its conventions to identify how they express a writer’s meaning
A.4. Influences on Texts	a. Explain the relationship between the time in which a literary work is set, the time during which the author wrote, and the time in which the reader reads (e.g., Charles Dickens’s novel <i>A Tale of Two Cities</i> as a comment on the French Revolution and life in Victorian England)
	b. Analyze and evaluate the influence of traditional and mythic literature on later literature and film (e.g., the Aristotelian concept of the tragic hero as depicted in William Shakespeare’s play <i>King Lear</i>)
A.5. Author’s Voice and Method	d. Identify, analyze, and evaluate the author’s use of parallel plots and subplots in increasingly challenging texts
	e. Identify, analyze, and evaluate the ways in which the devices the author chooses (e.g., irony, imagery, tone, sound techniques, foreshadowing, symbolism) achieve specific effects and shape meaning in increasingly challenging texts

	f. Critique the treatment and scope of ideas from multiple sources on the same topic, noting the authors' implicit and explicit philosophical assumptions and beliefs (e.g., analyze Chris Hedges's book <i>War Is a Force That Gives Us Meaning</i> and James Hillman's book <i>A Terrible Love of War</i>)
	g. Evaluate ways authors develop style to achieve specific rhetorical and aesthetic purposes, noting the impact of diction and figurative language on tone, mood, and theme; cite specific examples from increasingly challenging texts
A.6. Persuasive Language and Logic	a. Distinguish between valid and invalid arguments; provide evidence to support the author's findings; and note instances of unsupported inferences, fallacious reasoning, and propaganda techniques used in literature, film, advertising, and/or speeches
A.7. Literary Criticism	a. Select and apply to increasingly challenging texts the relevant terms (e.g., <i>archetype</i> , <i>oedipal</i> , <i>hegemony</i>) from a number of critical theories
	b. Evaluate a work of literature from a variety of perspectives (e.g., applying a postcolonialist perspective to E. M. Forster's novel <i>Passage to India</i>)
	c. Read literary criticism to learn different ways of interpreting increasingly challenging literary texts
A.8. Words and Their History	b. Infer word meanings by analyzing relationships between words (e.g., synonyms, antonyms, metaphors, analogies) in increasingly challenging texts
	c. Use general and specialized dictionaries, thesauruses, and glossaries (print and electronic) to determine the definition, pronunciation, derivation, spelling, and usage of words
	d. Use context clues (e.g., author's restatement, example) to understand unfamiliar words in increasingly challenging texts
	e. Comprehend foreign words and phrases in texts that are commonly used in English
B.1. Writing Process	c. Create and use various tools (e.g., rubrics, checklists, models, writing conferences) to revise, refine, edit, and proofread own and others' writing, using appropriate rhetorical, logical, and stylistic criteria for assessing the final versions of compositions
B.2. Modes of Writing for Different Purposes and Audiences	a. Craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect
	b. Craft first and final drafts of informational essays or reports that provide clear and accurate perspectives on the subject; support the main ideas with facts, details, and examples; and make distinctions about the relative value and significance of those facts, details, and examples
	c. Craft first and final drafts of persuasive papers that articulate a clear position; support assertions using rhetorical devices, including personal anecdotes and appeals to emotion or logic; and develop arguments using a variety of methods
B.3. Organization, Unity, and Coherence	b. Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence
	d. Rearrange words, sentences, and/or paragraphs and add transitional words and phrases to clarify meaning and to achieve specific aesthetic and rhetorical purposes
	e. Write an introduction that engages the reader and a conclusion that summarizes, extends, or elaborates points or ideas in the writing

B.4. Sentence-Level Constructions	a. Recognize and correct errors that weaken writing, including nonparallel structure, shifts from active to passive voice, misused modifiers, and awkward sentence construction
	b. Combine phrases and clauses to create sentences of varying lengths and sophistication (e.g., simple, compound-complex, balanced, periodic, cumulative) and to coordinate or subordinate meaning for effect
	d. Evaluate own sentence style by identifying common sentence patterns and constructions
	g. Use strong action verbs, sensory details, vivid imagery, and precise words
B.5. Conventions of Usage	a. Correctly spell commonly misspelled/confused words
	b. Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity
	c. Make subject and verb agree in number, even when a phrase or clause between the two suggests a different number for the verb
	d. Use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference)
	e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified
	f. Correctly use parts of speech
B.6. Conventions of Punctuation	a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways)
	b. Use punctuation correctly within sentences and words
	c. Demonstrate correct use of capitalization
C. Research	b. Decide on a research question and develop a hypothesis, modifying questions as necessary during the project to further narrow the focus or extend the investigation
	c. Evaluate multiple sources of information for accuracy, credibility, currency, utility, relevance, reliability, and perspective
	e. Summarize, paraphrase, and directly quote from sources, including the Internet, to support the thesis of the paper and/or presentation; accurately cite every source to avoid compromising others' intellectual property (i.e., plagiarism)
D.1. Comprehension and Analysis	b. Identify and evaluate the effect of logical fallacies (e.g., overgeneralization, bandwagon) and the presence of biases and stereotypes in television and print advertising, speeches, newspaper articles, and Internet advertisements
	c. Analyze the effectiveness and validity of arguments (e.g., causation, analogy, inductive and deductive reasoning, appeals to emotion or authority) in visual and oral texts
	e. Analyze and evaluate the way language choice (e.g., repetition, use of rhetorical questions) and delivery style (e.g., eye contact, nonverbal messages) affect the mood and tone of the communication and make an impact on the audience
D.2. Application	g. Actively participate in small-group and large-group discussions, assuming various roles

Purpose of the Unit: Macbeth, Othello, and/or Hamlet make up the line up themselves for perfect texts for examining the correlation between power and society. Summary, paraphrase and use of direct quotes deepen the students’ skills and this unit is completed by not only daily responses to reading but the second short period of research—question will be asked, narrowed, and result in a developed hypothesis complete with a fully supported paper.

Prerequisites: English I study of Romeo and Juliet and English II study of Julius Caesar are important to the development of literacy skills for reading Shakespearean plays. Completion of English III is also a prerequisite.

Daily Lesson Guide

Day	Lesson Content and Objectives	Focus Questions	Critical Thinking (High Yield / Literacy /LTF/etc.)	Engagement	Assessment and/or Accommodations
1	<p>A.1.c, A.2.e,A.4.a, A.5.d</p> <p>1. Brief overview of material concerning Shakespeare’s plays, times, theater and life—should be review only based on 2 years of prior study</p> <p>2. “Shakespeare Authorship Debate” article (or some</p>	<p><i>Anonymous</i>— what is the plot?</p> <p>What were the influences that impacted Shakespeare’s play, <i>Macbeth</i>— or is it Shakespeare’s play?????</p>	<p>Literacy</p> <p>Problem Solving</p>		<p>Role in Discussion</p>

	<p>substitute) Homework: http://www.ipl.org/ Go to the above site, type in Macbeth, access criticism viewing specifically the following 2 articles: “A Case for Oxford” “A Case for Shakespeare” Create Graphic Organization for Results of Solution</p>				
2	<p>A.7.c 1.Macbeth Anticipation Guide— Agree or Disagree and supported reasoning 2. Literary Criticism Discussion</p>	<p>Focus questions on AG</p>	<p>Quest for Solving a Problem Literacy Skills for reading criticism</p>		<p>Homework End Product</p>
3	<p>A.3.a, A.6.b,c,d 1.Mrjeffreyslessonpl anzone.com powerpoint presentation and assignment for</p>	<p>What are the components of Dramatic Structure?</p>	<p>Nonlingual representation</p>		<p>Awareness level only—application later</p>

	<p>“dramatic structure” DUE DATE-DAY 15 2.Begin Reading Act I,Scenes 1-3 aloud as a play—perhaps on stage (Herein out, it can be assumed that teacher and students will engage in a question/answer approach to reading, understanding, predicting,comparing, inferring, summarizing, etc. as well as examine history and other clues of meaning of selected works whenever the activity indicates an Act of the play.) Students have been given a study guide mostly for comprehension questions only.</p>	<p>What is meant by “Foul is Fair and Fair is Foul”?</p> <p>What is the significance of the storm in the beginning with the witches?</p>			<p>Observation during whole group and individual student questioning</p> <p>Study Guide</p>
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4	<p>A.4.b, A.5.d, A.2.a,b,c,d,e, A.3.c</p> <p>1. Review the Aristotelian concept of the tragic hero for future use</p> <p>2. Act Out Act 1, Scenes 4-end</p> <p>3. Analyze Macbeth's letter to his wife and her "unsex me here" speech—compare with Portia in JC as a strong female character</p> <p>http://scholar.lib.vt.edu/ejournals/old-WILLA/fall96/gerlach.html</p>	<p>How is characterization promoted or accomplished with a piece of literature?</p> <p>Specifically, what is the weakness of Duncan?</p> <p>What makes us believe that Macbeth had considered or not considered becoming king prior to the witches prediction?</p>	<p>Higher Order Questions—criticism of Shakespeare's Women characters</p> <p>Kinesthetic Engagement Dramatic Reading</p>		<p>Annotation of Text</p> <p>Study Guide</p>
5	<p>A.5.e, A.2.c, A.5.f&g, A.6.a</p> <p>1. View PBS version of Macbeth http://video.pbs.org/video/1604122998/</p> <p>2. Discuss director's choices vs. the text</p> <p>3. Begin Act II—</p>	<p>What choices do directors collectively make to present a text in film?</p> <p>Why are Shakespearean</p>	<p>Nonprint</p>		<p>Roles in discussion/analysis skills and argumentation</p>

	bloody dagger	<p>plays in the 21st century set and costumed in an era other than its original story?</p> <p>What choices did Shakespeare make to present a historical account of a King as a piece of drama?</p>			
6	<p>A.2.a-e, A.3.a&c, A.7.c,B.3.b</p> <p>1.Read Act II</p> <p>2.Study Guide</p> <p>3. Act II of PBS</p> <p>4. Reader's Response in Journal</p> <p>What role does guilt play in the actions of both Macbeth and his wife</p>	<p>What ways does guilt manifest itself in students and society of today?</p> <p>Why do authors use comic relief? How effective is the porter in accomplishing those purposes?</p>	Dramatic Reading/Voices, etc. Kinesthetic Engagement		Journal Entry
7	<p>A.2.a-e,</p> <p>1.Test over Acts I and II</p> <p>2. Begin the reading of Act III</p>	<p>How has the theme "Fair is Foul, Foul is Fair" be kept as the focus by the</p>			Summative Assessment

		author?			
8	<p>A.2.a-e, A.5.e, A.b.d &e</p> <ol style="list-style-type: none"> 1. Acting out of Act III 2. Study Guide 	<p>If small children get angry with their family members or friends, you might hear one say “Well, you can’t come to my birthday party!”</p> <p>What similarities are there between the small child and Macbeth in Act III?</p> <p>What are the facts of the shift in the marital relationship of Macbeth and Lady Macbeth?</p>	<p>Drama</p> <p>Kinesthetic Engagement</p>		<p>Observed engagement</p> <p>Answers to Higher Order Questions</p>
9	<p>A.2.c, A.5.d, A.6.a</p> <ol style="list-style-type: none"> 1.PBS version of Act III 2.Act out Act IV (Teacher should act out MacDuff’s wife’s part with the best 	<p>What is the importance of Scene 2— Macduff’s family?</p>	<p>Cooperative Learning</p>		<p>Advance Organizer</p>

	<p>reader in the class reading the son –this scene begs for quickness and reading with prosody) for engagement of whole class</p> <p>3. Small group analysis of scene</p>				
10	<p>1.Finish up reading of Act IV</p> <p>2.PBS version of Act IV</p> <p>3. Study Guide Check</p>	<p>What is the meaning of “man not born of a woman” and how might “Birnam Wood move to Dunsinane”?</p> <p>What is Shakespeare’s purpose in inserting these “riddles” into the text?</p>			<p>Study Guide</p> <p>Usually no answers are cemented for the riddles on the first day, but the first student who discovers the answer on his own in the next few days (without teacher requirement) gets my full attention as a sign of a “true student.”</p>
11	<p>C.b</p> <p>Lab Day for the purpose of doing preliminary research for possible hypothesis or a</p>	<p>What interests me about this play enough to research for a possible</p>			<p>Preliminary bibliography and possible question for personal research</p>

	<p>“slice the pie” writing assignment connected to reading and/or to work on Dramatic Structure project</p>	<p>hypothesis to prove or disprove?</p>			
12	<p>A.2.a-e, A.8.b 1. Test over Acts III-IV 2. Begin Act V 3. Study Guide</p>	<p>What conclusions have you drawn about the riddles?</p>			<p>Summative Assessment</p>
13	<p>A.2.c 1. Continue Acting— Act V 2. PBS Version of selected parts of Act V 3. Study Guide</p>	<p>Revisit—How can we account for Lady Macbeth’s actions in Act V? Could she be OCD?</p>	<p>Cooperative Learning</p>		<p>Roles in discussion</p>
14	<p>1. Jigsaw dramatic structure, tragic hero, characterization and theme, shifts</p>	<p>Focus questions will specific to the 5 selections</p>	<p>Cooperative Learning--Jigsaw</p>		<p>Shared info</p>
15	<p>A.3.a&c 1. Test—Act V and Dramatic Structure</p>				<p>Summative Assessment</p>

	<p>2. Study Guide for Daily Grade</p> <p>3. Dramatic Structure Chart for Macbeth</p>				
16--20	<p>B.1,c, B.2.a-c, B.3.b-e, b.4.a,b,d,g, B.5.a-f, B.6.a-c, and C.b,c,e</p> <p>Library and Lab Time for Writer’s Workshop or another writing strategy— “Slice the Pie” approach is to give students choice in what genre they might choose to write in response to the drama study or to “Beyond good and evil: Macbeth, Society, and Self</p> <p>The difficulty of this is that rubrics have to be prepared for all. The author has</p>				Finished product

	not included these different options				
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