



EXPEDITIONARY
LEARNING

Grade 8: Module 2B: Unit 1: Lesson 7

Launching *A Midsummer Night's Dream*: The Universal Appeal of Shakespeare, Part 2



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)
I can determine the central ideas of an informational text. (RI.8.2)

Supporting Learning Targets

- I can determine the central idea of the article “Shakespeare’s Universal Appeal Examined.”
- I can use evidence from the article to analyze the central idea of Shakespeare’s universal appeal.

Ongoing Assessment

- QuickWrite 2 (from homework)
- Chalkboard Splash
- Frayer Model: Control



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Gallery Walk (5 minutes)B. Reviewing Learning Targets (1 minute)2. Work Time<ol style="list-style-type: none">A. Read-aloud: “Shakespeare’s Universal Appeal Examined” (5 minutes)B. Close Reading: The Source of Shakespeare’s Appeal (22 minutes)C. Introducing the Theme of Control: Frayer Model (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Previewing Homework (2 minutes)4. Homework<ol style="list-style-type: none">A. QuickWrite 3	<ul style="list-style-type: none">• This lesson is Part 2 of the study of the universal appeal of Shakespeare begun in Lesson 1. Students have studied the authorship question in the past several lessons, which was intended to provoke curiosity. This lesson focuses students on Shakespeare’s work itself.• Students briefly revisit the Gallery Walk images displayed in Lesson 1 as they begin to think about the timeless appeal of Shakespeare.• Part of what gives Shakespeare’s plays such universal and timeless appeal is that there are many themes in any given play. In <i>A Midsummer Night’s Dream</i>, themes include love and marriage, dreams, imagination, appearance versus reality, and more. In this lesson, students identify some timeless, universal themes that might appeal to all ages, ethnicities, and walks of life. Continue to emphasize that Shakespeare’s plays are rich in their language, plots, and themes and are worth revisiting many times throughout one’s academic career.• This module presents a fresh look at the play, focusing students on the theme of control, which not only is central to the play but also highly relevant to eighth-grade students in the process of determining to what extent they are able to influence themselves or others. Questions that students consider include:<ul style="list-style-type: none">– “Which characters try to control others? Why?”– “How do they carry out this control?”– “Does it work? What’s the outcome?”• Students first engage with this theme of control through the use of a Frayer model.• Review: Chalkboard Splash protocol (see Appendix).• Post: Gallery Walk images (from Lesson 1); learning targets.



Lesson Vocabulary	Materials
universal appeal, control	<ul style="list-style-type: none">• Gallery Walk images (from Lesson 1)• “Shakespeare’s Universal Appeal Examined” (one per student and one for teacher reference)• Dictionaries (one per pair of students)• Sentence strips (one per pair)• Frayer Model: Control (one per student and one to display)• Document camera• Frayer Model: Control (answers, for teacher reference)• Guiding Questions (one to display)• QuickWrite 3 (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Gallery Walk (5 minutes)</p> <ul style="list-style-type: none">• In advance, post the Gallery Walk images (from Lesson 1).• Have students sit with their Syracuse Discussion Appointment partner.• Draw students' attention to the Gallery Walk images and remind them that they viewed these images in Lesson 1. Ask:<ul style="list-style-type: none">* "Think back to when you first viewed these images. What conclusions did you draw from them? What inferences did you make?"• Invite students to turn and talk. Cold call pairs to share their thinking. Listen for them to mention that Shakespeare's plays have a universal appeal, that they are interesting and meaningful to people of all ages, ethnicities, and walks of life.• Share with students that in today's lesson, they are going to think about why Shakespeare's works have this universal appeal.	
<p>B. Reviewing Learning Targets (1 Minute)</p> <ul style="list-style-type: none">• Cold call a student to read aloud the two learning targets:<ul style="list-style-type: none">* "I can determine the central idea of the article 'Shakespeare's Universal Appeal Examined.'"* "I can use evidence from the article to analyze the central idea of Shakespeare's universal appeal."• Share with students that these targets are similar to ones they have worked with before.	



Work Time	Meeting Students' Needs
<p>A. Read-aloud: “Shakespeare’s Universal Appeal Examined” (5 minutes)</p> <ul style="list-style-type: none">• Distribute “Shakespeare’s Universal Appeal Examined.” Invite students to read along in their heads as you read the text aloud.• After reading, invite students to turn and talk:<ul style="list-style-type: none">* “What is the gist of the article?”• Cold call pairs to share and listen for them to understand the gist is that Shakespeare’s works have a universal appeal. At this point, this depth of understanding is fine. Further questions will bring students to a deeper understanding.	
<p>B. Close Reading: The Source of Shakespeare’s Appeal (22 minutes)</p> <ul style="list-style-type: none">• Draw students’ attention to Paragraph C. Share with students that the author asks an important question: “What is the source of Shakespeare’s universal appeal?”• Divide Paragraphs D through G among the student pairs. It’s fine that the paragraphs will be studied by more than one pair.• Share with students that in these paragraphs, the author answers the question about the source of Shakespeare’s appeal. Explain that each pair will focus on the assigned paragraph to come to a better understanding of the answer to this question.• Have each pair reread the assigned paragraph aloud to each other and write the gist of the paragraph in the left margin.• Next, have students reread the paragraph silently and independently and circle any words they don’t know. Invite them to share these words with each other.• Ask pairs to identify the unknown words they think are important and try to figure these words out from the context. Invite them to use a dictionary to help with the definitions if needed.• Distribute one sentence strip to each pair. Ask:<ul style="list-style-type: none">* “Based on your paragraph, what is the source of Shakespeare’s universal appeal?”• Have each pair Think-Pair-Share and write the answer on the sentence strip. Invite pairs to post their strip on the board in a Chalkboard Splash.• Have the entire class read over the various responses to the question. Ask students what they notice and what they wonder as they read these responses.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Explain that the source of Shakespeare's universal appeal is that the themes or topics he wrote about are interesting and relevant to young and old, rich and poor, educated and uneducated, powerful and powerless, bullies and victims, etc.• Ask:<ul style="list-style-type: none">* "Based on what you read and what you know about peoples' interests, what are some themes or topic that might be interesting or relevant to a variety of people?"• Invite students to turn and talk. Cold call pairs to share their thinking. Ideally, they will share themes and topics like love, war, relationships, romance, religion, etc.• Tell students that they are going to read one of Shakespeare's plays, <i>A Midsummer Night's Dream</i>. This play is a comedy, which means that it has a satisfying, happy ending. Explain that there are many themes <i>in A Midsummer Night's Dream</i>. Sometimes when people read the play, they focus on a particular theme: love and marriage, dreams and reality, appearance and illusions. This time when they read the play, students are going to focus on the theme of control• Display the Guiding Questions and share them out loud with students:<ul style="list-style-type: none">* "Why do Shakespeare's works hold a universal appeal?"* "What motivates people to try to control each other's actions?"* "Is it possible to control another person's actions in the long run?"	



Work Time (continued)	Meeting Students' Needs
<p>C. Introducing the Theme of Control: Frayer Model (10 minutes)</p> <ul style="list-style-type: none">• Distribute the Frayer Model: Control handout and display it using the document camera. Orient students to each of the four boxes and explain that they will begin to develop a deeper understanding of what it means to control another person's actions or thinking over the course of the module, and they will use this Frayer model organizer to help them.• Refer to Frayer Model: Control (answers, for teacher reference) as you guide the class in filling in the organizer.• Draw students' attention to the Examples box in the lower left-hand corner of the chart. Invite them to reflect on what control can look like.• Provide a couple of examples for students, such as:<ul style="list-style-type: none">* "Control can look like someone trying to convince, persuade, manipulate, deceive, etc."• Next, draw students' attention to the Definition box in the upper left-hand corner and invite them to turn and talk about what it means to control. Cold call several pairs to share out a definition and write something in the box like: "Control means to influence, convince, or manipulate someone into doing something you want or into thinking or believing what you want."• Next, draw students' attention to the Characteristics/Explanation box in the upper right-hand corner of the handout. Ask them to turn and talk:<ul style="list-style-type: none">* "What <i>characteristics</i> or qualities do people have who are controlling?"• Cold call several pairs to share. Listen for characteristics such as: "persuasive," "strong-willed," "believe they are right or know best," "convinced," "have strong beliefs," "action-oriented," "self-centered."• Finally, draw students' attention to the Non-Examples box in the lower right-hand corner. Ask:<ul style="list-style-type: none">* "What might a person do that's a non-example of controlling?"• Encourage students to think about the definition and the characteristics listed on the handout and remind them that they are thinking about the opposite of these, but not just the opposite. For example, someone need not be a push-over but could be respectful of someone else to be a non-example.• Cold call pairs and record the non-examples. Listen for non-examples like: "respectful," "kind," "eager to please," "makes compromises," etc.• Explain that students will be learning more about people trying to control another's actions or thinking in the coming lessons as they begin to read <i>A Midsummer Night's Dream</i> by William Shakespeare.	



Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (2 minutes) <ul style="list-style-type: none">Distribute the QuickWrite 3 and preview as needed.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">QuickWrite 3: Based on your knowledge of the universal appeal of Shakespeare, what might make the theme of control appealing or interesting to people of different ages, genders, ethnicities, etc.?	



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Supporting Materials



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Shakespeare's Universal Appeal Examined

Name: _____

Date: _____

Tuesday, Apr 24, 2012, 10:30 IST | Agency: Daily Telegraph
Jonathan Bate

Britain's greatest playwright has been embraced by every age and every nation. On the anniversary of the Bard's birth and death, **Jonathan Bate** explains why the world has claimed him for its own.

"After God," said the 19th-century novelist Alexandre Dumas, "Shakespeare has created most." No other body of writing in the history of world literature has been peopled with characters and situations of such variety, such breadth and depth. No other writer has exercised such a universal appeal.

My first date with my future wife was a production of *Richard III* in Romanian. We didn't understand a word of the dialogue, but the atmosphere in the little theatre in Manchester was electric. I have seen a mesmerising *Titus Andronicus* in Japanese and another that came straight from the townships of post-apartheid South Africa. One of the most influential modern books on the plays, entitled *Shakespeare Our Contemporary*, was by a Polish Communist. During the Iran-Iraq war, a general spurred his tanks into battle by quoting from *Henry V*. Half the schoolchildren in the world are at some point exposed to Shakespeare's work.

But what is the source of the universal appeal of this balding middle-class gentleman, born in a little Warwickshire market town in the reign of the first Queen Elizabeth? Why would the world's newest country, South Sudan, choose to put on a production of *Cymbeline*? Or Sunnis and Shias opt to relocate the story of *Romeo and Juliet* in Baghdad? What is it about *Richard III* that appeals to Brazilians, or *Othello* to the Greeks?

When his collected plays were published a few years after his death in the weighty book known as the First Folio, his friend and rival Ben Jonson wrote a prefatory poem claiming that Shakespeare was as great a dramatist as the classicists of ancient Greece and Rome, and that one day "all scenes of Europe" would pay homage to him. This proved prophetic: Shakespeare did indeed exercise a decisive influence on the cultural and political history of Europe in the 18th and 19th centuries, shaping key aspects of the Romantic movement, the Revolutionary consciousness, the rise of nationalism and the nation state, of the novel, the idea of romantic love, the notion of the existential self, and much more. In the 20th century, thanks to translation and film, that influence spread around the world.

Shakespeare's Universal Appeal Examined

Jonson's poem described Shakespeare in two contradictory ways, and in that contradiction is to be found the key to his universality. He was, says Jonson, the "Soul of the Age," yet he was also "not of an age, but for all time." Shakespeare recognised that human affairs always embody a combination of permanent truths and historical contingencies (in his own terms, "nature" and "custom"). He was "not of an age" because he worked with archetypal characters, core plots and perennial conflicts, dramatising the competing demands of the living and the dead, the old and the young, men and women, self and society, integrity and role-play, insiders and outsiders. He grasped the structural conflicts shared by all societies: religious against secular, country against city, birth against education, strong leadership against the people's voice, the code of masculine honour against the energies of erotic desire.

Yet he also addressed the conflicts of his own historical moment: the transition from Catholicism to Protestantism and feudalism to modernity, the origins of global consciousness, the conflict between new ideas and old superstitions, the formation of national identity, the growth of trade and immigration, the encounter with a "brave new world" overseas, the politics of war, new attitudes to blacks and Muslims, new voices for women and children.

Shakespeare endures because with each new turn of history, a new dimension of his work opens up before us. When King George III went mad, *King Lear* was kept off the stage—it was just too close to the truth. During the Cold War, *Lear* again became Shakespeare's hottest play, its combination of starkness and absurdity answering to the mood of the age, leading the Polish critic Jan Kott to compare it to Samuel Beckett's *Endgame* and inspiring both the Russian Grigori Kozintsev and the Englishman Peter Brook to make darkly brilliant film versions.

Because Shakespeare was supremely attuned to his own historical moment, but never wholly constrained within it, his works lived on after his death through something similar to the Darwinian principle of adaptation. The key to Darwin's theory of evolution is the survival of the fittest. Species survive according to their capacity to adapt, to evolve according to environmental circumstances. As with natural selection, the quality that makes a really successful, enduring cultural artifact is its capacity to change in response to new circumstances. Shakespeare's plays, because they are so various and so open to interpretation, so lacking in dogma, have achieved this trick more fully than any other work of the human imagination.

Shakespeare's life did not cease with the "necessary end" of his death 398 years ago on April 23, 1616. His plays continue to live, and to give life, four centuries on, all the way across the great theatre of the world.



Frayer Model: Control

Name: _____

Date: _____

Definition	Characteristics/Explanation
Examples	Non-Examples

Control



Frayer Model: Control
(Answers, for Teacher Reference)

Definition	Characteristics/Explanation
Control means to influence, convince, or manipulate someone into doing something you want or into thinking or believing what you want	persuasive, strong-willed, believe they are right or know best, convinced, have strong beliefs, action-oriented
Examples	Non-Examples
To convince, persuade, manipulate, deceive	Respectful, kind, eager to please, makes compromises



Guiding Questions

- “Why do Shakespeare’s works hold a universal appeal?”
- “What motivates people to try to control each other’s actions?”
- “Is it possible to control another person’s actions in the long run?”



Name:

Date:

Directions: Based on your knowledge of the universal appeal of Shakespeare, what might make the theme of control appealing or interesting to people of different ages, genders, ethnicities, etc.?

Use specific evidence from the text to write a paragraph that answers this prompt.

- Answer the prompt completely
- Provide relevant and complete details
- Your paragraph should include:
 - A focus statement stating your thinking
 - At least three reasons to support your thinking
 - For each piece of evidence, an analysis or explanation: What does this evidence mean?
 - A concluding sentence