

Romeo and Juliet Unit Plan

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Education 352
Professor Schilling
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A. TEXTBOOK/COURSE INFORMATION

NAME OF COURSE/GRADE LEVEL: English 9-1 and English 9-1 Repeat

DESCRIPTION OF COURSE: This course is designed for ninth grade students. Its curriculum includes literature, vocabulary, writing, and public speaking. The literature component spans from classical stories to the modern novel.

NAME OF THE UNIT: *Romeo and Juliet* by William Shakespeare

DESCRIPTION OF THE UNIT: This unit uses William Shakespeare's *Romeo and Juliet* to help students analyze family relationships and fate in the character's lives as well as their own. We will be closely examining the role of fate vs. deliberate action and decisions that the characters' make. By the end of the unit, students should have a sense of the power they have over their own lives and the lives of others by the decisions they make and the actions they take. Students will use independent and group work, vocabulary charts, graphic organizers, reading skills, and writing skills to analyze and delve into the world of Shakespeare.

TITLE OF TEXTBOOK: Holt Elements of Literature, Third Course

NAMES OF EDITORS: Dr. Kylene Beers and Dr. Lee Odell

NAME OF PUBLISHING COMPANY: Holt, Rinehart, and Winston

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READING LEVEL OF TEXTBOOK: Ninth grade reading level

B. PHILOSOPHY OF READING IN THE CONTENT

STANDARDS:

9.1.1 Identify and use the literal and figurative meanings of words and understand the origins of words.

9.3.2 Compare and Contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic.

9.3.3 Analyze interactions between characters in a literary text and explain the way those interactions affect the plot.

9.3.4 Determine the characters' traits by what the characters say about themselves in narration, dialogue, and soliloquy.

9.3.5 Compare works that express a universal theme and provide evidence to support the views expressed in each work.

9.3.10 Identify and describe the function of dialogue, soliloquies, asides, character foils, and stage designs in dramatic literature.

- Dialogue: a conversation between two characters
- Soliloquies: long speeches in which characters, on stage alone, reveal inner thoughts aloud
- Asides: words spoken by characters directly to the audience
- Character foils: characters who are used as contrast to another character
- Stage designs: directions and drawings for the setting of a play
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9.3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period.

9.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.

9.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers

9.5.8 Write for different purposes and audiences, adjusting tone, style, and voice as appropriate.

9.6.3 Produce legible work that shows accurate spelling and correct use of conventions of punctuation and capitalization.

9.7.1 Summarize a speaker's purpose and point of view and ask questions concerning the speaker's content, delivery, and attitude toward the subject.

9.7.2 Choose appropriate techniques for developing the introduction and conclusion in a speech, including the use of literary quotations, anecdotes, and references to authoritative sources.

9.7.5 Produce concise notes for extemporaneous speeches (speeches delivered without a planned script).

9.7.10 Assess how language and delivery affect the mood and tone of the oral communication and make an impact on the audience.

IMPORTANCE:

This unit of study is important to ninth grade students because reading and analyzing *Romeo and Juliet* will help students develop analytic reading skills. This is a skill that they will need in order to be responsible and informed members of society as well as excel in higher education or the job field. Through this play, students will be able to analyze themes that relate to them such as fate, young love, conflict between and within families, the effects of violence, and suicide. This will give students a voice and an avenue to explore difficult subjects that many have experienced and/or are currently experiencing. Because the unit focuses on whether fate or personal decisions have the most impact over the characters' lives, by the end, students should realize that they have the power to improve or destroy their lives and the lives of others. They will also learn more about the historical period in which Shakespeare was writing. Lastly, I believe that Shakespeare's plays have intrinsic value in and of themselves, and *Romeo and Juliet* is a great piece of authentic literature to experience.

PHILOSOPHY:

My philosophy of reading in English and Language Arts is that it is necessary and has infinite benefits because it can offer prime examples of the English language at its best, cross borders and ethnic boundaries, and cultivate and develop higher level thinking skills. Literature is the foundation of my content because it is what keeps our language and culture alive. Reading is the key to unlocking vast storehouses of knowledge contained within literature. For example, within the *Romeo and Juliet* Unit, students will study history and Elizabethan culture; examples of the English language at its finest in Shakespeare's words, puns, and constructions; and themes such as love and violence that are still relevant to them today.

I learned more about racial, cultural, and religious tensions in my English classes in high school by reading books such as John Howard Griffin's *Black Like Me*, James McBride's *The Color of Water*, Chinua Achebe's *Things Fall Apart*, and Elie Wiesel's *Night* than I did in my history classes. Reading is essential to my content area because it allows students to learn more about themselves and others while they learn about the English language. I believe this is the point of studying English and Language Arts: to learn through the words and stories of others. Reading makes students analyze their beliefs and the world around them by introducing various points of view. This teaches empathy, broadens minds, and improves cognitive and reflective abilities. Reading also helps improve students' communication skills because it exposes students to artful and effective written communication styles and vocabularies and helps students develop a knowledge base from which to draw conclusions and opinions.

READABILITY TEST

Text: Holt Elements of Literature, Third Course, *Romeo and Juliet* by William Shakespeare

Excerpt 1

Two households, both alike in dignity,
In fair Verona where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here (901)

Sentence length: 2.8 sentences
Number of syllables: 132 syllables

Excerpt 2

What say you? Can you love the gentleman?
This night you shall behold him at our feast;
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,
And see how one another lends content;
And what obscured in this fair volume lies
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him only lacks a cover.
The fish lives in the sea, and 'tis much pride
For fair without the fair within to hide.
That book in many's eyes doth share (916)

Sentence Length: 5.1 sentences
Number of Syllables: 130 Syllables

Excerpt 3

But soft! What light through yonder window breaks?
It is the East, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious.
Her vestal livery is but sick and green,
And none but fools do wear it. Cast it off.
It is my lady! O, it is my love!
O, that she knew she were!
She speaks, yet she says nothing. What of that?
Her eye discourses; I will answer it. (934)

Sentence Length: 13 sentences

Number of Syllables: 119 Syllables

Excerpt 4

God's bread! It makes me mad.
Day, night; hour, tide, time; work, play;
Alone, in company; still my care hath been
To have her matched; and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly trained,
Stuffed, as they say, with honorable parts,
Proportioned as one's thought would wish a man—
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,
To answer, "I'll not wed, I cannot love;
I am too young, I pray you pardon me"!
But, and you will not wed, I'll pardon you!
Graze where you (986)

Sentence Length: 3.4 Sentences

Number of Syllables: 128 Syllables

Excerpt 5

I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet;
And she, there dead, that Romeo's faithful wife.
I married them; and their stolen marriage day
Was Tybalt's doomsday, whose untimely death
Banished the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pined.
You, to remove that siege of grief from her,
Betrothed and would have married her perforce
To County Paris. Then comes she to me
And with wild looks bid me devise some mean
To rid (1021)

Sentence Length: 4.5 Sentences
Number of Syllables: 129 Syllables

I think that the readability test is a good place to start when trying to determine the appropriate reading level of a particular classroom material, but I do not think it is infallible. According to the test, *Romeo and Juliet* is written at a level appropriate for sixth graders; however, I believe the test results are skewed by Shakespeare's sentence variety. One sample passage had 13 sentences in it while another only had 2.8 sentences. The directions said to use more samples to compensate for sentence variability, so I included five samples instead of three. The results were still consistent with a sixth grade reading level. This surprised me as the play is often taught at a ninth grade and even college level. One limitation of the test is that it does not consider content and vocabulary. I believe the content of the play is more suited to high school and college students than it is for sixth graders.

D. ANNOTATED LIST OF TRADE BOOKS FOR ENGLISH/LANGUAGE ARTS

Draper, S. (2001). *Romiette and Julio*. New York: Simon Pulse.

Romiette and Julio is a young adult novel about two teenagers who fall into a forbidden romance. Their love is opposed by a dangerous local gang because Romiette is African-American and Julio is Hispanic bringing racial themes and tension to the forefront of the novel. The pair devise a plan to stay together and avoid the fate of Shakespeare's star-crossed lovers whose names resemble their own. It is a modern twist of Shakespeare's famous play that many students may more readily relate to because of the present-day situation and language.

Leong, S. (Ills). (2007). *Romeo and Juliet: Manga Shakespeare*. New York: Amulet Books.

Manga is a form of Japanese comics that is currently very popular among teenagers. This *manga* novel adapts Shakespeare's play into pictures and still utilizes the original words. It places the characters in present-day Tokyo where Romeo is a rock idol, and Juliet is a fashionable Shibuya girl. The pictures make the text more interactive and modernize the tale for a modern audience.

Rinaldi, A. (2001). *The Coffin Quilt*. San Diego: Gulliver Books.

Based on the infamous Hatfield and McCoy feud, *The Coffin Quilt* is a young adult novel that looks at the tragic effects of hatred on two families through the eyes of Fanny McCoy, a sixteen year old girl. The violence escalates as the narrator's sister, Roseanna McCoy, runs off with a Hatfield boy. Fanny realizes that her sister has a morbid fascination with violence and causes most of the continued problems between the families. The novel receives its title from a quilt that Roseanna decorates with coffins to record the fate of the two families. Throughout the novel, Fanny acts as a voice of reason as she tries to break the cycle of violence.

Shakespeare, W. (2001). *Hamlet*. New York: Washington Square Press.

Hamlet is another one of Shakespeare's great tragedies. It will be a good play to introduce to any student who is interested in reading more of Shakespeare's plays. Hamlet is the young prince of Denmark who sees his father's ghost and learns that his Uncle Claudius poisoned his father to steal the crown and King Hamlet's wife. Prince Hamlet is plagued by mental illness as he copes with his mother's marriage to his uncle and his desire for revenge.

Shulman, I. (1990). *West Side Story*. New York: Pocket Books.

This novel was based on the musical by the same name which was originally based on *Romeo and Juliet*. It offers a contemporary spin on Shakespeare's play as the two main characters, Tony and Maria, fall in love. Their relationship is dangerous as the two are

associated with rival gangs—the Sharks and the Jets. The novel adds cultural in addition to familial tension to the mix as the Sharks are Puerto Rican and the Jets are American. Like the original play, there are deaths, mix-ups, tragedy, and finally peace between the feuding parties.

Trade books can enhance my classroom's content because they can offer enrichment for those students who are interested in pursuing an author or topic more in-depth. They will help ensure that learning can continue outside of the classroom. Trade books can also be used within the classroom to break up the routine and give students a break from their textbook; it is important to diversify students' learning material. Trade books can also be used to draw students into a topic by capitalizing on their interests. For example, students who like history may appreciate *The Coffin Quilt* for its Civil War and historical characters. It still has traces of *Romeo and Juliet* within it, so they will be covering some of the same themes in a different work of literature. Hispanic or African-American students may appreciate and relate to *West Side Story* or *Romiette and Julio* on a deeper level than *Romeo and Juliet* even though they explore the same topics and share the same general plot.

E. LESSON PLAN TO ACTIVATE PRIOR KNOWLEDGE

Manchester College
Education Department/Lesson Plan Format
Lesson By: Stacey Morgan

Lesson: An Interview with Shakespeare
Age or Grade Intended: English 9

Approx. length: 40 minutes

Academic (IN State) Standards: 9.7.1 Summarize a speaker's purpose and point of view and ask questions concerning the speaker's content, delivery, and attitude toward the subject.

Performance Objectives: While listening to an interview with Shakespeare, students will complete a study guide based on facts and inferences from Shakespeare's answers with 12 out of 12 correct answers.

After the interview, students will formulate and write down a question on their study guide about the life or time of Shakespeare with 100% participation.

Assessment: After the interview, students will have the opportunity to work with a partner to compare answers and fill in any of the answers that they missed. We will then go over the answers as a class to ensure that their study guides are complete and correct. I will then collect the papers to review their answers and formulated questions.

Advanced Preparation by Teacher: Mr. Conlon has already agreed to help me by doing his Shakespeare routine for the class. I will need to research and write the dialogue between Mr. Conlon (A.K.A Shakespeare) and me. We will need to rehearse the interview. I will also need to create and make copies of the study guide for the students to complete.

Procedure:

Introduction: Welcome to class. We are just beginning our Shakespeare unit where we will be studying fate and family using *Romeo and Juliet*. To help get us started, we have a special guest here today. Please welcome Mr. William Shakespeare, who has been so gracious as to rise from grave to meet with us today. He has agreed to be interviewed to give us a little background information on *Romeo and Juliet* as well as some background information about himself.

Step-by-step:

1. Ask students to clear everything off of their desks except for a writing utensil.
2. Hand out the study guide. (See attached study guide with Bloom labels and answers.) Ask them to fill out the study guide as they listen carefully to Shakespeare's answers (M.I. Verbal/Linguistic).
3. Ask interview questions to Mr. Conlon who is dressed in costume and has assumed the character of Shakespeare.

4. Have each student write a question on the bottom of the study guide that she or he is interested in concerning the life and times of Shakespeare that was not answered during the interview (M.I. Intrapersonal).
5. Break students into pairs. Have them discuss and compare their answers (M.I. Interpersonal). Let them fill in any answers to questions that they missed during the interview.
6. Bring students back together as a class. Review and discuss the answers to the study guide (M.I. Verbal/Linguistic).
7. Collect papers to review questions.

Closure: Today we learned a little about the author of the play *Romeo and Juliet*. He gave us information about his life as an actor and writer as well as information about his family. Even though he wrote the play over four centuries ago, many of the issues in the play are relevant even today. As we read and watch *Romeo and Juliet*, I want you to keep Shakespeare's family, the Montague and Capulet families, and your own family in mind as we try to discover together what makes learning Shakespeare so valuable and relevant to us today, almost four hundred years later.

Adaptations/Enrichment:

Students with learning disabilities can be asked just to listen to the presentation and then given a copy of the script afterwards to help them fill in the study guide to accommodate for a slower processing rate.

Working in groups to review answers will also be beneficial to students with learning disabilities because they can learn from their peers and find answers they may have missed on their own.

Students with autism will also benefit from working in groups because it will help them work on their social skills.

Gifted and talented students could work on their own interview and script with Shakespeare, Shakespeare's wife, Queen Elizabeth, or one of the main characters from the play to present to the class.

Self Reflection:

Did the students find the interview interesting or did their attention begin to wane?

Were the students able to stay on task using the study guide?

Was the timing okay?

What went well?

What would I change next time, and would I consider doing this lesson again?

Interview with Shakespeare Script

Teacher: Welcome to Warsaw High School, Mr. William Shakespeare! Thank you for taking the time to come all the way to Indiana from England to answer a few of our questions.

Teacher: People today think of you as a great writer and playwright. Your work is known around the world—in fact, your plays have been translated into every language, and you are considered by many to be the greatest writer who has ever lived. Did you ever imagine that you'd be so famous?

Shakespeare: I actually considered myself to be a professional actor—not a writer. I wrote plays in order to act them out and to make money. I wrote plays to be entertainment for the masses, not to be read as great literature. In fact, my plays weren't meant to be read at all: they were meant to be performed and watched!

Teacher: We are about to read and watch your famous play *Romeo and Juliet*. Can you tell us what kind of play it is and what your inspiration was to write it?

Shakespeare: *Romeo and Juliet* is a type of play called a tragedy. A tragedy is a play in which serious events take place that eventually lead to an unhappy ending for the main character. Sometimes the character's downfall is caused by something he or she did, and sometimes it is caused by fate or the actions of others. In *Romeo and Juliet*'s case, they were “star-crossed lovers” from the very start. They weren't just innocent bystanders of fate however...but you will be able to judge that for yourselves later. My inspiration for this play came from a 1562 poem by a man named Arthur Brooke called *The Tragical Historye of Romeus and Juliet*. However, their story began before that poem was written. Even Arthur Brooke borrowed it from older Italian stories that were handed down through time.

Teacher: One of the themes we will be looking at while studying *Romeo and Juliet* is “family.” Would you be willing to tell us a little about your family?

Shakespeare: Well, I was born in April of 1564, two years after the poem *The Tragical Historye of Romeus and Juliet* was published, and I was baptized on April 26th in my home town of

Stratford-upon-Avon. My dad, John Shakespeare, was a glover and at one point served as the town bailiff. I occasionally helped him with his gloving business when I was young. My mother, Mary Arden Shakespeare, came from an aristocratic family. I had six living brothers and sisters, so it was generally pretty busy around the house. We were pretty well-to-do until my father encountered some money problems when I was twelve. When I was eighteen years old, I married Anne Hathaway who was twenty-six and pregnant with our daughter Susanna at the time. She later gave birth to our twins Judith and Hamnet as well. My two daughters lived to grow up and start families of their own, but my only son, Hamnet, died when he only was eleven years old.

Teacher: You are a man of a great many words: your thirty-seven plays contain over 10,000 different words. What kind of schooling did you have to give you such an extensive vocabulary?

Shakespeare: I attended a grammar school where I learned to read and write using religious material. I also studied stories by Ovid, who became one of my favorite authors, and I studied plays by a man named Plautus. I didn't attend school very long, only until my early teens. However, I continued to read and write. If I needed a word and there wasn't one that quite expressed what I wanted to say, I would just create a new one that would!

Teacher: Not very much is known about you between the years of 1585 and 1592. This time in your life is often labeled as “the lost years.” Will you finally end all of the secrecy and tell us what you were doing at that time?

Shakespeare: I'm afraid that is a secret that I have already taken with me to the grave. However, I did move to London leaving my wife and kids in Stratford-upon-Avon during this time and eventually began my acting career there.

Teacher: What did you do following “the lost years?”

Shakespeare: The London theatres were closed in 1593 because of the Bubonic Plague, so I wrote and published some poetry. When the theatres reopened a year later, I continued to act and write for The Lord Chamberlain's Men—the most prominent theatre company in England, and, if I do say so myself, a particular favorite of Queen Elizabeth herself. Even though a woman could rule the country, women did not act at this time. Female roles were played by young men whose

voices hadn't yet changed. Our name changed to The King's Men after King James ascended England's throne and replaced the Lord Chamberlain as our patron in 1603.

Teacher: Would you mind walking us through an average day for you as an actor and playwright?

Shakespeare: Well, about 7:00 A.M a couple of us would meet at the Mermaid Tavern to discuss company business over breakfast. We'd hire a few boys to post play bills and spread the word about tonight's play. When we arrived at the theatre awhile later, we would rehearse and get the theatre, props, and costumes ready for the show. By 11:30 a crowd would start to form, and the doors would open at 1:00 P.M. The crowd was always a mixture of people: prostitutes, pick-pockets, vendors, performers, low class, middle class, aristocrats—they all turned up for the show. We'd often have a full house of over 3,500 people in attendance. The other actors and I would take the stage at 2:00, and our performances usually would last about two hours. After the crowds left, we would rehearse for tomorrow's performance and tally up our earnings for the night. Then, we'd head back over to the Mermaid Tavern around 6:30 for dinner. That's when I would unveil a new play script. I'd make some changes here and there until the rest of the company liked it and agreed to buy it. I'd head home generally around 9:30 and continue to write for a few more hours. Then, I'd go to bed just to wake up and do it all over again the next day—that is if the Puritans or the Plague hadn't shut down the theatres. During those times, I'd work on some sonnets and poems.

Teacher: Many people believe you were unfaithful to your wife while you were in London because some of your sonnets are written about a "Dark Lady." Who was she?

Shakespeare: That's another secret that I've taken to the grave with me, although many believe her name was Aemilia Lanier, a Venetian musician and poet.

Teacher: You are often associated with the Globe Theatre. Tell us how the Globe Theatre originated.

Shakespeare: Ah, yes—the Globe. We originally performed in a theatre named "The Theatre." It was built by a man named James Burbage. He owned the building, but not the actual ground where it was built. *That*, he leased. When the lease expired in 1599 the landowner kicked us out

and claimed to own the entire property, the theatre included. So, one night when he was out of town, a few actors, a carpenter, and James Burbage's sons dismantled The Theatre and carried the planks away. We used those planks to build the Globe Theatre. Unfortunately, it burned to the ground in 1613 during a performance of my play *Henry the Eighth*. It was rebuilt a year later only to be shut down by the Puritans in 1642. I was long gone by then. I moved back to Stratford-upon-Avon sometime between 1610 and 1613 to retire. I permanently retired on April 23, 1616, exactly fifty-two years to the date of my infant baptism. I was buried in Holy Trinity Church.

Teacher: There's been much discussion and concern over what you left your wife Anne in your will.

Shakespeare: I don't know what all the concern is about. I left her my second-best bed!

Teacher: You also had a curse put on your gravesite. Do you mind telling us what it says?

Shakespeare: Good friend, for Jesus' sake forbear
To dig the dust enclosed here!
Blessed be the man that spares these stones
And cursed be he that moves my bones.

Teacher: With that said, we will let you get back to your resting place in Stratford-upon-Avon. Again, thank you so much for taking the time to talk with us!

References

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An Interview with Shakespeare Study Guide

1. What did Shakespeare consider his main profession to be?
2. Explain why Shakespeare might find it unusual for people to study his plays as examples of great literature.
3. What kind of play is *Romeo and Juliet*?
4. How would you describe Shakespeare's family life? How did it change as he grew older? Support your conclusion using examples from the interview.
5. What event do we know occurred during the "lost years"?
6. What is the name of Shakespeare's theatre company? Why was it called that?
7. List three things that Shakespeare might have done during a regular day as an actor/playwright.
8. Who was Aemilia Lanier?
9. What was the name of the theatre that Shakespeare helped build?
10. Why do you think the Puritans, a strict religious group, wanted to close down the theatre? Why was the bubonic plague such a threat to Shakespeare's profession?

11. What did Shakespeare leave his wife, Anne, in his will? How do you think she reacted?

12. Based on what you know, how would you compare Shakespeare's relationship with theatre to that of his relationship with his wife?

If you could interview Shakespeare, what would you ask? Write down at least one question that you still have about the life and/or times of Shakespeare.

An Interview with Shakespeare Study Guide Answer Key

1. What did Shakespeare consider his main profession to be? (Bloom: Knowledge)
He considered himself to be more of an actor than a writer.
2. Explain why Shakespeare might find it unusual for people to study his plays as examples of great literature. (Bloom: Comprehension)
His plays were meant to be acted out and watched instead of read.
3. What kind of play is *Romeo and Juliet*? (Bloom: Knowledge)
It is a tragedy.
4. How would you describe Shakespeare's family life? How did it change as he grew older? Support your conclusion using examples from the interview. (Bloom: Analysis)
He came from a large, wealthy family. When he was only 18 he married Anne Hathaway and had three children. His son Hamnet died when he was only 11. Unlike his childhood family, his family with Anne was small. He left them to become an actor in London, so he didn't have much of a family life as he grew older.
5. What event do we know occurred during the "lost years"? (Bloom: Knowledge)
He moved to London to become an actor.
6. What is the name of Shakespeare's theatre company? (Bloom: Knowledge) Why was it called that? (Bloom: Comprehension)
They were the Lord Chamberlain's Men because Lord Chamberlain was their patron and only men were allowed to act.
7. List three things that Shakespeare might have done during a regular day as an actor/playwright. (Bloom: Knowledge)
Eat breakfast at the Mermaid Tavern to discuss business. Rehearse and get the theatre and costumes ready for the show. Perform a play. Eat dinner at the Mermaid Tavern to count their money and discuss tomorrow's show. Introduce a new play. Continue to write at night.
8. Who was Aemilia Lanier? (Bloom: Knowledge)
She was a Venetian musician and poet who may have been Shakespeare's Dark Lady.
9. What was the name of the theatre that Shakespeare helped build? (Bloom: Knowledge)
The Globe

10. Why do you think the Puritans, a strict religious group, wanted to close down the theatre? Why was the bubonic plague such a threat to Shakespeare's profession? (Bloom: Analysis) **The plays attracted a rough crowd including prostitutes and pick-pockets. Puritans were also worried about the content of the plays. The bubonic plague was easily spread through large crowds, so theatres had to be shut down during an outbreak.**

11. What did Shakespeare leave his wife, Anne, in his will? (Bloom: Knowledge) How do you think she reacted? (Bloom: Analysis) **He left her his second-best bed. She probably was not very happy, and her feelings may have been hurt.**

12. Based on what you know, how would you compare Shakespeare's relationship with theatre to that of his relationship with his wife? (Bloom: Evaluation) **Shakespeare spent most of his marriage away from home because of the theatre. I think he probably loved the theatre more than his wife because of how he chose to spend his time. I also think they might not have had a great relationship because of the age difference and because of what he left her in his will.**

If you could interview Shakespeare, what would you ask? Write down at least one question that you still have about the life and/or times of Shakespeare. (Bloom: Application)

F. LESSON PLAN TO INTRODUCE NEW VOCABULARY

Manchester College
Education Department/Lesson Plan Format
Lesson By: Stacey Morgan

Lesson: *Romeo and Juliet Vocabulary*

Approx. length: 35 minutes

Age or Grade Intended: English 9

Academic (IN State) Standards:

9.3.10 Identify and describe the function of dialogue, soliloquies, asides, character foils, and stage designs in dramatic literature.

- **Dialogue:** a conversation between two characters
- **Soliloquies:** long speeches in which characters, on stage alone, reveal inner thoughts aloud
- **Asides:** words spoken by characters directly to the audience
- **Character foils:** characters who are used as contrast to another character
- **Stage designs:** directions and drawings for the setting of a play

9.7.5 Produce concise notes for extemporaneous speeches.

Performance Objectives:

Each group of two to three students will look up the definition of two assigned literary terms in the back of their *Holt Elements of Literature* books and record the definitions in their vocabulary grid with 100% accuracy.

Using page references from the back of the book, students will expand and elaborate upon the definition to explain its function within the play, recording their findings under the heading “additional notes” on their vocabulary grids with at least one additional note supported by the text for each vocabulary word.

Using their notes on their vocabulary grids, each group will explain their two literary terms to the rest of the class with 100% participation.

Assessment:

I will walk around the room and visit each group to make sure that they are on task and pulling out relevant information from their texts. Each group will present their findings to the rest of the class using the notes recorded on their vocabulary grids, and I will monitor their presentations for accurate answers.

Advanced Preparation by Teacher:

Prepare a worksheet with three columns: one for the definition, one for additional information, and one for textual examples from the play *Romeo and Juliet*. Depending on the group of students and how well they work with one another, I may want to pre-plan the groups.

Procedure:

Introduction: By a raise of hands: How many of you have ever fought with your parents? How many of you have ever been in love? How many of you have ever lost a loved one? How many of you have thought at least once that life is just not fair? *Romeo and Juliet* both experience these same events, emotions, and thoughts. Even though the play was written in the late sixteenth century, I think you will find that you have a lot in common with Shakespeare's characters. In order to fully understand and connect *Romeo and Juliet* to our own lives, we need to know the tools that Shakespeare used to create the play. Today, we're all going to be teachers. We are going to split into groups and each group will be responsible for teaching two important literary terms to the rest of the class. But first, we are going to do one together so you can get a feel for what you need to do.

Step-by-step:

- **Pass out vocabulary grids.**
- **Have students find the row that says "Iambic Pentameter."**
- **As a class, look up the definition in the "Handbook of Literary Terms" in the back of the Holt texts, and write it in the definition box. Also have them write down the definition of an iamb in the space provided.**
- **Read the example line from *Romeo and Juliet* aloud, exaggerating the stressed and unstressed syllables.**
- **Have students read it aloud with you and clap along with the syllables, clapping louder on the stressed syllables. (Musical/Rhythmic)**
- **Turn to the page number given after the definition to read more about how Shakespeare used iambic pentameter. Have students follow along as you read the excerpt aloud. (Verbal/Linguistic) Give special attention to where it says that Shakespeare had the main characters speak in poetry and the "common people" speak in prose (without iambic pentameter lines). Point out how that would be good "additional information" because it demonstrates how iambic pentameter is used in the play. Have students write it down under "additional information" for iambic pentameter. Ask students, "Why do you think Shakespeare wrote the language differently for the different roles?" (Bloom: Analysis)—See answer key for additional questions to ask during/after student presentations.**
- **Explain that if the group finds an example of their terms from *Romeo and Juliet* in the definition or suggested reference pages, they may write it in the example box, but for the most part, we will be filling those in together as we read the play.**

- **Ask if there are any additional questions and if the directions are clear.**
- **Number students off 1-6 and form groups. (Interpersonal)**
- **Assign literary terms:**
 - **Group 1—Drama and Tragedy**
 - **Group 2—Exposition and Scene Design**
 - **Group 3—Meter and Blank Verse**
 - **Group 4—Soliloquy and Aside**
 - **Group 5—Dialogue and Couplet**
 - **Group 6—Dramatic Irony and Foreshadowing**
- **Give students 10-12 minutes to research their terms as a group.**
- **Have each group present their findings and teach the rest of the class their definitions and additional information to the rest of the class. Make sure they know ahead of time that each group member needs to speak at least once. (Verbal/Linguistic)**
The rest of the class needs to fill in their worksheets as each group presents their information.
- **Ask questions and give additional missing information as needed—see answer/sample worksheet for questions and information.**

Closure: All of you made great teachers! As we read the play, I want you to try to find one or two examples of the literary terms we learned today. For example, if you notice some foreshadowing, write it down along with the page number in the example section of the vocabulary grid. As we discuss our reading, you will have a chance to share your findings and we will discuss them together as a class. Because we will be using these charts throughout the unit, make sure you keep them in a safe place, and bring them to class everyday. Tomorrow, we are going to learn some more about how to put those playwriting tools into practice by acting out some skits of our own.

Adaptations/Enrichment:

I included a clear example of what was expected and how to find the information to benefit students with behavioral disorders and emotional disturbances.

The use of peer tutors will also help those students accomplish the task at hand because they will be able to learn and communicate with their peers.

Students with learning disabilities could be given a modified grid with the other groups' examples and definitions already filled in, so they will only be responsible for their two words. This will allow them to pay attention to the presenters without having to process what they are saying and then process it into their own words to write it down on their grids.

Using a vocabulary graphic organizer will help students with ADHD organize their thoughts on paper.

Self Reflection:

Should any of the terms have been given longer, more in depth instructional time?

Was there enough time to work in groups and then present the information?

Were there any additional terms that should have been included?

How well were the students able to work together in groups? Did anyone not work well together?

Were the students able to discern what was important information pertaining to the play and what did not need to be included?

Were they able to communicate to the rest of the class what they learned?

What was the students' overall response to the lesson?

Vocabulary Grids for *Romeo and Juliet*

Definition	Additional Notes	Example from <i>Romeo and Juliet</i>
Drama-		
Tragedy-		
Exposition-		
Scene Design-		
Meter-		
Iambic Pentameter- Iamb-		
Blank Verse-		
Soliloquy-		
Aside-		

Dialogue-		
Couplet-		
Dramatic Irony-		
Foreshadowing-		

Vocabulary Grid for *Romeo and Juliet* Answer Key

Definition (Bloom: Knowledge)	Additional Notes	Example from <i>Romeo and Juliet</i> (Bloom: Application)
Drama -A story that is written to be acted for an audience	The elements of a drama are exposition, complications, climax, and resolution.	<i>Romeo and Juliet</i> is a drama—the entire play is an example.
Tragedy - A play that depicts serious and important events in which the main character comes to an unhappy end	The character’s downfall may be caused by a character flaw or by forces that are beyond human control. Q: Based on what we know about the story and its ending, what do you think is the cause of Romeo and Juliet’s downfall? (Bloom: Analysis) Was it a character flaw or forces beyond their control? (Bloom: Evaluation) Keep your prediction in mind as we read. We’ll see if your opinion changes in the end. (Bloom: Evaluation)	Romeo and Juliet are “star-crossed lovers” (901). Both of the main characters die in the end (1018).
Exposition - the beginning part of a plot that gives information about the characters and their problems or conflicts	It is how the author lets us know what is going on in the story.	Prologue (901)
Scene Design - sets, lights, costumes, and props, which bring a play to life onstage.	Sets are the furnishings and scenery that suggest the time and place of the action. Props are all the objects that the actors use onstage. While we read, try to construct what each scene and character looks like as the action is taking place. (Bloom: Synthesis)	The balcony, Friar Laurence’s cell, a church yard, the poison, the dagger.
Meter - Generally regular pattern of stressed and unstressed syllables in poetry	It provides the rhythm of a line. Shakespeare used iambs to construct his meter.	Main character speeches as compared to the common characters who open the play in the first scene
Iambic Pentameter - line of poetry that contains five iambs Iamb - a unit of measure with an unstressed syllable followed by a stressed syllable (ta-DA)	The main characters often speak in poetry and iambic pentameter, and prose is used by the “common” people. Q: Why do you think Shakespeare wrote the language differently for the different roles? (Bloom: Analysis)	“But soft! What light through yonder window breaks?” Act II, Scene 2 page 934 (see page 1138 for iamb break down)
Blank Verse -poetry written in unrhymed iambic pentameter	Spoken more often by the prominent main characters, and not by the “common” townspeople.	Prince’s speech (904-905)

<p>Soliloquy- a long speech in which a character who is onstage alone expresses his or her thoughts aloud</p>	<p>The audience is supposed to be overhearing the character’s private thoughts. Q: Why are soliloquies an important tool for playwrights? (Bloom: Analysis)</p>	<p>Friar Lawrence: Act II, Scene 3 (941-943); Juliet Act IV, Scene 3 (997-998); Romeo Act V, Scene 3 (1015-1016)</p>
<p>Aside- words that are spoken by a character in a play to the audience or to another character but that are not supposed to be overheard by the others on stage</p>	<p>Stage directions usually tell the actors when their lines are an aside.</p>	<p>Act I, Scene 1: Gregory and Sampson speak in asides as they pick a fight with the Montague servants. The Montagues are on stage, but do not hear Gregory and Sampson’s lines (903).</p>
<p>Dialogue- the conversation between characters in a story or play.</p>	<p>It helps us learn about the characters and move the plot forward.</p>	<p>Any time the characters speak to one another.</p>
<p>Couplet- two consecutive lines of poetry that rhyme</p>	<p>Shakespeare often ends an important speech or scene with a couplet.</p>	<p>Juliet’s speech at the end of the balcony scene, Act II, Scene 2. “Hence will I to my ghostly friar’s close cell, His help to crave and my dear hap to tell” (941).</p>
<p>Dramatic Irony- (inform students that it is under the heading of Irony!) It occurs when the audience knows something important that a character does not know.</p>	<p>It is one of three kinds of irony. Irony describes the difference between what we expect or what seems suitable and what actually happens.</p>	<p>We know that Juliet is not dead, but Romeo does not. This leads to him committing suicide (1016).</p>
<p>Foreshadowing- the use of clues to hint at events that will occur later in a plot</p>	<p>It is used to build suspense and even anxiety in the reader/audience. Q: From the very beginning, Shakespeare lets us know that Romeo and Juliet will die. Do you think this adds suspense, or do you think it ruins the story by giving away the ending? (Bloom: Evaluation)</p>	<p>Prologue: “a pair of star-crossed lovers take their life” (901). Romeo: Act 2, Scene 6 “Then love-devouring death do what he dare—It is enough that I may but call her mine” (954).</p>

G. LESSON PLAN MODIFIED FOR ADD

Manchester College
Education Department/Lesson Plan Format
Lesson By: Stacey Morgan

Lesson: Setting the Mood: Oral Delivery in *Romeo and Juliet*

Approx. length: 50 minutes

Age or Grade Intended: English 9

Academic (IN State) Standards:

9.7.10 Assess how language and delivery affect the mood and tone of the oral communication and make an impact on the audience.

Performance Objectives:

Given a scenario, students will act out a brief scene using non-verbal communication skills in groups with 100% participation.

During their scene students will deliver the line “oh” in a way that conveys the emotions and meaning behind the word, scoring at least four out of five points on a checklist.

Assessment:

The students will be broken into groups, and each group member is expected to play a role in their mini production. As they are working and planning for their scene, I will walk around the room to check on their progress and make sure everyone is participating. Their performance will be assessed based on a checklist. Their performance is worth five points, and the group will receive a point for every yes they receive on the checklist. After they perform and deliver their line, the rest of the class will have to guess what their situation was and what emotions and meaning their “oh” was meant to convey. If the class cannot guess, we can discuss as a class how the word could have been said differently to more accurately convey the intended meaning.

Advanced Preparation by Teacher:

Write out at least ten different situations for the students to perform. It may be wise to choose the groups ahead of time as well.

Procedure:

Introduction: Ask students: How many of you text, write letters, or email your friends? Have you ever written something that was misunderstood by the person reading it? You meant it one way, but your friend took it differently? Sometimes it is hard to communicate our meaning through writing. Non verbal communication such as eye contact, body language, and facial expressions plays an important role in communicating what we mean. Verbal cues also play a big role. It’s really hard to communicate things like emotions, humor, or sarcasm when the other person can’t hear the tone of your voice. Yesterday, we learned about some of the tools that writers use to convey meanings.

Today, we are going to look at some of the tools that actors and performers use to convey the playwright's meaning.

Step-by-step:

1. "Now, I am going to read you the opening prologue of Shakespeare's *Romeo and Juliet* because like all of Shakespeare's plays, it was meant to be read aloud." Read the prologue aloud to the students. Let them just sit and listen instead of following along in their books. Really emphasize the mood and foreshadowing of the passage by changing the speed, volume, and tone of your voice. (M.I. Verbal/Linguistic)

2. Ask students:

- How did that passage make you feel? (Scared, worried, happy, sad, etc). (Bloom: Knowledge) (M.I. Intrapersonal)
- Would you have felt the same way if you had just read it instead of listening to it read aloud? Why or why not? (Bloom: Comprehension)

3. Read the first few lines of the passage again, this time with a flat and bored voice.

- How did the tone of my voice affect the passage this time? (Bloom: Comprehension)
- Did you feel the same way as you did during the first reading? (Bloom: Comprehension)

4. Now you are going to have the chance to demonstrate the power of nonverbal cues and how the delivery of your words affects their mood and meaning. In a minute, we will divide into groups.

- a. Each group will get a piece of paper with a situation written on it.
- b. You will have five minutes to plan how your group will act the scene out in front of the class using only nonverbal actions (which means no talking during the performance) except for the word "Oh." The only props you may use are a couple of chairs.
- c. The entire group must have an acting part, but you can decide whether one person or the whole group should say "Oh."
- d. When you deliver the line, make sure you are using the appropriate tone and nonverbal cues such as body language and facial expressions to convey the emotions and meaning behind the word.
- e. The class will then have to guess what is happening during your scene and what is the meaning and emotion behind your "oh."

5. Have students number off depending on the class size into groups of three or divide them into prearranged groups.

6. Designate places for each group to meet and work on their scene. (M.I.: Interpersonal and Bodily/Kinesthetic)

7. Hand out scenes.

8. Remind the students that they only have five minutes to plan (Bloom: Application). Start a timer and give a one minute warning.

9. Have the students take their seats and watch as the groups perform one by one. (M.I.: Bodily/Kinesthetic)

10. After each performance have students guess what the scene was and how the characters felt about it, taking clues from the tone of their “Oh.”

- What activity was the group performing? (Bloom: Comprehension)
- How did the person who delivered the line feel about the action? (Bloom: Comprehension)
- How do you know? (Bloom: Analysis)
- What nonverbal cues did the actors use to convey a message? (Bloom: Comprehension)
- How would you describe their tone of voice? (Bloom: Comprehension)

Closure: Today we explored how the way we say things and the nonverbal cues we use affect and change the meaning of what we say and how people understand us. As we read *Romeo and Juliet*, remember that Shakespeare intended for people to perform his play. Try to imagine what the characters’ voices sound like and how they might deliver their lines. For homework, I want you to read Act 1 (pages 901-928) of *Romeo and Juliet* in your Holt textbook. Please fill out the study guide and continue to look for examples to fill in your vocabulary grids! Tomorrow I will check your study guides for completion, and we will discuss the first act.

Adaptations/Enrichment:

This lesson is a very hands-on activity that allows the students to get up and move around the room. This will help students with ADD keep on task, and it will help them use up some of their energy.

I implemented the use of a timer during the planning stage of the activity which was one of the suggested accommodations when beginning a new task. This will help add structure and let students with ADD know when we are moving on to the next part of the lesson.

I will also provide all of the students with the directions orally as well as in a handout. This will help the students with ADD self-monitor. It also details what they are expected to do in the time that is given.

In addition to providing directions, each handout also has a checklist that will be used to evaluate the students’ performance. This will help students with ADD know exactly what they need to do to earn a good grade.

Self Reflection:

Did this lesson demonstrate to students how delivery and tone affect the mood and meaning of a particular phrase or word?

Were all of the students engaged and participating?

Did acting in front of the class make any of the students particularly uncomfortable?

Were all of the students able to stay on task?

One Little Word, a Million Meanings: “Oh” Activity
Mrs. Morgan, English 9

Each group will receive a card that describes characters in a particular situation where the word “Oh” is spoken. Your task is to:

- take five minutes with your group and plan out how to convey the act without using any words or props other than two chairs;
- decide who is going to say the word “Oh,” and how they are going to say it (what tone and with what body language and/or facial expressions);
- decide what roles the other characters will play; and
- decide which nonverbal cues and actions your group will use to act out the situation, set the tone, and convey the emotions behind the situation.

After the five minutes are up, each group will take a minute or two to act out their situation in front of the class. Take time to establish the setting and let the audience know what is going on through your actions before you say “Oh.” Once your performance is over, the audience will try to figure out what was on your card.

Guidelines:

- You may only use the word “Oh.”
- All other communication must be done through pantomime and nonverbal cues.
- The only props you may use are chairs.
- Everyone in the group must play a part.
- Each group must pay attention and listen quietly while the other groups perform.

Checklist Assessment Tool for “Oh” Activity

1. Did each member play a part in the mini production? Y or N
2. Did each group follow the directions on the handout? Y or N
3. Did each group convey an appropriate tone for their scenario? Y or N
4. Could the class determine the emotions behind the word “oh”? Y or N
5. Could the class guess the situation the group performed? Y or N

“Oh” Activities

You go to a convenience store and purchase a lottery ticket. After you scratch it off, you realize that you just hit the jackpot! You excitedly yell, “Oh!”

You are walking down the street and a couple with a really cute baby walks by. You stop to look at the baby and say, “Oh.”

You are a little kid in the doctor’s office with your mother. The doctor comes in and gives you a shot. You say, “Oh.”

You are sitting in math class totally confused by the concept the teacher is presenting. Suddenly, everything pops into place and you understand. You say, “Oh.”

You’re on a first date with someone you’ve had your eye on for awhile. You’ve taken your date to a really fancy restaurant. When the waiter presents the bill, you realize that you’ve forgotten your money. You say, “Oh.”

You are driving in your car with friend. You start talking and don’t realize how fast you are going. Suddenly you see red and blue lights in your rearview mirror. You say, “Oh.”

You and a friend are at an amusement park waiting in a really long line to ride the world’s largest rollercoaster. It’s finally your turn. You get strapped in and the car begins to move. You slowly descend to the top of the ride. Suddenly, the car rushes downward—faster and steeper than you imagined. You yell, “Oh!!”

It’s your birthday and your friends present you with the largest cake you’ve ever seen. After blowing out the candles you and your friends scarf it down in a matter of seconds. Now, you don’t feel well. You groan, “Oh.”

You are at the theatre watching a scary movie and eating popcorn. Suddenly something on the screen scares the socks off of you. You scream, “Oh!”

You are home, sick with the flu. Your mom and dad have been taking care of you all day, feeling your forehead and taking your temperature. You are beginning to feel a little better until suddenly you grab your stomach, run to the bathroom, and puke. You moan, “Oh.”

You are running late for work, and your co-workers are impatiently waiting outside in the car. You run out the door and down the driveway stubbing your toe as you go. You say, “Oh.”

You and your friends are playing a game of baseball. The game is tied in the ninth inning with two outs. Suddenly it starts to rain and the umpire calls the game. You say, "Oh."

You are at a nice dinner with your boyfriend or girlfriend when suddenly your date gets down on one knee to propose. You say, "Oh."

You and your friends are in a fierce battle of tug o' war. Someone loses their footing on the other team and you win! You say, "Oh."

Your mother has left you and your other sibling in charge of your baby brother. Suddenly you smell something awful. You check his diaper, and say, "Oh."

This activity was borrowed from Joe Conlon, Warsaw Community High School

Romeo and Juliet Study Guide
Mrs. Morgan English 9

Prologue

1. Where does this story take place?
2. How does Shakespeare describe Romeo and Juliet?
3. What does that mean in terms of their final destiny? Who or what is in control?

Act I

Scene 1

4. What two families are feuding?
5. What is Tybalt's opinion of peace? Line 69
6. How does this contrast with Benvolio's position?
7. What does the Prince say caused the three public brawls? (Line 86)
8. What did the prince say would happen if the two families fight in public again?
9. What does Romeo mean when he says in line 171, "Here's much to do with hate, but more to do with love?"
10. How does Romeo describe love in lines 187? What does he mean by this?

Scene 2

11. How old is Juliet?
12. What is Paris asking Old Capulet? What is Capulet's answer?

13. Who is Romeo in love with now? What have Benvolio and Romeo decided to do to see her? What are the motives of each?

14. What problems do you think might arise from crashing the Capulet's party?

Scene 3

15. How does Juliet demonstrate that she is a dutiful daughter?

Scene 4

16. Who is Queen Mab? What does Mercutio think she has done to Romeo?

17. In his speech starting on line 106, Romeo foreshadows that something terrible will happen at the party. Why does he continue to go?

Scene 5

18. What happens to Romeo in line 53?

19. What does Tybalt want to do when he discovers Romeo at the party? What does his Uncle Capulet have him do instead? Why?

20. What does Capulet's reaction say about the feud?

21. What is Romeo's reaction when he finds out that he just kissed Juliet, a Capulet?

22. What is Juliet's reaction when she discovers that Romeo is a Montague?

Romeo and Juliet Study Guide Answer Key
Mrs. Morgan English 9

Prologue

4. Where does this story take place? (Bloom: Knowledge)
A: Verona p.901
5. How does Shakespeare describe Romeo and Juliet? (Bloom: Comprehension)
A: A pair of star-crossed lovers p. 901
6. What does that mean in terms of their final destiny? Who or what is in control? (Bloom: Comprehension)
A: That line means that fate is in control, not people. Their destiny is written in the stars.

Act I

Scene 1

4. What two families are feuding? (Bloom: Knowledge)
A: The Capulets and Montagues
5. What is Tybalt's opinion of peace? Line 69 (Bloom: Comprehension)
A: He hates the word and views being peaceful as being cowardly. P 904
6. How does this contrast with Benvolio's position? (Bloom: Analysis)
A: Benvolio is trying to be peaceful by breaking up the fighting servants. He actually wants to work with Tybalt to break up the fight. p. 903-904
7. What does the Prince say caused the three public brawls? Line 86 (Bloom: Knowledge)
A: An "airy word"—nothing of substance.
23. What did the prince say would happen if the two families fight in public again? (Bloom: Knowledge)
A: They would be put to death. P. 905
24. What does Romeo mean when he says in line 171, "Here's much to do with hate, but more to do with love?" (Bloom: Analysis)
A: He means that the two families like to fight. They love fighting more than they hate each other.
25. Why is Romeo in such a bad mood when we first meet him? (Bloom: Comprehension)
A: He is in love, but his love does not love him back.

26. How does Romeo describe love in lines 187? What does he mean by this? (Bloom: Analysis)

A: He describes it as “smoke made with the fume of sighs.” It is brief and unsubstantial. P. 908

Scene 2

27. How old is Juliet? (Bloom: Knowledge)

A: 13 years old

28. What is Paris asking Old Capulet? What is Capulet’s answer? (Bloom: Comprehension)

A: He is asking to marry Juliet. Capulet doesn’t want them to get married right away because of her age.

29. Who is Romeo in love with now? What have Benvolio and Romeo decided to do to see her? What are the motives of each? (Bloom: Comprehension and Analysis)

A: Romeo is in love with Rosaline, which we know because of his reaction to the servant’s guest list. They have decided to go to Capulet’s party. Benvolio wants to go to help Romeo get over Rosaline by seeing that other women are just as pretty as or even prettier than her. Romeo wants to go just to see Rosaline and rejoice in her splendor. p. 913

30. What problems do you think might arise from crashing the Capulet’s party? (Bloom: Synthesis)

A: They may start a fight and be put to death, the Capulet’s might kill them, etc.

Scene 3

31. How does Juliet demonstrate that she is a dutiful daughter? (Bloom: Analysis)

A: She agrees to see Paris, but will not act or feel any further without her mother’s consent. p. 918

Scene 4

32. Who is Queen Mab? What does Mercutio think she has done to Romeo? (Bloom: Comprehension)

A: Queen Mab is a small fairy who causes people to dream what they want to dream about. He jokes that he visited Romeo last night and caused him to dream about the party. p. 921-22

33. In his speech starting on line 106, Romeo foreshadows that something terrible will happen at the party. Why does he continue to go? (Bloom: Analysis)

A: The consequence is already “hanging in the stars” (it is fate).

Scene 5

34. What happens to Romeo in line 53? (Bloom: Comprehension)

A: He falls in love with Juliet. P. 924

35. What does Tybalt want to do when he discovers Romeo at the party? What does his Uncle Capulet have him do instead? Why? (Bloom: Comprehension and Analysis)

A: Tybalt wants to kill him, but his uncle tells him to be nice and ignore his presence because Romeo is a “virtuous and well-governed youth.”

36. What does Capulet’s reaction say about the feud? (Bloom: Analysis)

A: It’s not based on anything. He actually likes his rival’s son and would never do him harm. p. 925

37. What is Romeo’s reaction when he finds out that he just kissed Juliet, a Capulet? (Bloom: Comprehension)

A: He is shocked and says that his enemy now owns his life. p. 927

38. What is Juliet’s reaction when she discovers that Romeo is a Montague? (Bloom: Comprehension)

A: It’s a monstrous burden to love her enemy.

H. LESSON PLAN MODIFIED FOR LEARNING DISABILITIES

Manchester College
Education Department/Lesson Plan Format
Lesson By: Stacey Morgan

Lesson: *Romeo and Juliet* Act I Discussion **Approx. length:** 5 min. bell work and 45 minute lesson

Age or Grade Intended: English 9

Academic (IN State) Standards:

9.3.3 Analyze interactions between characters in a literary text and explain the way those interactions affect the plot.

9.3.4 Determine the characters' traits by what the characters say about themselves in narration, dialogue, and soliloquy.

Performance Objectives:

Students will participate in a class discussion based on their reading, their study guide, and vocabulary grid with 100% participation.

After reading Act I, students will identify on a flow chart at least 3 different interactions between characters that affected the plot with 100% accuracy based evidence from the text.

After reading Act I, students will discuss the personality traits of the main characters in groups with 100% accuracy based on evidence from the text.

Assessment:

During the discussion, I will mark the names of the students who are participating and award them 5 participation points. Students will fill out flow charts identifying the characters and the effects of their interactions. I will look at the papers to make sure that the students have filled them out before they leave the class. Students will also be asked to list the characteristics of the characters and support their observations on a separate note sheet. I will also check this worksheet for completion as evidence of their participation in the class discussion. If they are both completed, the students will receive another 5 points for participation. During group work, I will walk around the class to make sure that everyone is on task and participating.

Advanced Preparation by Teacher:

I will have to prepare the study guide for Act II, create a flow chart for copies and an overhead sheet, and prepare a worksheet for students to list character traits because not all of the students have or bring paper to class. Pre-assign groups.

Procedure:

Introduction: In the Prologue that I read to you yesterday, Shakespeare wrote that Romeo and Juliet are a “pair of star-crossed lovers” who eventually take their own lives. Can anyone tell me what they think Shakespeare meant by “star-crossed”? (Bloom: Comprehension) (A: Fate—their death was already predestined). For today, you should have read Act I of *Romeo and Juliet*. We are going to use what you read to start analyzing some of the characters and their actions to try to determine if fate is really in control over the characters’ lives or if the way the people chose to relate towards one another is really the cause of Romeo and Juliet’s demise.

Step-by-step:

1. Bell work: Have students write about the following prompt: “What role does fate play in our lives? Can fate ever be changed by our actions?” (M.I. Intrapersonal)
2. Have students take out their Act I study guides, vocabulary grids, and open their books to page 902.
3. Ask a few students to summarize what has happened so far in the play. (Bloom: Comprehension)
4. Ask students if anyone has any new examples from the text to add to the vocabulary grid. Have students fill in their grids.
5. Next, ask students to look over their study guides to see if they have any questions. Lead a 5-10 minute review/discussion of the study guide to check understanding of the main points. (M.I. Verbal/Linguistic) Whenever possible, ask students to answer study guide questions instead of the teacher.
6. Pass out flow charts and put one on the overhead.
7. Remind students that the way individuals and groups of people interact affect the school and even this classroom. Our actions can have a greater impact on others than we might imagine which is why it is important to analyze the effects of our behavior. For example, how many of you have seen the movie *Mean Girls*? This is an extreme example, but the behavior of that small group of girls affected the whole school and caused a lot of chaos and ruined a lot of friendships. The same cause and effect pattern occurs in *Romeo and Juliet*.
8. To begin, we are going to analyze the first event of the play and its effect on the whole plot and ultimately, Romeo and Juliet’s deaths.
9. First, who is involved? What interaction takes place? (Bloom: Knowledge)
Answer: Capulet’s Men—Sampson, Gregory, and Benvolio and Montague’s Men—Abram and Tybalt. They get into a fight. (Write these on the overhead in the appropriate boxes of the flow chart and ask students to follow along and do the same.) (M.I.: Visual/Spatial)
10. What is the effect on the plot because of their interaction? (Bloom: Analysis)
Answer: The Prince declares that another fight will result in death.
11. After we have read the whole play, we will fill in the last question about how this ultimately affects Romeo and Juliet and how it may have played a part in their deaths. Be sure to keep these charts in a safe place after today because we will refer to them on and off while we continue reading.
12. Now, I want you to take a minute and look through Act I. What other character interactions had a great affect on the plot? (A: Capulet Servant with Romeo and Benvolio→ They see Rosaline’s name on the guest list→ they go to the party where Romeo meets Juliet; Capulet and Tybalt→ discuss Romeo’s presence at the

- party→Tybalt becomes angry that he cannot act against Romeo and angry at his uncle's response; Romeo and Juliet→meet and kiss→ they fall in love, etc.) Ask for student responses and complete the chart together as a class. (M.I. Visual/Spatial and Verbal/Linguistic)
13. Have students put the charts away in their language arts notebook.
 14. Hand out character analysis charts.
 15. So far, we have analyzed the actions of some of the characters, but now we are going to look at some of their traits to help us understand their actions. We are going to break into groups and each group is going to be assigned a character. While in your groups, you will need to analyze your character's traits by looking at what they say about themselves through dialogue and soliloquies. Are they brave, fair, hot-headed, wishy-washy, smart, foolish, kind, etc. What or who do they love or hate? Make sure you back up your conclusions with passages from the text along with page number references. (Bloom: Analysis) Refer to your vocabulary sheet to remind you what dialogue and soliloquies are. You will have five minutes to discuss your character, and then you will present your findings to the class. (M.I. Interpersonal)
 16. Break students into nine groups and assign character.
 17. Set the timer for five minutes.
 18. Have each group present their findings while the other groups fill in their character charts using the information from the presentations. (M.I. Verbal/Linguistic)

Closure: Today we analyzed how the interactions of different characters have affected the plot so far; we also looked at individual character traits. Based on our analysis today, what is your opinion of fate's role at this point of the story? (Bloom: Evaluation) For tomorrow, I want you to read Act II and fill out the study guide that goes with it. Also, keep looking for examples that match our vocabulary words so we can continue to fill in the grid. (Pass out study guide.) As you read, carefully examine the choices that the characters make and continue to think about the role that fate plays in this story versus the role of personal decisions and choices. Ask students to quietly begin reading if there is any time left in the period.

Adaptations/Enrichment:

The study guide discussion will provide students with learning disabilities to have already formulated answers which will help with their processing and answering time. The use of a study guide will also help with retention and give me a way to check their understanding of the material.

The use of graphic organizers will help students with learning disabilities organize their thoughts and ideas as well as enhance comprehension and remembering.

I am using the same material and characters but presenting them in three different ways to help with understanding and processing. First we are going to go over the study guide

which features questions about character and plot, and then we are going to analyze the characters' interactions and how they influence the plot, and then we are going to analyze the characters' personality traits to help us understand their choices and their role within the plot. Being presented with the material in multiple ways will hopefully help reinforce an understanding of the material and help with retention for students with learning disabilities.

I am using group work to help the students analyze character traits which will help with social skills as well as help them learn the content from their peers.

I can also make copies of student notes and overhead notes to give to students with learning disabilities who may not be able to write or process information as quickly as others.

Self Reflection:

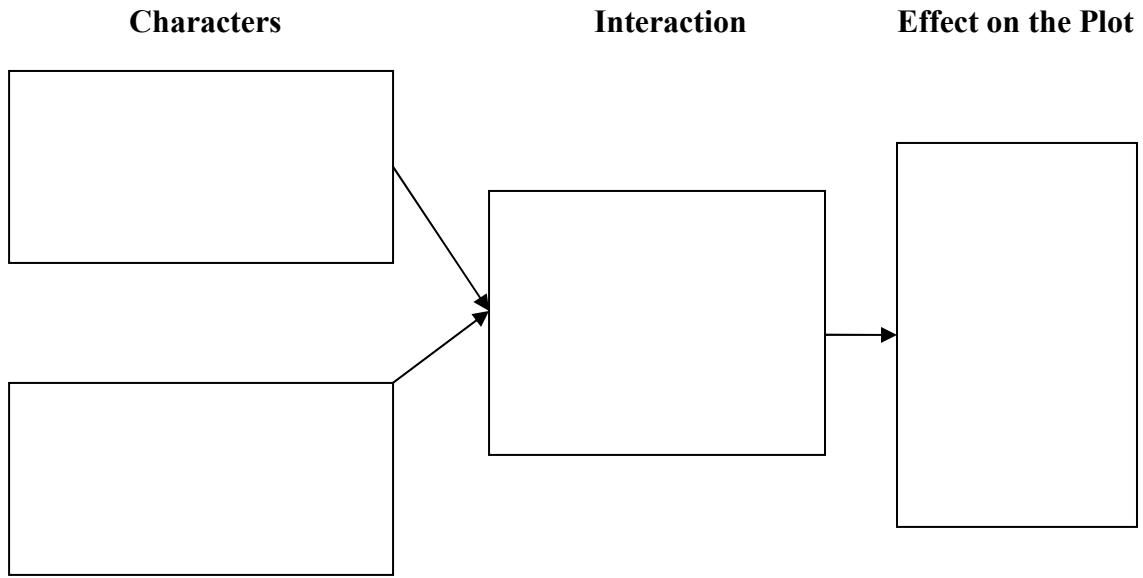
Was there enough time for each activity?

Was there too much information presented at once?

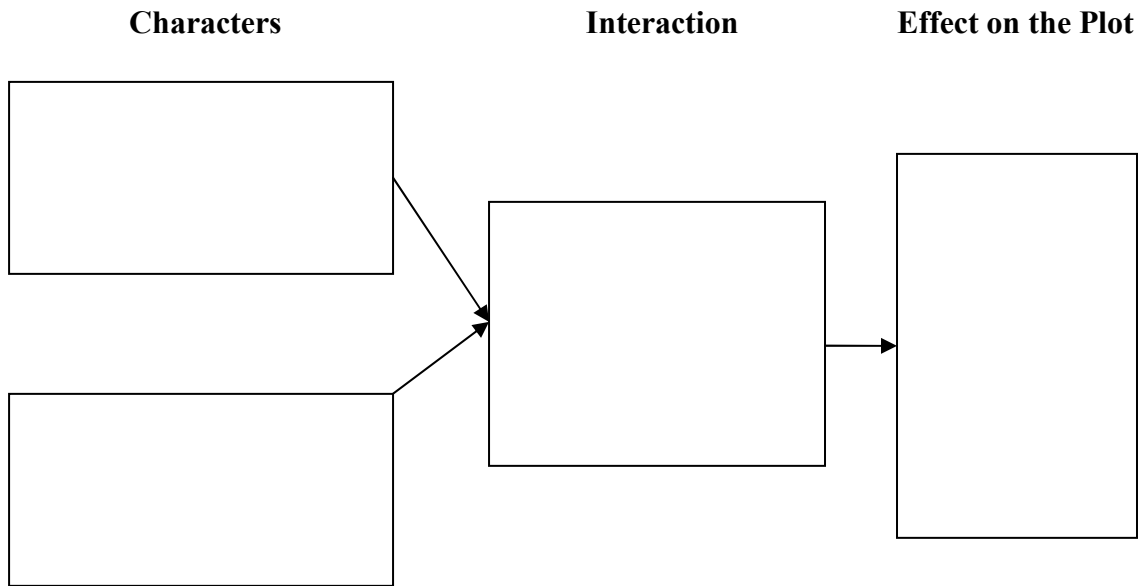
Did the groups work well with each other?

Were the students able to discuss the play with in-depth answers?

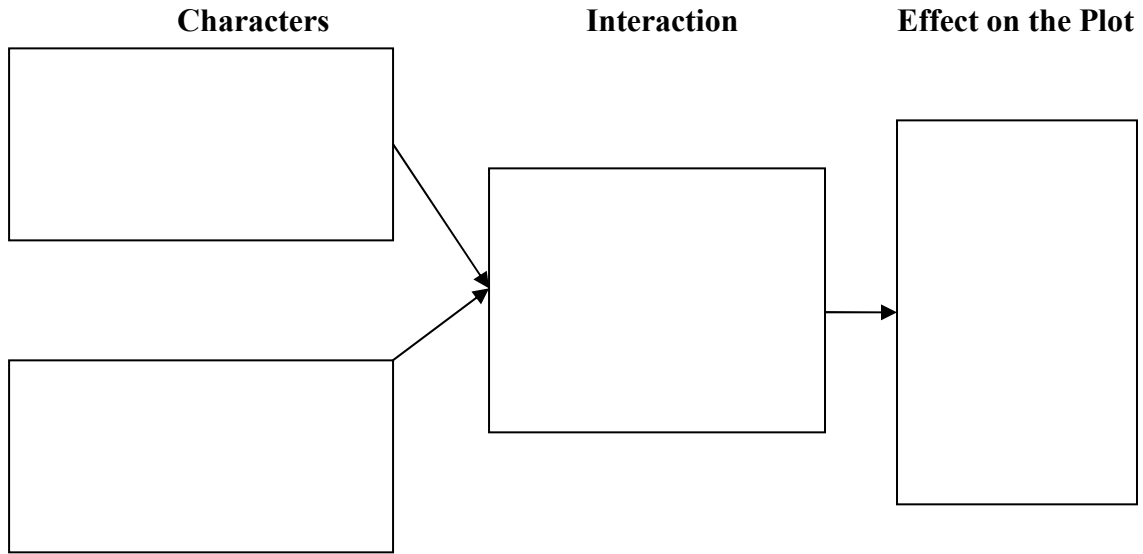
Character Interactions and Their Effect on the Plot
Mrs. Morgan English 9



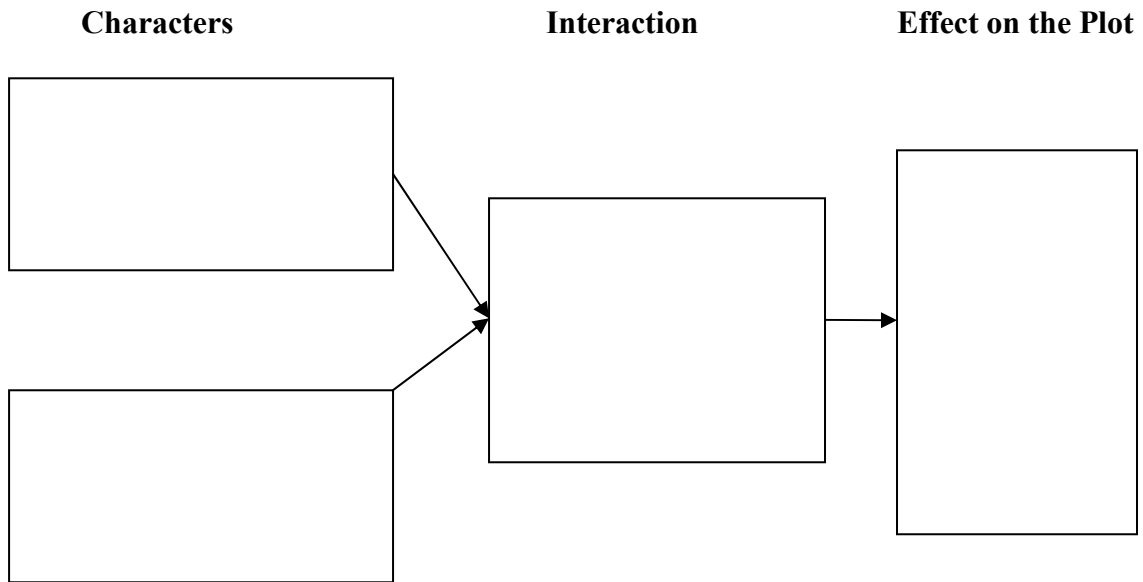
How does this eventually lead to Romeo and Juliet's deaths?



How does this eventually lead to Romeo and Juliet's deaths?



How does this eventually lead to Romeo and Juliet's deaths?



How does this eventually lead to Romeo and Juliet's deaths?

Character Analysis in *Romeo and Juliet*
Mrs. Morgan English 9

Character Traits	Page References
Tybalt	
Benvolio	
Prince Escalus	
Lord Capulet	
Count Paris	

Juliet	
Romeo	
Nurse	
Mercutio	
Friar Laurence	

Romeo and Juliet Study Guide Act II
Mrs. Morgan, English 9

Act II

Chorus

39. According to the Chorus, what has happened to Romeo's old love?

40. What is Romeo and Juliet's major obstacle now?

Scene 2

41. Why do Romeo and Juliet spend time discussing their names? Why are they important?

42. Who proposed first?

43. In lines 159 and 178, Juliet makes reference to owning a bird—one a falcon and the other a pet. How do these metaphors characterize the kind of relationship Juliet wants with Romeo? What does this say about Juliet's character?

44. How does Romeo respond?

45. How is this Juliet different from the one we first met while she was talking to her mother?

46. Line 184 is an example of what literary term?

Scene 3

47. What is Friar Lawrence's first reaction to the news that Romeo wants to marry Juliet?

48. Why does the Friar agree to help the young couple?

Scene 4

49. What has Tybalt done in the opening of this scene?

50. How does Mercutio describe Tybalt? What does he mean by "Prince of Cats?"

51. What was the main purpose of Romeo and the Nurse's conversation?

Scene 5

52. How would you characterize the nurse?

Scene 6

53. What foreshadowing is given at the beginning of this scene?

54. What event takes place in this scene?

Romeo and Juliet Study Guide Answer Key
Mrs. Morgan, English 9

Act II

Chorus

55. According to the Chorus, what has happened to Romeo's old love? (Bloom: Comprehension)

A: Rosaline has been replaced by Juliet.

56. What is Romeo and Juliet's major obstacle now? (Bloom: Comprehension)

A: Romeo will have to ask Juliet's father for permission to marry her, and Juliet does not have any power to meet him anywhere because of her close supervision.
p. 932

Scene 2

57. Why do Romeo and Juliet spend time discussing their names? Why are they important? (Bloom: Analysis)

A: Their last names are the main reason why they cannot be together because their families are feuding. However, they both understand that their names do not make up who they really are.

58. Who proposed first? (Bloom: Comprehension)

A: Juliet p. 938 and p. 940

59. In lines 159 and 178, Juliet makes reference to owning a bird—one a falcon and the other a pet. How do these metaphors characterize the kind of relationship Juliet wants with Romeo? What does this say about Juliet's character? (Bloom: Analysis)

A: She wants to own him and keep him near her like a chained pet. She is the dominate character. p. 940-41

60. How does Romeo respond? (Bloom: Comprehension)

A: He would willingly be her pet.

61. How is this Juliet different from the one we first met while she was talking to her mother? (Bloom: Analysis)

A: At first she seemed shy and obedient. Now, she is very dominant and is taking more control over her own life and relationships. She seems more independent.

62. Line 184 is an example of what literary term? (Bloom: Knowledge)

A: Foreshadowing p 94

Scene 3

63. What is Friar Lawrence's first reaction to the news that Romeo wants to marry Juliet? (Bloom: Comprehension)

A: He made fun of him because just yesterday he was in love with Rosaline. He said that he does not understand love. p. 944

64. Why does the Friar agree to help the young couple? (Bloom: Comprehension)

A: He thinks that by marrying Romeo and Juliet, the feud between the two families might end. p. 945

Scene 4

65. What has Tybalt done in the opening of this scene? (Bloom: Knowledge)

A: He has sent a letter to Romeo challenging him to a fight. p. 945

66. How does Mercutio describe Tybalt? What does he mean by "Prince of Cats?" (Bloom: Comprehension)

A: He describes him as a sly and cunning dueler.

67. What was the main purpose of Romeo and the Nurse's conversation? (Bloom: Comprehension)

A: To set a time for Romeo and Juliet's wedding.

Scene 5

68. How would you characterize the nurse? (Bloom: Analysis)

In scene 3 of Act I she tells bawdy jokes. She is bumbling and mixes up sentences during her conversation with Romeo (pg 953) and toys with Juliet during scene 5. She is used for comic release.

Scene 6

69. What foreshadowing is given at the beginning of this scene? (Bloom: Comprehension)

A: Line 7 and 9 refer to death and violence and remind us of the steps that the young couple may take if they are separated. p. 954

70. What event takes place in this scene? (Bloom: Knowledge)

Romeo and Juliet are married.

I. LESSON PLAN MODIFIED FOR GIFTED AND TALENTED

Manchester College
Education Department/Lesson Plan Format
Lesson By: Stacey Morgan

Lesson: Marriage Customs in *Romeo and Juliet* and 17th Century London

Approx. length: 45 minutes

Age or Grade Intended: English 9

Academic (IN State) Standards:

9.3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period.

Performance Objectives:

Students will compare and contrast character views on marriage with the marriage customs of the sixteenth and seventeenth century in a class discussion with 100% participation.

Assessment:

I will place a mark next to the names of students who participate. They will earn 5 discussion points for the day.

Advanced Preparation by Teacher:

Make copies of the “Historical Background of Marriage Customs” handout.

Procedure:

Introduction: For bell work, students will answer the following question in their journals: “What are some wedding customs, traditions, or practices in your family and/or culture? (M.I. Intrapersonal)

How many of you have either been in a wedding or have at least seen a wedding performed? Would you say that weddings are a big deal in our culture? Why? What are some of the wedding customs or traditions that you have seen or know about? For example, it was very important to my husband that he ask my father for permission to marry me before he proposed. Another example of a tradition I followed is that on my wedding day, I made sure that I had something old, something new, something borrowed, and something blue. What are some other wedding or proposal customs that you know about or have seen? (Other examples: the white dress, exchanging rings, unity candles, breaking a glass, being given away by a father-figure, etc. This would be a good time to learn about customs from other cultures if students are willing to share.) (M.I. Verbal/Linguistic) In our last class, we looked at character interactions and connections, and *Romeo and Juliet*’s connection to each other through marriage is the most important interaction in the entire play because their marriage affects the entire plot and all of the characters as well. Today we are going to look at some of the rules and customs of weddings from the sixteenth and seventeenth century, and then compare them to *Romeo*

and Juliet's wedding which you should have read about for today. Before we begin that however, I need you to take out your study guides and your vocabulary grid.

Step-by-step:

1. Briefly go through Act II study guide. Ask students to supply the answers. Clarify when needed.
2. Ask if anyone found any vocabulary examples to add to our vocabulary grids. Have students put both sheets away.
3. Pass out Historical Background of Marriage handouts.
4. Explain to students that these rules were taken from documents dating back to the early sixteen and seventeenth centuries, which includes the time at which Shakespeare was writing his famous plays, including Romeo and Juliet. "Law's Resolution for Women's Rights" was published in 1632, only 16 years after Shakespeare's death.
5. Ask for volunteers to read each section. (M.I. Verbal/Linguistic)
Discuss each section before reading the next to clarify meaning. Ask students to explain it in their own words (Bloom: Comprehension)
 - Who is in charge of the marriage process? (Bloom: Comprehension)
A: The Father
 - What is the girl's role in the marriage process? (Bloom: Comprehension) A: To obey and trust her parents, and to stay pure until her wedding day. She also has some say in the marriage decision once she turns fourteen.
 - Explain the engagement process. (Bloom: Comprehension) A: They just have to speak an agreement to be married, but it is more socially acceptable to make a formal oath in public to be officially married.
 - How would you feel if these rules and customs were still in effect today? (Bloom: Evaluation)
6. Turn to Act I, Scene 2 on page 910 to review Lord Capulet's response to Count Paris' request to marry Juliet. Pick volunteers to read Capulet and Paris' discussion of marriage.
7. Which of these rules and customs do you think Lord Capulet follows? (Bloom: Analysis) (A: The father picks the husband, and it often happens at a young age.)
8. Turn to Scene 3 on page 913. Assign readers to be Lady Capulet, Juliet, and Nurse. Read scene 3.
9. Ask: Which rules seem to shape Lady Capulet and Juliet's views on marriage? (Bloom: Analysis) (A: Marry young, listen and do what your parents suggest, etc.)
10. Ask for three volunteers—one to play Juliet, one to play Romeo, and one to play the Friar. Ask students to help set the scene: What does it look like? Where are the characters standing? How are they dressed? What is the mood? (Bloom: Synthesis) Have the volunteers read and act out the wedding scene in Scene 6 of Act II starting on page 954 (M.I. Verbal/Linguistic and Bodily/Kinesthetic)
 - What rules did the Friar follow? What rules did he break? What were his motives to marrying the young couple? (Bloom: Analysis) A: He wanted to

marry them to make them happy as well as to try to stop the fighting through the children's alliance.

- How has Juliet changed from the last scene we read compared to the wedding scene? (Bloom: Analysis) A: She is more outspoken, and is willing to follow her heart instead of the advice of her parents. She no longer follows all of the rules.
- How do Friar Laurence and Lord Capulet differ? (Bloom: Analysis) A: Lord Capulet is more authoritative, but both want what is best for Juliet at this time. Lord Capulet is also more worried about Juliet's age and if she is ready to be married than Friar Laurence.
- Look at the last custom on the handout. Drawing from the brothers' reaction, predict Tybalt's reaction to Juliet and Romeo's relationship. Would he be more lenient because Juliet is married? (Bloom: Synthesis)

Closure: For tomorrow, you will read Act III where Count Paris will enter back into the scene and complicate things for Romeo and Juliet. Pay close attention to how Lord Capulet's position on marriage changes. Think about the rules and customs of the time to judge for yourself whether his actions were out of line and unfair or not, and be prepared for a possible quiz over the reading. Also, keep looking for examples from the text to add to our vocabulary grids.

Pass out Act III study guides. If there is any time remaining, give students the choice to assign parts and begin reading the next act aloud, or let students read silently.

Adaptations/Enrichment:

Gifted and talented students should be assigned different work, not more work. One modification I could make for gifted and talented students in this lesson is to have them act as directors and assist students as they act out the marriage scene in Friar Laurence's cell. This allows them to participate in the same class activity as the other students, but it places them in a leadership position. This allows them to work on their leadership skills while giving them a hands-on task to keep them engaged, showcase their talents, and benefit the rest of the class. This enrichment could work for any of the acts.

Gifted and talented students should also be given enrichments that allow them to further study something of interest to them. In this lesson, the gifted and talented students could use the classroom computer to research and compile a list of different marriage customs from around the world and report back to the class. This allows a more in-depth study of the topic at hand and introduces the class to different cultures and customs.

Some gifted and talented students are exceptionally creative and need an outlet for their creativity in class. The following examples are two enrichments that can be made to showcase gifted and talented students' creativity: the actual wedding ceremony is left out of the play. Gifted and talented students could write a script that includes the vows and ceremony proceedings along with stage directions for his/her classmates to perform.

They could also use their creativity to create a 16-17 century dating and marriage handbook using the marriage custom handout. This enrichment will allow them to further study the history behind Romeo and Juliet's marriage and the dating customs of Shakespeare's day. Providing more than one enrichment option is also important because it will help cater to the students' strengths and interests. It will also help empower them to take ownership over their own education.

Self Reflection:

Did the students find the content interesting?

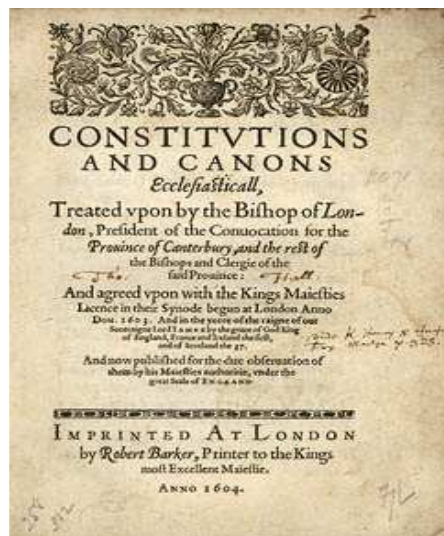
Were the boys engaged in the marriage topic?

Did everyone participate in the discussion?

Did students show an understanding of the marriage customs as well as what is happening in the play?

How could I improve this lesson?

Historical Background of Marriage Customs



Church of England. Constitutions and canons ecclesiasticall. London, 1604.

Age of Consent

“At the seventh year of her age, her father shall have aid of his tenants to marry her. At nine years of age, she is able to deserve and have dower. At twelve years to consent to marriage. At fourteen to be *hors du guard* [outside wardship]. At sixteen to be past the Lord’s tender of a husband. At twenty one to be able to make a feoffement [land grant]. And *per Ingelton* therein the end of the case. A woman married at twelve cannot disagree afterward. But if she be married younger, she may dissent till she be fourteen.” (*Law’s* 33)

Dating

“ . . . it becometh not a maid to talk where her father and mother be in communication about her marriage, but leave all that care and charge wholly unto them which love her as well as her self doth. And let her think that her father and mother will provide no less diligently for her than she wolde for herself, but much better, by the season they have more experience and wisdom.”
(Vives XVI)

Engagement

“The first promising and inception of marriage is in two parts. . . . The first is when a man and a woman bind themselves simply by their word only to contract matrimony hereafter. The second, when there is an oath made or somewhat taken as an earnest of pledge

betwixt them on both parts or on one part to be married hereafter.”
(*Law's* 34)

“Those spousals which are made when a man is without witness, *solus com sola* [he alone with her], are called secret promising or desponsation, which though it be tolerated when by liquid and plain probation it may appear to a judge, and there is not any lawful impediment to hinder the contract, yet it is so little esteemed of (unless it be very manifest) that another promise public made after it shall be preferred and prevail against it.” (*Law's* 35)

Marriage Ceremony

“Marriage is defined to be a conjunction of man and woman, containing an inseparable connection and union of life.” (*Law's* 34)

Worthiness

“ . . . first let her understand the chastity is the principal virtue of a woman, and couterpeiseth with all the rest. If she have that, no man will look for any other; and if she lack that, no man will regard other.” (Vives XI)

“Hippomenes, a great man of Athens, when he knew his daughter desoiled of one, he shut her up in a stable with a wild horse, kept meatless. For the horse, when he had suffered great hunger long and because he was of nature fierce, we waxed mad and all to-tare the young woman to feed himself with . . .” (Vives VII)

“In Spain by our father's days in Tarraco, two brethren that thought their sister had been a maid, when they saw her great with child, they dissembled their anger so long as she was with child. But as soon as she was delivered of her child, they thrust swords into her belly and slew her, the midwife looking on.” (Vives VII)

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<www.folger.edu/eduLesPlandtl>

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Romeo and Juliet Study Guide
Mrs. Morgan English 9

Act III

Scene 1

39. Mercutio is mocking Benvolio at the opening of this scene. What is he saying and how do we know he is teasing?

40. Why does Romeo refuse to fight with Tybalt? What does he say in lines 66-70?

41. How does Mercutio respond to Romeo's answer?

42. After Tybalt stabs Mercutio, what does he say in line 88? Why do you think he says this?

43. How does Romeo blame Juliet for Mercutio's death?

44. What is Romeo saying when he calls himself "Fortune's Fool"?

45. Why does the Prince choose to exile Romeo instead of put him to death?

Scene 2

46. In her soliloquy, Juliet longs for night to come so she can be with Romeo. What does the audience know that Juliet doesn't at this point?

47. What foreshadowing does Juliet unconsciously offer concerning Romeo's death?

48. How does Juliet describe Romeo starting in line 73?

49. What does Juliet think is worse: Tybalt is dead or Romeo is banished?

Scene 3

50. What does the Nurse tell Romeo to do starting in line 89?

51. What reasons does the Friar give Romeo to be happy?

Scene 4

52. What decision does Lord Capulet make for Juliet?

Scene 5

53. Where does Juliet think she will next see Romeo?

54. How does Juliet trick her mother into thinking she hates Romeo beginning with line 94?

55. How does Lord Capulet respond when Juliet turns down the marriage proposal?

56. What advice does the Nurse give to Juliet? Why?

Romeo and Juliet Study Guide Answer Key
Mrs. Morgan English 9

Act III

Scene 1

39. Mercutio is mocking Benvolio at the opening of this scene. What is he saying and how do we know he is teasing? (Bloom: Comprehension)

A: He is describing Benvolio as someone who loves to fight, but we know from the very beginning of the play that Benvolio loves to keep the peace and tries to avoid conflict because he tried to break up the fight between the servants.

40. Why does Romeo refuse to fight with Tybalt? What does he say in lines 66-70? (Bloom: Comprehension)

A: He refuses to fight because he is married to Juliet, Tybalt's cousin. He tells Tybalt that he loves him more than he can imagine, even though at the moment he cannot tell him why. He also says that he values the Capulet name.

41. How does Mercutio respond to Romeo's answer? (Bloom: Comprehension)

A: He is offended and decides to fight Tybalt himself.

42. After Tybalt stabs Mercutio, what does he say in line 88? Why do you think he says this? (Bloom: Analysis)

A: He says, "A plague a' both house!" He is cursing both families because he has become a victim of the feud, and he was stabbed by Tybalt's sword under Romeo's arm.

43. How does Romeo blame Juliet for Mercutio's death? (Bloom: Comprehension)

A: He says she made him effeminate and unwilling to fight for his honor.

44. What is Romeo saying when he calls himself "Fortune's Fool"? (Bloom: Analysis)

A: This is another reference to fate. He now knows that he and Juliet will never be together.

45. Why does the Prince choose to exile Romeo instead of put him to death? (Bloom: Analysis)

A: Tybalt killed Mercutio, so Romeo killed Tybalt. The score is even, but because Romeo fought and killed a man, he must face some sort of punishment.

Scene 2

46. In her soliloquy, Juliet longs for night to come so she can be with Romeo. What does the audience know that Juliet doesn't at this point?

A: She doesn't know that Romeo has been banished, and they may never see each other again.

47. What foreshadowing does Juliet unconsciously offer concerning Romeo's death? (Bloom: Comprehension)

A: lines 21-24 “Give me my Romeo; and when he shall die, / take him and cut him out in little stars. / and he will make the face of heaven so fine / that all the world will be in love with night.”

48. How does Juliet describe Romeo starting in line 73? (Bloom: Comprehension)

A: She can't decide whether he is damned or a saint. She describes him in contradictions because she loves both Romeo and Tybalt.

49. What does Juliet think is worse: Tybalt is dead or Romeo is banished? (Bloom: Knowledge)

A: She thinks it is worse that Romeo is banished.

Scene 3

50. What does the Nurse tell Romeo to do starting in line 89? (Bloom: Comprehension)

A: She tells him to get up and start acting like a man.

51. What reasons does the Friar give Romeo to be happy? (Bloom: Knowledge)

A: He and Juliet are both alive, and the prince changed the law so he might still live.

Scene 4

52. What decision does Lord Capulet make for Juliet? (Bloom: Knowledge)

A: He decides that she should marry Count Paris in three days.

Scene 5

53. Where does Juliet think she will next see Romeo? (Bloom: Knowledge)

A: She thinks she will see him dead in the bottom of a tomb.

54. How does Juliet trick her mother into thinking she hates Romeo beginning with line 94? (Bloom: Analysis)

A: She uses double meanings, so she says one thing, but means another.

55. How does Lord Capulet respond when Juliet turns down the marriage proposal? (Bloom: Comprehension)

A: He gives her an ultimatum: either marry Paris on Thursday, or get kicked out of the house and never see her father again.

56. What advice does the Nurse give to Juliet? Why? (Bloom: Comprehension)

A: She tells Juliet to marry Paris because Romeo is gone and will probably never return. If he never comes back, no one will ever know that they were married. She also thinks that Paris will make a better husband for her.

J. LESSON PLAN MODIFIED FOR BEHAVIORAL DISORDERS

Manchester College
Education Department/Lesson Plan Format
Lesson By: Stacey Morgan

Lesson: Boys Will Be Boys...Right? **Approx. length:** 45 minutes
Age or Grade Intended: English 9 Students

Academic (IN State) Standards:

9.1.1 Identify and use the literal and figurative meanings of words and understand the origins of words.

9.3.4 Determine characters' traits by what the characters say about themselves in narration, dialogue, and soliloquy.

9.3.3 Analyze interactions between characters in a literary text and explain the way those interactions affect the plot.

Performance Objectives:

Students will work in groups to fill out a worksheet about how a specific character's name reflects his personality with at least two references from the play to support their conclusions.

After hearing an excerpt from *The Office of Christian Parents: Shewing How Children Are To Be Governed Throughout All Ages and Times of Their Life*, students will discuss nature vs. nurture in a Socratic discussion with 100% participation.

Assessment:

During the discussion, I will mark the names of the students who participate and award them 5 participation points. I will also ask to see the preceding journal entry to ensure that the students have at least thought about the topic even if they choose not to verbally participate in the discussion. During group work, I will walk around the class to monitor student work. They will present their group's findings to the class, and I will assess their understanding of what the name represents and if they give specific examples and page numbers from the text that explain why the name fits the character. This information will be recorded in a graphic organizer which I will collect to review their understanding of the name connection. I will also be looking for a creative name that the students came up with to rename the character for an updated version of the play.

Advanced Preparation by Teacher:

Develop name organizer and make copies. Preselect student groups that work well with each other. Make sure there are enough dictionaries in the class for each group.

Familiarize myself with the archaic spellings in the excerpt about raising boys in order to read the excerpt aloud to the class.

Procedure:

Introduction: While I am taking attendance, have students write a journal entry: “There has been a lot of discussion about the nature vs. nurture question. Are we the way we are because of fate and genetics? Or, are we the way we are because of how we were raised and because of our experiences? In the end, are we still responsible for our actions?” (M.I.: Intrapersonal)

During this unit, we have been looking at the choices that the characters have been making. Last class, we looked at the wedding customs and how Juliet chose to ignore a lot of the common traditions and practices and make her own decisions about who she should marry. Today, we are going to look at the events that led up to Romeo’s banishment in the first scene of Act III. Have you heard the expression “boys will be boys?” What does that mean? (Bloom: Comprehension) What does that imply about boys? (Bloom: Comprehension) Is that a fair description of boys? (Bloom: Evaluation) Well, Tybalt and Mercutio got themselves into trouble during this act didn’t they? We’re going to try to figure out why in a minute, but before we continue let’s review your study guides to make sure everyone knows what happened in Act III.

Step-by-step:

1. Have students take out study guides and vocabulary grids.
2. Have student volunteers go through the answers to the study guide. Add more information when necessary.
3. Ask if anyone has any new examples to add to our vocabulary grids.
4. Have students put away study guides and grids.
5. Ask students to turn to page 989 in their text books.
6. Explain: Names are often used to suggest something about a character’s personality and temperament. Today, you are going to work in groups to answer questions 1-5 and then present your findings to the class as a group.
7. Hand out name organizer.
8. Break the class into groups with 2-4 members depending on the class size.
9. Using their name organizers, group 1 will answer question 1 about Mercutio’s connection to mercury (both the element and the Roman god), group 2 will answer question 2 about Benvolio’s connection to the word benevolent, group 3 will answer question 3 about Tybalt’s connection to the cat, and group 4 will answer question 4 about Paris’ connection to Paris the Trojan Prince in the *Iliad* who steals Helen’s heart away from her husband. (Bloom: Analysis) If a class requires more than four groups, double up on questions. They will probably come up with different examples for the same question. For the classes that will not have enough students to make four groups, let each group choose which one they would like to do making sure there are no repeats.
10. Have all groups complete question 5 where they are asked to think of a new name to describe the characters for an updated version of the play. (Bloom: Synthesis)
11. Make sure each group has access to a dictionary.

12. Have the groups present their findings and fill in information presented by the other groups in their organizers.
13. Have students return to their assigned seats.
14. Read them the excerpt from the chapter “Ordering of Sonnes from Fourteene Yeare Old and Upward” from *The Office of Christian Parents: Shewing How Children Are To Be Governed throughout All Ages and Time of Their Life (1616)*. (M.I. Verbal/Linguistic)
15. Explain that this excerpt was published the year that Shakespeare died, so it represents the mindset of the people concerning the parents’ duty to raise their children during Shakespeare’s time.
16. Ask students:
 - What do you think the author was trying to communicate about boys who were around Romeo’s age? (Bloom: Comprehension) (A: They love to fight, and take every opportunity they can to fight and are often unnecessarily killed. They should be raised to be more tolerant of others and not as quickly angered.)
 - What was the parents’ duty to teach their sons? (Bloom: Knowledge) (A: To know when to fight and when to let it go)
 - Do you think the parents of either family have taught this lesson to their sons? (Bloom: Analysis)
 - Which character appears to be the only one raised as the article suggests is best? (Bloom: Comprehension) (A: Benvolio)
 - Do you agree with the author’s conclusion that parents should teach their sons to fight only when they need to defend themselves from harm? Is this braver than fighting at every chance they have? (Bloom: Evaluation)
 - Do you think the author’s advice is still applicable today? Why or why not? (Bloom: Evaluation)
17. Explain: now we are going to have a discussion based on your journal entries, the actions and decisions of the characters in the play, and the excerpt that I just read to you. In this discussion, we are going to try to determine if people’s personalities and actions are determined more by fate and their genetics—meaning they can’t be changed or altered, they are just the way they are, or if people’s actions and personalities are determined more by how they are raised and what kind of experiences they have had to go through.
18. Explain the rules of a Socratic discussion:
 - Only one person speaks at a time.
 - You do not need to raise your hand, but you must wait your turn.
 - You do not need to agree with everything said, but you must respond respectfully.
 - Talk to each other, not to me.
 - Everyone should participate.
19. Lead discussion: (M.I. Verbal/Linguistic)
 - First, what is meant by nature? Examples? (Bloom: Comprehension) (A: It is predetermined by your genes; you can’t change it.)
 - Does everyone agree? (Bloom: Evaluation)

- What is meant by nurture? Examples? (Bloom: Comprehension) (A: your upbringing and experiences)
- Does everyone agree? (Bloom: Evaluation)
- How much impact do our experiences and the way we are raised contribute to our personality and actions? (Bloom: Analysis)
- How much of our personality is predetermined? How is it determined? (Bloom: Analysis)
- According to the article we read, Tybalt and Mercutio's parents should have taught them that fighting is not an acceptable or desirable action in most circumstances. Do you think their pre-determined personalities or their upbringing caused them to fight and why? (Bloom: Analysis)
- Which one has more weight in determining our personality and actions— Nature or Nurture? (Bloom: Evaluation)
- How responsible are we for our actions? (Bloom: Evaluation)

Closure: Thank you for the discussion. Today we examined some of the reasons why people are who they are and why they do the things they do. Keep everything we've talked about in mind as we continue to try to decide if Romeo and Juliet really are star-crossed and destined to die, or if the decisions that they and others have made along the way cause their deaths instead. For tomorrow, I want you to continue to read and finish Act IV. Please fill out the study guide as well because we will start tomorrow's class by reviewing it. Have a good day!

Adaptations/Enrichment:

The journal entry will be beneficial to students with emotional disorders because they can act as an outlet that allows them to put their thoughts and feelings on paper.

I made a graphic organizer to help them organize their thoughts. It has explicit directions and categories in order to keep their frustration levels low.

Working in groups should help keep frustration levels low for a student with an emotional or behavioral disorder because the work load is shared among three other people. They also can communicate their ideas in a smaller, less intimidating setting instead of in front of the entire class.

I will carefully select the group for the student with an emotional or behavioral disorder to help the student feel comfortable and to help manage his/her frustration levels.

Self Reflection:

Was there enough time to complete all of the activities?

Was the name activity interesting or was it too much like character analysis?

Did the groups work well together?

Did the students stay on task?

How did the Socratic discussion go? Did the students like the format of the discussion?

“What’s in a name? That which we call a rose
By any other word would smell as sweet.”

Contrary to Juliet’s analysis, names were very important to Shakespeare. He carefully chose names to describe the characters that they represent. As a group, answer your assigned question on page 989. Fill in the appropriate boxes with information from the dictionary and the text. Make specific connections (**at least two!**) to your assigned character’s name and his personality. Be sure to write down the page references to your examples.

Character’s Name	Significance of the Name: Why did Shakespeare choose it?	Examples from the text that connect the character to his name	Page References
Mercutio			
Benvolio			
Tybalt			
Paris			

Excerpt from the chapter "Ordering of Sonnes from Fourteene
Yeare Old and Upward" from *The Office of Christian Parents:
Shewing How Children Are To Be Governed throughout All
Ages and Times of Their Life* printed in 1616

178 **Begin reading here** *Ordering of sonnes*

Parents ought
to teach their
sons to auoide
quarrelling and
fighting.

A vile difente,
men giuen ouer
to anger and
reuenge.

de ira lib. 3.

At this place I could afford to make an ende of the first part of the Christian parents office, which is the necessary and wise education of children till marriage: but that one thing commeth to my minde, which I haue singled out, because I see much mischeife commeth thereupon: which is a kinde of childish brauerie, whereupon many doe stand in this our age, and so vpward: and these be the words of our young bloods; *I will offer no man wrong or disgrace, but if any be offered to me I will not put it up: I will not take wrong at any mans hand.* **Stop** This they take to be the honour and reputation of a man, and namely of a gentleman, that the least touch or word, which seemeth to carrie any disgrace, they be readie to stab, or to challenge into the field. And if through anger one chance to say, thou liest; or touch his cheeke with the backe of his hand; this is taken in such scorne, that there is no way of pacification or reconciliation, but by the sacrifice of death, either one or both must die, or at the least they hazard their liues in a wicked combate. So little is the price of a mans life in our daies, and so great is the pride and wrath of vaine and foolish men; so that many a braue gentleman is cast away without cause and vnneccessarily. *Vulgus animos ammiratur, &c.* The common people (saith *Seneca*) admire couragious gentlemen, and they that are bold are honoured, but quiet men are counted cowards. This is so perhaps at the first sight, yet when an equall life doth make them discern and belceue, that it is not the cowardlinesse of

Gentlemen are
to doe like the
men renowned
for valour.

End of excerpt

subiect to every slaue? To whom I answer; he is a
slaue which is intrahled into his owne anger; but
gentlemen are called, *gens d'armes*, men that beare
armes; and therefore let them read the historie of
Iulius Cesar in his Commentaries, and they shall
finde, that he beeing a man of armes, and very va-
liant, would not alway fight when he was prouok-
ed, no though his souldiers called him coward,
but when it might be most safe for him and his ar-
my, and most honourable in the issue: so if our
gentlemen would consider when they ought to
fight, what indeed belongeth to their honour, and
what a lamentable issue commeth of such rash,
venturous, and beastly fighting, there would not
be one of fīue hundred to mourne for the casting
away of their sonne, or of their friend. I remem-
ber I haue heard it reported among wise men, that
in the Court in Queene *Elizabeths* time, of blessed
memory, there was a sober staied gentleman a
Courtier, who went in and out as his place requi-
red with his sword by his side, but he medled with
no man, and gaue no occasion of brawle: on a
time a couple of lustie bloods would needs trie if
he were not a coward, and set vpon him with their
swords drawn; when he saw there was no remedy,
he drew vpon them, shewed the valour of a quiet
man, driving them both before him like a couple
of sheepe: so if Parents would instruct their chil-
dren to quiet meeknes, and to abstaine from quar-
rels, and quarrelling company; and vnderhand
arme them with skill & courage to defend them-
selues,

Johnson, Darrin. *Parenting 101*. 2007 Folger Shakespeare
Library. 13 Nov. 2008.

<<http://www.folger.edu/documents/parenting2new1.pdf>>

Romeo and Juliet Study Guide
Act IV
Mrs. Morgan

Act IV

Scene 1

57. According to Paris, why does Lord Capulet want Paris and Juliet to be married right away?

58. What is the Friar's solution to Juliet's problem?

59. When is Juliet supposed to drink the Friar's potion?

60. What is Romeo's part in the Friar's plan? How will he know of it?

Scene 2

61. How has Juliet's father disrupted Juliet's and the Friar's plans? What do you foresee happening because of this?

Scene 3

62. What are some of Juliet's fears about drinking the potion?

Scene 5

63. What does the Friar mean when he says, "Yet nature's tears are reason's merriment"?

64. How does the Friar explain Juliet's supposed death in line 94?

Romeo and Juliet Study Guide Answer Key
Act IV
Mrs. Morgan

Act IV

Scene 1

57. According to Paris, why does Lord Capulet want Paris and Juliet to be married right away? (Bloom: Knowledge)

A: He doesn't think it is good for Juliet to cry so much. He wants Juliet to be married to make her happy again.

58. What is the Friar's solution to Juliet's problem? (Bloom: Comprehension)

A: He gave her a poison to drink that will make her seem like she is dead for 42 hours.

59. When is Juliet supposed to drink the Friar's potion? (Bloom: Knowledge)

A: Wednesday night.

60. What is Romeo's part in the Friar's plan? How will he know of it? (Bloom: Comprehension)

A: The Friar will send a letter to Mantua to inform him of the plot, and Romeo will be there when she wakes up to take her with him back to Mantua.

Scene 2

61. How has Juliet's father disrupted Juliet's and the Friar's plans? (Bloom: Comprehension) What do you foresee happening because of this? (Bloom: Synthesis)

A: He changed the wedding to Wednesday instead of Thursday. Juliet will have to drink the potion earlier and Romeo may not get the Friar's message to be there in time.

Scene 3

62. What are some of Juliet's fears about drinking the potion? (Bloom: Knowledge)

A: She is worried that it may be poison that the Friar gave her to cover up her first marriage. She is also afraid of waking up in the vault with all the bones of her ancestors. She is afraid she might suffocate from the lack of pure air, or she thinks the ghost of Tybalt might kill her because of Romeo's hand in his death.

Scene 4

Scene 5

63. What does the Friar mean when he says, “Yet nature’s tears are reason’s merriment”? (Bloom: Comprehension)

A: He means that heaven is the best place that Juliet could be. Her parents wanted her to move up in the world, and now she has literally moved up as far as she can go—to heaven.

64. How does the Friar explain Juliet’s supposed death in line 94? (Bloom: Comprehension)

A: He explains it by blaming the families. He says that the heavens took Juliet away because of “some ill” the family committed. Page 1004

K. LESSON PLAN MODIFIED FOR AUTISM

Manchester College
Education Department/Lesson Plan Format
Lesson By: Stacey Morgan

Lesson: Eulogies: Saying Farewell to Juliet **Approx. length:** 45 minutes

Age or Grade Intended: English 9

Academic (IN State) Standards:

9.3.4 Determine characters' traits by what the characters say about themselves in narration, dialogue, and soliloquy.

9.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.

9.5.8 Write for different purposes and audiences, adjusting tone, style, and voice as appropriate.

9.6.3 Produce legible work that shows accurate spelling and correct use of conventions of punctuation and capitalization.

9.7.2 Choose appropriate techniques for developing the introduction and conclusion in a speech, including the use of literary quotations, anecdotes, and references to authoritative sources.

Performance Objectives:

Using their character trait organizer from a previous lesson and their text book, students will work in groups to complete a brainstorming organizer about the relationship between Juliet and their assigned character with at least two ideas from the text about tone, relationship, reaction, and details.

Students will compose a eulogy for Juliet as their assigned character scoring 16 out of 20 points on the rubric.

Assessment:

I will observe groups and collect brainstorming notes to assess their group work. Their eulogy will be assessed using a rubric.

Advanced Preparation by Teacher:

Create and make copies of the eulogy handout, rubric, and brainstorming organizer. Pre-select groups before class if needed.

Procedure:

Introduction: Have students answer journal question: What do you want people to say about you when you are gone? (M.I. Intrapersonal)

During our last class, we looked at the events that led up to Tybalt and Mercutio's deaths and discussed whether we are more influenced by nurture or nature. Today we are going to look at the responses of Juliet's loved ones after her fake death. Remember, these are

the people who have nurtured Juliet, so their responses and relationships with her are important to our ultimate quest to decide whether Juliet and Romeo are really controlled by fate or if the decisions they and their loved ones make cause their upcoming deaths. But first, get out your study guides and vocabulary grids.

Step-by-step:

1. Have students go over and provide answers to last night's study guides. Provide additional information as needed.
2. Ask if anyone has any new examples to add to their vocabulary grids.
3. Have students put both worksheets away.
4. Transition: Now, we are going to look at Juliet's family's responses to her fake death by creating eulogies.
5. Explain that a eulogy is a speech delivered at a funeral ceremony.
6. Who do you think usually give eulogies? (Bloom: Knowledge) A: Close family and friends, religious officials, etc.
7. What kind of content do you think are usually in eulogies? (Bloom: Knowledge) A: Stories about the deceased person, good qualities about the person, the speech giver's feelings about the person, etc.
8. What kind of tone do you think would be appropriate for a funeral? (Bloom: Analysis) A: a sad tone, a respectful tone, a serious tone, a celebratory/respectful tone (celebrating the person's life, not death), etc.
9. Pass out eulogy handout.
10. Have students look at the back where it says types of eulogies. Go over each one together.
11. Ask if there are any questions about writing eulogies.
12. Pass out graphic organizers.
13. Ask: What is the topic of your eulogy? (Bloom: Knowledge) A: Juliet. Have students write "Juliet" in the center circle. Have them write "Relationship," "Tone," "Reaction," and "Details" in the four connecting circles. These are the topics that they will need to brainstorm as a group.
14. Explain that each student will be assigned a character and they will have to write a eulogy for Juliet as that character.
15. First, they will have ten minutes to discuss and brainstorm ideas for the eulogy in a group. (M.I. Verbal/Linguistic and Interpersonal) They will use the graphic organizer to organize their ideas, and it will be turned in along with the actual eulogy. (M.I. Visual/Spatial) (Bloom: Application)
16. Number students 1-5.
17. Explain: 1=Nurse; 2=Lady Capulet; 3=Lord Capulet; 4=Paris; 5=Friar Laurence
18. Have students find a place in the room where they can discuss their characters together. (M.I. Interpersonal)
19. Walk around to observe/assist groups and keep them on task.
20. After ten minutes, have students return to their seats and begin writing the eulogy alone.
21. If they finish early, have them read through it to check for any mistakes and to see if there is anything they can add to it. Then, have them read Act V for the remaining time.

Questions from the handout that students should consider:

- Were Juliet and the character close? (Bloom: Analysis)
- Does the character seem cold and distant or stricken with grief? (Bloom: Analysis)
- Would the character write a gushy and moving speech or would it be more formal and impersonal? (Bloom: Synthesis)
- What details about Juliet would the character include in the speech? (Bloom: Synthesis)
- What would the tone be? (Bloom: Synthesis)
- Would the character talk more about his/herself than Juliet? (Bloom: Synthesis)
- Would the speech contain a moral or a lesson? (Bloom: Synthesis)
- Would it contain an apology? (Bloom: Synthesis)

Closure: Overall, which character do you think would have written the best eulogy for Juliet? Why? (Bloom: Evaluation) Who would have written the worst? (Bloom: Evaluation) How were their reactions and relationships different? (Bloom: Analysis) How do you think Juliet's pretend death foreshadows future events? (Bloom: Analysis) Where do we stand in the fate vs. personal decision debate? (Bloom: Evaluation) For next class, you are to read the last act of the play. Keep the fate question in mind, especially in the final scene. Hand out study guides. Remember, your eulogies are due tomorrow, and I will be asking for volunteers to share theirs with the class.

Adaptations/Enrichment:

The handout contains specific directions about what to write and how much to write. It will help students with autism because it will help them understand and focus on the task at hand.

Checking on their progress frequently will also help them focus on the task at hand.

Having autistic students work in groups will also help them work on their social skills. However, I will carefully monitor this situation for bullying and stimulation overload.

I can have the autistic student's group come to him or her so that student will not have to move from their assigned seat in order not to disrupt the student's need to be in a familiar setting. I will also give the student advance notice concerning this activity, so he/she will be prepared for it.

Self Reflection:

Did brainstorming in groups before writing the paper help students understand and organize their ideas?

Did the groups work well together?

Did students respond well to the assignment?

Did they have enough time to complete it?

What would I change? What would I keep the same?

Were students able to understand and recreate the character's responses?

Eulogy Handout

Mrs. Morgan English 9

Assignment:

In Act IV, Juliet's family is led to believe that she has died. To explore their reactions and connections to Juliet, each group will be given ten minutes to brainstorm ideas about an assigned character's reactions, relationship, and response to Juliet's death using examples from the play and your character trait worksheets. Use the graphic organizer to organize your thoughts. Some questions to consider: Were the characters close? Does the character seem cold and distant or stricken with grief? Would the character write a gushy and moving speech or would it be more formal and impersonal? What details about Juliet would the character include in the speech? What would the tone be? Would the character talk more about his/herself than Juliet? Would the speech contain a moral or a lesson? Would it contain an apology? After the brainstorming session is over, you will return to your seats and individually write a eulogy for Juliet as your assigned character. It needs to be at least a page in length (typed or written in ink) with correct spelling and grammar. The eulogy must include facts about Juliet's life and personality, but the focus should really be on the connection your assigned character has to Juliet and how the character reacts to news of her death. Remember, eulogies are speeches, so the tone of your eulogy should be appropriate for a speech given to a group of mourners. See the rubric for more specific requirements. This assignment is due in the beginning of class tomorrow, so be prepared to share with the class! I will need at least one volunteer for each character to read his or her speech! Turn in the graphic organizer with your eulogy.

Characters:

- Nurse
- Lady Capulet
- Lord Capulet
- Count Paris
- Friar Laurence

How to Write a Eulogy:

A eulogy is a well-crafted speech, which a person is designated to prepare and deliver during a funeral ceremony. It is usually read to commemorate a dearly departed - to celebrate the life spent here on earth and the memories that go with him. It is not necessary that a eulogy be a detailed summary of how the deceased person spent his life, but rather it can concentrate on particular positive situations or circumstances. Generally, people who are requested to deliver eulogies are those people who are considered to know best the deceased person. Therefore, personal experiences are expected to be re-told and reminisced, and to be shared with other people who will be listening. The person delivering the eulogy must show the reasons why the deceased is well-loved and will be missed by the people around him.

To be given the task of delivering a eulogy is really an honor hence the responsibility of providing a clear and positive picture of the person you will be talking about is in order. Eulogies may be written in various ways. Some people come up with serious speeches honoring the deceased person while others would rather show the humorous side of the deceased person. The most recommended eulogy is a combination of both since death should not be a reason to be sad but a celebration of a life well-lived. Appropriate humorous anecdotes may be interjected to lighten up the feeling of the audience.

It is wise to develop a theme to give focus on your speech. You may choose to concentrate on a particular aspect of life of the deceased. An example would be, if you and the deceased were co-workers, then talk about how great he performed his job, his dedication to doing his work and his ambition to do well in his chosen career. If you were best friends since high school or college, then talk about the good times you had and how he helped you during those years. Do not try to embellish your story with half-truths or lies. Speak from the heart so that your sincerity will be reflected in your eulogy. Your love for the deceased person must be felt by the people who are listening to your speech.

Types of Eulogies:

Chronological or Life History – this type of eulogy presentation talks about the person's life, awards and achievements. You talk about their experiences, share anecdotes from their journal that remind you of the person. This could be factual and may allow you to distance yourself from the grieving emotion you are feeling at the moment.

Shared Memories – these are your personal recollections. This could be easier to write but the hardest type of eulogy to present because this is based on your personal memories. You are not only talking about the deceased, but you may also be exposing yourself to the pain of losing a loved one.

Tribute – this form is usually used in obituaries in the newspaper. This type of eulogy focuses on the achievements and accomplishments of the person you lost.

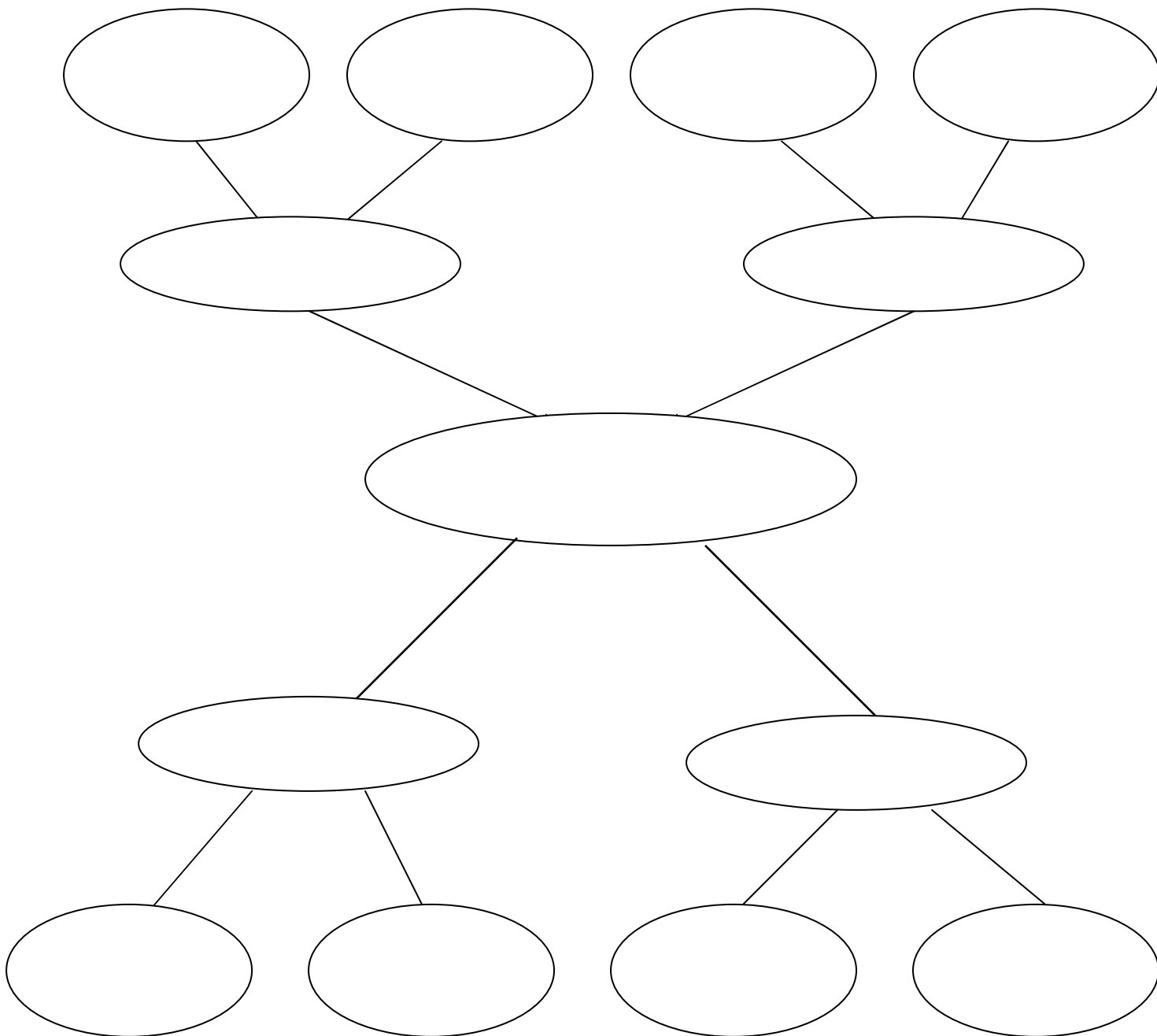
Legacy – this type of eulogy allows you to focus on the achievements or projects that person is leaving behind; it could be his family, his profession or a project that he has undertaken.

Using Main Points – this is the most common way of making not just a eulogy, but any kind of speeches. You choose major points about the person's life and use this to highlight your thoughts. Summarize the points you used in the entirety of your speech upon the conclusion of your eulogy.

Information from <http://www.eulogyspeech.net>

Name _____ Class Period _____ Date _____

Eulogy Brainstorming Web



Eulogy Rubric
Mrs. Morgan English 9

Tasks	1	2	3	4	Points Earned
Character Analysis	The eulogy does not capture the character's relationship to Juliet or the reaction to her death.	The eulogy captures one of the following three: personality, relationship with Juliet, or the reaction to her death.	The eulogy captures the character's relationship and reaction to Juliet's death, but doesn't capture the character's personality.	The eulogy captures the character's personality, relationship with Juliet, and his/her reaction to her death.	
Content	There are no textual references.	The eulogy contains one reference, specific detail, and/or anecdote from the text.	The eulogy contains two references, specific details, and/or anecdotes from the text.	The eulogy contains three or more references, specific details, and/or anecdotes from the text.	
Appropriate Tone	The tone is not appropriate for either a funeral or the character.	The tone is not fitting for a funeral, but captures the essence of the character.	The tone is fitting for a funeral, but does not represent the character.	The tone of the eulogy is appropriate for a mourning audience and fits the character's relationship and feelings towards Juliet.	
Structure	The eulogy is not organized and is missing an introduction and a conclusion.	The eulogy is missing an introduction or a conclusion.	The eulogy could use a stronger introduction or conclusion, but both are present.	The eulogy has an introduction, body, and conclusion, and could easily be read as a speech.	
Grammar and Spelling	The eulogy contains many errors that are distracting to the readers.	The eulogy contains a few major errors that distract readers away from the message.	There are a few grammatical errors that are beginning to distract the reader away from the message.	There are few to no grammatical and/or spelling errors, and none subtract meaning away from the eulogy.	

Romeo and Juliet Study Guide
Act V
Mrs. Morgan

Act V

Scene 1

65. What news does Balthasar bring Romeo?
66. What do you think Romeo means when he says, "I defy you, stars!"? (line 24) Hint: Think back to the Prologue.
67. Who does Romeo visit before he leaves? Why? What does he purchase?
68. Why doesn't the apothecary want to give it to Romeo? Why does he consent?
69. What poison does Romeo say he gave to the apothecary? Why does he think it is poison?
70. Why does Romeo call the poison a cordial which is a kind of medicine that was used to restore the heartbeat?

Scene 2

71. Why wasn't Romeo given the Friar's letter?

Scene 3

72. Why is Paris at Juliet's gravesite?

73. Why does Romeo say he is there? Why is he really there?

74. Why does Paris think Romeo is there?

75. Who or what does Romeo blame for Paris' death in line 82?

76. How does Romeo inadvertently remind us that Juliet is not yet dead?

77. How does the Friar tell Juliet that he will take care of her?

78. Does the Friar take responsibility for his actions? What does this say about the argument of fate vs. decisions?

79. Does the Prince attribute personal decisions or actions to Romeo and Juliet's deaths? How do you know?

Romeo and Juliet Study Guide
Act V
Mrs. Morgan

Act V

Scene 1

65. What news does Balthasar bring Romeo? (Bloom: Knowledge)

A: He tells him that Juliet is dead.

66. What do you think Romeo means when he says, "I defy you, stars!"? (line 24) Hint: Think back to the Prologue. (Bloom: Comprehension)

A: He is defying fate. He is going to go see Juliet for himself.

67. Who does Romeo visit before he leaves? Why? What does he purchase? (Bloom: Knowledge)

A: He visits an apothecary to buy poison so he can kill himself to be with Juliet.

68. Why doesn't the apothecary want to give it to Romeo? Why does he consent? (Bloom: Knowledge)

A: It is against Mantua law to sell poison, but because he is poor, he could really use the money that Romeo offers to him.

69. What poison does Romeo say he gave to the apothecary? Why does he think it is poison? (Bloom: Knowledge and Comprehension)

A: He gives him money which he believes murders more people than the actual poison he bought.

70. Why does Romeo call the poison a cordial which is a kind of medicine that was used to restore the heartbeat? (Bloom: Analysis)

A: It will make his and Juliet's heartbeat the same and they will be reunited in death.

Scene 2

71. Why wasn't Romeo given the Friar's letter? (Bloom: Knowledge)

A: The Friar that was supposed to deliver it was quarantined in a house because he was thought to have been exposed to an infectious disease while tending to the sick.

Scene 3

72. Why is Paris at Juliet's gravesite? (Bloom: Comprehension)

A: He is there to leave flowers and mourn his bride-to-be.

73. Why does Romeo say he is there? Why is he really there? (Bloom: Comprehension)

A: He says he is there to see Juliet and to take back his ring, but he has really come to commit suicide.

74. Why does Paris think Romeo is there? (Bloom: Comprehension)

A: Paris thinks Romeo killed Juliet by causing her grief over Juliet's death. He thinks he is there to defile her grave.

75. Who or what does Romeo blame for Paris' death in line 82? (Bloom: Comprehension)

A: He blames fate by saying that his name was written with him in "misfortune's book."

76. How does Romeo inadvertently remind us that Juliet is not yet dead? (Bloom: Comprehension)

A: In line 102 he mentions that she is still fair and that her cheeks and lips are still red (line 95).

77. How does the Friar tell Juliet that he will take care of her? (Bloom: Knowledge)

A: He says that he will take her to a sisterhood of holy nuns.

78. Does the Friar take responsibility for his actions? (Bloom: Comprehension) What does this say about the argument of fate vs. decisions? (Bloom: Evaluation)

A: He tells the prince that his life should be taken for his actions (lines 267-269). His words point out that decisions were made to bring the couple to this point, but unfortunate accidents caused it to occur.

79. Does the Prince attribute personal decisions or actions to Romeo and Juliet's deaths? How do you know? (Bloom: Analysis)

A: He recognizes that people made decisions, himself included, to allow the events to happen

L. LESSON PLAN MODIFIED FOR AUTISM

Manchester College
Education Department/Lesson Plan Format
Lesson By: Stacey Morgan

Lesson: Changing the Stars **Approx. length:** 45 minutes
Age or Grade Intended: English 9

Academic (IN State) Standards:

9.7.7 Make judgments about the ideas under discussion and support those judgments with convincing evidence.

Performance Objectives:

Students will discuss their final decision concerning the fate vs. choice debate in a Socratic discussion using evidence from the text with 100% participation.

Assessment:

The discussion will be assessed by noting which students contribute and if they supported their opinion with convincing evidence from the text. This will be worth ten points: five for participating and five for supporting. Their cause and effect charts along with their completed questions will also be collected and assessed based on the connections they made between characters and the plot.

Advanced Preparation by Teacher:

Prepare discussion questions for the Socratic discussion.

Procedure:

Introduction: Have students write in their journals and answer the following question: Can we change the stars? What does this mean? (M.I.: Intrapersonal)

Ask: How many of you have seen the Heath Ledger movie, *A Knight's Tale*? In this movie, Heath plays a character named William Thatcher who dreams of being a knight. Unfortunately for him, he wasn't born into nobility which means that the stars conspired against him and disqualified him from becoming a knight by birth. In response to this, his father tells him it is possible to change the stars, and by the end of the movie, a prince has knighted Heath's character. During this whole unit, we have been questioning what role fate has in Romeo and Juliet's lives. We read in the prologue that the lovers are star-crossed. Unlike William Thatcher's story, Romeo and Juliet's tale does not end happily. Last class, we even began writing eulogies for Juliet, and for last night, you should have read about their double suicide. Today, we are going to try to put the fate question to rest once and for all, but first, we are going to hear some eulogies.

Step-by-step:

1. Ask for volunteers to read their eulogies to the class. (M.I. Verbal/Linguistic)
2. Collect eulogies.

3. Have students take out their study guides, and go over them together as a class to check for reading and comprehension. (Bloom: Knowledge, Comprehension, and Analysis questions)
4. Have students take out their vocabulary grids. Ask if there are any last examples to add. Is anyone missing any examples? Remind students that information from their grids will be on the test. Walk through desks and check for completion.
5. Transition to fate vs. decision argument: have students take out their character interaction sheet from the beginning of the unit and explain that we are now going to examine the character interactions that lead to Romeo and Juliet's deaths. (M.I.: Visual/Spatial)
6. Have students look at the first character interaction chart that we did together in class. (Capulet and Montague servants get into a fight and the Prince makes a law that the next person to fight will be put to death.) As a class, answer the question beneath the chart "How does this eventually lead to Romeo and Juliet's deaths?" (Bloom: Analysis) (A: Answers will vary—Romeo is exiled after fighting, Juliet takes potion to fake her death so she can go and live with him, he comes back early to find her dead and kills himself leaving her to kill herself, etc.)
7. Do another problem together if the class appears to need the additional support. Have students take five minutes to answer the rest of their questions on their own.
8. Ask for examples of other character interactions and how they eventually lead to Romeo and Juliet's deaths. (Bloom: Application)
9. Ask: What other interactions occurred later in the play that led to Romeo and Juliet's death? (Bloom: Analysis) Remind students that they may see one of the character interaction charts on the test.
10. Collect interaction charts. They will be returned before the test.
11. Transition: Prepare the class for a Socratic discussion.
 - Only one person speaks at a time.
 - You do not need to raise your hand, but you must wait your turn.
 - You do not need to agree with everything said, but you must respond respectfully.
 - Please support your opinion with textual references.
 - Talk to each other, not to me.
 - Everyone should participate.
 - The discussion is worth 10 points: you will receive five for participation and five for supporting you're your claims with evidence from the text and/or personal experiences.
12. We've discussed nature vs. nurture, examined the character interactions and their effects on the plot, and have read the textual references concerning Romeo and Juliet's star-crossed lives, and now it is time to reach a final consensus: Were Romeo and Juliet controlled by fate, or did they live and die by the decisions they and others made? After the discussion, we will take a vote to see what the majority believes. (Have at least three to five students give their take on each discussion question/topic.)

13. Discussion starters: (M.I. Verbal/Linguistic)

- How did you feel about the ending? Did you think anyone was to blame? Why? (Bloom: Evaluation)
- Does everyone agree?
- Could one person other than Romeo or Juliet have saved their lives if he or she would have acted differently? How? (Bloom: Synthesis)
- How much of our lives are already predetermined? Why do you think so? (Bloom: Analysis)
- Could Romeo and Juliet have done anything that would have changed their fate? How? (Bloom: Synthesis)
- Does everyone agree?
- If Juliet and Romeo were fated to die, what purpose did it serve, if any? (Bloom: Analysis)
- Are we in control of our actions? How? (Bloom: Analysis/ Evaluation)
- Do others have control over our lives? How? (Bloom: Analysis)
- Which played a larger role in the character's lives: decision or fate? How? (Bloom: Analysis)
- What killed Romeo and Juliet—their actions or the stars? (Bloom: Evaluation)
- Ask for any last comments.

Closure: Have students take a vote by raising their hands to decide whether fate or personal decision killed Romeo and Juliet. Ask: How does your decision change the story? Today, we came to a consensus about what/who killed Romeo and Juliet. Tomorrow, we are going to apply our decision to two other literary works that examine the love and death connection. To prepare for that, as homework, I want you to read *Your Laughter* and *How Do I Love Thee?* on page 1025. Next week, we will be watching a video production of the play while you work on a newspaper project. The test will be the following week on the day that your project is due—we will discuss this more in-depth tomorrow.

Adaptations/Enrichment:

Students with mild mental retardation could be given a film adaptation of the play to watch instead of the long reading assignments. This will also give them a visual representation which will aid with comprehension.

Students with mild mental retardation could be given questions to consider the day before such as, how did they feel about the ending (or the play in general), and what part of their lives can they personally control. This way, they can still contribute in a fast-paced discussion.

Some of the Socratic discussion rules should be broken to accommodate students with mental retardation. For example, I would specifically call on the students to insure they have a chance to answer their prepared questions. In a Socratic discussion, the teacher should not give any feedback or make any evaluative judgments. However, students with

mental retardation need immediate feedback, so I would offer it to them after their answers.

Before class, I could discuss social skills that are required in a Socratic discussion: wait to take your turn, listen quietly while others are talking, how to speak in public, etc. Instead of assessing the student based on their answers, I could assess him or her with a checklist of appropriate behaviors he or she exhibited.

Self Reflection:

Were students able to make insightful connections between the character interactions and Romeo and Juliet's deaths?

Did they like the Socratic discussion?

Did everyone participate?

Were they able to follow the rules?

Was there too much or too little time to do this lesson?

M. LESSON MODIFIED FOR SENSORY IMPAIRMENT

Manchester College
Education Department/Lesson Plan Format
Lesson By: Stacey Morgan

Lesson: Deathly in Love: Poetry Comparison and Newspaper Project

Approx. length: Two 50 Minute periods

Age or Grade Intended: English 9

Academic (IN State) Standards:

9.3.2 Compare and Contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic.

9.3.5 Compare works that express a universal theme and provide evidence to support the views expressed in each work.

9.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.

9.5.8 Write for different purposes and audiences, adjusting tone, style, and voice as appropriate.

Performance Objectives:

Students will create their own found poems using *Romeo and Juliet*, “How Do I Love Thee?,” and “Your Laughter”, with at least one word or phrase from each work.

Students will compare and contrast how love is expressed in *Romeo and Juliet*, Elizabeth Barrett Browning’s “How Do I Love Thee,” and Pablo Neruda’s “Your Laughter” using a Venn diagram with at least two examples in each section and overlap.

Students will create a newspaper based on *Romeo and Juliet* scoring at least 36 out of 50 points on a rubric.

Assessment:

The students’ poems will be collected and assessed based on completion and whether or not they used at least one phrase or word from each work. The students’ Venn Diagrams will be collected for a grade. The Venn diagram will be assessed based on completion and if the assigned number of examples is in each section. The students’ newspapers will be collected and assess using a rubric. They will be worth a total of 50 points.

Advanced Preparation by Teacher:

Find examples of newspapers to show the students. Create a rubric, Venn diagram, and handout. Make copies.

Procedure:

Introduction: Write “Roses are red / Violets are blue / I would die tomorrow / If I didn’t have you” on the board. Ask students if any of them have ever tried to write what they were feeling in a poem. Did it work? What qualities does a poem have that

other kinds of writing don't? (Bloom: Analysis) During this unit we've looked at Romeo and Juliet's tragic relationship. Today, we are going to compare their love and how it was expressed in the play to other works of literature, but first we are going to create a poem of our own.

Step-by-step:

1. Explain that a found poem is poem that takes words or phrases from other sources and organizes them to form a poem. For the next five minutes, I want you to take at least one word or phrase from the play (Act V scene 3 would be a good place to look) and both poems. You may use more than one phrase from each, but you must have at least one. For example, you might choose the phrase "sweet flower" from page 1013 from the play, the phrase "the flower I was waiting for" from "Your Laughter," and "I love thee freely" from "How Do I Love thee." You would arrange the phrases to make your own poem without changing or adding any words. Ask students to please indicate where each phrase came from. (M.I. Verbal/Linguistic)
2. After five minutes, check to see if students need more time.
3. Ask for volunteers to read them when they are ready.
4. Collect poems.
5. Hand out the Venn Diagrams. (M.I.: Visual/Spatial) Ask students to fill in similarities and differences among the three works as you discuss them. (Bloom: Application) Explain that you will be collecting them at the end of the day, and they need to have at least two examples in each section and overlap.
6. Ask for a student volunteer to read "Your Laughter" on page 1025. (M.I.: Verbal/Linguistic → includes following discussion)
7. Ask: What is the poem about? (Bloom: Comprehension) A: It is about a man who is sustained by his love. He lives and breathes his love's happiness.
8. How does this poem relate to *Romeo and Juliet*? (Bloom: Analysis) It has similar themes of love and death in it. It also expresses how the lover would die if he didn't have his love's laughter.
9. How does the poet communicate that love conquers death and time? Give specific examples from the poem (Bloom: Comprehension) A: The poet says that if he dies, his love's laughter will be "for my hands a fresh sword." It will revive him.
10. What is the tone? How is it similar or different to *Romeo and Juliet*? (Bloom: Analysis). A: The mood is more light-hearted than *Romeo and Juliet*, but still has a very cryptic undertone because of its connection to death. It's not quite happy, but it isn't entirely sad either. Hopeful maybe?
11. Give background information about Pablo Neruda:
 - Chilean poet known for his love poems.
 - He was also a Communist politician.
 - He died from cancer complications only a few days after his friend Salvador Allende, the communist leader of Chile, was overthrown in a violent coup. Communism was outlawed by the new leader named Pinochet, and Pablo Neruda's death was seen as very symbolic to the Chilean people. They were forbidden to celebrate his life or grieve for

him in public, but thousands broke the laws and curfew and took to the streets anyway. How does this change the meaning of the poem, especially stanzas 4 and 5? (Bloom: Analysis) A: The poem could be about a man or woman, or it could be about his country. He talks about his love's laughter being like a fresh sword in his hands, so it could have political undertones.

6. Overall, how did the poem make you feel? Did the play make you feel the same way? Why or why not? (Bloom: Evaluation) (M.I.: Intrapersonal)
7. Ask for a volunteer to read "How Do I Love Thee."
8. What is this poem about? (Bloom: Comprehension) A: This poem is an explanation of a woman's love of her husband.
9. How does this poem relate to *Romeo and Juliet*? (Bloom: Analysis) A: It expresses extreme love and that if God chooses, she will love her husband even better after death.
10. How does the poet communicate that love can conquer death? Give specific examples (Bloom: Comprehension) A: She says that she will love him even better after death.
11. What is the tone of this poem? How is it similar or different to *Romeo and Juliet*? (Bloom: Analysis) A: It is romantic and innocent feeling. I think it feels more hopeful than R & J because death seems like more of an after thought.
12. Give background information on Elizabeth Barrett Browning:
 - She was a fan of Shakespeare and read many of his plays.
 - She became ill and an invalid and her husband, Robert Browning (also a poet) courted her through letters. She eventually married him and was disinherited by her father for doing so.
 - It is interesting to note, that while she may have been writing love poetry, her husband is more commonly known for his poem about a duke who murders his wife (i.e "My Last Duchess")
13. Overall, how did this poem make you feel? Did the play make you feel the same way? (Bloom: Evaluation)
14. Why do you think the authors chose one genre over another? (Bloom: Analysis) A: poets want you to feel something, while playwrights want you to experience something.
15. Do you think the poem and the play fulfilled each author's purpose? How? (Bloom: Evaluation) A: Answers will vary based on reader response.
16. Have students turn to their neighbors (M.I. Interpersonal) to compare answers and fill out the rest of their Venn diagrams (Bloom: Application). Sample answers:
 - What is unique to each work? (Bloom: Analysis) A: The narrator, the tone, the language, length, etc.
 - What does each poem have in common with the play? (Bloom: Analysis) A: "Your Laughter" has political undertones, it talks about violence and fighting with swords, it has a love and death theme, they both use similes and metaphors, etc. "How Do I Love Thee?" also has

a love and death theme, it talks about fate (or God) as choosing whether the author lives or dies, etc.

- What do the poems have in common with each other? (Bloom: Analysis) A: The genre, they want the readers to feel something, they share a theme, etc.
- What do all three have in common? (Bloom: Analysis) A: The theme, the belief that love can conquer death, they all suggest that love is a powerful force, etc.

17. Collect diagrams.
18. Transition: All of these works had a tone that was unique to it. How would the tone change if the love stories were told in a newspaper? (Bloom: Analysis) A: Newspapers have a more cut and dry, stick to the facts, impersonal tone.
19. As a final project to review for the play and the upcoming test, each of you are going to create a newspaper and report on the events that occur in the play.
20. First, we are going to discuss some journalism terms that you will need to know to complete this project.
21. Pass out example *Romeo and Juliet* newspaper article.
22. Does anyone know what an inverted pyramid is? Will you explain it for the class? (Bloom: Knowledge) A: A newspaper is set up with the how, what, when, and where in the first sentence or two. It's like an upside down triangle. All of the information is at the top and trickles down to the less interesting information. There should be no mystery in an article. Draw an example on the board. (M.I. Visual/Spatial)
23. Point out the first sentences in the article and how they tell the who, what, why, where, and when. This is called the lead.
24. Next, explain that there should be no fluff. Adjectives are kept to a minimum. Just highlight the facts. You can add flair to the facts though to make it interesting. Explain that people usually only read half of an article because they do not have much time, so the most important information needs to be at the beginning. Most articles don't have a conclusion at all--they just end because journalists usually assume that most of their readers have not made it that far in the article.
25. Articles are usually between 500-700 words and the paragraphs are short—usually no more than 1-2-3 sentences in a paragraph. Quotes should be short unless they are very important. They should be framed like this: "A gloomy peace this morning with it brings," Romeo said. "The sun for sorrow will not show its head." Write an example on the board.
26. The tone of newspaper articles must be very neutral. There should be absolutely no bias in a newspaper article (unless it is an opinion piece). You could get sued for libel (libel= written, slander=spoken) if you put opinions in news articles.
27. Newspaper articles also contain a byline which is the line that says who wrote the article and a headline.
28. Pass out assignment handout and read through project choices. Ask if there are any questions.

Closure: Today, we have looked at different genres and how they present the same ideas and topics differently. Please begin brainstorming ideas for your front page article and what other projects you would like to complete. Remember, unlike poetry or plays, newspapers must have a neutral tone. Tomorrow, we will go to the computer lab to begin working on your articles. They are due one week from today.

Adaptations/Enrichment:

Students with hearing impairments will be given my lesson plan at the beginning of class, so they can follow along; however, possible answers to the Venn diagram will be deleted.

Students will work with a partner who will be instructed to write out possible answers for the Venn diagram to share with the student instead of speaking their suggestions aloud.

I will write examples on the board and use newspapers examples, so students with hearing impairments can follow along.

While speaking, I will make sure that my face is always facing the student with a hearing impairment. For instance, I will not speak when writing on the board and facing away from the class.

I created an assignment handout with specific directions written out for students to follow and refer to when completing their project.

Project Adaptations: The newspaper project can be adapted to fit a wide variety of student disabilities by extending the due date and reducing the amount of required work. Because it is a contracted activity, I would conference with the student to discuss which projects they would like to complete and modify it from there. For example, instead of completing two letters and responses for the advice column, a student with a disability may need to only complete one. The front page article, obituary, crossword, and classified ad projects can be just as easily reduced. This adaptation will benefit students with a wide range of learning disabilities and even emotional disturbances and autism because it will help to reduce anxiety levels and compensate for slower processing rates. I will also have checkpoints for the students to check for progress. The checklist and rubric will also help students with ADHD because they can see exactly what they have to do and when. It also helps them take ownership and responsibility over their work.

Self Reflection:

Were the modifications helpful to the student with a hearing impairment?

Did I allot enough time to complete this lesson?

Were students able to compare and contrast the poems to the play and see how the genres present the same themes in unique ways?

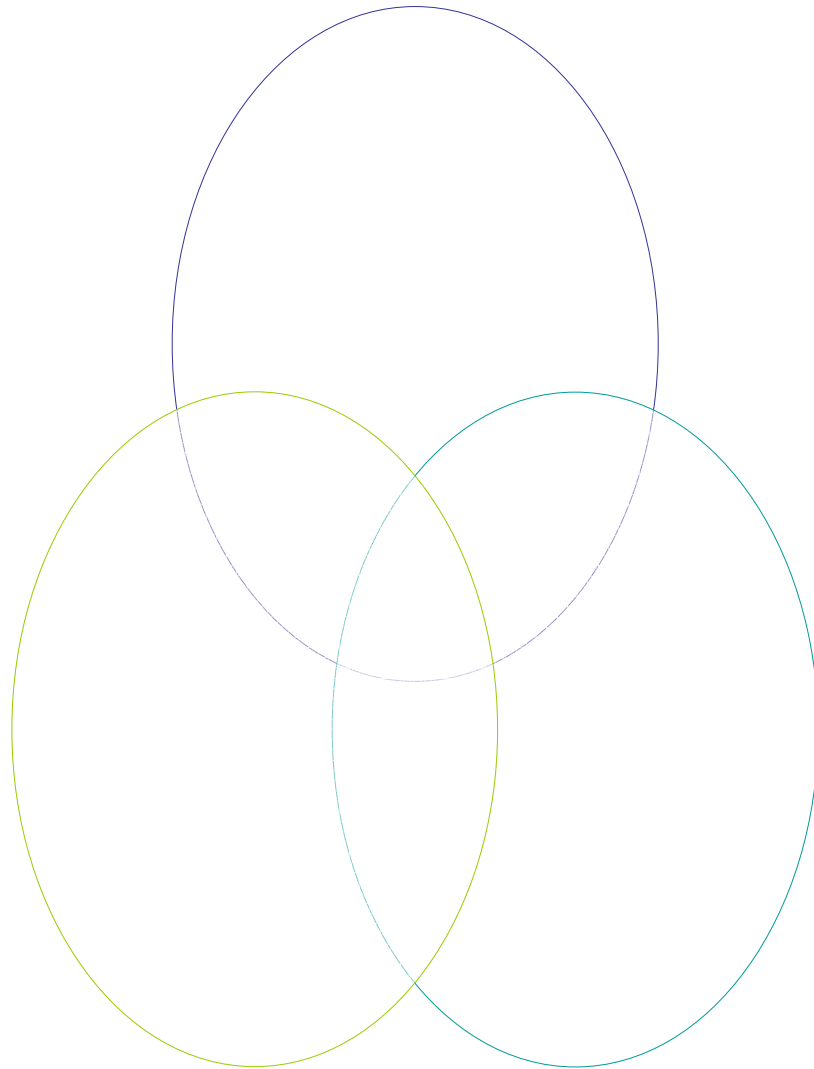
Were the students engaged in this lesson?

What went well, and what didn't?

Poem and Play Comparison

Name _____ Period _____ Date _____

*Romeo
and Juliet*



“How Do
I Love
Thee”?

“Your
Laughter”

Romeo and Juliet Newspaper Project
Mrs. Morgan English 9

For a final review project of *Romeo and Juliet*, you will write, edit, and produce a newspaper covering events in the play. The overall project will be worth 50 points.

1. You must write a one page article that summarizes the main events in the play, specifically Romeo and Juliet's deaths and their impact on the city of Verona and the feuding families. It should have a catchy headline, byline, and lead. The article must also be written using the inverted pyramid form. It should be typed in Word, formatted in columns like a newspaper, typed in Times New Roman, 12 point font, double spaced, and include a picture with a caption. The picture may either be drawn or generated from the computer. (25 points) _____

To earn the last twenty five points, choose projects from the following list. You must choose enough projects to equal 50 total points. You must choose which projects you are going to by placing an X in the assigned place by _____, and sign the form on the back agreeing to complete your chosen projects by the day they are due. I will also sign the paper once you have chosen, and I have reviewed your choices and project goal.

Project choices:

2. Write an advice column where at least two characters write you to you about their problems. Include their letters to you as well as your responses. It should be typed in Word in columns, Times New Roman and 12 point font, and include a catchy headline. (15 points) _____
 3. Create a comic strip or political cartoon featuring characters and events from the play. (10 points) _____
 4. Write an engagement notice for Paris and Juliet (5 points) _____
 5. Write an obituary that includes all of the characters who died in the play (10 points)
 6. Create a crossword puzzle on graph paper using character names. (5 points)

 7. Create classified ads selling at least three items from the play. (10 points)

 8. Your own idea. See me for project approval and point value. (___ points)

- Each project will then be formatted and arranged together on an 11x17" piece of paper. Start thinking of a creative name for your newspaper!

Romeo and Juliet Newspaper Project Contract

I, _____ have agreed to do the projects checked on the front of
this sheet worth _____ points by _____.

My goal for this project is to score at least _____ out of 50 points.

X _____

(Student signature)

X _____

(Teacher signature)

Romeo and Juliet Newspaper Article Rubric

Name	Period				Total Points	/25
Criteria	1	2	3	4	5	
Style	The article does not follow the inverted pyramid format.	Three or more important details are missing from the beginning of the article, but are still present in the body.	Two or more important details are missing from the beginning of the article, but they are included in the body.	The article follows the inverted pyramid style but is missing one of the following important details in the beginning: who, what, why, where, when.	The article follows the inverted pyramid format with the important information in a lead sentence followed by less important details.	
Details and References	The article lacks important details making the events of the play unclear to readers. Readers are left wondering what actually happened. There are no quotes in the article.	The main events are fuzzy and would benefit from a closer reading of the text and more specific examples. The article includes one quote, but it is not in the appropriate format.	The article summarizes the main events of the play but does not make specific connections to the families or the city. It includes one quote in the appropriate format.	The article accurately summarizes the events in the play and includes at least two quotes in the appropriate format. The article could be strengthened by adding a few more specific details.	The article includes specific details from the text, including at least two quotes in the format discussed in class. The journalist accurately summarized the events of the play and their impact on the families and city.	
Tone	The article leans blatantly to one side. The journalist makes multiple judgments about right and wrong and runs the risk of being sued for libel. He/She uses "I" and/or "you" statements.	The journalist uses "I" or "you" statements. The article is beginning to sound like an opinion piece instead of a front page story.	The journalist's point of view is beginning to shine through the article, and a slight bias is evident towards one side or the other.	The journalist does not give his/her own opinions in the article, but the tone is not quite as formal or informative as the tone for a front page story should be.	The article presents the facts in an appropriate, neutral tone. It makes no evaluative judgments about right or wrong. The journalist does not give her/his opinion or use "I" statements.	
Format	Four or more of the specified formatting requirements are missing or incorrect.	Three of the specified formatting requirements are missing or incorrect.	Two of the specified formatting requirements are missing or incorrect.	One of the specified formatting requirements is missing or incorrect.	The article is typed in the correct format and length and includes a headline, byline, and graphic.	
Grammar and Spelling	There are multiple spelling, grammatical, and incomplete or run-on sentences. The paper needs revision and is not ready to be printed.	There are three or more major errors in addition to a few spelling and grammatical errors. The meaning of the article is impacted by these errors.	There are two major errors such as incomplete or run-on sentences. The errors are begin to distract readers from the article's meaning.	There are a few minor spelling or grammatical errors, but they do not take much away from the meaning of the text.	There are very minor to no grammatical errors and none of them subtract from the intended meaning.	

Romeo and Juliet Newspaper Project Rubric

Name	Period					Total Points	/
Project	1	2	3	4	5		
Advice Column 15 pts.	There is only one letter and response, and they do not have any relevance to the play. There are also multiple and major spelling, grammatical, and formatting errors. (0-3)	The column still has two letters and responses, but they are straying even further from the play and contain major formatting, grammatical, or spelling errors. (4-6)	It includes two characters' letters and your responses. The letters are creative, but are beginning to stray from the play. Your column contains grammatical, spelling, or formatting errors that take away from the article. (7-9)	It includes at least two characters' letters and your responses. It contains a few grammatical/spelling errors, or it has a formatting error. (10-12)	Includes at least two characters' letters based on issues from the play and your responses. Responses are creative, and the column has very minor to no spelling or grammatical issues. Has correct formatting. (13-15)		
Comic Strip/ Political Cartoon 10 pts	The cartoon is not relevant to the play, does not contain any characters from the play, has many spelling errors or doesn't contain dialogue or caption statement at all, and it is not in color. (0-2)	The cartoon strayed even further from the text and looks more like a draft than a final copy. The color scheme is incomplete, and the overall cartoon would benefit from some more work or revision. (3-4)	The cartoon is beginning to stray from topics and characters related to the play. The dialogue is still witty, but contains a few spelling errors. (5-6)	The cartoon demonstrates an understanding of a theme or topic within the play. It also features characters from the play. The dialogue may have minor spelling errors, but is still witty. The cartoon is colored and catches the eye. (7-8)	The cartoon features characters from the play and creatively demonstrates an understanding of a theme or topic within the play. The dialogue or caption statement is correctly spelled and witty. There is a good use of color that catches the readers' eye. (9-10)		
Engagement Notice 5 pts.	The announcement is incomplete and has more than four errors. (1)	The announcement is missing two or more of the required information, and has four or more errors. (2)	The announcement contains all of following details but one: a headline, the who, what, when, where, and what time, family information, and estimated ages. There are also a few distracting errors within the announcement. (3)	The announcement contains all of the information, but includes two minor spelling or grammatical errors that slightly draw readers' attention away from the actual event. (4)	The announcement contains a small headline and the following information: who, what, when, where, and what time. It also mentions the bride's parents and the couples' estimated ages. The writer uses his/her imagination to fill in the blanks. There are one or less spelling or grammatical errors. (5)		

<p>Obituary Page 10 pts.</p>	<p>The obituary is missing three or more characters and is consistently missing 1-2 required details in each notice. It also contains many spelling and/or grammatical errors. (0-2)</p>	<p>The obituary is missing two characters who died during the play and is consistently missing one of the required details in each individual notice and there are 4-5 spelling or grammatical errors. (3-4)</p>	<p>The obituary is missing one of the characters who died in the course of the play. There are 3-4 spelling or grammatical errors. (5-6)</p>	<p>The obituary page contains all of the dead characters, but is missing one of the assigned pieces of information in one of the announcements. There may also be 2-3 spelling or grammatical errors. (7-8)</p>	<p>The obituary page contains all of the characters that died in the play—even minor ones. Each obituary gives the where, when, why and who. It contains one or less spelling or grammatical errors. (9-10)</p>
<p>Classified Ads 10 pts.</p>	<p>The ads are not relevant to the play and/or the classified page only contains one advertisement. There are 5 or more spelling or grammatical errors. (0-2)</p>	<p>There are only two ads relevant to the play and there are 4-5 grammatical errors present as well. Some of the required information is also missing. (3-4)</p>	<p>The ads are consistently missing two of the assigned details in each advertisement. There are 4-5 spelling or grammatical errors. (5-6)</p>	<p>The classified page contains three ads, but they are missing one of the following information: item's use, the value, and a brief description of the item along with the seller's name and contact information. There are 2-3 spelling/grammatical errors. (7-8)</p>	<p>The classified page contains three ads for items found within the play. They explain the item's use, the value, and a brief description of the item along with the seller's name and imaginary contact information. There are 0-1 spelling/grammatical mistakes. (9-10)</p>
<p>Crossword Puzzle 5 pts.</p>	<p>The puzzle is missing required pieces such as the answer key or assigned amount of words, or there are four or more misspelled words.</p>	<p>The puzzle meets all of the requirements, but three words are misspelled or irrelevant to the play. (2)</p>	<p>The puzzle meets all of the mentioned requirements, but two of the words are misspelled or irrelevant to the play. (3)</p>	<p>The puzzle was created on graph paper, includes the required amount of relevant words, and has an answer key, but one of the words is misspelled. (4)</p>	<p>The puzzle was created using graphing paper and has at least five words across and five words down. The words are relevant to the play such as character names, places, or themes and events. An answer key was also created with the answers filled in—all the words are spelled correctly. (5)</p>

Teacher Comments:

Total Points Earned _____

N. UNIT TEST AND MODIFIED UNIT TEST

Romeo and Juliet Unit Test
Mrs. Morgan English 9

Matching: Write the letter that best corresponds to each term. (10 points)

- | | |
|----------------------------|---|
| _____ 1. Drama | A. Shakespeare's meter of choice |
| _____ 2. Soliloquy | B. When the audience knows something that a character does not |
| _____ 3. Aside | C. Spoken words that are not supposed to be overheard by others on stage |
| _____ 4. Tragedy | D. A serious play in which the main character comes to an unhappy end |
| _____ 5. Meter | E. A regular pattern of stressed and unstressed syllables |
| _____ 6. Iambic Pentameter | F. A long speech in which a character is alone and expresses his/her thoughts aloud |
| _____ 7. Dialogue | G. A story that is written to be acted for an audience |
| _____ 8. Foreshadowing | H. The beginning of a story that gives information about the characters |
| _____ 9. Dramatic Irony | I. The conversation between two characters |
| _____ 10. Exposition | J. Clues hinting at future events. |

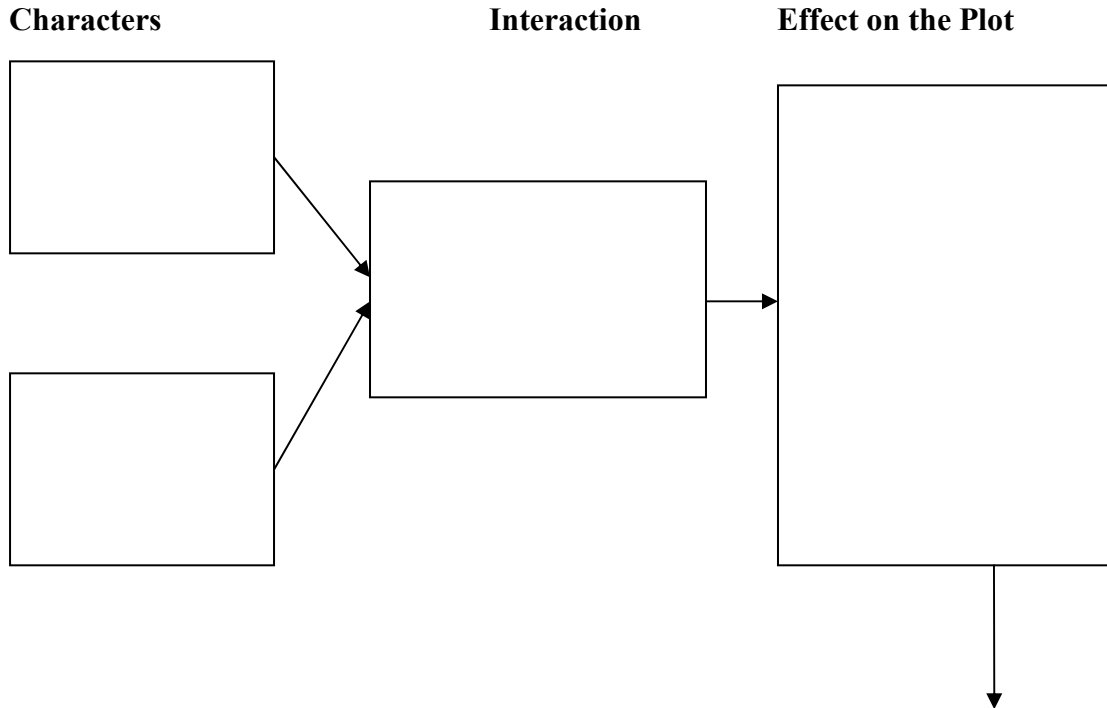
Multiple Choice: Choose the letter that represents the best choice. (16 points)

- _____ 11. Shakespeare would have described himself above all as
A. a good husband and father
B. a poet
C. an actor
D. a costume designer
- _____ 12. The name of the theatre that Shakespeare helped build was called
A. The Mermaid
B. The Stage
C. The Globe
D. The PAC

- _____ 13. Benvolio can be described as
- A. a peacemaker.
 - B. a fighter.
 - C. an instigator.
 - D. a sissy.
- _____ 14. Mercutio could be described as
- A. level-headed.
 - B. a peace maker.
 - C. a jock.
 - D. volatile and impulsive.
- _____ 15. Which of the following is **NOT** a fear Juliet has about faking her death?
- A. The potion may be poison to cover up her marriage to Romeo.
 - B. Romeo will change his mind about meeting her.
 - C. Tybalt will rise from the dead and kill her because she loves Romeo.
 - D. She may suffocate in the vault for lack of fresh air.
- _____ 16. A eulogy is
- A. a speech given to honor the dead.
 - B. the inscription written on someone's tomb stone.
 - C. a letter asking for forgiveness.
 - D. a toast given at a wedding.
- _____ 17. Juliet's father wanted her to marry Count Paris because
- A. Paris was rich and the Capulets needed the money.
 - B. Juliet wouldn't obey him so he wanted to teach her a lesson.
 - C. he thought Juliet secretly loved the Count.
 - D. he wanted to cheer her up after Tybalt's death.
- _____ 18. The overall tone of the play would best be described as
- A. upbeat
 - B. hopeful
 - C. serious
 - D. neutral

Cause and Effect: Complete the chart with a character interaction of your choice and explain how it affected the plot and how it eventually led to Romeo and Juliet's deaths. (4 points)

19.



How did the interaction eventually lead to Romeo and Juliet's death?

Short Answer: Choose FIVE of the following questions. Please be detailed and specific. Questions continue on the next page. (4 points each).

20. How does Juliet change as the play progresses?

21. Do you think the characters were more influenced by fate or personal decisions and choices? Give three specific examples from the play to back up your claim.

22. If you could change one character's action or decision to change the plot, what would it be? How would that one action change the outcome of the play?

23. Compare and contrast Tybalt and Benvolio.

24. Describe three marriage customs from the early 1600s.

25. Explain two obstacles facing actors and theatergoers during Shakespeare's day.

26. Explain which character you are most similar to and how.

27. If there is a moral to *Romeo and Juliet*, what would it be? What evidence supports your claim?

Romeo and Juliet Unit Test Answer Key
Mrs. Morgan English 9

Matching: Write the letter that best corresponds to each term. (10 points)

- | | |
|-------------------------------|---|
| <u>G</u> 1. Drama | A. Shakespeare's meter of choice |
| <u>F</u> 2. Soliloquy | B. When the audience knows something that a character does not |
| <u>C</u> 3. Aside | C. Spoken words that are not supposed to be overheard by others on stage |
| <u>D</u> 4. Tragedy | D. A serious play in which the main character comes to an unhappy end |
| <u>E</u> 5. Meter | E. A regular pattern of stressed and unstressed syllables |
| <u>A</u> 6. Iambic Pentameter | F. A long speech in which a character is alone and expresses his/her thoughts aloud |
| <u>I</u> 7. Dialogue | G. A story that is written to be acted for an audience |
| <u>J</u> 8. Foreshadowing | H. The beginning of a story that gives information about the characters |
| <u>B</u> 9. Dramatic Irony | I. The conversation between two characters |
| <u>H</u> 10. Exposition | J. Clues hinting at future events. |

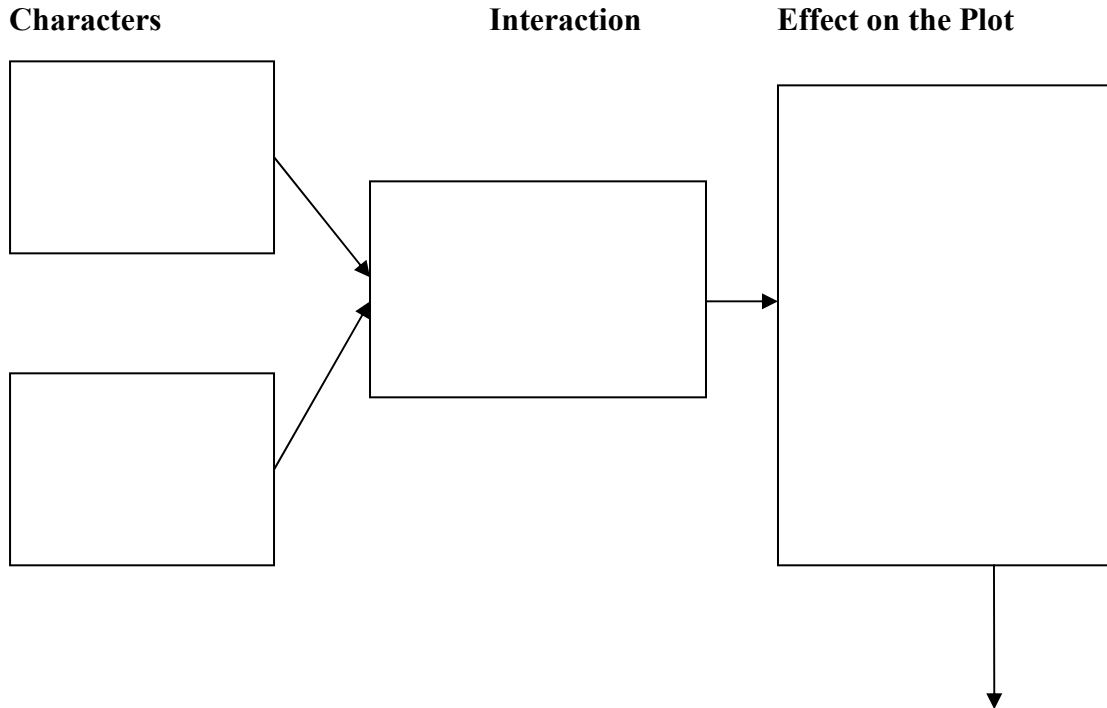
Multiple Choice: Choose the letter that represents the best choice. (16 points)

- C 11. Shakespeare would have described himself above all as
- A. a good husband and father
 - B. a poet
 - C. an actor**
 - D. a costume designer
- C 12. The name of the theatre that Shakespeare helped build was called
- A. The Mermaid
 - B. The Stage
 - C. The Globe**
 - D. The PAC

- A 13. Benvolio can be described as
A. **a peacemaker**
B. a fighter
C. an instigator
D. a sissy
- D 14. Mercutio could be described as
A. level-headed
B. a peace maker
C. a jock
D. **volatile and impulsive**
- B 15. Which of the following is **NOT** a fear Juliet has about faking her death?
A. The potion may be poison so the Friar can cover up her marriage to Romeo.
B. **Romeo will change his mind about meeting her.**
C. Tybalt will rise from the dead and kill her because she loves Romeo.
D. She may suffocate in the vault for lack of fresh air.
- A 16. A eulogy is
A. **a speech given to honor the dead.**
B. the inscription written on someone's tomb stone.
C. a letter asking for forgiveness.
D. a toast given at a wedding.
- D 17. Juliet's father wanted her to marry Count Paris because
A. Paris was rich and the Capulets needed the money.
B. Juliet wouldn't obey him so he wanted to teach her a lesson.
C. he thought Juliet secretly loved the Count.
D. **he wanted to cheer her up after Tybalt's death.**
- C 18. The overall tone of the play would best be described as
A. upbeat
B. hopeful
C. **serious**
D. neutral

Cause and Effect: Complete the chart with a character interaction of your choice and explain how it affected the plot and how it eventually led to Romeo and Juliet's deaths. (4 points)

19.



How did the interaction eventually lead to Romeo and Juliet's death?

Sample Answers:

Capulet Servant with Romeo and Benvolio → They see Rosaline's name on the guest list → they go to the party where Romeo meets Juliet; Capulet and Tybalt → discuss Romeo's presence at the party → Tybalt becomes angry that he cannot act against Romeo and angry at his uncle's response; Romeo and Juliet → meet and kiss → they fall in love, etc.

Short Answer: Answer FIVE of the following questions. Please be detailed and specific. Questions continue on the next page. (4 points each).

20. How does Juliet change as the play progresses?

She begins by being very docile and obedient to her parents. After she falls in love, she begins to be very bold. She is the one who proposes to Romeo, and she then stands up to her father about marrying Paris. She later is bold enough to stab herself to be with Romeo after death.

21. Do you think the characters were more influenced by fate or personal decisions and choices? Give three specific examples from the play to back up your claim.

Answers will vary—it will be graded on whether or not they provide three examples to support their ideas.

22. If you could change one character's action or decision to change the plot, what would it be? How would that one action change the outcome of the play?

Answers will vary and will be assessed on whether they can provide a reasonable cause and effect pattern.

23. Compare and contrast Tybalt and Benvolio.

Tybalt loves fighting while Benvolio loves to keep the peace. Benvolio was even willing to work with Tybalt to end the first fight in the play between the two families, but Tybalt wanted to fight him instead.

24. Describe three marriage customs from the early 1600s.

Girls were able to marry and have a dowry at the age of nine years old according to their fathers will. Girls were told that it was better if they didn't talk or express their opinion because her parents knew what was best for her when it came to finding her a husband. A woman could become engaged by entering into a verbal agreement, but they should formally marry in a ceremony afterwards. Chastity was viewed as the principle virtue of a woman—without it she was viewed as worthless.

25. Explain two obstacles facing actors and playwrights during Shakespeare's day.

Theatres were often shut down during outbreaks of the Bubonic plague because it was easily spread among people in tight quarters. Puritans also tried to shut down the theatres because they were concerned about the content of the plays and the rough crowds they attracted, including prostitutes and pick-pockets.

26. Explain which character you are most similar to and how.

Answers will vary.

27. If there is a moral to *Romeo and Juliet*, what would it be? What evidence supports your claim?

Possible morals include try to work towards peace, tell the truth, be patient, etc. The answer will be assessed based on the evidence they present to support their chosen moral.

Romeo and Juliet Unit Test
Mrs. Morgan English 9

Matching: Write the letter that best corresponds to each term. (10 points)

- | | |
|----------------------------|---|
| _____ 1. Drama | A. Shakespeare's meter of choice |
| _____ 2. Soliloquy | B. When the audience knows something that a character does not |
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| _____ 4. Tragedy | D. A serious play in which the main character comes to an unhappy end |
| _____ 5. Meter | E. A regular pattern of stressed and unstressed syllables |
| _____ 6. Iambic Pentameter | F. A long speech in which a character is alone and expresses his/her thoughts aloud |
| _____ 7. Dialogue | G. A story that is written to be acted for an audience |
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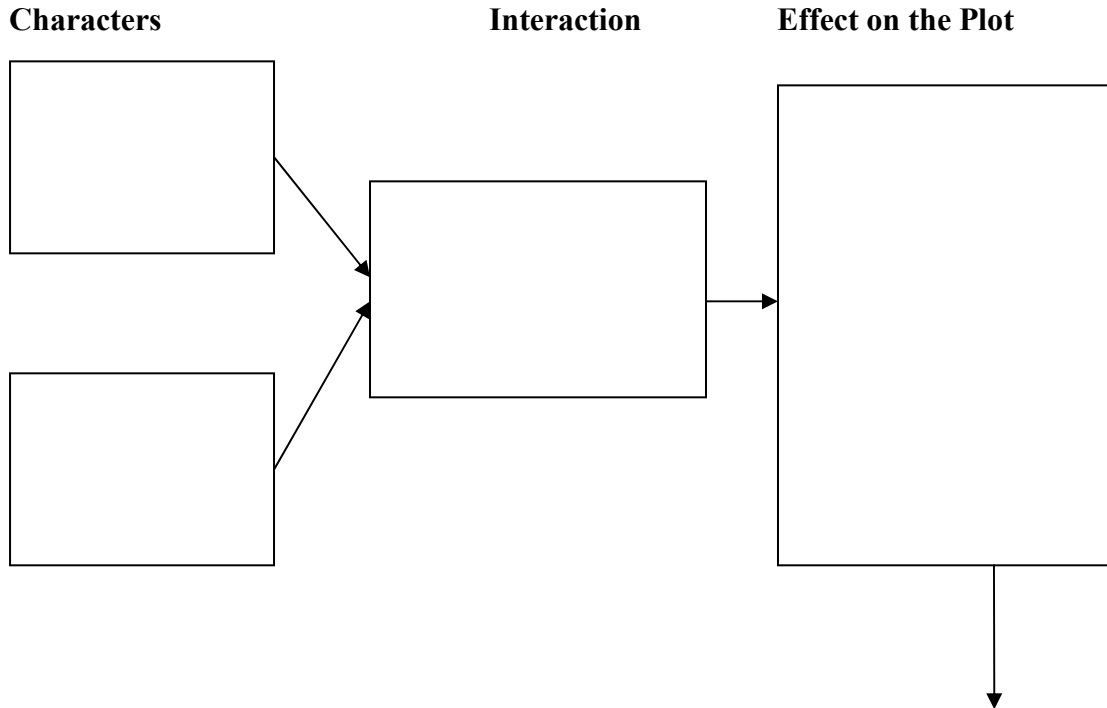
Multiple Choice: Choose the letter that represents the best choice. (16 points)

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A. a good husband and father
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B. a fighter.
C. a sissy.

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 - B. a peace maker.
 - C. volatile and impulsive.
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 - B. the inscription written on someone's tomb stone.
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- A. upbeat
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Cause and Effect: Complete the chart with a character interaction of your choice and explain how it affected the plot and how it eventually led to Romeo and Juliet's deaths. (4 points)

19.



How did the interaction eventually lead to Romeo and Juliet's death?

Short Answer: Choose THREE of the following questions. Please be detailed and specific. Questions continue on the next page. (4 points each).

20. Do you think the characters were more influenced by fate or personal decisions and choices? Give three specific examples from the play to back up your claim.

21. If you could change one character's action or decision to change the plot, what would it be? How would that one action change the outcome of the play?

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23. Explain two obstacles facing actors and theatergoers during Shakespeare's day.

24. Explain which character you are most similar to and how.

Romeo and Juliet Unit Test Answer Key
Mrs. Morgan English 9

Matching: Write the letter that best corresponds to each term. (10 points)

- | | |
|-------------------------------|---|
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| <u>C</u> 3. Aside | C. Spoken words that are not supposed to be overheard by others on stage |
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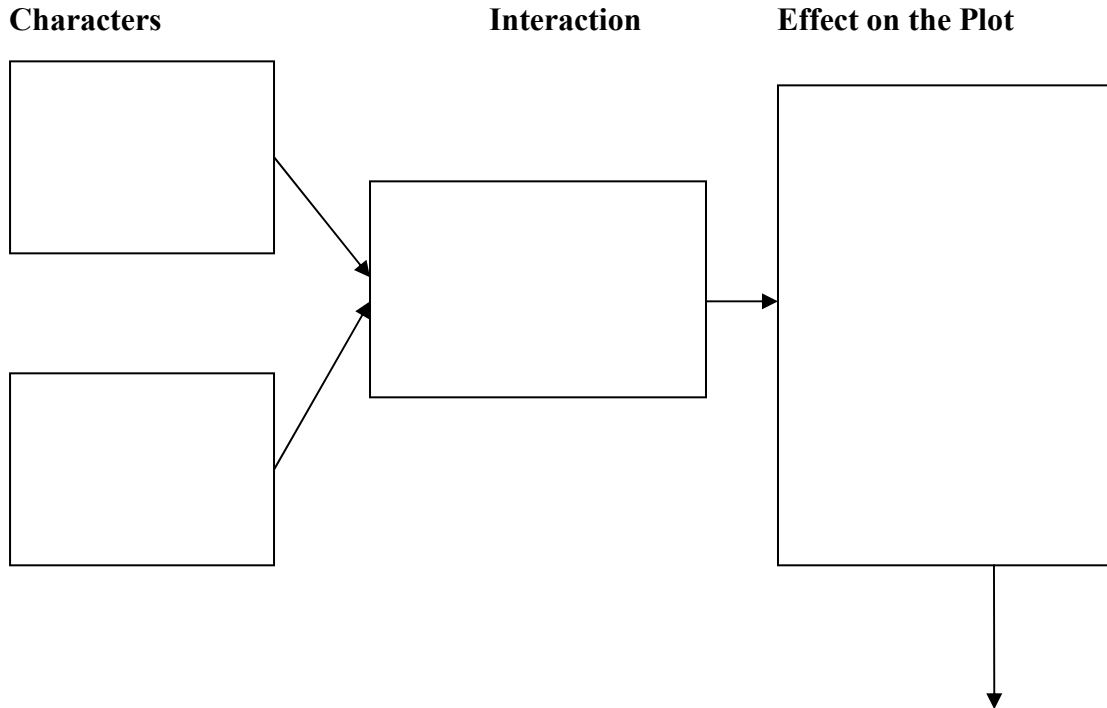
Multiple Choice: Choose the letter that represents the best choice. (16 points)

- C 11. Shakespeare would have described himself above all as
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 - C. a letter asking for forgiveness.
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Cause and Effect: Complete the chart with a character interaction of your choice and explain how it affected the plot and how it eventually led to Romeo and Juliet's deaths. (4 points)

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Sample Answers:

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Short Answer: Choose THREE of the following questions. Please be detailed and specific. Questions continue on the next page. (4 points each).

20. Do you think the characters were more influenced by fate or personal decisions and choices? Give three specific examples from the play to back up your claim.

Answers will vary and will be assessed based on whether or not the student provided three examples to support their claim.

21. If you could change one character's action or decision to change the plot, what would it be? How would that one action change the outcome of the play?

Answers will vary and will be assessed on whether or not students present a logical cause and effect argument.

22. Compare and contrast Tybalt and Benvolio.

Tybalt loves fighting while Benvolio loves to keep the peace. Benvolio was even willing to work with Tybalt to end the first fight in the play between the two families, but Tybalt wanted to fight him instead.

23. Explain two obstacles facing actors and theatergoers during Shakespeare's day.

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24. Explain which character you are most similar to and how.

Answers will vary.

Modification Explanation:

The modified test has two main modifications that differ from the general test. The first is that there are only three choices in the multiple choice section instead of four. The second modification to the actual test is that students with disabilities need to answer only three short answer questions instead of five. There are also fewer questions to choose from—five instead of eight. By reducing the number of choices for the multiple choice questions and the short answer section, student with learning disabilities will have less to process and focus on before formulating an answer. The same knowledge and skills are being assessed, but the modifications accommodate for their slower rate of processing. The same reason is behind reducing the number of short answer questions that the students need to answer. Because they may take twice as long to process information and formulate answers, having fewer questions to answer will help them complete the test and reduce their anxiety while still working just as hard, if not harder, than the rest of the class.

Additional accommodations can also be made during the time of the test. For example, students may be given additional time to complete their test to accommodate for their slower rate of processing, be allowed to complete the test in a quiet place removed from the classroom to reduce distractions, and/or have someone read the test aloud to them to cater to their learning style and individual needs.

O. REFLECTION PAPER

I have always loved to read. I love it so much that it has influenced my future career choice and the layout of my home—I have a whole room in my small apartment dedicated to my reading habit with three full bookshelves in addition to boxes of books scattered about and piled in the closet. I even spent a good portion of my honeymoon in a cabana curled up under the Mexican sun with Wilkie Collins' novel *The Woman in White*. I was fortunate as a child that my parents considered reading to be important. They would spend hours reading books with me, make frequent trips to the library, and while I was still in elementary school, my dad would even have me read his college textbooks to him as he would lay on the couch listening with his eyes closed. I have always known that not everyone liked to read as much as I do. As I grew older, I even came to understand that reading is not even considered to be “cool.” However, it was not until taking Education 352 that I understood that reading has to be taught, even at the high school level because many students still struggle and lack proficient reading skills.

Students must be inspired to read and taught the skills necessary to succeed in my classroom which will have a strong focus on reading and writing. This can be done by using attention getters such as interviews, discrepant events and intriguing questions, and visual displays; read alouds that enrich the content; writing to learn strategies such as journaling, admit slips, and found poems; and by using graphic organizers to help students take notes, brainstorm, and organize information. These teaching techniques will not only help students become excited about a task, but they will help students engage with the content at a deeper level and understand exactly what is being asked of them. One way that I used some of these techniques in my unit was in my eulogy lesson.

Students started the class by answering the question, “What do you want people to say about you when you’re gone?” in their journals. Later, they worked in groups to brainstorm ideas for their assigned eulogy using a graphic organizer, then they wrote their eulogies. The writing to learn strategy at the beginning made the concept of death and legacy personal, and the graphic organizer helped them focus their ideas and engage them with the text before they were asked to write and formalize their ideas.

The one tool that I think I will utilize the most while teaching is the graphic organizer. In my unit, I used grids, cause and effect charts, brainstorm bubbles, and Venn diagrams. They give students a purpose for reading, help narrow their focus on a particular concept or feature within the text, and organize their thoughts. Graphic organizers are beneficial to general education students, but even more so for the students with disabilities. Many students with disabilities are visual learners, and graphic organizers will give a visual, concrete representation to abstract concepts. I also think that they will help students organize their thoughts and notes, which will be great when it comes time to study for the test.

I love to read, and I love my content area. Hopefully, by using these tools and teaching techniques, I will be able to transfer some of my appreciation of literature to my students. Above all, I hope to increase reading skills and comprehension through techniques such as read alouds, writing to learn strategies, and graphic organizers because students cannot appreciate something that they do not understand.