

Choices and Consequences
with
Romeo and Juliet



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ELAN 7408
Smagorinsky

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Unit Goals:

The overarching goal for our project is to impress upon our students the importance of choices and their consequences, to have them understand the cause and effect nature of decisions which are made. Throughout this unit we will pose questions to the students to help them think about all possible outcomes of a specific choice. We are hoping to help foster intellectual growth, development, and personal maturity while having students understand that they will ultimately be forced to make their own choices in life and deal with any resulting consequences.

We have several different activities through which we hope to show students the importance a decision can have on yourself and those around you – how one decision can alter a path dramatically, splintering the end results into numerous directions. Our culminating assessment will be a presentation of each student's perception of what they believe to be the most pivotal choice made by a character in the play Romeo and Juliet. Students will be asked to create a paper in which they discuss their pivotal point and hypothesize possible outcomes if a different choice had been made – to write a “what if” paper exploring the many effects one cause could have. This paper will provide the basis for their presentation to the class; we will then have the students anonymously vote for who they feel offered and proved what they saw as the most pivotal point.

This final paper and presentation will be demonstrated to the students through class discussions about the cause and effect of certain actions and through journal entries they will write that will allow them identify which points in a story a different choice could have changed the ultimate outcome. As a lead up to reading Romeo and Juliet, we would like to start with some shorter texts including quotes discussing choices and consequences, poems such as Robert Frost's “The Road Not Taken” and short stories such as “The Necklace” and “The Most

Dangerous Game.” We will be discussing the alternate outcomes if different choices had been made.

The students’ final paper and presentation will hopefully show their understanding of the importance of examining the outcomes that could possibly result when a choice is made; to realize that big decisions should not be taken lightly or made haphazardly; and how someone’s choice can affect more than only themselves.

We have developed rubrics for the journals, the paper proposals, the written paper, and the class presentations that we will be asking of our students. Each grade in the unit will count towards their total points for the semester. With the journals we plan on offering a topic every day of the week (Monday through Friday), but only requiring students to write a minimum of three times each week. Each journal entry will be worth one point – for a possible total of 30 points. Students will have the option to write additional entries and earn an extra half-point for each one they write above the required three a week for extra credit. For example, if a student responds to every entry offered they could possibly earn 36 points out of 30 as a final journal grade. The students will be provided with a journal rubric checklist as a way for them to make sure that they are responding in their journals appropriately.

We have also developed a rubric for the final paper proposal. We felt that this assignment was a way to allow the students to visually see and think through their proposed topic and receive feedback from us before they venture too far down one specific road. We want to give them the opportunity to determine if they can find enough evidence from the text to support their point.

Our rubric for the paper focuses on three areas of writing with a possibility of 100 total points. Each section – persuasive content, clarity of writing, and timeliness – are ranked on a

scale of one to three; the score for each section is multiplied by ten and added together; ten points are given automatically.

And lastly we have the rubric for the presentations our students will give to the class. The students will use the rubrics to evaluate their classmates' presentations; ultimately determining which student had the most convincing argument. These rubrics will be the ballots by which the class casts its vote for the most pivotal moment in the play. Students will be evaluated and rated on their organization, style, use of visual aids, opinion, and enthusiasm. This assignment will have a total of 16 possible points.

Major Texts Used in the Unit:

“The Necklace”

“The Most Dangerous Game”

“The Road Not Taken”

“Romeo and Juliet”

Paper Requirements Checklist:

- ☐ choose a pivotal point in the plot
- ☐ explain what choice would be made differently
- ☐ explore possible outcomes that could result because of that changed decision
- ☐ use examples from the text to support argument of outcome

Presentation Requirements Checklist:

- ☐ student states their case for why this decision is the most pivotal moment in the play
- ☐ student elaborates on the ways in which a changed decision in that moment would affect the outcome of the rest of the play
- ☐ student will attempt to persuade others to agree with their pivotal point choice

Name _____

Period _____

Class Journal Checklist

- ☐ **Developed:** Writing includes examples, details, and quotes when appropriate.
- ☐ **Thorough:** Entries explore, reflect on, and communicate an idea. they go beyond the obvious instead of simply summarizing the plot.
- ☐ **Improved:** Improved effort in content and skill since last time.
- ☐ **Format:** All entries are dated and titled appropriately.
- ☐ **Organization:** Entries appear in chronological sequence or as otherwise assigned.
- ☐ **Readable:** Is legible, presentable, and coherent; someone else can read your entries easily.
- ☐ **Notes:**

Name _____

Period _____

Class Journal Checklist

- ☐ **Developed:** Writing includes examples, details, and quotes when appropriate.
- ☐ **Thorough:** Entries explore, reflect on, and communicate an idea. they go beyond the obvious instead of simply summarizing the plot.
- ☐ **Improved:** Improved effort in content and skill since last time.
- ☐ **Format:** All entries are dated and titled appropriately.
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- ☐ **Readable:** Is legible, presentable, and coherent; someone else can read your entries easily.
- ☐ **Notes:**

Romeo and Juliet: Cause and Effect Exploration (Proposal) Rubric

	4	3	2	1
Explanation of Claims	Explanation of claim specifically provides accurate, detailed information about what is the most pivotal point in the story.	Explanation of claim provides a brief amount of information about what is the most pivotal point in the story.	Explanation of claim provides vague information about what is the most pivotal point in the story.	Explanation of claim provides no information about what is the most pivotal point in the story.
Offering of Evidence	Analysis shows thorough understanding of how specific decisions created certain consequences.	Analysis shows basic understanding of how specific decisions created certain consequences.	Analysis shows vague understanding of how specific decisions created certain consequences.	Analysis shows understanding of how specific decisions created certain consequences is non-existent or inconsistent.
Conclusion	Conclusion reflects well-developed understanding of the characters' choices that were made and how they could determine a specific outcome. Final focus is on what decision or choice changed the outcome of the play the most.	Conclusion reflects adequate understanding of the characters' choices that were made and how they could determine a specific outcome. Final focus is on what decision or choice changed the outcome of the play the most.	Conclusion reflects basic understanding of the characters' choices that were made and how they could determine a specific outcome. Final focus is on what decision or choice changed the outcome of the play the most.	Conclusion is not related to claim and/or does not show relationship between character's choices and outcome. No focus on any specific decision is evident.

What If? Pivotal Point Essay Rubric

Persuasive Content:

3 – I have taken a clear stand on an issue and I fully support it with appropriate personal or factual information.

- I have chosen numerous specific details and quotes from the text that more than adequately support my stand.
- I have an organization that is logical and does not jump around.
- I understand the type of audience I am writing for and I use language and arguments that they will understand.
- I make good language choices to help influence the reader to agree with me.

2 – I have taken a stand but I may not have made my position very clear. I tried to support it with some details but I may not have done a very good job. The details may not be the best ones I could have chosen or they might not even support my stand.

- There are some details but they are too general or may not really help to explain my position.
- I have an organization that is logical but it strays a little.
- I tried to understand the audience I was writing for.
- I did not use good language choices to help influence the reader to agree with me.

1 – I saw the prompt and I tried to respond to it. I did not take a stand on the issue. I presented some information but it still is not clear how I stand on the issue.

- I have little or no details.
- I have no real organization.
- I did not try to write for the audience.
- I did not use any language choices to help influence the reader to agree with me.

Clarity of writing and writing technique:

3 – Writing is crisp, clear, and succinct. The writer incorporates the active voice when appropriate. Pronouns, modifiers, parallel constructions, and non-sexist language are used appropriately.

2 – Writing is generally clear, but unnecessary words are occasionally used. Meaning is sometimes hidden. Paragraph or sentence structure is too repetitive.

1 – It is hard to know what the writer is trying to express. Writing is convoluted. Misspelled words, incorrect grammar, and improper punctuation interfere with the meaning and make comprehension difficult.

Timeliness:

3 – Material is submitted on time.

2 – Material was submitted up to one class late.

1 – Material was submitted more than one class late.

Pivotal Point Presentation(for students)

Rank your classmates on a scale of 4 (excellent) to 1 (poor) on their presentation of what they claim to be the most pivotal choice made by the play's characters.

Some areas to consider when observing your classmates:

	4 Excellent	3 Good	2 Fair	1 Poor
Organization	Listeners view a focused, coherent, and polished presentation about what they feel is the most pivotal choice made by a character; supporting their claim with facts from the story that makes a clear and convincing argument presented in an interesting, logically organized way. Listeners can follow their line of reasoning.	Listeners view the presentation as generally clear and well organized. A few minor points are used to support their choice but they may be confusing.	Listener can follow presentation with effort. Some arguments are not clear and no supporting points are used. Organization seems haphazard	Logic of argument is not made clear. Listeners are confused
Style	Presentation is well planned and paced for audience understanding. Body language reflects confidence and ease when interacting with audience. Student made eye contact with the audience; spoke loudly, slowly, and clearly and did not need to read completely from a note cards.	Level of presentation is generally appropriate. Pacing is sometimes too fast or slow. The presenter seems slightly uncomfortable at times, and the audience occasionally has trouble hearing them.	Aspects of presentation are too elementary or too sophisticated for audience. Presenter seems uncomfortable and can be heard only if listener is very attentive. Much of the information is read.	Presentation is consistently too elementary or too sophisticated for the audience. Information is read to audience. Presenter is obviously anxious and cannot be heard.

Use of Communication Aids: Transparencies, Slides, Posters, Handouts, Computer-Generated Materials	<p>Communication (visual) aids enhance the presentation. They are prepared in a professional manner.</p> <ul style="list-style-type: none"> • Font on visuals is large enough to be seen by all. • Information is organized to maximize audience understanding. • Details are minimized so that main points stand out. 	<p>Communication aids contribute to the quality of the presentation. Font size is appropriate for reading. Appropriate information is included. Some material is not supported by visual aids.</p>	<p>Communication aids poorly prepared or used inappropriately. Font is too small to be easily seen. Too much information is included. Unimportant material is highlighted. Listeners may be confused.</p>	<p>No communication aids are used, or they are so poorly prepared that they detract from the presentation.</p>
Opinion and Enthusiasm	<p>Expresses opinion in an organized way with many supporting details from the text to back up opinion. Demonstrates a strong positive feeling about the topic during the entire presentation.</p>	<p>Expresses opinion in an organized way with some supporting details from the text to back up opinion. Occasionally shows positive feelings about topic.</p>	<p>Expresses opinion with very little supporting detail from the text to back up opinion. Shows some negativity toward topic presented.</p>	<p>No opinion is expressed. Shows absolutely no interest in topic presented.</p>

Rationale

For the typical 14-year-old student in the United States, the transition from middle-school to high-school presents a dramatic change in terms of opportunities, responsibilities, and expectations. However, students who are in their freshman year are rarely given a sufficient introduction to these changes – they aren't always told what the increased expectations are, or how to deal with additional responsibilities. As a result, this transition becomes even *more* difficult for the students, a fact that is compounded in schools by the fact that subject material isn't often framed in such a way that it is accessible to the students.

With these problems in mind, we designed our unit to highlight the choices that students are required to make; the central focus of our unit will be to identify important choices and to examine the consequences that result from these choices. This is an important step in teaching students to take on more responsibility; if they understand the effects that their actions can bring about, they will have more reason to consider all options before making a choice.

The texts for this unit were chosen for several key reasons. First and foremost, each work provides plenty of “key” moments, points that strongly and clearly affect the plot and the outcomes of the works. We've also tried to select works that provide us with the opportunity to *relate* the choices to something that our students would understand – in other words, to ask the students try to imagine themselves within the work; which choice would *they* make?

However, other considerations certainly played into our selection of texts. Since all of the members of our group are currently doing our practicum at the same high school, we designed this unit for a specific set of students, and for a specific set of circumstances. Since this unit was meant to be as practical as possible, we wanted to choose works that we would have easy access to at our school. Unfortunately, the English department at our school doesn't have an enormous selection of texts; sufficient copies for every student in the class exist for only a handful of works. Therefore, we opted to

work with literature from the one common resource that we have: our textbook, a literary anthology.

That being said, the central work for our unit will be *Romeo and Juliet*. Aside from being a play that every student will be required to know for both the 9th grade EOCT and the Georgia High School Graduation Test, *Romeo and Juliet* has two other advantages. First, it's a work that we've observed the students eager to get involved with, which makes it much easier to have them engage the characters and try to view the decisions that they make through a personal lens. *Romeo and Juliet* also offers an extraordinary number of "key moments" that the students can choose from; moments that drastically alter the course of the play. This also opens the door for the class to explore different "What if..." scenarios – "What if Romeo hadn't killed Tybalt? How might the play have been different?" Not only do these types of questions encourage the students to try to understand the characters and the context of this play, but it also requires them to think about how an individual's actions and decisions can have a ripple-effect, ultimately changing almost all aspects of a work.

Romeo and Juliet will require the majority of the time for this unit, due to the length of the play and the difficulty that many students have with the language. It also presents the greatest opportunity to examine a wide range of choices, and to see the consequences. However, we would prefer to read some shorter, more accessible works that introduce the idea of "Choices and Consequences" to the class. There are three short stories that we've identified that could accomplish this: "The Necklace," and "The Most Dangerous Game." Each of these works – and especially the first two – contains one strong choice that shapes the entire work. These would work well as a sort of introduction for three reasons: they are relatively short and easy-to-read, they allow the students to focus clearly on a relatively obvious "key moment," and they show the students that this sort of activity isn't limited to just one genre.

To go even further toward opening different genres to the students, we would also like to look at Robert Frost's poem "The Road Not Taken." This piece presents the same advantages as the short stories, and could perhaps be used in conjunction with one or more of the short stories to introduce this

conceptual unit to the class.

Despite the fact that this unit was designed to help incoming freshmen make the transition to high school, we can also foresee some objections being raised over our choices of material, as well as the activities that involve the unit. The first objection that can be raised is that our treatment of this conceptual unit will lead to disobedience and misbehavior. This argument stems from the fact that some of the “choices” that the students focus on in these works – Romeo and Juliet’s decision to marry one another against their parents’ wishes, the Friar’s decision to help the two lovers elope clandestinely, Rainsford’s decision to try to kill Zaroff – all involve characters going against either the orders of their parents or the moral conventions of society. Some might worry that focusing on these decisions, in a way, validates them, encouraging the students to disregard authority if they believe that it suits them best.

The very point of this unit, however, is that the students will learn to identify the effects that their actions will have, analyze the consequences of any choices that they make, and therefore learn to think and to act for themselves. If we assume, for instance, that the goal of having children follow orders and directions is to have them behave well, then that goal can be approached in different ways. In fact, teaching students to explore the different options that they have and then to pick the “best” option seems as though it would be a far more effective means of teaching students to behave well, as opposed to simply telling students which choice to make and leaving them to trust blindly in this decision.

Another concern that could be raised about this unit is that the materials are inappropriate for the students that the lesson is designed around. *Romeo and Juliet* revolves around a pair of teenagers, no older than the freshman students who are reading the play, who secretly marry, only to commit suicide in a tragedy of confusion. “The Most Dangerous Game,” on the other hand, depicts humanity at its most savage; two “civilized,” intelligent, capable men hunting one another with the intention of murder. “The Road Not Taken,” and “The Necklace” both come across with a tone of regret and

remorse, and it can certainly be argued that each of these works could effect a negative attitude in the students that read it, since they clearly delineate the negative consequences that can result, even from the best-intended actions.

To argue that these issues are isolated from the lives of a typical ninth grader is the peak of naivety. As much as parents might want to pretend that the issues within these works – romance, accidents and mishaps, peer pressure, etc. – might not play an important role in the lives of high school students, these are in fact problems that are faced on an almost daily basis. Furthermore, it has to be pointed out that the stories told within the works that are intended in this unit are highly dramatized. The fact that these tales are so exaggerated serves to illustrate the moral issue of the story, but also helps to show the separation between the plots of these works and the real world.

No one can deny that high school presents a drastic change for freshmen. Our hopes for this unit are to find ways to engage the students by encouraging them to put themselves in the place of these characters, in order to better understand their motives for making the decisions that they do. Furthermore, the students are to demonstrate their understanding of causes and effects by explaining how each of these works might have had alternate endings, if different choices had been made. Aside from gaining knowledge of the characters and the plots of the works that they read, this will also promote a better understanding of responsibility for the students' actions.

Daily Lesson Plans

Week 1 - Day 1

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... run the mile or give a speech in English?**

5 minutes: Explain the scenario activity and divide the class into five small groups.

20 minutes: Each group will read their scenario. Then they will do three things:

- Decide on two possible courses of action.
- Decide what the different results of each possible action might be.
- Vote on what their character should do.

35 minutes: Each small group will present their scenario to the class. They will read their scenario aloud, share the possible actions they came up with, and lead the class discussion on the possible pros and cons of each action. The class will vote on what action they would pick. If the small group had chosen a different action, then the group will need to defend their choice and explain their reasoning for picking it.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Intro Activity Scenario – Handouts

Standards:

ELA9RC4 The student establishes a context for information acquired by reading across subject areas. The student

- Explores life experiences related to subject area content.
- Discusses in both writing and speaking how certain words and concepts relate to multiple subjects.
- Determines strategies for finding content and contextual meaning for unfamiliar words or concepts.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA9LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- Plans and drafts independently and resourcefully.

Week 1 - Day 2

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... be forgotten or hatefully remembered?**

30-45 minutes: Read Mapussant's The Necklace out loud to the class. (Popcorn Style possibly)

15-30 minutes: Using the Graphic Life Maps from the ReadWriteThink website, help students be able to pick out key points in a story.

Show class examples of Life Maps - explain how to:

- * identify key moments, people, and places in their lives.
- * create an evaluative scale, from high points to low points, ranking the key moments.
- * order key moments in chronological order.
- * choose illustrations and text that relate to the key moments.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Graphic Life Maps: http://www.readwritethink.org/lessons/lesson_view.asp?id=74

Example Life Maps:

Alli's Life Map – Handout: <http://www.pschulze.com/subweb/alli/alli%27s%20map.jpg>

Traci's Life Map – Handout:

<http://www.pschulze.com/subweb/traci/traci%27s%20map.gif>

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9C1 The student demonstrates understanding and control of the rules of the English language, realizing that usage involves the appropriate application of conventions and grammar in both written and spoken formats.

ELA9LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 1 - Day 3

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... forget who you were or who everyone else was?**

15 minutes: Break the class up into groups of three or four.

Using the Graphic Life Map Planning Sheet, have students choose either Mr. or Mrs. Loisel and brainstorm significant life events.

Explain that these events can be happy memories, sad memories, scary memories, important places, important people, life-changing events, and so forth.

Challenge each group to come up with as many key events as they can.

Pass out copies of the Graphic Life Map Planning Sheet, and discuss the columns on the form:

- For the rating column, asking that students to give each item a rating from –3 (extremely negative) to +3 (extremely positive).
- For the image, they can generally describe the kind of image that they will draw or paste into place.
- For the description, ask students to add a brief note that will remind them of the details of the event later.

30 minutes: Give each group paper, markers, stickers, rulers, etc. to graph out the Life Map of their chosen character.

- On the piece of graph paper, have the class graph at least 10 events, with the rating going on the vertical axis and the year going on the horizontal axis.
- Students should join the 10 dots with straight lines.
- Have students transfer the rough graph onto construction paper.
- Beside each graphed event, have students write a short description and add illustrations.

15 minutes: Have groups present to the rest of the class - discussing their key points, and the images they chose to represent those events.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Graphic Life Map Planning Sheet – Handout

http://www.readwritethink.org/lessons/lesson_view.asp?id=74

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9C1 The student demonstrates understanding and control of the rules of the English language, realizing that usage involves the appropriate application of conventions and grammar in both written and spoken formats.

ELA9LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 1 - Day 4

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... always lose or never play?**

20 minutes: Writing activity:

“If a friend asked you to go see a movie called “The Most Dangerous Game,” what kind of movie do you think it would be? Write a short description of what might happen in this movie.”

20 minutes: Discussion about “Suspense”

- (10 minutes) Chalk talk – What do the students think of when they hear “suspense?” Can be phrases, examples, etc.
- (10 minutes) As a class, pick out the most important elements of suspense from the ideas written on the whiteboard. These ideas will be rewritten and given to each student as a handout the following day.

20 minutes: Anticipation Guide for “The Most Dangerous Game”

- In small groups of 3-4 people, answer the questions from the handout

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

MDG - Anticipation Guide – Handout

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9RL4 The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in selected literary works. The student composes essays, narratives, poems, or technical documents.

ELA9RL5 The student understands and acquires new vocabulary and uses it correctly in reading and writing.

ELA9RC3 The student acquires new vocabulary in each content area and uses it correctly.

ELA9W1 The student produces writing that establishes an appropriate organizational structure, sets a context and engages the reader, maintains a coherent focus throughout, and signals closure.

ELA9C1 The student demonstrates understanding and control of the rules of the English language, realizing that usage involves the appropriate application of conventions and grammar in both written and spoken formats.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

Week 1 - Day 5

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... always have to say everything on your mind or never speak again?**

40 minutes: Read “The Most Dangerous Game” aloud as a class, “popcorn” style.

20 minutes: Review of the Anticipation Guide

- Poll – tally the number of students that agree and disagree with each question.
- Would any of the students change their answers from yesterday? Which answers/why?

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Standards:

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background.

ELA9RC1 The student reads a minimum of 25 grade-level appropriate books or book equivalents (approximately 1,000,000 words) per year from a variety of subject disciplines. The student reads both informational and fictional texts in a variety

ELA9RC2 The student participates in discussions related to curricular learning in all subject areas.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

Week 2 - Day 1

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... be 4'1" or 7'9"?**

30 Minutes: "What Would You Do?"

Small-Group Activity; students will divide up into groups of 3-4 students and answer the questions from the "What Would You Do?" handout

30 minutes: The role of Language in creating Suspense –

As a class, examine some of the different ways that Connell creates the atmosphere of "MDG." Using the handout as a guide, explore several themes as a class, and then have the students work on the last two with partners or in small groups. How does language help to contribute to the feeling of suspense?

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

"The Most Dangerous Game" by Richard Connell from the students' anthology.

MDG – What Would You Do? – Handout

MDG – Language + Suspense – Handout (Source:

<http://www.zigzageducation.co.uk/synopses/835-s.pdf>)

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background.

ELA9RL5 The student understands and acquires new vocabulary and uses it correctly in reading and writing.

ELA9RC3 The student acquires new vocabulary in each content area and uses it correctly.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

Week 2 - Day 2

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... be gossiped about or never talked about at all?**

30 minutes: Small-group activity –

Using the Plan/Complication handout, go through “MDG” in small groups and identify the moments in the play that serve as “complications.” Pay special attention to the fact that these moments change depending on which character we consider.

10 minutes: Class discussion –

In terms of “suspense,” which moments are more important? Events that make up the “Plan,” or events that can be seen as “Complications?” Why is this?

20 minutes: Small-group activity –

In your same groups, look back through Maupassant’s “The Necklace,” and create your own list of situations/events like the ones that you were given for “MDG.” When you’re done, please categorize these events as either PLAN or COMPLICATION.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

MDG - Plan + Complication – Handout

(Source: <http://www.lessonplanspage.com/LATheMostDangerousGameShortStoryPlotReconstruction68.htm>)

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background.

ELA9RC3 The student acquires new vocabulary in each content area and uses it correctly.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

Week 2 - Day 3

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... have x-ray vision or bionic hearing?**

5 minutes: Have the class read the poem “The Road Not Taken” by Robert Frost aloud.

20 minutes: Ask, “What is the storyline of this poem?” Do a line-by-line reading of the plot of the poem. What happens in the poem? What is the difference between the two roads? Which road does the speaker pick?

20 minutes: Carousel activity. Divide the class into three groups. On one piece of butcher paper, write “The Well-Traveled Road.” On another piece, write “The Less-Traveled Road.” On a third piece, write “Which road would you pick?” Assign each group one of the pieces of paper. Each person in the group will have a marker to write with. Give them five minutes to write on their paper – the first two groups will write adjectives and synonyms to describe the less traveled or more traveled road. The third group will answer the question. After five minutes, each group will rotate to the next piece of paper. This will continue until each group has had a chance to answer all three questions.

15 minutes: Bring the class back together. Discuss the answers to the carousel activity. What synonyms did they pick? Can we think of any others? Who picked the less traveled road? Who picked the more traveled road? Why?

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

“The Road Not Taken” by Robert Frost.

<http://www.emule.com/poetry/?page=poem&poem=2943>

Standards:

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding. The student

- a. Applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.
- b. Evaluates how an author’s choice of words advances the theme or purpose of a work.
- c. Applies knowledge of the concept that a text can contain more than one theme.
- d. Compares and contrasts the presentation of a theme or topic across genres and explains how the selection of genre affects the delivery of universal ideas about life and society.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student

- a. Initiates new topics and responds to adult-initiated topics.
- b. Asks relevant questions.

- c. Responds to questions with appropriate information.
- d. Actively solicits another person's comments or opinions.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 2 - Day 4

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... be able to hear any conversation or take back anything you say?**

20 minutes:

Mini-Elizabethan English Lesson

Using examples from Ulen's website, begin working with the class on understanding some of the more unusual words, their arrangements, and the language omissions that will appear in the text quite often.

Language (word) omissions are very common in Shakespeare's work. Many students may be able to pick up the decoding process when they realize that it is not very different from the way that they speak to their friends today; they leave out words and parts of words to speed up their speech.

- Have the class talk through the ideas of contractions and shortened speech.
- Use Handout to begin topic but have students offer their own examples of shortened speech or contractions they use in their everyday interactions with parents, teacher, and peers.

How to deal with Rhythm when Reading Shakespeare.

- Use the handout to show students that four words can create six, very different, unique sentences, which carry the same meaning.
- Show the class that if they come across a sentence that seems odd to them – try locating the subject, verb, and object of the sentence. By determining that the object of the sentence is often placed at the beginning (the sandwich) in front of the verb (ate) and subject (I), students can rearrange the words in the order that makes the most sense to them.

20 minutes: Shakespeare's Often Used Words

There is a potential problem when students encounter archaic words that are no longer used in Modern English; or worse, when they come across words that may still be used commonly today but have a very different meaning than in Shakespeare's day, because students may know what the word means in modern terms but the line still doesn't make sense to them.

- Show students Juliet's famous balcony scene line: "Romeo, Romeo! Wherefore art thou Romeo?"
- Explain that she is not asking *where* he is; she is asking *why* is he Romeo. Meaning that Juliet is asking ... of all the people I could have fallen in love with, why do you have to be a Montague, the son of my father's enemy?

Provide the class with handouts that cover many of Shakespeare's most often used words and what they mean in Modern English.

20 minutes: Vocabulary Bookmarks.

Take the time to give students the chance to make a personalized bookmark that they can use to keep place in their text, but also use as a resource.

Students can list on these bookmarks some of the more difficult contractions and problem words they will encounter within the play. Giving them such a handy place to write the words and the definitions will help them to stay with the play more readily. Instead of having to stop reading, pull out their notebook with the handout, to figure out which word they didn't understand – they could look at their bookmark, figure out what information they were missing and continue with their reading.

Give the class strips of cardstock, colored pencils, pens, or markers, and have them use the handouts to list words they feel they may need help remembering.

Give the class extras to keep so that when they come across new words they struggle with they can write them down and refer back to them as well.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Ulen, Amy. (2006). Reading Shakespeare's Plays. Welcome to Shakespeare High: Your Shakespeare Classroom on the Internet.

<http://www.shakespearehigh.com/classroom/guide/page1.shtml>

Examples of activities from Randal Robinson's *Unlocking Shakespeare's Language*.

Shakespeare's Common Language Omissions or Contractions – Handout

Shakespeare's Commonly Seen Words - Handout

Shakespeare's Terms Translation – Handout

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres and using this evidence as the basis for interpretation.

The student identifies, analyzes, and applies knowledge of the themes, structures, and elements of dramatic literature and provides evidence from the text to support understanding; the student:

- a. Identifies and analyzes types of dramatic literature (e.g., Shakespearean tragedy).
- b. Analyzes the characters, structures, and themes of dramatic literature.
- c. Identifies and analyzes dramatic elements, (e.g., exposition, rising action, climax, denouement, dialogue, monologue, soliloquy, aside, dramatic irony).
- d. Identifies and analyzes how dramatic elements support and enhance interpretation of dramatic literature.

ELA9RL5 The student understands and acquires new vocabulary and uses it correctly in reading and writing. The student

- a. Identifies and correctly uses idioms, cognates, words with literal and figurative meanings, and patterns of word changes that indicate different meanings or functions.
- c. Uses general dictionaries, specialized dictionaries, thesauruses, or related references as needed to increase learning.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 2 - Day 5

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... publish your diary or make a movie on your most embarrassing moment?**

15 -20 minutes: Class discussion about the week's journal topics. Have students offer to the class the choices they made for any of the topics. This is an opportunity for students to offer their choice, include a reasoning why, and gain feedback from their classmates as to where their argument may be lacking. Debate may ensue. Allow those who wish to talk offer their opinions, but require at least one comment from each student over the course of the unit. Grade on class participation.

40 minutes: Use this time to give a Mini Lesson on Stage Directions.

For students who are have not been exposed to reading plays they can use the worksheet from UpstageReview.org to help learn the different positions actors can take.

Provide the class with a handout that has nine rectangles on it. As a "quiz" name an area of the stage, and ask them to place a specific shape or character in the block that would correspond with the specified stage position.

Another option could be to use a short scene from any play (Shakespeare or not) and ask them to plot where on the grid the characters start, move, or end during the scene.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Swigart, Laurie (2007). Stage Directions. Retrieved April 23, 2008, from Theatre on a Shoestring Web site: <http://upstagereview.org/ClassroomArticles/stagedirections.pdf>

www.UpstageReview.org

Stage Blocks – Handout (Student version)

Stage Blocks – Handout (Teacher version)

Standards:

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student

- a. Initiates new topics and responds to adult-initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.
- d. Actively solicits another person's comments or opinions.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or discussion leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.

ELA9RL5 The student understands and acquires new vocabulary and uses it correctly in

reading and writing. The student

a. Identifies and correctly uses idioms, cognates, words with literal and figurative meanings, and patterns of word changes that indicate different meanings or functions.

c. Uses general dictionaries, specialized dictionaries, thesauruses, or related references as needed to increase learning.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

a. Plans and drafts independently and resourcefully.

Week 3 - Day 1

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... have sand in your shorts or water in your ear?**

15-30 minutes: Class completes an Anticipation Guide prior to beginning the reading of Romeo and Juliet. Students will be given a list of generalizations related to the theme of the play and they are asked to decide whether they agree or disagree with each statement in the guide. Using these guides you can get the class to begin thinking about the tough choices that some of the characters may encounter and hopefully get them to create a personal connection to what they will be reading, and give them a chance to become an active participant with the text. These guides can be a great tool in eliciting discussion and again, encourages them to anticipate what they are reading.

The Novelinks website, run by the English Department at Brigham Young University, has a great collection of reading strategy worksheets and lesson plans and offers a very well worded anticipation guide which asks students to mark their opinion as well as their guess of Shakespeare's opinion before reading. The activity can be repeated after reading to determine if their choice about Shakespeare was accurate or not.

- Love at first sight is not only possible, but likely.
- Love should be blind to family differences.
- When it comes to matters of love, trust your feelings.
- Revenge is justifiable—"An eye for an eye."
- Men should be ruled by their passions.
- The end justifies the means (e.g. It is OK to be dishonest if the result is good.)
- Parents should have some say about whom their children marry.

30-45 minutes READING TIME – aloud by class: Act One, Scene One

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Grierson, Sirpa. (1999). Reading Strategies/Unit Plan – Anticipation Guide. Novelinks.
<http://english.byu.edu/Novelinks/reading%20strategies/Romeo/Anticipation.pdf>
Romeo and Juliet Anticipation Guide – Handout

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

The student identifies, analyzes, and applies knowledge of the structures and elements of fiction and provides evidence from the text to support understanding; the student:

- a. Locates and analyzes such elements in fiction as language (e.g., diction, imagery, symbolism, figurative language), character development, setting and mood, point of view,

foreshadowing, and irony.

b. Identifies and analyzes patterns of imagery or symbolism.

c. Relates identified elements in fiction to theme or underlying meaning.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

a. Plans and drafts independently and resourcefully.

Week 3 - Day 2

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... know it all or have it all?**

30-45 minutes READING TIME – aloud by class: Act One, Scene Two + Three

15-30 minutes: Break the class down into pairs and provide them with the Probable Passage handout.

Using the Prologue from the beginning of the play have them work together to discuss and decide what answers they will come up with for the Characters, Setting, Problems they foresee, a Gist Statement describing what they think they will be reading about, potential Outcomes, Unknown Words they may have already encountered, and any Questions they have so far. The activity can be a really great way to determine if the students are still struggling with words or concepts that may need to be gone over again.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Probable Passage – Handout (version 1) - Adapted from Beers' *When Kids Can't Read, What Teachers Can Do*. Portsmouth, NH: Heinemann, 2003.

Probable Passage – Handout (version 2) -

<http://www.powayusd.com/projects/literacy/CriticalThinking/Predicting.htm>

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

The student identifies, analyzes, and applies knowledge of the structures and elements of fiction and provides evidence from the text to support understanding; the student:

- a. Locates and analyzes such elements in fiction as language (e.g., diction, imagery, symbolism, figurative language), character development, setting and mood, point of view, foreshadowing, and irony.
- b. Identifies and analyzes patterns of imagery or symbolism.
- c. Relates identified elements in fiction to theme or underlying meaning.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 3 - Day 3

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... have one wish granted today or three wishes granted in ten years?**

15-20 minutes READING TIME – aloud by class: Act One, Scene Four

5 minutes: Brief class discussion about dreams. What are dreams? Why do we have them? What are their advantages and disadvantages?

10 minutes: Have the class break into small groups of two or three. Each group will complete the “I Dreamt a Dream Tonight” handout.

5 minutes: Discuss the results. What answers did they come up with? Also, ask the class why this scene is in the play. It doesn’t further the plot; nothing much happens. What’s the point of it?

15-25 minutes READING TIME – aloud by class: Act One, Scene Five

(NOTE: We may be out of class time at this point. Be prepared to push this last activity back until tomorrow.)

5 minutes: Brief class discussion about love at first sight. Is it possible? Why or why not? Do you know anyone who fell in love at first sight? What is “love,” anyway?

10 minutes: Show the scene of the dance where Romeo and Juliet meet for the first time from the video *Romeo + Juliet*. Discuss the flirting. What does it mean when Juliet says, “palm to palm, a holy palmer’s kiss?” Anything else confusing?

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

“I Dreamt a Dream Tonight” – Handout – adapted from the Folger Shakespeare Library’s Shakespeare Set Free: Teaching A Midsummer Night’s Dream, Romeo and Juliet, and Macbeth. New York: Washington Square Press, 1993.

William Shakespeare’s Romeo + Juliet. Dir. Baz Luhrmann. Perf. Leonardo DiCaprio and Claire Daines. DVD. Twentieth Century Fox, 1997.

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student

- a. Initiates new topics and responds to adult-initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.
- d. Actively solicits another person's comments or opinions.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or discussion leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 3 - Day 4

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... get free chocolate for one year or free potatoes forever?**

10 minutes: If necessary, use this time to finish activities from yesterday.

30-45 minutes READING TIME – aloud by class: Act Two, Scene One + Two

15-20 minutes: This is one of the most famous scenes in the play. We've all heard it before – but what does it really mean? Divide the class into five groups. Assign each group a section of scene two to translate. Have the group put their section into their own words. They don't have to translate the section line for line, but they should summarize and express the general gist and feeling of their part.

10 minutes: Have each group read their translation aloud for the class. Did it work? Did anything important get left out? Did it accurately express the text?

ALTERNATE ACTIVITY: If time is an issue, do not break into small groups. Instead, have the entire class work on translating either Romeo's famous monologue or Juliet's. Hopefully, you'll have time to look at both monologues.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

The student identifies, analyzes, and applies knowledge of the structures and elements of fiction and provides evidence from the text to support understanding; the student:

- a. Locates and analyzes such elements in fiction as language (e.g., diction, imagery, symbolism, figurative language), character development, setting and mood, point of view, foreshadowing, and irony.
- b. Identifies and analyzes patterns of imagery or symbolism.
- c. Relates identified elements in fiction to theme or underlying meaning.

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background.

ELA9RL4 The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in selected literary works.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 3 - Day 5

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... have half days everyday or no homework forever?**

15 -20 minutes: Class discussion about the week's journal topics. Have students offer to the class the choices they made for any of the topics. This is an opportunity for students to offer their choice, include a reasoning why, and gain feedback from their classmates as to where their argument may be lacking. Debate may ensue. Allow those who wish to talk offer their opinions, but require at least one comment from each student over the course of the unit. Grade on class participation.

30-45 minutes READING TIME – aloud by class: Act Two, Scene Three + Four

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Standards:

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student

- a. Initiates new topics and responds to adult-initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.
- d. Actively solicits another person's comments or opinions.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or discussion leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 4 - Day 1

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... not be able to talk or hear for one day?**

30-45 minutes READING TIME – aloud by class: Act Two, Scene Five + Six; Act Three, Scene One

5 minutes: Chalk Talk. Write the phrase “the power of anger” on the board. Allow students to respond on the board as they wish.

5-10 minutes: Read some of the responses from the chalk talk. Discuss them. How powerful is anger?

10 minutes: Did this scene have to turn out this way? How could Mercutio’s death have been avoided? Have the class break into small groups and brainstorm different actions the various characters in the scene could have taken to prevent Mercutio’s death.

5-10 minutes: Have each group share their best idea with the class. As a class, discuss all the different possible outcomes the proposed action might have. In the last few minutes ask the students to remember our discussion about the power of anger. Ask if any of these ideas would really work, or was Mercutio’s death inevitable?

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Standards:

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student

- a. Initiates new topics and responds to adult-initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.
- d. Actively solicits another person’s comments or opinions.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 4 - Day 2

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... be nervous but excited or relaxed but bored?**

30 minutes READING TIME – aloud by class: Act Three, Scene Two

30 minutes: Small-group activity –

Students should divide up into groups and, just as they did for the short stories, identify the following elements in *Romeo and Juliet* up until the end of Act III, Scene ii:

- **PLAN:** The basic storyline. In simplest terms, this is what is SUPPOSED to happen as the play unfolds.
- **COMPLICATIONS:** Problems that arise in the play. These are the actions/events/circumstances that prevent characters' plans from happening like they are supposed to.

There will be 6 groups – two groups will do this activity from the perspective of Romeo, two groups from the perspective of Juliet, and two groups from the perspective of the Nurse.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background.

ELA9RC1 The student reads a minimum of 25 grade-level appropriate books or book equivalents (approximately 1,000,000 words) per year from a variety of subject disciplines. The student reads both informational and fictional texts in a variety of genres and modes of discourse, including technical texts related to various subject areas.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 4 - Day 3

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... be an actress/actor in a big movie or the director?**

40 minutes READING TIME – aloud by class: Act Three, Scene Three + Four

20 minutes: Whole-class discussion:

- Examine the “Would you rather” moment present in Act III – Romeo says that he would rather die than be banished. By show of hands, how many people would rather die than be told that they could never see their boyfriend/girlfriend/best-friend ever again?
- Do you *believe* Romeo? He does make an attempt to stab himself, but the NURSE takes the dagger away from him. Do you think he was REALLY trying to commit suicide?
- Homework: Write a paragraph explaining whether you believe Romeo is serious, or whether he is being dramatic. Be sure to explain your reasoning.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background.

ELA9RC1 The student reads a minimum of 25 grade-level appropriate books or book equivalents (approximately 1,000,000 words) per year from a variety of subject disciplines. The student reads both informational and fictional texts in a variety of genres and modes of discourse, including technical texts related to various subject areas.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 4 - Day 4

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... have an ugly, loyal dog or a prize-winning, snobby cat?**

35 minutes READING TIME – aloud by class: Act Three, Scene Five

25 minutes: Small-group activity –

Students should divide up into groups and, just as they did for the short stories, identify the following elements in *Romeo and Juliet*, based only on Act Three:

- **PLAN:** The basic storyline. In simplest terms, this is what is SUPPOSED to happen as the play unfolds.
- **COMPLICATIONS:** Problems that arise in the play. These are the actions/events/circumstances that prevent characters' plans from happening like they are supposed to.

Again the groups should be divided equally, but this time two groups are to write from the perspective of Lord & Lady Capulet, two groups from the perspective of the Nurse, and two groups from the perspective of Paris.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background.

ELA9RC1 The student reads a minimum of 25 grade-level appropriate books or book equivalents (approximately 1,000,000 words) per year from a variety of subject disciplines. The student reads both informational and fictional texts in a variety of genres and modes of discourse, including technical texts related to various subject areas.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 4 - Day 5

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... not be able to use your phone or your email?**

20 minutes: Class discussion about the week's journal topics. Have students offer to the class the choices they made for any of the topics. This is an opportunity for students to offer their choice, include a reasoning why, and gain feedback from their classmates as to where their argument may be lacking. Debate may ensue. Allow those who wish to talk offer their opinions, but require at least one comment from each student over the course of the unit. Grade on class participation.

20 minutes READING TIME – aloud by class: Act Four, Scene One

20 minutes: Small-group activity –

After dividing themselves into groups, students are to examine the plan that is laid out in Act IV, Scene i. Using the Plan/Complication activities that they have done before as a background, they are to create a list of POSSIBLE complications that can arise from this plan.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student

- a. Initiates new topics and responds to adult-initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.
- d. Actively solicits another person's comments or opinions.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or discussion leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 5 - Day 1

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... have super powers of have the winter holidays never end?**

30-45 minutes READING TIME – aloud by class: Act Four, Scene Two + Three + Four

15-30 minutes: Instant Communication – discuss with the class what might have been different if the characters could have texted each other their plans.

Show the class examples of Roz Chast's illustrations of I.M.s between Romeo and Juliet.

Ask the class to individually come up with a text message from one character to another (they need to specify between whom) explaining details of their plans: the Friar to Romeo and the fake Juliet death plan, Romeo to Balthazar and his plan to drink the poison, or Juliet to Romeo about her fake death plan, etc.

Make the class follow the constraints of most cell phones: 160 character limit – including spaces, apostrophes, periods, and other symbols.

Take a poll on who got the most creative, provided the most detail and the least amount of words, and whose text would be most likely to be misunderstood.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Romeo and Juliet Texting – Handout – adapted from Roz Chast – New Yorker Cartoonist:

Original found at <http://www.webenglishteacher.com/text/r&jtext.txt>

Roz Chast – Romeo and Juliet I.M. image:

http://www.cartoonbank.com/product_details.asp?sid=47412

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

The student identifies, analyzes, and applies knowledge of the structures and elements of fiction and provides evidence from the text to support understanding; the student:

- a. Locates and analyzes such elements in fiction as language (e.g., diction, imagery, symbolism, figurative language), character development, setting and mood, point of view, foreshadowing, and irony.
- b. Identifies and analyzes patterns of imagery or symbolism.
- c. Relates identified elements in fiction to theme or underlying meaning.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 5 - Day 2

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... have a third arm or a third leg?**

30-45 minutes READING TIME – aloud by class: Act Four, Scene Five; Act Five, Scene One

15-30 minutes: In pairs, ask students to develop a list of objects that symbolize personality traits of a character from the play; at least five traits for their character of choice.

Try to find quotes from the play that support your opinions of the character.

Discuss what types of objects could be used to represent the traits they have chosen.

Examples of traits for some characters:

Tybalt - hostile, hot-headed, vengeful, conceited, volatile

Romeo - lovesick, immature, impatient, passionate, emotional

Mercutio - impatient, humorous, troubled, fun-loving, loyal, witty, cynical, volatile

Juliet - immature, passionate, young

Friar Laurence - helpful, good-hearted, meddling, interfering, reasonable, holy, sympathetic, sensible, naive

Benvolio - peaceable, merry, reasonable

Nurse - garrulous, coarse, loud, kind, simple-minded

Examples of how those traits can be translated into actual symbols:

Romeo: In many instances he made hurried decisions, so a student could use a watch to represent that trait. He also loved easily and deeply; a student could use a cheap Valentine's gift to represent that. Romeo was a risk-taker, going to parties to which he was not invited and jumping over enemy walls. A can of Mountain Dew, since the commercials are all about risk-taking, could represent this trait. Furthermore, Romeo wept and whined easily, especially after he discovered he was to be banished. A tissue would symbolize this trait in him quite well. Lastly, Romeo was a peacemaker, even before he knew Juliet. A necklace of a peace sign, or even a peace sign drawn on paper, would make a good symbol for this.

Mercutio: He was a very funny and sarcastic character. A jokebook could symbolize this trait in him. He was also easily angered by Romeo's attempts at making peace and by Romeo doting over Rosaline and Juliet. A student could bring in a picture of an angry person to represent this trait. Also, Mercutio wanted to be with Romeo and spend time with him. A magnet might symbolize this characteristic in him. Moreover, he was excellent with language, especially in the "Queen Mab" speech. A pocket dictionary or a spelling list would represent this trait well. Finally, Mercutio was a friend to Romeo, loyal at all times. A friendship bracelet would be a good symbol for him.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Character Hunt Lesson Plan:

http://www.eduref.org/Virtual/Lessons/Language_Arts/Literature/LIT0207.html

Character Hunt – Worksheet:

http://www.eduref.org/Virtual/Lessons/Language_Arts/Literature/LIT0207.pdf

Character Sketches – Lesson Seven: http://www.geocities.com/trichard_ca/

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

The student identifies, analyzes, and applies knowledge of the structures and elements of fiction and provides evidence from the text to support understanding; the student:

- a. Locates and analyzes such elements in fiction as language (e.g., diction, imagery, symbolism, figurative language), character development, setting and mood, point of view, foreshadowing, and irony.
- b. Identifies and analyzes patterns of imagery or symbolism.
- c. Relates identified elements in fiction to theme or underlying meaning.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 5 - Day 3

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... always take a cold shower or sleep an hour less than you need to be fully rested?**

30-45 minutes READING TIME – aloud by class: Act Five, Scene Two + Three (up until Paris dies)

15-30 minutes: Have the pairs of students present to their classmates the characteristics and symbols they have chosen for a character. Allow the class to guess or vote on which group they feel presented the best representation of a character from the play.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

The student identifies, analyzes, and applies knowledge of the structures and elements of fiction and provides evidence from the text to support understanding; the student:

- a. Locates and analyzes such elements in fiction as language (e.g., diction, imagery, symbolism, figurative language), character development, setting and mood, point of view, foreshadowing, and irony.
- b. Identifies and analyzes patterns of imagery or symbolism.
- c. Relates identified elements in fiction to theme or underlying meaning.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 5 - Day 4

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... eat a stick of butter or a cup of hot pepper sauce?**

30-45 minutes READING TIME – aloud by class: Act Five, Scene Three (remaining portion)

15-30 minutes: Using the notes each student made on their Character Hunt handouts, give each student the opportunity to create a Character Collage based off of the characteristics and symbols they determined to represent their character of choice.

Students can look through magazines and cut out images, or Google search images and create a collage on a program like PhotoShop, that they feel adequately symbolize their chosen characteristics.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Character Sketches – Lesson Seven: http://www.geocities.com/trichard_ca/

Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

The student identifies, analyzes, and applies knowledge of the structures and elements of fiction and provides evidence from the text to support understanding; the student:

- a. Locates and analyzes such elements in fiction as language (e.g., diction, imagery, symbolism, figurative language), character development, setting and mood, point of view, foreshadowing, and irony.
- b. Identifies and analyzes patterns of imagery or symbolism.
- c. Relates identified elements in fiction to theme or underlying meaning.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 5 - Day 5

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... always wear earmuffs or a nose plug?**

15 -20 minutes: Class discussion about the week's journal topics. Have students offer to the class the choices they made for any of the topics. This is an opportunity for students to offer their choice, include a reasoning why, and gain feedback from their classmates as to where their argument may be lacking. Debate may ensue. Allow those who wish to talk offer their opinions, but require at least one comment from each student over the course of the unit. Grade on class participation.

15-30 minutes: Have class return to their Anticipation Guide to see if their opinions (or what they believe to be Shakespeare's opinions) have changed or remained the same.

Have class return to their Probable Passage and see if any of the information they wrote down needs altering or adjusting.

If remaining time – allow the class to begin discussion of most “important” choice made.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Grierson, Sirpa. (1999). Reading Strategies/Unit Plan – Anticipation Guide. Novelinks.
<http://english.byu.edu/Novelinks/reading%20strategies/Romeo/Anticipation.pdf>

Standards:

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student

- a. Initiates new topics and responds to adult-initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.
- d. Actively solicits another person's comments or opinions.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or discussion leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 6 - Day 1

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... be eaten by ants or be eaten by lions?**

60 minutes: Final Project Work Day

Today will be used as an introduction to the expectations of the final paper and presentation. Students will be provided with the Paper and Presentation Requirements Checklist, the Cause and Effect Exploration (Proposal) Rubric, the What If? Pivotal Point Essay Rubric, and the Pivotal Point Presentation Rubric.

Discussion will follow providing suggestions and explanations of the pivotal points they should have been picking up on and making note of during the reading of Romeo and Juliet.

Have students complete a proposal for their “pivotal point” and have a mini conference with each one to go over the (Proposal) Rubric to make sure they are on the right track to begin writing their essay.

Class time to work on essay outline and rough draft.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Paper and Presentation Requirements Checklist

Cause and Effect Exploration (Proposal) Rubric

What If? Pivotal Point Essay Rubric

Pivotal Point Presentation Rubric

Standards:

ELA9RL4 The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in sophisticated literary works. The student composes essays, narratives, poems, or technical documents. The student

b. Supports important ideas and viewpoints through accurate and detailed references or allusions to the text.

c. Includes a formal works cited or bibliography when applicable.

ELA9W1 The student produces writing that establishes an appropriate organizational structure, sets a context and engages the reader, maintains a coherent focus throughout, and signals closure. The student

a. Establishes a clear, distinctive, and coherent thesis or perspective and maintains a consistent tone and focus throughout.

b. Selects a focus, structure, and point of view relevant to the purpose, genre expectations, audience, length, and format requirements.

c. Constructs arguable topic sentences, when applicable, to guide unified paragraphs.

d. Uses precise language, action verbs, sensory details, appropriate modifiers, and active rather than passive voice.

e. Writes texts of a length appropriate to address the topic or tell the story.

g. Supports statements and claims with anecdotes, descriptions, facts and statistics, and specific examples.

ELA9W2 The student demonstrates competence in a variety of genres.

The student produces persuasive writing and applies persuasive strategies acquired in previous grades to other genres of writing such as expository compositions, historical investigative reports, and literary analyses, by raising the level of critical thinking skills and rhetorical techniques.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 6 - Day 2

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... be famous or rich?**

60 minutes: Final Project Work Day

Take the students library or computer lab if possible and allow them class time to work on their essay and prepare presentation notes.

Presentation notes should be finished so presentations can begin the next day.

Allow students to sign-up for their choice of presentation date – out of the following three days.

Essays should be finished if possible – but turned in by Friday at the latest.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Paper and Presentation Requirements Checklist

Cause and Effect Exploration (Proposal) Rubric

What If? Pivotal Point Essay Rubric

Pivotal Point Presentation Rubric

Standards:

ELA9RL4 The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in sophisticated literary works. The student composes essays, narratives, poems, or technical documents. The student

b. Supports important ideas and viewpoints through accurate and detailed references or allusions to the text.

c. Includes a formal works cited or bibliography when applicable.

ELA9W1 The student produces writing that establishes an appropriate organizational structure, sets a context and engages the reader, maintains a coherent focus throughout, and signals closure. The student

a. Establishes a clear, distinctive, and coherent thesis or perspective and maintains a consistent tone and focus throughout.

b. Selects a focus, structure, and point of view relevant to the purpose, genre expectations, audience, length, and format requirements.

c. Constructs arguable topic sentences, when applicable, to guide unified paragraphs.

d. Uses precise language, action verbs, sensory details, appropriate modifiers, and active rather than passive voice.

e. Writes texts of a length appropriate to address the topic or tell the story.

g. Supports statements and claims with anecdotes, descriptions, facts and statistics, and specific examples.

ELA9W2 The student demonstrates competence in a variety of genres.

The student produces persuasive writing and applies persuasive strategies acquired in previous grades to other genres of writing such as expository compositions, historical investigative reports, and literary analyses, by raising the level of critical thinking skills and rhetorical techniques.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 6 - Day 3

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... spend a day as a girl dressed as a boy or a boy dressed as a girl?**

60 minutes: Presentation Day

Students will present their choice of most pivotal point in the play, elaborates on the ways in which a changed decision in that moment affected the outcome of the rest of the play, and will try to persuade others to agree with their pivotal point choice.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Paper and Presentation Requirements Checklist

Pivotal Point Presentation Rubric

Standards:

ELA9LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.

When delivering and responding to presentations, the student:

- d. Uses props, visual aids, graphs, or electronic media to enhance the appeal and accuracy of presentations.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 6 - Day 4

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... be mean but popular or nice but unpopular?**

60 minutes: Presentation Day

Students will present their choice of most pivotal point in the play, elaborates on the ways in which a changed decision in that moment affected the outcome of the rest of the play, and will try to persuade others to agree with their pivotal point choice.

5 minutes: Return classroom to original arrangement; prepare to depart.

Resources:

Paper and Presentation Requirements Checklist

Pivotal Point Presentation Rubric

Standards:

ELA9LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.

When delivering and responding to presentations, the student:

- d. Uses props, visual aids, graphs, or electronic media to enhance the appeal and accuracy of presentations.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

- a. Plans and drafts independently and resourcefully.

Week 6 - Day 5

5 minutes: Attendance, housekeeping.

20 minutes: Work on Journal Entry for assigned topic

Journal Entry Topic: **Would you rather ... become stranded or be kidnapped?**

15 -20 minutes: Class discussion about the week's journal topics. Have students offer to the class the choices they made for any of the topics. This is an opportunity for students to offer their choice, include a reasoning why, and gain feedback from their classmates as to where their argument may be lacking. Debate may ensue. Allow those who wish to talk offer their opinions, but require at least one comment from each student over the course of the unit. Grade on class participation.

40 minutes: Finish up any remaining "Pivotal Points" Presentations.

Students will present their choice of most pivotal point in the play, elaborates on the ways in which a changed decision in that moment affected the outcome of the rest of the play, and will try to persuade others to agree with their pivotal point choice.

5 minutes: Return classroom to original arrangement; prepare to depart.

*****Pivotal Point Papers Due Today*****

Resources:

Paper and Presentation Requirements Checklist

What If? Pivotal Point Essay Rubric

Pivotal Point Presentation Rubric

Standards:

ELA9LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.

When delivering and responding to presentations, the student:

- d. Uses props, visual aids, graphs, or electronic media to enhance the appeal and accuracy of presentations.

ELA9LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student

- a. Initiates new topics and responds to adult-initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.
- d. Actively solicits another person's comments or opinions.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or discussion leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for

similar expansions.

ELA9W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing.

a. Plans and drafts independently and resourcefully.

Introductory Activity: Scenarios

Our first activity is designed to engage students in thinking about and wrestling with the issues we will be addressing in our unit – namely, choices and consequences. We want our students to think about their choices, the kinds of situations in which they will make choices, what constitutes a choice, what criteria they use to make their decisions, and what possible consequences any particular choice might have. To that end, we plan to prime the pump, so to speak, on the first day of our unit with our scenario activity.

Procedure:

Step One: The class will sort itself into several small groups. Each group will be given one of three different scenario handouts (see below). The group will then read the scenario and decide on two possible courses of action the character could take; they will also speculate about what the different outcomes of each course of action might be. Finally, the group will have to decide which possible course of action they would take if they were in that situation.

Step Two: Each group will then present their scenario to the class as a whole. They will read their scenario paragraph aloud to the class, share the two possible actions the group came up with, and give the possible pros and cons of each choice. They will also be in charge of leading the class discussion.

Step Three: The class will discuss the scenario and the options presented to them by the small group. They will have to vote about which option they would choose. After the class has voted, the small group will reveal which option they chose; if the small group chose a different possibility than the whole class, the students in the group will have to explain their reasoning.

(NOTE: This scenario is adapted from Frank R. Stockton's short story "The Lady, Or the Tiger?")

Scenario Handout #1

The following scenario will present you with a character, a setting, a situation, and a decision that needs to be made. It's your job to choose the best possible course of action for your character. You will need to do the following:

1. Read the scenario.
2. Choose two possible actions your character could take.
3. Decide what the results of each action might be. Each action should have more than one possible result. Consider the following: What do you want to have happen? What might go wrong? Do things always happen the way you think they will?
4. Take a vote to determine which action your group thinks is the best choice for your character.

Please bear in mind that you will have to present your scenario and your possible choices to the class. If the class chooses the other option, your group will be called upon to defend your position and explain why *your* choice is the better choice – so make sure you know what your reasons are!

The Setting: In a distant, fairy-tale kingdom lived a king who had an unusual justice system. Whenever someone was accused of a crime, he was placed in an empty arena. The only way out was through one of two different doors. Behind one door was a beautiful woman; behind the other door was a ferocious, hungry tiger. If the accused person picked the door with the woman, he was judged innocent and, as a reward, he would be required to marry the woman, even if he had already been married to someone else. If he picked the door with the tiger, he was judged guilty and the tiger would rip him to pieces.

Your Scenario: Your character is a handsome young man; he is poor, but he has a good heart. He works in the castle as a servant, where he met and fell in love with the princess. The princess fell in love with him as well, and they began a secret affair. Unfortunately, it was not a secret for long; the king found out and threw the young man in prison.

On the date of his trial, he stood in the arena before the two doors and looked up at where the princess was sitting in the stands, hoping she would give him some clue. She does – she nods towards the door on the left-hand side.

The young man knows the princess truly loves him, but he also knows she has a very jealous, possessive nature. He's not sure if she is sending him into the arms of another woman or the mouth of a hungry tiger.

What does he do next?

(NOTE: This scenario is adapted from Frank R. Stockton's short story "The Lady, Or the Tiger?")

Scenario Handout #2

The following scenario will present you with a character, a setting, a situation, and a decision that needs to be made. It's your job to choose the best possible course of action for your character. You will need to do the following:

1. Read the scenario.
2. Choose two possible actions your character could take.
3. Decide what the results of each action might be. Each action should have more than one possible result. Consider the following: What do you want to have happen? What might go wrong? Do things always happen the way you think they will?
4. Take a vote to determine which action your group thinks is the best choice for your character.

Please bear in mind that you will have to present your scenario and your possible choices to the class. If the class chooses the other option, your group will be called upon to defend your position and explain why *your* choice is the better choice – so make sure you know what your reasons are!

The Setting: In a distant, fairy-tale kingdom lived a king who had an unusual justice system. Whenever someone was accused of a crime, he was placed in an empty arena. The only way out was through one of two different doors. Behind one door was a beautiful woman; behind the other door was a ferocious, hungry tiger. If the accused person picked the door with the woman, he was judged innocent and, as a reward, he would be required to marry the woman, even if he had already been married to someone else. If he picked the door with the tiger, he was judged guilty and the tiger would rip him to pieces.

Your Scenario: Your character is the princess who lives in this kingdom. She is beautiful, wealthy, and adored by her subjects, but she is also very lonely. One day she meets a young man, a servant in the castle; although he is poor, he is handsome and kind, and the two of them fall in love. However, when her father, the king, finds out, he is furious. He throws the young man in jail for daring to think that a servant was worthy of a princess.

On the night of the young man's trial, the princess sneaks out and bribes a guard who works in the arena to show her which door has the lady and which the tiger. She finds out, but she still doesn't know what to do. If she tells him to pick the door with the lady, he will be forced to marry this other woman. She can't bear the thought of him being with someone else. But if she sends him to the tiger, he'll be killed.

What does she do next?

(The following scenario is taken from this website: <http://perspicuity.net/paradox/paradox.html>. The author of the website found it in a book called Bargaining Games by J. Keith Murnighan.)

Scenario Handout #3

The following scenario will present you with a character, a setting, a situation, and a decision that needs to be made. It's your job to choose the best possible course of action for your character. You will need to do the following:

1. Read the scenario.
2. Choose two possible actions your character could take.
3. Decide what the results of each action might be. Each action should have more than one possible result. Consider the following: What do you want to have happen? What might go wrong? Do things always happen the way you think they will?
4. Take a vote to determine which action your group thinks is the best choice for your character.

Please bear in mind that you will have to present your scenario and your possible choices to the class. If the class chooses the other option, your group will be called upon to defend your position and explain why *your* choice is the better choice – so make sure you know what your reasons are!

The Setting:

You and an acquaintance, Pat, are walking down the street when you meet an older couple with a bag of money. They are surrounded by a camera crew that is videotaping their every move. The older couple goes up to you and Pat. They explain that they are contestants on a new game show; if they manage to give away their bag of money to strangers, then the older couple will win a million dollar prize.

Your Scenario:

They make the following offer: "This bag holds \$100,000 and we want to give it to you. But there's a catch – you only get to keep the money if you can decide how it should be divided between the two of you in the next 3 minutes. Your time starts now."

You say, "So, Pat, what do you think? How about fifty thousand dollars each?" That seems fair to you – an even split, 50/50.

To your dismay, Pat answers, "Gee, I'm really sorry, but my sister is sick and needs an expensive operation. So, I'll take eighty thousand dollars and you can have twenty thousand. I won't settle for anything less!"

Your eyes narrow in suspicion. You've never heard Pat mention a sister before – is she lying to you? On the other hand, you and Pat are not very close. It is possible Pat does have a sick sister and just never discussed it with you.

What do you do next?

(This scenario is adapted from “Heinz’s Dilemma,” from Lawrence Kohlberg’s work on moral development: <http://faculty.plts.edu/gpence/html/kohlberg.htm>.)

Scenario Handout #4

The following scenario will present you with a character, a setting, a situation, and a decision that needs to be made. It’s your job to choose the best possible course of action for your character. You will need to do the following:

1. Read the scenario.
2. Choose two possible actions your character could take.
3. Decide what the results of each action might be. Each action should have more than one possible result. Consider the following: What do you want to have happen? What might go wrong? Do things always happen the way you think they will?
4. Take a vote to determine which action your group thinks is the best choice for your character.

Please bear in mind that you will have to present your scenario and your possible choices to the class. If the class chooses the other option, your group will be called upon to defend your position and explain why *your* choice is the better choice – so make sure you know what your reasons are!

The Setting: Anna Brennan is dying from a very rare form of cancer. Her doctors have told her she has less than three months to live. Fortunately, a cure for this particular kind of cancer was recently discovered by a pharmacist who lives in Atlanta. The Brennans do not have health insurance, but they are sure they can find a way to pay for the medicine anyway.

Harry Brennan, Anna’s husband, goes to Atlanta to visit the pharmacist. The pharmacist tells him that this drug is very expensive to make, costing around \$500 per dose. “And because this form of cancer is so rare,” he continued, “I don’t get to sell it to many people. So I’m afraid I cannot sell this medicine to you for any less than \$5,000.”

“\$5,000!” Harry exclaimed. “That’s ten times what it cost you to make it!”

The pharmacist shrugged. “It’s my formula, and I need to make a profit. I’m sorry, but my mind is made up: the cost is \$5,000 and not a penny less.”

Your Scenario: Harry leaves and goes home to break the news to his wife. They try their best to raise the money. Harry works extra shifts at his job, and they both borrow money from all of their friends and family, but after two months, they have only raised \$2,500 – half of what they need. Anna is fading fast, getting weaker and weaker every day. Harry is afraid that if she does not get the cure soon, it will be too late.

He goes back to the pharmacy in Atlanta. “Please,” he says. “I managed to raise \$2,500 – I know it’s not enough, but it’s all the money I have. If my wife doesn’t get that medicine, she’ll die. Can’t we work something out?”

But the pharmacist refuses, saying only that he must have \$5,000 or nothing. Harry leaves the store feeling angry and desperate.

What does he do next?

Scenario Handout #5

The following scenario will present you with a character, a setting, a situation, and a decision that needs to be made. It's your job to choose the best possible course of action for your character. You will need to do the following:

1. Read the scenario.
2. Choose two possible actions your character could take.
3. Decide what the results of each action might be. Each action should have more than one possible result. Consider the following: What do you want to have happen? What might go wrong? Do things always happen the way you think they will?
4. Take a vote to determine which action your group thinks is the best choice for your character.

Please bear in mind that you will have to present your scenario and your possible choices to the class. If the class chooses the other option, your group will be called upon to defend your position and explain why *your* choice is the better choice – so make sure you know what your reasons are!

The Setting:

In your Honors Political Science class, you're struggling to get a passing grade. You're working as hard as you can on the assignments, but you're only barely getting by. The problem is that the teacher is covering the material way too quickly for you to keep up. Your teacher, Dr. Harcourt, is a retired university professor; this is his first year teaching high school. You know you're not the only person to have this problem, so you and two other students approach him one day after class, asking him to slow down; after all, you aren't college students yet. Dr. Harcourt is not receptive to your request. "No, you're not college students yet, but you will be next year. You need to be prepared to handle the workload. Besides, I know high school students can keep up with my class; Alice is doing just fine. Maybe you just need to work a little harder."

Your Scenario:

You have a Political Science paper due in three days. You've been putting in long hours working on it, but you're still positive that it's not good enough. This paper is worth 30% of your grade for the class; if you don't make a good grade on it, there's no way you can pass the class.

One day, in the lunchroom, you overhear Alice talking to a group of her friends. "Yeah, my PoliSci class is a breeze," she says. "My brother is a Political Science major in college, and he basically writes all of my papers for me. I mean, I help a little, but no way could I do this well on my own. Dr. Harcourt just thinks I'm naturally talented or something."

What do you do next?

Timeline Of My Life



Born
1987
Yankton 2yr.
Moved
to
Kansas

Moved
back to
Yankton
4yr.



Baby-
Sitter
4yr.

Learned
to ride
bike 5yr.



Started
Kindergarten
6yr.



My
cat
8yr.



Myrtle
Beach
14 yr.



Got a
Car
16yr.

Started
High School
15 yr.

Got
A job
16yr.

Waterpark
Incident
14yr.

Brother
left for
college
14 yr.

Sarah
left
14yr.

River-
boat
Days
13yr.

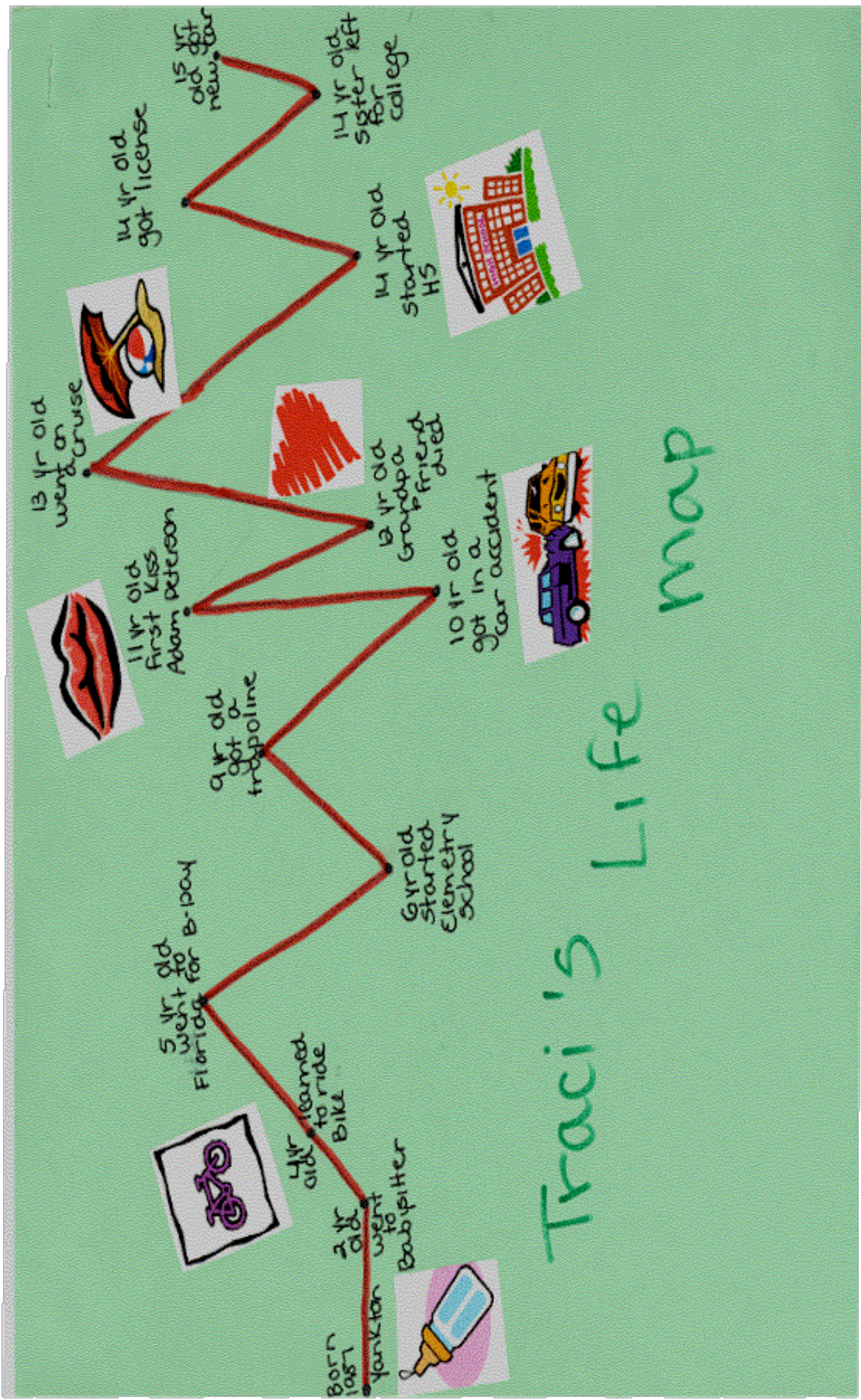


Brianne
died
13 yr.

Grandma
dying

Intertribe
Tipping

Grandma
dying



Graphic Life Map Planning Sheet

Life Event	Date/Time	Rating	Image	Description/Additional Details

Anticipation Guide: MDG

For each of the statements below, write agree or disagree, as well as one sentence explaining your answer.

1. Humans are more civilized than animals.
2. Humans are smarter than animals.
3. Hunters have an unfair advantage over animals.
4. There are only two types of people: those in control, and those being controlled.
5. Stress can bring about violence
6. People treat their animals better than they treat each other.
7. We become what our environment dictates (We adapt according to our environment).
8. We have to survive by whatever means necessary—even when these means are illegal or cause harm to others.

What Would You Do?

“MDG”

After reading “The Most Dangerous Game,” discuss amongst your groups what decisions you might take and what you might do if you were in the following situations:

- A. Imagine that you are in Whitney’s place near the beginning of the story, and are discussing the idea of hunting with Rainsford. What would you tell him? Would you agree with his idea that everyone/everything must be either the hunter or the hunted? If you disagree, what would you say to convince him?
- B. Imagine that you are in Rainsford’s position after he fell off the boat. What would you do? Would you swim towards the sound of the pistol shot? Try to tread water until morning so you could see where you were going? Swim after the yacht as long as possible, hoping that someone would realize that you were missing?
- C. What would you do if you were given the same offer that Rainsford was given by Zaroff? Would you agree to play his game, to be the “prey,” in exchange for permission to leave the island if you win?
- D. If, like Rainsford, you jumped off of the cliff and the General assumed that you were dead, what would you do? Would you swim back to the chateau to face Zaroff one last time, or would you try to escape the island on your own?

Language and Suspense: “The Most Dangerous Game”

A sample of some of the words and phrases that the author used to create various feelings, or “moods,” in “MDG”:

Superstition:

- “Some superstition...”
- “The place has a reputation – a bad one.”
- “It’s gotten into sailor lore...”
- “This place has an evil name...”
- “One superstitious sailor can taint the whole ship’s company....”

Fear:

- “Sailors have a curious dread of the place...”
- “They understand one thing – fear.”
- “The crew’s nerves seemed a bit jumpy today.”
- “...a sort of sudden dread.”
- “...taint the whole ship’s company with his fear.”

In small groups, read through “MDG” and find various phrases that create an atmosphere that involves:

Darkness:

-
-
-
-
-

Hunting:

-
-
-
-
-

Plan/Complication

For both Rainsford and Zaroff, identify the following events as part of the **PLAN**, or as one of the **COMPLICATIONS** that occur in “MDG.” Note that these can be classified differently depending on the character’s point of view...for example, Zaroff’s plan might be seen as a complication for Rainsford, and vice versa.

- **PLAN**: The basic storyline. In simplest terms, this is what is SUPPOSED to happen as the play unfolds.
- **COMPLICATIONS**: Problems that arise in the play. These are the actions/events/circumstances that prevent characters’ plans from happening like they are supposed to.

Events

Zaroff tells Rainsford he hunts the most dangerous prey: man.

Rainsford leaps off of a cliff into the sea.

Rainsford loses his balance and falls into the sea.

Zaroff uses the dogs to hunt Rainsford.

Zaroff stands below Rainsford (who's up a tree), smiles, and moves on.

Rainsford kills Ivan.

Zaroff thinks that Rainsford's dead.

Rainsford has never slept in a more comfortable bed

Zaroff asks Rainsford to join him in hunting his prey.

Rainsford is on a yacht bound for the Amazon.

Zaroff tells Rainsford that he is bored with hunting most animals.

Rainsford refuses to join Zaroff in hunting.

Rainsford talks with Whitney about "ship-trap" island.

Rainsford builds a Malay man-catcher.

Zaroff loses one of his best dogs.

Rainsford builds a Burmese Tiger Pit.

Zaroff shows Rainsford how he traps ships with lights that indicate a channel.

We find out Rainsford is a big game hunter.

Whitney muses on his thought of the "game."

Rainsford confronts Zaroff in his bedroom.

Shakespeare's Common Language Omissions or Contractions

Language Omissions Examples:

- "Been to class yet?"
- "No. Heard Coker's givin' a test."
- "Wha'sup wi'that?"

Spelled out in complete sentences those lines would look something like this:

- "Have you been to class yet?"
- "No, I have not been to class. I heard that Mrs. Coker is giving a test today."
- "What is up with that?"

Shakespearean omissions (contractions) that are likely to pop up in any one of his plays:

- | | |
|-----------------|----------------|
| ○ 'tis ~ it is | ○ i' ~ in |
| ○ ope' ~ open | ○ e'er ~ ever |
| ○ o'er ~ over | ○ oft' ~ often |
| ○ gi' ~ give | ○ a' ~ he |
| ○ ne'er ~ never | ○ e'en ~ even |

Rhythm when Reading Shakespeare – variations on four words:

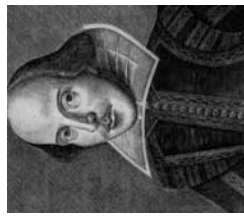
- I ate the sandwich.
- I the sandwich ate.
- Ate the sandwich I.
- Ate I the sandwich.
- The sandwich I ate.
- The sandwich ate I.

Shakespeare's Commonly Seen Words

an: if
anon: now; at once; soon; shortly
beseech: implore; beg; ask; importune
durst: dared; had the courage to
fain: ready; willing; eager
marry: the meaning and force are similar to those of the word *well*
morrow: morning
prithee: please; I pray thee
fellow: mister (the word is used disrespectfully/mockingly)
sirrah: fellow; mister. The word is used disrespectfully/mockingly.
sooth: truth; fact
thee, thou: you
thine: yours
thy: your
thyself: yourself
wherefore: why
withal: in addition; notwithstanding; besides
zounds: expression of surprise, anger, amazement, disappointment. The word is a corruption of "by His wounds" (meaning the wounds of Christ). The word came about after people began pronouncing "by His wounds" quickly so that it sounded like a single word--zounds.

ELIZABETHAN LANGUAGE TERMS

CONTEMPORARY → ELIZABETHAN



Listed below are some common Elizabethan terms you will come across while reading Shakespeare. Use them to help you become familiar with the language, as a reference while reading, and as a resource for writing in your journal.

Contemporary	Elizabethan
Advice	Counsel
Away	Aroint
Beg	Pray
Boy (used to address a male of inferior rank)	Sirrah
By the Virgin Mary (a mild expletive meaning “indeed”)	Marry
Chase (romance, as in boy chases girl)	Woo
Come here	Come hither
Curse	Plague
Days	-morrow (to the morrow)
Depressed	Heavy
Desire	Will
Does	Doth
Enemy	Foe
Even; evening	E'en
Farewell	Adieu
Go	Hie
Goodbye	Fare thee well; God save thee; I shall see thee anon
Hello	Good day; Good morrow; Well met
Here	Hither
I think	Methodinks
If	An
Ignore that	Shun that
Informed	Privy
Kill	Dispatch
Listen	Hark; Hark now
Maybe	Perchance

Contemporary	Elizabethan
Misery	Woe
Never	Ne'r
News	Tidings
No	Nay
Nothing	Nought
Often	Oft
Order	Decree
Pay attention to	Mark
Plan	Resolve
Provided	Wrought
Sad	Heavy
Soon	Anon
Speaks	Discourses
Thank you	Grammery
There	Thither
To which	Whereto
Truly	Verily
Wait a minute	Soft
Why	Wherefore
Wish	Would
With	Withal
Yes	Aye
You	Thee; Thou
You are	Thou art
You should	Thou should'st
You would	Thou would'st
Your	Thy

To view more Elizabethan terms visit [Haney's Pub: Elizabethan Language Lexicon \(http://members.cox.net/hapnueby/lexicon.html\)](http://members.cox.net/hapnueby/lexicon.html).



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Listed below are some common Elizabethan terms you will come across while reading Shakespeare. Use them to help you become familiar with the language, as a reference while reading, and as a resource for writing in your journal.

Elizabethan	Contemporary
Adieu	Farewell
An	If
Anon	Soon
Apoint	Away
Aye	Yes
Come hither	Come here
Counsel	Advice
Decree	Order
Discourses	Speaks
Dispatch	Kill
Doth	Does
E'en	Even; evening
Fare thee well	Goodbye
Foe	Enemy
God save thee	Goodbye
Good day; Good morrow	Hello
Grammercy	Thank you
Hark; Hark now	Listen
Heavy	Sad; Depressed
Hie	Go
Hither	Here
I shall see thee anon	Goodbye
Mark	Pay attention to
Marry	By the Virgin Mary (a mild expletive meaning "indeed")
Methinks	I think
-morrow (to the morrow)	Days
Nay	No
Né'r	Never
Nought	Nothing
Oft	Often

Elizabethan	Contemporary
Perchance	Maybe
Plague	Curse
Pray	Beg
Privy	Informed
Resolve	Plan
Shun that	Ignore that
Sirrah	Boy (used to address a male of inferior rank)
Soft	Wait a minute
Thee	You
Thither	There
Thou	You
Thou art	You are
Thou should'st	You should
Thou would'st	You would
Thy	Your
Tidings	News
Verily	Truly
Well met	Hello
Wherefore	Why
Whereto	To which
Will	Desire
Withal	With
Woe	Misery
Woo	Chase (romance, as in boy chases girl)
Would	Wish
Wrought	Provided

To view more Elizabethan terms visit [Haney's Pub: Elizabethan Language Lexicon](http://members.cox.net/hapnueby/lexicon.html) (<http://members.cox.net/hapnueby/lexicon.html>).

When Setting Up a Stage

A. Basic stage directions

1. Explain that stage directions are direction given from the actor's point of view.

2. Stage right vs. Stage left

3. Explain that Upstage and Down stage are called this because of the raked stage that was used in earlier centuries.

B. Stage area layout - Explain that the stage is usually broken into nine different areas:

Down stage

Upstage

Center

Up right

Up left

Right

Left

Down right

Down left

C. Body positions

1. Apply to the actor as he/she faces the audience.

2. There are five basic positions.

a. One Quarter: The body is a quarter turn from the audience. Most frequently used when two actor's "share" a scene. It allows the audience to see them easily. This is done by placing the upstage light parallel to the apron of the stage and the downstage foot turned toward the audience.

b. Full Front: The actor faces directly front. This is used to deliver important lines.

c. Profile: Two actors face each other with upstage foot advanced slightly toward center. This is used for intense scenes like arguing. It can be used for comic effect also.

d. Three Quarter: The actor turns away from the audience so all they see is one quarter of their face. This is used when it is necessary to "give" a scene to another actor on stage. It is also used to look at another actor who is upstage so they may "take" the scene.

e. Full Back: The actor turns his back to the audience. This is used only for special cases.

Backstage			
Audience			

Backstage		
Upstage Right	Upstage	Upstage Left
Center Right	Center	Center Left
Downstage Right	Downstage	Downstage Left
Audience		

Romeo and Juliet Anticipation Guide

Using the list below, write down what your opinion of each statement is; whether you agree or disagree and why. After you complete your list think about each statement and whether you think Shakespeare might agree or disagree with each.

1. Love at first sight is not only possible, but likely.
2. Love should be blind to family differences.
3. When it comes to matters of love, trust your feelings.
4. Revenge is justifiable—"An eye for an eye."
5. Men should be ruled by their passions.
6. The end justifies the means (e.g. It is OK to be dishonest if the result is good.)
7. Parents should have some say about whom their children marry.

Probable Passage

Title of Selection: _____

Characters

Setting

Problem

Gist Statement

I think I'm going to read about....

Outcomes

Unknown Words

Questions I have

1.

2.

3.

Probable Passage

Setting

Characters

Problem

Gist Statement

Outcomes

Unknown words

To discover

I Now Know...

“I Dreamt a Dream Tonight”

1. We know that Romeo has at least two dreams, a dream of Rosaline and the dream he mentions in Act I, Scene 4.
 - a. What do we know about each dream?
The dream of Rosaline:

Romeo’s dream that night:
 - b. What do these dreams reveal about Romeo?
2. Mercutio has some interesting ideas about dreams, too. According to Mercutio, what are the dreams that Queen Mab delivers for each of the following people?
 - a. Lovers dream of:
 - b. Courtiers (first mention) dream of:
 - c. Lawyers dream of:
 - d. Ladies dream of:
 - e. Courtiers (second mention) dream of:
 - f. A parson dreams of:
 - g. A soldier dreams of:
3. Is Queen Mab the queen of good dreams, nightmares, or both? Explain.
4. Reread Mercutio’s exchange with Romeo at the end of the scene. What does Mercutio think of dreams?
5. Why do you suppose Mercutio told such a fantastic story to Romeo?

ROMEO AND JULIET – Texting

Login: Romeo : R u awake? Want 2 chat?

Juliet: O Rom. Where4 art thou?

Romeo: Outside yr window.

Juliet: Stalker!

Romeo: Had 2 come. feeling jiggy.

Juliet: B careful. My family h8 u.

Romeo: Tell me about it. What about u?

Juliet: 'm up for marriage f u are.. Is tht a bit fwd?

Romeo: No. Yes. No. Oh, dsnt mat-r, 2moro @ 9?

Juliet: Luv U xxxx

Romeo: CU then xxxx

Friar: Do u?

Juliet: I do

Romeo: I do

Juliet: Come bck 2 bed. It's the nightingale not the lark.

Romeo: OK

Juliet: !!! I ws wrong !!! It's the lark. U gotta go. Or die.

Romeo: Damn. I shouldn't hv wasted Tybalt & gt banished.

Juliet: When CU again?

Romeo: Soon. Promise. Dry sorrow drinks our blood. Adieu.

Juliet: Miss u big time.

Nurse: Yr mum says u have 2 marry Paris!!

Juliet: No way. Yuk yuk yuk. n-e-way, am mard 2 Rom.

Friar: Really? O no. U wl have 2 take potion that makes u look ded.

Juliet: Gr8

Romeo: J-why r u not returning my texts?

Romeo: RUOK? Am abroad but phone still works.

Romeo: TEXT ME!

Batty: Bad news. J dead. Sorry l8

Romeo: J-wish u wr able 2 read this...am now poisoning & and climbing in yr grave. LUV U Ju xxxx

Juliet: R-got yr text! Am alive! Ws faking it! Whr RU? Oh...

Friar: Vry bad situation.

Juliet: Nightmare. LUVU2. Always. Dagger. Ow!!! Logout

by cartoonist Roz Chast, first published in the New Yorker

Date: _____

Our character is: _____

Symbols

Date: _____

Group Members

We think their character is...

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