Residency Sample Lesson Plan

Directions: Complete this lesson plan for a sample student residency. Fill out all the areas that apply to your lesson.

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| **Teaching Artist Name** | Shana Bestock |
| **Course Title** | 21st Century Shakespeare |
| **Course Type***(please check all that apply)* | □ Cultural arts residency xIntegrated arts residency  Partnering Course: \_\_Language Arts, English\_\_\_\_\_\_***(For integrated residencies only, name the***  ***partnering subject area, i.e. – language***  ***arts, math, science, social studies, etc.)*** |
| **What grade(s) is the residency for?** | Fifth-Twelfth (the lesson plan below is geared towards high school; can be tweaked for younger students) |
| **Schedule Information** | \_6\_ Number of sessions (6 – 8 total)\*\_60\_ Length of each individual session\*\_6\_ Total hours\*\*flexible according to class period duration and teacher needs |

Course Description:

Students engage with selected Shakespeare plays, scenes, and characters to embody the text, explore cultural resonance and how to bring their own history to the work, and make artistic choices around communicating with an audience.

Goals include deeper fluency with language, theatrical vocabulary and technique, comfort and confidence working in ensemble, individual voice and presentation, connection to cultural issues, listening, reflection, and critical thinking around artistic work, and expanding the possibilities of how students approach Shakespeare and performance.

Materials & Space:

Open space – room to move

Costumes/props/basic art supplies optional

Big Idea:

Shakespeare's plays are racist, misogynistic, and deeply problematic. They are also glorious treasure-troves of humanity, the power of language, and illuminating human behavior, desire, and complexity.

Shakespeare through a 21st century lens is an opportunity to examine systemic oppression, and communicate personal perspective while deepening resources of language, identity, and listening.

When we work on Shakespeare with students, we hear familiar words in unfamiliar settings, and practice doing “close reads” of words in order to unpack meanings. Performing gender raises vital questions about gender expression. (Can a woman play a man? A man play a woman? What does that mean? What does that communicate to an audience? How do we perform gender in our lives?) Shakespeare deliciously and vibrantly exposes power dynamics and how status manifests in language and action. These are precisely the sorts of tools we use in equity work, and need fluency in for 21st century problem-solving.

Seattle students have demanded we decolonize the curriculum, to question why the canon is canonical, and the implications of canonical works that actively oppress and marginalize non-white, non-male, trans and queer people. Shakespeare occupies a privileged place in our curriculum, and the plays have been used as “civilizing” projects. But his works also have a rich anti-racist, anti-colonial legacy, and have been used for centuries to subvert and reimagine gender roles. Shakespeare can and should belong to everyone.

The biggest idea of this project is that through embracing the power and possibility of Shakespeare through a 21st century cultural lens, we encourage students and teachers to embrace reimagining other “important” or “challenging” or “foundational” texts, and build on the personal and collective growth of the workshops.

Lesson Objectives and Student Learning Assessment

*Provide* ***two*** *learning objectives and two assessments for your lesson plan. Be sure to include at least one* ***21st century learning skill in your objectives*** *(creative and critical thinking, communication, collaboration, persistence, and growth mindset). See* [glossary](http://www.creativeadvantageseattle.org/wp-content/uploads/2015/01/Glossary.pdf) *for more information on 21st century skills.*

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| Learning Objectives*What I want my students to know and be able to do.**[This is the heart of teaching and learning. At the end of the day, “What do I want my students to understand? What do I want my students to be able to do?” Think backwards when planning.**Start with these questions and let them guide the learning objectives that will inform instructional choices and learning experiences for students.**Line up the “Student Learning Objectives” to the “Assessment Criteria” to create a one-to-one relationship that checks teaching and learning.* ***IF*** *I want my students to know...* ***THEN*** *what I will see and/or hear is...]* | Assessment Criteria *What I will observe in my students – traits that can be seen and/or heard.**[The Assessment Criteria lists the traits that show if a student understands and can apply what is being taught – where they are on the path to learning.*  *Assessment Criteria is concrete for the instructor and student – it is observable through performance-based work and in written response to work e.g. reflections, graphic organizers, etc.* *Assessment criteria and objectives are based on individual students. When looking for the traits that tell you what students know and can do, look at each student as an individual.]* |
| ***Example Objective:******Communication*** *– Students will actively listen and observe others.* | ***Example Assessment:****Students will make direct and clear eye contact with partner; Wait for partner to finish before speaking; Take time reading and speaking to partner.* |
| **1.** Students will recognize and articulate emotion in characters, themselves, and others.  | **1.** Students can color their words, show emotion in the body, and/or answer questions about motivation and behavior naming emotions. |
| **2.** Students will overcome fear or doubt, persist through a task that seems hard or irrelevant, and/or find personal resonance to something or someone that felt foreign. | **2.** Doing the thing that could not be done (understanding the text, getting up in front of an audience, etc). Making connections between the work and their life (“oh I get it – it's like when \_\_\_\_” |

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| **Vocabulary (optional):** *[List the vocabulary that students learn and use in the lesson plan]* |
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Instructions:

*[Record the instruction flow – what happens, when, and why with as much detail as needed to deliver the lesson plan and make adjustments based on the students. Do this for just DAY 1.]*

Sample DAY 1:

Opener

* clear the desks, come to a circle
* Name game – connect name with movement, sound with emotion. Group repeats.
* Introduce myself, background, co-create norms/expectations

3 Witches

* briefly introduce lesson, set expectations
* large group vocal/physical warm-up “when shall we three”, “thunder lightning rain”, “hurly-burly”, etc
* break into small groups, hand out scripts
* address vocabulary questions in large group
* small groups decide who are the “witches”, make choices about character, scene, tone, and rhythm.
* Small groups share with each other

Closer

* quick freewrite and/or discussion – who are the witches in our world? Why?

Remaining Sample Sessions:

Each session takes a scene (abbreviated depending on grade level) and incorporates both large and small group work to explore the text and characters, performance, and discussion. Each class begins with a warm-up, sets the scene, road-maps the scene, and does some specific work with text, body, and character. Each class also discusses contemporary resonances, who the characters might be if we set the scene today, and what issues/problems/complexities the scene raises.

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| **Day** | **Daily Goal** | **Supporting Activities** |
| 2 | The Witches, Banquo and Macbeth | Positional power vs authority - status games. Trusting your news source |
| 3 | Lady Macbeth and Macbeth | Gender, Power, Identity. Peer pressure. Super objectives vs tactics.Tactics games.  |
| 4 | Banquet scene | Toxic guilt, speaking truth to power. Theatrical choices - does someone play the ghost? |
| 5 | MacDuff gets the news | Violence begets violence, processing emotion, loss at a distance. Covid connections. Emotional journeys in the body - “let grief convert to anger” |
| 6 | The Fight | Misunderstanding prophecies and privilege,misplaced faith. Theatrical choices, acting on the line, using volume, tone, texture, and physicality to communicate.  |