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**Table of Contents: *Romeo and Juliet* Unit**

<b><u>Activity</u></b>	<b><u>Page #</u></b>
Introduction to Unit	<b>3</b>
Unit Template with Learning Plan	<b>4</b>
Student Progress Monitoring	<b>8</b>
Academic Vocabulary	<b>10</b>
Pre-assessment	<b>11</b>
Building Background Knowledge	<b>14</b>
Culminating Assessment: Analyzing and Performing a Scene	<b>15</b>
Timed Writing Prompt	<b>23</b>
Differentiation	<b>26</b>
Resources (in 2002 materials)	<b>128</b>

Note that the majority of the lesson plans and activities are found in the original curriculum packet, which appears at the end of this unit guide. See the Learning Plan for suggested activities.

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## Introduction

Why is *Romeo and Juliet* still the most commonly taught text in ninth grade classrooms around the country? Do we subject our students to the archaic language of Shakespeare only because we were so subjected ourselves when we were in school? Based upon recent PPS teacher surveys and the fact that we have developed no less than two curriculum packets for the play in the past seven years, the real reason is that teachers who work with freshmen consistently find that the play's conflicts, characters and themes still resonate with fifteen-year-old students.

There are hurdles, certainly, for students' appreciation of the play, the language chief among them. The best way to overcome this initial student resistance is to remember that *Romeo and Juliet* is a PLAY and must be performed and viewed as a performance. It is the experience of many ninth grade teachers that only through this performance-based approach students can be successful in analyzing the play.

Therefore, this unit guide suggests a pathway through the study of *Romeo and Juliet* by making suggestions for the appropriate activities from both of the earlier curriculum packets that will lead to the culminating assessment, which is both a performance and an analysis. So, this unit guide does not attempt to replace the exceptional work done by our colleagues, but rather complements and focuses on the identified grade-level priority standards.

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## Romeo and Juliet Unit Template

### Stage 1: Desired Outcomes

<p><b>Priority Standards:</b></p> <p><b>9.07.</b> Analyze characterization</p> <p><b>9.06.</b> Draw conclusions about the author’s purpose.</p> <p><b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions, actions, including movement, gestures, and expressions.</p> <p><b>9.15.</b> Actively solicit another person’s comment or opinion</p> <p><b>9.16.</b> Offer one’s own opinion assertively without dominating</p> <p><b>Speaking:</b> Demonstrate and apply knowledge of the elements of an effective oral presentation</p>	
<p><b>Understandings:</b></p> <p>Students will understand that:</p> <ul style="list-style-type: none"> <li>Writers from diverse backgrounds and time periods explore themes and ideas important to humanity.</li> <li>Writers use a complex range of literary devices and strategies to engage their readers and convey their ideas.</li> <li>The characters in <u>Romeo and Juliet</u> are complex, reflecting the demands Renaissance culture placed on individuals with respect to allegiance and revealing the ultimate tension between the individual and societal expectations.</li> </ul>	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>What makes a person who he or she is?</li> <li>What role does family play in a person’s identity?</li> <li>What is loyalty? What different kinds of loyalty are demonstrated in the play?</li> <li>How can an author use language to establish or define a character? What kinds of linguistic structures distinguish Shakespeare’s different characters in the play?</li> <li>What is the nature of romantic love? To what extent does Shakespeare’s play interrogate or critique the value of romantic love as a social construct?</li> </ul>
<p><i>Students will know:</i></p> <ul style="list-style-type: none"> <li>The plot and characters of <i>Romeo and Juliet</i></li> <li>Various stylistic techniques specific to Shakespeare’s work</li> <li>The dramatic elements that make an effective performance</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>Apply interpretive reading strategies.</li> <li>Develop a well-reasoned thesis.</li> <li>Apply the writing process to produce a draft and revision of a character analysis essay.</li> <li>Perform a scene from <i>Romeo and Juliet</i> that effectively captures the character</li> </ul>

## Stage 2: Assessment Evidence

<b>Culminating Assessment</b> <i>(learning task)</i>	<b>Other Evidence</b>
<p><b>Who Are You?</b> After carefully reading and analyzing the play, your task is to perform a scene from the play in which you use gesture, movement, and voice to effectively capture and present your character to an audience. Then, you will write a detailed character analysis essay exploring the complexity of your character in the context of the play.</p>	<ol style="list-style-type: none"><li>1. Character Notes and Paragraphs Letter/Journal/Blog Entry—</li><li>2. Creative Character Extensions— Students write a back story, a deleted scene, or an alternate ending to extend their comprehension of the character they work with.</li><li>3. Character Profile Posters</li></ol>

### Stage 3: Learning Plan: *Romeo and Juliet*

		Where is the activity? (Page #)		
Activity Title	Priority Standards	This guide	2002	2007
<b>Famous Lines</b>	<b>9.01.</b> Determine meanings of words using contextual and structural clues and through the use of definition, inference, example, restatement, or contrast. <b>9.05.</b> Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text.		<b>9</b>	
<b>Snippets: Language</b>	<b>9.05.</b> Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text. <b>9.09.</b> Define how tone or meaning is conveyed in poetry		<b>11</b>	
<b>Tea Party: Whose House Am I?</b>	<b>9.04.</b> Predict future outcomes supported by the text, using contextual clues.		<b>23</b>	
<b>Shakespearean Insults</b>	<b>9.01.</b> Determine meanings of words using contextual and structural clues and through the use of definition, inference, example, restatement, or contrast.		<b>44</b>	
<b>Pre-Assessment</b>	<b>9.03.</b> Summarize sequence of events <b>9.07.</b> Analyze characterization <b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions.	<b>11</b>		
<b>Building Background Knowledge and the Writing Process</b>	<b>9.01.</b> Determine meanings of words using contextual and structural clues and through the use of definition, inference, example, restatement, or contrast. <b>9.05.</b> Infer an author’s unstated ideas, analyzing evidence that supports those unstated ideas and make reasonable generalizations about text.	<b>14</b>		
<b>Character Notes</b>	<b>9.07.</b> Analyze characterization <b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions.			<b>8</b>
<b>Letter/Blog</b>	<b>9.13.</b> Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.			<b>10</b>

		Where is the activity? (Page #)		
Activity Title	Priority Standards	This guide	2002	2007
<b>Acting Out the Ball</b>	<p><b>9.07.</b> Analyze characterization</p> <p><b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions.</p>		<b>46</b>	
<b>Citing Quotations</b>	<p><b>9.13.</b> Support interpretations of literature through the use of textual references</p>			<b>14</b>
<b>Character Extensions</b>	<p><b>9.07.</b> Analyze characterization</p> <p><b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions.</p>			<b>18</b>
<b>Character profiles</b>	<p><b>9.07.</b> Analyze characterization</p> <p><b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions.</p>			<b>20</b>
<b>Comparing film Versions</b>	<p><b>9.07.</b> Analyze characterization</p> <p><b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions.</p> <p><b>9.13.</b> Support interpretations of literature through the use of textual references</p>		<b>50</b>	
<b>Image-Making Drama Activity</b>	<p><b>9.07.</b> Analyze characterization</p> <p><b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions.</p>		<b>52</b>	
<b>Culminating Assessment Performing and Analyzing a Scene</b>	<p><b>9.07.</b> Analyze characterization</p> <p><b>9.06.</b> Draw conclusions about the author’s purpose.</p> <p><b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions, actions, including movement, gestures, and expressions.</p> <p><b>9.15.</b> Actively solicit another person’s comment or opinion</p> <p><b>9.16.</b> Offer one’s own opinion assertively without dominating</p> <p><b>Speaking:</b> Demonstrate and apply knowledge of the elements of an effective oral presentation</p>	<b>15</b>		
<b>Timed Writing</b>	<p><b>9.07.</b> Analyze characterization</p> <p><b>9.06.</b> Draw conclusions about the author’s purpose.</p>	<b>23</b>		





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## Academic Vocabulary

The vocabulary used extensively in this unit:

Alliteration  
Allusion  
Characterization  
Foreshadowing  
homonym  
Imagery  
Irony  
Metaphor  
Monologue  
Oxymoron  
Persona  
Personification  
Prologue  
Pun  
Rising Action  
Soliloquy  
Sonnet  
Synonym  
Tableau  
Theme

## **Pre-Assessment: *Romeo and Juliet* Unit**

Note: Unlike most other units in this guide, the pre-assessment for the *Romeo and Juliet* unit might be most appropriately given after a week or so into the unit to allow for students to get more comfortable with the Shakespearean language with some of the opening activities. Ideally, students have had a chance to read, view, hear, and discuss the first scene from Act One before completing this pre-assessment.

Purpose: To give teachers a sense of students' comfort with the Shakespearean language and their abilities to analyze a difficult text for characterization. It will also give teachers an understanding on students' background knowledge of the theatrical elements of a performance: costumes, props, sets, etc.

Steps:

1. As a class, read the conversation between Montague and Benvolio and be sure that students are aware of the concern that Montague has for his son, Romeo. Stop reading at line 157 with the line, "Good morrow, cousin."
2. Direct students to read independently the conversation between Benvolio and Romeo and then to complete the questions on the following page, which ask for summary, paraphrase, character analysis, and an explanation of theatrical choices. Students should stop reading at line 223 ("O teach me how I should forget to think.")

Be sure that students have an opportunity to reflect on their pre-assessment, both before submitting and after it has been returned. It is essential that students know where they are in relation to identified priority standards.

## **Pre-Assessment: *Romeo and Juliet* Unit**

Read lines 1.1.157-223 (“Good morrow” to “how I should forget to think”)

1. Summarize the most important information you learned from this scene.
2. Choose any section of at least two lines from what you read. Copy it down and then paraphrase it (put it in your own words).
3. What is wrong with Romeo? Use at least two examples from this section to support your response. Why does Shakespeare use these to establish Romeo’s character?
4. Imagine that you were the director of a stage version of this scene. What would you have for the set? Why? What about costumes and props? Why? What music and/or lighting would you suggest? Why?

## Pre-Assessment Scoring Guide

<b>Priority Standard</b>	<b>6-5 Exceeds</b>	<b>4-3 Meets</b>	<b>2-1 Does not yet meet</b>
<b>9.03.</b> Summarize sequence of events	Writer provides a thorough and accurate accounting of the most significant and relevant events from the scene	Writer provides a mostly accurate summary of the events from the scene	Some significant elements from the writer's summary are missing and/or inaccurate
<b>9.07.</b> Analyze characterization	Through analysis and evidence, the writer demonstrates a sophisticated knowledge of the elements of characterization,	Writer demonstrates an awareness that authors develop characters through various devices, though the analysis and evidence at this point may be somewhat limited.	While the writer may be able to describe the main character, at this point, he or she has not demonstrated an awareness of the craft that authors use to develop characters.
<b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions.	Through a detailed suggestion and thorough explanation of dramatic choices, the writer demonstrates a clear understanding of how these elements are used to develop character, mood, and so on.	Dramatic choices are made and the writer demonstrates that these elements can be used to develop character, mood, and so on.	At this point, the writer is not able to articulate how significant dramatic elements can have an effect

## ***Romeo and Juliet*: Building Background Knowledge and the Writing Process**

Standards: 9.04.2 Use features of informational text to reach supported conclusions  
9.12.3 Ideas and Content  
9.13. Write summaries of informational texts  
9.15.4 Initiate new topics in addition to responding to adult-initiated topics  
9.16.3 Offer one's own opinion assertively without dominating

Objective: Students will identify main ideas gleaned from informational texts providing background information about William Shakespeare and the English Renaissance, including the culture of the theatre and the historical context for the play. Students will raise topics for future study.

Materials: Pen, paper, Holt Elements of Literature, Third Course

Time: Various, interspersed with the reading of the play; either in class or assigned as homework

Activity: Students may work independently or in pairs. If in pairs, one student should read a selection aloud, while the other student makes notes on interesting new facts. Different informational texts can lead students to record new information in different modes, including creating timelines, maps, retrieval charts or sets of questions for further inquiry.

When reading is completed, students should collaborate to write a summary each article, providing the piece's title, author, and main ideas, followed by sufficient supporting details to provide a sense of the essay's purpose.

Summaries are: objective; written from the third-person perspective; short and concise. Student summaries should reflect comprehension of the key ideas in each piece. Students may choose to generate sets of questions for further inquiry in response to the pieces they read.

Summaries may be shared and discussed with the class to examine how different pairs approach the goal of concision.

Informational texts and suggested activities:

- "William Shakespeare's Life: A Genius from Stratford," 890-891; timeline
- "Shakespeare and His Theater: A Perfect Match," 892-894; map with labels
- "How to Read Shakespeare," 895-896; oral practice
- "No Female Actors and No R-Rated Love Scenes," 956
- "Shakespeare in the Video Store," 1006
- "Dear Juliet" and "Romeo and Juliet in Bosnia," 1033-1036; retrieval chart

## **Culminating Assessment: Performing and Analyzing a Scene**

### **Assignment**

Your assignment is to work with a group to interpret, rehearse, and perform a scene from *Romeo and Juliet* as well as to provide an actor's or director's notebook for this scene that analyzes your character and the overall scene.

### **Steps**

1. Select a scene from the list of possible scenes or identify one of your own. Be sure that there is an even balance between characters in the number of lines for each.
2. Read through the scene several times to become familiar with it and to clarify meaning. Confirm who will play which roles. Remember, in Shakespeare's time men played all roles, so do not allow gender to dictate your casting choices.
3. Create your staging notebook for the scene.
4. Begin the rehearsal process by getting comfortable saying the lines and understanding the action in your scene. Try to speak naturally and clearly and with emphasis.
5. As you continue rehearsing, move with purpose. Use appropriate hand gestures and facial expressions. Look at and interact with the other actors. Avoid turning your back to the audience.
6. Remember, the goal is to perform an interpretation of a scene to which everyone in the group contributes. The test of the group's success will be how well you work together to create a polished performance.
7. The director(if you have one) will guide the group as you make lists of props, costume pieces, and background music that will enhance your performance. Rehearse, using these items, as soon as possible.
8. If possible, videotape one of your rehearsals to help you improve the quality of the overall performance. Pay attention to your distance from one another, your position on stage, the pace of your speech, and the volume of your voice. If videotaping is not practical, ask another group to watch your dress rehearsal and provide feedback on how you might improve your performance.
9. Perform your scene.
10. After your performance, describe the process you went through to complete this project, the challenges you faced, how you worked to overcome them, and your evaluation of the final performance.
11. Write your analytical essay that examines your scene. Be sure to have your group members review it and offer feedback.

## ***Romeo and Juliet* Acting Groups**

<b>Group #</b>	<b>Act, Scene, Lines</b>	<b>Characters</b>	<b>Actors</b>
1	1.1.163-201	Romeo and Benvolio	
2	1.1.201-247	Romeo and Benvolio	
3	2.1.3-46	Benvolio + Mercutio	
4	2.2.28-78	Romeo and Juliet	
5	2.2.112-145	Romeo and Juliet	
6	2.2.149-205	Romeo and Juliet	
7	2.5.21-83	Juliet and Nurse	
8	3.2.1-90	Benvolio, Tybalt, Mercutio, Romeo	
9	3.1.93-143	Mercutio, Benvolio, Romeo, (Tybalt)	
10	3.2.41-106	Juliet + Nurse	
11	3.5.1-42	Romeo and Juliet	
12	3.5.129-215	Capulet, Lady Capulet, Juliet, Nurse	
13	4.1.25-100	Juliet and Friar Laurence	
14	5.1.61-91	Romeo and Apothecary	
15	5.3.45-75	Romeo and Paris	
16	Act 5 (see me)	Romeo and Juliet	

## **Romeo and Juliet: Prewriting/Performing Analysis**

Be sure to answer each of the following thoroughly (a paragraph for each):

1. Describe the character from your scene. What are his/her personality, attitude, and emotions like?
2. Describe some of your gestures, movements, voice, and facial expressions that you plan on using to capture some of what you identified in #1? Be sure to explain why you are using them. Point to specific lines from the play.
3. Copy out TWO significant lines from your scene spoken by your character. Why are these lines significant?
4. How do you plan on performing the lines you identified in #3? Think about movement, gestures, voice, and so on.
5. Describe one significant interaction between your character and one other character. How are you planning on performing this interaction?
6. If you had no limitations on cost or time, describe the costumes, props and sets you might use for your scene. Please remember, though, that it is a stage production, not a film.
7. Describe the process of rehearsing and performing. What do you like/not like? Why? How does your group work together?

## Staging Notebook

Staging notebooks play an important part in preparing for performances. Each member of your acting company should complete a staging notebook, although the entries will be different for directors and actors.

As you work on your notebook, use at least one page for each bulleted item. Be sure to include the marked-up scene. The staging notebook should be contained in some type of folder.

<b>The Director's Notebook Includes:</b>	<b>Each Actors' Notebook Includes:</b>
<ul style="list-style-type: none"> <li>• A marked-up text that shows the notes for all of the characters</li> <li>• A diagram of the set</li> <li>• A plan for lighting and sound</li> <li>• A list of props</li> <li>• An introduction for the scene, which will be presented by the director</li> <li>• A dated log written after each meeting, reporting what was accomplished, who did what, what obstacles were identified, what problems have been overcome, and what needs to be done by or at the next meeting</li> </ul>	<ul style="list-style-type: none"> <li>• A marked-up text, including notes about actions, facial expressions, and voice/emotions</li> <li>• A page showing an ideal costume for this character, including an explanation as to why this costume is ideal</li> <li>• A page showing the costume the student actually plans to wear and explaining why this costume is appropriate</li> <li>• A character analysis, either in written or artistic format focusing on the character's thoughts, desires, actions, and obstacles</li> </ul>

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## Director's Notebook

To help you prepare for your acting company's 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 more fully your scene and your responsibility in the scene.

### Text

Type or paste a copy of your scene on white paper. There should be plenty of room in the margins for you to take notes about the actions, facial expressions, and voice/emotions of each character. The 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 the lines to the actors if they forget a line.

### 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 the kind of lighting that you could use in the setting that would 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 that you will use in your scene.

### Introduction

Write an introduction for the scene and memorize it. You will present this introduction before your acting company performs. In addition, your teacher may expect you to be prepared to fill in for an actor (should one of the actors be absent on the day of the performance).

### 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 would be

- What did the group accomplish?
- Who did what?
- What obstacles were identified?
- Which problems have been overcome?
- What needs to be done by and at the next meeting?

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## 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 more fully your scene and your part in the scene.

### Text

Type or paste a copy of your scene on white paper. Highlight your own lines. There should be plenty of room in the margins for you to take notes about actions, facial expressions, and voice/emotions. Write down everything that you and your director decide you should do to convey 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 idea for a real costume.

- Your **ideal costume** is the one you would wear if money were no object. 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 take a picture of yourself wearing your real costume.

Both costume pages will include your thoughts as to why the costume is appropriate for your character.

### Character Analysis

You will need to write a character analysis or create an artistic interpretation of your character. If you choose to write your character analysis focus on the thoughts, desires, actions and obstacles of your character.

If you create an artistic interpretation, you will need to draw the outline of a body and write your analysis on the corresponding body part.

Head: thoughts of your character

Heart: desires of your character

Arms: actions of your character

Legs: obstacles for your character

## An Analysis of Your Scene

**Assignment:** After your performance, write an essay (in standard essay format) that explains the significance of the scene that you chose for your performance. Be sure to use your staging notebook to assist you. You need to focus on the following elements of your scene:

- a. **Character:** *questions to consider are:* what are the motivations of each of the characters in this scene? What do the actions of the characters reveal? How do the characters change or develop in this scene? How are their actions in this scene similar or different from their actions/behaviors in other scenes?
- b. **Conflict:** *questions to consider are:* what is the central conflict in this scene? How does this conflict relate to the larger conflicts in the play?
- c. **Theme:** *questions to consider:* what is the purpose of including this scene in the play? How does it relate to the larger themes of the play?

In each paragraph, be sure to have a topic sentence and supporting evidence (quotations and examples). You need to have an introduction and a conclusion as well. Proofread your exam closely before submitting it.

## Culminating Assessment: Scoring Guide

Standard	Exceeds Expectations	Meets Expectations	Does Not Yet Meet Expectations
<p>Creates an Interpretation of a character</p> <p><b>Speaking:</b> Demonstrate and apply knowledge of the elements of an effective oral presentation</p>	<p>Actions, facial expression, and voice/emotions are used to create a powerful and believable portrayal of a character.</p>	<p>Actions, facial expression, and voice/emotions are used effectively to portray a character.</p>	<p>Actions, facial expression, and voice/emotions are not used in a way that portrays a character.</p>
<p><b>9.06.</b> Draw conclusions about the author’s purpose.</p> <p><b>9.07.</b> Analyze characterization</p>	<p>The performance, staging notebook, and analysis reveal an insightful analysis and mature understanding of the scene and the character(s).</p>	<p>The performance and staging notebook reveal a careful analysis and clear understanding of the scene and characters.</p>	<p>The performance and/or staging notebook reveal a limited analysis and understanding of the scene.</p>
<p><b>9.10.</b> Analyze how dramatic elements are used to develop characters/mood through dialogue, soliloquies, asides, character foils, stage directions.</p>	<p>Carefully chosen and/or created props, music and sound effects, lighting, and costumes work together to create a mood appropriate for the scene.</p>	<p>Props, music and sound effects, lighting, and costumes create a mood appropriate for the scene.</p>	<p>Props, music and sound effects, lighting, and costumes are minimal and may not create a mood appropriate for the scene.</p>
<p><b>9.15.</b> Actively solicit another person’s comment or opinion</p> <p><b>9.16.</b> Offer one’s own opinion assertively without dominating</p>	<p>The planning time and performance reveal a successful endeavor to produce an effective presentation. Obstacles are overcome with cooperation of the whole acting company.</p>	<p>The planning time and performance reveal a sincere effort to work together to produce an effective presentation.</p>	<p>The planning time and performance reveal a lack of effort to work together to produce an effective presentation.</p>

## **Timed Writing**

### **Materials**

*Romeo and Juliet*

“Some shall be pardoned, and  
some punished” student page

### ***Purpose***

- To assess responsibility for the tragedy
- To write under time constraints

### ***Steps***

1. Working alone or in groups, students should consider who is to blame for the deaths of Romeo and Juliet. They should use the graphic organizer for their notes as they scan through the play looking for quotes.
2. Have students write a timed writing on the prompt provided. You might allow students to use the quotes they have already located, or you might tell them to paraphrase from memory.
3. This writing could provide a diagnostic instrument to help students improve future timed writings.

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## Timed Writing

During our reading of *Romeo and Juliet* we have discussed the cause of Romeo and Juliet's deaths. The major factors leading to their untimely demise are:

1. Romeo and Juliet's youth and inexperience
2. The interference of the adults in the play
3. The influence of fate and/or chance on the lives of the characters

Now look back through the play to locate actions and lines to support each of these factors as a cause of the deaths of Romeo and Juliet. Use the chart below to organize your findings.

Youth and Inexperience	Adults' interference	Fate/Chance

## Timed Writing Prompt

At the end of *Romeo and Juliet*, the Prince states that some of those involved will be pardoned and others punished. You have considered the responsibility of Romeo and Juliet themselves, the adults in their lives, and Fate/Chance. Which do think is primarily to blame for the deaths of Romeo and Juliet?

Compose a letter to the Prince, advising him in the sentencing. Convince him who is primarily responsible for the deaths of Romeo and Juliet and suggest a fitting consequence. Be sure to provide evidence from the drama to support your advice to the Prince. Look at the Scoring Criteria on the next page to guide your writing.

## Differentiation

As part of the Holt textbook adoption, the district has received a number of valuable resources to help differentiate this text that can be so challenging for some of our students. Most helpful is the Holt Adapted Reader, in which students will find key scenes from *Romeo and Juliet* that have been rewritten with an easier vocabulary level. It is not written in prose, but rather is in the same verse as the original, but also with appropriate summaries of longer sections.

Additional *Romeo and Juliet* differentiated assignments are:

1. Working with a group, you will read, rehearse, and perform a short scene from *Romeo and Juliet* by using props, costumes, gestures, movements, etc. You will be graded on your individual performance and you will be given a group grade on rehearsal days.
2. After reading the sonnets on the separate worksheet and completing all the assigned work, choose one of the sonnets and write a one-page explanation of how the themes expressed in the sonnet are similar or different to those in *Romeo and Juliet*.
3. After reading and responding to the article on Aristotle's definition of "tragedy," write a one-page explanation of why the play *Romeo and Juliet* fits his definition or does not fit his definition.
4. Rewrite any scene from the play of at least ten lines into contemporary language that uses slang and modern-sounding words or phrases. Be sure to write at the top of your paper the Act, Scene, and Line numbers you are rewriting.
5. Select any ten lines from the play and illustrate them with drawings, photographs, or cut-outs from magazines. Be sure to label the drawings with the lines themselves.
6. Create a mock newspaper that announces the death of Romeo and Juliet. Be sure to include other articles, editorials, editorial cartoons, headlines, etc.
7. Imagine that you are the director of a new film of *R & J*. Make a CD or tape of at least five songs that you might include in your filmed version of the play. Write a paragraph for each song explaining where in the play it would be and why you would include it.