EACHER RESOURCE FOR *THE TAMING OF THE SHREW* BY WILLIAM SHAKESPEARE

This resource with its aligned lessons and texts can be used as a tool to increase student mastery of Ohio's Learning Standards. It should be used with careful consideration of your students' needs. The sample lessons are designed to target specific standards. These may or may not be the standards your students need to master or strengthen. This resource should not be considered mandatory.

ANCHOR TEXT	THE TAMING OF THE SHREW (Order Copies from CCS Book Warehouse)
SHORTER LITERARY TEXTS	Available HERE
INFORMATIONAL TEXTS	Available HERE
MEDIA/VISUAL TEXTS	Available HERE

COLUMBUS CITY SCHOOLS

OHIO'S LEARNING POWER STANDARDS

RL.8.2, RL.8.3, RL.8.7, W.8.1, W.8.2, W.8.3, SL.8.1, SL.8.4

RESOURCE FOCUS

Student learning will center on the close reading of select sections of the comedy, focusing on theme development and how particular lines of dialogue propel action and reveal aspects of the characters. Students will also analyze how reading a play is different from watching it being acted out on a live stage and recorded video (such as a theatrical movie).

SAMPLE LESSON 1	SAMPLE LESSON 2	SAMPLE LESSON 3	SAMPLE LESSON 4
Introduction	Act I	Act II	Act III
FINDING THEME	**OBJECTIVE SUMMARY**	**THEMES & CENTRAL IDEAS**	**PROPELLING ACTION**
	ACT I VOCABULARY	**ACT II VOCABULARY**	**ACT III VOCABULARY**

SAMPLE LESSON 5	SAMPLE LESSON 6	SAMPLE LESSON 7A AND 7B	SAMPLE LESSON 8
Act IV	Act V	After Reading	Extension of Standards to New Material
DIALOGUE & CHARACTERIZATION	**DEBATE: VIDEO VS. LIVE**	**RESPONDING TO TEXT**	**ANALYSIS**
ACT IV VOCABULARY	**ACT V VOCABULARY**	**COURTING AND MARRIAGE**	

WRITING/SPEAKING PROMPTS (TASK TEMPLATES AND RUBRICS: LDC 2.0, LDC 3.0, ARGUMENT RUBRIC, INFORMATIONAL RUBRIC, NARRATIVE RUBRIC, LDC SPEAKING & LISTENING, SPEECH)

Argument

-After reading *The Taming of the Shrew*, write a speech in which you argue for (or against) arranged marriages. Be sure to acknowledge competing views, and support your position with evidence from the text.

-Should a person ever be "tamed" or have aspects of their personality changed by another person? Write a five-paragraph argumentative essay in which you argue the cause(s) of Katherine's shrew personality and explain the effect(s) of Petruchio's efforts to tame Katherine. Support your discussion with evidence from the text(s).

-How much influence should a father have on his daughter's choice of mate? With a partner, design a visual presentation outlining your argument for this question. Include at least one direct quotation from the play to support each point that enhances your claim.

Informative/Explanatory

-After reading *The Taming of the* Shrew, write a speech in which you describe the differences between a typical wedding today and the Katherine's wedding. Support your discussion with evidence from the play.

-Design a brochure where you explain Petruchio's plan and his execution of the plan. Cite at least three specific references from the play in each of the three inside panels to support your explanation. Suggested inside headings for the brochure are Panel 1~ Petruchio's plan to marry, Panel 2~ The marriage of Katherine, and Panel 3~ Taming Katherine.

-Create a movie trailer for this comedy that is 5-10 minutes in length. The trailer should explain the major plot actions in each Act, as well as quote text directly. Your trailer needs to explain enough of the plot to interest others into seeing the comedy, but not give away the specific details (such as whether or not Katherine becomes tamed).

Narrative

-After reading *The Taming of the* Shrew, write a speech from the perspective of either Katherine, Bianca, or Baptista. Narrate the feelings, thoughts, questions, frustrations, anxiety, excitement, etc., the character experienced while watching or participating the in courtship and/or marriage.

-The reader knows nothing of the reactions from the Lord or Sly throughout the play. Write a three-five paragraph narrative from the perspective of the Lord or Sly. Cite at least one piece of textual evidence from each Act in the play. Think about what the character is thinking, feeling, saying, etc. as he watches this comedy unfold.

-With a partner, design an advertisement (visual or print) for the comedy *The Taming of the Shrew*. Create an image that adequately represents the theme of the play. Choose one direct textual citation from the play to include in your ad. Also include a one or two paragraph narrative from the perspective of any character in the play. This narrative should show the character's emotions, confusion, happiness, etc. as he/she interacts with other characters. This narrative should be tied into the selected image and theme.

SAMPLE LESSON 1
Prior to Reading any of *The Taming of the Shrew*

FINDING THEME

MINI-LESSON: Creating Interest in Shakespeare

-For many students, this play will be their first introduction to William Shakespeare. Begin by doing a K-W-L Carousel. Break students into three groups. Each group is given a large sheet of poster paper or an open document on an electronic device. Have Group One label their poster or document "I KNOW THIS ABOUT SHAKESPEARE," Group Two label their poster or document "I WANT TO KNOW THIS ABOUT SHAKESPEARE," and Group Three label their poster or document "I HOPE TO LEARN THIS ABOUT SHAKESPEARE." Give each group two minutes to discuss with each other the topic on the poster/document and write at least two items in response to the label they were given. Have the groups rotate to a new poster/electronic device. Give students three minutes and instruct them to add at least two or three new things to the poster/document without repeating what is already on the poster/document. Rotate a final time, giving each group three more minutes to add at least two or three new things to the poster/document without repeating what is already on the poster/document.

-After groups have rotated through all three stations, ask for a volunteer from each group to read the responses. As a class, briefly discuss anything that pops out. A suggestion might be to do a quick "thumbs up/down" for one or two of the items on the poster to gage student interest in what they know and are interested in learning.

-Give students a copy of the Ten Facts About Shakespeare located on the next page an in a shareable document HERE and discuss how the list of facts matches and/or goes against the information on the posters/documents.

STUDENT WORKSHOP: Identifying Themes and Motifs

Step One: In their notebooks, have students write the meanings of <mark>theme</mark> and <mark>motif</mark>. Refer to the Themes and Motifs handout below and HERE for definitions and explicit examples from *The Taming of the Shrew*. Let them know that they are working on Reading Standard 2 which asks students to determine a theme and analyze its development over the course of a text. Let them know that they should add to the theme and motif lists as the play is read and discussed.

Step Two: Introduce the play for students. (Click here for a two-minute video summary.) Students need to understand that the play is a play-within-a-play. That is, the Induction is the play, while Acts I-V comprise the play that is being acted out in front of Sly as part of the trick the Lord is playing on Sly. This is called a framing device. The Who's Who flowchart below and HERE will help students keep track of the characters. Have this displayed throughout the unit and/or give students a copy to refer to as they read the play.

Step Three: Read the Induction (pages 3-27). Assign students to each part including reading the stage directions.

Step Four: Break students into groups of five. Give each group one index card with one of the following questions written at the top. After the groups have read the card, give them three minutes to discuss the question and develop a response. A spokesperson for each group will share the with the class.

- Cite textual evidence to support this theme in the Induction: The Lower Class Can Serve as a Plaything for Upper Classes.
- Cite textual evidence to support the motif of trickery/deceitfulness in the Induction.
- Our group thinks the theme of the Induction is ___ and an example of how this theme develops is ___.
- How does the setting contribute to this theme: The Lower Class Can Serve as a Plaything for Upper Classes?
- How does the setting contribute to the motif of trickery/ deceitfulness?

REFLECTION/FORMATIVE ASSESSMENT: As an Exit Ticket, have students write three questions they have about Shakespeare, two things they learned, and one theme from the Induction.

Ten Facts About William Shakespeare

1. Shakespeare's actual date of birth is not known; however, it is generally accepted his birthday is April 23, 1564, three days before his baptism record. Coincidentally, Shakespeare died April 23, 1616.

2. Shakespeare married Anne Hathaway and had 3 children: Susannah and twins Judith and Hamnet (Hamlet). Hamnet died at age 11.

3. There are no living descendants of Shakespeare. His daughter Susannah had no children and Judith's three children died. Her first son, Shakespeare Quiney died in infancy, and her other two sons (Richard & Thomas) died within a month of each other in 1629, neither having had children.

4. A Google search of "Shakespeare" will offer up over 125 MILLION results.

5. Shakespeare's first folio was printed in 1623, seven years after his death. This marked the first time 18 of his plays including *The Taming of the Shrew*, were printed.

6. There were only 750 copies of the first folio; it is estimated about 230 of those original folios survive today.

7. The Globe, the playhouse theatre owned and operated by Shakespeare, opened in 1599. It is still in operation in London today.

8. The original Globe Theatre burned to the ground in 1613, but was rebuilt in 1614.

9. During Shakespeare's time, it was common for playhouses to only employ male actors. The female roles were most likely played by male actors dressed as women.

10. It is estimated that Shakespeare invented over 1700 now common English words. Some of those words include: assassination, blood-stained, cold-blooded, gossip, green-eyed, skim milk, swagger, and zany.

Themes & Motifs

Theme

- ✓ The moral or universal lesson of the text
- ✓ The argument (claim) about humanity made by the text
- ✓ Can apply to many texts
- ✓ Does not include specific details about one text
- ✓ It cannot be described in a single word
- ✓ Theme is developed through character's actions, key plot details, and conflict
- ✓ Questions to find theme:

  -What lesson did the main character in the story learn or fail to learn?

  -What is the moral of the story? What lesson is the author trying to teach?

  -Which idea in the story can relate to everyday life?

Motif

- ✓ An image, idea, sound, image, action, or other figure with symbolic significance
- ✓ They help explain the central idea/theme of a literary work and do not just act as symbols that represent something else.
- ✓ Contribute toward the development of the theme
- ✓ Reoccurs throughout the text multiple times
- ✓ Functions as a reinforcement in a text
- ✓ Helps readers comprehend the underlying message of a text, but is not the underlying message

Some themes and motifs that can be found in the play *The Taming of the Shrew* include:

Themes

- ➢ Marriages Are Economic Contracts
- ➢ Changes/Transformations Are Not Always Genuine
- ➢ Women Have Limited Social Roles
- ➢ Happiness Can Be Determined by Social Hierarchy
- ➢ Happiness Can Be Determined by Wealth
- ➢ Men Who Control Their Wives Are More Masculine
- ➢ Learning Can Be a Painful and Humiliating Experience
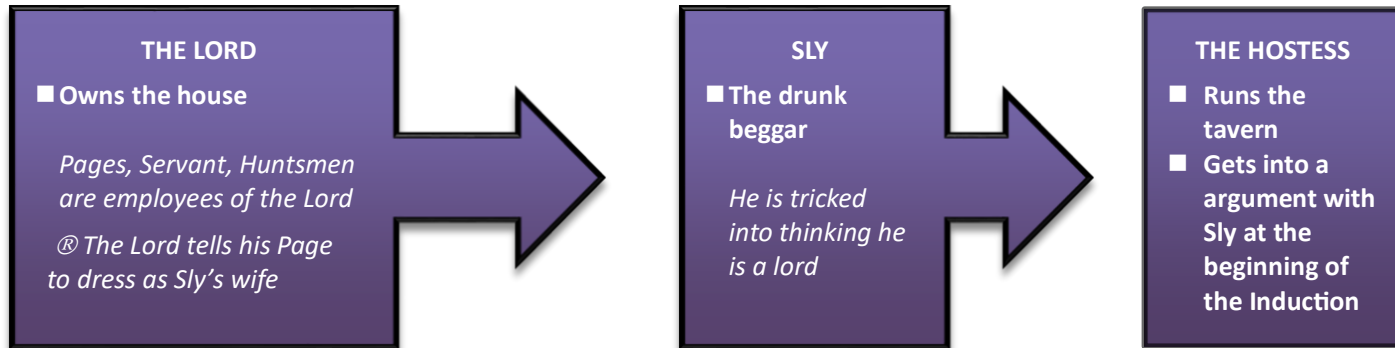- ➢ Language Has Power

Motifs

- ➢ Disguise (pretending to be someone you are not)
- ➢ Social hierarchy (city vs. country; aristocrat vs. working class, etc.)
- ➢ Misogyny (dislike of, contempt for, or ingrained prejudice against women)
- ➢ Domestication
- ➢ Love and money
- ➢ Family relationships
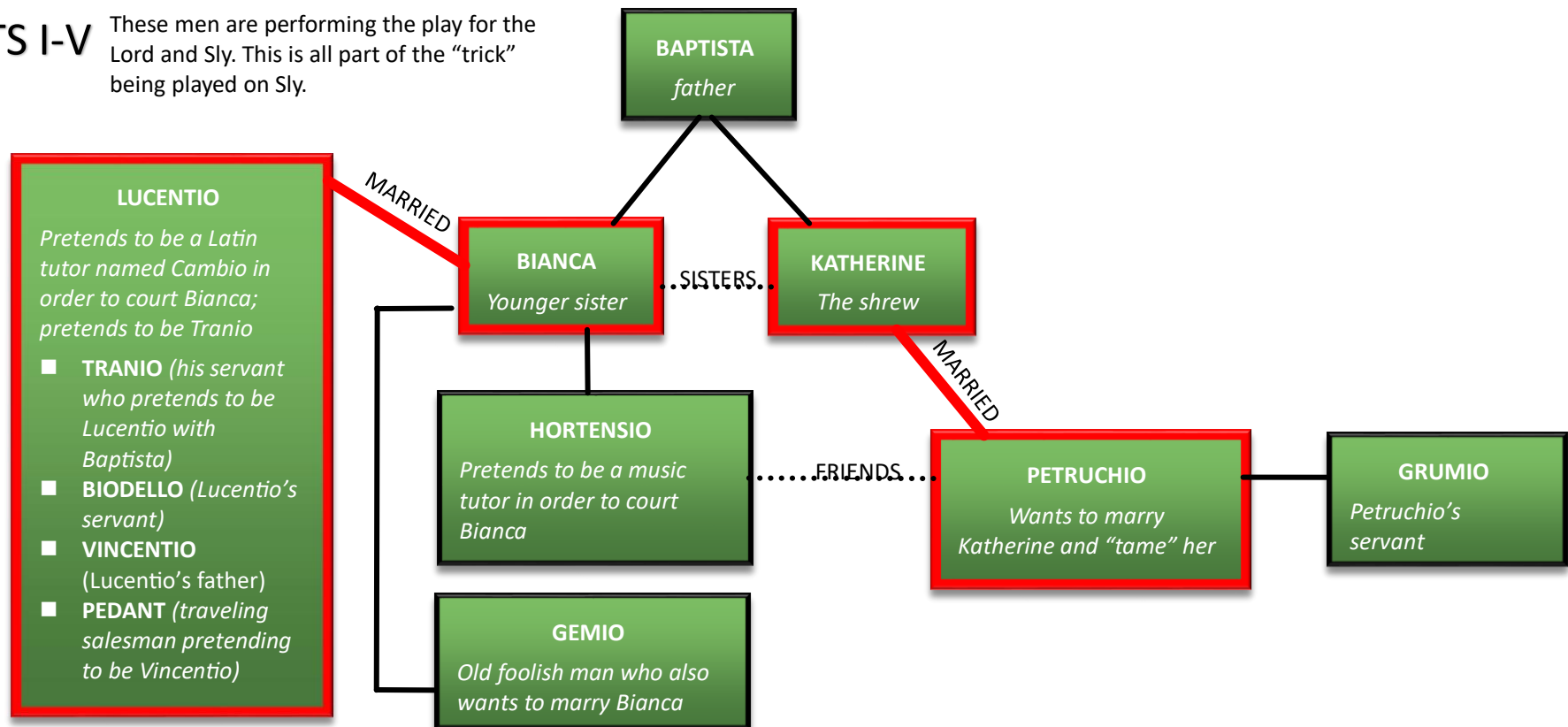
∗ Taken from various sources

Who's Who??

INDUCTION

These men are watching the play being performed.

THE LORD
- Owns the house

Pages, Servant, Huntsmen are employees of the Lord

® The Lord tells his Page to dress as Sly's wife

SLY
- The drunk beggar

He is tricked into thinking he is a lord

THE HOSTESS
- Runs the tavern
- Gets into a argument with Sly at the beginning of the Induction

ACTS I-V

These men are performing the play for the Lord and Sly. This is all part of the "trick" being played on Sly.

BAPTISTA
father

LUCENTIO

Pretends to be a Latin tutor named Cambio in order to court Bianca; pretends to be Tranio

- **TRANIO** *(his servant who pretends to be Lucentio with Baptista)*
- **BIODELLO** *(Lucentio's servant)*
- **VINCENTIO** (Lucentio's father)
- **PEDANT** *(traveling salesman pretending to be Vincentio)*

LUCENTIO —MARRIED— **BIANCA**
Younger sister

BIANCA ...SISTERS... **KATHERINE**
The shrew

HORTENSIO

Pretends to be a music tutor in order to court Bianca

KATHERINE —MARRIED— **PETRUCHIO**

HORTENSIO ......FRIENDS...... **PETRUCHIO**

PETRUCHIO

Wants to marry Katherine and "tame" her

GRUMIO

Petruchio's servant

GEMIO

Old foolish man who also wants to marry Bianca

SAMPLE LESSON 2
Prior to Lesson: Students Should Read Induction-Act I (pages 3-73)
OBJECTIVE SUMMARY

MINI-LESSON: Writing an Objective Summary (We do)

Read "The Tell-Tale Heart" by Edgar Allan Poe (available in the Eighth-Grade Pearson text). This short story is used as an exemplar in the video for this mini-lesson. The link will allow you to read the short story together as a whole group or students can be put in small groups to read the text. After reading the short story, tell students they are going to write an objective summary in five or fewer sentences. Providing an objective summary is part of Reading Standard 2. Click here to view the short video on how to write an objective summary. The video gives a five-sentence summary of "The Tell-Tale Heart" that can be used as an example for how to write an objective summary. Students can take notes in their student notebooks from the video, specifically the five things to remember about writing objective summaries that begins at 4:18 in the video.

STUDENT WORKSHOP: Writing an objective summary (You do)

Step One: Using the Induction as a catalyst, review with students the major events and characters. As a class, model how to write a five-sentence summary of the Induction. Remind students to use the whole class summary from the mini-lesson as an example for their summaries.

Step Two: Break students into groups with three or four students in each each group. Have the groups discuss Act I. Then, tell each group member to summarize the Act in no more than three sentences. They might want to write out what their summary first, and then read their summary to the group during the discussion. Remind students of the three important questions to answer when writing an objective summary (from the video in the mini-lesson):

- Did you mention the main character and the person he (or she) goes up against?
- Did you mention where the story takes place?
- Did you mention the problem the character has and how the story wraps up?

Step Three: Give each group a marker and large sheet of poster paper (bulletin board paper will also work) or give each group an electronic device. Tell the groups they will write a five-sentence objective summary of Act I. Remind students of the video from the mini-lesson and the "rules" of writing an objective summary. When writing a summary, consider the following questions:

- What does the reader learn about ____ (Katherine's, Bianca's character, Baptista's character, Lucentio's) character that has the greatest influence on the passage? Include textual evidence to support your response.
- What is the theme of Act I? How does this theme exhibit itself in the actions of the characters?
- Choose three quotations from Act I that best support your chosen theme/central idea of Act I. Embed at least one of those quotations in your objective summary.
- Are personal opinions included? If so, how can they be rewritten or modified so the objective summary is free from any bias?

Differentiation: Use the GIST GRAPHIC ORGANIZER during Step One and/or in while making the group posters/electronic documents to assist students in writing their summaries. GIST is an acronym for Generating Interactions between Schemata and Texts.

REFLECTION/FORMATIVE ASSESSMENT: The group summaries can be used as formative assessments. Have groups read their summaries and vote on which group wrote the most objective summary and kept within the constructs of writing an objective summary as explained in the mini-lesson video.

SAMPLE LESSON 3: ACT II
Prior to Lesson: Students Should Have Read Induction- Act II (pages 3-111)
THEMES AND CENTRAL IDEAS

MINI LESSON: Looking at theme and central idea in poetry

Have students view a four-minute video on how to find themes in literature. Encourage students to take notes in their student notebooks while viewing the video. Go to 3:40 in the video for a quick review of theme. Let the students know that there is a difference between theme and main idea. Themes are universal and main ideas are text-specific. Share this THEME & CENTRAL IDEA GRAPHIC with the students to crystalize the differences. Let students know that they will be working on Reading Literature Standard 2 which asks students to determine themes and central ideas.

Theme	Central Idea
✓ The moral or universal lesson ✓ The argument (claim) about humanity made by the text ✓ Can apply to many texts ✓ Does not include specific details about one text ✓ Questions to find theme: -What lesson did the main character in the story learn or fail to learn? -What is the moral of the story? What lesson is the author trying to teach? -Which idea in the story can relate to everyday life? ✓ Theme is developed through character's actions, key plot details, and conflict	✓ What the story is mostly about; its subject ✓ Related only to that story ✓ Use the **WIN** strategy to help determine the main idea: **W=WHO/WHAT** Figure out the most important *who* or *what* **I=INFORMATION** Figure out the most important *information* about the who or what **N=NUMBER OF WORDS** Write the main idea using the fewest possible *number* of words

Break students into small groups, giving each group one of the Hello Poetry- Shrew Poems. Give each group time to read their assigned poem. If needed, review the Themes and Motifs for this play. After students have read their assigned poem, have them discuss the theme of the poem. Then, ask them to find an Act and/or Scene in *The Taming of the Shrew* that corresponds with the identified theme or central idea of the poem.

STUDENT WORKSHOP: Close Reading Activity – Looking at the Central Idea of Act III, Scene I

Step One: Have students silently read Act III, Scene I (pages 113-121). Give each student an index card or an electronic device with open document and tell them to write three words to describe the central idea of the reading passage, i.e. what the scene is mostly about. In addition, tell students to write three questions they have about the passage, focusing on theme and central idea. (It is ok if the questions are not specifically about theme and central idea. Allow all questions at this stage.) This should take about 10 minutes.

Step Two: Have students pair up and share their index cards/documents. Challenge the partners to find a line of dialogue to support each adjective their partner used to describe the central idea of the reading passage. Remind students this is similar to the activity they completed during the mini-lesson. This should take about five minutes.

Step Three: Tell partners to now look at the other three questions their partner wrote. Find textual evidence to support your answer to your partner's question. This should take about 10 minutes.

Step Four: Instruct partners to combine with another partner group to make a small group of four. Looking at all the adjectives used to describe the central idea, each group will choose the best adjective and cite four lines of dialogue to support the chosen adjective. This should take about five minutes.

Step Five: The remaining class time should be used for the small groups to discuss the remaining questions on the index cards. Each answer must have a line of dialogue to support the answer. For enrichment and to add an element of argument to the activity, tell students all members of the group must agree with the line of dialogue used to support the answer to the specific questions developed by the group members. This will give students the opportunity to not only go back into the reading passage to find specific support for their answer, but also drive students to verbalize why their chosen line of dialogue is the best support for the answer.

Differentiation: For students struggling to develop questions, differentiate the lesson by giving struggling students a few questions to begin with:

- How does the setting impact the central idea?
- How does the dialogue help in developing the central idea of the reading passage?
- What is the central idea of this reading passage? Which character best embodies the central idea?

REFLECTION/FORMATIVE ASSESSMENT:

Option 1: The group discussions and answers to student developed questions can serve as a formative assessment.

Option 2: Exit Ticket: Select an adjective from one of the groups. As an Exit Ticket, have students defend the adjective. Does the adjective adequately reflect the central idea of the reading passage? If so, how? If not, why? Cite textual evidence to support your answer.

SAMPLE LESSON 4: ACT III
Prior to Lesson: Students Should Have Read Induction – Act III (pages 3-145)
PROPELLING ACTION

MINI-LESSON: Reviewing elements of plot

Review plot elements with students by going over pertinent vocabulary of plot: exposition (beginning), rising action, climax (turning point), falling action, and resolution (the end-how the problem was solved). This review can be completed by students writing the definitions in their student notebooks and/or by playing a quick game such as using Quizlet.com. The vocabulary cards are already made and ready to use in the link.

After students have a grasp of the elements of plot, have them create a plot diagram in their notebooks. Refer back to any part of the play already read and discussed up to Act III. Have students fill in the plot diagram for the specific act and scene chosen. This could also be accomplished by having students work in cooperative groups. Each group chooses their own act and scene to complete the plot diagram. Click here or here for a shareable plot diagram.

Differentiation: Click here for an interactive plot diagram from ReadWriteThink.org to support struggling learners.

STUDENT WORKSHOP: Propelling Action in Act III

Let students know that this workshop will focus on RL.8.3 which asks them to analyze how particular lines of dialogue or incidents in a drama propel the action.

> **Step One:** In student notebooks, have students draw the plot "pyramid" and label each part. See the example to the right.

> **Step Two:** Have students complete the plot diagram on their own **only using events from Act III**. This can be differentiated by telling struggling students to include one or two rising and falling action events while directing advanced students to include three or more rising and falling actions. Remind students to refer back to the notes they took during the mini-lesson. Each event should propel the action of the plot into the next listed event.

> **Step Three:** Put students in small groups of three or four. This could be accomplished by allowing students to choose their own groups, or by you placing students in ability groups. Give each group a sheet of plain white paper. Large 11x17 paper works best, but 8 ½ x 11 paper or construction paper can also be used. Each group will also need markers and a ruler.

> **Step Four:** Give each group about 15-20 minutes to share their individual plot diagrams with each other. Specifically, tell groups to justify their identified climax. Challenge each person in the group to "argue" their case as to **how** (not just why) their identified rising action events listed led directly to their identified climax. Remind students their identified falling action events must likewise lead directly to their identified resolutions. You may want to provide a model using events from a previous Act.

> **Step Five:** As a group, create one plot diagram. Groups should agree on each plot element included on the plot diagram and should reflect on their group discussion. Remind groups each rising and falling action event must propel into the next listed event leading to the climax and resolution respectively.

> **Step Six:** Groups should identify a spokesperson. The spokesperson will share the group plot diagram explaining how each listed event propels into the next event. To save time, you can ask groups to share one specific part of their diagram. For example, ask the group to share the rising action events and how each events propelled into the eventual climax.

REFLECTION/FORMATIVE ASSESSMENT: Exit Ticket: In your opinion, what was the biggest event identified by your group and how did this event propel the plot into the climax or resolution?

SAMPLE LESSON 5: ACT IV

Prior to Lesson: Students Should Have Read Induction – Act IV (pages 3-213).

DIALOGUE & CHARACTERIZATION

MINI-LESSON: Analyzing specific dialogue to reveal aspects of character

Read Maya Angelou's poem *"Still I Rise"*. Have students consider the following questions: (You could discuss in pairs with each other and share out with the whole group.)

- What does this poem reveal about the narrator's character? (Is she sad/ pessimistic, pragmatic, honest/ dishonest, view life in a negative or positive way, etc.)
- How is this poem similar to Katherine in *The Taming of the Shrew*? Cite specific lines from the poem and play to support your opinion.
- How is the dialogue in the play similar to the lines in the poem?
- Is there a shift in perspective from the beginning to the end of the poem? Support your opinion with specific lines of the poem.

Direct students to draw a T-Chart and compare/contrast the character of Katherine and the narrator of the poem. Students can share their T-Charts with a partner.

STUDENT WORKSHOP: Connecting Dialogue to Character Traits

Let students know that this workshop will focus on RL.8.3 which asks them to analyze how particular lines of dialogue reveal aspects of character.

Step One: Refer students to page 163 of Act IV, Scene I, at the bottom on the page where Petruchio enters. Reread the monologue at the bottom of page 163 continuing to page 164. Have students respond to the two questions below in their notebooks. Give one or two minutes to discuss their responses with elbow partners/each other.

- What is revealed about Petruchio by this dialogue?
- What does this dialogue reveal about Petruchio's true character?

Step Two: Give each student a "Twitter Card" located on the next page and in a shareable doc here. Remind students tweets are 140 characters including spaces and hashtags. Refer back to the higher level thinking questions from the mini-lesson. Revise the questions to match the reading passage from the play. For example, Question 1 would become, "What does this reading passage reveal about Petruchio's character?" Have students "tweet" their responses to one of the questions. (Example: @Petruchio U R determined and will not be defeated)

Step Three: Challenge students to create a hashtag that appropriately reveals an aspect of Petruchio's character. Encourage students to turn a line of the monologue into a hashtag. (Example: #Ivebegunmyreign)

Step Four: Have students share their tweets with the class. Facilitate a class discussion on any character traits that seem to repeat in the tweets. It might be good to write the hashtags on the board/presentation device for students to see. Allow students to revise their tweets and/or hashtags if needed or desired after the whole group sharing.

Step Five: Tell students they have 30 seconds to group themselves based upon their tweets. The groups should be based upon like-minded or similar characteristics of tweets created. Once in groups, give each group about five minutes to share their tweets and reorganize if needed. The group should choose one tweet that best exemplifies Petruchio's character based on a line of dialogue.

REFLECTION/FORMATIVE ASSESSMENT: Have the one chosen representative from each group read their tweet to the entire class again. As a reflection piece, have students write the tweet they feel is the best representation of Petruchio's character in their student notebooks and briefly explain why they chose that specific tweet. It might be helpful to write or display the tweets for the class to see and more easily compare.

Twitter Cards
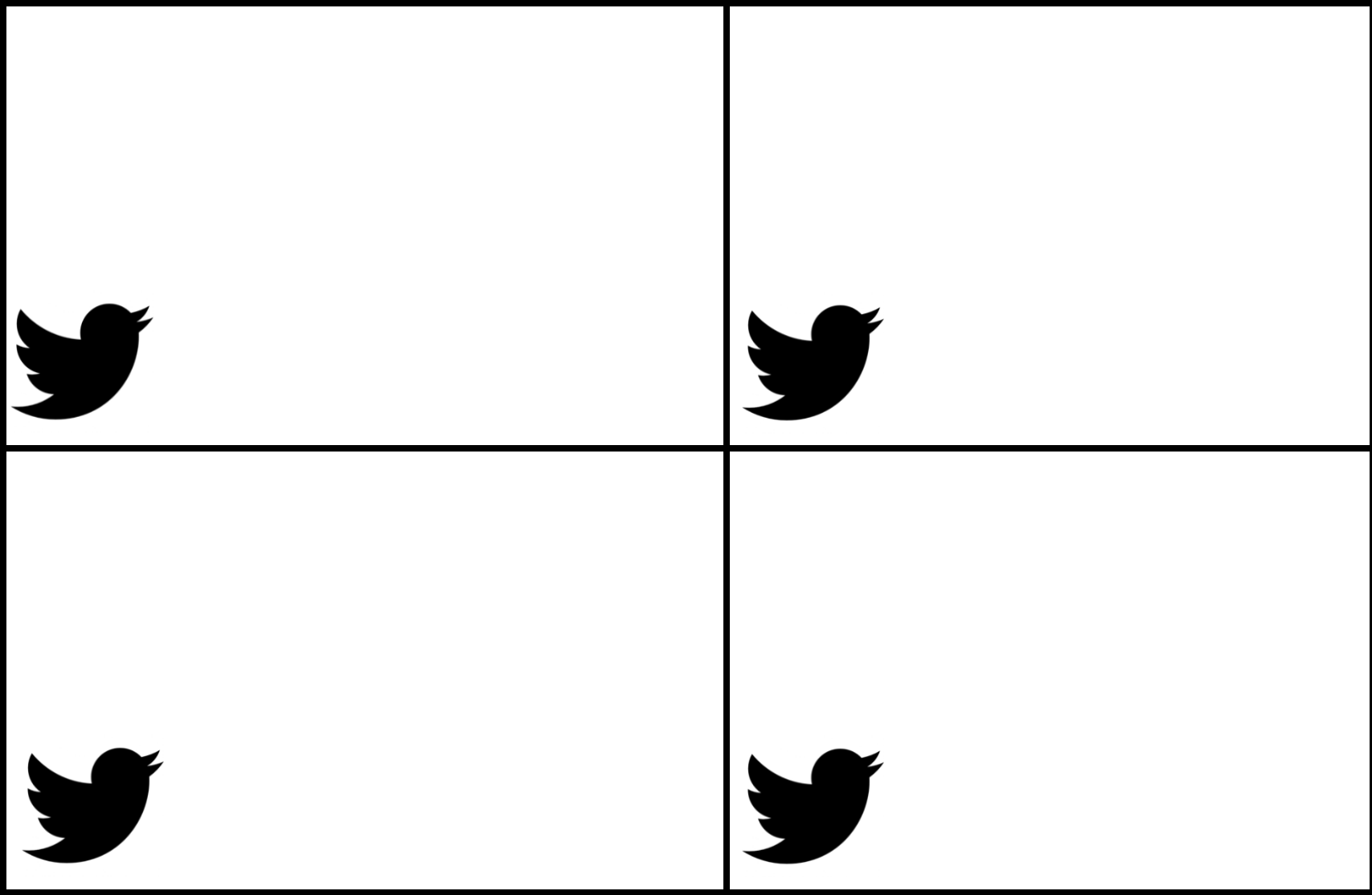
SAMPLE LESSON 6: ACT V

Prior to Lesson: Students Should Have Read Induction–Act V (pages 3-249).

DEBATE: VIDEO VS. LIVE THEATRE

MINI LESSON: Anticipatory Set-Comparing and contrasting film and live versions of a text with its original script

Some students may not have encountered live theatre. Begin by asking who has been part of or seen a school play. This is live theatre. Remind students watching a live performance on TV counts as well, such as recent performances of *The Wizard of Oz, The Wiz, Grease, Peter Pan,* and *The Sound of Music.* Using these examples will help students as they think about the four statements below in the Anticipatory Set. Designate the four corners of your room as 1, 2, 3, and 4. When you read the statement, tell the students to walk to the corner of the room that corresponds to their reaction to the statement. You can allow brief discussions between statements.

4- strongly agree   3- agree   2- disagree   1- strongly disagree   (no neutral- students must take a stand!)

1. Live theatre is boring.

2. Movies have more action than live theatre.

3. It is important to always stick to a script when acting.

4. It's easier to understand a movie than live theatre.

Let students know that their work today will be centered on Reading Literature Standard 7 which asks students to analyze the extent to which a filmed or live production of a drama stays faithful to or departs from the script.

STUDENT WORKSHOP: Comparing Live Theatre, Theatrical Movie Release, and Written Text

Step One: Choose a three- to five-minute selection from the theatrical release of *Ten Things I Hate About You* (PG-13), a modern teen comedy loosely based on Shakespeare's comedy *The Taming of the Shrew,* and a three- to five-minute selection from the live theatre *The Taming of the Shrew* produced by The University of Alaska. Selections should be similar, such as representative of the same Act and Scene. Also, refer students back to the specific Act and Scene in the written play that corresponds with the theatrical release and live theatre selections.

Step Two: Discuss as a whole group how each is similar and different. Questions to consider:

- How was the theatrical release similar and different from the live theatre?
- Which was truer to the actual Shakespeare work?
- Why was the language in each different?
- Which did you prefer and why?

This whole group discussion should not be more than five minutes. This is just to get students thinking about each of the three mediums and activate their critical thinking.

Step Three: Break students into small groups of five or six. Give each group a question to consider from the bulleted list on the next page. There are eight questions listed; you might use all eight or you might want to choose the questions that best fit the needs of your class. Questions could be copied onto large pieces of poster paper and hung around the room, or written on index cards/plain paper/electronic document as part of rotating stations. Give each group three to five minutes to discuss and write a response to the question. The entire group must agree on the response, and should include specific evidence from the live theatre and theatrical productions.

- How does the live theatre production differ from the theatrical version of the play?
- Which director was truer to the play? Why?
- Which of the five senses were better activated in the theatrical release versus the written play?
- As we read, we have a running 'movie' in our heads of what we think everything looks and feels like. How did the live theatre version of the play differ from what you envisioned as you read the play?
- Which was better: the written play, the updated theatrical release, or the live theatre production? Why?
- Evaluate the media techniques used in the theatrical release such as music, background noises and scenes, etc. How did the media techniques enhance the overall scene? What would you have liked to add or taken away from the scene?
- Which medium was the easiest to understand: the written play, theatrical version, or the live theatre version? Why?
- How was the audience different from the theatrical performance and the live theatre version? Why?

Step Four: Each group will move through the questions, adding onto the previous responses. For example, once they write a brief response to the question, each group will choose one previous response and add to it. Additions might be clarifying questions (What do you mean by this? What evidence from the movie/ text supports this?) or additional support (We agree, and think _____.)

Step Five: After the last rotation, have each group read a question and choose one statement from the poster/index card/paper/document to read aloud to the whole group. Discuss the response and any additional comments made to the response. If clarifying questions were asked, quickly have students to answer them. Discuss how opinions might have changed from the Anticipatory Set responses from the mini-lesson.

REFLECTION/FORMATIVE ASSESSMENT:

Option 1: As an Exit Ticket, have students briefly explain how the three versions of *The Taming of the Shrew* are alike and different. This can be accomplished through bullet points, filling in a chart (below) or writing sentences.

	Difference #1	Difference #2	Difference #3
Written play			
Theatrical movie release			
Live Theatre production			
How all three are alike:			

Option 2: Refer students back to the Anticipatory Set. Have students think about their previous responses to the statements and reevaluate their responses after completing the activity. Write a paragraph about which responses changed and why.

SAMPLE LESSON 7A

Prior to Lesson: Students Should Have Read Induction–Acts V (pages 3-249)

RESPONDING TO TEXT

Students will prepare for and participate in Fishbowl Discussion which is a variation of a Socratic Seminar in this lesson. The National Paideia Center (page 109) has a Socratic Seminar Guide that includes the Fishbowl Discussion variation in its instructions. Socratic Seminar instructions and templates can also be found here and in a shareable *The Taming of the Shrew* editable Fishbowl Discussion template HERE. For a Socratic Seminar to be a Fishbowl Discussion, you divide the students into two groups. One half of the class is in the center ring facing each other and discussing the text, while the remainder is on the outside ring observing and listening. Members of the outer circle can take notes or use an evaluation form to track the overall conversation or to focus on specific participants. The Rubric for Evaluating Classroom Discussions, as well as the Socratic Seminar Fishbowl Discussion Partner Evaluation could be used for this purpose. During the seminar, some teachers reserve an empty "hotseat" for those in the outer circle who really want to jump in to make a contribution and then leave. At the end of the conversation, the outer circle can share their observations. The groups then switch to allow the outside group a chance to discuss. Here is a video of a Fishbowl Discussion: Middle School Fishbowl Discussion Video.

INTRODUCTION: Spend some time acclimating the students to the norms (below) and implementation instructions. Click here, here, and here for information on how to implement Socratic Seminar in your classroom and to get/make handouts to share that information with your students. In order for Fishbowl Discussion to be successful, all participants must have read the play since the discussion questions will be based upon the text. Use sample question listed here to model how you would prepare for the Fishbowl Discussion. Be sure to show rereading of the passage and preparing answers with textual back-up.

Norms for a successful Fishbowl Discussion:

1. One person at a time speaks.   2. Everyone must come prepared. This means the selected passage must be fully read before the next class period.

3. Back opinions with textual evidence.   4. Always refer back to the question(s) in your discussion.

5. The expectation is that everyone speaks at least once.

Sample Selected passage: Act V, Scene II (pages 231-249)

Sample Evaluative Question: Katherine is "tamed" but does this mean she is actually a better person? (There is no right or wrong answer.)

 STUDENT WORKSHOP: Fishbowl Discussion

Preparation: Give or share a copy of *The Taming of the Shrew* Socratic Seminar Template Instruction Sheet that you have prepared by adding the Evaluative and Interpretive (Text-Based) Questions that you want the students to focus on during the Fishbowl Discussion. Be sure that your questions center on development of the theme in the text. Your Evaluative Question should be strongly centered on a theme and your Interpretive Questions should be centered on areas that develop theme, such as motifs, central ideas, plot elements, dialogue, etc. Be sure that the questions you create will lead to a deeper understanding of RL.8.2 and RL.8.3 for the students.

> **Day One:** After distributing the *The Taming of the Shrew* Socratic Seminar Template Instruction Sheet with your created questions, have students partner up to discuss the evaluative question and prepare answers to it and eight Interpretive Questions of their choosing. Remind students they must include textual evidence to support their opinions. Have students write notes for the questions in their notebooks or on a sharable document that can be used during the seminar the following day. Let them know that they can use their play and any handouts/shared docs/notes in their notebooks to help create great answers.

> **Day Two:** Create two large groups (Group A and Group B). This could be accomplished by allowing students to split up into two groups, assigning groups, having students count off by twos, etc. While Group A is conversing, Group B should tally how many times each person in Group A speaks/contributes to the Fishbowl Discussion. Giving each student in Group B a blank grade book sheet is a great way to have them keep tally. After 20 minutes, the groups switch places and Group A will tally how many times each person in Group B speaks/contributes to the Fishbowl Discussion. Students will need their play and prepared notes from

Day One. NOTE: The self-evaluation sheet included in the *The Taming of the Shrew* Socratic Seminar Template Instruction Sheet is based upon each student speaking three times. Since the Fishbowl Discussion only requires speaking once and the tallies will be kept by classmates and not through self-evaluation, it should not be used. Also, the teacher will want to keep record of student contributions. This is easily done with a black grade book sheet. Put a plus sign if the student was able to make a point and back it up with relevant text. Put a dash if the student made a point, but did not back it up with relevant text. Put a zero if the student spoke but did not add a valid point or textual back-up to the discussion. This make for easy grading. If the student has at least one plus sign by their name at the end of the discussion, they have met the requirement.

Step Two: Each group will have 20 minutes to contribute to the seminar discussion. Invite a student to begin the seminar by either asking one of his or her own questions, or by responding to one of the Interpretive Questions that connects directly to students' experiences. Beginning and ending seminars with student experience helps students to understand the relevance and importance of the lesson. Students may wish to begin with their notebook reflections from the modeled Sample Evaluative Question used during the Introduction if they are feeling nervous about getting started.

Step Three: As students refer to their notes and reflect on textual evidence from the reading passage, assist in the conversation as needed. Try to let the students run the seminar and only interfere if necessary. A few questions to keep the seminar discussion going include:

- What is the value of this passage (refer to specific lines of dialogue) to the evaluative question?
- Can you say something similar using other words?
- What did you like about the previous contribution?
- What new ideas did that contribution give?
- What puzzled you the most about that last statement?
- Can you elaborate, explain, or give another example?
- What in the last statement had not occurred to you before?
- How did the person who made the last statement arrive that that conclusion?
- What does _____ (word or phrase) mean? What other word/ phrase could have been used?
- What is unclear to you in this passage?
- Who has a different perspective? Who can build upon what ___ just said or has a different perspective?
- Clarify what you mean/ Cite textual evidence to support what you just said.
- How does this passage (refer to specific lines of dialogue) relate to the theme of the play?
- Who do you think was the true shrew? Why?

Step Four: Reserve the last five minutes for each student to give one last thought to the Evaluative (Theme-Centered) Question. Their responses could highlight these questions: How has your understanding of the theme been enhanced? How has your thinking/opinion changed? What was said or discussed that caused you to think differently?

REFLECTION/FORMATIVE ASSESSMENT: Have students open their notebooks and reflect on how well they prepared for and participated in seminar. Ask them to make a goal for improvement in the next seminar based upon mastering Speaking and Listening Standard 1 which asks students to engage effectively in collaborative discussions on Grade 8 texts building on others' ideas and expressing their own ideas clearly. Also ask them to identify and celebrate someone in the class who made a significant contribution to the discussion or who took a successful risk in the discussion. Share these celebrations with the class if time allows or revisit when the class next meets and you discuss the seminar as a whole.

SAMPLE LESSON 7B
Prior to Lesson: Students Should Have Read Induction–Acts V (pages 3- 249).

COURTING AND MARRIAGE

MINI-LESSON: Giving a Good Speech

Tell students they will choose one of three prompts for a three- to five-minute speech they will give in class. To begin the thinking process, show students a short four-minute video on how to become a confident speaker. Students should take notes in their notebooks. The guided notes on the next page and in a shareable document here can also be used for note taking during the video. Review the information after the video to ensure students have the information in their notes to use during the Student Workshop.

STUDENT WORKSHOP: Courting and Marriage Speech

Step One: Read the following prompts and tell students to choose one of them.

- **Argument Speech:** After reading *The Taming of the Shrew*, write a speech in which you argue for (or against) arranged marriages. Be sure to acknowledge competing views, and support your position with evidence from the text.
- **Informative Speech:** After reading *The Taming of the* Shrew, write a speech in which you describe the differences between a typical wedding today and the Katherine's wedding. Support your discussion with evidence from the play.
- **Narrative Speech:** After reading *The Taming of the* Shrew, write a speech from the perspective of either Katherine, Bianca, or Baptista. In the personal of your chosen character, narrate the feelings, thoughts, questions, frustrations, anxiety, excitement, etc., the character experienced while watching or participating the in courtship and/or marriage.

Step Two: Review the "Giving a Good Speech" mini-lesson and remind students a good speech requires diligent planning, forethought, and most of all PRACTICE.

Step Three: Give time in class (one or two days) for students to research, review, look up information, etc. that they will need for their speech. To differentiate this part of the activity, allow students to work in small groups, practice their speeches with each other, and modify length of speech as needed for individual students. Be sure to spend some workshop time conferencing with students to make sure they are on the right track.

Step Four: The day before class speeches begin, break students into small groups with three or four members. Give students time to practice their speech within the small group. Give students access to the Speech Rubric that will be used, so that they can give effective feedback to their peers. Here is good protocol for giving feedback: One Thing the Speaker Did Well, One Thing the Speaker Could Improve Upon, How the Speaker Could Improve, and A Final Thing the Speaker Did Well.

Step Five: Speech Day! Each student gives his/her speech.

REFLECTION/FORMATIVE ASSESSMENT:

Option 1: Use the Speech Rubric. Use the version HERE if you want to assess using a shareable document.

Option 2: Have students complete an Exit Ticket reflecting on Speaking and Listening Standard 4 which asks students to present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation. Sample questions:

- What do you feel you excelled at with your speech?
- What do you feel you could have done better on your speech?
- If you had to do your speech again, what would you do differently, and why?

GUIDED NOTES:

BE A MORE CONFIDENT PUBLIC SPEAKER

STEP 1~ PREPARE

1. Know your subject backward and forward

2. Know exactly how you're going to present the information

   * Hook the introduction
   * Give supporting evidence
   * Have a powerful conclusion

STEP 2~ POSTURE & PHYSICALITY

1. Eat and drink water

2. Stand naturally (do not slump or slouch when speaking)

STEP 3~ PANDER TO YOUR AUDIENCE

1. Stay natural

2. Do not read directly off your cards or notes

TEACHER COPY

GUIDED NOTES:

BE A MORE CONFIDENT PUBLIC SPEAKER

STEP 1~ _____

   1. Know your subject backward and forward

   2. Know exactly how you're going to _____ the information

       ✱ Hook the _____

       ✱ Give _____ evidence

       ✱ Have a powerful _____

STEP 2~ _____ & PHYSICALITY

   1. Eat and drink water

   2. Stand _____ (do not slump or slouch when speaking)

STEP 3~ PANDER TO YOUR _____

   1. Stay natural (Breath naturally)

   2. Do _____ read _____ off your cards or notes

STUDENT COPY

SAMPLE LESSON 8
Prior to Lesson: Students Should Read "The Scholarship Jacket" by Marta Salinas.
ANALYSIS
BEGINNING: Remind students that they have experienced lessons that dealt Reading Literature Standards 2 and 3 while reading William Shakespeare's *The Taming of the Shrew*. They worked with analysis of theme, central idea, motif, and plot. They looked closely at the differences and relationships between theme, central idea, and motif. They realized that events can propel plot and dialogue can affect characterization. They learned how to craft good summaries. Let them know that their job today is to take what they have learned and use it for analyzing a new piece of literature: "The Scholarship Jacket" by Mara Salinas.
STUDENT WORKSHOP: Have students respond to the following prompt. Be sure they understand that they are being assessed to see if they have mastered RL.8.2 and/or RL.8.3. You may give them the LDC Informational Writing Rubric to help the get an idea of what should be included in each section. You can add to the Standards to the final row. Let them know if you plan to assess any of the W.8.2 Standard prior to their writing. They are to choose one of the prompts below: A.   In a well-crafted essay, determine a theme in "The Scholarship Jacket" and analyze its development over the course of the text, including its relationship to the plot. B.   In a well-crafted essay, analyze how particular lines of dialogue or incidents in "The Scholarship Jacket" propel the action or reveal aspects of a character.
REFLECTION/FORMATIVE ASSESSMENT: As students work on the essay, spend time conferencing with them in groups or individually. When the essay is finished, have students share it electronically with you for inclusion in their CCS Electronic Writing Portfolios. Have them put a statement on the front self-assessing their mastery of RL.8.2 and/or RL.8.3. You should grade this for those two Standards, unless you let them know that you would also be looking at some or all of Standard W.8.2. Making a Summary Document will help focus what is being assessed, if you do decide to assess W.8.2 in addition to the RL.8.2 & 3.

Vocabulary List

VOCABULARY LISTS FOR EACH ACT ARE LINKED ON THE OPENING PAGE IN VOCABULARY.COM. HERE IS AN OVERALL LISTING OF THE WORDS THAT ARE LOCATED THERE. YOU MAY WANT TO PROVIDE THIS TO STUDENTS FOR REFERENCE. YOU CAN FIND IT IN A SHAREABLE DOCUMENT HERE.

ACT I	abjure • acquaintance • adversary • affable • amorous • beguile • beseech • chide • importune •rogue • satiety • stoic
ACT II	amiss • commend • commodity • consolation • crafty • eloquence • fret • haste • insolence • novice • slander • suitor • sullen • temperate • stoic (also Act I)
ACT III	accord • entreat • gallant • import • kindred • mockery • preposterous • prerogative • prodigy • revel • rudiments strife • surly • tedious • vex
ACT IV	abode • bauble • beseech • bias • credulous • delude • diligent • ergo • famish • famish • indifferent • merit • oblivion • repute • resolution • spite
ACT V	afford • amiable • bereft • confound • frivolous • headstrong • knavery • maintenance • peevish • peril • sovereign • supremacy • tribute • wrought

Shrew Poetry from Hello Poetry

"Identity" by Julio Noboa Polanco

Let them be as flowers,
always watered, fed, guarded, admired, but harnessed to a pot of dirt.

I'd rather be a tall, ugly weed,
clinging on cliffs, like an eagle wind-wavering above high, jagged rocks.

To have broken through the surface of stone,
to live, to feel exposed to the madness
of the vast, eternal sky.
To be swayed by the breezes of an ancient sea, carrying my soul, my seed,

beyond the mountains of time or into the abyss of the bizarre.

I'd rather be unseen, and if
then shunned by everyone,
than to be a pleasant-smelling flower, growing in clusters in the fertile valley, where
they're praised, handled, and plucked by greedy, human hands.

I'd rather smell of musty, green stench than of sweet, fragrant lilac.
If I could stand alone, strong and free, I'd rather be a tall, ugly weed.

"Still I Rise" by Maya Angelou

"The Scholarship Jacket" by Marta Salinas

"The Tell-Tale Heart" by Edgar Allan Poe

Sonnet XXVII by Shakespeare

Weary with toil, I haste me to my bed,
The dear repose for limbs with travail tired;
But then begins a journey in my head
To work my mind, when body's work's expired.
For then my thoughts, from far where I abide,
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see.
Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous, and her old face new.
    Lo thus by day my limbs, by night my mind,
    For thee, and for myself, no quiet find.

INFORMATIONAL TEXTS FOR PAIRING

Shakespeare's Globe Theatre

Newsela Shakespeare's Bio

"How Many Ways to Tame a Shrew"

RSC *The Taming of the Shrew* Informational Page

"A Shrew and *The Shrew"*

"60 Second Shakespeare"

MEDIA/VISUAL TEXTS FOR PAIRING

Video Summary (2 minutes)

Scene Drawings

Summarizing "The Tale-Tell Heart"

10 Things I Hate About You (PG-13)

The Taming of the Shrew (theatrical performance)

Shrew Paintings

Shrew Music

RL. 8. 2

ANALYZE LITERARY TEXT DEVELOPMENT.

A. DETERMINE A THEME OF A TEXT AND ANALYZE ITS DEVELOPMENT OVER THE COURSE OF THE TEXT, INCLUDING ITS RELATIONSHIP TO THE CHARACTERS, SETTING, AND PLOT.
B. INCORPORATE A THEME AND ITS RELATIONSHIPS INTO AN OBJECTIVE SUMMARY OF THE TEXT.

CCR ANCHOR: DETERMINE CENTRAL IDEAS OR THEMES OF A TEXT AND ANALYZE THEIR DEVELOPMENT; SUMMARIZE THE KEY SUPPORTING DETAILS AND IDEAS.

Essential Understanding
-Recognize and understand theme
-Analyze theme development
-Identify characters, setting, and plot; analyze their relationship to theme development
-Objectively summarize the text
-Summarize a theme of a text showing its relationship to characters, setting, and plot.

*Extended Understanding
-Relational analysis of other literary elements on theme development

Academic Vocabulary/Language
-analyze
-central idea
-character
-determine
-development
-objective
-incorporate
-plot
-setting
-summarize/summary
-theme
-story elements

ULTIMATE LEARNING TARGET TYPE: REASONING

BROAD LEARNING TARGETS:

The student can analyze literary text development.

The student can determine the theme of a text and analyze its development over the course of the text, including its relationship to the characters, setting and plot.

The student can objectively summarize a text and incorporate a theme and other story elements into it.

Underpinning Knowledge Learning Targets:

The student can define, understand, and recognize theme, characters, setting, plot, and summary.

The student can follow the progression of theme in a text.

Underpinning Reasoning Learning Targets:

The student can distinguish between textual facts and opinions.

RL. 8. 3

ANALYZE HOW PARTICULAR LINES OF DIALOGUE OR INCIDENTS IN A STORY OR DRAMA PROPEL THE ACTION, REVEAL ASPECTS OF A CHARACTER, OR PROVOKE A DECISION.

CCR ANCHOR: ANALYZE HOW AND WHY INDIVIDUALS, EVENTS, AND IDEAS DEVELOP AND INTERACT OVER THE COURSE OF A TEXT.

Essential Understanding
-Understand and identify dialogue, character, and plot line in a text
-Analyze how dialogue or incidents reveal character, character development, and characterization in a text
-Analyze how dialogue or incidents propel the plot line in a text
-Analyze how dialogue or incidents provoke decisions in a text
*Extended Understanding
-Analyze rhetorical strategies used by characters in a text

Academic Vocabulary/Language

-action

-analyze

-aspects

-character/characterization

-dialogue

-drama

-incidents

-particular

-plot

-propel

-provoke

ULTIMATE LEARNING TARGET TYPE: REASONING

BROAD LEARNING TARGETS:

The students can analyze how dialogue and incidents move the plot forward.

The students can analyze how dialogue and incidents reveal character traits and bring about decisions.

Underpinning Knowledge Learning Targets:

The student can identify incidents that propel the plot in a story or drama.

The student can identify character types and traits.

The student can identify dialogue in a text.

Underpinning Reasoning Learning Targets:

The student can analyze the relationships between dialogue/incidents and characterization/plot.

RL. 8. 7

ANALYZE THE EXTENT TO WHICH A FILMED OR LIVE PRODUCTION OF A STORY OR DRAMA STAYS FAITHFUL TO OR DEPARTS FROM THE TEXT OR SCRIPT, EVALUATING THE CHOICES MADE BY THE DIRECTOR OR ACTORS.

CCR ANCHOR: INTEGRATE AND EVALUATE CONTENT PRESENTED IN DIVERSE FORMATS AND MEDIA, INCLUDING VISUALLY AND QUANTITATIVELY, AS WELL AS IN WORDS.

Essential Understanding
-Reading, viewing, and listening comprehension
-Compare and contrast a print text to an audio-visual version of the text
-Recognize and evaluate choices directors and actors make
-Analyze and evaluate how and why an audio-visual version of a text compares/contrasts to the print version

*Extended Understanding
-Acting and directing Skills

Academic Vocabulary/Language

-analyze

-compare/contrast

-depart

-director

-drama conventions (fourth wall, aside, soliloquy, etc.)

-evaluate

-extent

-integrate

-production

-script

-video techniques (pan, track, boom, close-up, medium shot, long shot, etc.)

ULTIMATE LEARNING TARGET TYPE: REASONING	**BROAD LEARNING TARGETS:** **The student can analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script.** **The student can evaluate the choices made by the director or actors in a filmed or live version of a text to depart from or stay faithful to the text.** **Underpinning Knowledge Learning Targets:** **The student can identify similarities and differences between a written text or script and its filmed or live version by noting actor and director choices.** **Underpinning Reasoning Learning Targets:** **The student can compare and contrast a written text or script to its filmed or live version.** **The student can evaluate the outcome/impact of choices made by directors and actors in a filmed or live version of a text or script.**

W. 8. 1

WRITE ARGUMENTS TO SUPPORT CLAIMS WITH CLEAR REASONS AND RELEVANT EVIDENCE.

CCR ANCHOR: WRITE ARGUMENTS TO SUPPORT CLAIMS IN AN ANALYSIS OF SUBSTANTIVE TOPICS OR TEXTS, USING VALID REASONING AND RELEVANT AND SUFFICIENT EVIDENCE.

Essential Components W.8.1.a-f

a. Establish a clear thesis statement to present an argument.

b. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.

c. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

d. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.

e. Establish and maintain a formal style.

f. Provide a concluding statement or section that follows from and supports the argument presented.

Extended Understanding

Anticipate the audience's knowledge level and concerns through claim and counterclaims

Academic Vocabulary/Language

-ABTATO, PETs, TOO (or comparable organizational structures for writing arguments with developed intros, bodies, and conclusions)
-accurate   -acknowledge
-analyze/analysis   -argument
-cite
-claim/counterclaim
-clarify   -clauses
-cohesion   -credible
-demonstrate   -establish
-formal style   -inference
-logos/pathos/ethos   -maintain
-phrases
-reasons
-relevant
-textual evidence
-thesis statement
-warrant

ULTIMATE LEARNING TARGET TYPE: PRODUCT

BROAD LEARNING TARGET:

The student can write arguments to support claims with clear reasons and relevant evidence.

Underpinning Knowledge Learning Targets:

The student can define, identify, and use thesis statement, argument, claim, warrant, and counterclaim.

The student can recognize and use strategies and techniques for introducing, organizing, and concluding arguments.

The student can recognize and use strategies and techniques for supporting claims, acknowledging and opposing counterclaims, and creating cohesion and clarification among claims, counterclaims, reasons, and evidence.

Underpinning Reasoning Learning Targets:

The student can evaluate information to create a thesis statement to guide an argument.

The student can analyze the accurateness and credibility of sources and evaluate the clarity, logic, and relevance of reasons and evidence.

The student can distinguish between formal and informal writing styles and use formal style in argument writing.

The student can distinguish between logos, pathos, and ethos; and use logical reasoning for argument writing.

The student can demonstrate an understanding of a topic/text through argument writing.

Underpinning Product Learning Targets:

The student can craft thesis statements, introductions, bodies, and conclusions for argument writing.

The student can use correct MLA format formatting papers, in-text citations, and works cited pages.

W. 8. 2

WRITE INFORMATIVE/ EXPLANATORY TEXTS TO EXAMINE A TOPIC AND CONVEY IDEAS, CONCEPTS, AND INFORMATION THROUGH THE SELECTION, ORGANIZATION, AND ANALYSIS OF RELEVANT CONTENT.

CCR ANCHOR: WRITE INFORMATIVE/EXPLANATORY TEXTS TO EXAMINE AND CONVEY COMPLEX IDEAS AND INFORMATION CLEARLY AND ACCURATELY THROUGH THE EFFECTIVE SELECTION, ORGANIZATION, AND ANALYSIS OF CONTENT.

Essential Components W.8.2.a-g

a. Establish a clear thesis statement to present information. b. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia to aid comprehension, if needed

c. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

d. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

e. Use precise language and domain-specific vocabulary to inform about or explain the topic.

f. Establish and maintain a formal style.

g. Provide a concluding statement or section that follows from and supports the information or explanation presented.

Essential Understanding

-MLA Formatting for in-text citations and works cited pages

Academic Vocabulary/Language

-ABTATO, PETs, TOO (or comparable organizational structures for writing informative/explanatory text with developed intros, bodies, and conclusions)
-analyze/analysis   -cite
-clarify   -cohesion   -concepts   -concrete
-convey   -credible   -demonstrate   -develop
-domain-specific/tier three vocab
-establish   -examine
-informative/explanatory text
-maintain   -multimedia
-organizational strategies (definition, classification, comparison/contrast, cause/effect)
-precise
-preview   -relevant
-thesis statement   -topic   -transitions

ULTIMATE LEARNING TARGET TYPE: PRODUCT

BROAD LEARNING TARGET:
 The student can write informative/explanatory texts that examine topics and convey ideas, concepts, and information by selecting, organizing, and analyzing relevant content.

Underpinning Knowledge Learning Targets:
 The student can define, identify, and use thesis statements, cohesive and varied transitions, precise language, and domain-specific vocabulary.
 The student can recognize and use strategies and techniques for introducing (including previewing), organizing (definition, classification, comparison/contrast, cause/effect, etc.), and concluding informative/explanatory texts that examine topics and convey ideas, concepts, and information on that topic.

Underpinning Reasoning Learning Targets:
 The student can analyze the credibility of sources and relevant content for informative/explanatory topics.
 The student can distinguish between formal & informal writing styles and use formal style in informative/explanatory writing.
 The student can demonstrate an understanding of a topic through development of the topic with relevant, well-chosen, facts, definitions, concrete details, quotations, or other information and examples in informative/explanatory writing.

Underpinning Product Learning Targets:
 The student can craft thesis statements, introductions, bodies, and conclusions for informative/explanatory writing.
 The student can include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension of informative/explanatory texts.
 The student can use correct MLA format for in-text citations and works cited pages.

W. 8. 3

WRITE NARRATIVES TO DEVELOP REAL OR IMAGINED EXPERIENCES OR EVENTS USING EFFECTIVE TECHNIQUE, RELEVANT DESCRIPTIVE DETAILS, AND WELL-STRUCTURED EVENT SEQUENCES.

CCR ANCHOR: WRITE NARRATIVES TO DEVELOP REAL OR IMAGINED EXPERIENCES OR EVENTS USING EFFECTIVE TECHNIQUE, WELL-CHOSEN DETAILS, AND WELL-STRUCTURED EVENT SEQUENCES.

Essential Components W.8.3.a-e

a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

*Extended Understanding

-Extend a short narrative into a novella or novel

Academic Vocabulary/Language

-action   -analyze   -capture
-characters/characterization
-clauses   -context
-convey   -detail
-develop   -elaborate
-elements of plot (exposition, rising action, climax, falling action, denouement, resolution, conflict, protagonist/antagonist, etc.)
-elements of prose (diction, syntax, imagery, figurative language, style, theme, tone, etc.)
-engage   -establish   -event
-illustrate   -interact   -narrative
-narrative techniques (dialogue, pacing, description, flashback, foreshadow, framing device, shift, reflection, point of view, etc.)
-narrator   -orient
-phrases   -point of view
-precise   -reflection
-relevant   -sensory language
-sequence   -setting
-signal   -transition   -unfold

ULTIMATE LEARNING TARGET TYPE: PRODUCT

BROAD LEARNING TARGET:
The student can write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Underpinning Knowledge Learning Targets:
The student can define, identify, and use elements of prose (style, theme, tone . . .), elements of plot (conflict, climax, protagonist . . .), and narrative techniques (dialogue, flashback, pacing, description, reflection . . .).
The student can define, identify, and use a variety of transitional words, phrases, and clauses to connect sequences of events, shifts in time, changes in settings, and relationships among experiences and events.
The student can define, identify, and use grade-level appropriate vocabulary and figurative language to capture actions and convey experiences and/or events.

Underpinning Reasoning Learning Targets:
The student can engage and orient the reader by establishing a context, providing a point of view, and introducing a narrator and/or characters.
The student can organize an event sequence that unfolds naturally and logically.
The student can provide a conclusion that follows from and reflects on the narrated experiences or events.

SL. 8. 1

ENGAGE EFFECTIVELY IN A RANGE OF COLLABORATIVE DISCUSSIONS (ONE-ON-ONE, IN GROUPS, AND TEACHER-LED) WITH DIVERSE PARTNERS ON GRADE 8 TOPICS, TEXTS, AND ISSUES, BUILDING ON OTHERS' IDEAS AND EXPRESSING THEIR OWN CLEARLY.

CCR ANCHOR: PREPARE FOR AND PARTICIPATE EFFECTIVELY IN A RANGE OF CONVERSATIONS AND COLLABORATIONS WITH DIVERSE PARTNERS, BUILDING ON OTHERS' IDEAS AND EXPRESSING THEIR OWN CLEARLY AND PERSUASIVELY.

Essential Components SL.8.1.a-d

a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

d. Acknowledge new information expressed by others and, when warranted, qualify or justify their own views in light of the evidence presented.

Academic Vocabulary/Language

- acknowledge
- address
- cite
- collaborate/collaborative
- collegial
- comment
- connect
- contribute
- decision
- detail
- discussion
- diverse
- draw
- elaborate
- elicit
- engage
- explicit
- express
- evidence
- issue
- justify
- multiple
- observation
- paraphrase
- perspective
- pose
- probe
- qualify
- reflect
- research
- respond
- role
- specific
- texts
- textual evidence
- topics
- warranted

ULTIMATE LEARNING TARGET TYPE: SKILL

BROAD LEARNING TARGET:
The student can engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues.
The student can express his/her own ideas clearly and build on the ideas of others.

Underpinning Knowledge Learning Targets:
The student can identify and use key evidence from readings, research, and other speakers in collaborative discussions.
The student can recognize, define, and follow rules, roles, goals, and deadlines for decision-making and collegial discussions.

Underpinning Reasoning Learning Targets:
The student can refer to relevant, prepared textual material in a collaborative discussion to probe, connect, or reflect on the ideas under discussion.
The student can distinguish between formal and informal speaking styles and use formal style in collegial discussions.
The student can acknowledge other's new information or views and modify his/her own view in a collaborative discussion.

Underpinning Skill Learning Targets:
 The student can pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas concerning the topic, text, or issue under discussion.

SL. 8. 4

PRESENT CLAIMS AND FINDINGS, EMPHASIZING SALIENT POINTS IN A FOCUSED, COHERENT MANNER WITH RELEVANT EVIDENCE, SOUND VALID REASONING, AND WELL-CHOSEN DETAILS; USE APPROPRIATE EYE CONTACT, ADEQUATE VOLUME, AND CLEAR PRONUNCIATION.

CCR ANCHOR: PRESENT INFORMATION, FINDINGS, AND SUPPORTING EVIDENCE SUCH THAT LISTENERS CAN FOLLOW THE LINE OF REASONING AND THE ORGANIZATION, DEVELOPMENT, AND STYLE ARE APPROPRIATE TO TASK, PURPOSE, AND AUDIENCE.

Essential Understanding
-Orally present claims and findings that emphasize salient points in a focused, coherent manner
-Orally support claims and findings with relevant evidence, sound valid reasoning, and well-chosen details
-Establish and maintain a formal style in oral presentation
-Use appropriate eye contact, adequate volume, and clear pronunciation in oral presentations

*Extended Understanding
-Adjust oral presentations for diverse purposes and audiences

Academic Vocabulary/Language
-ABTATO, PETs, TOO (or comparable organizational structures for writing speeches with developed intros, bodies, and conclusions)

-adequate	-accentuate
-analyze/analysis	-appropriate
-argument	-cite
-claim	-clarify
-coherent	-detail
-emphasize	-establish
-eye contact	-example
-facts	-findings
-formal style	-logical reasoning
-logos/pathos/ethos	-main idea
-pertinent	-present
-pronunciation	-reasons/reasoning
-relevant	-salient
-textual evidence	-theme
-valid	-volume
-well-chosen	

ULTIMATE LEARNING TARGET TYPE: SKILL

BROAD LEARNING TARGET:

The student can orally present claims and findings, emphasizing salient points in a focused, coherent manner.

The student can orally support claims and findings with relevant evidence, sound valid reasoning, and well-chosen details.

The student can use appropriate eye contact, adequate volume, and clear pronunciation when speaking.

Underpinning Knowledge Learning Targets:

The student can recognize and use strategies and techniques for presenting claims/findings, organizing them logically, and supporting them with relevant evidence, sound valid reasoning, and well-chosen details in oral presentations.

Underpinning Reasoning Learning Targets:

The student can determine appropriate eye contact, volume, and pronunciations in diverse speaking environments.

The student can distinguish between formal and informal speaking styles and use formal style in academic settings.

ACKNOWLEDGEMENTS

Grade Six

A Midsummer Night's Dream by William Shakespeare

(No Fear Shakespeare Edition)

Hello, Universe by Erin Kelly

Grade Seven

The Crossover by Kwame Alexander

Grade Eight

The Taming of the Shrew by William Shakespeare

(No Fear Shakespeare Edition)

Grade Nine

Brown Girl Dreaming by Jacqueline Woodson

Grade Ten

Othello by William Shakespeare

(No Fear Shakespeare Edition)

Long Way Down by Jason Reynolds

Grade Eleven

The Help by Kathryn Stockett

Grade Twelve

Twelfth Night by William Shakespeare

(No Fear Shakespeare Edition)

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Supplemental Resources for *The Taming of the Shrew*_____

NOTE: The lessons included in these supplemental resources may not be aligned to Ohio's Learning Standards or the Common Core. Please make choices about using any of the lessons and ideas included here based upon how they can help students meet and exceed learning targets.

Penguin Teacher's Guide

OUSD Lesson Plans

Close Reading Ideas & Strategies

Preparing Drama Students to Close Read

Middle School Fishbowl Discussion Video

Oral Presentation ReadWriteThink