Unit Plan Overview
William Shakespeare’s Romeo & Juliet: Fate, Love, and Consequence

UNIT GOALS
- The students will read Shakespeare’s Romeo and Juliet and be able to summarize its major points and identify standard story grammar (i.e. setting, conflict, characters, rising action, climax, denouement, resolution).
- The students will identify the focal themes of the unit (love and sacrifice, actions and consequences, fate and free will) within the play and their enduring presence throughout literature and life.

Overarching Questions:
- What is love?
- How do a person’s choices and desires affect his/her life?

Topical Questions:
- Are certain loves more important than others?
- Does a person have control over his/her life’s outcomes?

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<tr>
<th>Lesson Number</th>
<th>Title</th>
<th>Objectives</th>
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<tr>
<td>1</td>
<td>William Shakespeare - What’s the big deal?</td>
<td>• Students will demonstrate what they know about the storyline of Romeo and Juliet by completing a Freytag pyramid, filling out as much information as possible.</td>
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| 2             | Spotlight on Sonnets | • Students will interpret Shakespeare’s “Sonnet #18” using the SOAPSTone graphic organizer, completing all of its components to demonstrate comprehension.  
• Students will read the Prologue from Romeo and Juliet and identify and analyze its use of opposites and pairs through text coding, and summarize its meaning by completing another SOAPSTone. |
| 3             | A Rumble in Verona | • Students will complete a Chain of Events graphic organizer for Act 1, Scene 1 of Romeo and Juliet, outlining and citing at least 5 events and write a summary paragraph. |
| 4             | Love and Marriage | • Student will identify multiple perspectives of love and marriage by completing a Tri-Fold Foldable, which includes a definition of love and at least one insight about love and marriage for each panel.  
• Students will infer how the characters from Romeo and Juliet view love and marriage by citing at least 5 pieces of textual evidence and explaining the characters’ insights. |
<p>| 5             | I had a dream last night… | • Students will interpret Mercutio’s “Queen Mab” speech by completing an “I had a dream last night” visual organizer and predict the role of dreams, desires, and fate in Romeo and Juliet through a journal write. |
| 6             | The Mask | • Students will construct a sociogram with an explanatory paragraph to demonstrate the relationships between the major characters at the end of Act 1 of Romeo and Juliet. |</p>
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<th>7</th>
<th>The Balcony Makes the Scene?</th>
<th>Working in small groups, students will compose an adaptation of Act 2, Scene 2 of <em>Romeo and Juliet</em>, placing the story in a modern-day setting with similar characters and creating a 14-line version of the scene, capturing the essence of the encounter.</th>
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<td>8</td>
<td>The Force of Fate</td>
<td>Students will analyze how fate’s control over character actions affect the plot in Acts 1, 2, and 3 of <em>Romeo and Juliet</em>, and develop alternative options by completing a plot tree worksheet and journal.</td>
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<td>9</td>
<td>The Blame Game - Juliet’s Death</td>
<td>Students will examine who is responsible for Juliet’s “death” using textual substantiation from <em>Romeo and Juliet</em>, create a thesis, and construct an analytical essay.</td>
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<td>10</td>
<td>Analyzing the Teenage Identity</td>
<td>By making text connections, students will formulate questions relating the themes of <em>Romeo and Juliet</em> to the adolescent identity and answer one of the question prompts in an in-class essay, averaging acceptable in all categories.</td>
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Reflecting on the themes that we have discussed in class - love, marriage, sacrifice, actions and consequences, impulsiveness, and fate versus free will - choose one of the following performance assessments to demonstrate how these themes continue to exist in our society today.

- Create a soundtrack for the play, burn it on a CD, and package it as if you were pitching it to a music executive. For each song, write a blurb explaining why (and possibly where in the play) the song fits, citing specific lines from the song’s lyrics and their connection to the themes in Romeo and Juliet.

- Imagine you are a historian. Research another piece (either literary or historical that was written or occurred during the 20th century) that demonstrates a series of actions and consequences and create a sociogram depicting the storyline/chain-of-events. In a written response, change one of the events and explain how it would affect the outcome.

- Create your own Choose Your Own Adventure story, incorporating the theme of choice and consequence.

- Conduct a 20 Questions Survey by creating “dense questions” focused around love, sacrifice, fate, and free will. Take your survey and poll 25-30 people. Display the results in a graph or table. In a written response, conclude your findings. What are the trends? Were there any relationships?
## Rubric for Culminating Assessment

<table>
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<tr>
<th>Criteria</th>
<th>Masterful</th>
<th>Skilled</th>
<th>Able</th>
<th>Apprentice</th>
<th>Novice</th>
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<td><strong>Interpretation of the Major Themes</strong></td>
<td>Powerful interpretation and analysis of meaning; sees deeply and incisively and provides a rich story as demonstrated in the project.</td>
<td>A distinct interpretation and analysis of meaning; sees subtle differences in context and tells an insightful story as demonstrated in the project.</td>
<td>A helpful interpretation or analysis of meaning; sees different levels of interpretation and tells a clear story as demonstrated in the project.</td>
<td>A plausible interpretation or analysis of meaning; makes sense of story as demonstrated in the project.</td>
<td>A simplistic or superficial reading; no sense of wider importance or significance of the major themes; a restatement of what was taught or read.</td>
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<td><strong>Application of the Major Themes within the Project</strong></td>
<td>Fluent, flexible, and efficient; able to use knowledge and skill and adjust understandings well in diverse contexts.</td>
<td>Competent in using knowledge and skill and adapting understandings in a variety of appropriate contexts.</td>
<td>Able to perform well with knowledge and skill in a few key contexts with limited adaptability to diverse contexts.</td>
<td>Relies on a limited repertoire of routines; able to perform well in simple contexts; limited use of personal judgment.</td>
<td>Can perform only with coaching or relies on scripted approaches.</td>
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<td><strong>Your Perspective as displayed in the project</strong></td>
<td>A penetrating viewpoint; effectively encompasses other perspectives, takes a long critical view of issues involved.</td>
<td>A revealing and critical view. Identifies other viewpoints through exhibited work, makes apt criticisms of the issues involved.</td>
<td>A reasonably critical and comprehensive look at all points of view in the context of one's own.</td>
<td>Knows of different points of view and can someone place own view in perspective but weak in considering the worth of each perspective.</td>
<td>Unaware of differing points of view; has difficulty imagining other ways of seeing things.</td>
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Summary of Unit:

This unit on William Shakespeare’s *Romeo and Juliet* will be implemented at Narragansett High School as part of the ninth grade accelerated curriculum. One of my main goals for this unit is to have the students successfully read and summarize the major aspects of the play, including the standard story grammar (i.e. setting, conflict, characters, rising action, climax, denouement, and resolution). For many students, reading Shakespeare is comparable to learning another language. By employing the proper supports, including modeling, whole and small group instruction, and utilizing graphic organizers, I hope the students will learn to understand the language and enjoy reading it. My second goal is for the students to identify the focal themes within the play and their enduring presence throughout literature and life. Shakespeare and his works are often seen as outdated or foreign to a typical teenager’s life. By identifying the common themes of love, consequences, and impulsiveness, I hope the students will associate their own lives with the text.

I plan to incorporate overarching and topical questions to direct the unit implementation. The following questions are underlying guides for the unit: What is love? How do a person’s choices and desires affect he/her life outcomes? Are certain loves more important than others? Does a person have control over his or her life’s outcomes? The topics of love, choice, and consequence are particularly strong factors in teenagers’ lives. One of the strategies to introduce these topics is to connect them with current pieces of “texts” (i.e. music videos, song lyrics, and multimedia) the students have seen in their own world.

Connecting the themes to the students’ lives and their presence in other pieces of literature is extremely important. This connection justifies the power of Shakespeare’s themes within *Romeo and Juliet* by their eternal presence over time, as well as their reflection of the human condition. The culminating, summative assessment of the unit focuses on these themes
in society today (i.e. historically, literary, musically, and socially). The assessment’s purpose is to show students that these themes, like powerful stories, are perpetual.
<table>
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<th>Grade/Content Area</th>
<th>9th Grade - Accelerated English</th>
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<tr>
<td>Lesson 1</td>
<td>William Shakespeare - What’s the Big Deal?</td>
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**State Standards:**
- **GLEs/GSEs**
- **National Content Standards:**
  - R-10-4.1 Demonstrate initial understanding of elements of literary texts by ... Identifying, describing, or making logical predictions about character (such as protagonist or antagonist), setting, problem/solution, or plots/subplots, as appropriate to text; or identifying any significant changes in character, relationships, or setting over time; or identifying rising action, climax, or falling action

**Context of the Lesson**
This is the first lesson of the Shakespeare unit. Before this lesson, students have completed a group Shakespeare/Renaissance research project that included a presentation with a visual aid and a written reflection on the experience. The topics included: Religion and Superstition, Queen Elizabeth, Leisure Life, Shakespeare’s Biography, Theatre, Domestic Life, and Science, Medicine, and Alchemy.

**Opportunities to Learn**

**Definition: Materials, Learners and Environments**

**Plans to differentiate instruction:**
For visual learners, the Freytag Pyramid works well to synthesize information and display a chain of events. The short clip of *Looking for Richard*, also appeals to visual and auditory learners.

Students are provided with two graphic organizers, a Timeline and the Freytag Pyramid to aid in organizing and synthesizing information as well as providing them with a hands-on strategy for analyzing literature. The teacher will state directions orally and demonstrate visually by using the graphic organizer.

The lesson incorporates opportunities to learn in all modalities. Visually, students are reading the texts and worksheets and watching a clip from the film, *Looking for Richard*. Aurally, the students are discussing information in pairs and as a whole class. Kinesthetically, the students are writing on their graphic organizers.

**Accommodations and modifications:**
For the students who have difficulties staying focused on group activities, each will be paired with another student who has demonstrated responsible, task-oriented behavior in order to facilitate a productive cooperative learning experience.

For those students who have difficulty with organization, the graphic organizers will provide support in their learning. Another support is to have the teacher clarify the directions numerous times to aid in comprehension. In this lesson, the teacher will explain the directions first and have a student explain the directions in his/her own words to check to make sure the class understood the task.

**Materials:**
- Freytag Pyramid handout
- Blank Handouts of Freytag Pyramid
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<td><strong>Opening:</strong></td>
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| 1. The teacher will ask students to silently reflect on the following question and to write the answer in their notebooks:  
*Prior to your research presentations, what was your experience or exposure to Shakespeare? Where do you think this exposure came from and what thoughts or feelings did you have about Shakespeare?* |

2. The teacher will show a clip from Al Pacino’s documentary, *Looking for Richard*.  
*How many of you know the actor, Al Pacino? Did you know he is a huge fan of Shakespeare? Over 10 years ago, Pacino made a sort of documentary/remake of Shakespeare’s play, *King Richard III*. Prior to staging the play, he went around New York, asking people about their exposure to Shakespeare. We are going to watch a part of that now. While you’re watching, think about your own experiences and feelings on Shakespeare and how they compare to the people in the film.*

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| 3. The teacher will start a discussion about Shakespeare and his popularity.  
*Why do you think everyone “knows” something about Shakespeare - even if they’ve never read anything he has written? What makes him so important? Do you think Shakespeare is hyped? What does it mean to “hype” something? What contributions has Shakespeare made to society? What do we really know about Shakespeare?* |

4. The teacher will pass out copies of Chapter 3 from Mark Twain’s book, *Is Shakespeare Dead?* Students will read the story in pairs and plot Shakespeare’s life on a timeline.  
*What argument does Twain try to make with this essay? How do you think this argument ties into Shakespeare as a “hyped” figure in society? We do know that Shakespeare has long-lasting power since we are still reading him in class. Does that make him a good author?*

5. The teacher will preview Romeo and Juliet by leading a
### Instructional Procedures

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From Chapter 3 of *Is Shakespeare Dead?*

By Mark Twain

“For the instruction of the ignorant I will make a list, now, of those details of Shakespeare’s history which are FACTS - verified facts, established facts, undisputed facts ….

He was born on the 23d of April, 1564.

Of good farmer-class parents who could not read, could not write, could not sign their names.

At Stratford, a small back settlement which in that day was shabby and unclean, and densely illiterate. Of the nineteen important men charged with the government of the town, thirteen had to “make their mark” in attesting important documents, because they could not write their names.

Of the first eighteen years of his life NOTHING is known. They are a blank.

On the 27th of November (1582) William Shakespeare took out a license to marry Anne Whateley.

Next day William Shakespeare took out a license to marry Anne Hathaway. She was eight years his senior.

William Shakespeare married Anne Hathaway. In a hurry. By grace of a reluctantally granted dispensation there was but one publication of the banns.

Within six months the first child was born.

About two (blank) years followed, during which period NOTHING AT ALL HAPPENED TO SHAKESPEARE, so far as anybody knows.

Then came twins - 1585. February.

Two blank years follow.

Then - 1587 - he makes a ten-year visit to London, leaving the family behind.

Five blank years follow. During this period NOTHING HAPPENED TO HIM, as far as anybody actually knows.

Then - 1592 - there is mention of him as an actor.

Next year - 1593 - his name appears in the official list of players.

Next year - 1594 - he played before the queen. A detail of no consequence: other obscurities did it every year of the forty-five of her reign. And remained obscure.
Three pretty full years follow. Full of play-acting. Then in 1597 he bought New Place, Stratford.

Thirteen or fourteen busy years follow; years in which he accumulated money, and also reputation as actor and manager.

Meantime his name, liberally and variously spelt, had become associated with a number of great plays and poems, as (ostensibly) author of the same.

Some of these, in these years and later, were pirated, but he made no protest.

Then - 1610-11 - he returned to Stratford and settled down for good and all, and busied himself in lending money, trading in tithes, trading in land and houses; shirking a debt for forty-one shillings, borrowed by his wife during his long desertion of his family; suing debtors for shillings and coppers; being sued himself for shillings and coppers; and acting as confederate to a neighbor who tried to rob the town of its rights in a certain common, and did not succeed.

He lived five or six years - till 1616 - in the joy of these elevated pursuits.

Then he made a will, and signed each of its three pages with his name.

A thoroughgoing business man’s will. It named in minute detail every item of property he owned in the world - houses, lands, sword, silver-gilt bowl, and so on - all the way down to his “second-best bed” and its furniture.

It carefully and calculatingly distributed his riches among the members of his family, overlooking no individual of it. Not even his wife: the wife he had been enabled to marry in a hurry by urgent grace of a special dispensation before he was nineteen; the wife whom he left husbandless so many years; the wife who had had to borrow forty-one shillings in her need, and which the lender was never able to collect of the prosperous husband, but died at last with the money still lacking. No, even this wife was remembered in Shakespeare’s will.

He left her that “second-best bed.”

And NOT ANOTHER THING; not even a penny to bless her lucky widowhood with.

It was eminently and conspicuously a business man’s will, not a poet’s.

It mentioned NOT A SINGLE BOOK.

Books were much more precious than swords and silver-gilt bowls and second-best beds in those days, and when a departing person owned one he gave it a high place in his will.

The will mentioned NOT A PLAY, NOT A POEM, NOT AN UNFINISHED LITERARY WORK, NOT A SCRAP OF MANUSCRIPT OF ANY KIND.

Many poets die poor, but this is the only one in history that has died THIS poor; the others all left literary remains behind. Also a book. Maybe two.
If Shakespeare had owned a dog - but we need not go into that: we know he would have mentioned it in his will. If a good dog, Susanna would have got it; if an inferior one his wife would have got a dower interest in it. I wish he had had a dog, just so we could see how painstakingly he would have divided that dog among the family, in his careful business way.

He signed the will in three places.

In earlier years he signed two other official documents.

These five signatures still exist.

There are NO OTHER SPECIMENS OF HIS PENMANSHIP IN EXISTENCE.

Was he prejudiced against the art? His granddaughter, whom he loved, was eight years old when he died, yet she had had no teaching, he left no provision for her education, although he was rich, and in her mature womanhood she couldn’t write and couldn’t tell her husband’s manuscript from anyone else’s - she thought it was Shakespeare’s.

When Shakespeare died in Stratford it was not an event. It made no more stir in England than the death of any other forgotten theater-actor would have made. Nobody came down from London; there were no lamenting poems, no eulogies, no national tears - there was merely silence, and nothing more. A striking contrast with what happened when Ben Jonson, and Francis Bacon, and Spenser, and Raleigh, and the other literary folk of Shakespeare’s time passed from life! No praiseful voice was lifted for the lost Bard of Avon; even Ben Jonson waited seven years before he lifted his.

SO FAR AS ANYBODY KNOWS AND CAN PROVE, Shakespeare of Stratford-on-Avon never wrote a play in his life.

SO FAR AS ANYBODY KNOWS AND CAN PROVE, he never wrote a letter in his life.

SO FAR AS ANY ONE KNOWS, HE RECEIVED ONLY ONE LETTER DURING HIS LIFE.

SO FAR AS ANY ONE KNOWS AND CAN PROVE, SHAKESPEARE OF STRATFORD WROTE ONLY ONE POEM DURING HIS LIFE. This one is authentic. He did write that one - a fact which stands undisputed; he wrote the whole of it; he wrote the whole of it out of his own head. He commanded that his work of art be engraved upon his tomb, and he was obeyed. There it abides to this day. This is it:

Good friend of Iesus sake forbeare
To digg the dust encloased heare:
Blest be ye man yt spares thes stones
And curst be he yt moves my bones.

Am I trying to convince anybody that Shakespeare did not write Shakespeare’s Works? Ah, now, what do you take me for? Would I be so soft as that, after having known the human race familiarly for nearly seventy-four years? It would grieve me to know that any one could think so injuriously of me, so uncomplimentary, so unadmiringly of me. No, no, I am aware that when even the brightest mind in our world has been trained up from childhood in a superstition of any
kind, it will never be possible for that mind, in its maturity, to examine sincerely, dispassionately, and conscientiously any evidence or any circumstance which shall seem to cast a doubt upon the validity of that superstition. I doubt if I could do it myself. We always get second hand our notions about systems of government; and high tariff and low tariff; and prohibition and anti-prohibition; and the holiness of peace and the glories of war; and codes of honor and codes of morals; and approval of the duel and disapproval of it; and our beliefs concerning the nature of cats; and our ideas as to whether the murder of helpless wild animals is base or is heroic; and our preferences in the matter of religious and political parties; and our acceptance or rejection of the Shakespeare’s…. 

We are the reasoning race, and when we find a vague file of chipmunk-tracks stringing through the dust of Stratford village, we know by our reasoning powers that Hercules has been along there. I feel that our fetish is safe for three centuries yet. The bust, too - there in the Stratford Church. The precious bust, the priceless bust, the calm bust, the serene bust, the emotionless bust, with the dandy mustache, and the putty face, unseamed of care - that face which has looked passionlessly down upon the awed pilgrim for a hundred and fifty years and will still look down upon the awed pilgrim three hundred more, with the deep, deep, deep, subtle, subtle, subtle, expression of a bladder…. 

[Shakespeare] HASN’T ANY HISTORY TO RECORD. There is no way of getting around that deadly fact. And no sane way has yet been discovered to getting around its formidable significance. Its quite plain significance… is, that Shakespeare had no prominence while he lived, and none until he had been dead two or three generations. The Plays enjoyed high fame from the beginning; and if he wrote them it seems a pity the world did not find it out. He ought to have explained that he was the author, and not merely a nom de plume for another man to hide behind. If he had been less intemperately solicitous about his bones, and more solicitous about his Works, it would have been better for his good name, and a kindness to us. The bones were not important. They will moulder away, they will turn to dust, but the Works will endure until the last sun goes down.”
NAME: _______________________

Timeline of William Shakespeare’s Life
(Facts from Mark Twain)

Birth

Death
Freytag's Pyramid adapted from Gustav Freytag's *Technik des Dramas* (1863)

- **Exposition**: Consists of early material providing the theme, establishing the setting, and introducing the major characters and sometimes early hints of the coming conflict.

- **Inciting Moment**: Traditionally situated in the third act of a play, the climax is the moment of greatest tension, uncertainty, or audience involvement. The climax is also called the crisis.

- **Rising Action**: Rising action is an increase in tension or uncertainty developing out of the conflict the protagonist faces.

- **Complication**: The moment of reversal is also called *peripeteia*. In classical tragedy, the reversal is that moment in which the protagonist’s fortunes change irrecoverably for the worse. Frequently, the very trait we admire in a tragic hero is the same trait that brings about the hero’s downfall.

- **Reversal**: At some point after the reversal, the tragic hero realizes or verbalizes his tragic error. This moment of tragic recognition is called the *anagnorisis*.

- **Falling Action**: During the falling action, the earlier tragic force causes the falling fortunes of the hero. This culminates in the final catastrophe and invokes catharsis (emotional purgation) in the audience.

- **Catastrophe**: The catastrophe often spirals outward. Not only does the hero suffer for an earlier choice, but that choice causes suffering to those the hero loves or wants to protect.

- **The Structure of Tragedy**: After the suspense ends, the denouement unwinds previous tension and helps provide closure.
Cosmic Commerce Connection?

William Shakespeare

• Born at Stratford-on-Avon, England in 1564
• Raised in an upper, middle class family
• Married Anne Hathaway and had 3 children; was a rumored womanizer
• Moved to London (the BIG CITY); Apprenticed as an actor after schooling.
• When the theaters shut down due to the plague, Shakespeare made money working for a patron, writing poetry.
• Became a member of the Lord Chamberlain’s company of actors
• Shakespeare and other members of the company form a syndicate (organization) and build a theater called, The Globe. The theater leaves Shakespeare with a substantial amount of money.
• Occupations included actor, writer, producer, and director.
• Shakespeare’s storylines were “sampled” from other earlier works. He uses similar plots and character names in his own plays.
• Shakespeare was the first to lobby for copyright laws so no one could reproduce his works.

Sean Combs aka P. Diddy

• Born in Harlem, NY in 1969.
• Raised in public housing projects
• Unmarried, father of six children
• Moved to New York City (the BIG CITY); Interned at Uptown Records while attending Howard University.
• Climbed up the corporate ladder and became a top executive of Uptown Records
• Established his own company, Bad Boy Records. Signs his friends (Craig Mack and the Notorious B.I.G.) to the label to raise sales.
• In 2002, Diddy was named one of the richest people under 40 in Forbes Magazine.
• Occupations include rapper, record producer, actor, restaurateur, and fashion designer.
• P. Diddy’s beats were “sampled” from other earlier songs. These beats were the basis and makeup for every hit.
10. There is a tragic hero (or an exceptional being) who has a tragic flaw.
9. The external conflict is between two groups, one of which the hero belongs.
8. The internal conflict within the tragic hero is of the human spirit [i.e. good versus evil, desire versus doubt, passion versus principle].
7. The misfortunes of the tragedy are caused by the actions of the people.
6. Chance/Fortune/Fate plays a hand in the action of the tragedy.
5. There is a sense of urgency within the plot that drives the tragic hero to act (sometimes impulsively).
4. The tragic hero is responsible for the ultimate catastrophe.
3. Before the downfall, the tragic hero displays courage or nobility, which makes the reader recognize his/her potential for greatness.
2. The tragic hero's fate affects the wellbeing of the whole nation or empire of the story.

***And the NUMBER 1 sign you may be reading a Shakespearean Tragedy:
1. The tragic hero dies in the end.
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<tr>
<th>Grade/Content Area</th>
<th>9th Grade - Accelerated English</th>
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<tbody>
<tr>
<td>Lesson 2</td>
<td><strong>Spotlight on Sonnets</strong></td>
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**State Standards:**

- GLEs/GSEs
- National Content Standards:
  - R-10-4.2 Demonstrate initial understanding of elements of literary texts by ... Paraphrasing or summarizing key ideas/plot, with major events sequenced, as appropriate to text (State)
  - R-10-4.5 Demonstrate initial understanding of elements of literary texts by ... Identify literary devices as appropriate to genre (e.g., similes, metaphors, alliteration, rhyme scheme, onomatopoeia, imagery, repetition, flashback, foreshadowing, personification, hyperbole, symbolism, allusion, diction, syntax, bias, or point of view) (Local)
  - R-10-13 Uses comprehension strategies (flexibly and as needed) before, during, and after reading literary and informational text.

**Context of the Lesson**
This lesson is to be taught prior to reading the Prologue from *Romeo and Juliet*. The purpose is to expose students to the format of a sonnet, including rhyme scheme and iambic pentameter.

**Opportunities to Learn**

*Definition: Materials, Learners and Environments*

- **Plans to differentiate instruction:**
  - The use of the SOAPSTone graphic organizer and the Time photo activity is will address learning for the visual students. Small group and whole class discussion is incorporated for auditory learners. Note-taking and finishing the graphic organizer addresses activities for kinesthetic learners.
  - The teacher will state directions orally and demonstrate visually by using the graphic organizer. There will also be dictionaries on hand for students to use when encountering unfamiliar words in the sonnets.

- **Accommodations and modifications:**
  - For students who have difficulties staying focused on group activities, each will be paired with another student who has demonstrated responsible, task-oriented behavior in order to facilitate a productive cooperative learning experience.
  - For those students who have difficulty with organization, the graphic organizers will provide support in their learning. If their note-taking skills are lacking, they will receive handouts for the sonnet notes given on the overhead. Another support is to have the teacher clarify the directions numerous times to aid in comprehension. In this lesson, the teacher will explain the directions first, and then have a student explain the directions in his/her own words to check to make sure the class understood the task.

**Materials:**

- Overhead of a News Photograph & Caption
<table>
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<tr>
<th>Hall, 2000.</th>
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</thead>
<tbody>
<tr>
<td>Blue and red pens</td>
</tr>
<tr>
<td>Overhead notes on Sonnets</td>
</tr>
<tr>
<td>“Extended” SOAPSTone Graphic Organizer</td>
</tr>
</tbody>
</table>

### Objectives

- Students will interpret Shakespeare's “Sonnet #18” using the SOAPSTone graphic organizer, completing all of its components to demonstrate comprehension.
- Students will read the Prologue from *Romeo and Juliet* and identify and analyze its use of opposites and pairs through text coding, and summarize its meaning by completing an extended SOAPSTone.

### Instructional Procedures

**Opening:**

1. The teacher will show a news photograph to the class and ask the students to identify the subject, occasion, audience, purpose, “speaker,” and tone for the photograph. The teacher will check to make sure students understand the definition for each term.

2. The teacher will distribute Shakespeare’s Sonnet #18 to the class and perform a chorale reading. As a whole, the class define any unfamiliar words.

3. Pass out the SOAPSTone graphic organizer and as a class fill out information for each box, citing evidence from the text.

**Engagement:**

4. The teacher will begin a discussion about Shakespearean sonnets. The teacher will put up notes about Shakespearean sonnets on the overhead. The students will copy notes into notebooks. [See handout on Sonnets]

   *A Sonnet is a 14-line poem. Sonnets often have themes of love, beauty, politics, and morality. In a way, a sonnet is sort of mind game or puzzle. Often, in Shakespearean form, an idea is introduced in the first four lines or quatrain. This idea is complicated in the second quatrain, and complicated even further in the third quatrain. The final two lines, which are a rhyming couplet, resolve the problem. Let’s look at the sonnet one more time and try to...*
decipher the idea, the problem, and the resolution.

5. Students are then instructed to stand. As one, the students will read the sonnet as triumphant and proud as they can. The students will then sit in the desks and read the sonnet in a sighing, dramatic voice evoking melancholy and sadness. 

Does either of our performances truly fit the poem? Why or why not? What’s going on in this poem?

6. The teacher will model how to code the sonnet format, using Sonnet #18.

Ok, so let’s see how this sonnet is a Shakespearean sonnet. Let’s begin by figuring out the rhyme scheme. The last word of the first line ends with day. I’m going to put a letter “a” here because it’s the first rhyming word. The next line ends with the word temperate. Does that rhyme with day? No. So I’m going to put a letter “b” next to the word temperate. What about the third line? It ends with the word May. Does that rhyme with day? Yes. Does it rhyme with temperate? No. Let’s put another “a” next to line 3. [The teacher continues with this process for the rest of the poem.]

The poem’s rhyme scheme is ababcdcdefefgg. This is the rhyme scheme of a Shakespearean sonnet. When we have four lines of rhyming verse what do we call that? A quatrain. What about a pair of rhyming verses? A couplet. So a Shakespearean sonnet consists of 3 quatrains and 1 rhyming couplet.

7. The teacher will now begin a lecture and discussion on iambic pentameter.

Shakespeare is known for writing his sonnets and many of his plays in iambic pentameter. Let’s break this phrase down. [Teacher writes, “Iambic Pentameter” on the board]. An iamb is defined as one unstressed syllable and one stressed syllable. What is a syllable? How many syllables are in the word dog? How about the word Shakespeare?

Ok, now here’s the math portion of the poetry lesson. 1 iamb = 1 meter = 1 unstressed syllable + 1 stressed syllable. Let’s just look at this equation and take it. What does an iambic meter sound like? It sounds a bit like a heartbeat. Ba BUM, Ba BUM. [Teacher will clap out the sound.]

Let’s look at the word pentameter. How many meters are in a pentameter? The prefix “penta” means how many (i.e. pentagon, pentagram)? Penta means five. So there are five meters in a pentameter. So let’s complete this equation:

1 line of Shakespeare = 1 Pentameter = 5 Meters = _______ iamb = _______ total syllables. There are ten total syllables in an iambic pentameter line of Shakespeare.
Opening:
1. The teacher will show a news photograph to the class and ask the students to identify the subject, occasion, audience, purpose, “speaker,” and tone for the photograph. The teacher will check to make sure students understand the definition for each term.
2. The teacher will distribute Shakespeare’s Sonnet #18 to the class and perform a chorale reading. As a whole, the class define any unfamiliar words.
3. Pass out the SOAPSTone graphic organizer and as a class fill out information for each box, citing evidence from the text.

Engagement:
4. The teacher will begin a discussion about Shakespearean sonnets. The teacher will put up notes about Shakespearean sonnets on the overhead. The students will copy notes into notebooks. [See handout on Sonnets]
   A Sonnet is a 14-line poem. Sonnets often have themes of love, beauty, politics, and morality. In a way, a sonnet is sort of mind game or puzzle. Often, in Shakespearean form, an idea is introduced in the first four lines or quatrain. This idea is complicated in the second quatrain, and complicated even further in the third quatrain. The final two lines, which are a rhyming couplet, resolve the problem. Let’s look at the sonnet one more time and try to decipher the idea, the problem, and the resolution.
5. Students are then instructed to stand. As one, the students will read the sonnet as triumphant and proud as they can. The students will then sit in the desks and read the sonnet in a sighing, dramatic voice evoking melancholy and sadness. Does either of our performances truly fit the poem? Why or why not? What’s going on in this poem?
6. The teacher will model how to code the sonnet format, using Sonnet #18.
   Ok, so let’s see how this sonnet is a Shakespearean sonnet. Let’s begin by figuring out the rhyme scheme. The last word of the first line ends with day. I’m going to put a letter “a” here because it’s the first rhyming word. The next line ends with the word temperate. Does that rhyme with day? No. So I’m going to put a letter “b” next to the word temperate. What about the third line? It ends with the word May. Does that rhyme with day? Yes. Does it rhyme with temperate? No. Let’s put another “a” next to line 3. [The teacher continues with this process for the rest of the poem.]

The poem’s rhyme scheme is ababcdedefgg. This is the rhyme scheme of a Shakespearean sonnet. When we have four lines of rhyming verse what do we call that? A quatrain. What about a pair of rhyming verses? A couplet. So a Shakespearean sonnet consists of 3 quatrains and 1
U.S. soldiers stand guard outside the Palestine and Sheraton Hotels as Iraqi street children sleep next to them in Baghdad (Wednesday, June 11, 2003) Source: Muad Sezer (AP)

Picture courtesy of Time Magazine.
SOAPSTone Graphic Organizer

In any piece of text, there are elements that display the intent of the author. These elements will help you analyze the author’s intent in a Shakespearean Sonnet.

**Subject:** What is the topic?

**Occasion:** What is the immediate occasion for writing the piece? What is the impetus or motivation for writing about this topic at this time?

**Audience:** To whom is she/he addressing the piece?

**Purpose:** What does the writer want to convince the reader to believe - or persuade the reader to do?

**Speaker:** Who is the writer? What do you know about the writer from this piece of writing?

**Tone:** What is the writer’s attitude about the topic? If the writer were reading this piece aloud, what tone of voice would he/she use to convey that attitude?
## SOAPSTone Graphic Organizer

<table>
<thead>
<tr>
<th>Subject</th>
<th>Lines from the Text to Support Explanation</th>
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<th>Lines from the Text to Support Explanation</th>
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<th>Tone</th>
<th>Lines from the Text to Support Explanation</th>
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English Sonnets
The Basics

• Developed by Henry Howard, Earl of Surrey (1517-1547)
• 14-line poem with a careful rhyme scheme

English Sonnet Rhyme Scheme

ABAB      CDCD        EFEF        GG

• Written in iambic pentameter
  (unstressed/stressed syllables OR
  the sound of a heartbeat – ba BUM ba BUM ba BUM)

• The poet is using the structure of the poem as part of the
language act: we will find the "meaning" not only in the
words, but partly in the pattern as well.

A sonnet is an intellectual puzzle.

• One pattern in a Shakespearean Sonnet:
  Idea is introduced – 1st Quatrain (abab)
  Idea is complicated – 2nd Quatrain (cdcd)
  Idea is further complicated – 3rd Quatrain (efef)
  Idea is resolved – Rhyming Couplet. (gg)

Information on Sonnets from http://www.utm.edu/departments/english/everett/sonnet.htm
# SOAPSTone Extended Organizer

**Text:**

<table>
<thead>
<tr>
<th></th>
<th>Your Explanation/Analysis</th>
<th>Lines from the Text to Support Explanation</th>
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</thead>
<tbody>
<tr>
<td><strong>Subject</strong></td>
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<td><strong>Occasion</strong></td>
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<tr>
<td><strong>Audience</strong></td>
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<td><strong>Purpose</strong></td>
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<td><strong>Speaker</strong></td>
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<td><strong>Tone</strong></td>
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## Opposites

- **Why do they appear?**
- **Where do they appear?**

## Pairs/Twos

- **Why do they appear?**
- **Where do they appear?**
**Grade/Content Area**: 9th Grade - Accelerated English  
**Lesson 3**  
**A Rumble in Verona**

| State Standards: | R-10-4.1 Demonstrate initial understanding of elements of literary texts by ... Identifying, describing, or making logical predictions about character (such as protagonist or antagonist), setting, problem/solution, or plots/subplots, as appropriate to text; or identifying any significant changes in character, relationships, or setting over time; or identifying rising action, climax, or falling action (State)  
| National Content Standards: | R-10-4.2 Demonstrate initial understanding of elements of literary texts by ... Paraphrasing or summarizing key ideas/plot, with major events sequenced, as appropriate to text (State)  
| | R-10-13 Uses comprehension strategies (flexibly and as needed) before, during, and after reading literary and informational text. (Local) |

**Context of the Lesson**  
The lesson is the first involving an actual “reading” of the play, Romeo and Juliet. Students will be reading Act 1, Scene 1 in class.

**Opportunities to Learn**  
**Definition: Materials, Learners and Environments**  
**Plans to differentiate instruction:**  
The use of the Chain of Events graphic organizer helps the students outline the plot for the scene and aids in comprehension. By reading the scene out loud a few times in different ways (chorally and through “actors”) the students will start to become accustomed to the language and they act of paraphrasing. The actual acting of the scene also allows kinesthetic learners to understand the action of the play.  
**Accommodations and modifications:**  
For those students who have difficulty with organization, the graphic organizer will provide support in their learning. The teacher will also provide these students with an outline of the scene if they struggle to understand the chain of events. Another support is to have the teacher clarify the directions numerous times to aid in comprehension.  
**Environment factors:**  
Since the students will be reading and acting out this scene, a large circle of desks is needed in order to make a “forum” or “arena” for acting.

**Materials:**  
- Copies of Act 1 Scene 1  
- Chain of Events graphic organizer  

**Objectives**  
- Students will complete a Chain of Events graphic organizer for Act 1, Scene 1 of *Romeo and Juliet*, outlining and citing at least 5 events and write a summary paragraph.

**Opening:**  
1. The teacher will ask students to brainstorm examples of
feuding groups that have been present in literature, history, or everyday life [i.e. the Greasers and Socs from The Outsiders, The houses of Gryffindor and Slytherin from Harry Potter, the popular group and the outcasts in high school, Red Sox and Yankee fans]. The teacher will write examples on the board and begin a discussion on feuds. What is a feud? How is it different from an argument? It’s a bitter, prolonged quarrel mostly between families of groups. An argument is just a disagreement.

2. The teacher will lead a guided imagery exercise to lead the students to picture a confrontation between one of the two feuding groups listed on the board. Pick one of the examples of feuding groups we listed on the board. Now imagine they are in the high school - how would these two groups interact with each other in the hallway? Would they nod at each other? Give high-fives? Make plans to hang out? Or maybe ignore each other? Throw insults? Tease and taunt each other loudly - maybe start a fight? Let’s see how two feuding groups will interact with each other when it’s on the streets of Verona.

Engagement:

3. The students will receive a copy of the first half of Act 1, Scene 1 of Romeo and Juliet the teacher has copied. Students are arranged in a circle. The class is divided in half; one half will read the role of Sampson chorally, the other the role of Gregory. [Stop at line 82]. What is your comprehension level right now? Can you make out anything about the scene - who these people are and what’s happening?

4. The students will read the text again, this time stopping at periods, question marks, exclamation points, and semicolons (as oppose to reading it by verse). Stopping again at line 82, the students will point out words they don’t know and the class will review. What is happening at the very beginning of this scene? There seems to be a sort of wordplay happening. Can someone describe what is happening with the words?

5. The students will read lines 1-82 again, this time, each student will read a line and paraphrase what it means. Can we surmise what is happening so far in the scene? Who are these characters? What are they talking about? What is the tone in their conversation? Joking? Serious? Do you think they are brave or daring? Point to the text to explain your answers.

6. The teacher will assign the students parts this time and the class will read lines 1-65 and summarize the scene. The class will read the lines a final time, this time trying to “act” our the scene. How would you describe Benvolio? How would you describe Tybalt? What time of day is it? How do you know? How to Lady Capulet and Lady Montague behave in
comparison to their husbands?

7. Lines 72-94 concern the speech Prince Escalus delivers after the brawl. The students will read the speech together as one. Words that are unfamiliar will be pointed out and defined.

8. The students will read the speech again, this time each student reading one line and paraphrase it. The students will summarize the speech. How does the Prince feel about the feuding? How many encounters or brawls have there been? Does this seem like a lot? What is the Prince’s threat or ultimatum? If you could compare the Prince to someone in society today, who would it be? Someone who governs the public - law enforcement?

9. The teacher will lead the same reading technique (reading line-by-line and paraphrasing, then act it out in the middle of the circle) for the reminder of the play. The teacher will continue to ask comprehension questions for the remainder of the scene.

[Lines 110-121] How does Benvolio describe his encounter with Romeo? Is Romeo happy to see Benvolio and have a chat?

[Lines 138-145] What can we deduce about Romeo’s character from these lines? Is he a fun guy to be around?

[Lines 165-172] What is Romeo saying when he is talking about love? He’s listing contradictions to describe love - opposites. What’s the literary term for this? Why is he comparing love to these types of images? It reflects conflict.

[Lines 181-185] What is love being compared to? Is it a direct or indirect comparison? What is the literary term for this? Why is Romeo sad? Why is Romeo’s love unreturned? What is Benvolio’s advice to Romeo? Is this common advice among teenagers? Why?

Closure:

10. If the class finishes the scene, ask for someone to summarize what has happened. If time runs out, the students are assigned to finish the scene for homework. Also to be completed for homework is a Chain of Events graphic organizer for the scene so the students have a reference tool.

What are the major conflicts presented in this scene? [Person v. Person: Montagues and Capulets; Person v. Self: Romeo’s turmoil from his unreturned love] What predictions can we make about these conflicts?
| **Assessment** | 1. Informally assess students’ ability to paraphrase the text through probing questions and classroom discussion.  
2. Informally assess students’ ability to outline the important events from Act 1, Scene 1, by reviewing their Chain of Events graphic organizers. |
| **Reflections** | **Student Work Sample 1 – Approaching Proficiency:**  
**Student Work Sample 2 – Proficient:**  
**Student Work Sample 3 – Exceeds Proficiency:**  
**Lesson Implementation:** |

*This section to be completed only if lesson plan is implemented.*
Name: _________________________________

**Chain of Events for __________________________ of Romeo and Juliet.**

(Write the Act and Scene)

Chain of Events is used to describe the stages of an event, the actions of the character or the steps in a procedure. Use the boxes below to outline the scene. If you run out of boxes, continue to make your own.

**Key questions:** What is the initiating event? What are the next stages or actions? How does one event lead to one another? What is the final outcome?

**Beginning**

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<table>
<thead>
<tr>
<th>State Standards:</th>
</tr>
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<tbody>
<tr>
<td>R-10-5.2 Analyze and interpret elements of literary texts, citing evidence where appropriate by ... Examining characterization (e.g., stereotype, antagonist, protagonist), motivation, or interactions (including relationships), citing thoughts, words, or actions that reveal character traits, motivations, or changes over time (State)</td>
</tr>
<tr>
<td>R-10-16.1 Generates a personal response to what is read through a variety of means ... Comparing stories or other texts to related personal experience, prior knowledge, or to other books (Local)</td>
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<thead>
<tr>
<th>Context of the Lesson</th>
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<tr>
<td>The lesson continues with an in class reading of Act 1, Scenes 2 and 3. The students’ homework for the previous night was to ask a parent to define love and to list his/her thoughts on love and marriage. Also for homework, students were to analyze how love and marriage are displayed and conveyed in society (i.e. in magazines, television, songs, etc). Students were to take informal notes to bring to class. One of the guiding questions, “What is love?” is addressed in this lesson.</td>
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<table>
<thead>
<tr>
<th>Opportunities to Learn</th>
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<tr>
<td><strong>Definition: Materials, Learners and Environments</strong></td>
</tr>
<tr>
<td>Plans to differentiate instruction:</td>
</tr>
<tr>
<td>The use of the 3-flap foldable aids in comprehension and connection building for all learners because it involves physically creating the foldable, writing down the connections, and discussing similarities with others (i.e. peers and parents). The “What’s love go to do with it?” chart helps all students to organize evidence and draw conclusions.</td>
</tr>
<tr>
<td>Accommodations and modifications:</td>
</tr>
<tr>
<td>For those students who have difficulty with organization, the graphic organizers will provide support in their learning. Another support is to have the teacher clarify the directions numerous times to aid in comprehension.</td>
</tr>
<tr>
<td>Environment factors:</td>
</tr>
<tr>
<td>Since the students will be working in small groups so ample space will be needed in the classroom.</td>
</tr>
<tr>
<td>Materials:</td>
</tr>
<tr>
<td>- Blank paper for foldables</td>
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<tr>
<td>Objectives</td>
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</tbody>
</table>
| - Student will identify multiple perspectives of love and marriage by completing a Tri-Fold Foldable, which includes a definition of love and at least one insight about
Students will infer how the characters from *Romeo and Juliet* view love and marriage by citing at least 5 pieces of textual evidence and explaining the characters’ insights.

### Instructional Procedures

**Opening:**

1. The teacher will pass out blank sheets of paper and instruct the students to fold it into three panels. *On the left-hand side, you are going to write your definition of love. Under the definition, write some bullet on your thoughts about love and marriage. Do they go hand-in-hand? Can you have one but not the other? Write what you personally believe. In the center you are going to do the same but for your parents. So, you are going to write your parents’ definition of love that you wrote down for homework and their thoughts about love and marriage. Finally, in the third panel, you are going to do the same for society. How do you think society defines love from what you’ve seen in the media? What about love and marriage?*

2. Students are given 5 minutes to complete the task and then they will share their information in small groups.

3. The teacher will pass out copies of the lyrics to Frank Sinatra’s “Love and Marriage” and Nina Simone’s “Marriage is for Old Folks.” *We are going to listen to both these songs. When you’re listening, see if any of the words or ideas mirror your thoughts, your parents’ thoughts, or society’s thoughts on love and marriage. If you find a verse that agrees with your thoughts on love and marriage, mark it with a star [✓]. If there’s a verse that agrees with your parents’ thoughts, mark it with a box or a square [☐]. If the verse agrees with society’s vision of love and marriage, mark it with an asterisks [*].*

4. The teacher will play both songs and students will text code.

**Engagement:**

5. The teacher will start a conversation asking the students to discuss their findings. *Did you find any similarities between your own thoughts on love and marriage and your parents’? What were they? Were your definitions of love the same? Did you find any comparisons between the song lyrics and your foldable? These songs came out during the 1950’s. Did you think their ideas on love and marriage still ring true today? In what ways?*

6. The teacher will begin to connect this discussion with *Romeo and Juliet*. *How do you think your thoughts on love and marriage compare to those views in *Romeo and Juliet*? From what we’ve read so far, what are the characters’ opinions of love and marriage? Where in the text can you find this?*
Instructional Procedures

Opening:

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   On the left-hand side, you are going to write your definition of love. Under the definition, write some bullet on your thoughts about love and marriage. Do they go hand-in-hand? Can you have one but not the other? Write what you personally believe. In the center you are going to do the same but for your parents. So, you are going to write your parents’ definition of love that you wrote down for homework and their thoughts about love and marriage. Finally, in the third panel, you are going to do the same for society. How do you think society defines love from what you’ve seen in the media? What about love and marriage?

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6. The teacher will begin to connect this discussion with Romeo and Juliet.
   How do you think your thoughts on love and marriage compare to those views in Romeo and Juliet? From what we’ve read so far, what are the characters’ opinions of love and marriage? Where in the text can you find this?

7. The teacher will pass out the Love and Marriage Character Chart and model the first example for the class.
   Let’s look at Romeo’s view of love since we know how
Love And Marriage
Frank Sinatra

Love and marriage, love and marriage,
Go together like a horse and carriage.
This I tell ya, brother, you can't have one without the other.

Love and marriage, love and marriage,
It's an institute you can't disparage.
Ask the local gentry and they will say it's elementary.

Try, try, try to separate them, it's an illusion.
Try, try, try and you only come to this conclusion:

Love and marriage, love and marriage,
Go together like a horse and carriage.
Dad was told by mother you can't have one
You can't have none.
You can't have one without the other.

[Musical interlude]

Try, try, try to separate them, it's an illusion.
Try, try, try and you only come to this conclusion:

Love and marriage, love and marriage,
Go together like a horse and carriage.
Dad was told by mother you can't have one
(You can't have none.)
You can't have one without the other.
Marriage is for Old Folks
By Nina Simone

I love dancing
Crazy romancing
Fellas advancing constantly

Marriage is for old folks
Old folks, not for me!
One husband
One wife
Whaddya got?
Two people sentenced for life!

I love singing
Good healthy clinging
Quietly bringing on a spree

Marriage is for old folks
Cold folks!
One married he
One married she
Whaddya got?
Two people watchin' tv!

I'm not ready
To quit bein' free
And I'm not willing
To stop being me
I've gotta sing my song
Why should I belong
To some guy who says
That I'm wrong?

Cookin' dinner
Lookin' no thinner
Gray elbows and
A sudsy sea

Marriage is for old folks
Cold folks,
And it's not for me!
One husband
One wife
Whaddya got?
Two people sentenced for life!

I'm exploding

With youth and with zest
Who needs corroding
In some vulture's nest?
I've gotta fly my wings
Go places, do things
My freedom bell's really
Gonna ring!

Doo doo dooo....(etc.)

I've been through years
Too many blue years
Now I want new year's every eve

Marriage is for old folks
Marriage is for cold folks
One husband
One wife
Whaddya got?
Two people sentenced for life

Marriage is for old folks
Marriage is for cold folks
Not for me
Can't you see
Marriage ain't for me
What’s LOVE got to do with it?

**Directions:** Search through Act 1, Scenes 1-3 in *Romeo and Juliet* and find specific references to love and marriage. In the first column, write the character’s name and the line number(s) that directly address love or marriage. In the second column, write the lines as they appear in the play. Then, draw some conclusions about each line or set of lines. What insights do they give into each character’s view or feelings towards love and/or marriage? Write these insights in the third column.

<table>
<thead>
<tr>
<th>Character</th>
<th>Lines</th>
<th>Conclusions/Insights</th>
</tr>
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<tbody>
<tr>
<td>Romeo</td>
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<tr>
<td></td>
<td>1.1.181-185</td>
<td></td>
</tr>
<tr>
<td>Benvolio</td>
<td>1.1.160-161</td>
<td>“Alas that love, so gentle in his view, Should be so tyrannous and rough in proof!” (1.1.160-161)</td>
</tr>
<tr>
<td>Lord Capulet</td>
<td>1.2.13</td>
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<tr>
<td></td>
<td>1.2.16-19</td>
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<tr>
<td>Paris</td>
<td>1.2.12</td>
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<tr>
<td>Juliet</td>
<td>1.3.6</td>
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<tr>
<td></td>
<td>1.3.97-99</td>
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<tr>
<td>Lady Capulet</td>
<td>1.3.69-71</td>
<td></td>
</tr>
<tr>
<td>The Nurse</td>
<td>1.3.60-62</td>
<td></td>
</tr>
</tbody>
</table>
### Grade/Content Area

9th Grade - Accelerated English

### Lesson 5

*I had a dream last night…*

#### State Standards:

- **GLEs/GSEs**

- **National Content Standards:**

  - **R-10-5.1** Analyze and interpret elements of literary texts, citing evidence where appropriate by explaining and supporting logical predictions or logical outcomes (e.g., drawing conclusions based on interactions between characters or evolving plot) (State)
  
  - **R-10-5.3** Analyze and interpret elements of literary texts, citing evidence where appropriate by making inferences about cause/effect, internal or external conflicts (e.g., person versus self, person versus person, person versus nature/society/fate), or the relationship among elements within text (e.g., describing the interaction among plot/subplots)

#### Context of the Lesson

The lesson addresses the rather curious and difficult “Queen Mab” speech given by Mercutio in Act 1, Scene 4. The students have previously read the scene for homework and completed a scene outline. The lesson sets the stage for another guiding question, “How does a person’s choices and desires affect his/her life outcomes?”

#### Opportunities to Learn

**Definition: Materials, Learners and Environments**

**Plans to differentiate instruction:**

The use of the “I had a dream last night” handout helps students to visually comprehend the difficult text found in Mercutio’s speech by breaking down, frame-by-frame. The class discussion following the completion of the handout will also all students to draw conclusions about the speech and the persona of Queen Mab.

**Accommodations and modifications:**

For those students who have difficulty with organization, the graphic organizer will provide support in their learning. Another support is to have the teacher clarify the directions numerous times to aid in comprehension.

**Materials:**

- Crayons and blank paper
- I Had a Dream Last Night handout

**Objectives**

- Students will interpret Mercutio’s “Queen Mab” speech by completing an “I had a dream last night” visual organizer and predict the role of dreams, desires, and fate in *Romeo and Juliet* through a journal write.

**Instructional Procedures**

**Opening:**

1. The teacher will ask students to think of a dream they have had recently - this could be a dream they had while sleeping or a dream that they have for their lives. With blank paper and crayons, the students will create a visual picture depicting their dreams. [Play Mozart’s *Moonlight Sonata*]
while students draw].

2. The teacher will ask students if they wish to share their drawings and then begin a discussion about dreams. What do think dreams mean? What are some advantages or disadvantages of dreams? Perhaps they inspire, maybe they’re unrealistic. Sometimes dreams can bring thoughts and fears into the forefront of our minds - things we wouldn’t normally have thought about. Do you think dreams have any connection to fate or destiny? How so?

Engagement:

3. The teacher will ask students to take out Act 1, Scene 4 of Romeo and Juliet. Which character were we first introduced to in the reading last night? Mercutio. What are your thoughts about Mercutio? What kind of character is he? Who was the main character of Mercutio’s speech? Queen Mab.

4. The teacher will instruct students to look at the four faerie pictures hanging on the board. Thinking to yourself and about what you read for homework, which picture do you think best describes Queen Mab?.

5. The teacher will pass out the I Had a Dream Last Night handout and explain the directions. We are going to try to break down the Queen Mab speech through pictures. I want you to close your eyes while I read the speech. Try to picture the images Mercutio talks about. [Teacher reads lines 1.4.53-95]

Now I want you to answer the questions on the worksheet by drawing what Mercutio speaks about.

6. Students are given 10 minutes to draw out the scene on the worksheet.

7. When students are finished, the class will come together to discuss the scene. Based on your drawings and conclusions, do you think Queen Mab is a queen of good dream or bad dreams? Explain your answer. Which faerie picture would she be? Let’s read what Mercutio finally says of dreams. [Read 1.4.96-103] What does Mercutio think of dreams?

Mercutio isn’t the only one who speaks of dreams. Who else has had a dream? What does Romeo dream about? What sort of literary technique is happening here?

Closure:

8. To conclude the lesson, the teacher will have the students write a journal on dreams, desires, and fate. Let’s take some time to write a journal entry about dreams and their connections to destiny and desire. What do you think the role of dreams will play in Romeo and Juliet and
| **what connections can you find between dreams and fate?**  
**(Hint: What is the role of stars in this piece from what you’ve read so far?)** |
<table>
<thead>
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<tbody>
<tr>
<td><strong>Assessment</strong></td>
</tr>
<tr>
<td>1. Collect student journal entries to informally assess if the students find connections between dreams, fate, and their place in the Romeo &amp; Juliet.</td>
</tr>
<tr>
<td><strong>Reflections</strong></td>
</tr>
<tr>
<td>This section to be completed only if lesson plan is implemented.</td>
</tr>
<tr>
<td><strong>Student Work Sample 1 – Approaching Proficiency:</strong></td>
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<td><strong>Student Work Sample 2 – Proficient:</strong></td>
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<tr>
<td><strong>Student Work Sample 3 – Exceeds Proficiency:</strong></td>
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<tr>
<td><strong>Lesson Implementation:</strong></td>
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</table>
NAME: ___________________________

In the box below, sketch a simple picture of Queen Mab and her carriage according to Mercutio’s description. These drawings do not need to be artistic, just neat and clear. Label each part of your drawing with its corresponding line from the speech.

Mercutio says Queen Mab delivers specific dreams for the following people. In each labeled box, draw the dreams Queen Mab delivers.

Lovers dream of:  

Courtiers (the first time they are mentioned) dream of:  

© Lisi
Lawyers dream of:

Ladies dream of:

Courtiers (the second time they are mentioned) dream of:

A parson dreams of:

A soldier dreams of:
<table>
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<tr>
<th>Grade/Content Area</th>
<th>9th Grade - Accelerated English</th>
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<tbody>
<tr>
<td>Lesson 6</td>
<td><em>The Mask</em></td>
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</tbody>
</table>

**State Standards:**
- **GLEs/GSEs**
- **National Content Standards:**
  - R-10-5.2 Analyze and interpret elements of literary texts, citing evidence where appropriate by ... Examining characterization (e.g., stereotype, antagonist, protagonist), motivation, or interactions (including relationships), citing thoughts, words, or actions that reveal character traits, motivations, or changes over time

**Context of the Lesson**
The lesson addresses Act 1, Scene 5 of *Romeo and Juliet* (the first meeting between the two characters). The purpose of the lesson is to guide the students to assess where each character’s relationships with each other stand at the end of Act 1.

**Opportunities to Learn**

**Definition: Materials, Learners and Environments**

**Plans to differentiate instruction:**
- For visual learners, the creation of sociograms aids in comprehension and helps to see the relationships between the characters from *Romeo and Juliet*. The anticipation guide on love also gives student the opportunity to think about the topic prior to reading and discussing Scene 5. The teacher will also state directions orally and demonstrate visually by using the graphic organizer.

  The lesson incorporates opportunities to learn in all modalities. Visually, students are reading the texts and worksheets. Aurally, the students are discussing information in pairs and as a whole class. Kinesthetically, the students are physically creating the sociogram.

**Accommodations and modifications:**
- For those students who are not artistically inclined or struggle to create the sociogram, they have the opportunity of just using circles to demonstrate relationships. The differentiation of product will accommodate all learners. Another support is to have the teacher clarify the directions numerous times to aid in comprehension. In this lesson, the teacher will explain the directions first and have a student explain the directions in his/her own words to check to make sure the class understood the task.

**Environment factors:**
The class will be reading Act 1 Scene 5 aloud. The desks will be arranged in a semi-circle to create a stage. In this lesson, the students will be physically acting out the scene in order to grasp the actions that take place.

**Materials:**
- Sociogram Directions
### Objectives
- Students will construct a sociogram with an explanatory paragraph to demonstrate the relationships between the major characters at the end of Act 1 of Romeo and Juliet.

### Instructional Procedures

**Opening:**
1. The teacher will distribute the anticipation guide to the class and provide students with time to complete it.
2. The teacher will ask students to think of the idea of *love at first sight*, where they have seen it in movies, magazines, and literature, and if they believe it is true. A class discussion will begin from these leading questions: *What does love at first sight mean? Where have you seen it before – in movies or in books? Do you think love at first sight exists or is it lust at first sight? Does it have an age restriction?*

**Engagement:**
3. The teacher will ask students to open their texts to Act 1 Scene 5 of *Romeo and Juliet*. The students will volunteer to read parts or the teacher will assign roles.
4. The class will read lines 1-41. The teacher will stop the reading to check for comprehension. *What is going on right now? Who is present in this scene? Where are they? What are they discussing?*
5. The class will continue to read lines 42-51. *Who do you suppose Romeo is talking about? Is it Rosaline? How do we know it’s someone new? Let’s look at these last few lines? What can we conclude about Romeo’s feelings? Is he thinking with his head or heart?*
6. The class will read lines 52-91. The teacher will stop and check for comprehension. *What is the conflict in these lines? What is Tybalt’s view of Romeo’s presence at the mask? What perspective does Capulet take? Do you think age plays a role in these views?*
7. The class will read lines 92-105. The teacher will stop, check for comprehension, and point out the sonnet. *Is Romeo a flirt? Does he use pick-up lines? How does he try to convince Juliet to let him kiss her? What kind of logic does he use? What do you notice about the rhyme scheme of these lines? Why do you suppose Shakespeare decided to write a sonnet, which is spoken by two people?*
8. The class will read lines 106-127. The teacher will stop and ask the students to explain how Romeo is feeling right at this moment.
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<tbody>
<tr>
<td><strong>Assessment</strong></td>
<td><strong>Reflections</strong></td>
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<td>1. Collect sociograms and paragraph to informally assess the student’s ability to interpret and analyze character development of the main characters (i.e. Romeo, Juliet, The Montagues, The Capulets, Mercutio, Tybalt, the Nurse, and Benvolio).</td>
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**Do you think Romeo is happy at this very moment? Why or why not?**

9. The class will read lines 128-144. The teacher will conclude the scene by asking students to explain where each of the characters stand with regards to the plot and conflict.

*Can anyone guess-timate how long Romeo and Juliet have known each other – days, hours, minutes? Yet Juliet acknowledges that she loves him. How much does she know about him? What kind of love would this be? Lust? Attraction?*

*Let’s think about the main characters of this play. Where do they stand with regards to the plot? Do the Montagues still hate the Capulets and vice versa? Who does not fit into this equation? Romeo and Juliet. Where is Benvolio? Still loyal to Romeo? What about Mercutio? Do they still hate the Capulets? How about Tybalt? How does he feel towards the Montagues, especially Romeo? What kind of relationship does Juliet have with the nurse?*

**Closure:**

10. The teacher will begin a discussion on the familiar story, *Cinderella*, in order to provide students with an example of a sociogram. The students will create their own sociograms of Act 1 of *Romeo and Juliet* for homework.

*Who can give a basic background summary of the story of Cinderella? Let’s list all the different characters from the story. [Teacher will write on the board]. What relationships exist between the two?*

11. The teacher will pass out the sociogram instructions and an example of a sociogram for Cinderella. The teacher will state the directions for the homework assignment and have a student reiterate the directions in his/her own words to ensure the task is understood.

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**Assessment**

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**Reflections**

*This section to be completed only if lesson plan is implemented.*

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</tbody>
</table>
Mark these statements as true or false, based on your own beliefs. For each statement, give a brief explanation why you believe it is true or false.

T  F  Teenagers think logically when emotions are involved.

T  F  People should choose who they fall in love with.

T  F  Love at first sight is a myth.

T  F  Our parents or guardians know us so well they are in a position to make a good decision about whom we marry.
Sociograms

What is a sociogram?

A sociogram is a visual representation of the relationships among characters in a literary text. Students can make use of pictures, symbols, shapes, colors, and line styles to illustrate these relationships.

What does it look like?

In a sociogram, the central character(s) is placed at the center of the page, and the other characters are placed around him/her. The spatial relationship on the page should in some way represent each of the character’s relationship with the main character, as well as with each other. Lines/arrows are used to show the “direction and nature” of the relationship (e.g. strength/weakness, friend/foe, dominance/submissiveness, etc.). A number of conventions may be useful in developing sociograms:

- Place the central character(s) at the center of the diagram
- Let the physical distance between characters reflect the perceived psychological distance between the characters
- Let the size/shape/symbol of a character metaphorically represent each personality, importance, one’s power or lack of, etc.
- Show the direction of the relationship by an arrow/line and its nature by a brief label (the lines can be creatively applied: What might the following types of lines indicate? A jagged line? A wavy line? The thickness of the line? Etc.)
- Represent substantiated relationships with a solid line and inferred relationships by a broken line
- Circle active characters with a solid line; circle significantly absent characters with a broken line
- Place the characters that support the main character on one side of a dividing line, and antagonistic characters on the other side
- Illustrate the tone and/or theme of a piece by the use of color or visual symbols
- Explore creative ways to represent a character's motivation. For example, inside each “character’s circle’ might be one or more words that seem to capture the essence of that character. Immediately outside the circle would be a series of arrows that represent the forces that influence that character

You do not have to include all of these suggestions in your sociogram. These are just examples to help guide you. Be creative!

Directions

Draw a sociogram illustrating the relationships between Romeo, Juliet, and the rest of the characters at the end of Act 1, Scene 5. You must use at least one quote for each character represented in the sociogram (in proper MLA format).
<table>
<thead>
<tr>
<th>Grade/Content Area</th>
<th>9th Grade - Accelerated English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 7</td>
<td>The Balcony Makes the Scene?</td>
</tr>
</tbody>
</table>

**State Standards:**
- **GLEs/GSEs**
- **National Content Standards:**
  - W-10-2.1 In response to literary or informational text, students show understanding of plot/ideas/concepts by ... Selecting and summarizing key ideas to set context, appropriate to audience (State)
  - W-10-2.3 In response to literary or informational text, students show understanding of plot/ideas/concepts by ... Connecting what has been read (plot/ideas/concepts) to prior knowledge, other texts, or the broader world of ideas, by referring to and explaining relevant ideas or themes (State)

**Context of the Lesson**
The lesson addresses the famous balcony scene in Act 2, Scene 2 of Romeo and Juliet. In order to reinforce the timeless themes of Shakespeare’s works, students will be asked to adapt this scene into a modern-day version, as well as paraphrase the dialogue between Romeo and Juliet. Students were assigned to read this scene for the previous night’s homework.

**Opportunities to Learn**

**Definition: Materials, Learners and Environments**

**Plans to differentiate instruction:**
For visual learners, the pictures of the balcony scene will aid in visualizing the scene. The “Adapting the Balcony” handout gives the students a guide to breakdown the scene and the language. The teacher will state directions orally and demonstrate visually by using the graphic organizer.

The lesson incorporates opportunities to learn in all modalities. Visually, students are reading the texts and worksheets. Aurally, the students are discussing information in pairs and as a whole class. Kinesthetically, the students are writing on “Adapting the Balcony” handout.

**Accommodations and modifications:**
For the students who have difficulties staying focused on group activities, each will be paired with another student who has demonstrated responsible, task-oriented behavior in order to facilitate a productive cooperative learning experience.

For those students who have difficulty with organization, the graphic organizers will provide support in their learning. Another support is to have the teacher clarify the directions numerous times to aid in comprehension. In this lesson, the teacher will explain the directions first and have a student explain the directions in his/her own words to check to make sure the class understood the task.

**Materials:**
- “Adapting the Balcony” task assignment and scene breakdown chart
Pictures of the balcony scene from *Romeo and Juliet* acquired from a Google Images Search

### Objectives

Working in small groups, students will compose an adaptation of Act 2, Scene 2 of *Romeo and Juliet*, placing the story in a modern-day setting with similar characters and creating a 14-line version of the scene, capturing the essence of the encounter.

### Instructional Procedures

#### Opening:

1. The teacher has displayed various depictions of the balcony scene from *Romeo and Juliet* around the room.

2. Once the students are seated the teacher asks the students to summarize what happened in the scene. 
   
   *Where did the scene take place? Who was involved? What potential conflicts arose during the scene? How did the scene end?*

3. The teacher will then lead a discussion on the balcony scene the students read for homework, including what their overall impression of the scene was. 
   
   *When you were reading this scene, what images were going through your mind? Where was Romeo located? Where is Juliet? What was the mood or atmosphere of this scene? Do you think this scene could have happened in a different setting? Would it have the same effect? Why or why not?*

#### Engagement:

4. The teacher will break the students into pairs and distribute the “Adapting the Balcony” handout. 

   *Let’s read over this task. In your groups, you are going to produce a modern version of Act 2, Scene 2 of Romeo and Juliet. Remember in the beginning of this unit, we brainstormed examples of feuding groups? This might help you think of a different setting for this scene to take place. Besides thinking about the setting and characters, you also need to cut down the 189 lines of this scene to 14. What other Shakespearean work has 14 lines? A sonnet! Don’t worry, no need to write in iambic pentameter, but challenge yourselves if you want.*

5. The teacher directs the students to the breakdown chart and models how to paraphrase the scene with the first chunk of lines. 

   *It sounds like Romeo is saying, “This girl is so hot she exceeds anything I’ve ever thought was beautiful before I met her.”*

6. The teacher will finish reading the directions and the students will work in pairs to complete the task.

   *After you create the new setting, characters, and shortened script, you will present your scenario to the class. Your talk will explain your new version - where you would set the scene, why the families are enemies, and who would play the leads, etc. You should also explain your thought process*
<table>
<thead>
<tr>
<th><strong>Instructional Procedures</strong></th>
<th><strong>Opening:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td><strong>Engagement:</strong></td>
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<td>4. The teacher will break the students into pairs and distribute the “Adapting the Balcony” handout. <em>Let’s read over this task. In your groups, you are going to produce a modern version of Act 2, Scene 2 of Romeo and Juliet. Remember in the beginning of this unit, we brainstormed examples of feuding groups? This might help you think of a different setting for this scene to take place. Besides thinking about the setting and characters, you also need to cut down the 189 lines of this scene to 14. What other Shakespearean work has 14 lines? A sonnet! Don’t worry, no need to write in iambic pentameter, but challenge yourselves if you want.</em></td>
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</table>
|  | 6. The teacher will finish reading the directions and the students will work in pairs to complete the task. *After you create the new setting, characters, and shortened*
The Task:

- In pairs, you will produce a modern day version of Act 2 Scene 2.
- You need to brainstorm a modern day situation where two people are in love from an enemy family or group.
- Then you must cut down the 189 lines of Act 2 Scene 2 to just 14 lines.
- When you and your partner have finished, you will present your new scenario to the class and hand in a written copy of the explanation. Your presentation will discuss where you would set the scene, why the families or groups are enemies, and who would play the leads. You will also explain WHY you made these decisions.
- If you are so inclined, you may also give a dramatic reading of your 14-line script.

*Turn this page over for a breakdown of the scene to help you compose your 14 lines.*
### Breakdown of the Scene

<table>
<thead>
<tr>
<th>Lines 1-32</th>
<th>Romeo describes Juliet’s beauty. (one line)</th>
<th>Your version:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lines 38-49</td>
<td>Juliet wishes Romeo was not a Montague (one line)</td>
<td>Your version:</td>
</tr>
<tr>
<td>Lines 52-60</td>
<td>Juliet realizes Romeo is present. Romeo says he will give up his name. (two lines)</td>
<td>Your version:</td>
</tr>
<tr>
<td>Lines 62-78</td>
<td>Juliet worries about Romeo being seen. He is not. (two lines)</td>
<td>Your version:</td>
</tr>
<tr>
<td>Lines 95-167</td>
<td>The two exchange vows of love. (four lines)</td>
<td>Your version:</td>
</tr>
<tr>
<td>Lines 167-168</td>
<td>They agree to meet the next day. (two lines)</td>
<td>Your version:</td>
</tr>
<tr>
<td>Lines 169-189</td>
<td>The two say goodbye. (two lines)</td>
<td>Your version:</td>
</tr>
<tr>
<td>Grade/Content Area</td>
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<tr>
<td>Lesson 8</td>
<td><em>The Force of Fate</em></td>
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</tbody>
</table>

**State Standards:**

**GLEs/GSEs**

- R-10-5.3 Analyze and interpret elements of literary texts, citing evidence where appropriate by ... Making inferences about cause/effect, internal or external conflicts (e.g., person versus self, person versus person, person versus nature/society/fate), or the relationship among elements within text (e.g., describing the interaction among plot/subplots) (State)

**National Content Standards:**

- W-10-3.2 In response to literary or informational text, students make and support analytical judgments about text by ... Making inferences about the relationship(s) among content, events, characters, setting, theme, or author’s craft (State)

**Context of the Lesson**

Using an example from the Choose Your Own Adventure stories, this lesson will ask students to analyze the role fate plays in *Romeo and Juliet* by the end of Act 3. Addressing one of the guiding questions, “How do a person’s choices and desires affect his/her life?” students will pick one action from the play that had a significant consequence and change it, discussing how that one change affects the rest of the plot. This discussion also leads into the idea of free will and how the character, Friar Lawrence, believes he has control over events.

**Opportunities to Learn**

**Plans to differentiate instruction:**

For visual learners, the graphic organizers will help the students breakdown the scene and identify specific character actions and outcomes. The teacher will state directions orally and demonstrate visually by using the graphic organizer.

The lesson incorporates opportunities to learn in all modalities. Visually, students are reading the texts and worksheets. Aurally, the students are discussing information in pairs and as a whole class. Kinesthetically, the students are writing on both graphic organizers.

The incorporation of technology, in this case the Choose Your Own Adventure website, allows students to comprehend the notion of choice and consequence with a different text.

**Accommodations and modifications:**

For the students who have difficulties staying focused on group activities, each will be paired with another student who has demonstrated responsible, task-oriented behavior in order to facilitate a productive cooperative learning experience.

For those students who have difficulty with organization, the graphic organizers will provide support in their learning. Another support is to have the teacher clarify the directions numerous times to aid in comprehension. In this lesson, the teacher will explain the directions first and have a student explain the directions in his/her own words to check to make sure the class understood the task.

**Materials:**

Hall, 2000.

- Napoleon quote
- Actions and Consequences Handout
- Plot Tree handout

**Technology:**
- Internet Use:

**Objectives**
- Students will analyze how fate’s control over character actions affect the plot in Acts 1, 2, and 3 of *Romeo and Juliet*, and develop alternative options by completing a plot tree worksheet and journal.

**Instructional Procedures**

**Opening:**

1. The teacher will open the lesson by asking the students if they’ve ever heard of the *Choose Your Own Adventure* stories and explain what the focus of the series was. *How many of you are familiar with a Choose Your Own Adventure Stories? There were a series of kids’ books where the reader takes the role of the protagonist of the story. You the reader, then make choices that determine the main character’s actions in response to the plot and its outcome. We are going to look at a quick example of one of these stories now.*

2. The teacher will read the story, “School Day” from Mr. Vincent’s website [see materials list]. The students will make the choices for the main character. The story is relatively short, so the teacher might go through the series of events a few times.

3. The teacher will then start a discussion connecting this idea of *Choose Your Own Adventure* and the events that occurred by the end of Act 3. *Let’s think about how certain actions produce different outcomes with regards to the story, “School Day.” What connections can you make between the relationship of actions and consequences and what we’ve read of *Romeo and Juliet*?*

**Engagement:**
4. The teacher will first model using the Actions and Consequences handout and then ask students to work in pairs and brainstorm the pivotal actions that have taken place in Acts 1, 2, and 3.

*Who can name one decision a character acted upon and the consequence of that action? What about Romeo crashing the Capulet’s ball? He didn’t want to go initially, but decided he would attend. What was the consequence of that? He meets and falls in love with Juliet. In your cooperative pairs, try to brainstorm some other actions and consequences in Acts 1, 2, and 3.*

5. The students are given 5 minutes to complete this task. The teacher will ask students to offer examples from their charts. For each example, the teacher will ask the student to provide the character’s name who took the action. The teacher will write them names on the board.

6. The teacher will ask the pairs to pick one of their examples and try to create an alternate outcome. The teacher will pass out the Plot Tree handout and review the instructions.

*In your pairs, pick one of the actions you had listed. Write the event or conflict that caused the character to make such a choice at the bottom of the tree. The next three boxes are spaces to write different actions the character could take, one of them being the action you listed. You are then going to pick an alternate action, which leads to an alternate outcome. Continue to do this until you reach the top of the tree. How has the story changed by altering this outcome? Do you think it improved the plot?*

7. The students will be given 5-10 minutes to complete the Plot Tree. When they are done, the whole class will come together to discuss the changes in plot and whether or not they think the change in outcome is an improvement.

8. The teacher will then direct the discussion to the subject of fate.

*On the board is a list of characters who decided to take particular actions that had very influential outcomes. What if I said none of these characters were in control of their actions – that there was a greater force at work that decided what the outcomes or the consequences would be. What force would I be talking about?*

9. Before students answer the question, the teacher will place the following quote on the board:

“Our hour is marked and no one can claim a moment of life beyond what fate has predestined.” – Napoleon Bonaparte

*What do you think Napoleon is trying to say here? How would you define fate? What role does fate play in *Romeo and Juliet*?*
Instructional Procedures

Opening:

1. The teacher will open the lesson by asking the students if they’ve ever heard of the Choose Your Own Adventure stories and explain what the focus of the series was. 
   
   *How many of you are familiar with a Choose Your Own Adventure Stories? There were a series of kids’ books where the reader takes the role of the protagonist of the story. You the reader, then make choices that determine the main character’s actions in response to the plot and its outcome. We are going to look at a quick example of one of these stories now.*

2. The teacher will read the story, “School Day” from Mr. Vincent’s website [see materials list]. The students will make the choices for the main character. The story is relatively short, so the teacher might go through the series of events a few times.

3. The teacher will then start a discussion connecting this idea of Choose Your Own Adventure and the events that occurred by the end of Act 3.
   
   *Let’s think about how certain actions produce different outcomes with regards to the story, “School Day.” What connections can you make between the relationship of actions and consequences and what we’ve read of Romeo and Juliet?*

Engagement:

4. The teacher will first model using the Actions and Consequences handout and then ask students to work in pairs and brainstorm the pivotal actions that have taken place in Acts 1, 2, and 3.
   
   *Who can name one decision a character acted upon and the consequence of that action? What about Romeo crashing the Capulet’s ball? He didn’t want to go initially, but decided he would attend. What was the consequence of that? He meets and falls in love with Juliet. In your cooperative pairs, try to brainstorm some other actions and consequences in Acts 1, 2, and 3.*

5. The students are given 5 minutes to complete this task. The teacher will ask students to offer examples from their charts. For each example, the teacher will ask the student to provide the character’s name who took the action. The teacher will
Actions and Consequences in Acts 1-3 of Romeo and Juliet

Action:

Character who made the decision:

Consequence:

Action:

Character who made the decision:

Consequence:

Action:

Character who made the decision:

Consequence:

Action:

Character who made the decision:

Consequence:
How do you think this new ending has affected the play?

My chosen outcome:

Possible Outcome:
Possible Outcome:

My chosen action:

Possible Action:
Possible Action:
Possible Action:

The Original Turning Point/Event that could be changed:
<table>
<thead>
<tr>
<th>Grade/Content Area</th>
<th>9th Grade - Accelerated English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson 9</strong></td>
<td><em>The Blame Game – Juliet’s Death</em></td>
</tr>
<tr>
<td><strong>State Standards:</strong></td>
<td><strong>R-10-5.3 Analyze and interpret elements of literary texts, citing evidence where appropriate by ...</strong> Making inferences about cause/effect, internal or external conflicts (e.g., person versus self, person versus person, person versus nature/society/fate), or the relationship among elements within text (e.g., describing the interaction among plot/subplots) (State)</td>
</tr>
<tr>
<td><strong>GLEs/GSEs</strong></td>
<td><strong>W-10-3.1a In response to literary or informational text, students make and support analytical judgments about text by ...</strong> Establishing an interpretive claim/assertion in the form of a thesis (purpose), when responding to a given prompt (State)</td>
</tr>
<tr>
<td><strong>National Content Standards:</strong></td>
<td><strong>W-10-3.2 In response to literary or informational text, students make and support analytical judgments about text by ...</strong> Making inferences about the relationship(s) among content, events, characters, setting, theme, or author’s craft (State)</td>
</tr>
<tr>
<td></td>
<td><strong>W-10-3.3 In response to literary or informational text, students make and support analytical judgments about text by ...</strong> Using specific details and references to text or relevant citations to support thesis, interpretations, or conclusions (State)</td>
</tr>
</tbody>
</table>

| **Context of the Lesson** | This lesson seeks to discover who is ultimately responsible for Juliet’s “death” at the end of Act 4 of *Romeo and Juliet*. |

<table>
<thead>
<tr>
<th><strong>Opportunities to Learn</strong></th>
<th><strong>Plans to Differentiate Instruction:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Definition: Materials, Learners and Environments</strong></td>
<td>For visual learners, the graphic organizers will help the students relate to the music video and direct their ability to draw connections between it and the play. The teacher will state directions orally and demonstrate visually by using the graphic organizer.</td>
</tr>
<tr>
<td></td>
<td>The lesson incorporates opportunities to learn in all modalities. Visually, students are reading the texts and worksheets as well as watching the music video. Aurally, the students are discussing information in small groups and as a whole class, as well as listening to the music. Kinesthetically, the students are writing on the graphic organizer.</td>
</tr>
<tr>
<td></td>
<td>The incorporation of Coldplay’s music video, “The Scientist” also bridges the gap between an idea during Elizabethan England and those had by artists today, extending the timelessness of Shakespeare’s themes.</td>
</tr>
</tbody>
</table>

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<th></th>
<th><strong>Accommodations and modifications:</strong></th>
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</thead>
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<tr>
<td></td>
<td>For the students who have difficulties staying focused on independent activities, a cooperative pairing may be formed. The teacher will also check on these students to make sure they stay on-task. The teacher will also clarify the directions numerous times to aid in comprehension. In this lesson, the teacher will explain the directions first and have a student explain the directions in his/her own words to check to make sure the class understood the task.</td>
</tr>
</tbody>
</table>
Objectives

- Students will examine who is responsible for Juliet’s “death” using textual substantiation from Romeo and Juliet, create a thesis, and construct an analytical essay.

Instructional Procedures

Opening:

1. The teacher will start the lesson by announcing to the students that they are going to watch a music video. The teacher will pass out the “Responding to the Text” handout, review its components, and check if students have any questions prior to watching the video.

2. The teacher will play the video and then the students will be given 3-5 minutes to complete the handout.

3. The teacher will bring the class back together and ask for students to volunteer their impressions of the video and the possible connections they made to Romeo and Juliet.

   Why do you think we watched this video? What was the refrain or the line the singer kept repeating? Let’s go back to the start. How does this connect with what we’ve read of Romeo and Juliet and our discussions on actions and consequences? What has just happened in the play?

Engagement:

4. The teacher will pass out the lyrics of the song and discuss with the class the connections between the song and the play.

   What does “coming up tails, heads only science apart” allude to? A coin toss. What do you usually associate coin tosses with? Probability – not really have control over the outcome, right? What does this relate to? Fate.

   What about the part, “Questions of science, science and progress?” What role does science play with Juliet’s
Instructional Procedures

Opening:

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Engagement:

4. The teacher will pass out the lyrics of the song and discuss with the class the connections between the song and the play. What does “coming up tails, heads only science apart” allude to? A coin toss. What do you usually associate coin tosses with? Probability – not really have control over the outcome, right? What does this relate to? Fate.

What about the part, “Questions of science, science and progress?” What role does science play with Juliet’s death? Science, or the potion the Friar made, was the reason why Juliet seemed dead. Is the progression of science a positive thing? What can you predict, knowing what we do about the ending of this play?

5. The teacher will ask a student or students to recap what has happened in Act 4 of Romeo and Juliet. After the summary, the teacher will begin a discussion on who is responsible for Juliet’s “death.” We all know, as readers, that Juliet is not dead. Yet the other characters of the play do not know this fact. If we play along and believe that Juliet is indeed dead, who would be responsible for her death?

6. The teacher will draw a circle on the board with Juliet’s name in the middle and ask students to offer names. The students will copy this mind map into their notebooks.

7. The teacher will ask students to work individually, although discussion is encouraged, and research the character he/she believes is most at fault, using textual evidence and completing the Who’s to Blame? graphic organizer. The time allowed in class for this activity is 15-20 minutes.
Coldplay’s *The Scientist*: Responding to the Text

I liked it when… \hspace{2cm} \text{It reminded me of…} \hspace{2cm} \text{I felt confused when…}

In your own words, explain what this music video was about – what was the story?

What similarities can you draw between *The Scientist* and *Romeo and Juliet*?

Why do you suppose the idea or “want” to go back to the beginning (of an event or action) is so prevalent in different texts?
<table>
<thead>
<tr>
<th>Evidence from the Text</th>
<th>Explain why this evidence proves the character is to blame</th>
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<tr>
<td>SKILL AREA</td>
<td>Exceeds the Standard</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Meaning: the extent to which the writing exhibits sound understanding, interpretation, and/or analysis of the writing task and text(s)</td>
<td>- convey an accurate and in-depth understanding of the topic, audience, and purpose for the writing task</td>
</tr>
<tr>
<td>Development: the extent to which ideas are elaborated using specific and relevant details and/or evidence to support the thesis</td>
<td>- develop ideas clearly and fully, effectively integrating and elaborating on specific textual evidence</td>
</tr>
<tr>
<td>Organization: the extent to which the writing establishes a clear thesis and maintains direction, focus, and coherence</td>
<td>- skillfully establish and maintain consistent focus on a clear and compelling thesis</td>
</tr>
<tr>
<td>Language: the extent to which the writing reveals an awareness of audience and purpose through word choice and sentence variety</td>
<td>- are stylistically sophisticated, using language that is precise and engaging, with notable sense of voice and awareness of audience and purpose</td>
</tr>
<tr>
<td>Conventions: the extent to which the writing exhibits conventional spelling, punctuation, paragraphing, capitalization, and grammar</td>
<td>- demonstrate control of the conventions with essentially no errors, even with sophisticated language</td>
</tr>
<tr>
<td>Grade/Content Area</td>
<td>9th Grade - Accelerated English</td>
</tr>
<tr>
<td>-------------------</td>
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</tr>
<tr>
<td>Lesson 10</td>
<td>Analyzing the Adolescent Identity</td>
</tr>
</tbody>
</table>

**State Standards:**

- **GLEs/GSEs**
  - R-10-16.1 Generates a personal response to what is read through a variety of means ... Comparing stories or other texts to related personal experience, prior knowledge, or to other books (Local)
  - W-10-2.3 In response to literary or informational text, students show understanding of plot/ideas/concepts by ... Connecting what has been read (plot/ideas/concepts) to prior knowledge, other texts, or the broader world of ideas, by referring to and explaining relevant ideas or themes

**Context of the Lesson**
The theme for the 9th grade curriculum is the quest for self and the examination of defining moments when a character “makes” the self. In this lesson, the students will identify the “tragic flaws” of the characters of Romeo and Juliet and relate the themes of the play to the themes found in an adolescent’s life.

**Opportunities to Learn**

**Plans to Differentiate Instruction:**

For visual learners, the graphic organizers will help the students understand the different types of questions a reader can generate.

The teacher will state directions orally and demonstrate visually by using the graphic organizer.

The lesson incorporates opportunities to learn in all modalities. Visually, students are reading the texts and worksheets. Aurally, the students are discussing information in small groups and as a whole class. Kinesthetically, the students are writing on the graphic organizer.

**Accommodations and modifications:**

For the students who have difficulties staying focused on group activities, a cooperative group may be formed incorporating students who are known to stay on-task. The teacher will also check on these students to make sure they are contributing to the group work. The teacher will also clarify the directions numerous times to aid in comprehension. In this lesson, the teacher will explain the directions first and have a student explain the directions in his/her own words to check to make sure the class understood the task.

**Environment factors:**

Since the students will be working in small groups so ample space will be needed in the classroom.

**Materials:**

- Dense Questioning handout
<table>
<thead>
<tr>
<th>Objectives</th>
<th>By making text connections, students will formulate questions relating the themes of <em>Romeo and Juliet</em> to the adolescent identity and answer one of the question prompts in an in class essay, averaging acceptable in all categories.</th>
</tr>
</thead>
</table>
| Instructional Procedures                       | **Opening:**
|                                                | 1. The teacher will distribute the Identity Style Inventory to the class and ask the students to take some time to fill it out. Once completed, the students will tally their answers to see which category received the highest number of responses.

2. The teacher will ask students to read the different category descriptions and to infer where Romeo and Juliet would fall in the spectrum. The teacher will ask the students to give specific reasons from the text to justify their opinions. *When you think of a teenager’s identity or personality – what adjectives come to mind? Moody, impulsive, reckless, volatile? How do you think these adjectives apply to the decisions and actions Romeo and Juliet acted upon in the play? Could we say they are tragic flaws? In what way?*

**Engagement:**

3. The teacher will direct the students to the levels of questioning they completed for the reading of *The Crystal Cave*, and how they will go one step further with their questions.

*Do you remember the levels of questions you had to create for *The Crystal Cave*? There’s the Level 1 question, which is found within the text. With a Level 2 question, the answer cannot be found in the text but there is evidence within the text to support the inference. Level 3 questions compare the characters, setting, or events from the text you are currently reading to something outside of it. Well, we are going to take this type of questioning one step further.*

4. The teacher will pass out the Dense Questioning handout and review each component.

*As you can see, we have questions from levels 1, 2, and 3 in this chart except they are called text, reader, and world questions. We are making this task more challenging by adding more types of questions. Let’s review what some examples of these types of questions are.*

5. The students are then divided into groups of 4-5 people.
Each group is instructed to generate ideas from each type of question.

*In your groups, you are going to think of ideas for each type of question focused around the guiding question, “How do the decisions and actions of characters reveal their personalities?” Let’s think about this for a second. The characters of this play are mostly teenagers, right? We’ve discussed what kinds of personality traits teenagers tend to have based on our reading and this inventory.*

6. The students are given 10 minutes to complete this task.

7. The class comes back as a whole and the second half of the Dense Questioning handout is distributed. The teacher will instruct students to use their ideas to construct a really good question for the text category.

*Who can use the ideas they jotted down in the text category and form a really solid question? [Student offers question.]*

Now, each of you is going to create a substantial question for each category. I encourage you to bounce ideas off of each other, although the noise should be kept to a minimum.

**Closure:**

8. The teacher brings the class back together with 10 minutes left of the period to review the questions students created for the text/reader, text/world/ and dense question categories.

*If you struggled to come up with one of these questions, write down one that your peers have offered. Next time in class, you are going to write an in class essay, answering one of these three types of questions. This means you should spend the next two nights, thinking about how you are going to answer it and come up with some sort of organization and possibly, pieces of support. The only source you can use in class that day is your book.*

9. Students are instructed to pick one question from the text/reader, text/world, or dense questions and prepare to answer it in an in class essay the following class period. The teacher will pass out the in class essay rubric.

**Assessment**

1. Collect students’ essays to formally assess their ability to make connections between actions or choices and teenage identity to other texts, their own world as readers, and in a broader, “big picture” context, as well as their ability to develop and organize their response according to the in class essay rubric.

**Reflections**

*This section to be completed only if lesson plan is implemented.*

**Student Work Sample 1 – Approaching Proficiency:**

**Student Work Sample 2 – Proficient:**
<table>
<thead>
<tr>
<th>Student Work Sample 3 – Exceeds Proficiency:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson Implementation:</td>
</tr>
</tbody>
</table>
IDENTITY

INTEREST

INVENTORY

INSTRUCTIONS

You will find a number of statements about beliefs, attitudes, and/or ways of dealing with issues. Read each carefully, and then use it to describe yourself. On the answer sheet, bubble in the number which indicates the extent to which you think the statement represents you. There are no right or wrong answers. For instance, if the statement is very much like you, mark a 5, if it is not like you at all, mark a 1. Use the 1 to 5 point scale to indicate the degree to which you think each statement is uncharacteristic (1) or characteristic (5) of you.

1. Regarding religious beliefs, I know basically what I believe and don't believe. (ACHIEVEMENT)
   (NOT AT ALL LIKE ME) 1 2 3 4 5 (VERY MUCH LIKE ME)

2. I've more-or-less always operated according to the values with which I was brought up. (NORM)
   (NOT AT ALL LIKE ME) 1 2 3 4 5 (VERY MUCH LIKE ME)

3. When I discuss an issue with someone, I try to assume their point of view and see the problem from their perspective. (SUSPEND)
   (NOT AT ALL LIKE ME) 1 2 3 4 5 (VERY MUCH LIKE ME)

4. I know what I want to do with my future. (ACHIEVEMENT)
   (NOT AT ALL LIKE ME) 1 2 3 4 5 (VERY MUCH LIKE ME)

5. I've always had purpose in my life; I was brought up to know what to strive for. (NORM)
   (NOT AT ALL LIKE ME) 1 2 3 4 5 (VERY MUCH LIKE ME)

6. I have some consistent political views; I have a definite stand on where the government and country should be headed. (ACHIEVEMENT)
   (NOT AT ALL LIKE ME) 1 2 3 4 5 (VERY MUCH LIKE ME)

7. I'm not really thinking about my future now; it's still a long way off. (DIFF)
   (NOT AT ALL LIKE ME) 1 2 3 4 5 (VERY MUCH LIKE ME)

8. I've known since grade school that I was going to college and what I was going to major in at college. (NORM)
   (NOT AT ALL LIKE ME) 1 2 3 4 5 (VERY MUCH LIKE ME)
9. I have a definite set of values that I use in order to make personal decisions.  (ACHIEVEMENT)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

10. When I have to make a decision, I try to wait as long as possible in order to see what will happen.  
    (DIFF)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

11. When I have a personal problem, I try to analyze the situation in order to understand it.  
    (SUSPEND)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

12. It's best for me not to take life too seriously; I just try to enjoy it.  (DIFF)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

13. I find that personal problems often turn out to be interesting challenges.  (SUSPEND)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

14. I try to avoid personal situations that will require me to think a lot and deal with them on my own.  
    (DIFF)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

15. Once I know the correct way to handle a problem, I prefer to stick with it.  (NORM)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

16. When I have to make a decision, I like to spend a lot of time thinking about my options.  (SUSPEND)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

17. I like to have the responsibility for handling problems in my life that require me to think on my 
    own.  (SUSPEND)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

18. When I know a situation is going to cause me stress, I try to avoid it.  (DIFF)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

19. To live a complete life, I think people need to get emotionally involved and commit themselves to 
    specific values and ideals.  (ACHIEVEMENT)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)

20. I find it's best for me to rely on the advice of close friends or relatives when I have a problem.  
    (NORM)
   (NOT AT ALL LIKE ME)  1  2  3  4  5  (VERY MUCH LIKE ME)
<table>
<thead>
<tr>
<th>NORM</th>
<th>DIFFUSION</th>
<th>SUSPENSION</th>
<th>COMMITMENT</th>
</tr>
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<td>2. _______</td>
<td>7. _______</td>
<td>3. _______</td>
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</table>

**Descriptions of Categories**

**Norm:** Those who fall into the norm category do not question parent values – they adopt parents’ standards, seek security in relationships and are generally unwavering in their values. Contacts and challenges are limited. These types of people know what they want and pursue it. Family is central and few relationships exist outside the family.

**Diffusion:** Those who fall in this category refuse to or simply cannot commit. These types of people are carefree and careless. They do not have a defined sense of self, but they are not exploring. They are non-committal in establishing identity.

**Suspension:** These types of people question themselves, others, and world around. They think for themselves and explore possibilities and options that are available to them. They are able to effectively use experiences to achieve their quest for identity. Those who fall in this category question parental values in forming identity and are highly ethical and self-righteous.

**Commitment:** Those who fall in this category have a firm commitment towards future goals. They are strong, self-directed, and highly adaptive. Looking at who they were in the past and who they want to be in the future forms identity. They break ties to childhood, form separate identities, and do not seek others’ approval to define self-worth.
Dense Question Strategy

Overview: Good readers build meaningful connections between what they read, think, and the world in which they live. This assignment asks you to generate questions that the text can answer, then add to this some component that links what you are reading to your own experiences, thoughts, beliefs, opinions. Eventually you create one single question called a "dense question" focused around intersection between your reading of Romeo and Juliet, your life, and the world.

<table>
<thead>
<tr>
<th>Type of Question</th>
<th>Description</th>
<th>Example</th>
</tr>
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<tbody>
<tr>
<td>Text</td>
<td>Information found in the text</td>
<td>Who is one of the main characters of the play?</td>
</tr>
<tr>
<td>Reader</td>
<td>Reader’s experience, values, and ideas</td>
<td>Have you ever felt like your parents don’t understand your point of view?</td>
</tr>
<tr>
<td>World or Other Literature</td>
<td>Knowledge of history, other cultures, other literature</td>
<td>What other book or movie would you compare the main character to?</td>
</tr>
<tr>
<td>Text/Reader</td>
<td>Combines knowledge of text with reader's own experiences, values, and ideas</td>
<td>What characteristics do you share with Romeo or Juliet?</td>
</tr>
<tr>
<td>Text/World/Other Literature</td>
<td>Combines knowledge of text with knowledge of other pieces of literature or with knowledge of history and cultures</td>
<td>How does the feud between the Montagues and the Capulets compare to the feud between the Greasers and the Socs in The Outsiders?</td>
</tr>
<tr>
<td>Reader/World</td>
<td>Combines knowledge of reader’s own experiences with knowledge of other culture and peoples</td>
<td>In what ways are parental values similar to those in other countries? In what ways are they different?</td>
</tr>
<tr>
<td>Dense Question</td>
<td>Combines knowledge of all three areas into one &quot;dense question&quot;</td>
<td>Why do Romeo and Juliet ignore their parents’ values and beliefs and how are their defiant attitudes a reflection of the attitudes of today’s teens? Include in your answer a discussion of the extent to which you do or don’t share these same feelings and why.</td>
</tr>
<tr>
<td>Text/Reader/World OR Text/Reader/Other Literature</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Focal Question:** How do the decisions and actions of characters reveal their personalities?

<table>
<thead>
<tr>
<th>Type of Question</th>
<th>Directions</th>
<th>Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td>Jot down ideas from the text that relate to the focal question</td>
<td></td>
</tr>
<tr>
<td>Reader</td>
<td>Jot down ideas from your own experience that relate to the focal question.</td>
<td></td>
</tr>
<tr>
<td>World or Other Literature</td>
<td>Jot down ideas in the world around you that relate to the focal question.</td>
<td></td>
</tr>
<tr>
<td>Category</td>
<td>Instructions</td>
<td></td>
</tr>
<tr>
<td>---------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Text/Reader</td>
<td>Jot down ideas that connect ideas from the text and events from your own experience</td>
<td></td>
</tr>
<tr>
<td>Text/Other Literature</td>
<td>Jot down ideas that connect ideas from the text with other pieces of literature.</td>
<td></td>
</tr>
<tr>
<td>Reader/World</td>
<td>Jot down ideas that connect your experience and event in the world around you</td>
<td></td>
</tr>
<tr>
<td>Dense Question</td>
<td>Jot down ideas that connect the text, events in the world, and your own experience to the focus question.</td>
<td></td>
</tr>
</tbody>
</table>
You are now going to take these ideas and formulate one **GENUINE** question for each category, using the focal question as a guide. Write your questions in the table below.

<table>
<thead>
<tr>
<th>Type</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td></td>
</tr>
<tr>
<td>Reader</td>
<td></td>
</tr>
<tr>
<td>World or Other Literature</td>
<td></td>
</tr>
<tr>
<td>Text/Reader</td>
<td></td>
</tr>
<tr>
<td>Text/World or Other Literature</td>
<td></td>
</tr>
<tr>
<td>Reader/World</td>
<td></td>
</tr>
<tr>
<td>Dense Question</td>
<td>[Text/Reader/World OR Text/Reader/Other Literature]</td>
</tr>
</tbody>
</table>
## In Class Essay Rubric

<table>
<thead>
<tr>
<th>Idea Development</th>
<th>Exceptional</th>
<th>Admirable</th>
<th>Acceptable</th>
<th>Attempted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Takes a strong, well-defined position</td>
<td>- Clear position taken and defined</td>
<td>- Position not clearly stated</td>
<td>- No clear position taken</td>
</tr>
<tr>
<td></td>
<td>- Uses at least four appropriate reasons with many supporting details for each reason.</td>
<td>- Some reasons and some details presented but not fully developed</td>
<td>- Development is brief</td>
<td>- Undeveloped reasons</td>
</tr>
<tr>
<td></td>
<td>- Strong position taken and defined</td>
<td>- Minimal facts used</td>
<td>- Unrelated, unsupported general statements, reasons and details</td>
<td>- No facts used</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization</th>
<th>Exceptional</th>
<th>Admirable</th>
<th>Acceptable</th>
<th>Attempted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Writer demonstrates logical, subtle sequencing of ideas through well-developed paragraphs</td>
<td>- Paragraph development present but not perfected</td>
<td>- Logical organization but ideas are not fully developed</td>
<td>- No evidence of paragraph structure</td>
</tr>
<tr>
<td></td>
<td>- Transitions are used to enhance organization</td>
<td>- There are a few places that need transition help</td>
<td>- Introduction and conclusion are short and not properly formatted</td>
<td>- Missing an introduction or conclusion</td>
</tr>
<tr>
<td></td>
<td>- A compelling introduction and strong conclusion are evident</td>
<td>- A solid introduction and conclusion are included</td>
<td>- Illogical organization of ideas</td>
<td>- Logical organization of ideas</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meaning</th>
<th>Exceptional</th>
<th>Admirable</th>
<th>Acceptable</th>
<th>Attempted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Demonstrates the writer’s ability to discuss a literary work with insight and understanding;</td>
<td>- Demonstrates the writer’s ability to discuss a literary work with insight and understanding;</td>
<td>- Contains insights/analysis but are less perceptive/specific</td>
<td>- Discusses meaning/significance which is uninspired and inadequately related to chosen details.</td>
</tr>
<tr>
<td></td>
<td>- Reveals depth of analysis supported by appropriate, specific textual references including quotations and paraphrase;</td>
<td>- Reveals depth of analysis supported by appropriate, specific textual references including quotations and paraphrase;</td>
<td>- Expresses ideas clearly</td>
<td>- Responds to the assigned task with understanding of the question, plausible discussion, but flaws in interpretation</td>
</tr>
<tr>
<td></td>
<td>- Offers a convincing argument which demonstrates overall meaning/significance</td>
<td>- Offers a less convincing argument and/or do not discuss overall meaning/significance fully</td>
<td>- Offers a less convincing argument and/or do not discuss overall meaning/significance fully</td>
<td>- Demonstrates vague analysis with little textual substantiation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mechanics &amp; Language</th>
<th>Exceptional</th>
<th>Admirable</th>
<th>Acceptable</th>
<th>Attempted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Error free essay</td>
<td>- Few errors present</td>
<td>- Weak sentence structure</td>
<td>- Sentences are confusing</td>
</tr>
<tr>
<td></td>
<td>- Accurate spelling,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use</td>
<td>punctuation, and capitalization</td>
<td>Few errors in spelling, punctuation, and capitalization</td>
<td>Some errors in spelling, punctuation, and capitalization</td>
<td>Multiple errors in spelling, punctuation, and capitalization</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------</td>
<td>-------------------------------------------------------</td>
<td>--------------------------------------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Nearly perfect grammar</td>
<td>Strong grammar</td>
<td>Errors in grammar</td>
<td>Repetitive, vague vocabulary</td>
</tr>
<tr>
<td></td>
<td>Rich vocabulary</td>
<td>Strong vocabulary</td>
<td>Repetitive, vague vocabulary</td>
<td></td>
</tr>
</tbody>
</table>