

**MTSU TEACHER CANDIDATE
LESSON PLAN FORMAT**

TEACHER CANDIDATE	Aubrey Zurhellen
DATE	10/24/22
GRADE / CLASS	Theatre I
UNIT	Elizabethan Language
LESSON TITLE	Iambic Pentameter and Structure
DURATION	45 minutes
CO-TEACHING MODEL	No

LESSON OVERVIEW

Identify the central focus and purpose of the lesson. Include the content understandings/ core concepts and skills students will learn. Provide a summary of the lesson, length of the lesson, and the scope and sequence (learning progression).

The **central focus** of the lesson is iambic pentameter, rhythm, and structure in Elizabethan sonnets. The **purpose of the lesson** is for students to identify a traditional Shakespearean sonnet by its structure and be able to recite the sonnet with the correct rhythm and inflection required with iambic pentameter. Students will understand rhythm and structure in order to begin to engage with the text on a deeper level and prepare for analysis. Students will demonstrate iambic pentameter using kinesthetic-tactile means like skipping, marching, and stomping. This lesson follows directly from the Elizabethan history unit. Because of this, students have already been exposed to some of the vernacular through excerpts and examples. The Elizabethan language unit directly precedes the Shakespeare unit, so these lessons will provide a basis of understanding for Shakespeare's works in the coming weeks. The sequence of these language lessons allows students to feel the beat of the piece before clarifying the context through academic language inclusion; then, students will progress into finding the underlying meaning and subtext of the works. Shakespeare placed great importance in the rhythm of his work to progress meaning, so we will be beginning with iambic pentameter to uphold this importance. **This lesson will last for 45 minutes and will be taught during the third period of the day from 10:40-11:25.**

CONTEXT FOR LEARNING

Describe to whom the lesson will be taught, students with specific learning needs, class demographics, cultural and community assets, and special circumstances. Identify the data sources used to identify each student's needs.

*Explain **HOW** you used multiple types of assessment data to identify each student's learning needs and to develop differentiated learning experiences.*

This class is located in a suburban high school. This class is during the third period of the day and is not typically interrupted by any recurring events like C&I, homeroom, or lunch. The class meets for 45 minutes on Monday, Tuesday, and Friday and meets for an hour and a half on Thursdays; there is no performing arts instruction for this class on Wednesdays. This class is comprised of 5 freshmen, 11 sophomores, 2 juniors, and 4 seniors; there are 8 male students and 14 female students or 22 total students. None of these students have prior, formal theatre instruction, though a few have participated in performing arts endeavors in the past. Prior to this segment, the students have performed in class and

possess some knowledge about Elizabethan theatre history. Teach Week is also tech week for the fall play, so both the teacher and students might be distracted and tired. The classroom includes three Asian students, four Latino students, seven African American students, and eight white students. This diversity should be acknowledged when planning for instruction. Connecting to contemporary concepts and recalling prior knowledge requires focus on the racial diversity and cultural backgrounds of the students. There are also two students who fall under the ATLAS program. These students don't have consistent, safe, fully functioning housing, and as such, they are often tired or disengaged. They require more motivation to become autonomous in their education, and the teacher must make further connections to show that education is important to their futures. Many of the students are involved in extracurriculars which cause them to be late or absent from class. These extracurriculars, coupled with the part time jobs which many of the students work, take time away from homework, so projects and performances must be worked on and/or rehearsed during class time. There are no IEPs or 504 plans in this class, and no students get pulled for intervention. There is 1 struggling reader, 2 students with sensorimotor difficulties, 2 visually impaired students, and 3 students with attention deficiencies. These students will be supported with large print, multimodal texts with accessible language, audiovisual aides, manipulatives, and other forms of kinesthetic-tactile learning.

STANDARDS

Identify the state content standards and/or competency standards (include number and text of the appropriate standard).

*Explain **WHY** this/these standard(s) are appropriate for this lesson.*

*Explain **HOW** the central focus addresses the standards.*

HS2.T.P1.B Explore uses of various pacing techniques to better communicate the story in a theatrical work.

This performance standard **is appropriate for the lesson** as it addresses the pace of the text. The rhythmic nature of iambic pentameter is a form of pacing technique, and learning the necessary inflection of iambic pentameter helps the burgeoning actor communicate the story. Additionally, this high school level two standard is slightly more advanced, which allows for scaffolding of previous performance knowledge from the first part of the semester and encourages increased vigor for the students. **The central focus of rhythm and iambic pentameter addresses the standard** by focusing on a pacing technique for performance.

LEARNING TARGETS /OBJECTIVES/CRITERIA FOR MASTERY

Provide clear, specific, and measurable learning targets that are aligned to content/ competency standards. Use student-friendly language - "I can" statements (not activities). Include the criteria for mastery.

*Explain **HOW** the learning targets/objectives align with the standards, are appropriate for the subject area and developmental needs of the students, **HOW** they are measureable, and **HOW** they communicate student mastery.*

*Articulate **HOW** the applicable domains of learning are part of this lesson.*

The student will demonstrate the basic vocal technique of Elizabethan theatre by performing a Shakespearean sonnet with 90% rhythm accuracy. The student will recognize the fourteen-line structure of a sonnet with 100% accuracy. I can perform a sonnet using iambic pentameter. I can identify the structure of a Shakespearean sonnet.

The rhythm and structure of iambic pentameter directly relate to the pacing of performance, **which aligns with the state standard**. The students will have **mastered the objectives** when they have 90% rhythm accuracy in performance and 100% accuracy in recognizing the correct sonnet structure. These percentages will be **measured** using William Shakespeare's Sonnet 18 for performance and annotation. This lesson uses the cognitive **domain of learning** as students gain knowledge about iambic pentameter, comprehend structure and rhythm, and apply it to recitative performance. This domain will continue to advance throughout the segment as students move into analysis of the text and synthesis of knowledge as they develop their final original sonnets.

ASSESSMENT /EVALUATION

Explain your plan for formatively (informally) and summatively (formally) assessing using multiple ways for the students to demonstrate their knowledge and skills in relation to the learning targets/objectives. Include the assessment questions/tasks. Include the accommodations/modifications for the students with special learning needs. Identify your plan to use a variety of data, independently and in collaboration with colleagues, to evaluate the outcomes of teaching and learning and to adapt planning and practice.

*Articulate **HOW** the assessment is appropriate to verify, document, and support student learning.*

*Identify **HOW** the assessment aligns with the learning targets/objectives and allows students multiple ways to demonstrate their learning.*

*Explain **HOW** the accommodations/modifications provided meet the needs of the students with special learning needs.*

*Explain **HOW** biases are minimized in the assessment.*

*Articulate **HOW** you plan to examine the assessment and other performance data to understand each learner's progress and to guide planning.*

*If used, explain **HOW** technology is used to support assessment practices, engages students, and adds value to the assessment*

*Articulate **HOW** you will use a variety of data, independently and in collaboration with colleagues, to evaluate the outcomes of teaching and learning and to adapt planning and practice.*

At the conclusion of this lesson, the students will be **formally** tested on their understanding of iambic pentameter by reciting a sonnet while skipping or marching, demonstrating the rhythm of the iambs. The students will be expected to get 90% of the iambic pairs correct in terms of rhythm. We will mark an excerpt with the correct rhythmic markings together as a class. This group work allows time for me to **informally** assess through questions like, "Where is the couplet?", "What is a couplet?", "How many lines go in a sonnet?", "What is an iamb?", and "Where do the inflections go in this line?" This portion of instruction also allows students time to ask clarifying questions. I will reassure the students that it is perfectly ok if they do not get the pronunciation perfect as we are not reviewing vocabulary until the next lesson, and they may not know the words at this point. These words are unable to be modified for this assessment as the iambic pentameter is reliant on a set structure. If any student feels uncomfortable with the vernacular, I will allow them to speak in a taTUM structure as I am only assessing the rhythm for this lesson. This assessment is **appropriate to verify student learning** as they are demonstrating the rhythm through performance. This assessment **connects to the standards** by allowing students to engage directly with the pacing technique in performance. The students will be given the option to say the words or the taTUM structure while either skipping, marching, or stomping, which allows them to have **multiple ways to demonstrate their learning**. The excerpts of the text will be in large print, the taTUM structure operates like a multimodal text, and the assessment is a form of kinesthetic-tactile learning; these **accommodations** help meet the needs of my students with special learning needs. This assessment has an

exact end goal, so there is little room for **bias** in this assessment. Before we progress into the next lesson, I need to ensure that each student understands the rhythm of the Elizabethan works; if they do not grasp this concept, they will be behind for the next few weeks of learning. Because of this, I will need to carefully **track student progress**; if they are not progressing correctly, my **planning** will need to include time for review.

ACTIVATING STRATEGY

Describe the activating strategy (set/hook/motivator or advance organizer). Include your plan to engage students actively. Provide the driving question(s) that students will be able to answer after this lesson. Identify how you will connect it to prior knowledge. Be sure that it aligns with the learning targets/objectives and promotes anticipation and curiosity.

*Articulate **HOW** the activating strategy is imaginative, creative and how it raises anticipation and connects with objective(s).*

I will begin the lesson by reading lyrics from the chorus of Super Bass (clean version) by Nicki Minaj with absolutely no rhythm/completely monotone. I will then read the lyrics with rhythm and inflection. I will ask the students what is missing from the first reading. Hopefully they say rhythm. I will then ask why the rhythm is important in those lyrics. An example answer is, "The rhythm sounds like a bass, connecting to the title of the song." I will then ask, "Based on your prior experience, which reading do you think sounds more like Shakespeare's writing?" Based on my own experience in grade school, I believe they will answer that the first style of reading with no rhythm sounds more like Shakespeare. I will share that it is actually the second style with rhythm that is closer to how Shakespeare wrote. I will then take five answers on where else we hear rhythm in our lives. This activating strategy **is creative and raises anticipation** by utilizing a popular culture reference and referring to prior knowledge of rhythm. This strategy **connects with the objective** by preparing students to apply rhythm to text and recognize pacing techniques and rhythmic styles of speaking.

INSTRUCTION

Based on your knowledge of your students, provide specific procedures and strategies that you will use to engage students in the learning tasks. Provide a detailed timeline for each part of your lesson, including transitions. Include your plan to differentiate the learning for your students. Include essential questions you will ask to promote thinking and check for understanding. Describe how you will engage students actively in the lesson. Include where and how you will formatively assess students during the instruction.

*Articulate **HOW** the teaching strategies are appropriate with respect to content, context, and the students identified in the context for learning.*

*Explain **HOW** the timeline is appropriate for all components of the lesson plan.*

*Articulate **HOW** the essential questions align with the objectives, promote critical thinking, and guide rather than direct student thinking.*

*Explain **HOW** you will elicit students' ideas so they are visible to you and others in the class.*

*Explain **HOW** you will monitor students' different ways of thinking, and how you will select which ideas to highlight in class.*

*Explain **HOW** you will build on students' ideas towards worthwhile disciplinary ideas*

Activating Strategy (10 minutes): I will begin the lesson by reading lyrics from the chorus of Super Bass (clean version) by Nicki Minaj with absolutely no rhythm/completely monotone. I will then read the lyrics with rhythm and inflection. I will ask the students what is missing from the first reading. Hopefully they say rhythm. I will then ask why the rhythm is important in those lyrics. An example answer is, "The rhythm sounds like a bass, connecting to the title of the song." I will then ask, "Based on your prior experience,

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Structure Mini-Lesson (10 minutes): I will show our sonnet for today on the board and pass out copies to the students; we will be using Shakespeare's Sonnet 18 ("Shall I compare thee to a summer's day?") as it completely utilizes normal iambic pentameter with no feminine endings or trochees. I will discuss the typical structure for a sonnet (14 lines with closing couplet) and define a couplet. I will ask students to number each line on their copy of the sonnet. I will then discuss rhyme scheme and ask the students to letter the rhyming pairs in AB form. I will call on students to answer aloud about the lines and rhymes as well as the definition of a sonnet and a couplet, which will serve as a form of **informal assessment**.

Iambic Pentameter Mini-Lesson (10 minutes): I will demonstrate iambic pentameter by calling up 10 volunteers. 5 students will be given a card that says "ta", and the other 5 students will be given a card that says "TUM". These ten students will stand in a straight line and go down the line, audibly alternating the ta and TUM sounds. I will pull out one pair of taTUM and explain that one pair of ta and TUM, or an unstressed syllable followed by a stressed syllable, makes one iamb. I will then indicate that we have five iambs in one line, which makes iambic pentameter. I will then have the class say the first few lines of the sonnet, following the rhythm of the taTUMs. This recitation, followed by the students underlining the stressed syllables, will also serve as **an informal assessment**.

Work (10 minutes): The students will have ten minutes with their table to practice their recitation of the sonnet using the appropriate rhythm. During this time, they should also ensure they have marked the correct structure notation as well as marking the stressed and unstressed syllables using the notation I will write on the board. I will lead the class into the atrium during this time so they can feel the rhythm through marching, skipping, or stomping. I will monitor and observe to answer any questions and provide feedback--the final **informal assessment**.

Perform (5 minutes): For the **formal assessment**, each group will recite the sonnet using the correct rhythm. They are allowed to march, skip, or stomp while reading in order to feel the rhythm of the piece. For mastery of the objective, they will need to get 63/70 iambs rhythmically correctly; I will assess this by following along on my own copy of the sonnet. I will also ask the students to follow along on their copies of the sonnet so **they can reflect on the performance of their classmates**. They have previously performed with their table groups a handful of times, so they should feel comfortable to work as a team on this assessment. I will also take up their annotated sonnets to check for understanding. These sonnets will be handed back during the next lesson so the students have an example moving forward. **At the conclusion of this section, I will ask the essential questions: What is iambic pentameter? How do you perform using iambic pentameter?**

Folger Library, the leading expert in Shakespearean instruction, recommends teaching iambic pentameter via the stomp, march, skip method and using the taTUM cards, so this activity **is appropriate with respect to content and context**. Additionally, my students with academic needs noted in the context for learning work best with modifications utilizing kinesthetic-tactile learning, which is being used in this activity; in this way, this lesson **is appropriate for the students identified in the context for learning. My**

essential questions guide student learning by remaining open-ended and occurring at critical junctures of instruction for today's lesson. **The timeline is appropriate for today's lesson** as it allows adequate time for connection to prior knowledge through the activating strategy, baseline instruction in both structure and rhythm, time for small group work, and time for formal assessment.

CLOSURE

Explain your plan for reviewing the learning targets/objectives. Explain how will you actively engage the students in reflection and articulation of their learning. Identify your plan for checking for understanding. Indicate your plan for modeling and structuring a process for students to examine their own thinking as well as the performance of others.

*Explain **HOW** the closure requires students to reflect on and articulate their learning.*

*Explain **HOW** you plan to model and structure a process for students to examine their own thinking as well as the performance of others.*

At the conclusion of class today, I will remind the students of the learning targets and objectives. **We will then verbally reflect on what we learned with our small groups.** The students' annotation of the sonnet, combined with their rhythmic recitation, serves as a **check for understanding.** During the formal assessment, I will ask the students to follow along on their copies of the sonnet as other groups are assessed so they can **examine the performance of others.** **I will ask students the essential questions: What is iambic pentameter? How do you use iambic pentameter in performance? The students will use the second essential question to reflect on how they personally demonstrated iambic pentameter through either stomping, marching, or skipping.**

JUSTIFICATION FOR EVIDENCE-BASED PRACTICES

Provide justification for using evidence-based practices in your lesson that are supported by theory and research. Provide a justification for the assessment(s) chosen that is supported by theory and research.

*Articulate **HOW** instruction is justified through theory and research.*

*Explain **HOW** the assessment is justified through theory and research.*

Folger Library, the leading expert on Shakespearean teaching, has identified the march, skip, stomp and taTUM methods as most effective for teaching iambic pentameter. The Folger Library has also identified annotation of the text as effective for teaching structure in Shakespearean works. The taTUM method is used during my instruction; therefore, **my instruction is justified through theory and research.** The stomp, skip, march method is used during my assessment, as is annotation of the text; in this way, **my assessment is justified through theory and research.**

MODIFICATIONS /GROUPING

Identify the accommodations, modifications, and/or interventions that will be provided to support the learning needs of your diverse students (ELL, IEP, 504, struggling students, high performing, etc.), including extensions. Identify your plan for preparing your students for and differentiating the assessment to meet the needs of your diverse students.

*Articulate **HOW** your plan for differentiating instruction meets the needs of the learners identified in the context for learning.*

*Articulate **HOW** your plan for preparing the students for and differentiating the assessment meets the needs of the learners identified in the context for learning.*

The students identified in my context for learning do not have any IEPs or 504 plans. However, they are best supported with different modifications to instruction and assessment. My students with visual impairments will be seated closer to the board as we use the projector; additionally, I will provide **large**

print texts for every student to make annotation easier. My struggling reader is supported by multimodal texts and accessible language. Because of the relative difficulty of the vocabulary in this sonnet, I will allow any student to **opt for saying taTUM instead of the written text** for today's assessment, considering our vocabulary lesson is not until next class. **I am only assessing for rhythm today, so I want to make this assessment as accessible as possible.** My students with sensorimotor difficulties work best with manipulative and audiovisual aides, and my students with attention difficulties require manipulatives and audiovisual aides to stay focused. Because of this, these students and my struggling reader will benefit from the **whole group annotation of the text during today's instruction.** Additionally, all of my students identified in the context for learning benefit from kinesthetic-tactile modifications, so **the physical nature of the assessment will benefit my learners identified in the context for learning.**

ACADEMIC LANGUAGE

Identify the academic language associated with this lesson (vocabulary, discourse, and syntax). Explain the supports for learning academic language that you will provide. Include the language function(s) that identify how the students will learn the content/skills.

*Explain **HOW** the language supports will meet the needs of the students with language learning needs.*

New vocabulary words for this lesson are iambic pentameter, sonnet, and couplet. These words will be explained in depth and tied to key concepts during instruction. Students will utilize discourse in whole group annotation of the text and small group work time. They will have to effectively share ideas with their peers and deconstruct the structure of the text, utilizing the new vocabulary and prior communication skills. The annotation of this unfamiliar text requires the use of syntax as well. **Shakespeare writes in a syntax that is different in structure from our modern English; he uses object-verb-subject or subject-object-verb instead of subject-verb-object. This change in syntax will be unfamiliar to the students' brains and will be explored further in an upcoming lesson, but today they will only need to understand the basic change in structure for reading comprehension for performance.** Although I don't have any known students with identified language learning needs, **any unknown language learning needs will be met by the implementation of whole group annotation and small group discussion.**

MATERIALS / RESOURCES / TECHNOLOGY

Identify the key instructional resources and materials that will be used to engage students in learning. Include source of materials, reference list, and links.

*Explain **HOW** the multiple materials and resources will be used to meet the needs of the students identified in the context for learning.*

*Explain **HOW** technology use adds value to the lesson.*

The instructional resources and materials for this lesson are large print copies of Sonnet 18 as well as the projector and screen. The large print supports my students with visual impairments who have **been identified in the context for learning.** The projector allows for the whole group annotation and discussion, so **technology use adds value to the lesson.**

ACADEMIC FEEDBACK

Explain your plan to provide feedback that is academically focused, aligns with the expectations for learning, and includes both written and oral aspects.

*Explain **HOW** the academic feedback you will provide will promote student thinking, will be used to assess individual students, and monitor and adjust instruction.*

*Address **HOW** students will be provided with opportunities to provide feedback to one another.*

*Articulate **HOW** you plan to engage learners in understanding and identifying quality work and how you will provide effective descriptive feedback to guide student progress toward that work.*

At the conclusion of today's lesson, students will turn in their annotated sonnets. I will check these sonnets for understanding and provide **written feedback**. Additionally, I will provide **verbal feedback** as each small group performs their rhythmic recitation. During the whole group annotation and small group work/discussion, my guiding questions will be used to informally assess, and I will provide verbal feedback to **promote student thinking**. During the assessment, any group not performing will be asked to follow along in the sonnet so they can **provide feedback to their peers**. I will use the mastery data from the performances and the annotated sonnets to **monitor and adjust my instruction** moving forward and decide if we need to review these skills prior to our next lesson. Our whole group work and examples of structure and rhythm, both in Shakespeare's text and the taTUM and annotation methods, will serve as **examples of quality work** as the students move into developing their own sonnets at the conclusion of the segment.

REFERENCES

Include references for justifications for instructional practices, assessment(s), and instructional materials

References for Justifications:

O'Brien, P. and Folger Library. (1993). *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*. Washington Square Press.

References for Instructional Materials: O'Brien, Peggy and Folger Library. (1993). *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*. Washington Square Press.

Shakespeare, W. (2004). "Sonnet 18". *Shakespeare's Sonnets*. Folger Library.

Revised April 19, 2018