

# Romeo & Juliet: Gifted Unit Plan

<b>Author:</b>	Christine Pekatatos
<b>Type:</b>	Unit Plan
<b>Subject:</b>	Honors Literature and Composition
<b>Grade Range:</b>	9 <sup>th</sup> grade gifted students
<b>Description:</b>	Students explore <b>drama conventions</b> while reading William Shakespeare’s classic <i>The Tragedy of Romeo and Juliet</i> . Students will also learn the historical context of Elizabethan England and Shakespeare’s life. They will then examine why and how the playwright became a foundation of the literary canon.
<b>Duration:</b>	5 weeks of 50 minute class periods

## Instructional Unit Content:

### Standards

- ELACC9-10RL1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- ELACC9-10RL2:** Determine a theme or central idea of text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- ELACC9-10RL3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme
- ELACC9-10RL4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone.)
- ELACC9-10RL5:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise
- ELACC9-10RL7:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée de Beaux Arts” and Breughel’s *Landscape with the Fall of Icarus*).
- ELACC9-10W1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- ELACC9-10W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- ELACC9-10W10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- ELACC9-10SL1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively
- ELACC9-10SL6:** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)
- ELACC9-10L5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

### Essential Question(s)

- How did Elizabethan England allow Shakespeare to become so influential?
- How did Shakespeare’s depiction of love change over time?
- What role does class play in Romeo and Juliet?
- How does a change in context change the audience’s experience?
- How does Shakespeare’s dialogue characterize the relationship between Romeo and Juliet?
- What resources can we use to help us fully understand Shakespeare’s work?
- What effects do directorial decisions have on the story of Romeo and Juliet?
- How can parallelism be used beyond syntax?
- Who is responsible for the deaths of Romeo and Juliet?
- What is true love, how is it related to passion, and is one more noble than the other?

## Evidence of Learning

What Students Should Know	What Students Should Be Able To Do
<ul style="list-style-type: none"> <li>Dramatic Conventions</li> <li>How Shakespeare became such an influential part of the Western canon</li> <li>The resources available to help read Shakespeare's plays</li> <li>The purpose behind Shakespeare's love imagery</li> <li>The role that class plays in <i>Romeo and Juliet</i> and Elizabethan England</li> <li>How context changes the audience's experience of a plot and characters</li> </ul>	<ul style="list-style-type: none"> <li>Read Shakespeare's play in Early Modern English and understand</li> <li>Chart the plot of <i>Romeo and Juliet</i></li> <li>Identify dramatic conventions in a play</li> <li>Read and Act <i>Romeo and Juliet</i> with purposeful intonation and movement</li> <li>Debate using academic language and behavior without the instructor's help</li> <li>Rewrite and perform a scene from <i>Romeo and Juliet</i> in a new context</li> <li>Compare and contrast multiple adaptations of the same narrative</li> </ul>

## Suggested Vocabulary

Tragedy	Soliloquy	Oxymoron	Round v. Flat
Comedy	Aside	Colloquial Language	Dynamic v. Static
Monologue	Dialogue	Archetype	Iambic Pentameter
Idiom	Pun	Renaissance	Foil
Stage Directions	Paradox	Sonnet	Footnotes

### Texts & Resources:

Anchor Text(s)	<p>William Shakespeare, <i>The Tragedy of Romeo and Juliet</i></p> <p>Students have a copy of the play in our literature textbook, but are welcome to bring more portable copies (electronic, paperback individual, within a larger anthology) with them. <i>No Fear Shakespeare</i> copies are not appropriate for our class.</p> <p><u>Students are expected to bring this text every day during the unit, so it is not listen individually under each lesson's materials.</u></p>
Print Texts	<ul style="list-style-type: none"> <li>William Shakespeare, "Sonnet 18"</li> <li>William Shakespeare, "Sonnet 130"</li> </ul>
Film Texts	<ul style="list-style-type: none"> <li>Baz Luhrmann, <i>Romeo + Juliet</i> (1996) film</li> <li>Clips from:                             <ul style="list-style-type: none"> <li>Franco Zeffirelli, <i>Romeo and Juliet</i> (1968) film</li> <li>MacMillan, The Royal Ballet's <i>Romeo and Juliet</i> (2013) ballet</li> <li>Jerome Robbins, <i>West Side Story</i> (1961) film</li> <li>Johnathan Levine, <i>Warm Bodies</i> (2013) film</li> <li>Kelly Asbury, <i>Gnomeo &amp; Juliet</i> (2011) film</li> <li>Kenny Ortega, <i>High School Musical</i> (2006) film</li> <li>Meredith Averill, <i>Star-Crossed</i> (2014) television series</li> </ul> </li> </ul>
Online Texts	<ul style="list-style-type: none"> <li>"Shakespeare Got Swag" Youtube Video</li> </ul>

### Assessments:

Diagnostic	Poetry Portfolio (summative assessment from previous unit) Drama Diagnostic Test
------------	---

Formative	<p>Standardized:</p> <ul style="list-style-type: none"> <li>• Sonnet Comparison Organizer</li> <li>• Ticket Out the Door</li> <li>• KWL</li> <li>• Square-Circle-Triangle Organizer</li> <li>• Drama Vocabulary Quiz</li> <li>• Act I and II Quiz</li> <li>• Act V Presentations</li> </ul> <p>Performance:</p> <ul style="list-style-type: none"> <li>• Sonnet Tic-Tac-Toe Assignment</li> <li>• Prologue: Close Reading and Poetry Analysis</li> <li>• Film &amp; Language Organizer (Scenes I.v and II.ii)</li> <li>• IV.iii Soliloquy Analysis</li> </ul>
Summative	<p>Standardized:</p> <ul style="list-style-type: none"> <li>• Romeo and Juliet Multiple Choice Test</li> </ul> <p>Performance:</p> <ul style="list-style-type: none"> <li>• Shakespeare Retwisted GRAPE</li> </ul>

### Day 1: Introduction & Historical Background

<b>Essential Question:</b>	How did Elizabethan England allow Shakespeare to become so influential?
<b>Strategy:</b>	Cornell Notes
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: Youtube Video</li> <li>2. Allow students to choose type of Cornell notes</li> <li>3. Take Cornell Notes on Historical Background</li> <li>4. Give Drama Conventions vocabulary lists out.</li> <li>5. Conclusion: Invite questions</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• “Shakespeare Got Swag” Youtube Video &amp; Internet Access</li> <li>• “Shakespeare’s Got Swag” Historical Background Powerpoint</li> <li>• Cornell Notes: lined, unlined, graph, and dotted paper</li> </ul>

### Day 2: Compare & Contrast Sonnets

<b>Essential Question:</b>	<p>How did Elizabethan England allow Shakespeare to become so influential?</p> <p>How did Shakespeare’s depiction of love change over time?</p>
<b>Strategy:</b>	Compare & Contrast [FULL LESSON PLAN IN APPENDIX]
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: Write HOTS questions from yesterday’s Cornell Notes</li> <li>2. Read either Sonnet 18 or 130</li> <li>3. Get with a partner and compare the two poems</li> <li>4. Create list of criteria with partner</li> <li>5. Compare ideas with another pair</li> <li>6. Intro the Tic-Tac-Toe Assessment</li> <li>7. Ticket Out the Door: Answer the EQ on an index card.</li> <li>8. Homework: Work on Tic-Tac-Toe</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Index cards</li> <li>• Copies of Sonnet 18 and 130</li> <li>• Comparison Organizer</li> <li>• Criteria Organizer</li> <li>• Tic-Tac-Toe Assignment sheets &amp; Rubrics</li> </ul>

### Day 3: Prologue Close Reading

<b>Essential Question:</b>	How did Elizabethan England allow Shakespeare to become so influential? How did Shakespeare's depiction of love change over time?
<b>Strategy:</b>	
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: Write summary from Day 1's Cornell Notes, answering EQ.</li> <li>2. Read the Prologue aloud and discuss sonnet format.</li> <li>3. Paraphrase and TPCASTT (process for analyzing poetry) the prologue, focusing on connotation</li> <li>4. Answer final questions on organizer.</li> <li>5. Homework: Work on Tic-Tac-Toe</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Prologue Handouts</li> <li>• Student TPCASTT guides</li> </ul>

### Day 4: Exposition (I.i)

<b>Essential Question:</b>	What role does class play in Romeo and Juliet? What resources can we use to help us fully understand Shakespeare's work?
<b>Strategy:</b>	
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: What are the characteristics of a strong reader? A strong actor?</li> <li>2. Introduce Scene Summaries (annotations to be created for each scene of the play)</li> <li>3. Assign characters and read I.i aloud with continual clarification and support from instructor.</li> <li>4. Model the creation of the first Scene Summary for students.</li> <li>5. Conclusion: ThinkPairShare. Compare the depictions of the servants to the depictions of the nobels Act I Scene i.</li> </ol>
<b>Materials:</b>	Scene Summary examples

### Day 5: Rising Action (I.ii-I.iii)

<b>Essential Question:</b>	What role does class play in Romeo and Juliet? What resources can we use to help us fully understand Shakespeare's work?
<b>Strategy:</b>	
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Assign characters and read I.ii and I.iii aloud with continual clarification and support from the instructor.</li> <li>2. Students create scene summaries in group; teacher assists where necessary.</li> <li>3. Conclusion: Submit scene summaries for feedback</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Scene Summaries</li> </ul>

### Day 6: Rising Action (I.iv-I.v)

<b>Essential Question:</b>	What role does class play in Romeo and Juliet? What resources can we use to help us fully understand Shakespeare's work?
<b>Strategy:</b>	
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: Present one of the activities on your Tic-Tac-Toe assignment with your elbow partner, and have them share with you. Then turn in your work.</li> <li>2. Assign characters and read I.iv and I.v aloud with continual clarification and support from the instructor.</li> </ol>

	3. Conclusion: Students receive graded scene summaries with feedback. Then they independently create scene summaries for the two new scenes, avoiding any previous errors.
<b>Materials:</b>	<ul style="list-style-type: none"> <li>Graded scene summaries</li> </ul>

### Day 7: Intro to Film Comparisons

<b>Essential Question:</b>	What effects do Baz Luhrman's directorial decisions have on the story of Romeo and Juliet? How does a change in context change the audience's experience?
<b>Strategy:</b>	Compare and Contrast: Film to Play
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>Bellringer: How is representation in film naturally different from written representation?</li> <li>Intro to Baz Luhrmann as artist and this modernization.</li> <li>Hand out film comparison organizers</li> <li>Watch Act I of <i>Romeo + Juliet</i></li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>Luhrmann's <i>Romeo + Juliet</i> DVD</li> <li>Projector configured to laptop</li> <li>Film Comparison Organizers</li> </ul>

### Day 8: Dramatic Conventions Quiz

<b>Essential Question:</b>	How can we demonstrate our understanding of dramatic conventions?
<b>Strategy:</b>	
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>Bellringer: Where do we see dramatic conventions outside of</li> <li>Vocabulary Quiz</li> <li>Reading Shakespeare Scaffolding: Read II.i independently. Ms. Pekatos is available to help.</li> <li>Homework: Create scene summary entirely without help.</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>Vocabulary Quiz</li> <li>Scene Summaries</li> </ul>

### Day 9: Love Language

<b>Essential Question:</b>	How does Shakespeare's dialogue characterize the relationship between Romeo and Juliet?
<b>Strategy:</b>	
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>Bellringer: Are there certain words that are always romantic? Or is the romance in the way you use the words? (Diction vs. Syntax and Purpose)</li> <li>Read II.ii aloud in partners. As students read, they will record three columns of evidence: Light Imagery, Dark Imagery, and Religious Imagery.</li> <li>Class discussion of the purposes of each imagery.</li> <li>Conclusion: Square-Circle-Triangle Organizer</li> <li>Homework: Scene summary of the Balcony scene</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>Desks arranged in pairs facing each other</li> </ul>

### Day 10: Film Analysis Friday

<b>Essential Question:</b>	What effects do Baz Luhrman's directorial decisions have on the story of Romeo and Juliet? How does a change in context change the audience's experience?
<b>Strategy:</b>	Compare and Contrast: Film to Play
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>Watch Luhrmann's film through the Balcony scene and complete organizers</li> <li>Blocking and spatial awareness discussion: Significance and symbolism of the</li> </ol>

	balcony. 3. Ticket out the door: Predict what will happen next.
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Luhrmann’s <i>Romeo and Juliet</i> DVD</li> <li>• Projector configured to laptop</li> <li>• Film Comparison Organizers</li> </ul>

### Day 11: Balcony Scene Comparison Continued

<b>Essential Question:</b>	What effects do directorial decisions have on the story of <i>Romeo and Juliet</i> ? How does a change in context change the audience’s experience?
<b>Strategy:</b>	Compare and Contrast: Film to Film
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Watch short playlist of Balcony scenes from other adaptations of <i>Romeo and Juliet</i> <ol style="list-style-type: none"> <li>a. Franco Zeffirelli, <i>Romeo and Juliet</i> (1968) film</li> <li>b. MacMillan, The Royal Ballet’s <i>Romeo and Juliet</i> (2013) ballet</li> <li>c. Jerome Robbins, <i>West Side Story</i> (1961) film</li> <li>d. Johnathan Levine, <i>Warm Bodies</i> (2013) film</li> <li>e. Kelly Asbury, <i>Gnomeo &amp; Juliet</i> (2011) film</li> <li>f. Kenny Ortega, <i>High School Musical</i> (2006) film</li> <li>g. Meredith Averill, <i>Star-Crossed</i> (2014) television series</li> </ol> </li> <li>2. Student complete Film Organizer</li> <li>3. Students discuss the affect that setting and context has on the story.</li> <li>4. Create a spectrum on the board from “Most Romantic” to “Least Romantic.” Student can contribute but must justify their answers. Allow for debate.</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Luhrmann’s <i>Romeo and Juliet</i> DVD</li> <li>• Projector configured to laptop</li> <li>• Balcony Scene Organizers</li> </ul>

### Day 12: Plot Thickens (II.iii – II.iv)

<b>Essential Question:</b>	What resources can we use to help us fully understand Shakespeare’s work?
<b>Strategy:</b>	Graduated Difficulty [FULL LESSON PLAN IN APPENDIX]
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: Watch the first 5 minutes of “Hip Hop &amp; Shakespeare.” Discuss what is similar about Shakespeare’s language and what is familiar. <ol style="list-style-type: none"> <li>1. Graduated difficulty: Students choose a version of <i>Romeo and Juliet</i> at a level of difficulty they can process. Then students complete a thorough scene summary for these two scenes. <ol style="list-style-type: none"> <li>a. Easy: Comic book <i>Romeo and Juliet</i></li> <li>b. Medium: <i>No Fear Shakespeare</i></li> <li>c. Difficult: Original text with extensive footnotes and a glossary attached.</li> <li>d. Extra Difficult: Original text without additional resources.</li> </ol> </li> <li>2. Students get into groups of mixed levels and discuss plot and scene summaries.</li> <li>3. Ticket out the Door: Each group creates a list of elements lost (special focus given to literary devices and nuances of character) as Shakespeare’s language is “translated” into more modern or digestible language.</li> <li>4. Homework: Read II.v and II.vi, using resources and strategies discussed in small groups.</li> </ol> </li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Comic book <i>Romeo and Juliet</i></li> <li>• <i>No Fear Shakespeare</i> copies</li> <li>• <i>Romeo and Juliet</i> in textbook (with glossary)</li> <li>• Copies of II.iii and II.iv with all aids removed.</li> </ul>

### Day 13: Student Acting of III.i

<b>Essential Question:</b>	What effects do directorial decisions have on the story of Romeo and Juliet?
<b>Strategy:</b>	
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: Quick reading quiz. Formative assessment of independent reading.</li> <li>2. We discuss the importance of the action in this scene, and students focus on the physical movement and blocking of the play.</li> <li>3. Students volunteer to for roles in Act III, Scene I. In addition to the characters in this scene, students can be the following roles:               <ol style="list-style-type: none"> <li>a. Student Directors</li> <li>b. Producer’s Assistant (Teacher is the producer)</li> <li>c. Costume Director</li> <li>d. Prop Master</li> </ol> <p>Other students act as a testing group for the new film. Each audience member gets one “Veto” card (index card with big red X on it). Each audience member has the power to throw down their veto card at any moment and announce one problem with the play, and the directors &amp; actors must fix it. Keep all students engaged.</p> </li> <li>4. Students perform the scene, analyzing the results and perfecting as they go.</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Costume Bag</li> <li>• Veto Cards</li> </ul>

### Day 14: Parallelism

<b>Essential Question:</b>	How can parallelism be used beyond syntax?
<b>Strategy:</b>	Compare & Contrast
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: What is parallelism in sentences?</li> <li>2. Each student will read either III.ii or III.iii</li> <li>3. Get with a partner and compare the two scenes. Look for structural similarities.</li> <li>4. Create list of criteria with partner.</li> <li>5. Compare ideas with another pair; are their organizers similar?</li> <li>6. Ticket Out the Door: Answer the EQ on an index card.</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Comparison Organizer</li> <li>• Criteria Organizer</li> </ul>

### Day 15: Paradox in Act III

<b>Essential Question:</b>	What resources can we use to help us fully understand Shakespeare’s work?
<b>Strategy:</b>	
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: What is a paradox? Do examples of silly paradoxes on the overhead together.</li> <li>2. Students will volunteer to read for characters.</li> <li>3. Read the remainder of Act III aloud, looking for examples of paradox.</li> <li>4. Complete Scene Summaries</li> <li>5. Ticket Out the Door: Write your own paradox</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Overhead projector with list of paradoxes</li> <li>• Scene Summaries</li> </ul>

### Day 16: Act IV (The Whole Shebang)

<b>Essential Question:</b>	What resources can we use to help us fully understand Shakespeare’s work?
<b>Strategy:</b>	

<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringers: Predict what will happen in Act IV.</li> <li>2. Watch IV.i in Luhrmann's <i>Romeo + Juliet</i>. Create Scene Summaries.</li> <li>3. Read and discuss IV.ii. Create Scene Summaries.</li> <li>4. Give out IV.iii handout: Juliet's Soliloquy. Allow students the majority of the class to do a close reading and TPCASTT.</li> <li>5. At Conclusions of class, Summarize scenes IV.iv and IV.i for students.</li> <li>6. Homework: Scene Summaries</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Juliet's Soliloquy</li> </ul>

### Day 17: Act V Group Interpretations

<b>Essential Question:</b>	Who is responsible for the deaths of Romeo and Juliet?
<b>Strategy:</b>	Jigsaw Activity
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Introduce Jigsaw</li> <li>2. Place students in four groups. Assign each group one of the following: <ol style="list-style-type: none"> <li>a. V.i.</li> <li>b. V.ii</li> <li>c. V.iii.1-120</li> <li>d. V.iii.120-326</li> </ol> </li> <li>3. Groups work to prepare a presentation of the scene for their peers. Groups are differentiated homogenously; those who demonstrate the best understanding of Shakespearean language are given the most difficult/longest scenes.</li> <li>4. Groups are responsible for sharing the following information: characters in the scene, plot of the scene, dramatic conventions, and literary devices from their scenes. Students should fill this information out in a Scene Summary of their own.</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Premade group lists</li> </ul>

### Day 18: Act V Presentations

<b>Essential Question:</b>	Who is responsible for the deaths of Romeo and Juliet?
<b>Strategy:</b>	Jigsaw Activity
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Students sit with their groups and format empty Scene Summaries.</li> <li>2. Each group gets up to present. As each group presents, the audience should take notes on their scene summaries.</li> <li>3. At the end of the presentations, students should spend no more than 10 minutes compiling all their scene summaries into a comprehensive guide to <i>Romeo and Juliet</i>.</li> <li>4. Homework: Philosophical Chairs Prep Organizer- should be completed before class on Day 20.</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Scene Summaries</li> <li>• Philosophical Chair Prep Organizer</li> </ul>

### Day 19: Conclusion to Film Analysis & Wrap-Up

<b>Essential Question:</b>	Who is responsible for the deaths of Romeo and Juliet?
<b>Strategy:</b>	Compare and Contrast: Film to Play
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Finish Luhrmann's film</li> <li>2. Students complete film comparison organizer</li> <li>3. Class discussion: Why did Luhrmann's version deviate so strongly from Shakespeare's original ending?</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Luhrmann's <i>Romeo and Juliet</i> DVD</li> <li>• Projector configured to laptop</li> <li>• Film Comparison Organizers</li> </ul>



### Day 20: Philosophical Chairs

<b>Essential Question:</b>	Who is responsible for the deaths of Romeo and Juliet?
<b>Strategy:</b>	Philosophical Chairs [FULL LESSON PLAN IN APPENDIX]
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: Students enter and sit in groups depending on who they believe is MOST responsible for deaths or R &amp; J</li> <li>2. Student-led discussion; teacher steps in only if necessary.</li> <li>3. Students who change their minds move to reflect that change.</li> <li>4. Conclusion: Written debate reflection. Who was most convincing? Why? Ideas for improvement?</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Romeo and Juliet texts</li> <li>• Philosophical Chair Rubrics</li> <li>• Desks bunched into groups placed around edges of the classroom</li> </ul>

### Day 21: Circle of Knowledge- What is True Love?

<b>Essential Question:</b>	What is true love, how is it related to passion, and is one more noble than the other?
<b>Strategy:</b>	Circle of Knowledge [FULL LESSON PLAN IN APPENDIX]
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Bellringer: Journal prompt- Have you ever been in love? Do you believe it's possible for teenagers to be in love?</li> <li>2. Standardized, Multiple Choice Test</li> <li>3. Short Answer (paragraph) Constructed Response</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Scene Summaries</li> </ul>

### Day 22: Romeo and Juliet Test

<b>Essential Question:</b>	How can we demonstrate our understanding of <i>Romeo &amp; Juliet</i> and drama conventions?
<b>Strategy:</b>	
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>4. Final Questions</li> <li>5. Standardized, Multiple Choice Test</li> <li>6. Short Answer (paragraph) Constructed Response</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• Romeo and Juliet test</li> <li>• Scantron</li> </ul>

### Day 23: Introduction to Shakespeare Retwisted (GRAPE)

<b>Essential Question:</b>	How does a change in context affect the audience's experience?
<b>Strategy:</b>	GRAPE Performance Assessment
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Instructor introduces Shakespeare Retwisted assignment</li> <li>2. Student groups work independently on their production of <i>Romeo and Juliet</i>.</li> <li>3. Teacher check-ins with each group</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• GRAPE Assignment Sheets and Rubric</li> <li>• student drama materials</li> </ul>

### Day 24: Working on Shakespeare Retwisted

<b>Essential Question:</b>	How does a change in context affect the audience's experience?
<b>Strategy:</b>	GRAPE Performance Assessment
<b>Agenda:</b>	<ol style="list-style-type: none"> <li>1. Student groups work independently on their production of <i>Romeo and Juliet</i>.</li> <li>2. Teacher check-ins with each group</li> </ol>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• GRAPE Assignment Sheets and Rubric</li> <li>• student drama materials</li> </ul>

### Day 25: Working on Shakespeare Retwisted

<b>Essential Question:</b>	How does a change in context affect the audience's experience?
<b>Strategy:</b>	GRAPE Performance Assessment
<b>Agenda:</b>	1. Student groups work independently on their production of <i>Romeo and Juliet</i> . 2. Teacher check-ins with each group
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• GRAPE Assignment Sheets and Rubric</li> <li>• student drama materials</li> </ul>

### Day 26: Working on Shakespeare Retwisted

<b>Essential Question:</b>	How does a change in context affect the audience's experience?
<b>Strategy:</b>	GRAPE Performance Assessment
<b>Agenda:</b>	1. Student groups work independently on their production of <i>Romeo and Juliet</i> . 2. Teacher check-ins with each group
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• GRAPE Assignment Sheets and Rubric</li> <li>• student drama materials</li> </ul>

### Day 27 Shakespeare Retwisted Presentations

<b>Essential Question:</b>	How does a change in context affect the audience's experience?
<b>Strategy:</b>	GRAPE Performance Assessment
<b>Agenda:</b>	1. Pass out Audience participation sheets 2. Group performances
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• GRAPE Assignment Sheets and Rubric</li> <li>• student drama materials</li> </ul>

### Day 28: Shakespeare Retwisted Presentations

<b>Essential Question:</b>	How does a change in context affect the audience's experience?
<b>Strategy:</b>	GRAPE Performance Assessment
<b>Agenda:</b>	1. Pass out Audience participation sheets 2. Group performances
<b>Materials:</b>	<ul style="list-style-type: none"> <li>• GRAPE Assignment Sheets and Rubric</li> <li>• student drama materials</li> </ul>

## Appendix:

### Full Lesson Plans and Materials: Attached in Full Below

1. Compare & Contrast Lesson Plan: Sonnets 18 and 130
2. Sonnet Tic-Tac-Toe Assignment and Rubric
3. Sonnet Criteria Organizer
4. Sonnet Comparison Organizers (2 per page)
5. Graduated Difficulty Lesson Plan: Reading Shakespeare Independently
6. Philosophical Chairs Lesson Plan: Who killed Romeo and Juliet?
7. Philosophical Chairs Prep Organizer
8. Philosophical Chairs Rubric
9. Performance Assessment: GRAPE and Rubric

### Assessments, Resources, and Handouts: Available for Download from Portfolio Website

1. "Shakespeare's Got Swag" Historical Background Powerpoint
2. Cornell Notes
3. Sonnet 18 and Sonnet 130

4. TPCASTT Guide
5. Prologue Worksheet
6. Scene Summary Examples
7. Film Comparison Organizers
8. Vocabulary Quiz
9. Balcony Scene Organizer
10. Juliet's Soliloquy Sheet
11. *Romeo and Juliet* Tests

## Compare & Contrast Lesson Plan: Sonnets 18 and 130

<b>Time:</b> 55 min	<b>Teacher:</b> Christine Pekatos	<b>Subject:</b> Literature & Composition Honors	<b>Grade:</b> 9 <sup>th</sup> Grade
------------------------	--------------------------------------	---	--

<b>OPENING</b> Getting students ready to learn	<p><b>Step 1: Teacher and students talk about what they will learn and do (<i>Communication of Learning Intentions</i>)</b>  <u>Review the Essential Question &amp; Standards:</u>  <b>Content Area Standard</b>  <b>ELACC9-10RL1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text  <b>ELACC9-10RL10:</b> By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range  <b>ELACC9-10SL1:</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p><b>Summary/Overview</b>                      The focus of this lesson is for students to study examples of sonnets as love poems, as well as the development of Shakespeare's poetic themes over time.</p> <p><b>Essential Question</b>                      How did Shakespeare's understanding of love change over the course of his career?</p>
<p><b>Step 2: How will you know when they have gotten it? (<i>Communication of Success Criteria</i>)</b>  <u>At the end of this lesson the student will understand that:</u></p> <ul style="list-style-type: none"> <li>• Shakespearean Sonnets have an extremely specific format, consisting of 14 lines, three quartets and a couplet, and a very specific rhyme pattern.</li> <li>• Women were idealized in literature during this time, as was romantic love.</li> </ul> <p><u>What students should know:</u></p> <ul style="list-style-type: none"> <li>• The traditional subject matter of sonnets is love. Sonnets often consists of a list of comparisons between features of a beloved woman and beautiful imagery. Shakespeare initially follows this tradition, but eventually twists it in order to criticize popular ideas of true love.</li> </ul> <p><u>What students should be able to do:</u></p> <ul style="list-style-type: none"> <li>• Identify a sonnet based on common characteristics</li> <li>• Use close reading skills to analyze a sonnet</li> <li>• Discuss the change in Shakespeare's perception of love based on his poetry</li> </ul>	
<p><b>Step 3: Get the students interested (<i>Build Commitment and Engagement</i>)</b>                      Shakespeare Video Clip: "History of English: Chapter 3, Shakespeare"  <a href="https://www.youtube.com/watch?v=BMkuUADWW2A">https://www.youtube.com/watch?v=BMkuUADWW2A</a></p> <p>Before one minute video is played, have students record a brief response in their Journal: Why do we study Shakespeare? What makes him such a giant figure in Western literature?</p> <p>After watching video, have students answer the same prompt again.</p>	
<p><b>Step 4: Give students new information (<i>Teacher Presentation Strategies</i>)</b></p> <ul style="list-style-type: none"> <li>• Students will take notes down about characteristics specific to Shakespearean Sonnets.</li> <li>• Students will receive either a 1 or 2 based on a reading diagnostic score. Students with</li> </ul>	

	<p>lower Each person will read his/her assigned piece and complete the <b>criteria organizer</b>.</p>
<p><b>WORK PERIOD</b> Releasing students to do the work</p>	<p><b>Step 5: Have students use the new information (<i>Guided Practice</i>)</b>  <b>Pair</b> students with like assignments to discuss criteria organizer.</p> <p>Distribute <b>Criteria Organizer</b>. Students will pair with someone who read the opposite poem. Each student will teach their partner what they knows. Pair will fill out their <b>Criteria Organizer</b> together.</p> <p>Distribute <b>Comparison Organizer</b>. Groups of four will work together to complete a this organizer based on their <b>Criteria Organizer</b>.</p> <p>In a class discussion, groups will share <b>general statements</b> about the inferences and conclusions drawn according to the criteria for each group that was established. Student scribes records on white board.</p>
<p><b>CLOSING</b> Helping students make sense of their learning</p>	<p><b>Step 6: Make sure they can do it (<i>Summary</i>)</b>  Journal Response:  Using our established paragraph organization, describe overall the similarities and differences between the two poems.</p> <ul style="list-style-type: none"> <li>• <b>HOMEWORK:</b> Given a new Shakespearean sonnet, analyze the poem’s depiction of love. Write a theme statement for the poem.</li> </ul> <p><b>Step 7: Have students practice (<i>Independent Practice</i>)</b>  Distribute <b>Think-Tac-Toe</b>. Each student will select and complete three of the activities.</p>
<p><b>Finish Early or Need Challenge</b></p>	<p><b>If a student finishes early or needs an extra challenge</b>  Students should begin working on their <b>Think-Tac-Toe</b>.</p>
<p><b>Resource(s)</b></p>	<p><b>Technology:</b>  1. Introduction to Sonnets video clip <a href="https://www.youtube.com/watch?v=BMkuUADWW2A">https://www.youtube.com/watch?v=BMkuUADWW2A</a>  2. Sonnet Format notes on ActivBoard.</p> <p><b>Handouts:</b>  Handout 1: Sonnet 18 (half sheet)  Handout 2: Sonnet 130 (half sheet)  Handout 3: Criteria Organizer  Handout 4: Comparison Organizer  Handout 5: Think-Tac-Toe</p>

**Shakespearean Sonnet: Tic-Tac-Toe**  
***Romeo & Juliet* Unit Project**

Choose 3 of the following options that form a Tic-Tac-Toe (vertically, horizontally, or diagonally).

Please note that several options ask you to use the internet and/or a video recording device. Technological difficulties will not be considered a valid excuse for late work. If you are worried about file compatibility, please bring or email the video in a few days early; don't wait until the day this assignment is due!

All assignments, regardless of genre, should be formatted according to MLA guidelines.

<p style="text-align: center;"><b>Musical-Rhythmic</b></p> <p style="text-align: center;">SING IT!</p> <p>Write your own sonnet exploring any topic related to love; it does not need to be a romantic love, can be familial or friendship. You can also put your poem to music!</p>	<p style="text-align: center;"><b>Verbal-Linguistic</b></p> <p style="text-align: center;">READ IT!</p> <p>Read a new Shakespearean Sonnet. Analyze the poem based on your knowledge of Sonnet format. Write a one-page formal analysis of the poem explaining overall meaning and theme.</p>	<p style="text-align: center;"><b>Logical-Mathematical</b></p> <p style="text-align: center;">PROVE IT!</p> <p>Which Sonnet, 18 or 130, is more romantic? Choose your position and prove it. Explain your ideas in a one-page persuasive writing. Make sure to use evidence from the text of the poems.</p>
<p style="text-align: center;"><b>Visual-Spatial</b></p> <p style="text-align: center;">DRAW IT!</p> <p>Choose a completely new Shakespearean sonnet to read and analyze. Create a poster that advertises the poem. Be sure to include visual content as well as information on themes and speaker.</p>	<p style="font-size: 2em;"><b>Wild Card</b></p> <p>Get creative! Your idea must be approved by Ms. Pekatos before you begin.</p>	<p style="text-align: center;"><b>Bodily-Kinesthetic</b></p> <p style="text-align: center;">MOVE IT!</p> <p>Choose any Shakespearean Sonnet. Read and analyze, then create an interpretive dance based on this sonnet. Make sure to be intentional with your choice of music!</p>
<p style="text-align: center;"><b>Intrapersonal</b></p> <p style="text-align: center;">JOURNAL IT!</p> <p>Imagine that you are a poet contemporary of Shakespeare. Write a journal entry about your relationship with the other poet and the pressure you feel to depict love in a specific way.</p>	<p style="text-align: center;"><b>Interpersonal</b></p> <p style="text-align: center;">PARTNER UP!</p> <p>Find a partner and create an imaginary dialogue based on either Sonnet 18 or Sonnet 130. One person should play the speaker of the poem, and the other partner should play the subject of the poem. You must submit a typed dialogue as well as perform the skit.</p>	<p style="text-align: center;"><b>Naturalist</b></p> <p style="text-align: center;">TRACE THE PATTERN!</p> <p>Read a new sonnet that uses the Shakespearean format that is NOT written by Shakespeare. Create a chart or organizer to trace the patterns across Sonnets. What is similar despite the difference in authors?</p>

**Shakespearean Sonnet: Tic-Tac-Toe**  
***Romeo & Juliet* Unit Project**  
**Checklist Rubric**

**Presentation:**

3 options create a line on the tic-tac-toe board \_\_\_\_\_/ 5  
MLA Format \_\_\_\_\_/ 5 = \_\_\_\_/10

**Choice 1:** \_\_\_\_\_

Student followed project directions \_\_\_\_\_/5  
Content supported with details from the texts \_\_\_\_\_/10  
Work acknowledges historical context of texts \_\_\_\_\_/10  
Grammar, Usage, Mechanics, Spelling \_\_\_\_\_/5 = \_\_\_\_/30

**Choice 2:** \_\_\_\_\_

Student followed project directions \_\_\_\_\_/5  
Content supported with details from the texts \_\_\_\_\_/10  
Work acknowledges historical context of texts \_\_\_\_\_/10  
Grammar, Usage, Mechanics, Spelling \_\_\_\_\_/5 = \_\_\_\_/30

**Choice 3:** \_\_\_\_\_

Student followed project directions \_\_\_\_\_/5  
Content supported with details from the texts \_\_\_\_\_/10  
Work acknowledges historical context of texts \_\_\_\_\_/10  
Grammar, Usage, Mechanics, Spelling \_\_\_\_\_/5 = \_\_\_\_/30

Name \_\_\_\_\_

Ms. Pekatos

Period \_\_\_\_\_

November 2014

**Criteria Organizer**  
**Comparing and Contrasting Sonnet 18 and 130**

Sonnet 18	Criteria	Sonnet 130
	Physical Appearance of Woman	
	Appealing Qualities of Woman	
	Role of Speaker	
	Choose Your Own Adventure! Criteria 4: _____	
	Choose Your Own Adventure! Criteria 5: _____	



Name \_\_\_\_\_

Ms. Pekatos

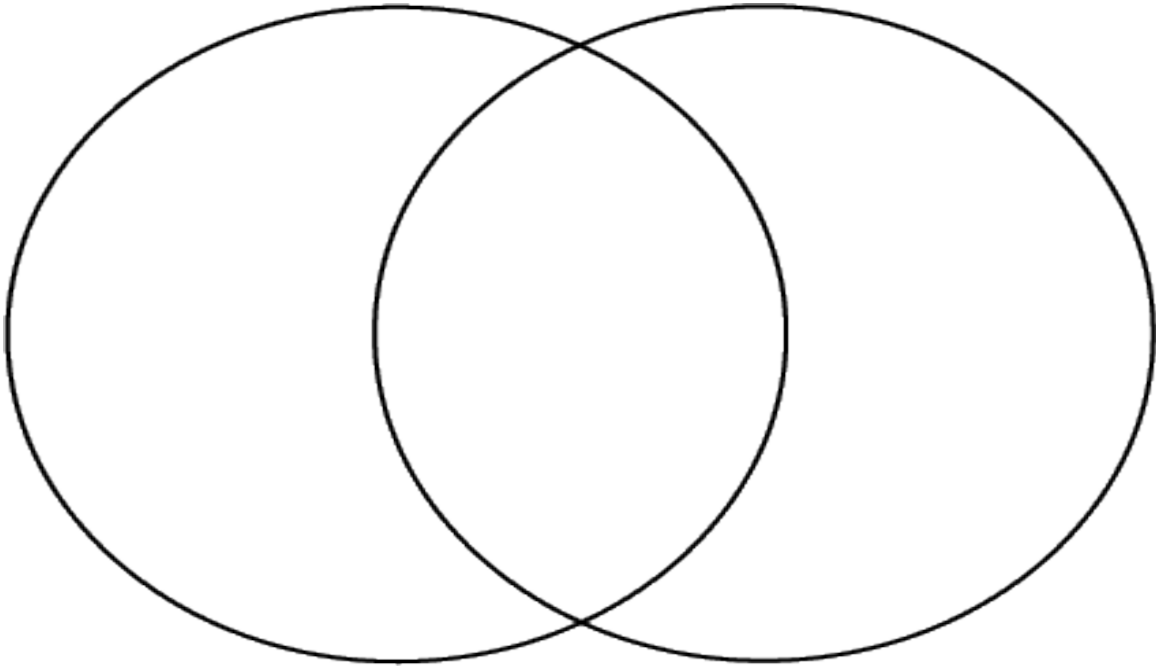
Period \_\_\_\_\_

Date \_\_\_\_\_

Sonnet 18

Similarities

Sonnet 130



Name \_\_\_\_\_

Ms. Pekatos

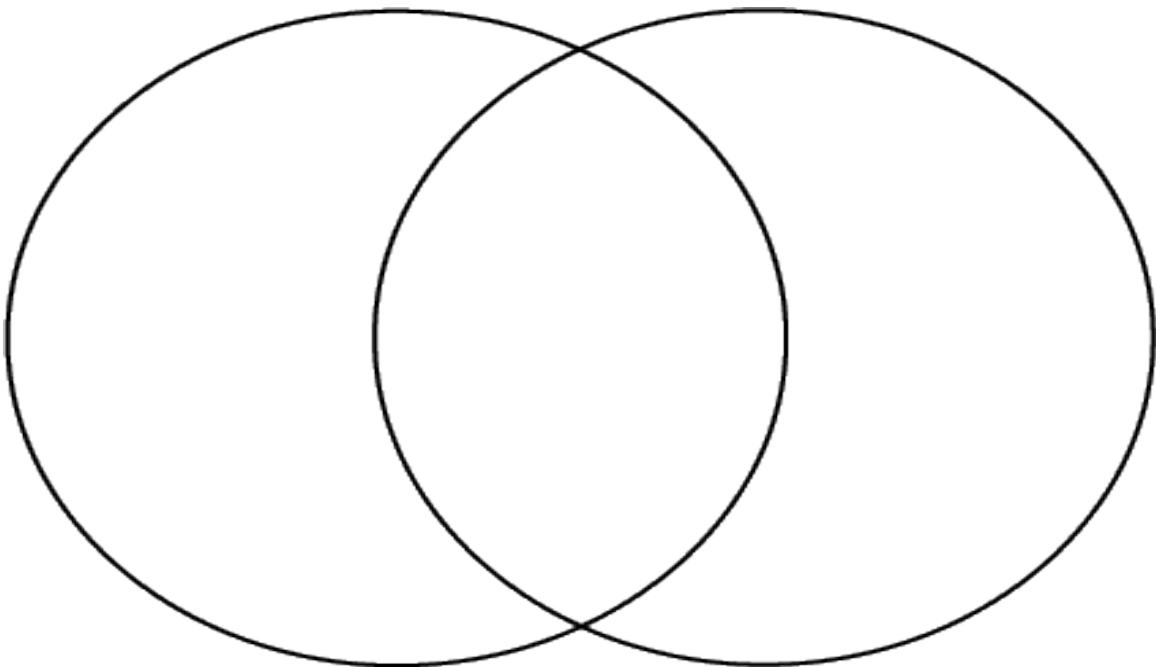
Period \_\_\_\_\_

Date \_\_\_\_\_

Sonnet 18

Similarities

Sonnet 130



## Graduated Difficulty Lesson Plan: Reading Shakespeare Independently

<b>Subject:</b>	English Language Arts
<b>Grade Range:</b>	9 <sup>th</sup> Grade Honors
<b>Duration:</b>	50 Minutes
<b>Author(s):</b>	Christine Pekatos

### Standard(s)/Element(s)

#### Content Area Standard

**ELACC9-10RL3:** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**ELACC9-10RL1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

### Summary/Overview

The focus of this lesson is to give students an opportunity to practice reading Shakespeare's complex drama at an appropriate level of difficulty.

### Learning Goals(s)

At the end of this lesson the student will be able to

- a. Read and understand Act II.ii and II.iii
- b. Identify examples of literary devices and dramatic conventions in *Romeo and Juliet*
- c. Find and use the resources available to help understand Shakespearean language.

### Essential Question(s)

- How does Shakespeare's dialogue characterize the relationship between Romeo and Juliet?
- What resources can we use to help us fully understand Shakespeare's work??

### Suggested Vocabulary

- Soliloquy
- Monologue
- Aside
- Glossary
- Footnotes
- Colloquial Language
- Idiom
- Stage Directions
- Pun
- Oxymoron
- Paradox

### Procedure(s)

#### Phase 1: **Hook**

2. Open class with the first 5 minutes of the TedTalk "Hip Hop & Shakespeare?" by Akala (link at end of lesson plan)
3. Discuss what is similar about Shakespeare's language and what is familiar.

#### Phase 2: **Acquiring Content**

4. Pose questions: What is difficult about Shakespearean language? How does that contribute to Shakespeare's importance?
5. 1 and subtle tool to develop a complex character?

#### Phase 3: **DECIDE and Practice**

6. Explain "You will now be given an opportunity to practice what you have learned. Because everyone has a different level of comfort with this concept, you will choose the difficulty of the version of *Romeo and Juliet* that you choose to read."
7. Post Options on the board as below:  
Level A Difficulty: ESOL Edition of *Romeo and Juliet*

Level B Difficulty: *No Fear Shakespeare*

Level C Difficulty: *Romeo and Juliet* from the textbook, with footnotes and glossary

Level D Difficulty: *Romeo and Juliet* text with no additional resources

8. Students will read their version of the text and use it to complete a thorough Scene Summary.
9. If students have no difficulty creating their summary, they should move up to the next level of difficulty and see what understanding or complexity is gained. Pay special attention to literary devices and dramatic conventions.
10. Students gather in mixed-level groups and compare their scene summaries and understanding of plot.

#### **Summarizing Activity**

- Ticket Out the Door: Each group creates a list of elements lost (special focus given to literary devices and nuances of character) as Shakespeare's language is "translated" into more modern or digestible language.

#### **Resource(s):**

#### **Technology:**

YouTube Video:

- "Hip Hop and Shakespeare?" <https://www.youtube.com/watch?v=DSbtkLA3GrY>

### **Philosophical Chairs Lesson Plan: Who Killed Romeo and Juliet?**

<b>Subject:</b>	English Language Arts
<b>Grade Range:</b>	9 <sup>th</sup> Grade Honors
<b>Duration:</b>	50 Minutes
<b>Author(s):</b>	Christine Pekatos

#### **Standard(s)/Element(s)**

- **ELACC9-10RL1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **ELACC9-10SL1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively
- **ELACC9-10SL6:** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)

#### **Summary/Overview**

The goal of this lesson is to give students an opportunity to discuss and debate a central question based on evidence from *Romeo and Juliet*. Students will question each other in an effort to deepen the conversation and understand the nuances of Shakespeare's plot and characters.

#### **Learning Goals(s)**

At the end of this lesson the student will be able to

- d. Manage a meaningful discussion and debate independent of an instructor.
- e. Question and debate with other students in an effort to deepen analysis.
- f. Identify how individual actions and characters affect the plot.
- g. Discuss the theme of a novel in light of its conclusion.

**Essential Question(s)**

- h. Who is responsible for the deaths of Romeo and Juliet?

**Suggested Vocabulary**

- Academic Vocabulary in General
- Bloom's Taxonomy
- HOT Qs (Higher Order Thinking Questions)

**Procedure(s)****Phase 1: Hook**

1. Ask students to find their seats based on who they believe is MOST to blame for the deaths of Romeo and Juliet. Character names are posted around the room. Students will take a moment to review their notes before beginning. Students will have prepared an organizer and Higher Order Thinking Questions in advance.

**Phase 2: Discuss and Debate**

2. As one group, students will discuss *Romeo and Juliet* without the help of a teacher-led discussion. Students will be expected to debate politely to each other and take turns asking questions when conversation lulls. The content of discussion should be analytical in nature; students can use their understanding of Bloom's taxonomy to determine appropriate questions. Students may use any notes from the unit to assist them.
3. Any student who changes his mind should move around the room to reflect which characters he blames most for the death of the title characters.

**Summarizing Activity**

4. Ticket out the door: On an index card, each student will nominate one student who performed exceptionally during the Philosophical Chairs. Exceptional performance is not only marked by student's individual contributions, but how that student interacted and supported other students as well. What academic behavior did the student demonstrate? (Tomorrow give recognition to student who is most nominated).

**Resource(s):**

- *Romeo and Juliet* copies
- Prepared Philosophical Debate Prep, based on Bloom's Taxonomy
- Philosophical Debate Rubrics

Philosophical Chairs Prep  
**Who is at fault for the death of Romeo and Juliet?**

**Before Debate:** PICK ONE person that you believe is MOST to blame for the death of Romeo and Juliet in Shakespeare’s play. Check the box next to that character. Then use your folder and the textbook to find two specific pieces of evidence that support your opinion and the scene the evidence can be found.

**Write** two higher order thinking questions that can help you further discussion during the debate:

**During Debate:** Participate, listen to your peers, and never talk over someone else. Make sure to take notes on the other characters as we go.

Character	Evidence (Include Citations)
Romeo and/ or Juliet	
Friar	
Tybalt	
Montague & Capulet	
Nurse	
Fate	
<i>Other:</i>	

## Philosophical Chairs Rubric

Name \_\_\_\_\_

Date \_\_\_\_\_

Topic: Whose fault is it that Romeo & Juliet are dead?

	Superior Discuss. (95-100)	Great Discussion (88-94)	Good Discussion (78-87)	Average Discuss. (70-77)	Poor Discussion (50-69)
Group	Entire class participates evenly and enthusiastically in discussion. All members contribute insight today. Students shared the floor, encouraged each other, and asked thoughtful and insightful questions which kept the discussion at a high level.	Entire class participates fairly evenly in the discussion. All members contributed something important today. Students shared the floor, encouraged each other, and asked questions which kept the discussion moving.	Entire class participated in the discussion, but somewhat unevenly. All members contributed today, but some only rarely and without much insight. Students did not always share the floor, encourage each other, and ask questions.	Entire class did not participate in the discussion. A few members did not contribute at all to the discussion, or made irrelevant, vague comments. Students did not always share the floor, encourage each other, and ask questions.	Entire class did not participate in the discussion. Many members failed to contribute today. Students did not share the floor, encourage each other, and ask questions. Discussion was monopolized by one or two class members. Many members were silent.
Individual	Offers many contributions. Comments are insightful and show a high level of understanding and clear evidence of reading. Comments move discussion to a higher level, are interesting, and analytical. Asks thoughtful questions. Outer circle notes are excellent. White board comments are relevant and insightful.	Offers several contributions. Shows evidence of reading and a solid understanding of the text. Comments move discussion forward and are interesting. Asks questions, seeks clarification from others. Outer circle notes are good. White board comments are relevant and interesting.	Offers a few contributions. Comments show an acceptable level of understanding. Comments are a little vague and could be more insightful. Does not ask questions. Acceptable outer circle notes. White board comments are relevant.	Rarely offers contributions and shows a weak understanding of the text and/or maybe weak preparation. Comments are vague and/or need more evidence of critical thinking. Fails to ask questions, seek clarification. Outer circle notes lacking. White board participation lacking.	Fails to offer any contributions or shows poor understanding of the text and indicates a lack of preparation. Comments are vague and show little evidence of careful reading. Fails to ask questions, seek clarification. No outer circle notes. No white board participation.
Written	Cites clear, convincing evidence and specific support for observations, quoting the text each time.	Cites solid evidence and specific support for observation, directly quoting the text several times.	Cites evidence and specific support for observation, directly quoting the text at least once.	Offers specific example for support of observations, but does not directly quote the text.	Student does not use text during seminar; does not support assertions; responses are vague. Or student does not have text today.

**NOTE:** You will be graded not on how often you participate, but the **WAY** in which you participate. You must **LISTEN** to each other, ask questions, cite the text, keep the discussion going, offer insight, and include everyone. You must not monopolize the floor, you must not talk over each other or “argue”. You must show a high level of understanding of the text.

Your Grade: \_\_\_\_\_

## Circle of Knowledge Lesson Plan: What is Love?

<b>Time:</b> 50 Minutes	<b>Teacher:</b> Christine Pekatos	<b>Subject:</b> Literature & Composition  Honors	<b>Grade:</b> 9 <sup>th</sup> Grade
-------------------------------	--------------------------------------	---	--

<b>OPENING</b>  Getting students ready to learn	<p><b>Step 1: Teacher and students talk about what they will learn and do (<i>Communication of Learning Intentions</i>)</b></p> <p><u>Review the Essential Question &amp; Standards:</u></p> <p><b>Content Area Standard</b></p> <p><b>ELACC9-10RL1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p> <p><b>ELACC9-10RL10:</b> By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range</p> <p><b>ELACC9-10SL1:</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p><b>Summary/Overview</b></p> <p>The focus of this lesson is for students to determine the qualities of “Love” in order to determine whether it is simply a biological reaction to certain hormones or a meaningful life experience. They will look at specific passages of the play in addition to a non-fiction speech from a biologist and decide what happened to Romeo and Juliet.</p> <p><b>Essential Question:</b></p> <p>What is true love, how is it related to passion, and is one more noble than the other?</p> <hr/> <p><b>Step 2: How will you know when they have gotten it? (<i>Communication of Success Criteria</i>)</b></p> <p><u>At the end of this lesson the student will understand that:</u></p> <ul style="list-style-type: none"> <li>• Love, or attraction, at the very least, can be proven biologically</li> <li>•</li> </ul> <p><u>What students should be able to do:</u></p> <ul style="list-style-type: none"> <li>• Synthesize information from different sources</li> <li>• Argue an idea using evidence from multiple texts</li> </ul>
---	--

	<p><b>Step 3: Get the students interested (<i>Build Commitment and Engagement</i>)</b></p> <ol style="list-style-type: none"> <li>1. Bellringer Journal Write: As students enter the classroom, they will begin responding to the prompt on the board.</li> </ol> <p>Prompt:</p> <p>Have you ever been in love? Is it possible for teenagers to be in love?</p> <p>After responding on paper, I ask students to raise their hands in an informal survey. Students almost always have a very strong opinion on the subject, which helps to immediately engage.</p> <p><b>Step 4: Give students new information (<i>Teacher Presentation Strategies</i>)</b></p> <ol style="list-style-type: none"> <li>2. Students will take Cornell notes down about what happens biologically when we fall in love by watching “TedTalks: The Brain in Love” by Helen Fischer</li> <li>3. Then each student will receive a copy of the article “ Taking Words Seriously-Romeo and Juliet are Troubled Kids” and take Cornell notes from the text individually.</li> </ol>
<p><b>WORK PERIOD</b></p> <p>Releasing</p>	<p><b>Step 5: Have students use the new information (<i>Guided Practice</i> )</b></p> <ol style="list-style-type: none"> <li>4. With a partner, each student should compare notes from the TedTalk and the non-fiction article.</li> <li>5. Students will discuss with another pair (four students total together) about whether <i>Romeo and Juliet</i> are truly in love using evidence from all three texts.</li> </ol>
<p><b>CLOSING</b></p> <p>Helping</p>	<p><b>Step 6: Conclusion</b></p> <ol style="list-style-type: none"> <li>6. In partners, use evidence from the text and TedTalk to write a well-developed response explaining whether Romeo and Juliet should be held responsible for their impulsive behavior.</li> </ol>
<p><b>Resource(s)</b></p>	<p><b>Technology:</b></p> <ol style="list-style-type: none"> <li>1. “The Brain in Love” TedTalk Video</li> </ol> <p><a href="http://www.ted.com/talks/helen_fisher_studies_the_brain_in_love?language=en">http://www.ted.com/talks/helen_fisher_studies_the_brain_in_love?language=en</a></p> <p><b>Handouts:</b></p> <ol style="list-style-type: none"> <li>2. Cornell Notes</li> <li>7. Printed copies of Article “ Taking Words Seriously-Romeo and Juliet are Troubled Kids” bu Stanton Peele</li> </ol> <p><a href="https://www.psychologytoday.com/blog/addiction-in-society/200902/taking-words-seriously-romeo-and-juliet-are-troubled-kids">https://www.psychologytoday.com/blog/addiction-in-society/200902/taking-words-seriously-romeo-and-juliet-are-troubled-kids</a></p>



G	R	A	P	E
Goal	Role	Audience	Performance	Evaluation
Create a new film concept for an adaptation of <i>Romeo and Juliet</i> that will be successful in today's market.	Each member of your team will choose one of these four roles: 1. Director 2. Head Writer 3. Actress 4. Actor	The audience of your proposal is a group of movie producers. -- YOU determine the target audience of your film adaptation.	You develop a concept for an adaptation. You will write a screenplay of your adaptation of the Balcony Scene. You will also write a proposal (one paragraph) explaining why your concept will be financial successful. Finally, you will perform your scene.	The attached rubric will be used to evaluate your work. Remember, your performance will earn you points in the highest column; they are not automatically given.

### ***Shakespeare Retwisted***

You and your team are attempting to adapt *Romeo and Juliet* to a new context for a new film. You and your team will demonstrate your concept by adapting just Act 1 Scene 5, known as the Balcony Scene, to your chosen context, and you will perform this for a group of movie producers to try and get their financial support.

Your assignment includes the following elements:

1. Choose a new setting (time and place, context) for your adaptation.
2. Assign roles:
  - a. Director – Tasks include advising Actor and Actress, helping write first draft of the script and writing the proposal.
  - b. Head Writer – Tasks include helping write first draft of the script, then editing and formatting the script.
  - c. Actress – Tasks include helping write first draft of the script and acting the part of Juliet.
  - d. Actor – Tasks include helping write first draft of the script and acting the part of Romeo.
3. Write a **script** that adapts the balcony scene to your new setting. Pay attention to the specific language used. The script must be formatted according to the included example.
4. Write a **proposal** that sells your idea to the movie producers. Who would the audience of your adaptation be? Why will your adaptation be monetarily successful? Justify your choice of new context.
5. **Perform** this scene during our class.

## Shakespeare Retwisted Rubric

	<b>Does Not Meet Standard</b>	<b>Near Standard</b>	<b>Meets Standard</b>	<b>Exceeds Standard</b>
	0-2 Points	3-5 Points	6-8 Points	9-10 Points
<b>Proposal of Adaptation's New Concept</b>	<ul style="list-style-type: none"> <li>• Very limited understanding of the text and topic.</li> <li>• Lacking detail, development or support.</li> <li>• Creative work doesn't show imagination or sensitivity</li> <li>• Rarely employs literary features or employs literary and/or nonliterary features that do not serve the context or intention.</li> <li>• The use of terminology is missing, inconsistent and/or incorrect.</li> </ul>	<ul style="list-style-type: none"> <li>• Limited understanding of the text and topic.</li> <li>• Detail, development, and/or support are insufficient.</li> <li>• In creative work, pieces show limited imagination or sensitivity.</li> <li>• Attempts to employ literary and/or nonliterary features that sometimes serve the context and intention.</li> <li>• The use of terminology is sometimes accurate and appropriate.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates good understanding of the play's topic..</li> <li>• Uses helpful and important detail, development, and support.</li> <li>• In creative work, pieces reflect some imagination and sensitivity.</li> <li>• Usually employs literary and/or non-literary features that serve the context and intention.</li> <li>• Relevant terminology is usually used accurately and appropriately.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a very good understanding of the original play's text and topic.</li> <li>• Consistently uses helpful and important detail, development and support.</li> <li>• Employs literary and/or non-literary features that serve the context and intention.</li> <li>• Shows a very good command of relevant terminology, and uses it appropriately</li> </ul>
<b>Adapted Screenplay of Act 1 Scene 5</b>	<ul style="list-style-type: none"> <li>• Demonstrates little or no understanding of the original play's text and topic.</li> <li>• Rarely employs organizational structures and/or language-specific conventions or uses those that do not serve the context .</li> <li>• The work is generally disorganized, unclear and/or incoherent.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates some understanding of the original play's text and topic.</li> <li>• Attempts to employ organizational structures and/or language-specific conventions that serve the context and intention.</li> <li>• Shows some attempt at organization, but is disorganized, unclear and/or incoherent.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a good understanding of the original play's text and topic.</li> <li>• Frequently employs organizational structure and language-specific conventions that serve the context and intention.</li> <li>• The work is generally organized, clear and coherent</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a very good understanding of the original play's text.</li> <li>• Consistently employs organizational structure and language-specific conventions that serve the context and intention.</li> <li>• The work is well organized, clear and coherent .</li> </ul>
<b>Performance of Scene</b>	<ul style="list-style-type: none"> <li>• Performance is not rehearsed; students read all lines and cues</li> <li>• Blocking was never planned; actors move little around stage, if at all</li> <li>• Performance has only the most superficial elements in common with original scene in R &amp; J</li> </ul>	<ul style="list-style-type: none"> <li>• Performance is not well rehearsed; students need help with lines and cues</li> <li>• Blocking and moving is minimal</li> <li>• Performance maintains some elements in common with original scene in R&amp;J</li> </ul>	<ul style="list-style-type: none"> <li>• Performance is well-rehearsed: students know most lines and cues</li> <li>• Blocking is minimal but shows some evidence of preparation</li> <li>• Performance is mostly loyal to the original scene from R&amp; J</li> </ul>	<ul style="list-style-type: none"> <li>• Performance is well-rehearsed: students know lines and cues</li> <li>• Blocking is varied and contributes to audience's understanding of the scene</li> <li>• Performance is loyal to the original scene from R&amp;J</li> </ul>

Final Score: \_\_\_\_\_ /30 Possible Points

- **ELACC9-10RL1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **ELACC9-10W3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequence
- **ELACC9-10W10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences
- **ELACC9-10SL6:** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations)

## SHAKESPEARE RETWISTED: SCREENPLAY

---

**Example Screenplay:** Your final script should use the same formatting.

THE TITLE OF YOUR PLAY IN CAPS

by

List the names of the writers here

Type a short description of the scene such as a stage in a small edgy big city theater. There are two chairs CS [center stage]. The THEATER DIRECTOR, a young, edgy, big city guy is sitting in one of them. The PLAYWRIGHT enters. Like all playwrights, this character is so charismatic some of the spotlights implode trying to compete with his intense light. PLAYWRIGHT walks toward other chair.

THEATER DIRECTOR

Do you know how to write dialogue in format?

PLAYWRIGHT

Haven't a clue.

THEATER DIRECTOR

You center the name of the character talking and put the name in caps... that's short for capital letters.

PLAYWRIGHT

Is that right?

THEATER DIRECTOR

Then you write the dialogue without quotation marks. Then you space and do the same thing with the character talking back.

PLAYWRIGHT

And being confrontational? Talking back and giving the first character a hard time? I mean if I were to start arguing with you? If I were to get loud? (*Shouts*) If I were to be a very misunderstood kind of character who won't... BEHAVE!

THEATER DIRECTOR

That would make for conflict and interest and good theater.

PLAYWRIGHT

So if I just have people saying nothing much about anything...? If they just talk about what interests me and nothing much happens, it's not so good?

THEATER DIRECTOR

*(Snoring. Wakes up)*

...huh? Right! Yes. You'll put everyone to sleep if your characters have no conflict.

PLAYWRIGHT

What if I want to write some action that happens without any dialogue going on?

Then you describe it over here as succinctly as possible. You also have to put any characters you refer to in caps. In other words, if the PLAYWRIGHT is going to walk DS or US [downstage- toward the audience- or upstage- toward the back] or SL or SR [stage left which is the actor's left or stage right, the actor's right] you describe it over here. It should be specific. Don't write a novel here.

PLAYWRIGHT

*(Leaning toward DIRECTOR)*

What if, like, my friends? They all talk like this? Can I, like, write dialogue like... you know... like they really talk?

*(Beat)* [This means you want the actors to wait a second as though they are thinking or need a little time to react. If you want them to wait a longer time, use *(Pause)*.]

DIRECTOR

Please do. Although with only a few lines of dialogue, you could make your friends sound intelligent. You could also place them in the last century or a thousand years in the future and you can also set them down in any kind of place you'd like.

PLAYWRIGHT

Like a cave? Or a racetrack? Or a funeral? Or the middle of the ocean?

DIRECTOR

Assuming they can swim.

*(Pause)*

PLAYWRIGHT

I can do anything.

DIRECTOR

Exactly. Just put it in the right format and we'll believe every word.

END OF PLAY