

Interpreting Drama Through Performance

Essential Questions

- 1. What are the essential features of an effective drama and/or dramatic performance?
- 2. How have the strategies I have learned this year helped me to be a better reader, writer, speaker, and listener?

Unit Overview

“All the world’s a stage and all the men and women merely players...”

— William Shakespeare (1564–1616)

In this line from *As You Like It*, William Shakespeare reminds us of the connection between drama and our lives. One of his most famous plays is *The Tragedy of Romeo and Juliet*, a “coming of age” drama widely read by students. The play has everything an Elizabethan or a modern audience could ask for—romance, combat, comedy, and death. Over the centuries, the play has inspired artists, musicians, choreographers, and filmmakers. It has even been the basis for different texts such as the musical *West Side Story* and the action film *Romeo Must Die*. Shakespeare’s language, his insight into human nature, and his creative sense of theater are the qualities that make his plays memorable. By speaking lines, performing scenes, hearing the language, and viewing various directors’ interpretations, your experience with *Romeo and Juliet* will bring the play to life.

Unit 4

Interpreting Drama Through Performance

Contents

Goals

- ▶ To engage in authentic research related to performing *Romeo and Juliet*
- ▶ To explore multiple interpretations of *Romeo and Juliet* through performance and film
- ▶ To examine the “coming of age” concept in context of the play
- ▶ To be intentional in the use of strategies and to evaluate how well they work
- ▶ To reflect on one’s growth as a learner

ACADEMIC VOCABULARY

Drama
Tragedy
Theatrical Elements
Interpretation
Metacognition

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Learning Focus:

Expressing Your Vision of Shakespeare

Just as reading another writer’s poetry and writing your own poetry are entirely different experiences, reading a play and performing someone else’s play are demanding and rewarding in different ways. Performers have many tools by which they convey **dramatic interpretations**. Perhaps you found it challenging and satisfying to express your personal and unique voice through poetry. Performance is another opportunity to express your interpretation of words and ideas.

Actually performing a drama allows you to understand more deeply the multiple layers of dramatic interaction—from dealing with physical movement as you wield props to memorizing lines and communicating the emotions of the characters. Your involvement with the reality of a play allows you to make a text come alive for yourself and for viewers.

Shakespeare’s understanding of human nature is timeless. In the course of this unit, you will strive to get inside the minds of the characters in *Romeo and Juliet*. You have already learned how to use different voices in different situations. Shakespearean text is often difficult for modern readers, but the words coupled with clear voices and actions guide an audience’s understanding. The characters find themselves in situations where they are not always able to express their true voices. As a reader and performer, you will look for the **subtext** beneath the words the characters say.

Interpretation of a work of literature comes from a desire to convey an understanding of the work itself through close readings and a thoughtful appreciation of the author’s purpose. Film interpretations allow you to see how different directors and actors bring their own interpretations to Shakespeare’s words and ideas.

Directors use theatrical elements such as set design, props, costumes, music and other sounds, lighting, and editing to express a vision or interpretation of Shakespeare’s words and ideas. As you deliver Shakespeare’s dramatic language, you will practice a deliberate vocal delivery and careful blocking of movement to match the words to the actions. Understanding Shakespeare’s sense of **inverted syntax** and the comedy of **puns**, as well as all the figurative language of the poetry, will help you perform the text.

Independent Reading: In this unit, you will study one of Shakespeare’s most famous tragedies. For independent reading, look for another play, perhaps one by Shakespeare. You might also consider a collection of short stories or informational text about Shakespeare’s life and influence on literature.

Previewing the Unit

SUGGESTED LEARNING STRATEGIES: Think-Pair-Share, Close Reading, Summarizing/Paraphrasing, Graphic Organizer

Essential Questions

1. What are the essential features of an effective drama and/or dramatic performance?
2. How have the strategies I have learned this year helped me to be a better reader, writer, speaker, and listener?

Unit Overview and Learning Focus

Predict what you think this unit is about. Use the words or phrases that stood out to you when you read the Unit Overview and the Learning Focus.

Embedded Assessment

What knowledge must you have (what do you need to know)? What skills must you have (what will you need to do to complete the Embedded Assessment successfully)? Write your responses below.

Mask Monologues

SUGGESTED LEARNING STRATEGIES: SIFT, Marking the Text, Discussion Groups

LITERARY TERMS

A **monologue** is a dramatic speech delivered by a character.

Look closely at the pictures provided by your teacher and consider the following:

- The person’s gender, age, and ethnicity
- His or her facial expression
- The kind of person you think he or she is; what he or she might sound like; what he or she might talk about; what body movements or gestures he or she would use

Write a short **monologue** in the voice of the person to deliver to others. Cover topics that you think the person would discuss as you try to “speak for” him or her.

What I look like:

What I might say or talk about:

How I might move:

Then, hold up your mask in front of your face as you deliver the *monologue* to others. Speak at an appropriate volume. Allow your audience to pose questions that you answer in the voice of your “masked” character. You will have a chance to pose questions to other students’ characters.

Next, read the poem “We Wear the Mask” by Paul Laurence Dunbar and use the SIFT strategy to guide your marking of the text. Discuss the poem, including its relevance to the monologue activity you completed earlier. Consider the following questions: How do we wear masks in our daily lives? What do people really know about us if we wear a mask to hide our true feelings? How do you think this poem may relate to the play *Romeo and Juliet*?

WE WEAR THE MASK

by Paul Laurence Dunbar

ABOUT THE AUTHOR

The son of former slaves, Paul Laurence Dunbar (1872–1906) was the first African American writer to earn his living solely by writing poetry and fiction. He was also the first to gain a national audience of mostly white readers.

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes—
This debt we pay to human guile¹;
With torn and bleeding hearts we smile,
And mouth with myriad² subtleties.

5

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
 We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile³
Beneath our feet, and long the mile;
But let the world dream other-wise,
 We wear the mask.

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My Notes

Symbols:

Images:

Figures of Speech:

Tone and Theme:

¹ **guile**: deception² **myriad**: countless³ **vile**: repulsive or wretched

Who's Who in Verona

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Previewing

ACADEMIC VOCABULARY

A **drama** is a play written for stage, radio, film, or television, usually about a serious topic or situation.



WORD CONNECTIONS

An analogy may help understanding with a second word that describes the first. For example, a *tableau* is a striking scene of a group of people. Complete the following analogy.

tableau : group :: flock :

Write a sentence describing the relationship of the two sets of words.

1. Create a graphic organizer, such as a word map, on separate paper and then brainstorm all of the words and phrases you can think of that are associated with **drama**. As your class discusses this academic vocabulary term, take notes and be sure to save your work in your vocabulary notebook for later use.
2. Next, consider the essential question “What are the essential features of an effective drama and/or dramatic performance?”
3. To preview *The Tragedy of Romeo and Juliet*, your teacher will give you a card with a character’s name and description on it. You will then “become” the character and work in a group to create a tableau. A *tableau* is a purposeful arrangement of characters frozen as if in a painting or a photograph. In your tableau, convey as much information as you can about the characters and their relationships.
4. Read your card aloud to the others in the group, along with any additional information from the cast of characters in your copy of *Romeo and Juliet*.
5. Practice arranging yourselves according to your descriptions. Assign one student the role of director so he or she can give the group feedback to help you create the effect you want. Think about the following as you prepare your tableau:
 - Body positions (who you stand next to, distance, and how you pose)
 - Postures
 - Facial expressions
 - Gestures
 - Simple props to convey your character
6. After you have rehearsed, pose your tableau. Create a freeze-frame image for your classmates. Then either step out of the tableau one at a time and tell why you chose to place yourself as you did, or have your director explain your group’s choices.

7. Using what you learned from the tableau and the *Dramatis Personae* (Cast of Characters) in your edition of *Romeo and Juliet*, write each of the characters listed below under the correct family heading. Highlight or draw asterisks next to the names of the two **protagonists**.

Prince Escalus	Romeo	Juliet
Benvolio	Mercutio	Tybalt
Count Paris	Nurse	Friar Lawrence
Lord Capulet	Lady Capulet	Apothecary (druggist)
Lord Montague	Lady Montague	Peter
Sampson	Balthasar	Abraham

LITERARY TERMS

Protagonists are the main, or most important, characters in a play.

Capulet	Montague	Unaffiliated

8. To help you keep track of the characters, create a bookmark to use while you are reading *Romeo and Juliet*. Fold a sheet of paper in half lengthwise, and write the Capulets on one side, the Montagues on the other side, and unaffiliated characters inside. Write what you know about each character.
9. On separate paper, reflect on how well your group worked together. Describe the effective speaking and listening skills that members of your group practiced, and explain why they were effective.

The Prologue: So Much from One Sonnet

SUGGESTED LEARNING STRATEGIES: Marking the Text, Diffusing, Think-Pair-Share, Predicting, Oral Interpretation

ACADEMIC VOCABULARY

A **tragedy** is a dramatic play that tells the story of a main character, usually of a noble class, who meets an untimely and unhappy death or downfall, often because of a specific character flaw or twist of fate.

GRAMMAR USAGE

The general sentence pattern in modern English is subject-verb-complement. Shakespeare frequently uses **inverted order**, in which the verb precedes the subject.

Example: LADY MONTAGUE: “*O where is* (verb) *Romeo?* (subject).
Saw (verb) **you** (subject) *him today?*”

The story of *Romeo and Juliet* was well known to those who attended the play in Shakespeare’s day. The audience knew the end result would be a **tragedy**. The Prologue served as an introductory speech where an actor, in this case probably just one man called the “Chorus,” provided the audience with a brief outline for the plot.

In this case, the Prologue is a 14-line poem with a defined structure that is called a Shakespearean **sonnet**. Using what you learned about sonnets in Unit 3, label the lines of the Prologue to show its **rhyme scheme**.

Listen to the Prologue as it is read aloud. Close your eyes and envision an actor speaking the words. In the space below, describe how the Prologue aids your understanding of the play.

from *The Tragedy of Romeo and Juliet*
by William Shakespeare

ABOUT THE AUTHOR

William Shakespeare (1564–1616) is considered one of the most gifted and perceptive writers in the English language. He left his home in Stratford-upon-Avon for London, where he pursued a career as an actor. He was more successful as a playwright and poet, however, producing more than three dozen plays, which are still performed centuries after his death.

Enter Chorus

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
Doth 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 shall miss, our toil shall strive to mend.

My Notes

**WORD CONNECTIONS**

Prologue contains the root *-log-*, from the Greek word *logos*, meaning *word*. This root also appears in *dialogue*, *catalogue*, and *eulogy*. The prefix *pro-* means “before.”

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The Prologue: So Much from One Sonnet

Shakespeare's plays and poems are written in Modern English, although the language sounds quite different from the English we speak today. It is possible to understand Shakespeare's language if you know a few strategies.

Go back and read through the Prologue and underline words that you do not know. Try to guess at the meanings, if using context clues help. Then, use a dictionary to determine the meaning of the unfamiliar words. Write a synonym for each unknown word. For example, the word *mutiny* appears in line 3. One dictionary defines it as a noun that means "an open rebellion against authorities, especially by soldiers or sailors against their officers." A mutiny is a rebellion, so you may write *rebellion* above *mutiny*.

1. Review your word map for *drama*. You have probably seen the graphic representation of drama—the comedy and tragedy masks. Sketch those masks beside each other on the same sheet of paper. Underneath **Tragedy**, write a bulleted list of words that come to mind. You might find some of these words in the Prologue.

Based on what you have learned from the Prologue, why do you think *Romeo and Juliet* is called a tragedy?

Later in this unit, you will be acting scenes from the play. Practicing reading aloud in unison with your classmates can help you get used to speaking Shakespeare's words. After you participate in several choral readings of the Prologue, rate your comfort level with saying Shakespeare's words, with 1 being "I do not feel comfortable at all" and 10 being "I'm ready for Broadway!"

1 2 3 4 5 6 7 8 9 10

2. Explain your self-rating:

An important skill in drama is the ability to memorize lines. This is another method that can help you get used to Shakespeare's language. To practice this skill, you will memorize the Prologue.

Memorizing is easier than it seems; you have memorized hundreds of lines from TV shows, movies, jokes, and songs. This is no harder; it just takes a little patience and practice.

Start slowly and work on a line or two at a time and visualize what is happening in each line. Practice by saying the lines into a tape recorder or writing them down. Say them aloud to yourself until you can finally write or say the entire Prologue without help.

Below you will find the Prologue, but some of the words are left out. Once you think you know the Prologue, fill in the blanks. Keep trying until you know the Prologue and can fill in all the blanks.

Two _____, both alike in _____,
 In fair _____, where we _____ our scene,
 From ancient _____ break to new _____,
 Where civil _____ makes civil _____ unclean.
 From forth the fatal _____ of these two _____
 A _____ of _____ lovers take their life;
 Whose _____ piteous overthrows
 Doth with their death _____ their parents' _____.
 The fearful _____ of their death-marked _____,
 And the continuance of their parents' _____,
 Which, but their _____ end, naught could _____,
 Is now the two hours' _____ of our _____;
 The which if you with _____ ears attend,
 What here shall _____, our toil shall strive to _____.

Essential Question 2: How have the strategies I have learned this year helped me to be a better reader, writer, speaker, and listener? What is your initial response to this question?

A Sorrowful Son, a Dutiful Daughter

SUGGESTED LEARNING STRATEGIES: Diffusing, Think-Pair-Share, Paraphrasing

In Act 1, Romeo's parents are concerned about their son because he has been behaving strangely. After the street brawl in Act I, Scene 1, Lady Capulet asks Romeo's friend Benvolio:

"O, where is Romeo? Saw you him today?"

Right glad I am he was not at this fray."

Notice the way Lady Capulet reverses the order of the subject and the verb in her second question. We would probably say, "I am glad" not "glad I am." We would also say, "Did you see him today?" instead of "Saw you him today?" Putting the verb before the subject is called *inversion*.

1. Try rewriting these inverted sentences the way we would say them today.
 - Pining over unreturned love is our hero Romeo.
 - A promise to stay pure has his love made.

Romeo's friend Benvolio tries to cheer up his love-sick friend, but Romeo is not interested in his solutions. He says to Benvolio:

"Farewell. Thou canst not teach me to forget."

Thou and *canst* are archaic, or old, forms of words. *Thou* means *you*; *canst* means "can." Romeo is saying, "Goodbye. You cannot teach me to forget."

2. Using *can* as a model, try to determine the meanings of these words used in Shakespeare's day.

canst	can
didst	
hadst	
wouldst	
dost	

In Act 1, Scene 1, Benvolio proposes that Romeo compare Rosaline with the other lovely girls at the feast. Don't let Benvolio's words *thee* and *thy* confuse you; these are archaic forms of *you* and *your*. Benvolio is saying, "I will make you think your swan is a crow."

"Compare her face with some that I shall show,
And I will make thee think thy swan a crow."

3. Use this glossary to update the lines from the play that follow by writing the more modern word above the older one in the sentences below.

thee: you

art: are

thy: your

thou: you

hath: has

mine: my

Dost thou not laugh?

This love that *thou hast* shown/*Doth* add more grief to too much of *mine* own.

Why, Romeo, *art thou* mad?

Ay, *mine* own fortune in my misery.

4. When we first meet Juliet (Act I, Scene 4), she is an obedient and courteous daughter. When her mother tells her that Paris is interested in her, Juliet answers that she will honor her mother’s wishes and consider him. In this conversation, Shakespeare uses figurative language (metaphor, simile, personification) to paint word pictures of characters. Look for three comparisons that the Nurse and Lady Capulet use to describe Paris vividly. What does each say about Paris?

To what is Paris compared?	What does this comparison tell you about Paris?

5. Work in pairs to discuss what Lady Capulet and the Nurse value about Paris. Does this match what you would look for?

A Timeline of Events

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Discussion Groups

Scholars have indicated that the action of this play occurs in a short period of time. At the end of each act or major plot event, take notes in the following chart to help you review and summarize the play.

Day	Act(s)/Scene(s)	Setting(s)	Plot Events
Sunday a.m. p.m.			
Monday a.m. p.m.			
Tuesday a.m. p.m.			
Wednesday a.m. p.m.			
Thursday a.m. p.m.			
Early Friday a.m.			

You Are Cordially Invited

SUGGESTED LEARNING STRATEGIES: Role Playing

Below are famous lines from *Romeo and Juliet*. Choose one that appeals to you and practice saying it quietly. When the line feels familiar, rehearse it again, using movement, gestures, inflection, and intonation to convey the feelings behind it.

- How does this rehearsal help you make sense of the line?
- Which character do you think said the line, and what do you think it means in the play?



WORD CONNECTIONS

Intonation contains the root *-ton-*, from the Greek word *tonos*, meaning “a stretching tone or pitch.” The root also appears in the words *tonic* and *astonish*. The suffix *-ation* indicates that the word is a noun.

“O Romeo, Romeo! Wherefore art thou Romeo?”	Spoken by:
“Oh, I am fortune’s fool!”	
“Good night, good night! Parting is such sweet sorrow.”	
“But, soft! What light through yonder window breaks? It is the East, and Juliet is the sun!”	
“What’s in a name? That which we call a rose By any other name would smell as sweet.”	
“A plague o’ both your houses!”	
“O happy dagger! This is thy sheath; there rest, and let me die.”	
“My only love sprung from my only hate! Too early seen unknown and known too late!	
“O true apothecary! Thy drugs are quick. Thus with a kiss I die.”	
“For never was a story of more woe Than this of Juliet and her Romeo.”	

In *Romeo and Juliet*, the nobles speak in poetry, using **formal diction**, while the servants speak in prose, using **informal diction**. Keep the level of language in mind as you create an invitation from Lord Capulet to the feast (Act I, Scene 2).

LITERARY TERMS

Diction is a writer or speaker’s choice of words.

Comparing Film Interpretations: An Old Accustomed Feast

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Close Reading, Revisiting Prior Work, Notetaking, Drafting

ACADEMIC VOCABULARY

An **interpretation** is the act of making meaning from something, such as a text.

Theatrical elements are physical, visual, and oral means the director uses to convey meaning.

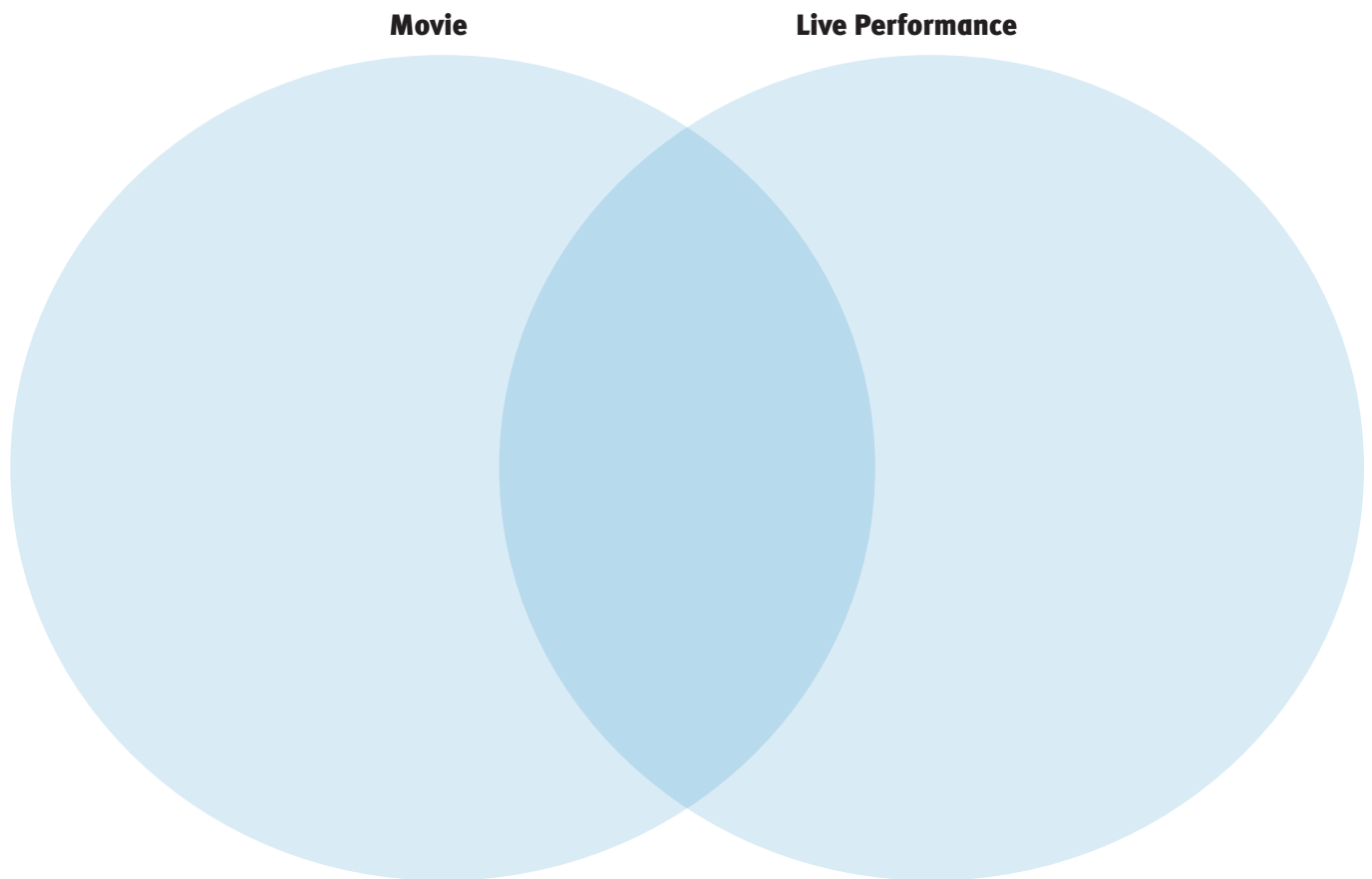
Your teacher will show you the same scene from at least two different film **interpretations** of *Romeo and Juliet*. An interpretation is based on the reader, actor, or director’s own experiences as well as on the actual words of the text. As you watch, write notes in the chart below, paying attention to the **theatrical elements** of costumes and music in each version. Ask yourself, “Why would the director choose those costumes and music for the first meeting between Romeo and Juliet?”

Act I, Scene 5: The Capulets’ party — first meeting between Romeo and Juliet

Version: Director’s Name	Costumes: Colors, Style	Music: Vocals, Instruments, Lyrics	What is the effect of the director’s choices?

In Unit 2, you considered the similarities and differences between reading a text and viewing a film. Now consider the similarities and differences between viewing a film and watching a live performance. Fill out the following graphic organizer. Consider the following prompts to help focus your answers:

- What can a film do that live performance cannot and vice versa?
- What tools and strategies do directors of plays and directors of films share? What tools and strategies are different?
- Are you more entertained by watching movies or watching live performances? Why?



Comparing Film Interpretations: An Old Accustomed Feast

You have seen two interpretations of the same scene from *Romeo and Juliet*. **Interpretation** is an academic vocabulary word for this unit. Work with a partner to come up with your own definition and an original sentence that uses this word.

Theatrical elements include sets, props, costumes, lighting, and sound effects—anything that helps bring a story to life on the stage. On separate paper, create a graphic organizer to help you remember these elements. Use theatrical elements as the main topic, with costumes and music as the secondary topics. You will be adding additional theatrical elements as you continue reading *Romeo and Juliet*.

Think again about the Essential Question, “What are the essential features of an effective drama and/or dramatic performance?” Review your initial response and add any new thoughts in the space below.

Writing Prompt: What is the essence of the first meeting between Romeo and Juliet? On a separate sheet of paper, write a piece that explains which interpretation more effectively captures the essence of the first meeting between Romeo and Juliet. Your writing should include a thesis or analytical statement along with textual support from your notes and reflective commentary. Be sure to make specific references to theatrical elements from the film, such as costumes, music, props, and actions.

Persuasive Prompt

SUGGESTED LEARNING STRATEGIES: Brainstorming, Graphic Organizer, Drafting, Sketching

Below is a writing prompt based on ideas from Act I of *Romeo and Juliet*. Read the prompt and think about the writing strategies you can use. Think carefully about how best to proceed.

Before you begin writing, look over the writing strategies and identify the ones that you plan to use for prewriting, drafting, revising, and editing. Then respond to the writing prompt.

Name of Strategy	Why I Plan to Use This Strategy

Writing Situation

Your best friend has met a boy or girl at a party and has fallen in love. You know that your friend's family will be set against the relationship because the boy or girl is from a family with a different set of values. Your best friend is unhappy about the situation; he or she does not want to give up the relationship, but how can it continue if the family is against it? Think about reasons your friend might use to convince his or her family to accept the relationship.

Writing Prompt: Write a letter to your best friend with suggestions that may convince family members to allow her or him to date the boy or girl. Keep your audience's concerns in mind as you think through your writing plan. Also consider the persuasive appeals you learned in Unit I.

Persuasive Prompt

ACADEMIC VOCABULARY

Metacognition is the ability to know and be aware of one's own thought processes. It is a tool that helps students identify and evaluate their learning goals.

In your vocabulary notebook, use roots and affixes to determine the meaning of the academic vocabulary word **metacognition**. Create a visual representation of metacognition and write a caption below your sketch. Save the sketch in your vocabulary notebook for later use.

After you write your letter, decide how effective the strategies that you selected were and note if you used strategies that you had not originally planned to use. You may use these ratings and descriptions:

- 1 The strategy worked well for the assignment; I would use it again for a similar writing task.
- 2 The strategy worked pretty well, but I found that I needed other strategies to complete the task.
- 3 The strategy did not work well for this writing task; it might work better for a different writing task.
- 4 The strategy did not work well for me; in fact, I may never use this strategy again.
- 5 Although I thought I might, I did not use this strategy after all.

Strategy	Rating/Description	Notes/Explanation

Developing Dramaturges

SUGGESTED LEARNING STRATEGIES: Brainstorming, KWL Chart, Notetaking

Review everything you have heard, read, or learned about Shakespeare, Elizabethan England, and the play *Romeo and Juliet*. There are many interesting topics to research, such as male actors playing the parts of girls or girls marrying at age 14. From your recent exposure to the play and other background information, generate a list of topics that you find interesting.

List topics that you are interested in:

Choose the topic that most interests you at this point:

Is it about Shakespeare, Elizabethan England, or the play itself?

On a separate sheet of paper, create a KWL chart for the topic that most interests you, filling in the first three columns.

1. Your teacher will have you share your topic and one of the questions with the class. Then give your questions to somebody who is interested in that topic and have them answer the questions as best they can. They may not know all the answers, since you have not yet researched most topics related to the author and the play. The idea here is to find topics that are interesting that you will want to research. You will, in turn, answer someone else's questions.
2. In addition, try to offer ideas for how the other student can find out more information about his or her topic, and he or she will try to give you additional ideas.

Developing Dramaturges

Share one of your questions and its possible answer with the whole class. Take notes below while others are presenting topics.

Interesting topics I heard from others:

You will now take on the role of *dramaturge*, an important member of an acting company. The dramaturge helps the director make informed decisions by providing pertinent information related to the play. Add *dramaturge* to your word map for *drama*, and write an explanation of the role.

1. Using the appropriate style as directed by your teacher, research your topic of interest and prepare to share your findings with your classmates. Keep in mind that the information you and your classmates learn from each other will help you better understand the play and will enhance your performance of a scene from the play.
2. Keep track of your sources so you can create a bibliography or works cited page later. In addition, make notes about your research process and focus questions for a later reflection. As you continue your research, consider the quantity and quality of information you are finding. Do not be afraid to modify your process or change your focus questions to achieve better results.

I Pray You, Speak Plainly, Please

SUGGESTED LEARNING STRATEGIES: Oral Interpretation

Below are some chunks of text from Act II, Scene 2 of *Romeo and Juliet*. With a friend, translate the lines into the other forms below or forms suggested by your teacher. After you read the examples, think of at least one other format for translation, such as a foreign language or a secret code.

Translation Formats

Standard English: The widely accepted way of speaking.

Computer messaging: Instant Messenger and e-mail chat.

Examples:

Original Text:	O Romeo, Romeo! Wherefore art thou Romeo? Deny thy father and refuse thy name! Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.
Standard English:	O Romeo, Romeo. Why does your name have to be Romeo? Give up your father and your name; or if you can't, then tell me you love me and I will marry you and no longer be a Capulet.
Computer messaging:	O R. R.! Why r u a R.? Deny ur father and refuse ur name. Or, tell me u luv me 2 n I will no longer b a C.
Other:	

I Pray You, Speak Plainly, Please

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

Standard English:

Other translation of your choice:

2. ROMEO: “With love’s light wings did I o’er-perch these walls;
For stony limits cannot hold love out”

Standard English:

Other translation of your choice:

- 3. JULIET:** “Or if thou think’st I am too quickly won,
I’ll frown, and be perverse, and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my ’havior light;”

Standard English:

Other translation of your choice:

- 4. ROMEO:** “O blessed, blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.”

Standard English:

Other translation of your choice:

Choose one of these sets of lines and rehearse saying it in a translation of your choice. Get feedback on your pitch (how high or low your voice is) and the rate or speed at which you speak.

Comparing Film Interpretations: The Balcony Scene

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Drafting, Brainstorming, Notetaking, Discussion Groups

You will view at least two different film versions of the same famous scene from *Romeo and Juliet*. This scene is the balcony scene in which Romeo and Juliet first declare their love for each other. Watch closely and take notes on the chart provided below.

1. The focus of this chart is staging. In other words, look closely at where the actors stand on the stage or set and how they move in relation to one another and to the props and objects around them. Look closely at the *mise en scène*, or “everything in the scene.” As you view the scene, write your responses to the questions below.

<p>Version: Director's Name and Year</p>	<p>Set Design: What does it look like? What does the set look and feel like? How does its design affect the way the actors move?</p>	<p>Movements of Actors on Stage or Set Why did the director place the actors where he did? (blocking)</p>	<p>Effect of the Director's Choices</p>

The importance of this scene is that it is the first time the young couple declare their love for each other, after knowing each other for a very short period of time.

2. Discuss with a small group how the staging of this scene adds to its emotional impact. How does the way the director staged the scene help you to understand it better? Which version seems more effective and why? How could you achieve a similar effect with the resources available to you?
3. You can see that the two film clips have similarities and differences. Write a short essay in which you compare the two films, considering the set design, actors' movements, and other theatrical elements. Begin by thinking about how you want to organize your writing. There are two ways you could organize the points of comparison:

Subject-by-subject: Discuss all the elements (set design, actor movement, music, props, etc.) of one film version first and then discuss the elements of the other.

Feature-by-feature: Go back and forth in your discussion of the two film interpretations, comparing and contrasting each element.

Remember to use transition words to help your reader follow your ideas.

Transition Words and Phrases for Comparison:

also in the same way likewise similarly
in addition moreover another

Transition Words and Phrases for Contrast:

but however in contrast instead yet
although nevertheless on the other hand

GRAMMAR & USAGE

The reciprocal pronoun *one another* describes interactions among three or more people. Use *each other* to describe interactions between two people.

Strategies Reflection: As you have been doing throughout the unit, plan which strategies you will use and then reflect on how well they worked for you.

Poetry, Paraphrased

SUGGESTED LEARNING STRATEGIES: Paraphrasing, Discussion Groups, Think-Pair-Share

LITERARY TERMS

Imagery is language that appeals to the senses, particularly the sense of sight.

A **metaphor** is a figure of speech that compares two or more unlike things. Metaphors do not use the words *like* or *as* to make the comparison.

Hyperbole is a figure of speech that uses exaggeration to express a strong feeling.

An **allusion** refers to a literary, historical, or cultural moment, figure, or event.

Personification is a figure of speech that describes an object as if it were a living creature.

One reason Shakespeare’s plays are so well loved is the poetic language that he uses. Every scene of *Romeo and Juliet* is enriched by the use of poetic devices you learned in Unit 3. Choose one of the following literary devices and find an example and comment on its effect: **imagery, metaphor, hyperbole, allusion, and personification.**

Literary device:

Example in Act II, Scene 3:

Effect of the literary device on the scene:

Paraphrasing, or restating in your own words, is a strategy that can help you gain understanding of the play. A paraphrased text will be about as long as the original text. Work with a partner to paraphrase the dialogue in Act II, Scene 3, between Romeo and the Friar that begins with Romeo’s line, “Thou chid’st me oft for loving Rosaline” and ends at the close of Scene 3.

Both partners should write the entire dialogue on separate paper. Then with your partner, rehearse saying the dialogue in different ways.

Finally, reflect on how the strategies you used helped you understand the scene.

Writing Prompt: Choose at least ten lines of dialogue, and transform the interaction into an email or an instant message conversation. Your content will be similar, but your syntax and voice will change. Be sure to use the proper structure for your format.

Foiled Again

SUGGESTED LEARNING STRATEGIES: **Graphic Organizer, Think-Pair-Share**

You may have noticed Shakespeare’s use of wordplay in *Romeo and Juliet*. For example, Shakespeare makes liberal use of **puns**, or plays on words that have two meanings. In Act II, Scene 4, Mercutio and Romeo engage in an exchange in which Mercutio scolds Romeo for giving his friends “the counterfeit” the night before. Romeo, still on top of the world after spending the evening with his new love Juliet, goes along with Mercutio’s joke. The next several lines capitalize on the dual meanings of *counterfeit* and *slip*.

1. Why do you think puns are known as “thinking man’s humor?”
2. In this scene, the wordplay between Romeo and Mercutio helps characterize their friendship and reveals contrasts between them. Compare the characters in the chart below.

Mercutio	Romeo



WORD CONNECTIONS

Many writers, including Shakespeare, are known for their wordplay. The word *repartee* is a French word that describes a type of wordplay with witty replies or retorts.

When a character in a text is seemingly the opposite of another character, yet complements that character, we say he or she is a **character foil**. Use your comparison chart to show how Mercutio serves as a *character foil* for Romeo.

LITERARY TERMS

A **character foil** is a person who, in contrast to the main character—the protagonist—accentuates the main character’s distinctive qualities or characteristics.

Short Shrift: A Quick Wedding

SUGGESTED LEARNING STRATEGIES: Visualizing, Graphic Organizer, Rereading

The art of visualizing is the ability to picture what something looks like. Consider the following questions and then fill in the chart below with your ideas.

Shakespeare does not write a scene for the wedding of Romeo and Juliet. Why does the wedding take place off-stage?

If the wedding were added to the action of the play, how would you show it in two different time periods—Shakespeare’s and now? Describe in detail your choices below and justify them in the space provided.

Time Period: Shakespeare’s Time		
Costumes: Colors and styles for all three characters (Draw, describe, or cut out pictures.)	Music: Instruments, vocals, artists, specific songs, etc.	Staging: What would the set look like?
Intended effect?	Intended effect?	Intended effect?

Time Period: Now

Costumes: Colors and styles for all three characters (Draw, describe, or cut out pictures.)

Music: Instruments, vocals, artists, specific songs, etc.

Staging: What would the set look like?

Intended effect?

Intended effect?

Intended effect?

Short Shrift: A Quick Wedding

Wedding Vows

Writing Prompt: Shakespeare did not stage Romeo and Juliet's vows, but you can imagine what the characters said. Reread lines in Act II that help you get a sense of the protagonists' voices. Take notes about the way they talk to and about each other. Then, on a separate sheet of paper, write a script with wedding vows for the star-crossed lovers. In your script, include descriptions of gestures, movement, and staging that evoke a definite tone or mood.

Causes and Consequences

1. How does the concept of coming of age relate so far to Romeo? What about Juliet?
2. Does the emotional behavior of Romeo and Juliet have more to do with their age or with love at first sight? Why do you say that?
3. Why do the Friar and the Nurse, adults who care deeply about the young lovers, allow Romeo and Juliet to act so quickly?

Acting Companies

SUGGESTED LEARNING STRATEGIES: Drafting, Brainstorming, Discussion Groups

Performance Scenes

Your acting company will perform a scene from *Romeo and Juliet*. See the list of possible scenes below. Your teacher may add to or delete from this list. Some of the scenes include long speeches from which lines may be cut with your teacher’s direction and approval. In addition, a few research topics are provided for your group’s dramaturge.

Act and Scene	Description	Characters	Research Topics for the Dramaturge
Act III, Scene 1 Begin — TYBALT: Follow me close, for I will speak to them. End — ROMEO: O, I am fortune’s fool!	Mercutio, Tybalt, and Romeo engage in a fight in the street. 104 lines	Mercutio Tybalt Romeo Benvolio	Fencing, banishment laws
Act III, Scene 5 Begin — LADY CAPULET: Marry, my child, early next Thursday morn ... End — LADY CAPULET: Talk not to me, for I’ll not speak a word.	Juliet, her parents, and the Nurse argue about her proposed marriage to Paris. 98 lines	Lady Capulet Juliet Capulet Nurse	Courtship customs, females’ rights
Act IV, Scene 3 Begin — JULIET: Farewell! — God knows when we shall meet again. End — JULIET: Romeo, I come! this do I drink to thee.	Juliet drinks the Friar’s potion. 45 lines	Juliet	Burial vaults, herbal potions

Acting Companies

Act and Scene	Description	Characters	Research Topics for the Dramaturge
<p>Act IV, Scene 5</p> <p>Begin — NURSE: I must needs wake her.</p> <p>End — FRIAR: Move them no more by crossing their high will.</p>	<p>The Nurse thinks Juliet is dead, and she informs the household.</p> <p>91 lines</p>	<p>Nurse</p> <p>Capulet</p> <p>Lady Capulet</p> <p>Friar</p> <p>Paris</p>	<p>Funeral customs, astrology</p>
<p>Act V, Scene 3</p> <p>Begin — ROMEO: For here lies Juliet, and her beauty makes / This vault a feasting presence full of light.</p> <p>End — JULIET: This is thy sheath; there rest, and let me die.</p>	<p>Romeo and Juliet commit suicide. Note: The exchange between Friar Lawrence and Balthasar may be deleted from this scene</p> <p>90 lines</p>	<p>Romeo</p> <p>Juliet</p> <p>Friar Lawrence</p> <p>Balthasar</p>	<p>Burial customs</p>
<p>Act V, Scene 3</p> <p>Begin — PRINCE: What misadventure is so early up, ...</p> <p>End — PRINCE: For never was a story of more woe / Than this of Juliet and her Romeo.</p>	<p>All is revealed and resolved. Note: Friar Lawrence has a long speech that could be cut or edited.</p> <p>126 lines</p>	<p>Prince</p> <p>Capulet</p> <p>Lady Capulet</p> <p>First Watch</p> <p>Montague</p> <p>Friar Lawrence</p> <p>Balthasar</p> <p>Page</p>	<p>Statues as memorials, famous feuds and truces</p>

In Shakespeare's day, acting companies named themselves just as bands do today. Sometimes the acting companies honored their patron (the person who provided financial support) in their name. Shakespeare belonged first to the Lord Chamberlain's Men and later to the King's Men.

1. Your acting company should think of a name that reflects the characteristics of your group. Try to incorporate something you have learned about Shakespeare, the Renaissance, Elizabethan theater, or *Romeo and Juliet* into your company's name.

Once you reach an agreement, write, sign, and turn in a contract like the one below to your teacher.

We, the _____ (name of acting company), pledge to plan, rehearse, and perform _____ (act and scene) from William Shakespeare's *The Tragedy of Romeo and Juliet*.

Cast:

(Name of student) as (name of character)

Director:

Dramaturge:

Date of performance:

2. Once you know the role you will play, read the rest of the play, paying attention to what your character says and does. Take notes as you read. You may also need to do research in preparation for the performance.
3. With your acting company, brainstorm people whom you could invite to your performance and then prepare invitations. Keep your audience's interests in mind as you create the invitation.

“A Plague o’ Both Your Houses!”

SUGGESTED LEARNING STRATEGIES: Quickwrite, Graphic Organizer, Think-Pair-Share, Role Playing, Marking the Text, RAFT, Drafting , Visualizing, Oral Interpretation

Quickwrite: Before you read Act III, Scene 1, think about action scenes that you have seen on TV or in video games or movies. On a separate sheet of paper, quickwrite about action scenes that involve fighting. Use the following questions to guide your thinking, but do not limit yourself to answering just these questions:

- Why do people fight?
- Who usually wins in a fight? Why?
- Under what circumstances would you fight?
- What are the consequences of fighting?

While you are reading Act III, Scene 1, try to imagine the action in your head and think about why the characters are doing what they are doing.

Character	How is he behaving?	Why is he behaving in this way? What is his motivation?
Romeo		
Mercutio		
Tybalt		
Benvolio		

Reread the Prince's decision at the end of the scene. How does the Prince feel? What thoughts may be going through his mind? Pretend you are a director and make notes on the script below to indicate how you want the actor playing the Prince to deliver the lines. Begin by identifying where you would have the Prince pause for effect. Using pauses and silence is part of vocal variety, just as pitch, rate and intonation are. Include in your planning all the elements of visual delivery (gestures, posture, movement, eye contact, facial expression and props) and vocal delivery (volume, pitch, rate, pauses, vocal variety, and pronunciation/articulation). You will use these notations later to mark your text for the performance of your scene from the play.

Act III, Scene 1

PRINCE: And for that offence

Immediately we do exile him hence.

I have an interest in your hate's proceeding,

My blood for your rude brawls doth lie a-bleeding;

But I'll amerce you with so strong a fine

5

That you shall all repent the loss of mine.

I will be deaf to pleading and excuses;

Nor tears nor prayers shall purchase out abuses.

Therefore use none. Let Romeo hence in haste,

Else, when he's found, that hour is his last.

10

Bear hence this body and attend our will.

Mercy but murders, pardoning those that kill.

- After you have heard some oral interpretations of this speech, note how they differ. What does the speaker do and to what effect? Which interpretation best expresses your ideas of how the Prince must be feeling at this moment? Why?

“A Plague o’ Both Your Houses!”

3. After you have read Act III, Scene 1, analyze the arguments made by each side. The Prince must sentence Romeo to some kind of punishment for killing Tybalt.

- What punishment for Romeo does Lady Capulet demand?
- What punishment does Lord Montague suggest?
- What is the Prince’s decree or decision?

Characters’ Responses to Romeo’s Sentence

Romeo	Juliet
The Montagues	The Capulets

Writing Prompt: Do you think this is a fair punishment for the crime? Choose one of the characters above and, on a separate sheet of paper, work with your acting company to write his or her response to the Prince’s decree. Use RAFT to help you form your response.

Comparing Film Interpretations: “And Fire-eyed Fury Be My Conduct Now”

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Discussion Groups, Drafting

From the opening of the play, the conflict between the Capulets and the Montagues has inspired “fire-eyed fury,” or anger that has erupted into violence and murder. As you watch at least two interpretations of Act III, Scene 1, pay attention to the portrayals of the major characters. Take notes on any shifts in the emotions of the characters and consider how the director presents the shift.

Director:

	Romeo	Mercutio	Tybalt
How does the character behave? (Consider visual and vocal delivery to show emotion.)			
Why does the character behave this way?			
What causes the shift in behavior?			
How does the character’s behavior change?			
Why does the character behave in this new way?			
How does the director signal change in the mood of the scene? Consider any changes in set, props, costumes, music and other sounds, lighting, and editing.			

Comparing Film Interpretations: “And Fire-eyed Fury Be My Conduct Now”

Director:

	Romeo	Mercutio	Tybalt
How does the character behave? (Consider visual and vocal delivery to show emotion.)			
Why does the character behave this way?			
What causes the shift in behavior?			
How does the character’s			
Why does the character behave in this new way?			
How does the director signal a change in the mood of the scene? Consider any changes in set, props, costumes, music and other sounds, lighting, and editing.			

In your acting company, discuss the mood created in these film interpretations, then brainstorm ways that your company could create a similar mood with the resources you have available.

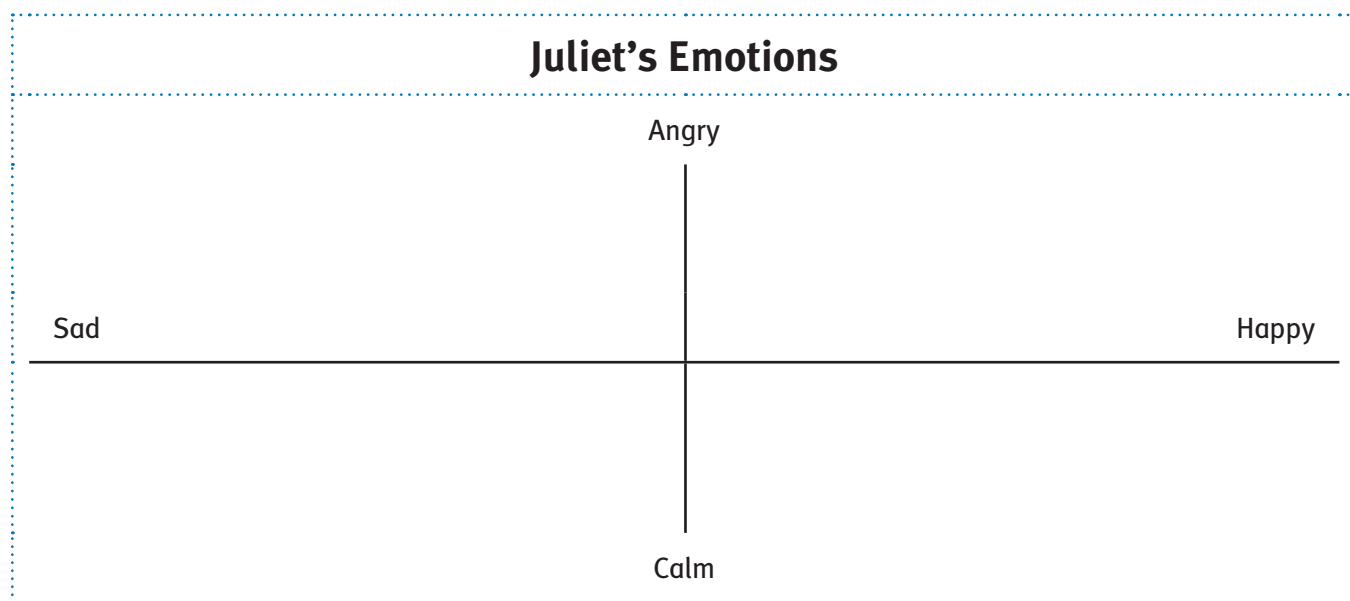
Writing Prompt: On separate paper, write an essay that explains which film version more powerfully conveys the seriousness of “fire-eyed fury.” Be sure to provide textual support and reflective commentary. Be mindful of the strategies you use in the writing process.

Emotional Roller Coaster

SUGGESTED LEARNING STRATEGIES: Graphic Organizer

Coming of age stories involve young characters who are just learning how to deal with the intense emotions and experiences of young adulthood. At times the characters seem to be on an emotional roller coaster. In Act III, Romeo and Juliet both experience a broad range of emotions. For example, one minute Juliet is anxiously awaiting a message from her love, and the next she is grieving the death of her cousin.

Create a list of significant events in each character's story so far (you might update your timeline chart from Activity 4.6). Number them in a key below the graph. Next, plot the numbers of the events on the emotional graph below. When you have finished reading Act III, connect the points you have plotted for each character's emotions.



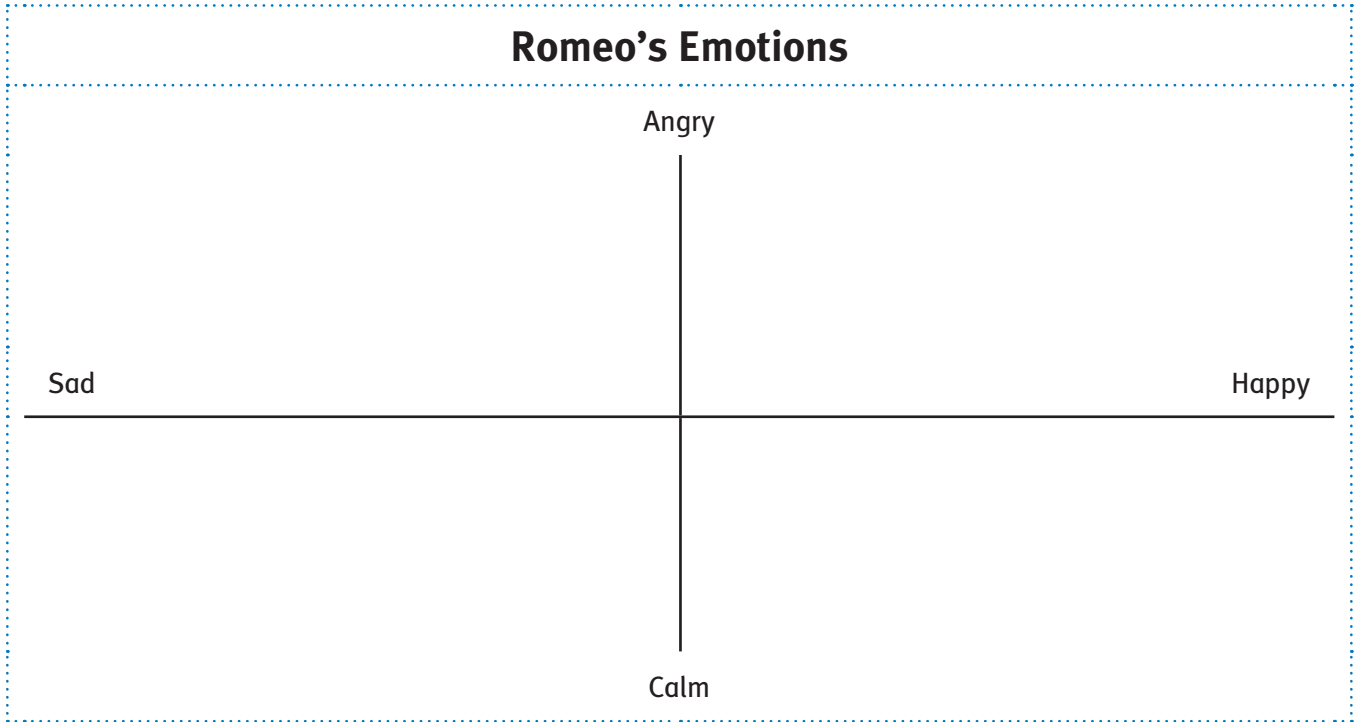
Key: Incidents in the story that reveal Juliet's emotions

- 1.
- 2.
- 3.
- 4.
- 5.

Emotional Roller Coaster

When Juliet first receives the news about Tybalt's fate, she reacts with a wide range of feelings. The figurative language she uses to describe Romeo in Act III, Scene 2, shows her confusion. Identify the oxymorons that Juliet uses to describe Romeo (see the speech beginning with "O serpent heart . . ."). An **oxymoron** is an expression that combines contradictory ideas into a single, unusual expression; for example, "cold fire" or "sweet sorrow."

In the space below, illustrate or create a symbolic representation of the descriptions she uses.



Key: Incidents in the story that reveal Romeo's emotions

- 1.
- 2.
- 3.
- 4.
- 5.

Look back at the graphs you have drawn. What do the characters' ranges of emotion reveal about them and their situations?

“But Now I’ll Tell Thee Joyful Tidings, Girl”

SUGGESTED LEARNING STRATEGIES: Quickwrite, Graphic Organizer, Rereading, Brainstorming, Drafting

Quickwrite: Think of a time when the adult(s) in your life made a decision for you that was contrary to your wishes. What happened? How did you feel?

Act III, Scene 5

Part of the process of coming of age is learning and accepting that sometimes parents and other trusted adults make mistakes. Juliet’s father has good intentions when he decides that Juliet should marry Paris. Juliet’s mother thinks the news will dry Juliet’s tears. The Nurse sides with the Capulets. No wonder Juliet is confused! Take notes on what the adults want Juliet to do.

Lord Capulet tells Juliet to . . .		because
Lady Capulet tells Juliet to . . .		because
The Nurse tells Juliet to . . .		because
The Friar tells Juliet to . . .		because

What are Juliet’s options? On separate paper, create a graphic organizer that identifies what Juliet might do and what the consequences of each decision might be.

Below the organizer, write your advice to Juliet.

“And, If Thou Darest, I’ll Give Thee Remedy”

SUGGESTED LEARNING STRATEGIES: Oral Interpretation, Marking the Text, Graphic Organizer

1. Write your own explanation of **subtext** and give an example.
2. Why is it important to keep the subtext in mind when you are performing a scene?
3. In Act IV, Scene 1, Juliet has a conversation with Paris during which she must hide her true feelings. Using sticky notes, mark the text by writing the subtext—Juliet’s true thoughts—which you find “between the lines.”
4. Your teacher will ask your acting company to pantomime either the things Juliet would rather do than marry Paris or the Friar’s plan for Juliet. Remember that in a pantomime, you act out something without using words. Your audience must guess the action from your movements and expressions.

What Juliet Would Rather Do Than Marry Paris	Pantomime Plan (Movements, expressions, gestures)
Steps in the Friar’s Plan for Juliet	Pantomime Plan (Movements, expressions, gestures)

“And, If Thou Darest, I’ll Give Thee Remedy”

Quickwrite: Evaluate the Friar’s plan for Juliet. Be sure to explain the subtext of his plan. Does it seem wise? Why or why not?

“... I Needs Must Act Alone”

SUGGESTED LEARNING STRATEGIES: Role Playing, Discussion Groups, Graphic Organizer, Close Reading, Marking the Text, Quickwrite, Summarizing

In Act IV, Scenes 2–3, Juliet must conceal her emotions once again. Role-play parts of the scenes, having one of the actors say Juliet’s lines while another actor stands nearby and pantomimes Juliet’s true feelings. Discuss what the scenes suggest about Juliet and her family.

Work with your acting company to create a graphic organizer that shows all the characters with whom Juliet has interacted. Show on your organizer those with whom she speaks in her true voice and those with whom she “wears a mask.” For each, explain why. Describe the most important event in Act IV, Scene 3.

A close reading reveals that Juliet has much to fear if she follows the Friar’s plan. Read carefully Juliet’s soliloquy from Act IV, Scene 3, which appears on the next page. Underline all the potential outcomes that frighten Juliet. In the margin, summarize Juliet’s fears.

Highlight the words and phrases that you associate with death. In the margin, write which sense each word appeals to (sight, hearing, taste, touch, smell). What is the effect of all this death imagery?

Quickwrite: Do you think Juliet made a good decision in drinking the potion? Why or why not?



WORD CONNECTIONS

Soliloquy contains the root *-sol-* from the Latin word *solus*, meaning “one, alone, or lonely.” This root also appears in *solo*, *solitary*, and *solitude*.

My Notes

D r a m a

From **R O M E O**
A N D J U L I E T

by William Shakespeare

Juliet

Farewell! — God knows when we shall meet again.

I have a faint cold fear thrills through my veins

That almost freezes up the heat of life.

I'll call them back again to comfort me.

5 Nurse! — What should she do here?

My dismal scene I needs must act alone.

Come, vial.

What if this mixture do not work at all?

Shall I be married then to-morrow morning?

10 No, no! This shall forbid it. Lie thou there.

[Laying down her dagger.]

What if it be a poison, which the friar

Subtly hath minister'd to have me dead,

Lest in this marriage he should be dishonoured,

Because he married me before to Romeo?

15 I fear it is; and yet, methinks, it should not,

I will not entertain so bad a thought.

For he hath still been tried a holy man.

How if, when I am laid into the tomb,

I wake before the time that Romeo

20 Come to redeem me? There's a fearful point!

Shall I not, then, be stifled in the vault,
 To whose foul mouth no healthsome air breathes in,
 And there die strangled ere my Romeo comes?
 Or, if I live, is it not very like,
 The horrible conceit of death and night, 25
 Together with the terror of the place,
 As in a vault, an ancient receptacle
 Where, for this many hundred years, the bones
 Of all my buried ancestors are packed;
 Where bloody Tybalt, yet but green in earth, 30
 Lies fest'ring in his shroud; where, as they say,
 At some hours in the night spirits resort—
 Alack, alack, is it not like that I,
 So early waking—what with loathsome smells,
 And shrieks like mandrakes torn out of the earth, 35
 That living mortals, hearing them, run mad—
 O, if I wake, shall I not be distraught,
 Environed with all these hideous fears,
 And madly play with my forefathers' joints,
 And pluck the mangled Tybalt from his shroud, 40
 And, in this rage, with some great kinsman's bone
 As with a club dash out my desp'rate brains?
 O, look! Methinks I see my cousin's ghost
 Seeking out Romeo, that did spit his body
 Upon a rapier's point. Stay, Tybalt, stay! 45
 Romeo, I come! This do I drink to thee.
[Throws herself on the bed.]

My Notes



“... I Needs Must Act Alone”

After your group has read the previous scene, individually choose one part that you feel is important. Imagine that you are directing an actor. What would you tell her to do in order to create an effective performance?

Rewrite part of the speech here. Then review the essential features of an effective dramatic performance. Mark the speech, indicating how the actor should use vocal delivery and visual delivery to convey the essence of the speech.

Trade papers with a classmate and follow each other’s directions in a rehearsal. Practice a few times until you each feel that your partner is delivering the lines the way you want.

Writing Prompt: Reflect on your experiences both as a director and an actor. Which did you prefer? Why? Write your response on a separate sheet of paper.

Shakespeare in Art

SUGGESTED LEARNING STRATEGIES: Close Reading, Graphic Organizers, Discussion Groups

Shakespeare's works have inspired artists for over four hundred years. As you examine a piece of art inspired by the tragedy of *Romeo and Juliet*, think about the connections between the drama and the artwork and how the artist achieves them.

Name of painting:

Artist:

Part of *Romeo and Juliet* depicted:

Which Characters Appear?	What Are the Characters Doing?	How Do the Characters Appear to Feel?

How Would You Describe the Grouping of the Characters?	Why Do You Think the Artist Chose to Group the Characters in This Way?

Shakespeare in Art

How Would You Describe the Setting?

What Effect Is Created by This Setting?

What Colors are Used in the Painting?

What Effect Do You Think the Artist was Trying to Achieve by Using These Colors?

What Feelings Does the Painting Evoke in You?	What About the Painting Evokes These Feelings?

Meet with your acting company to discuss how you can apply your thoughts about the artwork you analyzed to your own performance. Discuss what visual and emotional effects you want to achieve and how you might use elements such as the placement of the actors (blocking), simple sets and props, and color to create them. Be sure to take notes during this discussion.

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“Then I Defy You, Stars!”

SUGGESTED LEARNING STRATEGIES: Think-Pair-Share, Brainstorming

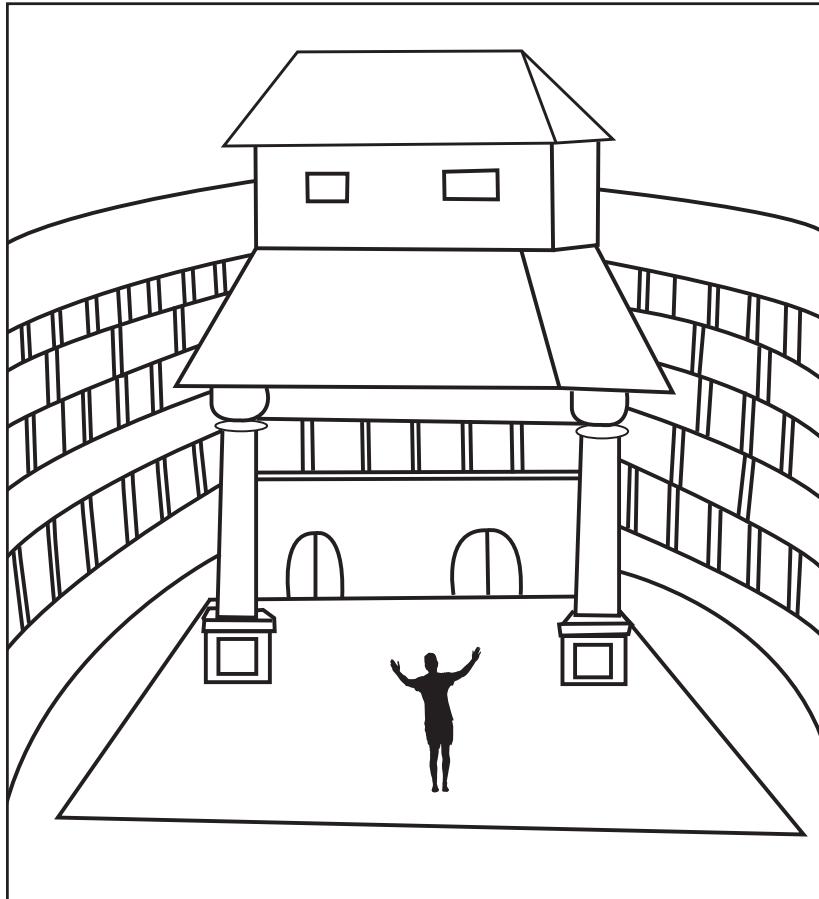
1. You have read most of *Romeo and Juliet* with your class, so you should be ready to read Act V on your own. First, think about the reading strategies you have used in the past and identify which you intend to use. After reading Act V, reflect on the effectiveness of those strategies in the space provided below.
2. Rather than marry Paris, Juliet decides to drink the Friar’s potion so she will appear dead and then be interred in her family’s vault. When Romeo hears news of Juliet’s death, he, too, makes a difficult decision. As you read Act V, Scene 1, look for evidence that tells you what Romeo intends to do.
3. Based on the details you identified, what is Romeo’s plan?
4. What does Romeo mean when he says, “Then I defy you, stars!”?
5. What are Romeo’s options? On separate paper, create a graphic organizer such as a bubble cluster, and brainstorm every option you can see for Romeo and the possible outcomes of each option.

Comparing Film Interpretations: “Thus with a Kiss I Die”

ACTIVITY
4.25

SUGGESTED LEARNING STRATEGIES: Quickwrite, Close Reading, Graphic Organizer, Drafting

In Shakespeare’s time, the stage would have looked similar to the drawing below. The theater in London where many of Shakespeare’s productions were staged is the Globe Theatre. Modern-day stages are not so different, though seating for the audience is arranged differently.



Stage directions written into a play are usually given from the point of view of an actor facing the audience.

Comparing Film Interpretations: “Thus with a Kiss I Die”

Look at the stage directions below and imagine you are an actor facing the audience.

Using the information already provided for you, label areas of the stage:

Upstage

Stage Right

Stage Left

Center Stage

Downstage



Audience

Find an area in your classroom and pretend it is your stage. See if you can identify the different areas of the stage.

The Tragedy of Romeo and Juliet has been performed countless times since Shakespeare's company first staged the drama, in part because audiences around the world respond emotionally to the young lovers who cannot be together.

1. What emotions does Act V of *Romeo and Juliet* create in you?

2. List the props you would need to create your vision of this scene.

3. The scene when Romeo and Juliet die is obviously one of the most important scenes in the play. Think about how you might stage this scene. Draw a diagram of your set and mark where your actors and props would be.



Comparing Film Interpretations: “Thus with a Kiss I Die”

What Kind of Lighting Would You Use to Create the Effect You Want?	What Kind of Music Would You Use to Create the Effect You Want?

➤ **TECHNOLOGY TIP** If appropriate resources are available, work with peers to capture your ideas for staging a scene by filming short enactments or your discussions of props and staging.

As you watch film interpretations of the deaths of Romeo and Juliet, take notes on what each film does to create an emotional response. Think about all the theatrical elements directors use to create their intended effect:

- Actors’ visual delivery (gestures, posture, movement, eye contact, facial expression)
- Actors’ vocal delivery (volume, pitch, rate, pauses, vocal variety, pronunciation/articulation)
- Costumes/Props
- Setting
- Music/Sounds
- Lighting
- Editing

Title / Director	Intended Effect	How Director Creates Effect

Comparing Film Interpretations: “Thus with a Kiss I Die”

Title / Director	Intended Effect	How Director Creates Effect

LITERARY TERMS

Dramatic irony occurs when the audience knows something that a character does not.

Some directors emphasize **dramatic irony** in this scene. Explain any example of dramatic iron that you noticed. What knowledge did you have that the characters did not? How did your knowledge affect the way you felt during the scene?

Writing Prompt: Write a piece that explains which interpretations of *Romeo and Juliet* you found effective. Be sure to make specific references to theatrical elements, such as costumes, props, gestures, music, and other details to support your response.

“Some Shall Be Pardoned, and Some Punished”

SUGGESTED LEARNING STRATEGIES: Discussion Groups, Drafting, Graphic Organizer, Paraphrasing

Review what you know about tragedy. Revisit any notes you have taken about tragedy and add to and refine them, showing how your understanding has grown after reading *Romeo and Juliet*.

Now that you have read *Romeo and Juliet*, consider the important **themes** that Shakespeare’s play suggests. A literary work can have more than one theme, and the author does not generally directly state a theme but rather implies it. List several thematic statements about the subjects that Shakespeare treats in the play.

LITERARY TERMS

A **theme** is a central idea or message of a literary work. Unlike a topic (for example, love, revenge, or death), a statement of theme is a complete thought; for example, not every love story is meant to have a happy ending.

Which of these themes is most relevant to teenagers today? Explain.

“Some Shall Be Pardoned, and Some Punished”

During your reading of *Romeo and Juliet* you have considered the causes of Romeo’s and Juliet’s deaths. The major causes leading to their untimely demise are as follows:

- Romeo’s and Juliet’s youth and inexperience,
- The interference of the adults in the play,
- The influence of fate and/or chance on the lives of the characters.

Now look back through the play to locate actions and lines that support each of these causes. Use the chart below to organize your findings.

Youth and Inexperience	Adults’ Interference	Fate/Chance
Act I	Act I	Act I
Act II	Act II	Act II
Act III	Act III	Act III

Youth and Inexperience	Adults' Interference	Fate/Chance
Act IV	Act IV	Act IV
Act V	Act V	Act V

Thesis Statement: After compiling your evidence and thinking about the causes of the deaths of Romeo and Juliet, write a thesis statement that addresses the question: Who or what is responsible for the deaths of Romeo and Juliet?

“Some Shall Be Pardoned, and Some Punished”

Now write topic sentences that address three possible causes of Romeo’s and Juliet’s deaths. Put the causes in order from least to most important.

Cause 1 (least important)

Cause 2 (important)

Cause 3 (most important)

Use the following outline to draft your essay:

Introduction

Lead or hook to grab the reader’s attention

TAG (Title, Author, Genre) and minimal plot summary

Thesis—your opinion on the subject that you are trying to prove

Body Paragraphs

Topic sentences in each body paragraph that express ideas in support of your thesis.

Evidence from the text that supports your topic sentence

Commentary or explanations of the significance of your evidence

Conclusion

Summary of your main points

Expression of your own thoughts

Brief considerations of related questions, such as:

How does a major theme of the play relate to the causes of the characters’ deaths?

What lesson can be learned from the characters’ fates?

What was Shakespeare trying to tell us about life through this story?

Timed Writing

At the end of *Romeo and Juliet*, the Prince states that some characters will be pardoned and others punished. You have considered the actions of Romeo and Juliet themselves, the adults in their lives, and fate or chance. Which do you think is primarily to blame for the deaths of Romeo and Juliet? Write your thesis here.

Compose a persuasive essay in which you argue that one of the three causes is the most important. Discuss each of the causes. Show which is the most important by organizing your essay from least to most important. Use transitions to reflect your organization. Also, consider the five elements of argumentation (hook, claim, concessions/refutations, support, and summary/call to action). Look at the Scoring Criteria on the next page to help guide your writing.

Writing Prompt: For Embedded Assessment 1, you will be presenting a Shakespearean scene. Work with your classmates to write two class advertisements for your performance. Use language and images to attract your audience. If possible, add sound to your advertisements, and film them for presentation to the class.

“Some Shall Be Pardoned, and Some Punished”

Scoring Criteria	Exemplary	Proficient	Emerging
Ideas and Organization	Essay opens with a clearly stated purpose that grabs readers’ attention. Author provides opinions and supports them with evidence from the play. Author concludes with a thought-provoking ending.	Essay contains an opening with a clear purpose. Author states clear opinions and supports them with evidence from the play and concludes by giving the reader a sense of closure.	The essay lacks a clear purpose and opinions, as well as relevant evidence from the play. The conclusion does not address ideas expressed in essay.
Use of Language (Persuasive Techniques)	The author’s skillful use of persuasive techniques works effectively to sway the reader. The author has a clear sense of effective tone for that audience.	The author uses persuasive techniques in an attempt to sway the reader. The author is aware of and uses an appropriate tone for that audience.	The author lacks appropriate techniques of persuasion and appropriate tone for the audience.
Conventions	The writer demonstrates strong control and mastery of standard conventions. Either no errors appear, or they are so slight that they do not interfere with meaning.	The writer demonstrates control of standard writing conventions. Though some errors may appear, they do not seriously impede readability.	There are frequent errors in standard conventions that seriously interfere with meaning.
Additional Criteria			

Comments:

Presenting a Shakespearean Scene

SUGGESTED LEARNING STRATEGIES: Discussion Groups, Oral Interpretation

Assignment

Your assignment is to work with your acting company to interpret, rehearse, and perform a scene from *The Tragedy of Romeo and Juliet*. In addition to the performance, actors, the director, and the dramaturge will prepare notebooks to accompany the scene.

Steps

Planning

1. When you formed your acting companies, you selected roles and a scene from the play to perform for the class. As you prepare for the performance, each member of the company must prepare a staging notebook specific to his or her role. (The content will be determined by the role of director, actor, or dramaturge.)
2. Review the essential features of an effective dramatic performance. Discuss how your acting company will integrate those features into your performance.
3. Begin the process by rereading your selected scene, getting comfortable saying the lines, and understanding the action in the scene. Plan appropriate visual and vocal delivery.
4. Remember, the goal is to interpret a scene. The acting company's success depends on how well members work together to create a polished and interesting performance.
5. The director will guide the acting company, making lists of props, costume pieces, and background music that will enhance the performance. The dramaturge will provide needed background information to enhance your performance.

Rehearsing


6. Rehearse your scene several times, using the strategies you have learned in this unit. The director's feedback and the dramaturge's research should enhance the acting company's performance.
7. If possible, videotape one of your rehearsals to help you improve the quality of the performance. Pay attention to your positions on stage, the pacing of your speeches, and the volume at which you speak. If videotaping is not practical, ask another group to watch and provide feedback on how you might improve your performance. Consult the Scoring Guide to help facilitate your rehearsals.

Performing

8. Perform your scene on the agreed-upon day. The director will introduce the scene, and, after the performance, the dramaturge will explain how the performance reflects his or her research.

Reflecting

9. After your performance, write a metacognitive reflection of the entire process including the scene analysis, rehearsals, and performance itself. Include your commentary on the challenges you faced, how you worked to overcome them, and your evaluation of the final performance. You may want to revisit the Scoring Guide to ensure your understanding of the criteria for this piece.

 **TECHNOLOGY TIP** If appropriate resources are available, film your rehearsals for use in critiquing and improving your performance. Pay particular attention to speaking skills and delivery of your lines.

Director's Notebook

In preparation for your acting company's performance of a scene from *Romeo and Juliet*, you will create a staging notebook. Completing each item listed below will help you understand the scene and your responsibilities in the scene.

Text

Type or paste a copy of your scene on white paper. Leave plenty of room in the margins to take notes about the visual and vocal delivery by each character. Actors will take notes about their own characters, based on your direction, but you should have notes about all the characters. Plan to sit near your acting company during the performance and be prepared to feed lines to the actors if they forget.

Diagram of the Set

You will need to draw the set, so be sure to ask your teacher where you will be performing your scene. Include a sketch of the set from the audience's perspective as well as an aerial view (a view from above).

Lighting and Sound

Create a plan for lighting that will enhance your acting company's performance. Also list any sound effects or music that your group will use. For both lighting and sound, include an explanation as to why you think your choices are appropriate for your scene.

Props

Make a list of the props for your scene and where you will get them.

Introduction

Write an introduction for the scene and memorize it. You will present this introduction before your acting company performs.

Meeting Log

After every meeting, you will be responsible for writing a dated log that records how the meeting went. Some questions you might answer in your log include the following:

- What did the group accomplish?
- What obstacles were identified?
- Which problems have been resolved? How?
- What needs to be done before and at the next meeting?

Actor's Notebook

To help you prepare for your performance of a scene from *Romeo and Juliet*, you will create a staging notebook. Completing each of the items listed below should help you understand your scene and your part in the scene.

Text

Type or paste a copy of your scene on white paper. Highlight your own lines, and paraphrase them to help you understand them. There should be plenty of room in the margins for you to take notes about vocal and visual delivery. Write down everything that you and your director decide you should do to convey your interpretation of your character.

Costume

You will need to decide on an appropriate costume for your character. This page of your staging notebook will have two parts: the first part will show your ideal costume, and the second part will show your real costume.

- Your **ideal costume** is the one you would wear if you had all the resources you could wish for. You can draw, trace, or cut a picture out of a magazine for your ideal costume.
- Your **real costume** might be very simple, but it should reflect the character in some recognizable way. You may draw, trace, or attach a picture of yourself wearing your real costume.

Explain why the costume is appropriate for your character.

Character Analysis

Write a character analysis or explain your interpretation of your character.

- If you write a character analysis, choose a genre that will allow you to convey your character's thoughts, desires, actions, and obstacles.
- If you explain your artistic interpretation, think of a way to express these concerns visually. For example, you might draw an outline of a body and write your analysis on the corresponding body parts:

Head: thoughts of your character

Heart: desires of your character

Arms: actions of your character

Legs: obstacles for your character

Dramaturge's Notebook

Research Questions

As soon as your acting company has selected its scene, you will need to generate research questions related to the scene. These questions might address the context of the play, or they might focus on the history of its performance. You might need to research references made in the play or the meanings of unfamiliar words or phrases. In short, your assignment is to answer questions so that your company's performance is as authentic as possible.

Notes

Conduct research to answer questions and take careful notes.

Bibliography

Create a bibliography of the works you consulted in your research.

Suggestions

Based on your research findings, prepare a list of suggestions for the director and the actors. Present them to the group and be prepared to explain your reasons for the suggestions.

Explanation

Write an explanation of how your research helped the acting company interpret its scene. Memorize this explanation and present it after your group's performance.

Reflection

Write a reflection considering the research for your role as dramaturge. Did the process work effectively? Did you modify your major research question during research? How would you change the process for future research?

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging
Staging Notebook	<p>The staging notebook demonstrates an insightful understanding of the scene and of the student’s responsibilities. Each required entry is complete and detailed. The format of the notebook is exceptionally neat, organized, and well presented.</p>	<p>The staging notebook demonstrates a clear understanding of the scene and of the student’s responsibilities. Required entries are complete. The format of the notebook is organized.</p>	<p>The staging notebook inadequately demonstrates an understanding of the scene and of the student’s responsibilities. Required entries may be incomplete or missing. The format of the notebook is disorganized and difficult to follow.</p>
Performance	<p>The groups’ interpretation of the scene is insightful, and the intended effect is clearly communicated to the audience. Participants demonstrate a polished performance by:</p> <ul style="list-style-type: none"> • skillfully using various theatrical elements; • strategically using all elements of vocal delivery to effectively fulfill their role within the acting company; • effectively using elements of visual delivery to create focus and maintain energy for the scene. 	<p>The groups’ interpretation of the scene is plausible, and the intended effect is communicated to the audience.</p> <p>Participants demonstrate an organized performance by:</p> <ul style="list-style-type: none"> • adequately using various theatrical elements; • knowledgeably using elements of vocal delivery to appropriately portray their character(s) or to communicate information related to their role within the acting company; • using elements of visual delivery to create coherence for the scene. 	<p>The groups’ interpretation of the scene may be unclear, and/or the intended effect is not successfully communicated to the audience.</p> <p>Participants demonstrate a disorganized performance and may:</p> <ul style="list-style-type: none"> • not utilize various theatrical elements; • not use elements of vocal delivery to portray their character(s) or to communicate information related to their role within the acting company; • use elements of visual delivery that are unclear or detract from the quality of the scene.
Evidence of Collaboration	<p>Throughout the entire process of planning and presenting, the group cooperates and works successfully to maintain purpose and to achieve goals. The equal sharing of responsibility is evident.</p>	<p>Throughout the process of planning and presenting, the group works together adequately to maintain purpose and achieve goals. The sharing of responsibility is mostly balanced.</p>	<p>Throughout the process of planning and presenting, the group members’ cooperation is lacking, which impedes their ability to maintain a purpose or achieve goals. Responsibilities may not be equally divided.</p>

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging
Reflective Text	<p>The writer’s metacognition demonstrates a thorough and detailed analysis of the entire process including analyzing, rehearsing, and performing the scene.</p> <p>It includes insightful commentary on challenges faced, how they were overcome, and an evaluation of the final performance.</p>	<p>The writer’s metacognition demonstrates adequate analysis of the process of analyzing, rehearsing, and performing the scene.</p> <p>It includes commentary on challenges faced, how they were overcome, and an evaluation of the final performance.</p>	<p>The writer’s metacognition demonstrates inadequate analysis of the process of analyzing, rehearsing, and performing the scene.</p> <p>Commentary on the challenges faced, how they were overcome, and an evaluation of the final performance may be weak or missing. Analysis and evaluation may be replaced by summary.</p>
Additional Criteria:			

Comments:

Learning Focus:

Measuring My Growth

You and your group have presented your interpretation of a scene from a Shakespearean play, which is quite an accomplishment. Some parts of the assignment may not have gone as you had planned, while other parts may have gone better than you expected. One thing is certain—you learned along the way. You probably learned about the play itself as well as the playwright and the different contexts of his work, but more importantly, you may have learned about yourself.

You have used reading, writing, speaking, and listening skills to help you learn about and perform Shakespeare’s drama. Now is your opportunity to take a close look at your growth as a learner, a reader, a writer, and a communicator. The second part of the unit focuses on **metacognition**. Metacognition is the ability to evaluate your growth and recognize the strategies that contributed to it so that you can continue to meet new learning goals.

You will have several opportunities to reflect on the learning strategies that are effective for you. Metacognition is an important skill to master because while your teachers and others may guide your education, ultimately you need to know and understand your strengths and challenges as a learner.

Reflecting on Growth: Speaking and Listening

SUGGESTED LEARNING STRATEGIES: Revisiting Prior Work, Graphic Organizer

Think about your acting company's presentation of a scene from *Romeo and Juliet*. Now take some time to reflect on the presentation and your part in it.

What did you do well?	
Next time, what would you do differently?	
What did you learn about yourself?	
What did you learn about working with others?	
How did you grow or change as a result of the experience?	

Reflecting on Growth: Speaking and Listening

You have had many opportunities for speaking and performing in front of an audience this year. Review your portfolio for activities in which you spoke to or performed for others. In this unit, you engaged in role playing, participated in a dress rehearsal, and performed a scene from a play.

Complete the graphic organizer about yourself as a speaker and/or performer.

<p>In the past, as a speaker or performer I was...</p>	
<p>When I had to speak or perform before an audience, I felt...</p>	
<p>While I spoke or performed, I used to...</p>	
<p>Now, as a speaker or performer, I am...</p>	
<p>Now when I have to speak or perform before an audience, I feel...</p>	
<p>In the future, when I speak or perform, I will...</p>	

Part of the experience of performing scenes is serving as audience for your classmates' performances. Give yourself a rating, with 10 being the best score, as a listener/audience member.

1 2 3 4 5 6 7 8 9 10

Why did you give yourself this rating?

Working collaboratively also requires listening. Rate yourself as a listener in your acting company.

1 2 3 4 5 6 7 8 9 10

Why did you give yourself this rating?

How would you rate yourself as a listener in other activities you have completed?

1 2 3 4 5 6 7 8 9 10

Why did you give yourself this rating?

What can you do to be a better listener?

Which speaking and listening strategies have helped you most? Explain.

Reflecting on Growth: Reading and Writing

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Drafting, Revising, Revisiting Prior Work

Identify activities from the unit that fit the descriptors listed at the bottom of the page. Write the activity in the Title(s) column. Then choose a descriptor that describes your response(s) to the activities. You can use the same activity more than once.

Type of Activity	Title(s)	Descriptor Words*	Strategies Used
Activities Where Your Feelings Changed as You Worked			
Activities Where Your Feelings Changed After You Finished Working			
Activities That the Class and/or Teacher Seemed to Enjoy But You Did Not			
Activities That Were Very Challenging			

*Descriptor Words

curiosity	doubt	humor	surprise	fear
unwillingness	boredom	confidence	realization	confusion
amazement	empathy	joy	intimidation	awakening
anger	serenity	anticipation	engagement	compassion
disdain	dread	frustration	questioning	encouragement
delight	nostalgia	comfort	reminding	connection
disengagement	agitation	beauty	regret	admiration

On separate paper, write a response to an activity and text that you completed in this unit. Try to trace your connection (or lack of it) to this activity throughout the whole process of completing the task. In your response, discuss the strategies you used and their effect on the activity. You are not writing a review of the activity (saying whether or not it was good) but focusing on your response to that activity and text.

After writing your response, answer the following reflection questions.

1. As you review the challenging activities you listed on the previous page, what did strategies add to the activity, if anything? Explain.
2. You may have used some strategies more than others in this unit. Which strategies did you use most often? Why?

Reflecting on Growth: Reading and Writing

3. What pieces of work, if any, do you plan to include in your portfolio as measurements of growth during this unit? Why did you select those pieces? How do they reflect your growth? Fill in the organizer below.

Name of Activity or Activities	Reason for Including This Activity in the Portfolio as an Example of Growth

4. In which strategies do you feel you have improved the most in this unit?
5. Which strategies, if any, are not comfortable for you at this point? Why?

Writing a Metacognitive Reflection

SUGGESTED LEARNING STRATEGIES: **Drafting, Revising**

Assignment

Your assignment is to write a reflective essay about your growth as a reader, writer, speaker, and listener. Your essay should include examples of reading, writing, speaking, listening, and collaborative strategies you have used this year. You should also explain how those strategies helped you to improve your ability to read and comprehend challenging texts as well as write and present original texts.

Steps

Planning

1. Review the activities you completed this year. Also, refer to your list of strategies you have used this year. Be sure to consider strategy learning logs and end-of-unit reflections, as well as the pieces you have saved in your portfolio throughout the year.
2. Identify two or three strategies from each category (Reading, Writing, Speaking and Listening, Collaborative) that you used often and found to be most helpful in your tasks.
3. Using a prewriting strategy of your choice, develop a plan for a reflective essay in which you describe yourself as a reader, a writer, a speaker and a listener.

Drafting

4. Draft your essay. Include examples of your strengths, the challenges and obstacles you have encountered, and the strategies you have used to overcome them. Be sure to identify the strategies you have used, their effectiveness, and reasons you think they worked well for you. Use your portfolio as a resource and provide specific examples of texts you have read and created. Conclude by describing how you will meet new challenges and opportunities as a speaker, listener, and writer. Consult the Scoring Guide to review criteria.

Revising and Publishing

5. When you revise and edit your essay, make sure that your references to specific texts and assignments are accurate.
6. Share your metacognitive reflection with an audience of your choice.

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging
<p>Evidence of Metacognition</p>	<p>The text insightfully and descriptively discusses the writer’s strengths and the obstacles/challenges encountered in reading, writing, speaking, and listening.</p> <p>It provides reflective commentary on the effectiveness of strategies used as a reader, speaker, listener, and writer and demonstrates a perceptive analysis of strategies the student will apply in the future.</p>	<p>The text discusses the writer’s strengths and the obstacles/challenges encountered in reading, writing, speaking, and listening.</p> <p>The text evaluates the effectiveness of particular strategies as a reader, speaker, listener, and writer.</p> <p>Commentary also shows an adequate evaluation of the strategies the student and will apply in the future.</p>	<p>The text attempts to discuss the writer’s strengths and the obstacles/challenges encountered in reading, writing, speaking, and listening.</p> <p>Commentary does little to explain the strategies to support experiences with challenging texts and opportunities as a speaker, listener, and writer.</p> <p>Parts of the reflective evaluation and evidence of personalized strategies to apply in the future may be missing.</p>
<p>Examples of Strategy Application</p>	<p>Specific and varied examples of texts the writer read and created and examples of speaking and listening opportunities support the identified strategies. They directly connect to the writer’s analysis.</p>	<p>Clear examples of texts the writer read and created and examples of speaking and listening opportunities support the identified strategies. They relate to the writer’s analysis.</p>	<p>Examples are difficult to identify from the description the student provides.</p>
<p>Organization</p>	<p>The text is multi-paragraphed and logically organized to enhance reader’s understanding.</p>	<p>The essay is multi-paragraphed and organized in a coherent manner.</p>	<p>Organization is attempted, but key components are lacking in coherence.</p>

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging
Additional Criteria			

Comments:

Reflection

An important aspect of growing as a learner is to reflect on where you have been, what you have accomplished, what helped you to learn, and how you will apply your new knowledge in the future. Use the following questions to guide your thinking and to identify evidence of your learning. Use separate notebook paper.

Thinking about Concepts

1. Using specific examples from this unit, respond to the Essential Questions:
 - What are the essential features of an effective drama and/or dramatic performance?
 - How have the strategies I have learned this year helped me to be a better reader, writer, speaker, and listener?
2. Consider the new academic vocabulary from this unit (**Drama, Tragedy, Theatrical Elements, Interpretation, Metacognition**) as well as academic vocabulary from previous units, and select 3–4 terms of which your understanding has grown. For each term, answer the following questions:
 - What was your understanding of the term before you completed this unit?
 - How has your understanding of the term evolved throughout the unit?
 - How will you apply your understanding in the future?

Thinking about Connections

3. Review the activities and products (artifacts) you created. Choose those that most reflect your growth or increase in understanding.
4. For each artifact that you choose, record, respond to, and reflect on your thinking and understanding, using the following questions as a guide:
 - a. What skill/knowledge does this artifact reflect, and how did you learn this skill/knowledge?
 - b. How did your understanding of the power of language expand through your engagement with this artifact?
 - c. How will you apply this skill or knowledge in the future?
5. Create this reflection as Portfolio pages—one for each artifact you choose. Use the model in the box for your headings and commentary on questions.

Thinking About Thinking

Portfolio Entry

Concept:

Description of Artifact:

Commentary on Questions: