

## Lesson Plan Template

<p><b>Grade: 12</b></p>	<p><b>Subject: English</b></p>
<p><b>Materials:</b> Shakespearean insults on cut out slips of paper, hat, copies of "Sonnet 130)" for whole class, copies of Sonnet Analysis Worksheet, copies of "Ozymandias," "When I have fears that I may cease to be," and "What guile is this" for the whole class, essay requirements for whole class with rubric on back</p>	<p><b>Technology Needed:</b> Computer and projector</p>
<p><b>Instructional Strategies:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Direct instruction</li> <li><input type="checkbox"/> Guided practice</li> <li><input type="checkbox"/> Socratic Seminar</li> <li><input type="checkbox"/> Learning Centers</li> <li><input type="checkbox"/> Lecture</li> <li><input type="checkbox"/> Technology integration</li> <li><input type="checkbox"/> Other (list)</li> </ul>	<p><b>Guided Practices and Concrete Application:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Large group activity</li> <li><input type="checkbox"/> Independent activity</li> <li><input type="checkbox"/> Pairing/collaboration</li> <li><input type="checkbox"/> Simulations/Scenarios</li> <li><input type="checkbox"/> Other (list)</li> </ul> <p>Explain:</p>
<p><b>Standard(s)</b></p> <p>RL. 1: Read closely to comprehend texts of grade-level appropriate complexity:</p> <ol style="list-style-type: none"> <li>a. Determine what the text says explicitly and implicitly.</li> <li>b. Identify and analyze any ambiguities in the text.</li> <li>c. Provide an objective summary of the text.</li> <li>d. Cite strong and thorough textual evidence.</li> </ol> <p>RL.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that creates particular aesthetic effects.</p> <p>RL.6: Determine purpose or point of view by distinguishing what is really meant from what is directly stated (e.g., in texts that use satire, sarcasm, irony, understatement).</p>	<p><b>Differentiation</b></p> <p><b>Below Proficiency:</b> When completing the Analyzing Sonnets worksheet, these students could skip number 2 and wait and do it during the class discussion. Students should group with another student who has a higher comprehension to employ an opportunity for peer teaching. Students would pick two of the sonnets and complete the Sonnet Analysis worksheet for each of them, rather than writing an essay analyzing the sonnets.</p> <p><b>Above Proficiency:</b> Students would be encouraged to complete the class work with a student(s) that may have a lower comprehension for an opportunity of peer teaching. Students could choose to write about two of the sonnets in their essay, instead of just one.</p> <p><b>Approaching/Emerging Proficiency:</b> Students can skip questions on the worksheet in class and wait until we discuss them as a large group.</p> <p><b>Modalities/Learning Preferences:</b> Video is targeted for visual learners. Insult activity targeted to kinesthetic learners. Review of terms through discussion is targeted towards auditory learners, but the students can have their term packet in front of them and look at the definitions for visual learners, and just as a refresher to the terms. Working on the worksheet in class is hands-on and the circling and boxing on the worksheets provides a visual distinction on the worksheet.</p> <p><b>Diversity:</b> During the opening activity, when students are finding a modern equivalent to the Shakespearean insult, students can share the equivalent from their culture (again, must be school appropriate). I could change the sonnets for the essay assignment to be from diverse authors, for example adding "I Know My Soul" by Claude McKay, an African American writer,</p>
<p><b>Objective(s)</b></p> <p>The students will understand the structure of a sonnet.</p> <p>The students will identify similes, metaphors, rhyme scheme, assonance, and alliteration in a sonnet.</p> <p>The students will analyze an ambiguous text with a line by line interpretation and discover an overall purpose.</p> <p>The students will read Shakespearean language and rewrite it to be suitable to a modern reader.</p> <p><b>Bloom's Taxonomy Cognitive Level:</b> Understand, Comprehension, Analysis, Synthesis</p>	<p><b>Behavior Expectations- (systems, strategies, procedures specific to the lesson, rules and expectations, etc.)</b></p> <p>For the opening activity, students will form groups with the person next to them.</p> <p>For the worksheet students can form their own groups, if any student is not included, I will have to assign groups. Students working in groups must all participate, not let one person take over, and keep</p>
<p><b>Classroom Management- (grouping(s), movement/transitions, etc.)</b></p> <p>During the video and review, students will be seated at their desks facing the board. During work time students are allowed to move around, move their desks, or sit on the floor if they choose.</p> <p>For groupings I would instruct the students that want to work alone to move to one side of the room. Students who want to work in small groups would move to the other side of the room and get in</p>	

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<p>small groups of no more than four. Students with less understanding would be advised to find another student who has a better understanding of the concept for an aspect of peer tutoring.</p> <p>When transitioning from group to class discussion, students can stay where they are seated as long as they can reposition themselves to see me as we discuss the sonnet.</p>	<p>their voice levels decently quiet. When class is over, it is the responsibility of the students to return the room back to normal if they move anything.</p>
Minutes	Procedures
<p>5 min</p>	<p><b>Set-up/Prep:</b>            Prepare video so that I can play it as soon as all the students are seated.            Cut the insult papers and put them in the hat ready for the students.            Have sonnets and worksheets ready to be passed out.</p>
<p>6.5 min video</p> <p>5 min interpret</p> <p>10 min present</p> <p>(22 min total)</p>	<p><b>Engage: (opening activity/ anticipatory Set – access prior learning / stimulate interest /generate questions, etc.)</b>            Begin by watching Ted-Ed’s “Insults by Shakespeare” video.  <a href="https://ed.ted.com/lessons/insults-by-shakespeare">https://ed.ted.com/lessons/insults-by-shakespeare</a>            Students will then interpret Shakespearean Insults            Each student will draw a Shakespearean insult out of a hat            Students will get into pairs and read the insults to each other and add gestures and body language as they see fit.            Students will try to decode the meaning of their insult; how is the speaker insulting the other character and what does the insult mean?            Students then will find the modern equivalent to the insult (must be classroom appropriate).            At the end, the pair will pick their favorite between the two and present their insult to the class, first the Shakespearean version with gestures, then what they found it means and the modern-day equivalent.</p>
<p>8 min review</p> <p>5 min to read and discuss meaning</p> <p>(13 min)</p>	<p><b>Explain: (concepts, procedures, vocabulary, etc.)</b>            Students will return to their seats and I will pass out a copy of “Sonnet 130” and we will apply the idea of finding the meaning of the text to sonnets.            We will begin by reviewing the format of a sonnet that has been taught earlier.            Mainly: composed of three quatrains and a couplet, rhyme scheme, and the volta or turn.            Review the definitions of the following literary terms: simile, metaphor, assonance, alliteration, and rhyme            Students can pull out their literary term packets to review the definitions if they need to. Review will be done by me providing the term and the students providing a definition and another providing an example            Next, I will read the sonnet to the class.            Ask the students what they think the sonnet means (get at least three responses either volunteers or cold call).</p>
<p>10 min to work</p> <p>15 min to discuss</p> <p>(25 min)</p>	<p><b>Explore: (independent, concrete practice/application with relevant learning task -connections from content to real-life experiences, reflective questions- probing or clarifying questions)</b>            Pass out Sonnet Analysis worksheets.            Students can choose if they would like to work alone or in small groups (no larger than 4).            Instruct students to work on questions 1-7.            Once students are finished, we will work through those questions.            Going in depth for number 2 and giving meanings of each line.            Students will then answer questions 8 and 9 alone (if time is available students will do this during class, if not, they will take it home).            Students can take these home to aid in their next sonnet analysis and it will be turned in with their sonnet analysis essay</p>
<p>5 min</p>	<p><b>Review (wrap up and transition to next activity):</b>            Have students return to their seats and handout and discuss their short paper assignment            Students will choose from three sonnets; “Ozymandias,” “What guile is this,” or “When I have fears that I may cease to be”            They will do a similar assignment as to what we did in class, but on their own, and in the format of an approximately four paragraph essay.            Students will gather their things and be dismissed from class.</p>
<p><b>Formative Assessment: (linked to objectives)</b>  <b>Progress monitoring throughout lesson- clarifying questions, check- in strategies, etc.</b>            Walking around the groups and checking on their progress.            Discussing the answers to the worksheet in class will provide an idea of the students’ understanding and if I need to clarify any concepts</p> <p><b>Consideration for Back-up Plan:</b></p>	<p><b>Summative Assessment (linked back to objectives)</b>  <b>End of lesson:</b>            Students will have three sonnets to choose from. They will analyze it similarly to how we did it in class. This will be graded based on a rubric linked back to the objectives.</p> <p><b>If applicable- overall unit, chapter, concept, etc.:</b></p>

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If students show that there is a certain concept they do not understand, we will stop working on the worksheet to discuss and clarify any concerns.

If students move through the analysis worksheet faster than anticipated, we can spend more time discussing it in class, and if we still would have time, students can begin their essay assignment in class.

If this takes students longer than planned, we can discuss the rest of the worksheet the following day in class and they will receive an extension on the essay assignment as well.

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**Reflection (What went well? What did the students learn? How do you know? What changes would you make?):**

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**Lesson Plan Template**  
**Analyzing *Sonnet 130***  
**(Shakespeare)**

1. Mark the rhyme scheme of the sonnet. This is dictated by the last word of each line. The first word is marked with an A. If the last word of the second line rhymes with the last word of the first line, it too is marked with an A. If it does not rhyme, however, it is marked with a B.
2. To the right of each line, write down what you think the line means. Put the lines in your own words.
3. Find one metaphor in the sonnet. Place a box around the metaphor.
4. Find one simile. Place a circle around the simile.
5. Sonnets have something called a turn or volta. It's where the author's tone or meaning or topic seems to change a little. Where do you think the turn begins? Where in this sonnet does Shakespeare seem to change gears? (Hint: the turn usually begins the summation or overall meaning/point of the sonnet.) Place a star next to where the turn begins.
6. Assonance is the repetition of a vowel sound within a line or two lines of poetry. Find two examples of assonance in the sonnet. On the line provided, write the line number and the words containing assonance. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Alliteration is the repetition of a consonant sound within a line or two lines of poetry. Find two examples of alliteration in the sonnet. On the line provided, write the line number and the words containing alliteration. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. In your opinion, what point was Shakespeare trying to make in this sonnet?
  
  
  
  
  
  
  
  
  
  
9. If you were the recipient of this poem, how would you feel? Why?

## Lesson Plan Template Sonnet Essay

These are guided directions for writing an essay analyzing the sonnet you choose. With each paragraph description is an example of how this would look from the sonnet we discussed in class. Use this as a guide, but do not copy it, and you do not have to follow it exactly.

**Paragraph 1**—In paragraph one, you have to use some background information. You have to have the title and author. You may also want to include BRIEF information on the time period IF IT'S RELATIVE TO THE POEM. You still have to try to get the reader's attention in the first line. You still have to tell the reader where you're getting ready to go in the last sentence of the paragraph (at least until they get the hang of this writing thing).

**EXAMPLE:** Shakespeare found his woman to be unattractive... or so one might think when first reading "Sonnet 130". Fortunately for Shakespeare's mistress, this was not the case. In closely analyzing "Sonnet 130", the reader can pick out poetic devices of the poem and gain a meaning much different than one might during the first read.

**Paragraph 2**—In paragraph two, use specific lines and analyze them to gain overall meaning. In a sonnet you always want to focus on the turn.

**EXAMPLE:** According to lines one through four of the sonnet, Shakespeare's mistress' eyes are not like the sun, her lips are not red, her breasts are not snow white, and her hairs are black wires. In lines six through twelve the reader learns that her cheeks aren't like roses, her breath doesn't smell like perfume, her voice doesn't sound like music, and she doesn't float goddess like when she walks. So far, the mistress might be insulted. Luckily for Shakespeare, there are two more lines. In the final two lines, known as the turn, Shakespeare says that even though his love isn't what other people fictionalize in their poems and sonnets, his love is rare and therefore just as important. He refuses to glorify, but that doesn't mean he loves the woman any less—and perhaps his honesty was more appreciated anyway.

**Paragraph 3**—In paragraph three, the writer wants to focus on literary devices present in the poem or sonnet. Look for and indicate the metaphors, similes, rhyme scheme, assonance, alliteration, etc.

**EXAMPLE:** As a poet, Shakespeare includes poetic devices throughout his poem. In line one, for example, Shakespeare negates a simile when he says, "My mistress' eyes are nothing like the sun." He didn't use this false comparison between unlike objects to make his writing more flowery or perhaps more appealing to the Renaissance audience.

**Paragraph 4**—In paragraph four, you would reiterate much of what you've said (in a different way) and add something deep or thought provoking.

**EXAMPLE:** Apparently "Sonnet 130" written by Shakespeare during the Renaissance was not written with text that insults his mistress after all. It's clear by the turn that he loves the woman and perhaps dislikes instead the exaggerated professions of love used by others in their own poetry. He utilizes poetic devices such as metaphors. Perhaps Shakespeare's writing was frowned upon during that time for lack of sensitivity, but today's woman may, in fact, appreciate the truth without the sugarcoating.

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Sonnet Analysis Essay Rubric	Points (10)
<p><b><u>Introduction</u></b></p> <p>Student includes the title and author as well as background information where it is relevant. Student effectively grasps the reader's attention. Student has a clear, well-developed thesis. The main idea is carried out throughout the essay.</p>	
<p><b><u>Comprehension</u></b></p> <p>Student shows a clear understanding of the poem's meaning and uses textual evidence to support the claim. The student shows rather tells.</p>	
<p><b><u>Poetic Devices</u></b></p> <p>Student insightfully describes several important poetic devices. Student thoughtfully relates how the poet uses poetic devices to develop the poem's theme or meaning.</p>	
<p><b><u>Conclusion</u></b></p> <p>Conclusion is well thought out and brings essay to a satisfying close. Student restates the purpose of the essay, leaving the reader feeling content with no further questions.</p>	
<p><b><u>Grammar, Spelling, Format</u></b></p> <p>Essay is correctly written in MLA format and is double-spaced, in Times New Roman font, size 12, with 1-inch margins. Header information is correctly included. Essay shows signs of being proofread. Points will be subtracted for grammar and spelling errors. Essay meets the length requirement (paragraphs are composed of 5-7 sentences).</p>	

## Lesson Plan Template

My mistress' eyes are nothing like the sun (Sonnet 130)

William Shakespeare, 1564 - 1616

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damasked, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress when she walks treads on the ground.  
  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

## Lesson Plan Template

Ozymandias

Percy Bysshe Shelley

I met a traveller from an antique land  
Who said: "Two vast and trunkless legs of stone  
Stand in the desert . . . Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed:  
And on the pedestal these words appear:  
'My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away.'"

When I have Fears That I May Cease to Be

John Keats

When I have fears that I may cease to be  
Before my pen has gleaned my teeming brain,  
Before high-pilèd books, in charactery,  
Hold like rich garners the full ripened grain;  
When I behold, upon the night's starred face,  
Huge cloudy symbols of a high romance,  
And think that I may never live to trace  
Their shadows with the magic hand of chance;  
And when I feel, fair creature of an hour,  
That I shall never look upon thee more,  
Never have relish in the faery power  
Of unreflecting love—then on the shore  
Of the wide world I stand alone, and think  
Till love and fame to nothingness do sink.



## Lesson Plan Template

What guile is this

Edmund Spenser

What guile is this, that those her golden tresses

She doth attire under a net of gold;

And with sly skill so cunningly them dresses,

That which is gold or hair may scarce be told?

Is it that men's frail eyes, which gaze too bold,

She may entangle in that golden snare;

And, being caught, may craftily enfold

Their weaker hearts, which are not well aware?

Take heed, therefore, mine eyes, how ye do stare

Henceforth too rashly on that guileful net,

In which, if ever ye entrappèd are,

Out of her bands ye by no means shall get.

Fondness it were for any, being free,

To cover fetters, though they golden be.

**Lesson Plan Template**  
**Shakespearean Insults**

Pray you stand farther from me.

*Antony and Cleopatra*

I do repent the tedious minutes I with [you] have spent.

*A Midsummer Night's Dream*

You have such a February face,  
So full of frost, of storm, and cloudiness.

*Much Ado About Nothing*

A most notable coward, an infinite and endless liar, an hourly promise breaker, the owner of no one good quality.

*All's Well That End Well*

Let's meet as little as we can.

*As You Like It*

Foot-licker!

*The Tempest*

I am sick when I do look on thee

*A Midsummer Night's Dream*

If thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them

*Hamlet*

More of your conversation would infect my brain

*The Comedy of Errors*

Thy tongue outvenoms all the worms of Nile.

*Cymbeline*

No longer from head to foot than from hip to hip, she is spherical, like a globe, I could find out countries in her.

*The Comedy of Errors*

A plague on both your houses

*Romeo and Juliet*

You should be women and yet your beards forbid me to interpret that you are so

*Macbeth*

You blocks, you stones, you worse than senseless things.

*Julius Caesar*

Your brain is as dry as the remainder biscuit after voyage.

*As You Like It*

Thou sodden-witted lord! Thou hast no more brain than I have in mine elbows.

*Troilus and Cressida*

The rankest compound of villainous smell that ever offended nostril

*The Merry Wives of Windsor*

I'll beat thee, but I would infect my hands.

*Timon of Athens*

His wit's as thick as a Tewkesbury mustard.

*Henry IV Part 2*