

Unit Plan: Act 3 Romeo and Juliet- "Love Conquers...?"				
Lesson	Focus Question	Topic	Class Activity	Homework
Lesson 1	What themes and literary elements are present?	Romeo's Fate	Read Act 3 Scene 1	Written ¶
Lesson 2	How does sword fighting act as a vehicle in Act 3?	Plot Structures	Watch Scene/ Map 3.1	None
Lesson 3	" "	Themes	Comparison	Journal
Lesson 4	What literary devices can be literally or figuratively represented in sword fights?	Rhythm/Tempo/Tension/Tone	Terms/Star Wars	Find Visuals
Lesson 5	How does evaluating these devices visually allow us to better use them through words?	Imagery	Application	Journal
Lesson 6	How does the tone of the play change during these scenes?	Tone/Mood	Read Act 3 Scene 2	Worksheet
Lesson 7	What happens in Act 3 Scenes 3-4?	Act 3 Scenes 3-4	Read Act 3 Scene 3-4	None
Lesson 8	"How does foreshadowing affect us as readers?"	Foreshadowing	Read Act 3 Scene 5	Introduce Short Story
Lesson 9	Does love conquer fate? Do we have free will or choice?	Fate	R&J and Work Time	Brainstorming
Lesson 10	Does love conquer social expectations?	Social Expectations	These Broken Stars	Writing
Lesson 11	" "	" "	" " and Work Time	Writing
Lesson 12	Does love conquer race?	Race	Watch Starcrossed	Writing (revising)
Lesson 13	" "	" "	The Host	Peer Editing
Lesson 14	Does love conquer death/illness?	Death/Disease	The Fault in Our Stars	Writing
Lesson 15	"Does love conquer reason?"	Intelligence/Reason	R&J Summary	Writing
Assessment	Short Story/ Story Map/Journals			

Contemporary Text:
The Host (pg. 118-144)
These Broken Stars (pg. 1-41)
The Fault in our Stars
Star Crossed (Episode 1)

<b>Unit Plan: <i>Romeo and Juliet</i> Act 3</b>	
<b>Lesson 1</b>	
<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	What themes and literary elements are present in Act 3 Scene 1?
<b>Topic:</b>	Themes present in Act 3 Scene 1 AND Romeo's Exile
<b>Class Procedure:</b>	<p>Read Act 3 Scene 1</p> <p>Class Discussion/ Brainstorming: What themes are present? How might our overarching question be answered through this scene?</p> <p>Class Debate Activity: How should Romeo have been punished?</p> <p style="padding-left: 40px;">Have students answer the first question on the handout.</p> <p style="padding-left: 40px;">Split them into groups based on their answer.</p> <p style="padding-left: 40px;">Give them a few minutes to talk to one another and gather their argument.</p> <p style="padding-left: 40px;">Explain that if you have been convinced to a different argument at any time you can get up and move tables.</p> <p style="padding-left: 40px;">Each side gets 30 seconds to say their argument.</p> <p style="padding-left: 40px;">Have them flip their papers over and go through the rest of the questions to see if their minds change when confronted with a particular quantifier or perspective.</p> <p style="padding-left: 40px;">Any extra time can be used to work on homework.</p>
<b>Activities:</b>	Reading (20 min), Debate (20 min)
<b>Resources (Mine):</b>	Work sheet
<b>Resources (Others):</b>	No Fear Shakespeare, Netflix
<b>Standards:</b>	<p>CCSS.ELA-LITERACY.W.9-10.1</p> <p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>CCSS.ELA-LITERACY.W.9-10.9</p> <p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>CCSS.ELA-LITERACY.RL.9-10.1</p> <p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CCSS.ELA-LITERACY.RL.9-10.2</p> <p>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.SL.9-10.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>
<b>Notes:</b>	
<b>Homework:</b>	Write a paragraph or two explaining and founding your opinion regarding Romeo's exile, execution, or innocence citing at least one piece of textual evidence.



Romeo and Juliet Act 3 Scene 1  
English 9  
11/11/2015

Name:

Things to think about while watching the video clip:

What themes are present in this scene?

- Honor
- Revenge
- Justice
- Heroism
- Love
- Family
- Loss
- Grief
- Pride
- \*Dramatic Irony

How might an overarching question be present in this scene? (Love conquers...what?)

- Love for Mercutio gives Romeo strength to conquer Tybalt?
- Romeo's love for Juliet could have voided the whole situation?
- Romeo's love for Mercutio saves him from execution?

Class Activity:

**DO NOT TURN OVER THIS PAPER UNTIL YOU HAVE FULLY ANSWERED THE FIRST QUESTION BELOW.**

1. Should Romeo have been exiled, executed, or not punished?

## USE THE FOLLOWING QUESTIONS TO EXTEND OR SHIFT YOUR ARGUMENT

2. Examine the Prince's earlier decree in relation to the question above. How does it affect your argument? (Notes)

“By thee, old Capulet, and Montague,  
Have thrice disturb'd the quiet of our streets,  
And made Verona's ancient citizens  
Cast by their grave beseeming ornaments,  
To wield old partisans, in hands as old,  
Canker'd with peace, to part your canker'd hate:  
If ever you disturb our streets again,  
Your lives shall pay the forfeit of the peace.”

3. “If you aren't part of the solution, you're part of the problem.” How does this saying effect your argument?

4. How does Mercutio's relation to the King effect your argument?

5. Was Romeo endangering innocent bystanders or citizens? Are there innocent bystanders or citizens?

6. How would Romeo have been tried and found in contemporary society? How does this effect your argument?

**Unit Plan: *Romeo and Juliet* Act 3****Lesson 2**

<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	How does sword fighting act as a vehicle in Act 3?
<b>Topic:</b>	Plot Structure and Act 3 Scene 1
<b>Class Procedure:</b>	<p>Watch Act 3 Scene 1 (2013)</p> <p>Lesson Focus: This scene is one rather large fight, but what is the larger importance or significance of this fight? It is not possible to read the fight (because it is left mostly out of the stage directions). However, this is one interpretation of how the fight may have unfolded. How does this sword fight effect the plot progression in the play? What different literary structures are represented or effected through this sword fight?</p> <p>Lecture:</p> <ul style="list-style-type: none"> <li>Plot- Organized pattern or sequence of events that make up a story</li> <li>Plot Structure- The “shape” of a story</li> <li>Exposition- Introduction of setting, characters, background, mood, tone, voice, and primary conflict</li> <li>Conflict- A struggle (usually between two opposing forces/intentions internally or externally)</li> <li>Rising Action- Sequence of evets leading to the climax or result of the primary conflict</li> <li>Climax- Highest point of interest or suspense in a story, result of building tension</li> <li>Falling Action- Events as a result of the climax, succeeding tension</li> <li>Resolution- Conclusion and wrap-up of loose ends in the story</li> </ul> <p>Draw the traditional plot structure on the board and label with these points while discussing the terms above.</p> <p>Explain briefly that plot structures change depending on the story and this map only represents one type of map (usually over simplified).</p> <p>Give example of a different map (circle, squiggled lines, iceberg etc.)</p> <p>Class Mapping: Split students into small groups and have them map the scene with the focus question in mind... “How does sword fighting act as a vehicle moving plot?”</p> <p>Class Discussion: Have students share their maps and compare and contrast the differing drawings and shapes. Why did they portray the scene visually in this way? What was the purpose of the sword fight?</p> <ul style="list-style-type: none"> <li>Excitement on stage</li> <li>Extension and fruition of conflict</li> <li>Visual struggle</li> <li>Fits time period</li> <li>Conflict Resolution</li> </ul> <p>Moving into topics for class the next day:</p> <p>Heroism, Courage, Chivalry, Code of Conduct, Pride, Revenge, Hubris, Loss</p>
<b>Activities:</b>	Movie Clip (10 min), Review of Literary Structure (10 min), Story Mapping (15 min) Discussion of Results (10min )
<b>Resources (Mine):</b>	None
<b>Resources (Others):</b>	Netflix <a href="http://www.readwritethink.org/files/resources/lesson_images/lesson904/MidPlotStructure.pdf">http://www.readwritethink.org/files/resources/lesson_images/lesson904/MidPlotStructure.pdf</a>
<b>Standards:</b>	CCSS.ELA-LITERACY.L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness

	<p>level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>CCSS.ELA-LITERACY.SL.9-10.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-LITERACY.SL.9-10.2</p> <p>Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source</p> <p>CCSS.ELA-LITERACY.W.9-10.9</p> <p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>CCSS.ELA-LITERACY.RL.9-10.2</p> <p>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.9-10.7</p> <p>Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).</p>
<b>Notes:</b>	
<b>Homework:</b>	None

<b>Unit Plan: <i>Romeo and Juliet</i> Act 3</b>	
<b>Lesson 3</b>	
<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	Continue: How does sword fighting act as a vehicle in Act 3?
<b>Topic:</b>	Themes in Act 3 Scene 1 and sword fighting in general; Modern comparison
<b>Class Procedure:</b>	<p>Review yesterday's lesson: Look at student plot maps and use them as examples to review plot and story mapping concepts from the day before (also the analysis of Act 3 Scene 1 and its role as rising action, mini climax, mini- conflict resolution, introduction of new conflict etc.)</p> <p>Class Brainstorming: Themes in Sword Fighting and Act 3 Scene 1</p> <ul style="list-style-type: none"> <li>Code of Honor</li> <li>Chivalry</li> <li>Heroism</li> <li>Hubris</li> <li>Pride</li> <li>Greif</li> <li>Loss</li> <li>Justice</li> <li>Revenge</li> <li>Masculinity/Posturing</li> <li>Family/Loyalty/Friendship</li> <li>Government/Politics</li> <li>Mob Mentality</li> </ul> <p>Brainstorm Modern Connections:</p> <p>Ex. The Death Penalty, Causes of school fights, Prejudice, Race riots, Cliques, Pop Mania/Fandoms, Super Heroes, Gender Stereotyping/Expectations, Warrior Stereotypes, Fantasy Novels/Worlds/Popularity as a shrine to these values/valorization of these values etc.)</p> <p>Generally, drive home these ideas are still relevant today.</p> <p>Examples:</p> <ul style="list-style-type: none"> <li>Code of Honor (Princess Bride)</li> <li>Pride/Hubris (Mask of Zorro)</li> <li>Masculinity Counter (Kill Bill)</li> <li>Heroism/Justice/Loss (Gladiator)</li> <li>Posturing (Kingsman)</li> </ul>
<b>Activities:</b>	Review (5 min), Brainstorming Themes (10 min), Brainstorming Connections (10 min), Examples (20 min)
<b>Resources (Mine):</b>	None
<b>Resources (Others):</b>	YouTube: <ul style="list-style-type: none"> <li><a href="https://www.youtube.com/watch?v=IC6dgtBU6Gs">https://www.youtube.com/watch?v=IC6dgtBU6Gs</a></li> <li><a href="https://www.youtube.com/watch?v=rcgygxfcywM">https://www.youtube.com/watch?v=rcgygxfcywM</a></li> <li><a href="https://www.youtube.com/watch?v=UZskkweNNCK">https://www.youtube.com/watch?v=UZskkweNNCK</a></li> <li><a href="https://www.youtube.com/watch?v=2VATFpAtn8M">https://www.youtube.com/watch?v=2VATFpAtn8M</a></li> <li><a href="https://www.youtube.com/watch?v=ScEeYojn5G0">https://www.youtube.com/watch?v=ScEeYojn5G0</a></li> </ul>
<b>Standards:</b>	CCSS.ELA-LITERACY.RL.9-10.10



	<p>By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CCSS.ELA-LITERACY.RL.9-10.2</p> <p>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.W.9-10.9</p> <p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>CCSS.ELA-LITERACY.W.9-10.10</p> <p>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p>CCSS.ELA-LITERACY.SL.9-10.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>
<b>Notes:</b>	
<b>Homework:</b>	<p>Journal: How do you see these themes in your own life or represented in other sources of pop culture? Make at least one reference to the text or movie depiction of the play.</p>

**Unit Plan: *Romeo and Juliet* Act 3**

**Lesson 4**

<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	What literary devices can be literally or figuratively represented in sword fights?
<b>Topic:</b>	Rhythm/Tempo/Tension
<b>Class Procedure:</b>	<p>Lecture/Discussion: Term Definitions</p> <p>Rhythm: The word rhythm is derived from <i>rhythmos</i> (Greek) which means, “measured motion”. Rhythm is a literary device which demonstrates the long and short patterns through stressed and unstressed syllables particularly in verse form.</p> <p>Rhythm in writing acts as beat does in music. The use of rhythm in poetry arises from the need that some words are to be produced more strongly than others. They might be stressed for longer period of time. Hence, the repeated use of rhythmical patterns of such accent produces rhythmical effect which sounds pleasant to the mind as well as to the soul. In speech, rhythm is used unconsciously to create identifiable patterns. Moreover, rhythm captivates the audience and readers alike by giving musical effect to a speech or a literary piece.</p> <p>Ex. Hip-Hop of Shakespeare ( 3:00-7:30) Rhythm is the beat set by the stresses of the words.</p> <p>Tempo: Pacing – The speed or tempo of an author’s writing. Writers can use a variety of devices (syntax, polysyndeton, anaphora, meter) to change the pacing of their words. An author’s pacing can be fast, sluggish, stabbing, vibrato, staccato, measured, etc.</p> <p>Ex. Southern Accents vs. New England Accents</p> <p>Tension: In common usage, tension refers to a sense of heightened involvement, uncertainty, and interest an audience experiences as the climax of the action approaches. (2) In the school of literary theory called "New Criticism" in the 1930s and later, the word tension refers more specifically to the quality of balanced opposites that can provide form and unity to a literary work of diverse components. This sort of tension exists between the literal and metaphorical meanings of a work, between what is written and what the text implies, between the serious and the ironic, between contradictions in the text that the reader must resolve without authorial discussion, or any equilibrium resulting from the harmony of opposite tendencies.</p> <p>Ex. Horror Movies/ Contradiction in general</p> <p>Example of all three: <a href="https://www.youtube.com/watch?v=GZDNUGMMxLk">https://www.youtube.com/watch?v=GZDNUGMMxLk</a></p> <p>How does sword fighting visualize these devices? Ex. <a href="https://www.youtube.com/watch?v=l-L2K2f2YWM">https://www.youtube.com/watch?v=l-L2K2f2YWM</a></p>

	<ol style="list-style-type: none"> <li>1. You can almost right different “verses” for each character than correspond together, kind of like different instruments on one sound track. There’s a give and take.</li> <li>2. This give and take is what creates the tension (as well as the rhythm, pacing, tone, mood, imagery etc.)</li> <li>3. If we watch the last section of the fight without sound, it’s really easy to identify these elements. (The music is kind of like cheating.)</li> <li>4. Iconic fight for all of these reasons, choreography has many of the same elements as literature and is specifically tied to play writing. It’s a visualization of these elements.</li> <li>5. Mark the feet (not the point of the lesson/ would have learned in Act 1):       <ol style="list-style-type: none"> <li>a. Feet: combination of stressed and unstressed syllables in groupings that defines the rhythm</li> <li>b. Ex. troche</li> <li>c. / ^ / ^        /        ^        / ^</li> <li>d. Double,    double toil    and    trouble</li> <li>e. (minutes 1:45 -3:05 of Star Wars fight)</li> <li>f. // ^ ^ / - / ^ ^ ^ ^ ^ ^ / ^ ^ - / ^ ^ // / ^ ^ ^ ^ // - ^ ^ ^ ^ / Dead.</li> <li>g. You can see the stresses and absences in the sword fighting. And different patterns effect different moods, tones, feelings in novels, and the same is true for sword fighting. For example the rapid movement and then pauses increase tension (because they’re a contradiction, ah ha!)</li> </ol> </li> </ol> <p>Add words to Word Wall with Examples after class.</p>
<b>Activities:</b>	Lecture/Discussion (45 min)
<b>Resources (Mine):</b>	None
<b>Resources (Others):</b>	<a href="http://literarydevices.net/">http://literarydevices.net/</a> <a href="https://www.tracy.k12.ca.us/sites/khs/SiteCollectionDocuments/SummerAssignments/APEng3Glossary.pdf">https://www.tracy.k12.ca.us/sites/khs/SiteCollectionDocuments/SummerAssignments/APEng3Glossary.pdf</a> <a href="https://web.cn.edu/kwheeler/lit_terms_T.html">https://web.cn.edu/kwheeler/lit_terms_T.html</a> <a href="https://www.youtube.com/watch?v=1ucYtOk_8Qo">https://www.youtube.com/watch?v=1ucYtOk_8Qo</a> <a href="http://server.riverdale.k12.or.us/~bblack/meter.html">http://server.riverdale.k12.or.us/~bblack/meter.html</a>
<b>Standards:</b>	<p>CCSS.ELA-LITERACY.RL.9-10.7          Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).</p> <p>CCSS.ELA-LITERACY.RL.9-10.5          Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p>CCSS.ELA-LITERACY.L.9-10.6          Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>

<b>Notes:</b>	
<b>Homework:</b>	Find one thing that represents tempo or rhythm in an unusual way, for example: sword fighting or turn signals in cars or commercial breaks etc.)

**Unit Plan: *Romeo and Juliet* Act 3**

**Lesson 5**

<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	How does evaluating these devices visually allow us to better use them through words?
<b>Topic:</b>	Application of visualization of rhythm, tempo, and tension
<b>Class Procedure:</b>	<p>Review concepts from yesterday:</p> <ul style="list-style-type: none"><li>Rhythm</li><li>Tempo</li><li>Tension</li><li>Marking (Stresses and Absences)</li></ul> <p>Make a list of homework (abstract examples of these concepts) on the term board.</p> <p>Explain Assignment:</p> <p>In partners, students will write dialogue or conversation about some type of (appropriate) conflict. (Let them work)</p> <p>Now, students will recite the conversation/turn the conversation into a back and forth sword fight. You can either mark the stresses of the conversation or then turn those into movement or you can turn it into a sword fight then mark the stresses. (It's okay if it fails, just try it.)</p> <p>Make sure you have a written copy of the conversation and stresses to turn in on the way out the door.</p> <p>Group Sharing/Demonstration: Turn in group work.</p>
<b>Activities:</b>	Review/Introduction (10-15min), Group Work (20-25min), Group Sharing (15 min)
<b>Resources (Mine):</b>	Foam Swords/Pool Noodles
<b>Resources (Others):</b>	None
<b>Standards:</b>	<p>CCSS.ELA-LITERACY.W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p>CCSS.ELA-LITERACY.W.9-10.3.B Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>CCSS.ELA-LITERACY.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-LITERACY.SL.9-10.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9-10 Language standards 1 and 3 here for specific expectations.)</p> <p>CCSS.ELA-LITERACY.RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p>
<b>Notes:</b>	

<b>Homework:</b>	Journal: How does evaluating these devices visually allow us to better use them through words? How do you understand rhythm, tempo, and tension differently through this activity?

**Unit Plan: *Romeo and Juliet* Act 3**

**Lesson 6**

<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	How does the tone of the play change during these scenes?
<b>Topic:</b>	Act 3 Scene 2 and Tone/Mood
<b>Class Procedure:</b>	<p>Read the Scene as a Class. Have students act out the scene. Stop the reading/ read in sections to analyze changes and makes sure students understand what is going on in the text. Highlight:</p> <p>(1-34): Anxious for night. Why? Because things can't be seen at night. What things? Because people hook-up at night. Lovers do their "amorous deeds" in the dark. (Love is blind pun.) "Unmanned"= virgin "Day in night" = He is a bright portion of her day. He is a pure thing, and he comes at night in secret, but also will come in the night to do "nightly" things. She has been sold but not inhabited (innuendo) and because of this she is bored. At this point what is the mood of the play?</p> <p>(35-70): The nurse is literally the most dramatic, attention hogging, "flighty" person in the play.</p> <p>(70-85): How does Juliet's tone change? (whiplash) "O serpent heart hid with a flowering face! Did ever dragon keep so fair a cave? Beautiful tyrant! Fiend angelical!"</p> <p>(85-97): Her shift again? Represents her age and inexperience, she is definitely acting like a teenager.</p> <p>(97-128): Enter a shift/increase in the conflict. Now her husband has killed her husband and she's working through this new development and what it means to her. Do her loyalties stand with her husband or her family history?</p> <p>(129-138): Now Juliet is being overdramatic.</p> <p>Time to work on worksheet.</p>
<b>Activities:</b>	Reading/Analyzing/Discussion/Acting Out (30-40ish minutes), Comparison/Tone Worksheet (Rest of class and homework)
<b>Resources (Mine):</b>	Work Sheet
<b>Resources (Others):</b>	No Fear Shakespeare and Notes
<b>Standards:</b>	<p>CCSS.ELA-LITERACY.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>CCSS.ELA-LITERACY.RL.9-10.4</p>

	<p>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).  CCSS.ELA-LITERACY.RL.9-10.10</p> <p>By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  CCSS.ELA-LITERACY.SL.9-10.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.  CCSS.ELA-LITERACY.L.9-10.3</p> <p>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.  CCSS.ELA-LITERACY.L.9-10.4</p> <p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.  CCSS.ELA-LITERACY.L.9-10.5</p> <p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>
<b>Notes:</b>	
<b>Homework:</b>	Finish Activity for Homework



Name \_\_\_\_\_

Date \_\_\_\_\_

Focus: Act 3 Scene 2

### Comparison

1. List a few words that you feel describe the tone or mood of the play prior to Act III?
  
  
  
  
  
  
  
  
  
  
2. List a few words that you think describe the mood of the play in Act III Scene II?
  
  
  
  
  
  
  
  
  
  
3. What do you think causes this shift in mood or tone?
  
  
  
  
  
  
  
  
  
  
4. Pick two examples of events, changes in character attitudes, direct quotes etc.) from the play both before Act III and during Act III that demonstrate these differences or even just within Scene II.

Before

After

5. On the back of this paper, sketch an image that demonstrates how you perceive this change in mood on the back of this paper. It can be a direct depiction of a certain scene or events, or it can be an abstract interpretation. This is an opportunity for you to express your opinions or mental image of the play.

**Unit Plan: *Romeo and Juliet* Act 3**

**Lesson 7**

<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	How is family interpreted or represented through these scenes?
<b>Topic:</b>	Act 3 Scene 3-4 and Family
<b>Class Procedure:</b>	<p>Collect Homework. Read the Scene as a Class. Have students act out the scene. Stop the reading/ read in sections to analyze changes and makes sure students understand what is going on in the text. Highlight: Scene 3:</p> <p>(1-23): Romeo has been banished not sentenced to execution. He waits for this announcement at the Friar's. "The world is broad and wide... There is no world without Verona's walls" (Romeo is not happy about this decision.) Almost sounds like a teenager complaining about being grounded. Verona is his world, and being banished from the world is death.</p> <p>(24-62): Romeo goes on about banishment being worse than death, because he will not be able to see Juliet. Unfair because animals can see her and he can't. Honor: says that banishment is a disgrace, and being dead would end this pain. Makes references to hell (since those who end up in hell have been banished from heaven.) The friar tries to talk some sense into Romeo. He says that philosophy or reason will be his saving grace. Romeo says that unless reason will help him be with Juliet, it will not help. Friar calls him deaf and a madman. Romeo says the friar is supposed to wise and he doesn't even understand (he's blind.)</p> <p>(63-108): Romeo is still being an idiot. Nurse comes. "with his own tears made drunk"- throwing a pity party. Expectations and Gender roles: "stand up if you're a man" Does Juliet think me a murderer? I am a bullet killing her as she cries out my name. He then says his name is the bullet and how can he cut it out of her to stop the pain?</p> <p>(109-158): "Are you a man?" "Your cries sound womanish" (men don't cry) Gender expectations You are a hollow man, you promised Juliet your love and honor and to be wise, but you have abandoned all of those things for madness. You threaten to kill the love you have left when you threaten to kill yourself. Count your blessings.</p>

	<p>Leave and ask for forgiveness and a pardon after things have died down. Go say goodbye to Juliet.</p> <p>(159-176): Romeo feels better all the sudden. He leaves to follow this plan. “greatest joy of all.”</p> <p>Scene 4: (1-37) Apologize to Paris, they haven’t had time to tell Juliet their engaged because of Tybalt. Irony: “pain is bad for romance.” “tonight she’s shut up alone” Small Wedding in 3 days. Go tell Juliet before you go to bed.</p> <p>Watch movie version of the scene with what time is left (if any.)</p>
<b>Activities:</b>	Reading/Analyzing/Discussion/Acting Out ( Whole class), Movie Version (If time)
<b>Resources (Mine):</b>	None
<b>Resources (Others):</b>	No Fear Shakespeare, Netflix <i>Romeo and Juliet</i>
<b>Standards:</b>	<p>CCSS.ELA-LITERACY.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>CCSS.ELA-LITERACY.RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p>CCSS.ELA-LITERACY.RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CCSS.ELA-LITERACY.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-LITERACY.L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> <p>CCSS.ELA-LITERACY.L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.</p> <p>CCSS.ELA-LITERACY.L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>
<b>Notes:</b>	

<b>Homework:</b>	None

**Unit Plan: *Romeo and Juliet* Act 3**

**Lesson 8**

<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	"How does foreshadowing affect us as readers?"
<b>Topic:</b>	Act 3 Scene 5 and Foreshadowing
<b>Class Procedure:</b>	<p>Review the State of Affairs in the play: Romeo has been banished for killing Tybalt (who killed Mercutio.) Romeo has snuck into Juliet's room to say goodbye before he leaves for Mantua to hide. Juliet doesn't know that she is engaged to Paris. Juliet is supposed to be married to Paris in three days.</p> <p>Collect Homework. Read the Scene as a Class. Have students act out the scene. Stop the reading/ read in sections to analyze changes and makes sure students understand what is going on in the text. Highlight: Scene 5: (1-40): Nightingale (represents night) versus the lark (represents daybreak) Juliet is telling Romeo the birds chirping are night birds, that it's not day yet. Romeo tells Juliet this is not true and that he must go. "lace" as a verb, beautiful language. Juliet disagrees and says the light is a torch sent from the sun to light his path to Mantua. Romeo agrees to pretend that it is still night, He says that if Juliet wills him to die he will gladly stay with her. He calls her his "soul": turning up the charm. Juliet finally admits that its day and tells Romeo he must go. She says that the larks call is not so sweet because it is what separates them. Romeo cries that the lighter the day is the darker their prospects become. (contradiction &gt; tension). The nurse comes to warn Juliet her mother is coming.</p> <p>(41-57): Romeo kisses Juliet goodbye and leaves. "O God, I have an ill-divining soul. Methinks I see thee now, thou art so low As one dead in the bottom of a tomb. Either my eyesight fails, or thou look'st pale." (foreshadowing!) (How does foreshadowing increase the tension of the play and how we interpret the scenes as readers? We constantly question the characters choices, we are tense waiting for the fated conclusion to come true, we understand how Shakespeare uses fate to a greater extent because the events are written in stone and cemented just as their fates are said to be.)</p> <p>(58-102): Lady Capulet comes to see Juliet and tells her to stop crying so much because it makes her look stupid. Tears can't change the loss. Lady Capulet curses Romeo and Juliet uses word play to avoid slandering her husband as well as increase the irony and tension in the scene.</p>

“I’ll never be satisfied with Romeo until I see him . . . dead—dead is how my poor heart feels when I think about my poor cousin.”

(103-140):

Lady Capulet has news.

She tells Juliet she is engaged, and Juliet says she will not marry Paris and that she would rather marry Romeo (whom she supposedly hates) than marry Paris.

“The winds thy sighs,

Who, raging with thy tears, and they with them,

Without a sudden calm will overset

Thy tempest-tossèd body.” (Her father compares Juliet’s incessant crying to the sinking of a ship at sea.)

Juliet’s mother tells her father that she won’t marry Paris and wishes that Juliet were dead. (How does this affect us as readers, knowing Juliet will die?)

(141-158):

Juliet says that she is thankful for her father’s preparations because they are out of duty and love, but she is not proud of the match because she hates Paris.

Lord Capulet becomes enraged and calls Juliet a silly child.

(159-195):

“God’s bread! It makes me mad.

Day, night, hour, tide, time, work, play,

Alone, in company, still my care hath been

To have her matched. And having now provided

A gentleman of noble parentage,

Of fair demesnes, youthful, and nobly trained,

Stuffed, as they say, with honorable parts,

Proportioned as one’s thought would wish a man—

And then to have a wretched puling fool,

A whining mammet, in her fortune’s tender,

To answer “I’ll not wed,” “I cannot love,”

“I am too young,” “I pray you, pardon me.”—

But, an you will not wed, I’ll pardon you.

Graze where you will, you shall not house with me.

Look to ’t, think on ’t, I do not use to jest.

Thursday is near. Lay hand on heart, advise.

An you be mine, I’ll give you to my friend.

An you be not, hang, beg, starve, die in the streets,

For, by my soul, I’ll ne’er acknowledge thee,

Nor what is mine shall never do thee good.

Trust to ’t, bethink you. I’ll not be forsworn.” (He is saying that he fulfilled his socially prescribed duty, better than expected, and Juliet is ungrateful. He calls her immature and says that if she does not marry Paris he will disown her.)

(196-243):

Juliet begs her mother for help. (She says no.)

Juliet says she can’t get married because she is already married. She says the only way this is possible is if Romeo dies.

The nurse tells Juliet to marry Paris anyways. She says Romeo will never return, and even if does it will be in secret. She says Paris is a better catch anyways.

	<p>Juliet pretends to take the Nurse's advice and says that she will go to the Friar's to confess and be forgiven for her rebelliousness.</p> <p>Juliet curses the nurse after she is alone and says that she is fickle (ironic.)</p> <p>Juliet says that her solution will be to take her own life if everything else fails.</p> <p>Take a few minutes to jot down your thoughts about how this scene made you feel, specifically how knowing Juliet will die beforehand made you feel while reading?:</p> <p>Share with the class: (How does foreshadowing increase the tension of the play and how we interpret the scenes as readers? We constantly question the characters choices, we are tense waiting for the fated conclusion to come true, we understand how Shakespeare uses fate to a greater extent because the events are written in stone and cemented just as their fates are said to be.)</p> <p>Food for thought: What are their options? What is fate? Can the story be changed?</p>
<b>Activities:</b>	Reading/Analyzing/Discussion/Acting Out (45min), Journal and Sharing (15min)
<b>Resources (Mine):</b>	None
<b>Resources (Others):</b>	No Fear Shakespeare
<b>Standards:</b>	<p>CCSS.ELA-LITERACY.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>CCSS.ELA-LITERACY.RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p>CCSS.ELA-LITERACY.RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CCSS.ELA-LITERACY.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-LITERACY.L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> <p>CCSS.ELA-LITERACY.L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.</p> <p>CCSS.ELA-LITERACY.L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>
<b>Notes:</b>	

<b>Homework:</b>	Read the Short Story Assignment Hand-Out



**Unit Plan: *Romeo and Juliet* Act 3**

**Lesson 9**

<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	Does love conquer fate? Do we have free will or choice? Did Romeo or Juliet?
<b>Topic:</b>	Fate
<b>Class Procedure:</b>	<p>Go Over Short Story Hand-Out: Watch <i>Brave</i> Trailer: What is fate? Noun: 1. The development of events beyond a person's control, regarded as determined by a supernatural power. 2. The three goddesses who preside over the birth and life of humans. Each person's destiny was thought of as a thread spun, measured, and cut by the three Fates, Clotho, Lachesis, and Atropos. Verb: 1. To be destined to happen, turn out, or act in a particular way. Hand-Out: Gives students some time to work through their thoughts on paper and then have them share their ideas with a partner.</p> <p>Group Debate: Collect different solutions to Romeo and Juliet's problems that the students offered on their papers on the board. Have the students consider the options presented and pick a solution they would support. Split the class into groups this way. Give the students a few minutes to discuss the positive and negative aspects of their choice as a group and nail down their arguments. Put a group of chairs in a circle with one seat for each group. Seat the rest of the group behind their affiliated chair a distance away. Only the student in the chair can talk for their group. If another student wants to talk they need to run to switch places with the student already in the chair. If the student in the chair is running out of ideas they can also leave. Tell each group to pick a student to give their "opening" statement.</p> <p>Consider: Does the time period effect your argument? Does anything related to the time period effect your argument, like: gender roles, family structures, class etc.)? Is your solution reasonable or within their means (do they have enough money etc.)? What are the possible pros and cons of other group's arguments? What is the chance either Romeo or Juliet still die using your solution? How does the use of fate effect your argument? Would your solution have a chance to make a difference?</p> <p>Points: Many students, intellectuals, and teachers often complain that Romeo and Juliet are too naïve, emotional, and irrational: this is their problem. If they had only stopped to think about their choices, they may have lived. However, if one does believe in the concept of fate as Shakespeare seems to employ it, would their intelligence have mattered? Would your solutions have worked? We're they fated to die young or were they fated to love one another or are these ideas inseparable? Does Shakespeare force you to "buy into" fate by telling you they die at the beginning? However, through your short story, I am giving you a chance to change their fates. So, how would you have had the story end?</p> <p>Work Time: Specifically brainstorming and planning.</p>
<b>Activities:</b>	Introduction (10-15 min), Hand-out (5 min), Activity (20-5 min), Work Time (unstructured)
<b>Resources (Mine):</b>	Work-Sheet, Extra Short Story Hand-Outs
<b>Resources (Others):</b>	YouTube: <a href="https://www.youtube.com/watch?v=TEHWDA_6e3M">https://www.youtube.com/watch?v=TEHWDA_6e3M</a>

	Merriam-Webster Dictionary
<b>Standards:</b>	<p>CCSS.ELA-Literacy.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-Literacy.RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p>CCSS.ELA-Literacy.W.9-10.1.b Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.</p> <p>CCSS.ELA-Literacy.W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p>CCSS.ELA-Literacy.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively</p> <p>CCSS.ELA-Literacy.SL.9-10.1.c Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p> <p>CCSS.ELA-Literacy.SL.9-10.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p> <p>CCSS.ELA-Literacy.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p> <p>CCSS.ELA-Literacy.L.9-10.4.d Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>
<b>Notes:</b>	
<b>Homework:</b>	Work on Short Story (Try to have you ideas nailed down)

Name \_\_\_\_\_

Date \_\_\_\_\_

Romeo and Juliet Act III Unit

Fate Hand-Out

Directions: Consider the following questions and note a few of your thoughts.

1. How do YOU define or consider fate?

2. Do you believe in fate? Why?

3. Can choice and fate coexist? Can you believe in the power of both at the same time, or are they mutually exclusive?

4. At this point in Romeo and Juliet, what choices or options does Juliet or Romeo have that she or he might not consider? If this were you, how would you deal with the situation?

5. Does Romeo and Juliet's love of one another defy or perpetuate their fate? What exactly do you think their fate was?



**Unit Plan: *Romeo and Juliet* Act 3**

**Lesson 10**

<b>Unit Question:</b>	Love conquers...?
<b>Focus Question:</b>	Does love conquer social expectations?
<b>Topic:</b>	<i>These Broken Stars</i> (1-22)
<b>Class Procedure:</b>	<p>How might love conquer? What does this mean? We have discussed in other contexts, but right now how would you answer this question?</p> <p>Does love have power? (Think Harry Potter) Logistically, how might it have power? (Examples: Through bringing people together, by allowing us to care about someone else more than ourselves, then through this caring and community providing strength, in never having to be alone, higher power....)</p> <p>Read pages 1-4 of <i>These Broken Stars</i> out loud having students note connections they've made or thoughts they want to share/observations. (Poker chip discussion.)</p> <p>Where are we? What is the setting? Who is the narrator?</p> <p>Pages 5-6:</p> <p>What have we learned about the narrator?</p> <p>Pages 7-9:</p> <p>Who is the girl? What have we learned about the narrator? What did you observe about how these people all interact with one another?</p> <p>9-12:</p> <p>What other observations did you make about their interactions? What are similarities and differences between the two individuals? What is the significance of fake and real things being compared? How does it parallel the two characters obvious differences? What conflicts do you see?</p> <p>War/Army Real vs. Fake Gender Social Expectations Belonging/Fitting in Politics</p> <p>15-17:</p> <p>What have we learned about Lil? What did we learn about her family and friends? Does she really have friends?</p> <p>17-19:</p> <p>"The rules" have been mentioned several time. What could they be referring to? Lil considered Tarver and says he is genuine. How does this extend the real and fake theme? Why do you think Lil has body guards? Does Tarver know these rules?</p> <p>19-22:</p> <p>How do Lilac's actions and thoughts contradict one another? What does this say about her character and the way she views her father? What connections or parallels to <i>Romeo and Juliet</i> do you see?</p> <p>Bulletin Board Parallel/Connection Map: Add student ideas and summative thoughts about ties to <i>Romeo and Juliet</i>.</p> <p>Work Time: Try to write something today and just see how far you get and where your thoughts take you.</p>
<b>Activities:</b>	Discussion/Intro (10 min), Reading/Discussion (30 min), Work Time (Unstructured)
<b>Resources (Mine):</b>	<i>These Broken Stars</i>
<b>Resources (Others):</b>	None
<b>Standards:</b>	CCSS.ELA-Literacy.RL.9-10.2

	<p>Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.  CCSS.ELA-Literacy.RL.9-10.3</p> <p>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.  CCSS.ELA-Literacy.RL.9-10.10</p> <p>By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  CCSS.ELA-Literacy.W.9-10.5</p> <p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 here.)  CCSS.ELA-Literacy.W.9-10.10</p> <p>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.  CCSS.ELA-Literacy.SL.9-10.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.  CCSS.ELA-Literacy.SL.9-10.1.c</p> <p>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p>
<b>Notes:</b>	
<b>Homework:</b>	Work on Short Story (Try to get a chunk of your story written/stream of thought/don't fix things)

Name \_\_\_\_\_

Due: \_\_\_\_\_

*Romeo and Juliet* Act III Unit: Short Story

Instructions: Throughout our reading of Act III, we have discussed plot structures, themes, rhythm, tempo, tension, tone, mood, character shifts, foreshadowing, and contemporary examples and ties to all of these devices. Due to the foreshadowing throughout *Romeo and Juliet*, we know how the play ends far before we finish reading it. Even in the prologue, Shakespeare “spoils” the conclusion of the play. Building off of our class discussions of this foreshadowing and fate, your job is to re-write the ending of the play (before we read it as a class.) What are Romeo and Juliet’s options at the end of Act III? How would you have ended the play if you were Shakespeare? In addition to re-writing the plot, you may also channel our discussions of contemporary ties to the play into your creative retelling. You may change the setting, circumstances, and other general characteristics of the play in your retelling, as long as some main ideas or themes remain linked (devotion, death, familial expectations, loyalty, class, masculinity, conflict resolution, fate, “star-crossed” lovers etc.).

We will be surveying modern interpretations of these ideas over the next few days, while you work on your story. You can use these works to stimulate your own thoughts or to build on. In the next unit in which we finish *Romeo and Juliet*, you will be asked to pick a contemporary texts to pair with the traditional work. You will be allowed to pick one of the texts we explored as a class.

Your final Short Story will be due next Monday (or in 7 school days).

- Your Short Story must include:
- A descriptive title
- Characters directly from or derived from characters in Shakespeare’s *Romeo and Juliet*
- A conflict or theme that is linked to a primary conflict in Shakespeare’s *Romeo and Juliet* (family, prejudice, death, loss, social expectations etc.)
- An obvious conclusion or resolution to the conflict. An introduction can be used, but a creative opening to the story is also appreciated. (For the sake of space, you may want to start your story in the middle of the rising action.)
- The use of tone, tension, rhythm, and/or tempo.
- Along with your story, hand in a story map that you think represents the shape of your story and a short explanation of which literary device you utilized and how (ex. Tone, tension, rhythm, and/or tempo.)
- There is no page requirement for this assignment. Rather, your story will be measured on its inclusion of these elements. Some may be longer than others. Make it the length that best helps you tell your story.
- Correct grammar, spelling, and other conventions.
- Correct paragraph format.
- Your story should use a progression or growth of events or character that demonstrates a thoughtful organization.

## Story Writing : Romeo and Juliet Re-Write

Teacher Name: **Katelyn Smith**

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1
<b>Title</b>	Title is creative, sparks interest and is related to the story and topic.	Title is related to the story and topic.	Title is present, but does not appear to be related to the story and topic.	No title.
<b>Problem/Conflict</b>	It is very easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face but it is not clear why it is a problem.	It is not clear what problem the main characters face.
<b>Creativity</b>	The story contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his imagination.	The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his imagination.	The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.
<b>Solution/Resolution</b>	The solution to the character's problem is easy to understand, and is logical. There are no loose ends.	The solution to the character's problem is easy to understand, and is somewhat logical.	The solution to the character's problem is a little hard to understand.	No solution is attempted or it is impossible to understand.
<b>Focus on Assigned Topic</b>	The entire story is related to the assigned topic and allows the reader to understand much more about the topic.	Most of the story is related to the assigned topic. The story wanders off at one point, but the reader can still learn something about the topic.	Some of the story is related to the assigned topic, but a reader does not learn much about the topic.	No attempt has been made to relate the story to the assigned topic.



<b>Requirements</b>	All of the written requirements (length, subject, direct ties to Shakespeare's Romeo and Juliet, etc.) were met.	Almost all (about 90%) the written requirements were met.	Most (about 75%) of the written requirements were met, but several were not.	Many requirements were not me
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