



"What the hell do you think
you're doing to my play?"

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Adaptations of *Romeo and Juliet*: A Unit

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University of Georgia, Fall 2009

¹ This picture is a doodle drawn by Ian McKellan, a noted Shakespeare thespian. All credit goes to him. I just thought this image was too appropriate to this unit to pass up.



Goals and Rubrics

Goals Overview and Point Distribution:

I. <u>Unit Notebook</u>	<u>180 Points</u>
Vocabulary Log	40
Reflective Journal	50
Art Activities	40
Notes	40
II. <u>Compare/Contrast Paper</u>	<u>120 Points</u>
III. <u>Student Adaptation Project</u>	<u>200 Points</u>
IV. <u>Class Participation</u>	<u>50 Points</u>
Performance Activities	10 pts each week
Class Discussion	
Think-Pair-Share	
Read-Alouds	
Film Casting	
	<u>550 Points Total</u>

I. Unit Notebook

Students will keep a “Unit Notebook” that will be a collection of the students’ work throughout the unit. The Notebook will have four sections: Vocabulary Log, Reflective Journal, Art Activities, and Misc. Notes.

1. Vocabulary Log

In the Vocabulary Log section, students will keep a record of words that they run across in their readings that they had trouble with. They will be required to select 2 words per day Monday-Thursday, with a total of 8 words for that week. In addition to recording the word, students will write down the line of the play where they came across that word, and then they will write (with the help of a dictionary, a glossary, or a neighbor) a definition in their own words and a sentence using that word in a modern context.

2. Reflective Journal

Throughout the unit, students will be given prompts to write reflective journal responses to. For their responses, students will have 15 minutes to write. After that, students will trade their responses with a partner. They will then have 5 minutes to give a response to their peers’ entry. The response must follow the *Bless, Press, Address* protocol for peer response. Students will choose one aspect of the entry to comment on. They may bless that aspect of the entry, meaning they comment on something that they agree with. They may press that aspect of the entry, meaning they comment on something they disagree with. Or they may address that aspect of the entry, meaning they will ask a question about something in the response that confused them or was not clear.

3. Art Activities

Throughout the unit, students will be given several opportunities to respond to Romeo and Juliet through artistic expression. These activities will take many forms, including but not limited to concept maps, “draw what you hear/read” activities, and graphic novel dialogue fill-ins.

For “draw what you hear/read” activities, students will listen to either the teacher do a read-aloud or to an audio adaptation of a part of the play. Students will be asked to focus on something in that scene in particular (it could be to focus on the setting and the physical surroundings of the characters, an important symbol, etc.) and to draw what they hear. As an example: the teacher will do a read-aloud of Mercutio’s Queen Mab speech. Students will be asked to draw their vision of Queen Mab based on Mercutio’s description of her.

For the graphic novel fill-ins, the teacher will give students scans from the No-Fear Shakespeare™ graphic novel adaptation of Romeo and Juliet with the dialogue bubbles blanked-out. Students will then work with a partner to fill in the

dialogue bubbles with their modern English 'translations' of the dialogue from the scene. The teacher will then give students scans with the dialogue bubbles left intact, so that students will be able to compare their efforts to the original.

4. Misc. Notes

This section will be the collection for the other activities and hand-outs for the unit, including but not limited to graphic organizers of the themes, symbols, and characters of the play and activities designed to help students with Shakespearean English. The students will keep these misc. assignments and notes here in order to keep the students organized and to keep the notes easily accessible.

Unit Notebook

Directions:

Throughout the unit you will be keeping a Unit Notebook. It will have four sections: Reflective Journal, Vocabulary Log, Art Activities, and Misc. Notes.

Your reflective journal entries will be kept in this notebook. You will have roughly 15 minutes to respond to a writing prompt for each entry. Before the beginning of the unit students will select peer-response partners. You and your partner will then switch notebooks and write a peer response that follows the “Bless, Press, Address” protocol². You may *bless* an aspect of the entry, meaning you comment on something that you agree with. You may *press* an aspect of the entry, meaning you comment on something you disagree with. Or you may address an aspect of the entry, meaning you will ask a question about something in the response that confused you or was not clear.

For the vocabulary log, you are expected to choose 2 words a day (to total to 8 a week) that confused you in your reading. For each word, you will write the line of the play that you came across that word, you will then write in your own words (with the help of a dictionary) a definition for that word, and then write a sentence using that word.

Throughout the unit we will be doing art activities. There will be roughly four or five of these activities, and they will either be dialogue-fill-ins for a graphic novel, or they will be “Draw What You Hear” activities. Both of these activities require an attention to detail and good listening skills.

The rest of the notes (including graphic organizers and worksheets) will be put into the Misc. Notes section. They should be organized either by category (meaning all graphic organizers go together, all language activities go together, etc) or chronologically.

Rubric:

Reflective Journal:

X8	5	4	3	2
Written Responses	There is one clear, well-focused topic for each entry. Main idea stands out and is supported by detailed information. Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Main idea is clear in each entry but the supporting information is general. Supporting details and information are relevant, but one key issue or portion of the reflection is unsupported.	Main idea is somewhat clear in each entry but there is a need for more supporting information Supporting details and information are relevant, but several key issues or portions of the reflection are unsupported.	The main idea is not clear in the entries. There is a seemingly random collection of information. Supporting details and information are typically unclear or not related to the topic.

² I was introduced to the “Bless, Press, Address Protocol” for peer feedback by Dr. Bob Fecho of UGA.

X2	5	4	3	2
Peer Responses in Partner's Journal	The student follows the 'Bless, Press, Address' Protocol and has at least one response for bless, press, and address. The response to the journal is thoughtful and insightful. The peer response improves upon the original entry.	The student follows the 'Bless, Press, Address' Protocol and has at least one response for bless, press, and address. The response to the journal is clear, focused, and well thought out.	The student follows the 'Bless, Press, Address' Protocol. The student neglected to try out each option (bless, press, address) at least once. The response is focused, but does not add much to the dialogue.	The student does not follow the 'Bless, Press, Address, Protocol.' The response has almost nothing to do with the original entry. It is either pointless or chatty.

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Rest of the Notebook:

X8	5	4	3	2
Vocabulary Log	There are 8 words for each week. The log is clearly organized and easy to read. All required components (word, line from the play, definition, and new sentence) are completed meaningfully.	There are 7-6 words for each week. The log is organized and easy to read. Most of the required components (word, line from the play, definition, and new sentence) are completed.	There are 5 words for each week. The log is not well organized or is hard to read. A majority of the required components (word, line from the play, definition, new sentence) are completed.	There are four or less words for each week. There doesn't seem to be any organization. Less than half of the required components (word, line from the play, definition, new sentence) are completed.
Art Activities	All of the art activities are completed. The artwork and word play is creative, focused, detail-oriented, and demonstrates a thorough understanding of the play.	Most of the art activities are completed. The artwork and word play is creative and meaningful effort is made. However, the activity may be lacking in attention to details.	A majority of the art activities are completed. The artwork and word play shows a basic understanding of the play.	Less than half of the art activities are completed. The artwork and word play do not relate back to the play at all. They are pointless exercises. Clearly no effort was made.
Misc. Notes	The notes are thorough and organized. All of the graphic organizers and worksheets are complete and filled with details. These notes could be used as a class example.	The notes are well organized and neat. Most of the graphic organizers and worksheets are complete. If these notes were shared, they would help other students improve their grades.	The notes are not very well organized, or they are not very neat. A majority of the graphic organizers and worksheets are complete. The notes would be helpful for the student but not for others.	There does not seem to be any method of organization. Less than half of the graphic organizers and worksheets are complete. The notes are unhelpful and incomplete.

_____ / 120

Total Points _____ / 180

II. Compare/Contrast Paper

Every Friday, the class will have a film day, where we will watch the Zeffirelli and the Luhrmann adaptations of Romeo and Juliet. These viewing will be “guided viewings” much like our readings in class are “guided readings” where we will pause at times and discuss what we are watching. Students will be given charts to organize their notes about the adaptations (see below). These notes will be essential for their compare and contrast essay. On the same days that we will be watching the films, students will also be going through the different stages of the compare and contrast process outlined in *Dynamics of Writing Instruction*, “Chapter 6” to practice writing compare and contrast papers before tackling the task of comparing and contrasting the two adaptations. Students will then have a few instructional days to go through the process of writing their compare and contrast papers, including a rough draft and peer conferences.

Compare and Contrast Paper

Directions:

Throughout the unit we have been taking notes over the Zeffirelli and the Luhrmann adaptations of Romeo and Juliet. Your task is to go through your observation notes and use them to write a comparison and contrast paper where you make an argument for which adaptation is the best adaptation. The paper should be, at minimum, two pages long, single-space, front-side only.

You will have time to write a rough draft as well as to have a peer conference (with the same person that you are partners with in the reflective journal) and to make revisions before writing your final draft to turn in to me.

Remember the stages of comparing and contrasting: identify, characterize, prioritize, compare and contrast, and make a value judgment.

Rubric:

Content

X6	5	4	3	2
Comparison and Contrast	The writer successfully uses several reasons/appeals to try to show why the reader should care or want to know more about the topic. The paper states sufficient facts to show similarities. The paper states sufficient facts to show differences.	The writer successfully uses one or two reasons/appeals to try to show why the reader should care or want to know more about the topic. The paper states some facts to show similarities. The paper states some facts to show differences.	The writer attempts to make the reader care about the topic, but is not really successful. The paper only states one similarity. The paper only states one difference.	The writer made no attempt to make the reader care about the topic. The paper states no similarities. The paper states no differences.
Evaluation	The writer makes a clear and well supported judgment about the adaptations. The writer includes plenty of relevant details and facts to support their position. They think of possible counter-arguments and effectively rebut them.	The writer makes a clear and reasoned judgment about the adaptations. The writer includes some details and facts to support their decision, but some points are left without justification. The writer has thought about possible counter-arguments, but does not effectively rebut them.	The writer makes a judgment about the adaptation with supporting details and facts. However, the judgment is inconsistent. The writer makes no indication that they thought about any opposing arguments.	The writer gives an opinion, not an informed judgment. There are little to no supporting details or facts .

Style and Process

X4	5	4	3	2
Conventions and Word Choice	Writer may have made some surface errors, but they do not hinder the reader from understanding the content. Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer not only has surface errors, but they also have some errors that are serious enough to hinder the reader from understanding the point being made. Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer makes surface errors and many errors that are serious enough to distract the reader from the content of the piece. This piece would have benefited from more careful revision and editing. Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer makes so many serious errors that the reader has trouble following the train of thought through most of the piece. It is clear that there was no revision or editing. Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or clichés may be present and detract from the meaning.
Organization	Paper follows a consistent order; breaks information into introduction, compare/contrast, evaluation, and conclusion.	Paper follows a fairly consistent order; breaks information into introduction, compare/contrast, evaluation, and conclusion.	Paper order is inconsistent; Some details are not in the expected order.	Many details are not in a logical or expected order. There is little sense of organization. The paper is confusing.
Rough Draft	The rough draft is complete. Evidence of thorough editing and revision is present.	The rough draft is mostly complete and it is clear that there has been editing and revision	The rough draft is either incomplete or shows a lack of editing and revision.	There is no rough draft.

_____ / 60

Total Points _____ / 120

Comments:

III. Student Adaptation Project

Now that students have had the chance to evaluate two different adaptations of the play, they now have the task of making their own adaptation with other students. Students will break into groups of four to five. Each group will be responsible for putting on a puppet show for the class. In addition to putting on the puppet show, each group will be asked questions about their adaptation choices by their instructor and by their classmates. Between the performance and the question and answer session, each group will have about 10 minutes. This next part will not be graded, but every student will be given a pack of index cards. They are to write a 2-3 sentence 'review' of each performance that they see, giving the reviews to me. I will compile the commentary for each group and give them to the group members with their grades.

Puppet Show

Directions:

As a group, you will be putting on a **puppet show adaptation** of Romeo and Juliet for your classmates. You are encouraged to use your collective imaginations to expand the vision of your play beyond a traditional transcription of the play. **You are expected to write your own dialogue in your own language** (meaning non-Elizabethan English).

Everyone will have 3 and ½ class periods to complete the project.

You have a lot of creative freedom for your adaptation, **but you must be prepared to answer questions** from your teacher and your classmates **to explain and support** your adaptation decisions.

Rubric:

Play and Script

X5	5	4	3	2
Comprehension	The adaptation and the response to questions reflect understanding of the plot features of the original play or scene, including nuances. Adaptation reflects understanding of characterization, themes, motifs and other literary features of the original scene.	The adaptation and the response to questions reflect understanding of major events in the original play or scene. Adaptation reflects solid understanding of characterization and themes of the original scene.	The adaptation and the response to questions reflect understanding of most events in the original play. Adaptation reflects some understanding of characterization and themes but few other literary aspects of the original play or scene.	The adaptation and response to questions reflects minimal understanding of plot features of the original play or scene. Adaptation reflects minimal understanding of characterization and themes in the original scene.
Originality	Project is unique, does not look like the others. Shows creativity that works, it is not just weird but exciting and fresh. Project displays inventiveness, often with unexpected twists or surprises. Unique personalities of authors are highly reflected.	Project is nice and works, but is not unique. It has similar components as other presentations. The personalities of the authors are present in the work.	Project appears forced, hard to follow. Has too many parts that are strange and do not serve any purpose. Tried to be creative but does not work. The project was so focused on including unique things that it does not include the personalities of the authors.	Project shows no attempts at creativity or originality. It is bland and does not illicit any excitement from the audience. There is no personality of the authors present.
Dialogue	Dialogue develops character, advances plot, and provides information in regards to past, present, and future. Dialogue contains both text and subtext.	Dialogue develops character, advances plot, and provides information.	Dialogue does not do enough. Either does not develop character, advance plot, or provide information. There are minor inconsistencies.	Dialogue hurts the play. It is off topic and pointless. There is no consistency.

Conventions and Word Choice	Writer may have made some surface errors, but they do not hinder the reader from understanding the content. Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer not only has surface errors, but they also have some errors that are serious enough to hinder the reader from understanding the point being made. Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer makes surface errors and many errors that are serious enough to distract the reader from the content of the piece. This piece would have benefited from more careful revision and editing. Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer makes so many serious errors that the reader has trouble following the train of thought through most of the piece. It is clear that there was no revision or editing. Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or clichés may be present and detract from the meaning.
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Performance

X5	5	4	3	2
Puppets	Puppets are creative and well constructed. It appears that the students spent time on puppets and took pride in their work.	Puppets are well constructed and ready on time, but they could have been more creative.	Puppets are ready on time, but the students could have spent more time making the puppet. They are not neat, well constructed, or creative.	Puppets are not ready when class starts and is thrown together at the last minute. Students clearly did not put effort into creating the puppets.
Fluency	Students are clearly familiar with the play and their lines. They stay in character and do not stumble. Students have rehearsed.	Students are familiar with most of the play and their lines. They stay in character but stumble over some of their lines.	Students are not well prepared for the performance. They have trouble staying in character and saying their lines. They might goof off and go off script.	Students are clearly reading their lines during the performance for the first time. They stumble and do not stay in character. They are off task during the play.
Enthusiasm	The student displays energy and creativity in all elements of the performance and is very enthusiastic all of the time.	The student displays energy and creativity in most elements of the performance and is enthusiastic most of the time.	The student displays energy and creativity in some elements of the performance and displays enthusiasm some of the time.	The student displays energy and creativity in a few elements of the performance and is rarely enthusiastic.

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Group Dynamics

For this portion of the project, you will receive three grades that will total up to 25 possible pts.

Instructor	13 points	9 points	5 points	2 points***
Peer	6 points	4 points	2 points	1 point
Self	6 points	4 points	2 points	1 point
Expectations	The student is essential for the success of the group. They stay positive and constructive with their group members. They complete their work on time and well and help others.	The student has a positive impact on the group. They participate with group work and discussions. They complete their work on time and well.	The student does not participate in any group discussions or group work, but they complete their own work for the group on time. They neither help nor hurt the group much.	The student harms the group overall with their negativity. They do not cooperate with their group members and they do not complete their work on time.

_____ / 25

Total Points _____ / 200

***Anyone whose peers score them with 1 point will receive a failing grade. For the sake of fairness, they will not benefit from the hard work of their peers if they do not contribute anything to the group product.

Comments:

Group Sheet

Take a look at the Group Dynamics section on your rubric sheet. Think about how you and your group members individually contributed to the project and under which column you and your group members would fall.

Please score yourself (5, 4, 2, or 1). and describe here in detail what you individually contributed to the project.

Name:

Score:

Contributions:

Please list here the names of you group members and the score that you would give them (5, 4, 2, 1).

Please also give a brief (2-3 sentence) explanation as to why you are giving them that score. If you need more space, write on the back of this sheet.

Name:

Score:

Explanation:

Name:

Score:

Explanation

Name:

Score:

Explanation:

Name:

Score:

Explanation

IV. Class Participation

Students will have a variety of opportunities to participate actively in class. Most days, for example, the class will start with a short engagement activity, often a drama exercise. Students can also volunteer for read-alouds or to present their group's work for the class. Their participation requirement can also be fulfilled through asking good questions during class discussion. The students will not be required to do all of these things in order to fulfill the class participation requirement, but they are responsible for finding ways to actively contribute at least once a week. There is no rubric for class participation. However, I will keep a running log of simple check marks.



Rationale

Classroom Realities

While developing this unit, I had to negotiate between two different desires: the desire to create a unit that I could use while I am student teaching at Apalachee High School and the desire to create a unit that is not so contextualized in my current situation that I would not be able to use it after moving on. In other words, I wished to take into account the realities of my current situation without becoming completely restrained by them. For example: my mentor teacher places a strong emphasis on developing vocabulary, and she works towards that goal through giving a weekly list that she reviews daily with students using different teaching strategies and quizzing them at the end of the week. So I wished to address and respect my mentor teacher's focus on vocabulary development, but I also wanted to explore other methods of addressing that focus (see the vocabulary log part of the Unit Notebook project for more information).

The other realities of my teaching environment that I needed to take into account while developing this unit are:

- The students I am student-teaching are 9th grade, on-level learners, whose reading abilities cross a wide spectrum from 4th grade reading levels to 12th grade reading levels.
- Assigning homework or out-of-class reading is discouraged at the high school I am student-teaching in. Thus most of the text of *Romeo and Juliet* must be read in class, and class time must be dedicated towards any of the major projects in the unit.
- Apalachee High School runs on a block schedule. Each period that I will be planning for is 90-minutes long.

Overarching Beliefs and Learning Goals

I have five overarching beliefs about learning and teaching that drastically impacts this unit, and they are:

- Shakespeare is worth teaching to high-school students. Furthermore, Shakespeare's works are meant to be observed and performed, not read. Reading is an essential first step to this process, but not the final one.
- Not all knowledge in the classroom should be prescribed from teacher to student. On the whole, knowledge should be constructed through a collaborative process.
- A text is not static. Every student has a unique combination of skills, abilities, and funds of knowledge that influence their understandings of a text.
- There are multiple intelligences (or ways of knowing and expressing what one knows) that should be valued in the classroom.
- Students not only deserve but need to have a hand in their own learning. They need to learn how to assess their own and their peers' skills and abilities (not just know how teachers assess them).

There are compelling arguments against teaching Shakespeare to high school students. The most oft-cited argument is that the language and the worlds in Shakespeare's plays are too far removed from the experiences of contemporary high school students. Indeed, I will not argue that some aspects of Shakespeare's language and culture are irrelevant to (or at least very removed from) us as a current society. There are entire passages, for example, filled with jokes and puns that only the most scholarly of Shakespeare's enthusiasts can chuckle at. Yet I cannot fully endorse the argument, even though I recognize the difficulties inherent in teaching Shakespeare (especially since we can simply skip those aforementioned passages if we believe them to be inessential). If we look at Shakespeare's works thematically, if we try to look beyond the language barriers, we can see many issues that are still salient to us and to our students today. *Romeo and Juliet* is particularly relevant to adolescents: you have a young woman (Juliet) maturing rapidly before our eyes, gang violence, young love, testing boundaries of friendship, clashing with one's parents and with society, and questions of fate vs. free will. Also, if you provide students with enough time and scaffolding, Shakespeare's language can seem less intimidating (especially if you approach learning the language through play rather than through filling in worksheets!).

So I believe that many of the themes in *Romeo and Juliet* are timeless, and that if we can help students over the language wall that we will have a treasure-trove of learning opportunities in the classroom. Yet there is more to untangling the language and purpose of Shakespeare's writing than decoding the words. Shakespeare's works are plays, not books, and Shakespeare was a dramatist, not a novelist. His works are meant to be adapted (and Shakespeare himself would cut and add scenes to his performances not in the original drafts) and performed for an audience. Meaning is conveyed in these works not just through words but through body language and voice inflection. So for students to truly work with *Romeo and Juliet*, they must perform and see others' adaptations of *Romeo and Juliet*. As an example: Juliet's line "You kiss by the book" can mean two different things, depending on how the actress says that line. She can say it with awe in her voice, meaning that Romeo's kissing is spot-on. Or she can say the same line with a wry inflection, and suddenly we understand the line as Juliet teasing Romeo for kissing as if he read about how from a book but never had practiced it on an actual person.

When I say that students will be performing Shakespeare, I do not mean that students will be putting on a full-fledged production of the play nor do I mean that they will be sitting in rows doing read-alouds all class period (though those are viable options). Instead, they will have different activities that allow them to first read the work, then draw conclusions from their reading, and then translate those conclusions into a method of performance. Essentially, I am

employing the definition of performance-based teaching created by the Folger Shakespeare Library, which is: *an interactive approach to the study of literature, particularly Shakespeare's plays and poems, in which students participate in a close reading of text through intellectual, physical, and vocal engagement*. They might mime a scene, using their bodies to reflect their interpretations of a character, or work on reading lines with subtext. Moreover, students must be prepared to justify their choices and to explain their interpretations. The students will also engage in critical thinking skills by analyzing the choices made by others (specifically, the choices made by those involved in the more notable adaptations of *Romeo and Juliet*). A major assignment requires them to not only compare and contrast these adaptations, but to also issue a reasoned judgment on which adaptation they felt to be more successful.

Within these interpretations of the texts, the unique makeup of the student is embedded. The play can mean many things to different people, all depending on the context that surrounds the reader and influences their worldview. Students will be expected to not only make interpretations but also to explore what guides them to making that interpretation through reflective journal responses. By responding reflectively on their own beliefs, students will look at the text both objectively and subjectively. Some may argue that this focus on the reader takes power away from the text, and that it encourages students to become mired in their own beliefs rather than working to constructively expand their own horizons. But I argue that in order to expand a horizon, you first must be able to identify what the horizon is and where the horizon is currently landing. Furthermore, I recognize that not all texts will expand every student's horizons—a student's beliefs should be examined, but also respected, in the classroom. By giving their beliefs a valid place in the classroom, as a text to be explored, I am sending a message to the students that their lives, and their thoughts, matter.

A student's varying abilities and skills also matter in the classroom. I personally believe that academic intelligence is traditionally defined too narrowly, and that we should include and value other modes of intelligence (such as body intelligence, visual intelligence, and musical intelligence). I do not necessarily subscribe to Howard Gardner's theory of multiple intelligences, but I do believe that there are multiple and legitimate ways of developing and expressing one's knowledge that expands beyond writing or speaking. Hence I include many activities and projects that move beyond lingual skills. Through the many art activities, I will ask students to tap into their visual intelligence to engage in meaning-making. Through performance activities, I will ask students to tap into their kinesthetic skills (using one's body, and observing others' bodies, to develop meaning), and auditory intelligence (using one's voice, and listening to others' voices, to develop meaning). Yet traditional academic intelligence should not be neglected in the classroom either, so

students will also have opportunities to develop their skills in those respects with the Compare and Contrast Paper and the Vocabulary Log and other miscellaneous activities.

I can imagine that some may worry that some intelligences or modes of expression will be assessed less rigorously than others. This is not the case. Part of valuing different intelligences and modes of expression equally is assessing them all with comparable vigor. The final project for this unit is for students to put on a puppet show. This project, while hopefully fun and creative for the students, combines the many intelligences and skills developed throughout the unit: the puppets and the scenery draw upon visual intelligence; the performance itself draws upon kinesthetic and auditory intelligence; writing the script draws upon linguistic intelligence; and working in a group to create a collaborative product draws upon interpersonal intelligence. All parts of the project are integral to the success of the project. To succeed, the students must collaborate and combine their varied skills and intelligences to create a product that demonstrates their working understandings of the plot, themes, and characters of *Romeo and Juliet*. To collaborate successfully, students must know their own strengths and weaknesses as well as those of their peers. They will not only score themselves and their group members as part of their project grade, but they will also give 2-3 sentence reviews for the other puppet shows that they watch. Each student will have many opportunities to examine what their strengths and weaknesses are with the activities I have planned in this unit. They will not be walking into this major assignment blindly.

My ultimate hopes for this unit are that students complete it less intimidated by Shakespeare; that they finish this unit with the knowledge that a text only has as much power as we give to it; that they complete this unit knowing that texts are not static; and that they complete this unit with not only a better understanding of *Romeo and Juliet*, but also with a better understanding of themselves.



Daily Plans

Unit Overview Chart

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Week One	1 Intro Activity 1: Reading scripts	2 Intro Activity 2: Shakespeare's Language	3 Prologue I.i Acting	4 I.ii-iii Reflective	5 Friday Film Day C/C Intro	
Week Two	6 I.iv Art	7 I.v Acting	8 II.i-ii Reflective	9 II.iii-iv Art	10 Friday Film Day C/C Steps 1 and 2	
Week Three	11 II v-vi Acting	12 III. i Reflective	13 III. ii-iii Acting	14 III.iv-v Art	15 Friday Film Day C/C Steps 3 and 4	
Week Four	16 IV.i-ii Acting	17 IV. iii-iv Art	18 IV. v V. i Reflective	19 V.ii-iii Reflective	20 Friday Film Day C/C Steps 4 and 5	
Week Five	21 C/C Paper Rough draft	22 C/C Paper Rough draft and peer conference	23 C/C Paper Final draft	24 Project Workshop	25 Project Workshop	
Week Six	26 Project Workshop	27 Project Workshop	28 Project Showcase			

Introductory Lessons and Week One of Unit

Because these are ninth grade students who have likely not been introduced to reading Shakespeare, or possibly even drama before, I will take two 'introductory' days rather than one. The first introductory day will be an introduction to reading dramatic texts. The students will need the skills introduced during this day for the rest of the unit, since a lot of the unit revolves around the students analyzing the interpretative decisions of others as well as making and analyzing their own interpretative decisions. The students will also be doing read-alouds of the play in groups, and students need to become acclimated to this style of reading (as opposed to reading individually and silently, or reading aloud as a whole class). The second introductory day will be dedicated to tackling Shakespeare's difficult language. Students need to practice with Shakespeare's language, and become comfortable enough with it to not only comprehend it but to glean context clues from it. So before asking students to start reading and interpreting the text, I felt it was appropriate to introduce the students to the different aspects of Elizabethan English that are most likely to give them trouble.

**For the first week, students will not have vocabulary logs. They will already be introduced to many new concepts and will still be grappling with the basics of dramatic reading skills and Shakespeare's language. They will also be viewing different adaptations of scenes and working on comparing and contrasting skills for the first time.

Day One

Essential Questions

What are the qualities of a dramatic text? How do we read dramatic texts differently than other narrative forms?

Text and Materials

Excerpts from scripts of movies and TV shows

- Arrested Development
http://www.dailyscript.com/scripts/arrested_dev_velopment_pilot_.pdf
- Big Fish
<http://www.imsdb.com/scripts/Big-Fish.html>
- Ferris Bueller's Day Off
<http://www.idiotsavant.com/bueller/script.htm>
- Buffy the Vampire Slayer
http://www.buffyworld.com/buffy/scripts/001_script.html
- Ghost Busters
<http://www.scifiscripts.com/scripts/Ghostbusters.txt>
- House M.D.
http://www.dailyscript.com/scripts/house-occam_srazor%5B2%5D.pdf
- Mean Girls
http://www.dailyscript.com/scripts/mean_girls.pdf

Colored Pencils

Overhead of Arrested Development excerpt and colored overhead markers

Activities

5 Min: Housekeeping

25 Min: Whole Class Reading and Discussion: Arrested Development script

- Discussion of different areas that we get context clues in the script
- Have students volunteer to read-aloud different parts. Question them and discuss the choices they make in their reading—what did they emphasize/de-emphasize, etc.
- Class modeling on overhead/smart board of mark-up process

25 Min: Small Group Reading: Each group gets a different script

- *10-15 Min:* Individual Reading and Mark-up

- *10-15 Min:* Collaborative Reading, additional markups

25 Min: Group Performances

10 Min: Wrap-up/Review

Reflection

- Were the students enthusiastic and interested in the scripts? If not initially so, did they eventually warm up?
- Did the students demonstrate in their performances that they were making interpretative choices?
- Were you noticing them using their bodies and their voices while reading?
- Could your students explain their interpretative choices, moving beyond instinct to critical thinking?

Day Two

Essential Questions

What are the qualities of Shakespeare's language that differs from our own?

Text and Materials

Shakespeare's Insults and Thee/Thou Worksheets (from [Shakespeare Set Free](#))

Lines from *Romeo and Juliet* with odd word order, broken up word by word on index cards

Activities

5 Min: Housekeeping

15 Min: Shakespeare's Language Activity #1—Strange Words

- Pass out the Shakespeare's Insults worksheet. Ask students to shout out different insults putting the words together from the different columns.
- Ask students to pick out their favorite words on the sheet, and look up definitions of the words with them.

30 Min: Shakespeare Language Activity #2—Thee and Thou

- 10 Min: Mini-lecture on Thee, Thou, and verb inflections (use Thee/Thou worksheet).
- 10 Min: Give students a sheet of famous movie lines, with 'you' and verbs placed in brackets. Ask students to translate the words in brackets using thee/thou and the correct verb inflections. Model one sentence for the class.
- 10 Min: Review sentences as a class

30 Min: Shakespeare Language Activity #3—Odd Sentence Structure³

- *10 Min:* Students work in pairs: give them a pack of index cards that has one of the sentences broken down. Ask students to first order the index cards into the word order that makes the most sense to them. If students have extra time, ask the students to try and guess at how Shakespeare might re-order the words.
- *10 Min:* Bring students back into a whole class. Ask students to share their sentences, and what they think Shakespeare's might have been. Show them how Shakespeare wrote them.
- *10 Min:* Have a discussion about how their sentences and Shakespeare's are different, even though they say the same thing.

10 Min: Wrap-up/Review

Reflection

³ This activity has been modified from the activity posted here:
<http://www.pbs.org/shakespeare/educators/performance/lessonplan.html>

- Did the students seem alert and engaged?
- Were they willing to play with Shakespeare's language?
- Are the students still intimidated by Elizabethan English? What more could be done as the readings go on to give students support?

Day Three

Essential Questions

What are the main events that occur in Act I, Scene 1? What are the main ideas of *Romeo and Juliet*, and how can we relate to them now as modern readers?

Text and Materials

Unit Notebooks: 3 ring binders, dividers, loose leaf paper

Romeo and Juliet Act I Scene 1

Prologue Handout (plain text)

Anticipation Guide Handout

Activities

5 Minutes: Housekeeping

15 Minutes: Set-up Unit Notebooks and Unit Overview

- Instructions on sections of the notebook
- Basic overview of other major assignments

15 Minutes: Prologue Choral Reading (Shakespeare Set Free method)

- Give students a handout of the prologue with plain text. Divide the class in half.
- Read through the prologue three times. First time, have them alternate with half lines (First half of the class reads “two households” the other half of the class completes “both alike in dignity”). The second time, have the halves of the class alternate full lines. For the third and final time, as a whole class read to the full stops. For each full stop, stomp your foot.
- Ask if any version of reading helped them understand the most (more than likely, they will mention the full-stop method as the most effective). Recommend that students read to full stops when they read, not line by line, or even comma by comma.

25 Minutes: Act I, Scene 1

- So that students have an opportunity to hear a ‘fluent’ Shakespeare reader before they are assigned the task to work towards becoming readers of Shakespeare themselves, play an audio adaptation.

- Be sure to pause the adaptation at points so that you can ask students to a) check for comprehension and b) encourage thinking about the issues in the text. Be sure to help the students unlock the sexual puns of Gregory and Sampson!

25 Minutes: Anticipation Guide

- Have students individually fill out the Anticipation Guide Handout (included).
- Allow them to break into small groups to discuss their answers.
- Come together as a whole class; let each group share some of the highlights of their conversation.

5 Minutes: Wrap up and previewing for tomorrow.

Reflection

- Are students starting to feel more comfortable with Shakespeare's language?
- How well do you think the students comprehend the scene? How can you tell?
- Were the students actively debating the questions on the Anticipation Guide?

Romeo and Juliet Anticipation Guide

Name: _____

Date: _____

DIRECTIONS: Before you read the play, place the number that corresponds to your own opinion next to the statement. There are no right or wrong answers.

Strongly Disagree 1	Disagree 2	Not Sure 3	Agree 4	Strongly Agree 5
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QUESTIONS:

1. One of the most important things in life is one's honor and one's family's honor.
2. True love can conquer all.
3. Parents should have a say in who their children marry.
4. Teenagers cannot experience true love. They are just infatuated.
5. The ends justify the means (meaning it is OK to do something wrong if it results in something good—kill 100 people to save 1000 people for example).
6. There is such a thing as “love at first sight.”
7. Our lives are governed by fate, and it is impossible to escape our destiny.
8. Suicide is an honorable way to die.
9. If someone wrongs you, it's OK to exact revenge. An eye for an eye.
10. If you have a broken heart, the best way to heal it is to scope out other attractive people. Don't hasten into another relationship. Play the field.

Day Four

Essential Questions

What are the main events that occur in Act I, Scene 2 and 3? Who is Romeo? Who is Juliet?

Text and Materials

Romeo and Juliet, Act I Scene 2 and 3

Activities

5 Minutes: Housekeeping

20 Minutes: Act I, Scene 2

- Do a whole class read-aloud. We are progressing towards the goal of students doing group-reads. This is the next step. Get some students comfortable with reading the text, modeling reading for their peers, which might be more accessible to the class than the readers in the audio recording. Be sure to give encouragement and coaching during the reading for when a student reads a line particularly well.

20 Minutes: Act I, Scene 3

- Group Reads, provide each group with a set of comprehension questions.

20 Minutes: Reflective Journal

- Prompt: Have you ever been rejected by a girl or guy you liked? What did that feel like? What advice did your friends give you to help you through it? How eventually did you get through it (for example, did you follow their advice)? If you have not been rejected, do you have a friend who has been? What advice did you give them and did they follow it?

20 Minutes: Graphic Organizer- Perspectives on Love and Marriage

- Pass out the graphic organizer sheets for perspectives on Love and Marriage. Have them work in partners to fill in the organizer for Romeo and Juliet. Inside the top scroll they are to write a general perspective, accompanied by a line from the play. They will not be able to fill in anything else in the graphic organizer yet.

5 Minutes: Wrap up

Reflection

- How did the group reads go? Do not give up on them if they do not succeed the first time, but be aware of any hiccups. If they still don't get any better after the next go, go back to doing class read-alouds (and try to cast

multiple students for the same parts). Or if you have a lot of ground to cover, consider bringing the audio adaptation back out.

- Be sure to monitor the progress of the students' graphic organizers. They are designed to help students keep the very dense content of the play organized in a coherent form. But if students are spending too much time with these handouts and not enough time engaging with the issues of the text, maybe you should fill them out collaboratively as a class so to free up a little bit more time for small group or class discussion?

I Believe and Say About
Love/Marriage...

Then this happens, and it changes things...

Character's
Name Goes Here

Now I believe/say...

Love and
Marriage

And this is the final result...

I Believe and Say About
Love/Marriage...

Character's
Name Goes Here

Now I believe/say...

Day Five

Essential Questions

What are the differences and similarities between the Zeffirelli and Luhrmann adaptations?

How do we write compare and contrast papers?

Text and Materials

Zeffirelli and Luhrmann adaptations

Activities

5 Minutes: Housekeeping

10 Minutes: Go over comparison charts for students to put into their notebooks. They will get four copies to use each Fri.

25 Minutes: Guided watching of Zeffirelli

- Pause at important highlights which you want to be sure students have notes and comments.

25 Minutes: Guided watching of Luhrmann

- Pause at important highlights which you want to be sure students have notes and comments.

20 Minutes: Compare and Contrast Introduction

- Start with brainstorming different things that we could compare. Choose one, and then ask students to identify the characteristics of each part of the pair. Write down the class's comments on the board. Then ask the students to come up with categories for their points. Then ask students which points they think are the most important.
- At the end of this class discussion, make explicit to the students that you went through these steps: identify, characterize, and prioritize⁴. Mention that these are three steps in the comparing and contrasting process, and that we will work on these more in depth and cover the others on other film days.

5 Minutes: Wrap up

Reflection

- How did the guided viewing sessions go? Were students responding to the movies, taking notes, and asking questions?
- How did the compare and contrast activity go? Were students involved? Could they make the step between acting intuitively and being able to identify the steps that they were taking cognitively?

⁴ These stages of comparison and contrast are outlined in Chapter 6 of *Dynamics of Writing Instruction*. My lessons are based on the process outlined in that chapter.



Name:

Date:

	Zeffirelli (1968)	Lynchman (1996)
Scenery		
Costumes		
Mood/Atmosphere		
Characters' Movements and Closeness to One another.		
Are there any major omissions or changes?		
Sexuality		
Overall Impression		

Week Two

Day 6

Essential Questions

What are the characters different perspectives on love and fate? What is the important image (and its significance) in I.iv?

Text and Materials

Romeo and Juliet, Act I Scene 4

Paper and colored pencils

Activities

5 Minutes: Housekeeping

20 Minutes: Group read-aloud trouble shooting.

- Have a class discussion about how the group read alouds are doing. Ask students to think for five minutes and write one thing that went well with their group reading and one thing that did not go well. Then have the students get back into their reading groups to share their responses and to brainstorm possible solutions. Come together as a class to share solutions and results.

25 Minutes: Group Read-alouds of Act I, Scene 4.

- Give each group basic comprehension questions. They need to have surface reading knowledge in conjunction with deeper reading knowledge.

25 Minutes: Art Activity- Draw What You Read

- Ask students to take a look again at the Queen Mab speech. Have them go line by line, using the information that they glean to draw a picture of Queen Mab and her chariot. Then ask the students to read through the rest of the monologue and pick one of the dreams that Queen Mab sends.

10 Minutes: Vocabulary Log

5 Minutes: Wrap up

Reflection

- Do you think the students appreciated an opportunity to discuss how their group readings were going? Be sure to check in periodically. If the group reads are just not working, toss them. The plans will continue on the assumption that this approach is working in the class, but the activities are easily adapted to using an audio adaptation or a whole class reading approach.
- Were the students able to visualize Queen Mab? Do you think it helped their comprehension?

Day 7

Essential Questions

How can we use our bodies and our voices like actors to convey meanings and understandings of the play?

Text and Materials

Romeo and Juliet, Act I Scene 5

Overhead of part of Act I, Scene 1 to use for promptbook modeling.

Worksheets with Act I, Scene 5 divided up into equal sections of plain, unformatted text (no footnotes).

Activities

5 Minutes: Housekeeping

20 Minutes: Promptbook modeling with Act I, Scene 1 (the fight scene)

- Use the overhead to model the process of making a promptbook. A promptbook is where actors make notes to help them figure out how they will act out their parts, including notes on dialogue and on body movement.

10 Minutes: Listen to audio adaptation of Act I, Scene 5

20 Minutes: Promptbooks

- Each group will get an equal share of Act I, Scene 5 to make promptbooks for. Be sure to give them copies of their lines that are separate from the textbook so that they can write the notes on their own copies. They will use the notes that they make in their promptbooks to perform their section for the class.

20 Minutes: Performances of promptbooks

10 Minutes: Vocabulary Log

5 Minutes: Wrap-up

Reflection

- How did the performances go? Did you notice any improvement in their performances when they were given time to do promptbooks?
- Were students making relevant notes in their promptbooks and deeply engaging with the text?

Day 8

Essential Questions

What are Romeo and Juliet's new perspectives on love and marriage now that they have found one another? What images do they use to describe what they are feeling?

Text and Materials

Romeo and Juliet, Act II Prologue through Scene 2

Activities

5 Minutes: Housekeeping

45 Minutes: Act II, Prologue-Scene 2

- 5 Minutes: Read the Prologue as a class
- Break into groups and read Act II, Scene 1 and Act II, Scene 2. Give students comprehension questions to check their surface level understanding. Ask students to pick out important images they notice.
- Come together as a class and share/discuss the images while creating an image splash on the white board. Students will keep the image 'splash' in their notes.
- Fill out the second part of the perspectives of love graphic organizer for *Romeo and Juliet*'s characters.

20 Minutes: Reflective Journal

- Prompt: We have seen as we read the many obstacles that *Romeo and Juliet*'s love faces—if you were in their place, would you go forward with the romance? If so, would you go forward with it in the same way? If not, explain why you would not pursue it.

15 Minutes: Vocabulary Log

5 Minutes: Wrap up

Reflection

- Take a look at the image splash on the white board—did the students pick out the images you were expecting? What meanings did they make of the images?
- How are the group readings going? What do you need to do to make sure your groups stay on task?

Day 9

Essential Questions

What is the significance of Friar Lawrence's speech? What changes do we see in Romeo's character?

Text and Materials

Romeo and Juliet Act II, Scene 3 and 4

Activities

5 Minutes: Housekeeping

30 Minutes: Act II, Scene 3

- Group read. You know the drill by this point. Be sure to emphasize to students that they should tease out Friar Lawrence's opinion on human nature and love.
- Art Activity: - Graphic Novel dialogue fill-ins. Copy pages from Sparknotes No Fear Shakespeare Graphic Novel adaptation of the play with the dialogue bubbles blanked out. Ask students to fill them in, using the images from the graphic novel to give them clues. Then provide them with copy with the dialogue filled in and let the compare.

10 Minutes: Discuss as a class each group's assessment on Friar Lawrence's opinions.

30 Minutes: Act II, Scene 4

- Group read. You know the drill by this point.
- Art Activity- Graphic Novel dialogue fill-in. Copy pages from Sparknotes No Fear Shakespeare Graphic Novel adaptation of the play with the dialogue bubbles blanked out. Ask students to fill them in, using the images from the graphic novel to give them clues. Then provide them with copy with the dialogue filled in and let the compare.

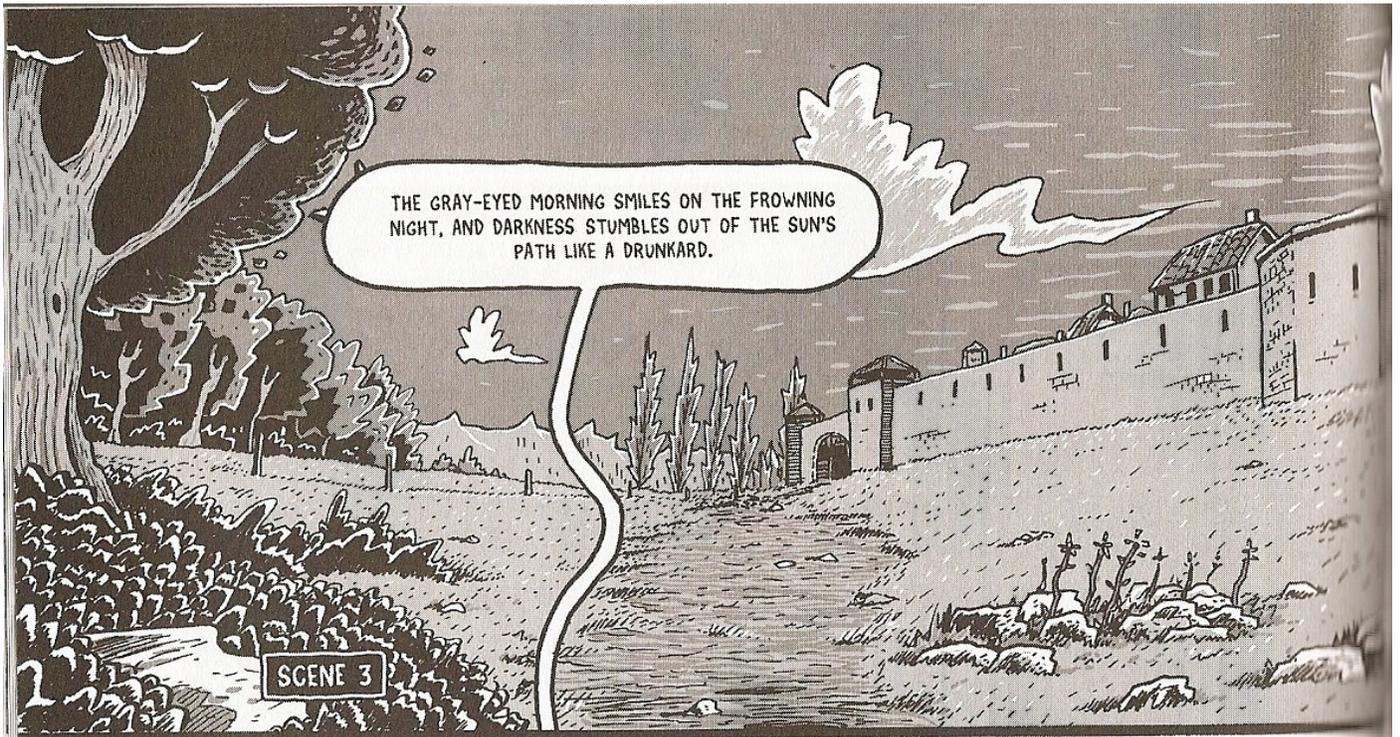
10 Minutes: Vocabulary Log

- Students should finish up their vocabulary log for the week. If they need to take it home to finish it, allow them to do so.

5 Minutes: Wrap up

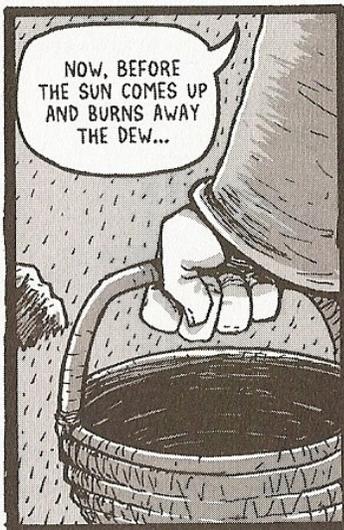
Reflection

- What about the dialogue fill-ins? Did students approximate the dialogue found in the graphic novel?
- How did students react to the activity?
- Were the students able to grasp the metaphors of Friar Lawrence? What guidance did they still need to continue to improve as readers?



THE GRAY-EYED MORNING SMILES ON THE FROWNING NIGHT, AND DARKNESS STUMBLES OUT OF THE SUN'S PATH LIKE A DRUNKARD.

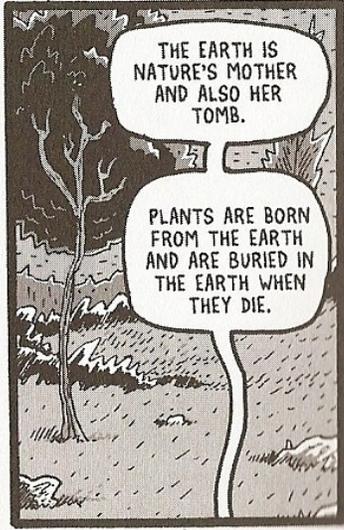
SCENE 3



NOW, BEFORE THE SUN COMES UP AND BURNS AWAY THE DEW...



...I HAVE TO FILL THIS BASKET OF MINE WITH POISONOUS WEEDS AND MEDICINAL FLOWERS.



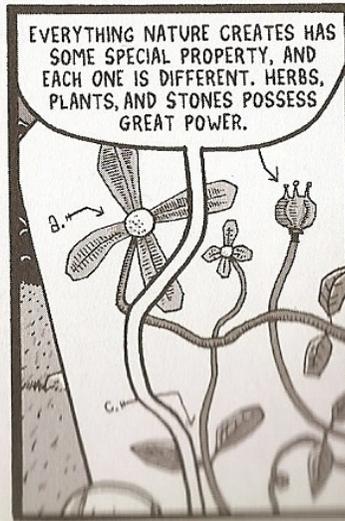
THE EARTH IS NATURE'S MOTHER AND ALSO HER TOMB.

PLANTS ARE BORN FROM THE EARTH AND ARE BURIED IN THE EARTH WHEN THEY DIE.

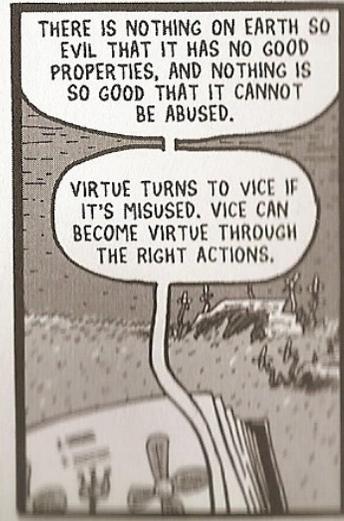


FROM THE EARTH'S WOMB,

MANY DIFFERENT SORTS OF PLANTS AND ANIMALS COME FORTH.



EVERYTHING NATURE CREATES HAS SOME SPECIAL PROPERTY, AND EACH ONE IS DIFFERENT. HERBS, PLANTS, AND STONES POSSESS GREAT POWER.



THERE IS NOTHING ON EARTH SO EVIL THAT IT HAS NO GOOD PROPERTIES, AND NOTHING IS SO GOOD THAT IT CANNOT BE ABUSED.

VIRTUE TURNS TO VICE IF IT'S MISUSED. VICE CAN BECOME VIRTUE THROUGH THE RIGHT ACTIONS.



Day 10

Essential Questions

What are the differences and similarities between the Zeffirelli and Luhrmann adaptations?

How do we write compare and contrast papers?

Text and Materials

Zeffirelli and Luhrmann adaptations

Activities

5 Minutes: Housekeeping

30 Minutes: Guided watching of Zeffirelli

- Pause at important highlights which you want to be sure students have notes and comments.

25 Minutes: Guided watching of Luhrmann

- Pause at important highlights which you want to be sure students have notes and comments.

25 Minutes: Compare and Contrast Instruction

- Ask students to get into groups of two to three. Tell them that for every Friday Film Day, these students will be their partners. Ask them to decide on things they would like to compare and contrast.
- Once they have decided a topic, ask them to practice the first two steps of comparing and contrasting: identifying the points of comparison and then categorizing the points.
- If you notice students are struggling, ask for a volunteer pair that you know is doing well to model their process for the class.

5 Minutes: Wrap up

Reflection

- How did the guided viewing sessions go? Were students responding to the movies, taking notes, and asking questions?
- How did the compare and contrast activity go? Were students involved? Could they make the step between acting intuitively and being able to identify the steps that they were taking cognitively?

Week Three

Day 11

Essential Questions

How would we characterize the relationship between Juliet and the Nurse? How can we use your bodies to convey meaning without resorting to using language?

Text and Materials

Romeo and Juliet, Act II Scene 5 and 6

Post-it Notes

Activities

5 Minutes: Housekeeping

35 Minutes: Act II, Scene 5 and 6

- To give students more strategies for reading in groups, encourage students to read the play silently to themselves, while making post-it notes with questions and comments and sticking them onto the page. This process is also known as “text rendering.” When the group comes back together, share the sticky notes with one another to support your discussion.

35 Minutes: Acting Exercise

- Miming activity. Break the reading up into equal parts for each group. Tell each group that they must remain silent while working on this activity. Ask each group to then come up with a mimed sequence where they act out what is going on in the play, using their body to give context and meaning. Each group will then share their results.
- Have a discussion about the experience. What was frustrating? What did they learn? Did it help them to physically engage with the scenes as well as verbally engage with them?

10 Minutes: Vocabulary Log

5 Minutes: Wrap up

Reflection

- How did the miming exercises go? Did students use their body and their faces appropriately? Were the students active and engaged?
- Did the students like the text rendering? Did it help structure their discussion? Do they need remediation to help them identify things in the text to comment on, or remediation to help them write good questions?

Day 12

Essential Questions

What is honor and manhood in *Romeo and Juliet*? Who is to blame for the tragedy at the end of this scene?

Text and Materials

Romeo and Juliet

Activities

5 Minutes: Housekeeping

25 Minutes: Act III, Scene 1

- Group reads. Allow students to pursue the text rendering approach if they wish, or to continue dividing parts if they choose that option.
- Remind students of Tybalt's threat back in Act I, Scene 5. Ask students to predict what will happen (and to write their prediction down) before they read and to discuss their predictions with their group. Ask the students to make notes as they read pieces of text that support their prediction.

20 Minutes: Reflective Journal

- Prompt: So here things have come to a head: Tybalt and Mercutio are dead. Romeo is banished. The Capulets blame the Montagues. The Montagues blame the Capulets. You will see in the next scene the Juliet herself hesitates as to where to lay the blame. Where do *you* think the blame lies? With Tybalt and his temper? With Mercutio and his incendiary words? With Romeo and his crashing the party and starting this whole mess? With the culture as a whole that constrains all of these men to fight for 'honor'? What do you think is the appropriate punishment?

20 Minutes: Class Debate, on the same topic as the reflective journal.

15 Minutes: Vocabulary Log

5 Minutes: Wrap up

Reflection

- What were the opinions during the debate? Were students engaged? What about the shy ones?
- Did everyone have a chance to have their say or was it total chaos?
- Did any groups choose to continue the text rendering approach? Reflect again on the group dynamics. Move things around if you need to.

Day 13

Essential Questions

How do Romeo and Juliet respond to tragedy, and how do their advisors respond?

How can we use living pictures to engage with the play in new ways?

Text and Materials

Act III, Scene 2 and 3

Activities

5 Minutes: Housekeeping

30 Minutes: Act III, Scene 2 and 3

- Group Read. Once again, allow students to choose between traditional group read method vs. text rendering method.

35 Minutes: Tableaux Vivants Activity (Shakespeare Set Free Method)

- Give each group a section of the play to make a tableau vivant (living picture). Students are expected to form a ‘living picture’ that conveys all of the important meanings and characters’ actions and inner emotional states for their assigned sections. The players are posed, perhaps even costumed or holding a prop, but they are completely still. Each group will then share their tableau in a progressive fashion, moving the class through the two scenes.

15 Minutes: Vocabulary Log

5 Minutes: Wrap up

Reflection

- Keep reflecting on the group reading, or on whatever method you are choosing at this point in the unit.
- Did the students grasp the concept of a living picture? Do you think this activity added to their understanding of the play, particularly of the characters and their emotional states?

Day 14

Essential Questions

How has Juliet changed over the course of these scenes?

Text and Materials

Romeo and Juliet, Act III Scene 4 and 5

Paper and colored pencils

Post-it Notes

Activities

5 Minutes: Housekeeping

20 Minutes: Act III, Scene 4 and 5

- Instead of doing group reads today, play an audio adaptation. Act III Scene 5 is one of the most emotionally charged scenes in the play and students might benefit from hearing the fight between Juliet and her parents.

30 Minutes: Class Discussion- Juliet's problem.

- Ask the group to focus on the changes they notice in Juliet. How has her relationship with the Nurse changed? What about her relationship with her parents? What do you think sparked this change in her personality?
- Ask each group to give a summary of the various reactions to this new turn of events (referring to Capulet forcing Juliet to marry Paris or disowning her). Ask students to make predictions about what they think Juliet will do.

20 Minutes: Image Comparison

- Ask students to focus on the contrasting images of the lark and nightingale and everything that is associated with them. Have students make image splashes for the lark and the nightingale, including words and images that *Romeo and Juliet* associate with those birds as well as any connections they personally make to those images.

10 Minutes: Vocabulary Log. Allow students to take home to complete if needed.

5 Minutes: Wrap up

Reflection

- What were the reactions to Capulet's ultimatum? Were the students making informed predictions? Did students make any personal connection to Juliet's problem, even if on a smaller scale?
- How did the images come out? Were students making personal connections? Or would time have been better used talking about Juliet's plight regarding marrying Paris?

Day 15

Essential Questions

What are the differences and similarities between the Zeffirelli and Luhrmann adaptations?

How do we write compare and contrast papers?

Text and Materials

Zeffirelli and Luhrmann adaptations

Activities

5 Minutes: Housekeeping (for sake of time, do this while students have started watching the films)

30 Minutes: Guided watching of Zeffirelli.

- Pause at important highlights which you want to be sure students have notes and comments.

30 Minutes: Guided watching of Luhrmann.

- Pause at important highlights which you want to be sure students have notes and comments.

30 Minutes: Compare and Contrast

- Get students into their “Film Friday” groups. Ask them to review together what they have done so far in reference to their topic. Then remind them of the next step—prioritize. Ask them to rank their categories in order of importance.
- Then have a brief mini lesson about the next step, comparing and contrasting the items. Emphasize the importance of using evidence at this juncture to back up their comparison. Then have students do so with their topic. Students should be writing a ‘detailed outline’ rather than paragraphs. Bullet points are completely acceptable. Students will likely not have finished with this step. That’s ok. They will have time next week to finish it.

Reflection

- How are students progressing with the compare/contrast activity? Take a look at those outlines—are students including relevant details? Are they phrasing things in terms of comparing and contrasting?
- Are the students keeping up with their notes? Be sure to continue pointing out important details. If you need to fast forward the less important points for time management to get to the good parts, there is no harm in doing so.

Week Four

Day 16

Essential Questions

What is subtext and how does it help our understanding of the play?

Text and Materials

Romeo and Juliet Act IV, Scene 1 and 2

Activities

5 Minutes: Housekeeping

25 Minutes: Act IV, Scene 1 and 2

- Group reads. You know the drill. Be sure to walk around the groups and give coaching when needed. Also provide a list of comprehension questions, as usual.

10 Minutes: Subtext Mini-lesson

- Show them a film clip from Annie Hall where two characters are speaking, and we see their inner thoughts in subtitles (see the transcript of it here: <http://www.vcu.edu/arts/playwriting/woodyallen.html>). This is an example of when subtext is made explicit for the audience for humorous effect.
- Give the students a definition of subtext. Then ask for student volunteers to take turns reading the line “I am so happy for you” with different subtext.

35 Minutes: Subtext Exercise (Shakespeare Set Free Method)

- *15 Minutes:* Divide the students into five groups. Assign each group a character for the scene. The break-up should look like this: Group 1-Scene 1 Juliet, Group 2- Scene 1 Friar Lawrence, Group 3- Scene 1 Paris, Group 4- Scene 2 Juliet and Group 5- Scene 2 Capulet. Ask them to figure out what the subtext in the scene is for their character: what are they thinking when they are speaking?
- *20 Minutes:* Have each group nominate a person to read the lines, using the subtext the group discussed. What new understandings about all of the characters have we reached now that we are using subtext?

10 Minutes: Vocabulary Log

5 Minutes: Wrap up

Reflection

- How well did students grasp the concept of subtext? Were the readings accurate and true to the characters?
- Did students show an increased awareness of the characters’ thoughts? Did they use voice inflection to do so?

Day 17

Essential Questions

What are Juliet's fears? How is Juliet's character continuing to change over the course of the play?

Text and Materials

Romeo and Juliet Act IV, Scene 3 and 4

Overhead sheets and markers

Activities

5 Minutes: Housekeeping

25 Minutes: Act IV, Scene 3 and 4

- Before starting reading, set up the scenes for the students. Mention that Juliet is about to make a very difficult decision and that she is coping with her worst fears in Scene 3. Then mention that Capulet is a foil here: he is full of excitement and hope. Ask them to keep this juxtaposition in mind as they read.
- Group reads. You know the drill. Be sure to walk around the groups and give coaching when needed. Also provide a list of comprehension questions, as usual.

30 Minutes: Concept Map

- Ask students to go back to Act IV, Scene 3, specifically looking at Juliet's soliloquy. Speak about how Juliet has two warring consciences in this scene.
- Have each group develop a concept map on an overhead that shows the dueling consciences and Juliet's worst fears to show to their classmates⁵. Also discuss as a group which conscience you would listen to if you were Juliet.

15 Minutes: Concept Map Showcase

10 Minutes: Vocabulary Log

5 Minutes: Wrap up

Reflection

- How did the concept maps turn out? Did they help students understand Juliet's plight better? Were students engaging with her and making personal connections?

⁵ You will also need to make copies of the overhead after class for each student to keep in their Unit Notebooks.

Day 18

Essential Questions

What are the tensions between personal responsibility and fate that we see set up in these scenes that will play out through the conclusion of the play?

Text and Materials

Romeo and Juliet Act IV, Scene 5 and Act V, Scene 1

Activities

5 Minutes: Housekeeping

25 Minutes: Act IV, Scene 5 and Act V, Scene 1

- Group reads. You know the drill. Be sure to walk around the groups and give coaching when needed. Also provide a list of comprehension questions, as usual.

20 Minutes: Reflective Journal

- Prompt: Who do you think is to blame for Juliet's 'death' in Act IV, Scene 5? Can you blame one person, or even multiple people? What about Fate? In V.i Romeo claims he is fortune's fool—are the other characters also? What about Juliet? Does she only have herself to blame? Or is everyone to blame? Be sure to explain your reasoning with examples from the play.

20 Minutes: Sharing Opinions

- Ask students to volunteer to share their opinions about where the blame should lie.

15 Minutes: Vocabulary Log

5 Minutes: Wrap up

Reflection

- How did the final discussion go? Were students engaged and active? Did they want to share their opinions? Were they opinionated about what was going on?
- Were students able to listen to other students and reach the understanding that placing blame is a complicated process and that one single person cannot be made a scapegoat?
- Did students use examples from the play to back up their reasoning?

Day 19

Essential Questions

What are the main ideas of *Romeo and Juliet*, and how can we relate to them now as modern readers?

Text and Materials

Romeo and Juliet Act V, Scene 2 and 3

Activities

5 Minutes: Housekeeping

25 Minutes: *Romeo and Juliet* Act V, Scene 2 and 3

- Group reads. You know the drill. Be sure to walk around the groups and give coaching when needed. Also provide a list of comprehension questions, as usual.

25 Minutes: Anticipation Guide Discussion

- Give students new copies of the Anticipation Guide and have them fill it out again. Do not let them look at their old Anticipation Guides until they have already filled this one out again. Ask the students to compare their guides. Did anyone have any changed opinions?

20 Minutes: Reflective- Final Impression

- Prompt: As we have read through this play, we have touched on many issues: love, fate, death, manhood, friendship, and grief, just to name a few things. What are your final thoughts about the play? Did you enjoy it? Why or why not? Was there anything that you would change? Why or why not?

10 Minutes: Vocabulary Log

5 Minutes: Wrap up

Reflection

- Do you feel like you have some closure after this lesson? Do not be too content—students have to write their essays and put on their puppet shows!
- Did any students change their opinions as a result of reading the play? Would you actually consider it a failure if nobody changed their opinions, or is that not very important to you and your students?
- What is the scope of student opinion on the play as a whole? Are those opinions about the text or actually cloaked opinions about your teaching, or both?

Day 20

Essential Questions

What are the differences and similarities between the Zeffirelli and Luhrmann adaptations?

How do we write compare and contrast papers?

Text and Materials

Zeffirelli and Luhrmann adaptations

Activities

5 Minutes: Housekeeping (for sake of time take roll, etc, while students are watching the films)

30 Minutes: Guided watching of Zeffirelli.

- Pause at important highlights which you want to be sure students have notes and comments.

30 Minutes: Guided watching of Luhrmann.

- Pause at important highlights which you want to be sure students have notes and comments.

30 Minutes: Compare and Contrast Exercise

- Let students finish their bullet point outline that they started last Friday.
- Introduce the fifth step of the process: issuing a judgment. Emphasize that their evaluation/judgment is opinion, but it must be opinion supported by the points made in step four (comparing and contrasting).

Reflection

- Students have made it through all of the scaffolding before starting on comparing and contrasting the film adaptations. How did it go? Do you think students need more guidance and scaffolding?

Week Five

Day 21

Essential Question:

What are the differences and similarities between the Zeffirelli and Luhrmann adaptations?

How do we write compare and contrast papers?

Text and Materials:

Compare and Contrast Rubric

Zeffirelli and Luhrmann adaptations

Movie comparison charts

Pre-writing notes and rough drafts

Activities:

5 Minutes: Housekeeping

20 Minutes: Film finishing

- If you have not gotten all the way through the adaptations, this is the day to finish them. Expand or remove this planning time as necessary.

15 Minutes: Compare and Contrast Rubric

- Pass out the compare/contrast rubric. Go over it in detail with students. Answer any questions and try to quell anxieties. The rubric is very detailed, but that is in the interest of helping the students, not intimidating them.

45 Minutes: Pre-writing and Rough Draft

- Ask students to take out their movie comparison charts from the past four Fridays. Allow them to work with a partner to go through the first two steps of the compare/contrast process: identifying and characterizing/categorizing.
- Until the end of the period, students are to work on their pre-writing and their rough drafts. Students will be turning in all products related to this paper. They will have time tomorrow to finish their first drafts, but if they want to take it home, allow them to.

5 Minutes: Wrap-up

Reflection:

- Was the rubric clear? Did the students understand what is expected of them? Do they feel like those requirements are achievable? What leads you to think so?

Day 22

Essential Question:

What are the differences and similarities between the Zeffirelli and Luhrmann adaptations?

How do we write compare and contrast papers?

Text and Materials:

Compare and Contrast Rubric

Zeffirelli and Luhrmann adaptations

Movie comparison chart

Pre-writing notes and rough drafts

Activities:

5 Minutes: Housekeeping

25 Minutes: Finish Rough Drafts

10 Minutes: Mini-lesson on revision vs. editing

- It's important for students to realize that revision and editing are different processes. Revision is deep thinking, a re-ordering of thought, a way of re-seeing a paper. Editing, on the other hand, focuses on grammar and mechanics.

20 Minutes: Peer conferences

- During these conferences students are only allowed to talk about ideas, organization, and ways to rephrase thoughts to improve their meaning. They are NOT editing. They are revising. Students are to write comments in a different color ink.

25 Minutes: Start revisions

- Students should come from these conferences with suggestions for revisions. For the rest of the period, let them work on addressing their peers' suggestions. If students wish to take their papers home with them, allow them to.

5 Minutes: Wrap-up

Reflection:

- Did students grasp the distinction between revision and editing? How did the conferences go? Did the students find them helpful? Do they need more time?

Day 23

Essential Question:

What are the differences and similarities between the Zeffirelli and Luhrmann adaptations?

How do we write compare and contrast papers?

Text and Materials:

Compare and Contrast Rubric

Zeffirelli and Luhrmann adaptations

Paper, pencils

Movie comparison chart

Pre-writing notes and rough drafts

Activities:

5 Minutes: Housekeeping

40 Minutes: Finish revisions and the next draft

- Students should be crafting their new draft that implements the revisions they discussed with their peers yesterday.

15 Minutes: Peer-editing

- Now is the time for editing, looking at mechanics and grammar. Peers should mark papers in a different colored ink.

25 Minutes: Finish final draft, fixing any errors edited by their peers

- If not finished, complete it for homework

5 Minutes: Wrap up

Reflection:

- Are the students feeling comfortable with their papers? Are they ready to move on?
- Do you think they have a good grasp on the different interpretations of the play?

Day 24

Essential Question:

What have we learned about *Romeo and Juliet*? How do we convey what we learned about the play through putting on our own adaptations?

Text and Materials:

Past project examples for learning centers

Puppet show rubric

Media clips of puppet show examples

Activities:

5 Minutes: Housekeeping

20 Minutes: Puppet Show Rubric and Directions

- Go over the rubric in detail with students. Answer any questions and try to quell anxieties. The rubric is very detailed, but that is in the interest of helping the students, not intimidating them.

30 Minutes: Puppet Show Learning Centers

- Before class, set up learning centers that showcase different models for puppet shows. The learning centers can be as follows: creating puppets center (with puppet examples), puppet shows that parody popular movies center, adaptation ideas center, scenery center, writing dialogue center (with past samples of student-written dialogue from past projects).
- Have students cycle through the center in groups. They should have about five minutes per center.
- Have a discussion with students to talk about the different learning centers—were they helpful?

30 Minutes: Puppet Show workshop

- Ask students to form into groups of no more than five students per group. They can keep their reading groups if they like, or they can break off into other groups.
- Students should then come together and start settling on what they are going to do for the project: developing their overall concept, assigning roles, etc.

5 Minutes: Wrap up

Reflection:

- Do the students have a clear idea what is expected of them for this project? Are they excited about it?

Day 25

Essential Question:

What have we learned about *Romeo and Juliet*? How do we convey what we learned about the play through putting on our own adaptations?

Text and Materials:

Craft materials for making puppets

Computer connected to the internet for research

Activities:

5 Minutes: Housekeeping

80 Minutes: Puppet show workshop

- Students have a full period to work on their puppet show project. Each group will have roughly 10 minutes of computer time apiece to do any necessary research. Each group will also get the same amount of time of conferencing with me where they can ask questions and ask for feedback and guidance.
- By the end of this workshop, students should have: concepts for each puppet developed as well as any scenery, a detailed overview of what their play will contain, and part of a rough draft for their script.

5 Minutes: Wrap up

Reflection:

- How are the puppet shows progressing? Be sure to monitor the groups to make sure that everyone is doing their part. Do you need to shuffle students around?

Week Six

Day 26

Essential Question:

What have we learned about *Romeo and Juliet*? How do we convey what we learned about the play through putting on our own adaptations?

Text and Materials:

Craft materials

Activities:

5 Minutes: Housekeeping

80 Minutes: Puppet show workshop

- Students have a full period to work on their puppet show project. Each group will have roughly 10 minutes of computer time apiece to do any necessary research. Each group will also get the same amount of time of conferencing with the instructor where they can ask questions and ask for feedback and guidance.
- By the end of this workshop, students should have: puppets in the process of being finished, as well as any scenery, and scripts written out in a rough draft form with revision suggestions.

5 Minutes: Wrap up

Reflection:

- How are the puppet shows progressing? Be sure to monitor the groups to make sure that everyone is doing their part. Do you need to shuffle students around?

Day 27

Essential Question:

What have we learned about *Romeo and Juliet*? How do we convey what we learned about the play through putting on our own adaptations?

Text and Materials:

Craft materials

Activities:

5 Minutes: Housekeeping

80 Minutes: Puppet show workshop

- Students have a full period to work on their puppet show project. Each group will have roughly 10 minutes of computer time apiece to do any necessary research. Each group will also get the same amount of time of conferencing with the instructor where they can ask questions and ask for feedback and guidance.
- By the end of this workshop students should have: polished puppets, scenery, and scripts. They should be ready to put on their shows tomorrow. Each student who is performing should be given a script so that they can study them at home.

5 Minutes: Wrap up

Reflection:

- How are the puppet shows progressing? Be sure to monitor the groups to make sure that everyone is doing their part. Do you need to shuffle students around?

Day 28

Essential Question:

What have we learned about *Romeo and Juliet*? How do we convey what we learned about the play through putting on our own adaptations?

Text and Materials:

Table at front of room with tablecloths.

Index cards

Activities:

5 Minutes: Housekeeping

80 Minutes: Puppet Showcase

- Each group will be put on their puppet show for the class. In addition to putting on the puppet show, each group will be asked questions about their adaptation choices by their instructor and by their classmates. Between the performance and the question and answer session, each group will have about 10 minutes.
- This part will not be graded, but every student will be given a pack of index cards. They are to write a 2-3 sentence 'review' of each performance that they see, giving the reviews to me. I will compile the commentary for each group and give them to the group members with their grades.

5 Minutes: Wrap up

Reflection:

- So how were the puppet shows? Did they show students' understandings of the plays characters and themes? Were they creative?
- Were the students engaged by their peers' hard work? What were the index-card reviews like?