

TEACHER RESOURCE FOR *TWELFTH NIGHT* BY 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

[Twelfth Night](#)

(Order 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

RESOURCE FOCUS

[RL.11-12.2](#), [RL.11-12.3](#), [RL.11-12.4](#),
[SL.11-12.1](#), [W.11-12.2](#), [W.11-12.7](#)

Student learning will center on the analysis of the impact author’s choices make regarding how to develop and relate elements of a drama, in particular choices concerning language, characterization, comedy, motif, and theme.

SAMPLE LESSON 1	SAMPLE LESSON 2	SAMPLE LESSON 3	SAMPLE LESSON 4
Prior to Reading	ACT I	ACT II	ACT III
ELIZABETHEAN ENGLAND	TRICKY LANGUAGE	WHAT’S IN A NAME	COUNTESS OR NOT
	VOCABULARY LIST	VOCABULARY LIST	VOCABULARY LIST

SAMPLE LESSON 5	SAMPLE LESSON 6	SAMPLE LESSON 7	SAMPLE LESSON 8
ACT IV	ACT V	After Reading	Extension of Standard to New Material
MOTIFS AS THEME DEVELOPMENT	SHOULD I BE LAUGHING?	CAROUSEL WRAP	O. HENRY
VOCABULARY LIST	VOCABULARY LIST		

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

Argument	Informative/Explanatory	Narrative
<p>-Many writers use a character and their character traits to articulate cultural or political stances. For example, a writer could use a stereotypical view of a particular group of people to either denounce or support the group. Using William Shakespeare’s <i>Twelfth Night</i>, write a paragraph in which you make and defend a claim about how one primary character functions in the work as a whole to make a cultural or political statement.</p> <p>- Social norms and structure are heavily embedded in culture and govern our sense of right and wrong. After reading <i>Twelfth Night</i> by William Shakespeare, present an argument in which you address if Lady Olivia broke the gender and class roles of Elizabethan England. Support your position with evidence from the text.</p> <p>-Beyonce’s famous song <i>Crazy in Love</i> chronicles the influence new love has on individuals. This song parallels the effects love has on the characters in <i>Twelfth Night</i>. After reading the play and using research from credible sources, write a synthesis essay in which you address the question “Is love rational?” Support your position with evidence from multiple texts including <i>Crazy in Love</i> and <i>Twelfth Night</i>.</p>	<p>-Critical approaches to literature are different reader perspectives we consider when looking at a piece of literature. They seek to give us answers to questions, in addition to aiding us in interpreting literature. After reading <i>Twelfth Night</i>, and researching critical approaches to reading, write an essay that interprets the play from the Feminist/Gender criticism perspective.</p> <p>-Trace Malvolio’s development throughout the play. Write an extended response in which you compare his actions when he was introduced at the beginning of the play to his actions at the end of the play.</p> <p>-After reading several critical reviews of <i>Twelfth Night</i>, write a paragraph in which you compare two or more of the critics’ views on Shakespeare’s use of gender fluid characters. Support your discussion with evidence from the novel and the reviews.</p>	<p>Reimagine what could have happened in <i>Twelfth Night</i> if Orsino had come into contact with Sebastian before Lady Olivia encountered him. Using effective technique, well-chosen details, and well-structured event sequences, compose a scene revealing their interactions.</p> <p>-After reading <i>Twelfth Night</i>, craft a narrative poem about the unrequited love of either Lady Olivia, “Cesario”/ Viola, Malvolio, or Orsino.</p> <p>-From Viola’s landing in Illyria, we learn she intends to disguise her true identity and social standing until she can become acclimated to this new land. Write a story about a character that moves to a new place and hides his/her true ethnic identity. The story should include the elements of an effective narrative.</p>

SAMPLE LESSON 1

Prior to Reading *Twelfth Night*

This lesson addresses the Ohio Learning Standards below. It is designed to engage students in the customs of Elizabethan England and to specifically look at the importance of the twelfth night of Christmas. Students will be asked to research and present findings about twelfth night, its importance during Shakespeare's time, and how the findings could help predict aspects of the play.

W.11-12.7: Conduct short research projects to answer a question, narrow the inquiry when appropriate, and demonstrate understanding of the subject under investigation.

SL.11-12.1: Participate effectively in collaborative discussions on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

ELIZABETHEAN ENGLAND

MINI-LESSON

Begin by increasing interest in the play *Twelfth Night, or What You Will*. Generating a class list of what students know about William Shakespeare and Elizabethan England. Many students will have read a Shakespearian play and be familiar with a few of his works. They will likely know some characteristics of Elizabethan England. If students need more support, use this [Biography of Shakespeare](#) and this [Index of Elizabethan Life](#).

Secondarily, tell students that titles are very important in making inferences about the content of a text; *Twelfth Night, or What You Will* is no exception. Again, invite students to suggest, through class discussion/listing, what the title may imply about the content. Pay special attention to the two different titles, noting that this is the only Shakespeare play that has two titles. Some guiding questions may include: What is the twelfth night? What, if anything, is symbolic about the number twelve? What does the phrase "what you will" mean/imply?

STUDENT WORKSHOP: The student workshop may take 2-3 days to complete.

Step 1: Define for students the meaning of the twelfth night of Christmas/Epiphany. You can use this brief introduction: "The title **Twelfth Night** refers to the **twelfth** day after Christmas, which marks a holiday known as Epiphany. Epiphany celebrates the arrival of the Magi, or Three Wise Men, to deliver their gifts to baby Jesus." Many students may also identify with the "[Twelve Days of Christmas](#)" song as additional help defining what this season means.

Step 2: During the student workshop, students will be broken into groups to research the twelfth night celebration. Research will be conducted using the following categories:

- List of 5-10 bullet points that help fully define the twelfth night of Christmas/Epiphany
- Rituals or customs were a part of the twelfth night of Christmas/Epiphany in Elizabethan England
- The style of dress an Elizabethan celebrating twelfth night/Epiphany would wear
- The traditional food and dance for an Elizabethan celebrating the twelfth night/Epiphany
- Some aspects of a modern twelfth night/Epiphany celebration
- Time period appropriate visual
- Choice of additional item that narrows down the topic

Each group's research should include a minimum of one credible, documented source. The source should be marked, using close reading strategies. For close reading guides, please see any of these from the CCS ELA 6-12 Page: [Close Reading Guide](#), [Close Reading Annotation Guide](#), [Close Reading Analysis Questions-Informational Text](#), and/or [Close Reading Unlocking Informational Text](#). For differentiation, you could add a list of guiding questions for students to answer as they research or provide students with a list of websites they can search to gain much of their information.

Step 3: Have all students sit in a circle with group members next to each other in pods. Groups will informally present their findings to the class by explaining one of the required elements of their choice and their additional, narrowed item. After presenting their findings, each of the other groups must make a comment to the presenting group by saying if their research agreed or disagreed with the findings of the presenting group and back up their agreement/disagreement with textual evidence. Let the groups know that they will be evaluated using [this rubric](#) (Google Doc [HERE](#)). Students can take notes during the informal presentations using the graphic organizer [below](#) (Google Doc [HERE](#)).

REFLECTION/FORMATIVE ASSESSMENT: Finish the introduction to the play by using the reflection prompt below.

Compose a brief paragraph in a spiral notebook/sharable Google doc/electronic writing portfolio/Google Classroom responding to the following prompt: Given the findings of the research done by the class on the twelfth night of Christmas/Epiphany, what do you anticipate from your reading of Shakespeare's *Twelfth Night*? Explain your response.

REQUIRED OR NARROWED TOPIC AREA:

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REFLECTION ON OVERALL TOPIC OF TWELFTH NIGHT/EPIPHANY:

SAMPLE LESSON 2

Prior to Lesson: Students Should Read Act I in Reader’s Workshop. Close Reading/Unlocking Guides are available on the [ELA Strand Page](#) to use as needed.

This lesson focuses on content standard RL.11-12.4: 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 is particularly fresh, engaging, or beautiful. It specifically focuses on the use of double entendres and what impact they have on the text.

TRICKY LANGUAGE

MINI-LESSON

Step 1: Introduce or review for students the idea that figurative language is used for a specific impact/effect on the text. Gauge your students’ prior knowledge on this topic and proceed accordingly. If the vast majority of students understand impact of figurative language, allow them to orally give a list of impacts and write them on a projected shared document. If students are somewhat familiar or not familiar with the idea of impact, first make sure there is consensus around what the word impact means and how it is used in literature. Then, break down how and why authors use literary terms. To specifically make a list of the purpose/impact figurative language has, use lecture to give students who are unfamiliar a definitive class list. Resources are found [HERE](#) and [HERE](#).

Step 2: Tell students that a specific type of figurative language is a double entendre. Define the term for them. A double entendre is a figure of speech that has multiple interpretations. The first meaning in double entendre is usually straightforward while the second meaning is ironic, risqué or inappropriate. A double entendre usually conveys an indelicate meaning. Next, project some examples of double entendre for the class (included below). Have students identify the literal meaning and the secondary meaning. Pay particular attention to what diction conveys the secondary meaning. The explanation is listed directly below the examples.

Example #1 “Marriage is a fine institution, but I’m not ready for an institution” (Mae West, *The 2,548 Best Things Anybody Ever Said*).

The word “institution” in connection to marriage has two meanings in this context. One, it refers to marriage as an important practice of a society. Two, marriage is something that will cause an individual to go to a mental institution.

Example #2 It happens that Odysseus lands on the island of one-eyed giant Polyphemus and enters his caves with his twelve valiant soldiers. However, he is caught and imprisoned when the Cyclops closed its door with a huge stone wheel. When the Cyclops asks his name, he tells him that his name is “Nobody” and then plans with his surviving soldiers to blind him with a log made hot and sharpened with knives. When they succeed, the Cyclops cries out at the top of his voice saying, “Nobody has hurt me. Nobody is going to kill me.” (from *The Odyssey* by Homer)

Here “Nobody” has been used as a double entendre as it has double meanings. On the one hand, it means that “Nobody,” that is Odysseus, has blinded him while on the other hand it means that nobody has done this to the Cyclops.

Example #3 Nurse: God ye good morrow, gentlemen.

Mercutio: God ye good e’en, fair gentlewoman.

Nurse: Is it good e’en?

Mercutio: ‘Tis no less, I tell you; for the bawdy hand of the dial is now upon the prick of noon.

Nurse: Out upon you! What a man are you! (from William Shakespeare, *Romeo and Juliet*, Act II, Scene iii)

Are you wondering why the nurse reacted negatively when Mercutio was plainly stating the time? This is because he was telling her something more... something that is sexual in meaning (bawdy = lustful; prick = penis).

Finally, explain to students that just like other figurative language, double entendre is used for a specific impact or effect. Have students list the most popular effects for double entendre in their spiral or digital notebooks. They are irony, humor, mood, tone, and characterization. Return to the three examples and ask students to identify the impact of the double entendre. Help them focus on the diction used and how that helps convey the impact.

STUDENT WORKSHOP

Step 1: Once students have a grasp on double entendre, return to Act I of *Twelfth Night* to identify examples. Use this [graphic organizer](#) ([below](#) and Google Doc [HERE](#)) to find several examples from Act I. The organizer asks students to identify the literal and figurative meaning, the diction that contributes to the meaning, and impact on the reader/text. Have students complete the graphic organizer independently and then share responses with an elbow partner. Finally, use a projected, shared blank copy of the graphic organizer to fill in during a whole class discussion. The goal is for students to understand that the use of double entendre introduces the comedic aspect of the play and provides indirect characterization, especially of Maria, Sir Toby Belch, and Sir Andrew Aguecheek.

Step 2: To finalize Act I, in pairs, students will create a double entendre “Urban Dictionary” for Act I of *Twelfth Night*. An Urban Dictionary defines current and trending slang words. An example can be found at <https://www.urbandictionary.com>. You may not want to send students directly to the site to find examples. There are several inappropriate and risqué entries. Instead, find a few individual examples to show students as exemplars. Give the following prompt to students for the activity.

-Shakespearean comedies are full of language that has multiple meanings. After reading Act I of *Twelfth Night*, create a double entendre “Urban Dictionary.” Choose four phrases and create complete Urban Dictionary entries for them in your spiral/digital notebook or Google Classroom. Each entry should include the original phrase, the figurative meaning, and a visual component.

REFLECTION/FORMATIVE ASSESSMENT

In their spiral/digital notebooks or Google Classroom, have students respond the following prompt: Is the use of double entendre an effective way to utilize characterization? For which of the characters in Act I is it most appropriate? For which of the characters in Act I is it not appropriate? Why or why not?

Double Entendres in Act I of *Twelfth Night*

Direct Quotation	Literal Meaning	Figurative Meaning	Contributing Diction	Impact on Reader/Text

SAMPLE LESSON 3

Prior to Lesson: Students Should Read Act II in Reader’s Workshop. Close Reading/Unlocking Guides are available on the [ELA Strand Page](#) to use as needed.

This lesson will focus on RL 11-12.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., how the characters are introduced and developed).

WHAT’S IN A NAME: CHARACTER STUDY OF MALVOLIO

MINI-LESSON

Step 1: In an anticipatory set, facilitate a discussion around the importance of naming. Sample points of questioning include: Do students know what their name means? Is there a “story” behind their names? Why do parents name their children Jr.? Is naming significant? How do different cultures handle naming of children? Can your name shape you?

Step 2: Transition to the importance of naming of characters in a text and how authors choose names for a reason. They can introduce a character’s personality to the reader, give insight into development and interaction of a character, serve as irony, etc. Give the examples of Sir Andrew Aguecheek (who is also referred to Agueface) and Sir Toby Belch. An auge is an illness. What does “ill face” tell the reader about Sir Andrew? Can “belch” (burp/uncontrollable explosion from mouth due to trapped air in stomach usually caused by eating food too fast/vomit) have something to do with the fact that Sir Toby is a drunk or that he exudes disorder?

Electronically project/share the breakdown of the name MALVOLIO for students (below). Ask them what they know about this character, thus far.

- **When broken into parts (the Italian definition):**
Mal - ill
Volio – will
- **What inferences do we have about this character based on his name?**

STUDENT WORKSHOP

Step 1: Give every student at least five post-it notes. Tell them to go back through Acts I & II and find a minimum of 5 indirect and direct characterizations of Malvolio and write them on the post-its.

Step 2: For larger groups, split the room in half. Place three large pieces of paper on each half of the room or use three laptops/electronic devices opened to shared doc. Write one of the following words on each paper/electronic doc: PURITAN, SELF-RIGHTEOUS, ROMANTIC. Each word represents an aspect of Malvolio’s character. For each half of the room, have students place their post-its/type their characterizations on the sheet/doc with the trait that is most represented by each characterization.

Step 3: For each half of the room, have students split into three small groups and gallery walk each of the papers/docs. At the first stop, it may be helpful to have students remove/delete repeated characterizations. At each word, have students discuss the following questions for a few of the post-its/entries: Is this a positive or negative characterization of Malvolio? Do the characterizations advance a political or religious opinion? How does this representation of Malvolio impact the reader/text?

REFLECTION/FORMATIVE ASSESSMENT: Students should respond to the following prompts in their spiral/digital notebooks or on Google Classroom.

-Given what we know about the historical context for the play, why would Shakespeare place a seemingly staunch Puritanical character at the center of a major subplot? Authors have the ability to insert personal opinions about religion and politics through characters/character traits in their writings. Do you think Shakespeare was doing this with Malvolio? Elaborate on your response. Additionally, what personal opinion is he inserting through the development of Malvolio? You may have class discussion to share ideas, collect this, or take a look at it during a reading/writing workshop time on another day or during a reading/writing conference.

SAMPLE LESSON 4

Prior to Lesson: Students Should Read Act III in Reader’s Workshop. Close Reading/Unlocking Guides are available on the [ELA Strand Page](#) to use as needed.

This lesson will focus on RL.11-12.3 - Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., how the characters are introduced and developed).

COUNTESS OR NOT

BEGINNING LESSON: Gender and class roles are a recurring element in *Twelfth Night*. This mini-lesson will look specifically at Lady (Countess) Olivia’s adherence to the roles.

Step 1: Begin by surveying the class’s knowledge on both roles of women and roles of nobles using these questions: As a noble, how is Olivia supposed to act? (possible answers - regal, look down at people, keep the family lines pure, not marry beneath her class, follow rules concerning dress and appearance). What are the traditional roles of a woman in Elizabethan England? (possible answers – chaste, obedient to males, silent, must marry so as not to be a burden on the family, marriage partner usually chosen for her by male relatives, not allowed to make huge decisions, must not be too outspoken). Students may look back at the [Index of Elizabethan Life](#) from Sample Lesson 1, especially at [Love and Marriage](#), [Weddings and Betrothals](#), [Heirs and Inheritance](#), and [Masters and Servants](#), for insight into roles and class.

Step 2: Reread Olivia’s initial encounter with “Cesario” in I.v.127-263. Individually, in pairs, small groups, or as a class, cite examples from this encounter which help to characterize Olivia. Write the examples on this [Act III Class and Gender Roles: Olivia Chart \(below\)](#) in the column labeled **Examples pre-“Cesario.”** If applicable, to the immediate right, identify the gender or class rules to which Olivia is adhering/not adhering. Next, reread III.i.84-154 and III.iv.178-195. Write examples from these sections in the column labeled **Examples post-“Cesario”** and if applicable, to the immediate right, identify the gender or class rules to which Olivia is adhering/not adhering.

Step 3: After synthesizing the gathered information, have students craft comparison & contrast statements regarding Olivia’s behavior before Cesario (Act I) and after Cesario (Act III) on the [Act III Class and Gender Roles: Olivia Chart](#) or in their spiral/digital notebooks/Google Classroom. Tell them to add several sentences that explain how Olivia’s behavior adherence/nonadherence to class and gender roles impacts the reader/text. Have students share their responses aloud or conference individually to gauge student understanding/mastery of how authors develop characters.

STUDENT ACTIVITY: During the student activity, the class will conduct a mini Mock trial that prosecutes Lady Olivia for breaking the Illyrian gender or class roles.

Roles for the mock trial: Prosecuting Attorney and witnesses (possibly – Orsino, Viola/Cesario, Sir Toby Belch, Sir Andrew); Defense Attorney and witnesses (possibly – Olivia, Malvolio, Maria); Jury members

Preparation: While each attorney is crafting his/her opening and closing statements, the witnesses should be gathering evidence from the text and creating 3-5 questions, per witness, for the opposing side.

Use this [Steps in a Mini Mock Trial](#) as a guide to the roles and actions. The mini Mock Trial will not have all of the roles of a true Mock Trial because the goal is to look at how breaking gender/class roles impacts character development and interaction, not learn how to “do” a mock trial.

REFLECTION/FORMATIVE ASSESSMENT: Students should reflect in a journal entry in their spiral/digital notebooks.

- Explain the impact of Shakespeare’s choice to include a character who breaks gender/class roles.
- How was that impact solidified by participating in the mini Mock Trial?
- If your class could do the trial over again, what would you do differently?
- What part did you play in the trial? Explain how you felt about this role.

Act III Class and Gender Roles: Olivia

Examples pre-“Cesario”	Class or Gender Roles	Examples post-“Cesario”	Class or Gender Roles



Comparison Statement



Contrast Statement

SAMPLE LESSON 5

Prior to Lesson: Students Should Read Act IV in Reader’s Workshop. Close Reading/Unlocking Guides are available on the [ELA Strand Page](#) to use as needed.

This lesson focuses on RL.11-12.2a: Determine two or more themes of a text and analyze their development over the course of the text, including how they interact and build on one another. Motifs will be used as a way to analyze elements in the play to eventually help students determine themes.

MOTIFS AS THEME DEVELOPMENT

MINI-LESSON: Although students may have some ideas about themes that can be identified in *Twelfth Night*, this lesson will focus on motifs. They are one of the building blocks of themes. Since students’ ideas for complete themes may not be solidified until they finish the play, it makes sense to use motifs instead.

Step One: Let the students know that one way to determine themes and trace their development is to find recurring ideas, images, or symbols called motifs. Motifs and themes are linked in literary works, but there is a difference between them. In a literary piece, a motif develops or explains a theme, while a theme is the insight about human life that is revealed in a literary work. Recurring motifs give clues to the eventual understanding of theme. Let the student know that motifs broaden the idea of [theme topics](#) that they learned about in previous grades because motifs can go beyond ideas/words (topics) in the text and incorporate other recurring items such as symbols, images, or sounds.

Step Two: Ask each student to come up with a list of motifs they have noticed in *Twelfth Night* and write them in their spiral/digital notebooks. To prompt them, ask what ideas/emotions keep coming to the center of character interactions. (If any student needs further help to understand motif, send them [HERE](#) or [HERE](#).) Next, have them find a partner to see if there is any idea/emotion (motif) that is in common on both of their lists.

-If yes, have them find another pair of students with which to compare their lists. Is there an idea/emotion (motif) on all four of their lists? Continue finding other pairs to see how many students can gather with the same motif. (If a group can only get 4 people together, let them know they can start again with a new partner.)

-If no, have them find another partner that does have something in common on their lists. Then follow the “If yes” instructions.

Once the room has found its largest groupings with similar motifs, have students say them out loud and add them to a shared/projected doc. If any of these three motifs did not make the list, please add them: madness, desire, and love. Invite students to explain what those motifs mean in relation to what they have read thus far.

STUDENT WORKSHOP

Step One: Split the class into groups of six students. Have each group choose a person to be Malvolio and another to be Sebastian. The other four students need to become motifs. Three of them must be madness, desire, and love. The fourth one will become a motif of their choosing from the class list in the Mini-Lesson Step Two.

Step Two: Once groups have been formed and selected each person’s role, separate them into new groups based upon their role, e.g. all of the Malvolios get together, all of the madness motifs get together, etc. Each like grouping should follow the task assigned to them on the [Motif as Theme Development Charts](#) (Google Doc [HERE](#)).

Step Three: After completing their tasks on their charts, original groups should reform and each student needs to share and explain the findings from their time with the other students who had the same role. The order for the sharing should be Malvolio and Sebastian first since they cover the first three Acts, then the motifs should follow since they looked at Act IV.

REFLECTION/FORMATIVE ASSESSMENT:

Using their completed [Motif as Theme Development Charts](#) and the play, students should trace the development of the madness, desire, love, and their motif of choice in *Twelfth Night* with Malvolio and Sebastian; then, they should see if there were any other characters/character interactions that could work as another recurrence of each motif, noting which two motifs occurred the most. Have them write those motifs on a page in their spiral/digital notebook (Google Classroom assignment) and make a prediction about a theme being built by each motif. Have them finish by writing a statement about how their two predicted themes interact and build on one another in the play. For support, students may use this [Theme Guidance](#) from the ODE and/or this [“The only way you will ever need to teach theme”](#) video.

SAMPLE LESSON 6

Prior to Lesson: Students Should Read Act V in Reader's Workshop. Close Reading/Unlocking Guides are available on the [ELA Strand Page](#) to use as needed.

The lesson will focus on RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama. In particular, the lesson will look at the development of elements of comedy. It will also ask students to hone some skills with W.11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content; and SL.11-12.1: Participate effectively in collaborative discussions on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

SHOULD I BE LAUGHING?

MINI-LESSON

Step 1: To begin the lesson, have a discussion about comedy. What makes something funny? What are the components of humor? *Twelfth Night* is categorized as a comedy and like most of Shakespeare's plays uses humor. However, it is not the elements of humor that categorize it as a comedy. Ask the students if they know why it is a comedy. (If they read *A Midsummer Night's Dream* in 6th grade and *The Taming of the Shrew* in 8th grade, they probably have some useful insight.) Be sure to make a point about the difference between comedy as a device for humor and comedy as a category of drama, specifically Shakespearean comedies.

Step 2: Hand out or share digitally as a double-sided handout this [Shakespeare's Comedy and Shakespearean Comedy](#) (Google Doc [HERE](#).) Have students form triads and read through both sides of the sheet. Then, have them follow these rules for discussion:

- One person selects an element of Shakespeare's Comedy (side one) and an element of a Shakespearean Comedy (side two) and states how both are part of *Twelfth Night*.
- The other two members ask these questions, respectively: How do you know? and What Evidence from *Twelfth Night* can prove your statement? All students in the triad should help answer the two questions if the one who made the statement needs help or does not choose correct evidence.

Continue until all three students have selected and presented their statements.

WRITING WORKSHOP

Using a Google doc in their electronic portfolios (that is shared with the teacher), each student needs to construct a well-developed essay (competent intro, body, and conclusion) on the following prompt.

How did Shakespeare's choices impact the comedic effects and comedy classification of *Twelfth Night*? How did he make it funny? How did he make it fit the audience's expectations for a comedy? In what ways are his comedic effects and comedy classification of *Twelfth Night* related?

Give each student access to this [Summary Document](#) (Google Doc [HERE](#)) for the writing workshop, so the students know exactly what aspects of the Standards they are trying to master with their essay. As the students write, use the Google editing and commenting features to give real-time feedback and suggestions.

REFLECTION/FORMATIVE ASSESSMENT:

Students should meet back in their triads and read aloud their essays. They are reading to be sure they have not made any MUGS errors (they usually stand out when you are reading aloud) and to get feedback from the other two students concerning their content. Once finished, students should polish their essays, be sure they have filled out the [Summary Document](#), and let the teacher know their Summary Documents/Essay are ready to be assessed.

SAMPLE LESSON 7

Prior to Lesson: Students Should Have Read Acts I-V.

The lesson will focus on RL.11-12.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama. It will formatively assess students’ ability to identify and analyze the impact of author’s choices for characterization/character development and motif/theme development in *Twelfth Night*.

CAROUSEL WRAP

MINI-LESSON

Have the students take a few minutes to look over all of the items they have from the sample lessons and the reading of *Twelfth Night*. Have them get into groups of four to discuss what they have added to their skills and how they have worked toward mastery of RL.11-12.3 and other standards. Be sure to ask them to focus some of their talk around Shakespeare’s language, characterization, and motifs. Allow students to ask the class clarifying questions after the group discussions.

CAROUSEL

For this carousel wrap-up of *Twelfth Night*, students will rotate between three stations in a carousel. Split the class into three equal groups. In larger classes, split into six equal groups. Each station will have an X-team and a Y-team. You can designate where each team begins. You can either control the time allotted for each station and only allow teams to move when the time is up, or you can allow teams to work at their own pace, moving between stations when ready.

Station 1: Theme Identification	Station 2: Characterization	Station 3: Recurring Motifs
<p>Supplies: Chromebooks & Predicted Themes from Sample Lesson 5</p> <ol style="list-style-type: none">1. Each team should bring their two predicted themes from Sample Lesson 5 to the station. As a group, look over all of your predicted themes. Decide if they are themes for the entire play. If not, adjust them or create new ones.2. As a group select the best themes from the group and create a list of three or more themes present in <i>Twelfth Night</i>. Type them into a blank Google doc with group names shared with the teacher.3. Each team’s lists should be original and not be canned themes that can be found online.4. Have them finish by writing a paragraph about how two or more of the themes on their list interact and build on one another in the play with specific support and textual evidence.	<p>Supplies: Chromebooks or Paper</p> <ol style="list-style-type: none">1. As a group choose one of the following characters: Orsino, Olivia, Malvolio, or Sir Toby Belch.2. Write a paragraph showing how two of Shakespeare’s choices for developing your character (Orsino, Olivia, Malvolio, or Sir Toby Belch) impact the play in a comedic way. Your choices should involve characterization and containing textual evidence and the comedic effect should be fully explained. (Type the paragraph into a blank Google doc with group names shared with the teacher.)	<p>Supplies: Recurring Motifs Chart (Printed or Shared Digitally)</p> <ol style="list-style-type: none">1. Using this Recurring Motifs Chart (below) and Google Doc HERE, identify three motifs in the first column that happened in <i>Twelfth Night</i>. Provide examples of those three motifs in the middle column. There should be multiple examples for the ones you chose because a motif, by definition, must be “recurring.”2. In the third column, explain an impact made on the play or reader for each of the motifs you chose.

REFLECTION

Have students consider this idea in their spiral/digital notebooks or in small group discussions. Are there any parallels to be made between Beyonce’s *Crazy in Love* and *Twelfth Night*?

Station 3 – Recurring Motifs

<u>Motifs</u>	<u>Examples from Text</u>	<u>Explanation</u>
Contrasting Worlds		
Rise of one person at the expense of another		
Disguise and deceptions		
Redemption and Reconciliation		
Disorder yields to order		
Comic relief scene		
Foil Characters		
Eavesdropping		

SAMPLE LESSON 8

Prior to Lesson: Students should read [The Social Triangle](#) by O. Henry (also included [below](#)). Close Reading/Unlocking Guides are available on the [ELA Strand Page](#) to use as needed.

This lesson is an extension of Standards taught in *Twelfth Night* to new material.

O. HENRY

MINI-LESSON

Give students a hard copy of [The Social Triangle](#) and ask them to use the [Close Reading Annotation Guide](#) from the CCS ELA 6-12 Webpage to annotate it during a second reading. For their QCCs, tell them to really focus on the author's choices concerning characterization. For the wavy lines (pattern repetitions), ask them to focus on anything that may be a motif. Be sure to have them make a dramatic situation chart.

STUDENT WORKSHOP: Using their annotated copy of [The Social Triangle](#), have students respond to one or both of the following prompts:

- A. In a well-crafted essay, analyze the development of two themes in *The Social Triangle*. Show how motifs helped build the themes and how the two themes interact or build upon one another. Be sure to support your analysis with textual citations.
- B. In a well-crafted essay, analyze Henry's choices regarding how the characters are introduced and developed in *The Social Triangle*. What impact did his choices have on the reader or the short story? Be sure to support your analysis with textual support.

You may want to have students complete a [Summary Document](#) for their essay(s) as they did in Sample Lesson 6 for clearer alignment to standard and easier grading. You can use this [Summary Document](#).

REFLECTION/FORMATIVE ASSESSMENT: After students have completed the essay prompt(s), have them craft a standard statement. The statement should be a reflection of their mastery of **RL.11-12.2** and **RL.11-12.3**. After reading each essay and standard statement, conference with students for specific feedback.

SHORTER LITERARY TEXTS FOR PAIRING

The Fool's Girl by Celia Rees

Twelfth Night by Edith Nesbit

The Social Triangle by O. Henry

At the stroke of six Ikey Snigglefritz laid down his goose. Ikey was a tailor's apprentice. Are there tailor's apprentices nowadays?

At any rate, Ikey toiled and snipped and basted and pressed and patched and sponged all day in the steamy fetor of a tailor-shop. But when work was done Ikey hitched his wagon to such stars as his firmament let shine.

It was Saturday night, and the boss laid twelve begrimed and begrudged dollars in his hand. Ikey dabbled discreetly in water, donned coat, hat and collar with its frazzled tie and chalcedony pin, and set forth in pursuit of his ideals.

For each of us, when our day's work is done, must seek our ideal, whether it be love or pinochle or lobster a la Newburg, or the sweet silence of the musty bookshelves.

Behold Ikey as he ambles up the street beneath the roaring "El" between the rows of reeking sweat-shops. Pallid, stooping, insignificant, squalid, doomed to exist forever in penury of body and mind, yet, as he swings his cheap cane and projects the noisome inhalations from his cigarette you perceive that he nurtures in his narrow bosom the bacillus of society.

Ikey's legs carried him to and into that famous place of entertainment known as the Cafe Maginnis--famous because it was the rendezvous of Billy McMahan, the greatest man, the most wonderful man, Ikey thought, that the world had ever produced.

Billy McMahan was the district leader. Upon him the Tiger purred, and his hand held manna to scatter. Now, as Ikey entered, McMahan stood, flushed and triumphant and mighty, the centre of a huzzaing concourse of his lieutenants and constituents. It seems there had been an election; a signal victory had been won; the city had been swept back into line by a resistless besom of ballots.

Ikey slunk along the bar and gazed, breath-quickenened, at his idol.

How magnificent was Billy McMahan, with his great, smooth, laughing face; his gray eye, shrewd as a chicken hawk's; his diamond ring, his voice like a bugle call, his prince's air, his plump and active roll of money, his clarion call to friend and comrade--oh, what a king of men he was! How he obscured his lieutenants, though they themselves loomed large and serious, blue of chin and important of mien, with hands buried deep in the pockets of their short overcoats! But Billy--oh, what small avail are words to paint for you his glory as seen by Ikey Snigglefritz!

The Cafe Maginnis rang to the note of victory. The white-coated bartenders threw themselves feathfully upon bottle, cork and glass. From a score of clear Havanas the air received its paradox of clouds. The leal and the hopeful shook Billy McMahan's hand. And there was born suddenly in the worshipful soul of Ikey Snigglefritz an audacious, thrilling impulse.

He stepped forward into the little cleared space in which majesty moved, and held out his hand.

Billy McMahan grasped it unhesitatingly, shook it and smiled.

Made mad now by the gods who were about to destroy him, Ikey threw away his scabbard and charged upon Olympus.

"Have a drink with me, Billy," he said familiarly, "you and your friends?"

"Don't mind if I do, old man," said the great leader, "just to keep the ball rolling."

The last spark of Ikey's reason fled.

"Wine," he called to the bartender, waving a trembling hand.

The corks of three bottles were drawn; the champagne bubbled in the long row of glasses set upon the bar. Billy McMahan took his and nodded, with his beaming smile, at Ikey. The lieutenants and satellites took theirs and growled "Here's to you." Ikey took his nectar in delirium. All drank.

Ikey threw his week's wages in a crumpled roll upon the bar.

"C'rect," said the bartender, smoothing the twelve one-dollar notes. The crowd surged around Billy McMahan again. Some one was telling how Brannigan fixed 'em over in the Eleventh. Ikey leaned against the bar a while, and then went out.

He went down Hester street and up Chrystie, and down Delancey to where he lived. And there his women folk, a bibulous mother and three dingy sisters, pounced upon him for his wages. And at his confession they shrieked and objurgated him in the pithy rhetoric of the locality.

But even as they plucked at him and struck him Ikey remained in his ecstatic trance of joy. His head was in the clouds; the star was drawing his wagon. Compared with what he had achieved the loss of wages and the bray of women's tongues were slight affairs.

He had shaken the hand of Billy McMahan.

* * * * *

Billy McMahan had a wife, and upon her visiting cards was engraved the name "Mrs. William Darragh McMahan." And there was a certain vexation attendant upon these cards; for, small as they were, there were houses in which they could not be inserted. Billy McMahan was a dictator in politics, a four-walled tower in business, a mogul, dreaded, loved and obeyed among his own people. He was growing rich; the daily papers had a dozen men on his trail to chronicle his every word of wisdom; he had been honored in caricature holding the Tiger cringing in leash.

But the heart of Billy was sometimes sore within him. There was a race of men from which he stood apart but that he viewed with the eye of Moses looking over into the promised land. He, too, had ideals, even as had Ikey Snigglefritz; and sometimes, hopeless of attaining them, his own solid success was as dust and ashes in his mouth. And Mrs. William Darragh McMahan wore a look of discontent upon her plump but pretty face, and the very rustle of her silks seemed a sigh.

There was a brave and conspicuous assemblage in the dining saloon of a noted hostelry where Fashion loves to display her charms. At one table sat Billy McMahan and his wife. Mostly silent they were, but the accessories they enjoyed little needed the indorsement of speech. Mrs. McMahan's diamonds were outshone by few in the room. The waiter bore the costliest brands of wine to their table. In evening dress, with an expression of gloom upon his smooth and massive countenance, you would look in vain for a more striking figure than Billy's.

Four tables away sat alone a tall, slender man, about thirty, with thoughtful, melancholy eyes, a Van Dyke beard and peculiarly white, thin hands. He was dining on filet mignon, dry toast and apollinaris. That man was Cortlandt Van Duyckink, a man worth eighty millions, who inherited and held a sacred seat in the exclusive inner circle of society.

Billy McMahan spoke to no one around him, because he knew no one. Van Duyckink kept his eyes on his plate because he knew that every one present was hungry to catch his. He could bestow knighthood and prestige by a nod, and he was chary of creating a too extensive nobility.

And then Billy McMahan conceived and accomplished the most startling and audacious act of his life. He rose deliberately and walked over to Cortlandt Van Duyckink's table and held out his hand.

"Say, Mr. Van Duyckink," he said, "I've heard you was talking about starting some reforms among the poor people down in my district. I'm McMahan, you know. Say, now, if that's straight I'll do all I can to help you. And what I says goes in that neck of the woods, don't it? Oh, say, I rather guess it does."

Van Duyckink's rather sombre eyes lighted up. He rose to his lank height and grasped Billy McMahan's hand.

"Thank you, Mr. McMahan," he said, in his deep, serious tones. "I have been thinking of doing some work of that sort. I shall be glad of your assistance. It pleases me to have become acquainted with you."

Billy walked back to his seat. His shoulder was tingling from the accolade bestowed by royalty. A hundred eyes were now turned upon him in envy and new admiration. Mrs. William Darragh McMahan trembled with ecstasy, so that her diamonds smote the eye almost with pain. And now it was apparent that at many tables there were those who suddenly remembered that they enjoyed Mr. McMahan's acquaintance. He saw smiles and bows about him. He became enveloped in the aura of dizzy greatness. His campaign coolness deserted him.

"Wine for that gang!" he commanded the waiter, pointing with his finger. "Wine over there. Wine to those three gents by that green bush. Tell 'em it's on me. D----n it! Wine for everybody!"

The waiter ventured to whisper that it was perhaps inexpedient to carry out the order, in consideration of the dignity of the house and its custom.

"All right," said Billy, "if it's against the rules. I wonder if 'twould do to send my friend Van Duyckink a bottle? No? Well, it'll flow all right at the caffy to-night, just the same. It'll be rubber boots for anybody who comes in there any time up to 2 A. M."

Billy McMahan was happy.

He had shaken the hand of Cortlandt Van Duyckink.

* * * * *

The big pale-gray auto with its shining metal work looked out of place moving slowly among the push carts and trash-heaps on the lower east side. So did Cortlandt Van Duyckink, with his aristocratic face and white, thin hands, as he steered carefully between the groups of ragged, scurrying youngsters in the streets. And so did Miss Constance Schuyler, with her dim, ascetic beauty, seated at his side.

"Oh, Cortlandt," she breathed, "isn't it sad that human beings have to live in such wretchedness and poverty? And you--how noble it is of you to think of them, to give your time and money to improve their condition!"

Van Duyckink turned his solemn eyes upon her.

"It is little," he said, sadly, "that I can do. The question is a large one, and belongs to society. But even individual effort is not thrown away. Look, Constance! On this street I have arranged to build soup kitchens, where no one who is hungry will be turned away. And down this other street are the old buildings that I shall cause to be torn down and there erect others in place of those death-traps of fire and disease."

Down Delancey slowly crept the pale-gray auto. Away from it toddled coveys of wondering, tangle-haired, barefooted, unwashed children. It stopped before a crazy brick structure, foul and awry.

Van Duyckink alighted to examine at a better perspective one of the leaning walls. Down the steps of the building came a young man who seemed to epitomize its degradation, squalor and infelicity--a narrow-chested, pale, unsavory young man, puffing at a cigarette.

Obeying a sudden impulse, Van Duyckink stepped out and warmly grasped the hand of what seemed to him a living rebuke.

"I want to know you people," he said, sincerely. "I am going to help you as much as I can. We shall be friends."

As the auto crept carefully away Cortlandt Van Duyckink felt an unaccustomed glow about his heart. He was near to being a happy man.

He had shaken the hand of Ikey Snigglefritz.

INFORMATIONAL TEXTS FOR PAIRING

[Significance of *Twelfth Night*](#)

[What Happens to Your Brain When You Fall in Love?](#)

[Teaching Shakespeare in a Maximum-Security Prison by Michel Martin](#)

[The Legacy of William Shakespeare by Mia Hodorovich](#)

[Desire in Shakespeare's *Twelfth Night*](#)

[Identity Crisis in Shakespeare's *Twelfth Night*](#)

[Counting Christmas: Celebrating *Twelfth Night* by R. Jared Staudt](#)

MEDIA/VISUAL TEXTS FOR PAIRING

[Stage Play Version of *Twelfth Night*](#)

[Film Version of *Twelfth Night* \(\\$2.99\)](#)

[Twelfth Night \(Toon Toon\)](#)



“Twelfth Night Feast” by Jan Steen

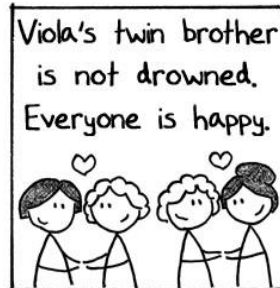
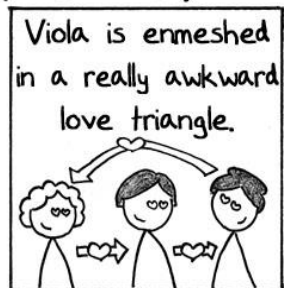
“Malvolio Confronting the Revelers” by George Henry Hall



TWELFTH NIGHT (in 3 Panels)



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OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS
ENGLISH LANGUAGE ARTS-READING LITERATURE, GRADES 11-12

RL.11-12.2

ANALYZE LITERARY TEXT DEVELOPMENT.

- A. DETERMINE TWO OR MORE THEMES OF A TEXT AND ANALYZE THEIR DEVELOPMENT OVER THE COURSE OF THE TEXT, INCLUDING HOW THEY INTERACT AND BUILD ON ONE ANOTHER.
- B. PRODUCE A THOROUGH ANALYSIS OF THE TEXT.

CCR ANCHOR: DETERMINE CENTRAL IDEAS OR THEMES OF A TEXT AND ANALYZE THEIR DEVELOPMENT; PROVIDE A SUMMARY OR THOROUGH ANALYSIS OF THE TEXT, INCLUDING THE APPROPRIATE COMPONENTS.

Essential Understanding

- Recognize and understand themes in a text
- Analyze theme development
- Analyze the interaction between themes in a text
- Analyze relationship of two or more themes in a text
- Thoroughly analyze the text

***Extended Understanding**

- Critique use of relational themes

Academic

Vocabulary/Language

- analyze
- central idea
- determine
- development
- interact
- objective
- summarize/summary
- theme
- analysis

ULTIMATE LEARNING TARGET TYPE: REASONING

BROAD LEARNING TARGETS:

The student can analyze literary text development.

The student can determine two or more themes of a text and analyze their development, including how they interact and build on one another.

The student can produce a thorough analysis of a text.

Underpinning Knowledge Learning Targets:

The student can define, understand, and recognize theme.

The student can follow the development of two or more themes in a text.

The student can recognize interaction between and building upon of two or more themes in a text.

Underpinning Reasoning Learning Targets:

The student can distinguish between theme, main idea, topic, and central idea.

RL.11-12.3

ANALYZE THE IMPACT OF THE AUTHOR'S CHOICES REGARDING

HOW TO DEVELOP AND RELATE ELEMENTS OF A STORY OR DRAMA (E.G., WHERE A STORY IS SET, HOW ACTION IS ORDERED, HOW THE CHARACTERS ARE INTRODUCED AND DEVELOPED).

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

Essential Understanding

- Understand and identify author's choices in regards to literary elements such as plot line & characterization
- Understand and identify varied literary elements and storytelling techniques
- Analyze the impact of author's choices on development of and relationships between literary elements in a story or drama

Academic

Vocabulary/Language

- analyze
- develop
- figurative language
- *See your adopted textbook's glossary for grade-level appropriate literary elements or <https://literarydevices.net> as they are too numerous to list.
- impact
- literary elements (plot, theme, setting, tone, diction, characterization, etc.)

ULTIMATE LEARNING TARGET TYPE: REASONING

BROAD LEARNING TARGETS:

The students can analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.

Underpinning Knowledge Learning Targets:

The student can understand and identify varied literary elements (plot, theme, characterization, etc.) and storytelling techniques (deus ex machina, unreliable narrator, flashback, etc.) in a text.

Underpinning Reasoning Learning Targets:

The student can analyze how elements of a story or drama are developed and/or interrelated.

RL.11-12.4**DETERMINE THE CONNOTATIVE, DENOTATIVE, AND FIGURATIVE MEANING OF WORDS AND PHRASES**

AS THEY ARE USED IN THE TEXT; ANALYZE THE IMPACT OF AUTHOR'S DICTON, INCLUDING MULTIPLE-MEANING WORDS OR LANGUAGE THAT IS PARTICULARLY EVOCATIVE TO THE TONE AND MOOD OF THE TEXT.

CCR ANCHOR: INTERPRET WORDS AND PHRASES AS THEY ARE USED IN A TEXT, INCLUDING DETERMINING TECHNICAL, CONNOTATIVE, AND FIGURATIVE MEANINGS, AND ANALYZE HOW SPECIFIC LANGUAGE CHOICES SHAPE MEANING, MOOD, OR TONE OF THE TEXT.

Essential Understanding

- Determine connotative, denotative, and figurative meanings of words and phrases in a text
- Analyze how diction impacts tone and mood
- Distinguish between formal and informal tone
- Interpret words and phrases, including those with multiple meanings
- Identify and understand figurative language

***Extended Understanding**

- Identify and understand elements of language/rhetoric

Academic Vocabulary/Language

- analyze
- connotation/denotation
- diction
- evoke
- impact
- figurative language
- (See your adopted textbook's glossary for grade-level appropriate figurative language or [https://literarydevices.net/figurative-language/.](https://literarydevices.net/figurative-language/))
- phrases
- tone (formal/informal)
- mood

ULTIMATE LEARNING TARGET TYPE: REASONING**BROAD LEARNING TARGETS:**

The student can determine the connotative, denotative, and figurative meaning of words and phrases as they are used in a text.

The student can analyze the impact of author's diction on a text, including multiple-meaning words or language that is particularly evocative to tone and mood.

Underpinning Knowledge Learning Targets:

The student can identify words and phrases that have connotative, figurative, and multiple meaning(s).

The student can identify types of tone and mood.

Underpinning Reasoning Learning Targets:

The student can determine, interpret, clarify, or verify the meaning of connotative, denotative, figurative, or multiple-meanings words and phrases by using context clues, applying knowledge of Greek/Latin affixes and roots, making cultural and literary connections, and/or consulting reference materials.

The student can interpret the relationship between diction and tone or mood in a text.

SL.11-12.1

INITIATE AND PARTICIPATE EFFECTIVELY IN A RANGE OF COLLABORATIVE DISCUSSIONS (ONE-ON-ONE, IN GROUPS, AND TEACHER-LED) WITH DIVERSE PARTNERS ON GRADES 11-12 TOPICS, TEXTS, AND ISSUES, BUILDING ON OTHERS' IDEAS AND EXPRESSING THEIR OWN CLEARLY AND PERSUASIVELY.

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.11-12.1.a-d

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Academic Vocabulary/Language

-alternate -challenge
-cite
-civil, democratic discussion
-claim -collaborative
-connect -consensus
-contradictions -clarify
-divergent
-diverse perspectives
-draw -evidence
-explicitly -incorporate
-initiate -investigation
-issue -justify
-perspective -pose
-probe -promote
-propel -qualify
-reflect -research
-respond -role
-stimulate -synthesize
-task -verify
-well-reasoned

**ULTIMATE
LEARNING
TARGET
TYPE: SKILL**

BROAD LEARNING TARGET:

The student can initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues.

The student can express his/her own ideas clearly and persuasively, while building 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, set, and follow rules, roles, goals, and deadlines for decision-making (consensus, vote, etc.) and civil, democratic discussions.

Underpinning Reasoning Learning Targets:

The student can explicitly draw on relevant, prepared textual material in a civil, democratic discussion by probing, connecting, or reflecting on the ideas under discussion for a thoughtful, well-reasoned exchange of ideas.

The student can pose and respond to questions that probe reasoning and evidence and ensure a hearing for a full range of positions.

The student can promote and respond thoughtfully to creative and diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions; and clarify, verify, or challenge ideas and conclusions, determining when additional information is required.

W.11-12.2**WRITE INFORMATIVE/
EXPLANATORY TEXTS
TO EXAMINE AND
CONVEY COMPLEX****IDEAS, CONCEPTS, AND INFORMATION
CLEARLY AND ACCURATELY THROUGH THE
EFFECTIVE SELECTION, ORGANIZATION, AND
ANALYSIS OF 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.11-12.2.a-g

- a. Establish a clear and thorough thesis to present and explain information.
- b. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aid comprehension, if needed.
- c. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- d. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- e. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- f. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

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 -articulate

-cite -clarify -cohesion

-complex ideas and concepts

-concrete details -conventions

-convey -develop -distinctions

-domain-specific/tier three vocab

-establish -examine

-extended definitions -formal/informal styles

-implications -informative/explanatory text

-literary techniques (metaphor, simile, analogy . . .)

-maintain -norms -multimedia

-objective tone

-organizational strategies (definition, classification, comparison/contrast, cause/effect)

-precede -precise -relevant -sufficient

-syntax -thesis -topic -transitions

**ULTIMATE
LEARNING
TARGET TYPE:
PRODUCT****BROAD LEARNING TARGET:****The student can write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.****Underpinning Knowledge Learning Targets:**

The student can define, identify, and use thesis statements, varied cohesive and appropriate transitions, precise language, domain-specific vocabulary, and literary techniques to manage the complexity of the topic, link major sections of the text, and clarify relationships among complex ideas and concepts.

The student can recognize and use strategies & techniques for introducing (including previewing), organizing (with each new element building upon preceding points to create a unified whole) & concluding informative/explanatory texts that clearly & accurately examine & convey complex ideas, concepts, & information.

Underpinning Reasoning Learning Targets:

The student can analyze the credibility and accuracy of sources and relevant content in those sources for inclusion in informative/explanatory writings.

The student can distinguish between formal & informal writing styles and objective and subjective tone; and use formal style and objective tone in informational/explanatory writing.

The student can examine complex ideas, concepts, and information through informative/explanatory writing by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other examples appropriate to audience.

Underpinning Product Learning Targets:

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 craft thesis statements, introductions, bodies, and conclusions for informative/explanatory writing.

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

W.11-12.7

CONDUCT SHORT AS WELL AS MORE SUSTAINED RESEARCH PROJECTS TO ANSWER A

QUESTION (INCLUDING A SELF-GENERATED QUESTION) OR SOLVE A PROBLEM; NARROW OR BROADEN THE INQUIRY WHEN APPROPRIATE; SYNTHESIZE MULTIPLE SOURCES ON THE SUBJECT, DEMONSTRATING UNDERSTANDING OF THE SUBJECT UNDER INVESTIGATION.

CCR ANCHOR: CONDUCT SHORT AS WELL AS MORE SUSTAINED RESEARCH PROJECTS BASED ON FOCUSED QUESTIONS, DEMONSTRATING UNDERSTANDING OF THE SUBJECT UNDER INVESTIGATION.

Essential Understanding

- Identify, research, and integrate information from several sources to answer a research question or solve a problem
- Conduct short and more sustained research projects for teacher-given and self-generated questions
- Generate original research questions and additional related, narrowed or broadened questions based upon analysis of research
- Synthesize multiple sources on a subject
- Demonstrate understanding of a subject through research projects

Academic**Vocabulary/Language**

- analyze -appropriate
- conduct -demonstrate
- exploration -generate
- inquiry -integrate
- investigate -issue
- media -more sustained
- refocus -research question
- self-generated
- solve a problem
- sustained
- synthesize

**ULTIMATE
LEARNING
TARGET TYPE:
REASONING**

BROAD LEARNING TARGETS:

The student can conduct short and more sustained research projects to answer a teacher-given or self-generated question, narrowing or broadening the inquiry when appropriate.

The student can synthesize multiple sources on the same subject, demonstrating understanding of that subject.

Underpinning Knowledge Learning Targets:

The student can identify information pertinent to an inquiry gained through researching several sources.

Underpinning Reasoning Learning Targets:

The student can determine when to narrow or broaden inquiry for research projects.

The student can generate original research questions for short and more sustained research projects.

Underpinning Skill Learning Targets:

The student can demonstrate proficient use of research skills.

The student can craft inquiry questions.

ACKNOWLEDGEMENTS

This Teacher Resource was created during the spring of 2017 as part of an initiative to increase textual choice for teaching Ohio’s Learning Standards. It is part of a series of Teacher Resources for the following newly adopted supplemental literature. Note: Please adhere to the grade level chosen for each title to avoid textual overlap for our students.

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 *Twelfth Night*

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.

[Shmoop – *Twelfth Night*](#)

[Young Adult Pairing Project](#)

[12 Ideas for *Twelfth Night*](#)

[SmartPass Lesson Plan](#)

[Folger Shakespeare Library Lesson Plan](#)

[TeachingBooks Page for *Twelfth Night*](#)