



Coming of Age on Stage

Visual Prompt: The balcony scene is one of the most famous in *Romeo and Juliet*. How do you visualize this scene?

Unit Overview

Romeo and Juliet, a coming-of-age drama about two young star-crossed lovers, was one of William Shakespeare's most popular plays in his lifetime. To this day, it is one of his most widely performed plays, and it has inspired countless artists, musicians, and filmmakers to bring to life their own visions of this timeless tragedy. In this unit, you will join their ranks by planning and performing your own collaborative interpretation of a scene. After reflecting on this experience, you will conduct research to support an argument about the relevance of Shakespeare in today's world.

GOALS:

- To cite textual evidence to support analysis of a dramatic text
- To analyze the representation of key scenes in text, film, and other mediums
- To collaborate with peers on an interpretive performance
- To conduct research to answer questions and gather evidence
- To analyze how an author uses rhetoric to advance a purpose
- To write an argument to support a claim

ACADEMIC VOCABULARY

- vocal delivery
- visual delivery
- synthesis
- counterclaim
- concession
- refutation
- hook
- concluding statement
- call to action

Literary Terms

- monologue
- drama
- tragedy
- sonnet
- theatrical elements
- blocking
- dramaturge
- foil
- soliloquy
- subtext

Contents

Activities

5.1	Previewing the Unit	360
5.2	Shakespeare’s Age	361
	Monologue: Excerpt from <i>As You Like It</i> , by William Shakespeare	
5.3	A Sonnet Sets the Stage	364
	Drama: Prologue from <i>Romeo and Juliet</i> , by William Shakespeare	
5.4	Conflict Up Close	367
	*Drama: <i>Romeo and Juliet</i> , by William Shakespeare (Act I)	
5.5	Talking by Myself.....	371
	*Drama: <i>Romeo and Juliet</i> , by William Shakespeare (Act I)	
5.6	Party Blocking.....	373
	*Film: Two film interpretations of <i>Romeo and Juliet</i> (Act I)	
5.7	Acting Companies.....	377
	*Images: Posters and flyers from Shakespeare productions	
5.8	What’s in a Setting?	382
	*Drama: <i>Romeo and Juliet</i> , by William Shakespeare (Act II)	
	Script: Excerpt from <i>West Side Story</i> , by Arthur Laurents	
	*Film: Two film interpretations of <i>Romeo and Juliet</i>	
5.9	Friends and Foils	389
	*Drama: <i>Romeo and Juliet</i> , by William Shakespeare (Act II)	
5.10	A Wedding and a Brawl	391
	*Drama: <i>Romeo and Juliet</i> , by William Shakespeare (Act II–III)	
	*Film: A film interpretation of <i>Romeo and Juliet</i>	
5.11	Emotional Roller Coaster	397
	*Drama: <i>Romeo and Juliet</i> , by William Shakespeare (Act III)	
5.12	TWISTing Their Words.....	399
	*Drama: <i>Romeo and Juliet</i> , by William Shakespeare (Act II–III)	
5.13	A Desperate Plan.....	402
	*Drama: <i>Romeo and Juliet</i> , by William Shakespeare (Act IV)	
5.14	The Fault in Their Stars.....	405
	*Drama: <i>Romeo and Juliet</i> , by William Shakespeare (Act V)	
	*Film: A film interpretation of <i>Romeo and Juliet</i>	
	Embedded Assessment 1: Presenting a Dramatic Interpretation.....	408

Learning Targets

- Analyze a monologue and make connections to the themes in the unit.
- Research Shakespeare to develop a context for the play.

Preview

In this activity, you will read a famous **monologue** known as the “Seven Ages of Man” speech from Shakespeare’s play *As You Like It* and analyze its coming-of-age themes.

Setting a Purpose for Reading

- Put an asterisk (*) next to each line that introduces a new “age of man.”
- Next to each asterisk, put an age range that you think Shakespeare is describing (for example, 0–2 years).
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

British poet and playwright William Shakespeare (1564–1616) is perhaps the most famous writer of all time. Shakespeare began his theatrical life as an actor and writer. He eventually started an acting troupe and opened his own theater, The Globe, in London. Shakespeare was a favorite playwright of many royals and noblemen, yet his work was also beloved by the common man. After his death, speculation grew as to whether or not one man could have written such eloquent and varied works. Nevertheless, Shakespeare has remained one of the most widely read, published, and studied authors of all time.

Drama

Monologue from *As You Like It*

by William Shakespeare

All the world’s a stage,
 And all the men and women merely players:
 They have their exits and their entrances;
 And one man in his time plays many parts,
 5 His acts being seven ages. At first, the infant,
Mewling and puking in the nurse’s arms.
 And then the whining school-boy, with his **satchel**
 And shining morning face, creeping like snail
 Unwillingly to school. And then the lover,
 10 Sighing like furnace, with a **woeful ballad**
 Made to his mistress’ eyebrow. Then a soldier,

LEARNING STRATEGIES:
 Think-Pair-Share, Marking
 the Text, Diffusing,
 Discussion Groups

Literary Terms

A **monologue** is a dramatic speech delivered by a single character in a play.



WORD CONNECTIONS

Roots and Affixes

The root *logue* comes from the Latin *logus* and means “to speak.” Words that use this root and communicate different forms of speaking include *monologue*, *prologue*, *dialogue*, and *epilogue*.

My Notes

mewling: crying
satchel: a bag with a shoulder strap

woeful: full of unhappiness
ballad: an emotional song

Shakespeare's Age

oaths: promises

pard: leopard

My Notes

pantaloon: pants

oblivion: being completely forgotten or unknown

sans: without

Full of strange **oaths** and bearded like the **pard**,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation

- 15 Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
- 20 Into the lean and slipper'd **pantaloon**,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
- 25 And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere **oblivion**,
Sans teeth, sans eyes, sans taste, sans everything.

Second Read

- Reread the monologue to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What is the central theme of this monologue?

2. **Craft and Structure:** What is the tone of this monologue?

3. **Craft and Structure:** What is the significance of the opening two lines of this monologue?

LEARNING STRATEGIES:

Marking the Text, Diffusing, Metacognitive Markers, Visualizing, Previewing

Literary Terms

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

A **tragedy** is a dramatic play that tells the story of a 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.

 **WORD CONNECTIONS**

The word *prologue* comes from the Greek word *prologos*, containing the prefix *pro-* (before) and root *logos* (saying). This literally translates to “before the speech” or “before the play.”

dignity: rank

mutiny: rebellion against authority

fatal loins: unfortunate offspring

star-crossed lovers: lovers destined for an unhappy end

piteous: pathetic

continuance: remaining in the same place

toil: hard work

Learning Targets

- Analyze the prologue to *Romeo and Juliet* to preview and make inferences about the play.
- Define *drama* and *tragedy* in context of the play.
- Create a collaborative tableau to preview the characters and their relationships.

Preview

In this activity, you will read the prologue from Shakespeare’s most famous **tragedies**, *Romeo and Juliet*.

Setting a Purpose for Reading

Use metacognitive markers to mark the text as follows:

- Put a question mark (?) next to lines that are confusing or bring up questions.
- Put an asterisk (*) next to lines that are interesting or reinforce what you already know.
- Put an exclamation mark (!) next to lines that are surprising or help you make predictions.

Drama

from *Romeo and Juliet*

by William Shakespeare

PROLOGUE

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.

- 5 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,
10 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.

Second Read

- Reread the prologue to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What is the main purpose of the prologue?

2. **Craft and Structure:** How does the structure of the prologue reflect the play's central theme?

Working from the Text

The prologue serves as an introductory speech in which an actor, in this case probably just one man called the “Chorus,” provides the audience with a brief outline of the plot.

In this play, the prologue is a 14-line poem with a defined structure that is called an English or Shakespearean **sonnet**. Note that this sonnet, like all of Shakespeare's sonnets, uses iambic pentameter to create a distinct rhythm. The most noticeable feature of this rhythmic pattern is the use of pentameter, which means that each line includes 10 syllables or 5 feet (pairs of syllables). Try counting the number of syllables for each line. Work with your class to label the lines of the prologue on the following page to show its rhythm and rhyme scheme.

3. Examine the masks, which are a common graphic representation of drama. What do the two masks represent?

4. List words that you associate with the term *tragedy*. Add a few key words from the prologue.

My Notes

Literary Terms

A **sonnet** is a 14-line lyric poem, usually written in iambic pentameter and following a strict pattern of rhyme.



A Sonnet Sets the Stage

My Notes

5. A *tableau* is a purposeful arrangement of characters frozen as if in a painting or a photograph. After you are assigned a character name, work with your class to create a tableau based on the information provided in the prologue and in the cast of characters in your copy of *Romeo and Juliet*. Think about the following as you prepare to assume your role in the class tableau:

- Body positions (who you stand next to, distance)
- Postures and poses
- Facial expressions and gestures

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 list the Capulets on one side, the Montagues on the other side, and unaffiliated characters inside. Identify the characters using both images and text to describe what you know about them.

Check Your Understanding

Based on your reading of the prologue and the definition of a tragedy, make an inference about something that might happen in the play. Use evidence from the prologue to support your answer.

Conflict Up Close

My Notes

kinsmen: relatives

swashing: moving in a violent motion

35 GREGORY: No, marry; I fear thee!

SAMPSON: Let us take the law of our sides; let them begin.

GREGORY: I will frown as I pass by, and let them take it as they list.

SAMPSON: Nay, as they dare. I will bite my thumb at them, which is a disgrace to them, if they bear it.

40 *Enter ABRAHAM and BALTHASAR*

ABRAHAM: Do you bite your thumb at us, sir?

SAMPSON: I do bite my thumb, sir.

ABRAHAM: Do you bite your thumb at us, sir?

SAMPSON: [*Aside to GREGORY*] Is the law of our side, if I say ay?

45 GREGORY: No.

SAMPSON: No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

GREGORY: Do you quarrel, sir?

ABRAHAM: Quarrel sir! No, sir.

SAMPSON: If you do, sir, I am for you: I serve as good a man as you.

50 ABRAHAM: No better.

SAMPSON: Well, sir.

GREGORY: Say 'better:' here comes one of my master's **kinsmen**.

SAMPSON: Yes, better, sir.

ABRAHAM: You lie.

55 SAMPSON: Draw, if you be men. Gregory, remember thy **swashing** blow.

They fight. Enter BENVOLIO

BENVOLIO: Part, fools!

Put up your swords; you know not what you do. [*Beats down their swords.*]

Enter TYBALT

60 TYBALT: What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

BENVOLIO: I do but keep the peace: put up thy sword,

Or manage it to part these men with me.

TYBALT: What, drawn, and talk of peace! I hate the word,

65 As I hate hell, all Montagues, and thee:

Have at thee, coward!

They fight.

Second Read

- Reread the scene to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. **Key Ideas and Details:** Why does Benvolio fight Tybalt at the end of this scene?

3. **Key Ideas and Details:** What does this scene suggest about masculinity?

4. **Craft and Structure:** How does this opening scene help set the stage for the play?

My Notes

Working from the Text

5. In your groups, assume the roles of the characters. As you work with your class to make meaning of the first chunk of text, take notes in the margins to paraphrase what your character is saying in each line.
6. Once you have made meaning of the chunk, prepare to read it through aloud by annotating the text with tone cues to indicate the appropriate **vocal delivery** (angry, confused, bragging, laughing).
Use punctuation as cues for vocal delivery. Pause briefly after commas, semicolons, colons, and periods. Adjust your pitch to indicate a question, and emphasize lines that end in an exclamation mark.
7. As you read the chunk, visualize how this scene would look onstage. When, where, and how would the actors use movement and gestures to communicate meaning to the audience? Add annotations to the text to indicate appropriate **visual delivery** for each character.
8. Form groups of six to read the following section of Scene I at least twice as you paraphrase and annotate the text for vocal and visual delivery. Assign the roles of Samson, Gregory, Abraham, Benvolio, Tybalt, and Balthasar (who has no lines but should still have gestures and movement).
9. Work with your group to rehearse a performance in which you use vocal and visual delivery to communicate meaning. Present to another group.
10. **Reflect:** Rate your comfort level with reading and performing Shakespeare on a scale of 1 (lowest) to 10 (highest). Explain your rating. What are your strengths and challenges?

Reading Shakespeare: _____ Performing Shakespeare: _____

ACADEMIC VOCABULARY

Vocal delivery refers to the way a performer on stage expresses the meaning of a text through volume, pitch, rate or speed of speech, pauses, pronunciation, and articulation.

Visual delivery refers to the way a performer on stage interprets plot, character, and conflict through movement, gestures, and facial expressions.

Conflict Up Close

My Notes

11. Continue reading Act I in a small group as follows:

- Chunk the text into manageable sections and assign roles.
- Preview your lines before reading each chunk, using sticky notes to paraphrase and annotate for vocal delivery.
- After each chunk, discuss and rehearse visual delivery.

Check Your Understanding

What parts of the text are important to consider when deciding how to vocally and visually deliver a scene?

Explanatory Writing Prompt

Work with a small group to write a paragraph explaining how you would stage this scene. Include details about both the vocal delivery and the visual delivery. Explain why you think your staging ideas would be effective. Be sure to:

- Include an explanation about how you developed your ideas for vocal and visual delivery.
- Support analysis with evidence from the scene.
- Explain your ideas using reflective commentary.



INDEPENDENT READING LINK

Read and Discuss

Choose a scene from your independent reading text. Annotate the text for vocal and visual delivery.

Learning Targets

- Make inferences about characters from textual evidence.
- Explore symbols, imagery, and figurative language within monologues.

Monologues: Act I

1. Review the literary term *monologue*. Then, skim and scan Act I of *Romeo and Juliet* looking for examples of monologues.

2. Choose one of the monologues and describe a modern-day situation in which someone might give a similarly long speech.

Making Inferences

3. In Act I, Scene III, Lady Capulet has a monologue in which she uses figurative language to describe Paris in a way that she thinks will appeal to Juliet. Reread the monologue and make inferences about why Lady Capulet favors the match.

Textual Evidence	Inferences

LEARNING STRATEGIES:

Skimming/Scanning,
SIFT, Graphic Organizer,
Discussion Groups

My Notes

Talking by Myself

4. Choose another monologue from Act I. Work in small groups to define each element of the SIFT strategy (using your glossary if needed) and complete the graphic organizer by citing textual evidence and making inferences.

Literary Element	Textual Evidence	Inference
Symbol:		
Imagery:		
Figurative Language:		
Tone and Theme:		

My Notes

Rehearse and Present

5. Rehearse and present your interpretation of a monologue from Act I to students in another group, each of whom has analyzed a different monologue from Act I.

Check Your Understanding

What purpose do monologues serve?

Explanatory Writing Prompt

Explain how you would use visual and vocal delivery in your monologue to communicate character, tone, and/or theme to the audience. Be sure to:

- Use a topic sentence that addresses the prompt.
- Provide a brief summary of the monologue.
- Cite textual evidence with commentary to support your analysis.

Party Blocking

Literary Terms

Theatrical elements are elements used by dramatists and directors to tell a story and create an interpretation on stage (or in a filmed version of a staged play).

3. As you view the same scene from different film versions of *Romeo and Juliet*, take notes in the following graphic organizer to explore how the directors use **theatrical elements** to interpret the scene. These elements include costumes, makeup, props, set (the place where the action takes place, as suggested by objects, such as furniture, placed on a stage), and acting choices (gestures, movements, staging, and actors' vocal techniques to convey their characters and tell a story).

Act I, Scene V: The Capulet Party—first meeting between Romeo and Juliet

Director	Actors' Appearance: Costumes and Makeup	Actors' Choices: Vocal and Visual Delivery	Objects: Set Design and Props

Party Blocking

My Notes

Check Your Understanding

How can blocking a scene before a performance help with visual delivery?

Argument Writing Prompt

Now that you have viewed the same scene from different film versions of *Romeo and Juliet*, choose the version that you think succeeds in capturing the essence of Romeo and Juliet's first meeting and convincing the audience that their love is real. Write an argument explaining your reasoning for choosing this version. Be sure to:

- Introduce a clear thesis statement giving the name of the director of the film version you prefer.
- Use textual evidence of specific theatrical elements and their effect to support your position.
- Use effective organization and a logical progression of ideas to show how your ideas are related.

Learning Targets

- Discuss and evaluate possible scenes for performance.
- Preview the requirements for the Staging Notebooks.

Choosing a Scene to Perform

1. With your acting company, preview and discuss the scenes in the chart that follows, and put an asterisk next to scenes that you agree to consider for your interpretation. **Note:** Some scenes have characters with very small roles; these can be assigned to a group member who wants to work primarily as the Director or Dramaturge, combined with another role, or be cut from the scene. Other scenes have long monologues that can be shortened with your teacher's direction or approval.

LEARNING STRATEGIES:

Previewing, Discussion Groups, Brainstorming, Sketching

My Notes

Performance Scenes

Act and Scene	Description	Characters	Research Suggestions
Act I, Scene I, lines 153–232: 80 lines From “Good morrow, cousin” to “die in debt.”	Benvolio tries to cheer up Romeo, who pines for Rosaline.	Benvolio Romeo	Family relationships, courtship, convents
Act I, Scene II, entire scene: 103 lines	Paris asks Lord Capulet for Juliet’s hand in marriage. Benvolio and Romeo find out about the Capulets’ party from Peter, a servant.	Lord Capulet Paris Peter Benvolio Romeo	Servants, marriage customs, patriarchy
Act I, Scene III, entire scene: 107 lines	Lady Capulet and the Nurse are discussing Paris with Juliet before the party.	Juliet Lady Capulet Nurse Peter	Marriage customs, nobility, nursemaids
Act I, Scene IV, lines 1–116: 116 lines From “What, shall this speech” to “Strike, drum.”	Romeo is worried about going to the party because he had a bad dream and Mercutio is teasing him.	Romeo Mercutio Benvolio	Superstitions, festivities
Act I, Scene V, lines 41–141: 101 lines From “Oh, she doth teach” to “all are gone.”	Romeo and Juliet meet and fall in love; meanwhile Tybalt complains to Lord Capulet about Romeo crashing the party.	Romeo Juliet Tybalt Capulet Nurse	Festivities, courtship, dancing
Act II, Scene II, lines 33–137: 105 lines	Romeo visits Juliet after the party and overhears her declaring her love on the balcony.	Romeo Juliet	Courtship, architecture

Acting Companies

Act and Scene	Description	Characters	Research Suggestions
Act II, Scene III, entire scene: 94 lines	Romeo visits the Friar to tell him about his love for Juliet and ask him to perform the wedding.	Romeo Friar Lawrence	Friars, herbal medicine
Act II, Scene IV, lines 1–85: 85 lines	Mercutio and Benvolio discuss Tybalt’s challenge and give Romeo a hard time.	Mercutio Benvolio Romeo	Dueling
Act II, Scene V, entire scene: 77 lines	Juliet is trying to get the Nurse to tell her Romeo’s message about their wedding plans.	Juliet Nurse	Nursemaids, marriage customs
Act III, Scene I, lines 34–132: 99 lines From “Follow me close” to “I am fortune’s fool!”	Mercutio, Tybalt, and Romeo engage in a street fight that has tragic consequences.	Mercutio Tybalt Romeo Benvolio	Fencing, banishment laws
Act III, Scene II, lines 37–143: 107 lines From “Ay me” to “last farewell.”	The Nurse delivers news of Romeo’s banishment to Juliet.	Nurse Juliet	Nursemaids, banishment laws
Act III, Scene III, lines 1–108: 108 lines From “Romeo, come,” to “desperate hand.”	Romeo receives word of his banishment, and the Friar is trying to calm him when the Nurse arrives.	Romeo Friar Nurse	Friars, banishment laws
Act III, Scene V, lines 112–205: 94 lines From “Marry, my child” to “how shall this be prevented?”	Juliet, her parents, and the Nurse argue about her proposed marriage to Paris.	Lady Capulet Juliet Capulet Nurse	Courtship customs, female rights
Act IV, Scene I, lines 1–122: 122 lines From “On Thursday, sir?” to “tell me not of fear!”	Juliet meets Paris on the way to church. The Friar gives her a potion to fake her death and avoid marriage.	Paris Friar Lawrence Juliet	Burial vaults, herbal potions

Acting Companies

My Notes

4. Every member of the Acting Company will complete a Staging Notebook to prepare for the performance. Based on your primary role in the performance, prepare an Actor’s Notebook, Director’s Notebook, or a Dramaturge Notebook. Read the description of your notebook, highlighting key elements. Create a “To Do” list that you can refer to as you work with your acting company.

Director’s Notebook:

Interpretation: Write a paragraph describing the interpretation you have chosen for your scene. Provide textual evidence to explain the reasoning and plan for the theatrical elements that will create your interpretation.

Visuals: Decide whether you will use visuals for your scene (posters, large photographs, etc.), and create them.

Text: Print a copy of your scene and annotate it with suggestions for your actors’ vocal and visual delivery. Be sure to describe interactions and reactions.

Set Diagram: Sketch the scene from the audience’s perspective as well as an aerial view. Use the “playbook” approach to block your scene for character placement and movement.

Lighting, Sound, and Props: Create a plan for lighting and sound (effects or music) that will enhance your acting company’s performance. Include an explanation of your intended effect. Make a list of the props for your scene and where you will get them.

Introduction: Write an introduction that provides context (what happened prior to your scene) and previews the content of your scene. Memorize and present the introduction before your performance. Like the Prologue, it could be in sonnet form.

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?

Director’s “To Do” List: This will be the first entry in your Director’s Staging Notebook.

Actor's Notebook:

Interpretation: Write a paragraph describing the interpretation you have chosen for your character. Provide textual evidence to explain the reasoning and plan for the theatrical elements that will create your interpretation.

Text: Print out or make a copy of your scene and highlight your lines. Paraphrase each of your lines and annotate them with your plan for vocal and visual delivery. Annotate the other characters' lines with notes on your nonverbal reactions.

Costume: Decide on an appropriate costume for your character. Sketch, photograph, cut out of a magazine, or print out an online image of both your ideal costume and your real costume.

Character Analysis: Create a visual representation of your character's thoughts, desires, actions, and obstacles. Focus on your scene, but you can include evidence from other parts of the play.)

Actor's "To Do" List: This will be your first entry in your Actor's Staging Notebook.

Dramaturge's Notebook:

Research Questions: Generate research questions related to the scene. In addition to the suggestions in this activity, consider the following:

- the history and context of the play
- unfamiliar references or vocabulary in your scene
- theater and performance in Shakespeare's time

Note cards: Conduct research to answer questions and take careful notes.

Annotated Bibliography: Create a bibliography of the works you consulted in your research. Include annotations that summarize what you learned, and provide commentary on how this information enhances your understanding of Shakespeare, *Romeo and Juliet*, and/or your scene.

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.

Interpretation: Write an explanation of how your research helped the acting company interpret its scene. Cite specific sources and quotes from your research. Memorize this explanation and present it after the performance.

Dramaturge's "To Do" List: This will be the first entry in the Dramaturge's Staging Notebook.

My Notes

Literary Terms

A **dramaturge** is a member of an acting company who helps the director and actors make informed decisions about the performance by researching information relevant to the play and its context.

What's in a Setting?

LEARNING STRATEGIES:
Graphic Organizer, Drafting

My Notes

Learning Targets

- Analyze set designs, blocking, and other theatrical elements to compare and contrast two interpretations of a scene.
- Evaluate the effectiveness of a director's choices.

Preview

In this activity, you will explore the famous balcony scene from two different film versions of *Romeo and Juliet* and explore how the directors use set design, blocking, and other theatrical elements to convey the emotional impact Shakespeare intended.

Setting a Purpose for Viewing

- Think about how Romeo and Juliet interact with one another and with the balcony.
- Pay close attention to the set design, blocking, and other theatrical elements (sound effects, costumes, music, lighting).

Act II, Scene II: The Balcony Scene—Romeo and Juliet declare their love

Director	Set Design (everything you see in the scene including structures, nature, props)	Blocking (how the actors move and interact with the set and each other)	Other Theatrical Elements (sound effects, lighting, music, costumes)

What's in a Setting?

My Notes

ABOUT THE AUTHOR

Arthur Laurents (1918–2011) was considered one of American theater's greatest writers for musical theater. Among the well-known plays he wrote are *West Side Story* (1957), *Gypsy* (1959), *The Way We Were* (1973), and *The Turning Point* (1977). Laurents grew up in Brooklyn, New York, and began his career by writing scripts for radio programs. After a stint in the Army during World War II, where he wrote training films, he wrote musicals for Broadway.

Script

from

West Side Story

SCENE FIVE. Maria and Tony have just met at a dance. They danced and kissed and now Tony is looking for Maria.

11:00 P.M. A back alley. A suggestion of buildings; a fire escape climbing to the rear window of an unseen flat. As Tony sings, he looks for where Maria lives, wishing for her. And she does appear, at the window above him, which opens onto the fire escape. Music stays beneath most of the scene.

TONY [*sings*]: Maria, Maria . . .

MARIA: Ssh!

TONY: Maria!

MARIA: Quiet!

5 TONY: Come down.

MARIA: No.

TONY: Maria . . .

MARIA: Please. If Bernardo—

TONY: He's at the dance. Come down.

10 MARIA: He will soon bring Anita home.

TONY: Just for a minute.

MARIA [*smiles*]: A minute is not enough.

TONY [*smiles*]: For an hour then.

MARIA: I cannot.

15 TONY: Forever!

MARIA: Ssh!

TONY: Then I'm coming up.

WOMAN'S VOICE [*from the offstage apartment*]: Maria!

MARIA: Momentito, Mama . . .

What's in a Setting?

My Notes

A miracle would happen—

60 I know now I was right.
For here you are
And what was just a world is a star
Tonight!

BOTH:

65 Tonight, tonight,
The world is full of light,
With suns and moons all over the place.

Tonight, tonight,
The world is wild and bright,

70 Going mad, shooting stars into space.
Today the world was just an address,
A place for me to live in,
No better than all right,
But here you are

75 And what was just a world is a star
Tonight!

MAN'S VOICE [*offstage*]: Maruca!

MARIA: Wait for me! [*She goes inside as the buildings begin to come back into place.*]

TONY [*sings*]:

80 Tonight, tonight,
It all began tonight,
I saw you and the world went away.

MARIA [*returning*]: I cannot stay. Go quickly!

TONY: I'm not afraid.

85 MARIA: They are strict with me. Please.

TONY [*kissing her*]: Good night.

MARIA: Buenos noches.

TONY: I love you.

MARIA: Yes, yes. Hurry. [*He climbs down.*] Wait! When will I see you? [*He*

90 *starts back up.*] No!

TONY: Tomorrow.

MARIA: I work at the bridal shop. Come there.

TONY: At sundown.

MARIA: Yes. Good night.

95 TONY: Good night. [*He starts off.*]

MARIA: Tony!

TONY: Ssh!

MARIA: Come to the back door.



What's in a Setting?

My Notes

Working from the Text

5. Using a Venn diagram or similar graphic organizer, compare this scene with the balcony scene in *Romeo and Juliet*. How are the scenes similar? How are they different?

Check Your Understanding

How did the writer of *West Side Story* use Shakespeare's play as inspiration for this scene?

Writing to Sources: Explanatory Text

Write a review stating a preference for one of the three balcony scenes you have watched or read. Compare and contrast how the set design, blocking, and/or other theatrical elements contribute to an emotional impact. Provide commentary on the three scenes. Be sure to:

- Clearly state your preference in a topic sentence or thesis.
- Include evidence in the form of details comparing and contrasting all three balcony scenes.
- Include appropriate transition words.



INDEPENDENT READING LINK

Read and Connect

Suppose that you are the director for a theatrical version of your independent reading play. Make a chart to block one scene. Explain how your choices convey the emotional impact you think the author intended for the scene.

Learning Targets

- Analyze the relationships between the protagonists and their foils, and emphasize interactions in vocal and visual delivery.
- Create a visual representation of a character’s motivation: thoughts, desires, actions, and obstacles.

Practice Role-Play

1. Work with your acting company to take turns role-playing at least two of the following scenarios:
 - a. A student shows up in his teacher’s room one morning asking for help. He is madly in love and wants to get married in secret. The teacher is doubtful because this same student was in love with a different girl the day before.
 - b. Two friends are talking about a third friend who ditched them mysteriously the previous night. The third friend shows up and they start teasing him about what he was doing the night before.
 - c. A girl sent her best friend on a mission to find out if the boy she likes will go out with her. The best friend returns but will not answer the girl’s questions. Instead, she just wants to talk about herself.
2. **Discuss:** How did you use vocal and visual delivery to express the relationships between the characters?

Preview

Now you and your acting group will conduct an oral reading of one of the scenes listed below from *Romeo and Juliet*.

Act II of *Romeo and Juliet*

3. Each of the scenarios at the beginning of this activity describe a situation similar to a scene from Act II in which one of the protagonists interacts with a **foil**. With your Acting Company, choose a scene from the following that you are not performing for your Embedded Assessment and conduct an oral reading.
 - a. Act II, Scene III: Romeo and Friar Lawrence
 - b. Act II, Scene IV: Mercutio, Benvolio, Romeo (until the Nurse enters)
 - c. Act II, Scene V: Juliet and the Nurse

Setting a Purpose for Reading

Annotate the text for vocal and visual delivery.

- Note any physical interactions between the characters (for example, one character shoves another).
- Mark facial reactions of one character to the words or action of another character (for example, eye-rolling to express boredom or frustration).
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

LEARNING STRATEGIES:
Role Playing, Oral Reading,
Chunking the Text, Sketching

My Notes

Literary Terms

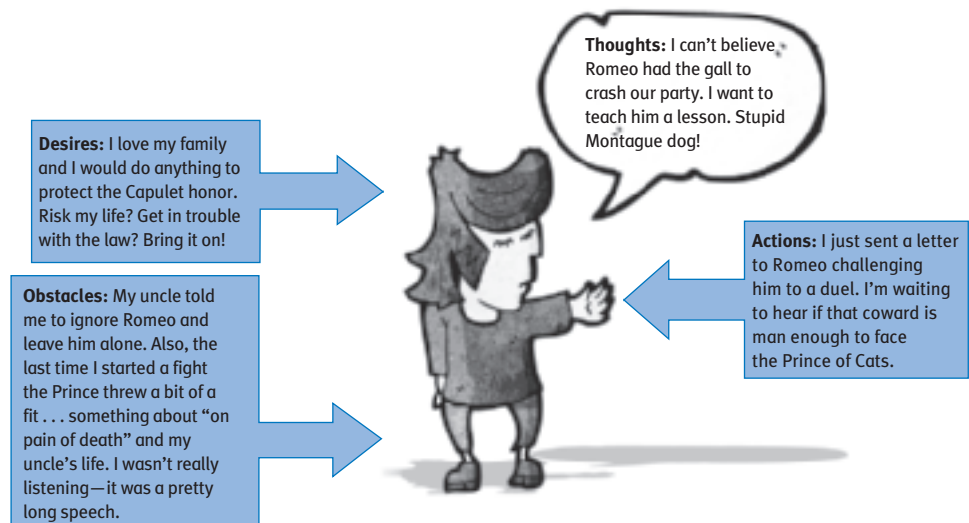
A **foil** is a character whose actions or thoughts are juxtaposed against those of a major character in order to highlight key attributes of the major character.

Friends and Foils

My Notes

Working from the Text

4. Rehearse the scene with an emphasis on the interactions between the protagonist and the foil and their reactions to each other. Perform your scene for at least one other group.
5. Choose one of the characters in your scene. On separate paper, create a visual representation of your character's motivation. See the following example for Tybalt. Sketch an outline and annotate it with your analysis on the corresponding body parts as follows:
 - Head: your character's thoughts
 - Heart: your character's desires
 - Arms: your character's actions
 - Legs: your character's obstacles



Check Your Understanding

Briefly explain the purpose of a foil.

Writing to Sources: Explanatory Text

Choose one of the friend/foil relationships you read in Act II: Scene III, Romeo and Friar Lawrence; Scene IV, Mercutio, Benvolio, and Romeo; or Scene V, Juliet and the Nurse. Write a paragraph that explains how the protagonist interacts with the foils. Explain the purpose that the foil(s) serve. Be sure to:

- Identify the scene, and name the protagonist and the foils.
- Include direct quotations and specific examples from the text to support your explanation.
- Use a coherent organization structure and make connections between specific words, images, and the ideas conveyed.

Learning Targets

- Analyze a scene for dramatic irony.
- Compare and contrast the representation of a scene in two different media.
- Analyze characters' interactions and evaluate how their conflicting motives advance the plot.

Act II, Scene VI: Identifying Irony

1. Act II, Scene VI ends just as Romeo and Juliet are heading to church to be married. Why does Shakespeare have the wedding take place off stage?

Preview

In this activity, you and your acting company will conduct an oral reading of Act II, Scene VI.

Setting a Purpose for Reading

- Underline examples of dramatic irony.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Working from the Text

2. Read of the Friar's final words to Romeo before Juliet arrives. Highlight metaphors that reveal the Friar's true feelings about the wedding.

“These violent delights have violent ends
And in their triumph die, like fire and powder,
Which, as they kiss, consume. The sweetest honey
Is loathsome in its own deliciousness
And in the taste confounds the appetite.
Therefore love moderately. Long love doth so.
Too swift arrives as tardy as too slow.”

3. How does the Friar really feel about Romeo and Juliet's wedding? Why do the Friar and Nurse, adults who care deeply about the young lovers, allow Romeo and Juliet to act so quickly on their feelings?

4. Complete the following graphic organizer in a small group in which each group member takes a different character.

LEARNING STRATEGIES:
Oral Reading, Close Reading,
Marking the Text, Sketching,
Graphic Organizer, Chunking
the Text, Discussion Groups

My Notes

A Wedding and a Brawl

Character (What are the main thoughts, desires, actions, and obstacles motivating him at the end of Act II?)	Textual Evidence (What are the lines that reveal his thoughts, desires, actions and obstacles in Act III, Scene I?)	Commentary (What do these lines tell you about conflicts or shifts in the character's motivation?)
Romeo:		
Mercutio:		
Tybalt:		
Benvolio:		

My Notes

Preview

In this part of the activity, you and your acting company will conduct an oral reading of Act III, Scene I and discuss character motivation. Rehearse the scene several times.

Setting a Purpose for Reading

- Annotate the text for the character's vocal and visual delivery.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Drama

from *Romeo and Juliet*

by William Shakespeare

ROMEO: I do protest, I never injured thee,

- 65 But love thee better than thou canst **devise**,
Till thou shalt know the reason of my love:
And so, good Capulet,—which name I **tender**
As dearly as my own,—be satisfied.

MERCUTIO: O calm, dishonourable, **vile** submission!

- 70 *Alla stoccata* carries it away *Draws*
Tybalt, you rat-catcher, will you walk?

TYBALT: What wouldst thou have with me?

MERCUTIO: Good king of cats, nothing but one of your nine
lives; that I mean to make bold withal, and as you

- 75 shall use me hereafter, drybeat the rest of the
eight. Will you pluck your sword out of his pitcher
by the ears? Make haste, lest mine be about your
ears ere it be out.

TYBALT: I am for you. *Drawing*

- 80 ROMEO: Gentle Mercutio, put thy rapier up.

MERCUTIO: Come, sir, your **passado**. *They fight*

ROMEO: Draw, Benvolio; beat down their weapons.

Gentlemen, for shame, forbear this outrage!

Tybalt, Mercutio, the Prince expressly hath

- 85 Forbidden **bandying** in Verona streets:

Hold, Tybalt! good Mercutio!

TYBALT under ROMEO's arm stabs MERCUTIO, and flies with his followers

MERCUTIO: I am hurt.

A **plague** o' both your houses! I am sped.

- 90 Is he gone, and hath nothing?

My Notes

devise: plan

tender: love

vile: disgusting

passado: Italian for “forward thrust”

bandying: fighting

plague: horrible illness

A Wedding and a Brawl

My Notes

Second Read

- Reread the scene to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
5. **Key Ideas and Details:** What does Romeo mean when he says that he loves Tybalt?
6. **Key Ideas and Details:** How does this scene highlight the great conflict in Romeo's life?
7. **Key Ideas and Details:** How does Mercutio feel about the fight compared to Romeo?

Working from the Text

8. Revisit the textual evidence column of your graphic organizer, and add any textual evidence or commentary. Then, choose one key line for each character. Copy these lines into the first column of the following graphic organizer. Be sure to choose lines from different chunks of Act III, Scene I, so that you are not trying to evaluate several lines in quick succession.
9. As you view a film interpretation of Act III, Scene I, take notes on how the actor's delivery and blocking communicate a character's motivation.

Act III, Scene I—Director: _____

Character (Key line)	Vocal Delivery (Describe the tone, volume, pitch, rate, and/or pauses used.)	Visual Delivery (Describe the actor’s movements, gestures, and facial expressions.)	Blocking (How and where is the actor positioned when delivering the line?)
Romeo:			
Mercutio:			
Tybalt:			
Benvolio:			

Emotional Roller Coaster

My Notes

2. Work with a partner or small group to create an illustrated timeline on poster paper that graphs the emotional roller coaster of the protagonists' emotions so far in the play.

- Place events in chronological order (Act I on the far left).
- Add images to illustrate each event.
- Use two different colors (or symbols) to distinguish Juliet's emotions from Romeo's regarding each event.
- Indicate whether the emotions they are feeling about each event are positive or negative by placing events with positive emotions at the top of the timeline and events with negative emotions at the bottom.
- Leave room at the end for events from the remainder of the play.

Preview

In this activity, you will read the remainder of Act III with your acting group.

Setting a Purpose for Reading

- Use strategies such as oral reading, chunking the text, paraphrasing, or marking the text to help you make meaning.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- After each scene, add new events to your timeline.

Working from the Text

3. In one color, draw a line connecting all of Juliet's events. In another color, draw a line connecting Romeo's events. What do the ranges of emotions reveal about the characters and their situations?

Check Your Understanding

Work with your group to construct a thesis statement that answers the following question: What is Shakespeare's theme relating to coming of age in *Romeo and Juliet*?

Explanatory Writing Prompt

Write a paragraph explaining how *Romeo and Juliet* is a coming-of-age drama. Explain what it has in common with other coming-of-age texts that you have studied this year. Include issues that Romeo and Juliet face that teenagers today still deal with. Be sure to:

- Explain your ideas with reflective commentary.
- Use the best details from the text to clarify your explanation.
- Correctly state the names and authors of any texts you reference.

TWISTing Their Words

Literary Element	Textual Evidence	Inferences
Tone:		
Word Choice (Diction):		
Imagery:		
Symbol:		
Theme:		

A Desperate Plan

LEARNING STRATEGIES:

Graphic Organizer, Summarizing, Marking the Text, Oral Reading

My Notes

Learning Targets

- Analyze the subtext of a passage to determine the true meaning and impact of a character’s words.
- Plan, rehearse, and perform exaggerated visual delivery to communicate meaning to an audience.

The Cost of Advice

1. Part of the process of coming of age is learning and accepting that sometimes parents and other trusted adults make mistakes. Complete the following graphic organizer to identify how the adults in Juliet’s life are making mistakes that contribute to her frustration by the end of Act III.

Adult Decision or Advice	Effect on Juliet
Juliet’s father threatens to disown her if she refuses to marry Paris.	She has the impossible choice of breaking her wedding vows or losing her family and starving on the streets.
Juliet’s mother . . .	
The Nurse . . .	

2. As Juliet becomes more alienated from her family and friends, she relies more frequently on the audience understanding the **subtext**. Revisit the passage in Act III, Scene V, in which Lady Capulet visits Juliet’s bedroom immediately after Romeo has left.

Summarize her statements to her mother about Romeo.

Summarize the subtext of her statements (what she really means).

Literary Terms

Subtext is the underlying or implied meaning in dialogue or the implied relationship between characters in a book, movie, play, or film. The subtext of a work is not explicitly stated.

Preview

In this activity, you will read the beginning of Act IV. In this scene, Juliet seeks advice from Friar Lawrence.

Setting a Purpose for Reading

- Mark the text of the passage by putting Juliet’s subtext in parentheses. The first line has been done for you as an example.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Use strategies such as oral reading, chunking the text, paraphrasing, or marking the text to help you make meaning.

Drama

from *Romeo and Juliet*

by William Shakespeare

PARIS: Happily met, my lady and my wife!

JULIET: That may be, sir, when I may be a wife. (*Which is never, because I'm already married.*)

PARIS: That may be must be, love, on Thursday next.

JULIET: What must be shall be.

20 FRIAR LAWRENCE: That's a certain text.

PARIS: Come you to make **confession** to this father?

JULIET: To answer that, I should confess to you.

PARIS: Do not deny to him that you love me.

JULIET: I will confess to you that I love him.

25 PARIS: So will ye, I am sure, that you love me.

JULIET: If I do so, it will be of more price,
Being spoke behind your back, than to your face.

PARIS: Poor soul, thy face is much abused with tears.

JULIET: The tears have got small victory by that;

30 For it was bad enough before their **spite**.

PARIS: Thou wrong'st it, more than tears, with that report.

JULIET: That is no **slander**, sir, which is a truth;

And what I spake, I spake it to my face.

PARIS: Thy face is mine, and thou hast slander'd it.

35 JULIET: It may be so, for it is not mine own.

My Notes

confession: admitting your sins to a priest

spite: hatred

slander: a maliciously false statement

A Desperate Plan

My Notes

Second Read

- Reread the play to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
3. **Craft and Structure:** Why does Juliet refuse to give Paris a direct answer to any of his questions?
 4. **Key Ideas and Details:** How does Paris feel about Juliet?

Working from the Text

5. In a small group, conduct an oral reading of the passage. In addition to Paris, Juliet, and Friar Lawrence, assign one group member the role of Juliet's subtext. After Juliet speaks, that group member will read aloud Juliet's true thoughts.
6. In an actual performance, subtext has to be expressed through visual delivery. Use the following graphic organizer to make a plan for visual delivery as you read the rest of Act IV, Scene I.

What Juliet Would Rather Do Than Marry Paris: Textual Evidence	Plan for Visual Delivery (movements, expressions, gestures)
The Friar's Plan for Juliet: Textual Evidence	Plan for Visual Delivery (movements, expressions, gestures)

7. Choose a section of lines (either Juliet's or the Friar's) to rehearse and perform with exaggerated visual delivery.
8. As you continue to read Act IV, look for other examples of subtext.

Check Your Understanding

- Why is it important to keep the subtext in mind when you are performing a scene?
- Why do stage actors usually use more exaggerated visual delivery than film actors, particularly when performing Shakespeare?

The Fault in Their Stars

Theatrical Element/ My Choices as Director	How My Choices Would Intensify the Emotional Impact	How My Choices Would Emphasize the Dramatic Irony	Director's Choices	Intended Effect
Vocal Delivery:				
Visual Delivery:				
Other Theatrical Elements:				

Presenting a Dramatic Interpretation

ASSIGNMENT

Your assignment is to work collaboratively with your acting company to interpret, rehearse, and perform a scene from William Shakespeare's *Romeo and Juliet*. In preparation, each member of the acting company will create a staging notebook providing textual evidence and commentary on the planned interpretation. Finally, you will write a reflection evaluating your final performance.

Planning: Take time to make a performance plan.

- How will you prepare a staging notebook that reflects your primary role in the production? (See Activity 5.7 for guidelines.)
- How will your acting company effectively integrate theatrical elements such as vocal and visual delivery, blocking, props, costumes, lighting, music, sound, and set design into your final performance?
- As an actor, how will you learn your lines and prepare vocal and visual delivery?
- As a director, how will you guide the acting company and prepare theatrical elements?
- As a dramaturge, how will you research to provide background information?

Rehearsing: Collaborate with your acting company to polish your performance.

- When and where will you meet to rehearse your scene several times?
- How can the director's feedback and the dramaturge's research enhance the acting company's performance?
- How could you use a video recording of one of your rehearsals to help you improve the quality of the performance?
- How can another acting company help you rehearse by providing feedback on your performance?

Performing: Perform your scene for an audience of your peers.

- How will the director introduce the scene?
- Who will prompt actors who need assistance with their lines?
- After the performance, how will the dramaturge explain how the performance reflects his or her research?

Evaluating: Write an evaluation of your group's final performance.

- What were the strengths of your performance? What challenges did you face?
- How can you use the Scoring Guide to ensure your understanding of the criteria for this piece?

Technology Tip

As you collaborate on this project, find ways to create collaborative documents using wikis or online document sharing as a way of creating a rehearsal schedule, establishing a common document format, and sharing ideas with other members of your acting company.

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following questions:

- How did different acting companies use theatrical elements to enhance their performance in memorable ways?
- How did performing a scene help you understand or appreciate the play?

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The performance</p> <ul style="list-style-type: none"> represents an insightful interpretation of the scene and clearly communicates the intended effect to the audience includes a reflection that represents the creative thinking of the entire acting company, with insightful commentary on the challenges and the final performance. 	<p>The performance</p> <ul style="list-style-type: none"> represents a clear interpretation of the scene and communicates it effectively to the audience includes a reflection on the process of preparing for and performing the scene, including commentary on challenges faced and an evaluation of the final performance. 	<p>The performance</p> <ul style="list-style-type: none"> shows an attempt to interpret the scene may not clearly communicate the scene to the audience includes a reflection that summarizes the process rather than the thinking behind the interpretation and the performance. 	<p>The performance</p> <ul style="list-style-type: none"> is not coherent and does not clearly communicate the scene to the audience includes a reflection that is minimal and simply lists the steps in the process; it does not reflect the thinking of the group or the effect of the performance.
Structure	<ul style="list-style-type: none"> The staging notebook is detailed and shows evidence of a high degree of collaboration The interpretive performance shows a high degree of planning for visual and vocal delivery. 	<ul style="list-style-type: none"> The staging notebook contains all required entries in a clearly organized format An effective performance communicates planning for visual elements and rehearsal for vocal delivery. 	<ul style="list-style-type: none"> The staging notebook does not contain all required entries and may be poorly organized The performance shows some planning for visual elements and rehearsal for vocal delivery. 	<ul style="list-style-type: none"> The staging notebook contains few if any of the required entries The performance shows a lack of planning for visual elements and rehearsal for vocal delivery.
Use of Language	<p>The performance</p> <ul style="list-style-type: none"> demonstrates a creative use of diction to communicate the scene includes a thorough script (in staging notebook) with annotations for effective delivery of lines. 	<p>The performance</p> <ul style="list-style-type: none"> includes appropriate and effective vocal and visual delivery of dialogue includes a script (in staging notebook) annotated for appropriate delivery of lines. 	<p>The performance</p> <ul style="list-style-type: none"> attempts the use of appropriate dialogue to communicate the scene includes some elements of a script (in staging notebook) annotated for delivery of lines. 	<p>The performance</p> <ul style="list-style-type: none"> includes little evidence of an attempt to craft appropriate dialogue for the scene may not include a script (in staging notebook) or annotations for delivery of lines.

Previewing Embedded Assessment 2: Is Shakespeare Relevant?

My Notes

6. Together with a group of your peers, you will explore an online debate website to gather reasons and evidence for one side of an issue related to Shakespeare and/or *Romeo and Juliet*. Write down your issue and the website address and take notes in the column for either PRO (in favor of) or CON (against) in the following graphic organizer.

Evaluate the validity of the arguments in the debate with the following questions:

- Is the reasoning valid? That is, is the reasoning sound and supported by evidence?
- Is the evidence relevant and sufficient?
- Are any of the statements false or illogical?

Choose the reasons that best support your assigned side. Try to emphasize reasons that are logical first, then reasons that appeal to ethos. Avoid support that depends on pathos.

Issue: _____

Website: _____

PRO	CON

7. Use your notes to stage an informal debate with the group that researched the opposing viewpoint. While you are listening to their side, take notes in the appropriate column so that you can respond to their points during rebuttal.

8. As you listen to your classmates debate another issue related to Shakespeare, take notes in the following graphic organizer to record the different rhetorical appeals used in the debate.

Issue: _____

Rhetorical Appeals	PRO	CON
Logos		
Ethos		
Pathos		

Check Your Understanding

What was the most convincing evidence that you heard or used today? Why? What kind of appeals were used?

My Notes



INDEPENDENT READING LINK

Read and Research

Research and find another play by William Shakespeare, or a novel that was inspired by his work. You may want to consult the Independent Reading list, conduct a web search, or ask your teacher, librarian, or peers for suggestions.

LEARNING STRATEGIES:

SOAPStone, Drafting, Sharing and Responding, Marking the Text

My Notes

Learning Targets

- Analyze an article to evaluate whether the author’s tone is appropriate to the audience and purpose.
- Identify reasons and gather evidence to support a claim.

Preview

In this activity, you will read an article that questions Shakespeare’s relevance.

Setting a Purpose for Reading

- In one color, highlight the text evidence that supports the inclusion of *Romeo and Juliet* in ninth-grade curriculum. In another color, highlight the text that challenges the inclusion of *Romeo and Juliet*.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Article

On the Bard's Birthday, Is Shakespeare Still Relevant?

by Alexandra Petri

1 Whenever I want to depress myself, I make a list of Shakespeare plays and cross out all the ones whose plots would be ruined if any of the characters had a smartphone. It’s a depressingly short list.

2 Soon, if we want to do a modern staging of his work, we’ll have to stipulate that “In fair Verona, where we lay our scene/The cell reception was spotty/From ancient grudge that brake the AT&T.” Well, not that. Something better.

3 “Romeo and Juliet would obviously text each other about the poison,” audiences would point out. “Why doesn’t Hermia use her GPS?” “If he was so worried about the Ides, Caesar should have just telecommuted.”

4 Misunderstandings and missed communications now come in entirely different flavors. We are all in touch all the time, and the confusions that blossom from that are not quite the ones the Bard guessed at. Autocorrect replaces **malapropism**. You don’t leave your fiancée asleep in the woods unless you want to wind up on a “Dateline” special. When your coworker implies that Desdemona is cheating on you with Cassio, you don’t go ballistic demanding handkerchiefs. You just log her keystrokes.

5 And the words. (“Words! Words! Words!” as Hamlet says.) What are we supposed to do with them?

6 To make it through his works, high school students are forced to consult books like “No Fear Shakespeare,” which drains all the poetry out in the hopes of making him moderately **comprehensible**.

malapropism: misuse of words

comprehensible: understandable

Shakespeare in the Modern Age

skittish: quick to startle

hack: an artist who produces poor work simply to make money

prolific: producing a large amount of work

groundlings: audience members who sit in cheap seats

WORD CONNECTIONS

Etymology

For Pete's sake is a substitution for the blasphemous phrase “for Christ’s sake.” People who did not want to take the Lord’s name in vain substituted Pete (potentially short for St. Peter) into the phrase. Shakespeare was famous for inventing and altering well-known phrases, making them his own. While he didn’t invent this one, it remains a popular idiom.

My Notes

18 He’s an awfully hard man to nail down. As a historical figure, he is proverbially **skittish**. He might have been Francis Bacon, for Pete’s sake. You wouldn’t get in the car of a man who said he might be Francis Bacon but was not sure. Why read one?

19 Besides, the man was obviously a **hack**. Jonathan Franzen clearly takes his craft more seriously. Nobody is as **prolific** as Shakespeare who thinks he’s producing Great Lasting Works of Genius. He’s more a P. G. Wodehouse or an Agatha Christie. Stephen King could learn a thing or two from Shakespeare when it comes to pleasing the **groundlings**.

20 Why give him this place of honor?

21 Look at his most famous play. *Hamlet*? A whiny college student, evidently overeducated and underemployed, comes home for break, sees a ghost and dithers. Eventually some pirates show up, but wouldn’t you know, they remain offstage. Shakespeare is one of the few writers in history who, given the option of including pirates in a play, thinks, “Nah, you know what? I’d rather have this dithering hipster talk about mortality some more.”

22 Come to think of it, maybe he’s never been more relevant.

23 People complain about their Millennials moving home. Try having Hamlet in your basement for a semester. “Tis not alone my inky cloak, good mother, nor customary suits of solemn black . . .” That would get old at breakfast, I imagine.

24 His plays still tell the truth, boiled down to their essences.

25 *King Lear*: Your kids put you in a home? You should be so lucky!

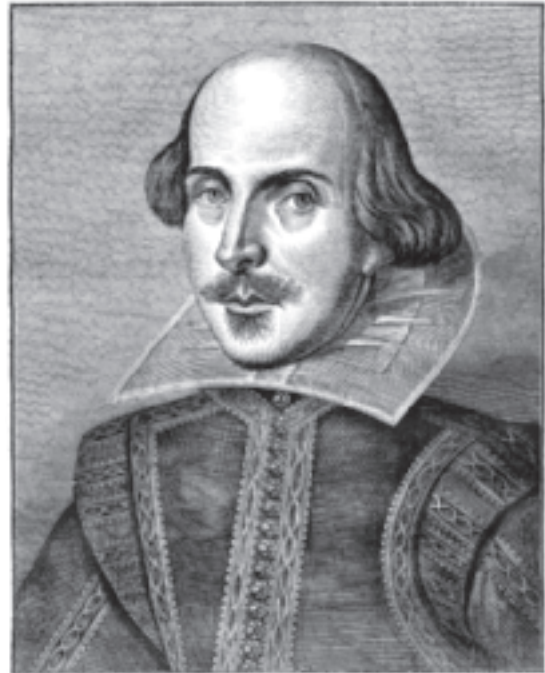
26 *Titus Andronicus* (or, “Guess Who’s Coming As Dinner?”): Cannibalism is never the answer.

27 *Romeo and Juliet*: Check your messages before ingesting poison.

28 *The Tempest*: Wizards pretty much get to do whatever they want.

29 And he’s one of the few writers we still have in common. We’re dragged through the thorns of his work so that we’ll have something to talk about on the other side.

30 That is a definite part of his charm. He’s a common vocabulary, a common set of heroes and villains and everyone in between.



LEARNING STRATEGIES:
Marking the Text, Drafting,
Graphic Organizer

My Notes

Learning Targets

- Gather and evaluate evidence from two articles as well as synthesize information to make inferences.
- Write a synthesis paragraph about Shakespeare's global influence.

Shakespeare's Global Influence

1. Before becoming the first black president of South Africa, Nelson Mandela spent 27 years in prison for his struggles against his country's racist policies of apartheid. While in prison, he signed his name next to his favorite quotation from a copy of *The Complete Works of William Shakespeare*:

"Cowards die many times before their deaths, The valiant never taste of death but once." — from *Julius Caesar*

What does this quote mean to you? What significance might it have had for Nelson Mandela?

Preview

In this activity, you will read two articles that examine Shakespeare's global influence.

Setting a Purpose for Reading

- Using your color codes, highlight evidence for or against the importance of Shakespeare.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Underline parts of the text that emphasize the connection between Shakespeare and the world.

Article

Britain Puts on a Shakespeare Marathon as World Arrives for the Olympic Games

by Jill Lawless, *The Washington Post/Associated Press* (2012)

1 LONDON — As the world comes to Britain for the Olympics, Britain is celebrating arguably its greatest gift to the world—the plays of William Shakespeare.

2 Anyone who doubts that accolade for the playwright dead almost 400 years might want to go to the new "Shakespeare: Staging the World" exhibition at the British Museum, and look at the final exhibit, a well-worn, one-volume collection of Shakespeare's plays.

3 The book is the property of Sonny Venkatrathnam, a former South African anti-apartheid prisoner. He secretly kept it in the notorious Robben Island prison but shared it with other inmates, who underlined and autographed the passages that meant the most to them.

4 The book lies open at lines from *Julius Caesar*—“Cowards die many times before their deaths/The valiant never taste of death but once”—signed “N. R. D. Mandela.”

5 “In a way, Nelson was the Caesar of the ANC,” said Venkatrathnam, who spent several years in the prison with African National Congress leader Mandela in the 1970s. “I think it resonated with his philosophy.”

6 Mandela—now the revered 94-year-old former president of post-apartheid South Africa—is one of more than 30 inmates whom Venkatrathnam asked to sign the volume. It became known as the “Robben Island Bible,” because Venkatrathnam told prison warders—who had banned nonreligious books—that it was “the Bible by William Shakespeare.” He plastered its cover with cards celebrating the Hindu festival of Diwali in a successful bid to disguise the contents from guards.

7 “They would come and say, ‘What’s that?’ I’d say, ‘It’s my Bible,’” said Venkatrathnam, a dapper 76-year-old who traveled to London for the opening of the exhibition. “For all the years on the island they wouldn’t touch it.”

8 British Museum director Neil MacGregor said the book is “a wonderful symbol of what Shakespeare means to all of us.”

9 The exhibition, which opens Thursday, is part of an outpouring of Shakespearean activity in Britain that includes the opening ceremony of the July 27–Aug. 12 Olympic Games. Director Danny Boyle’s ceremony, entitled “Isles of Wonder,” is inspired by the strange and enchanted island of *The Tempest*.

10 Other helpings of the Bard include a cycle of history plays, currently being shown on Saturday night prime-time BBC television, and the Royal Shakespeare Company’s epic World Shakespeare Festival. Since April, the RSC, based in Shakespeare’s home town of Stratford-upon-Avon, has been bringing companies from around the world to stage his plays in Britain.

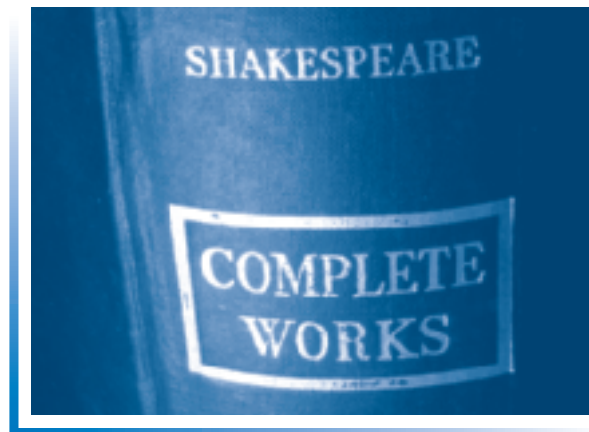
11 The productions, in more than 40 languages, have ranged from an Iraqi *Romeo and Juliet* to a Russian *Midsummer Night’s Dream* and a Brazilian circus *Richard III*.

12 American director Peter Sellars, whose contribution to the festival is *Desdemona*—a **reimagining** of *Othello* by U.S. writer Toni Morrison and Malian singer Rokia Traore—said Shakespeare is truly a writer for the whole world.

13 “He was a guy who—and not for reasons of branding—called his theater “The Globe,” Sellars said.

14 The British Museum show, which runs through Nov. 25, combines artifacts from Shakespeare’s time—including the only surviving manuscript in the playwright’s handwriting—with recorded readings by actors to **evoke** an era that seems both familiar and alien.

15 In Shakespeare’s day, London was just beginning to attract people from around the world, emerging as the center of a **nascent** empire.



My Notes

reimagining: thinking about in a new, creative way

evoke: produce

nascent: beginning to develop

Shakespeare's Globe

co-curator: one of two or more people in charge

excavated: dug out of the earth

sorcery: witchcraft

exuberance: enthusiasm

resonance: deep meaning

predicaments: difficult situations

My Notes

ideological: relating to someone's personal views and beliefs

16 “As the world comes to London in 2012, this Olympic summer, we are going to look at how the world came to London and how London saw the world 400 years ago,” said Jonathan Bate, **co-curator** of the exhibition.

17 The exhibition roams through Shakespeare's influences, from the rural English landscapes of his youth to the country's dynastic power struggles, the discoveries emerging from the New World, the arrival of visitors from abroad and the creation of Britain as a country with the union of the crowns of England and Scotland under James I.

18 Some items suggest a cold, violent world a long way from our own. There's King Henry V's jousting helmet, a bear skull **excavated** from the site of an Elizabethan theater—where bear-baiting went on alongside drama—and an iron “witch's collar” and metal gag used to punish women accused of **sorcery**.

19 But the parallels with our own era of migration, globalization and political uncertainty are ever-present.

20 It is hard to nail down the secret of Shakespeare's genius. It rests on some combination of the **exuberance** of his language and the **resonance** of the human **predicaments** he depicts, from lovers battling family disapproval to kings struggling to live up to the burdens of power.

21 Shakespeare set plays in Venice and Verona, Denmark and Egypt—places he had read about but never visited. His plays in turn helped create the world view of his audience, and have been influencing audiences around the world ever since.

22 “He was genuinely a global figure—perhaps the greatest global export this country has ever produced,” Bate said.

23 His ability to speak to audiences around the world is undimmed.

24 “The great thing about Shakespeare is that he speaks to everyone,” Venkatrathnam said. “Regardless of your political or **ideological** position, you can find something that speaks directly to you. To me, he is the universal philosopher.”

Second Read

- Reread the article to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. Craft and Structure: What does the author mean when she says that Shakespeare was a “global figure”?

3. Craft and Structure: What is the significance of the name of Shakespeare's theater?

Shakespeare's Globe

My Notes

imposter: a deceptive person
betrothed: engaged to marry

immense: huge
catharsis: the release of built-up emotions

portal: gateway; entrance

transcends: rises above
nuances: slight variations

3 The play focuses less on their romance and more on how families, communities and nations can easily and quickly be torn apart. The story prompts the audience to reflect on how pride, regret, a lack of mutual understanding and interference from the outside are obstacles to resolving conflicts peacefully. Once blood has been spilled, we are never sure if peace can be restored.

4 The play's director, Monadhil Daood, fled Iraq in his 20s after staging a play under Saddam Hussein about the Iran-Iraq war. In 2008, he founded the Iraqi Theatre Company to "bring a contemporary cultural voice of unity and inclusiveness into the civic discourse in Iraq." Monadhil says that "I think my [play] *Romeo and Juliet in Baghdad* will be a mirror. The audience will see themselves on the stage."

5 In the buzzing auditorium, I saw his prediction come true. The emotional effect the play had on its audience was clear. During the performance, many had eyes filled with tears. At joyous moments, audience members tapped along to the wedding songs and laughed at the inclusion of an old Iraqi folk story about a beetle looking for love.

6 During the most emotional moment of all, I felt almost swept off my chair at the audience's roar of approval as the **imposter**, who was **betrothed** to Juliet against her will, and who had stoked the tension between the two families, was cast out by Juliet's father, Capulet. This character, a miserable hard-liner, represents the presence of Al-Qaeda in Iraq. Through Capulet's action, the betrothal is reversed and his presence is no longer accepted.

7 The real story of *Romeo and Juliet in Baghdad* is of the audience, who see their lives played out before their eyes. The drama was a chance to create enough distance from their own stories so that they could look at the effect of the last nine years on their homeland, with its **immense** loss, death, and suffering. It was an opportunity to move on, make sense, find **catharsis**, and even laugh.

8 The play at its heart is a universal story of the birth and development of conflict, stoked by fear, misunderstanding, and pride. It shows how outside forces can stoke conflict and divide groups of people, and reflects on the need for unity.

9 In this case, a love story is a **portal** into a world that audiences might otherwise never be able to begin to understand. By connecting with the story of young lovers—a theme that **transcends** time and culture—we can learn about the **nuances** of today's Iraqi society. The play helps viewers understand tight-knit family structures and the once strong historic relationships between Sunni and Shiite Muslims that are now being broken down. In fact, people around the world might find a lot in common with the ordinary folk of Iraq and their aspirations to bring an end to violence and live better lives.

10 But more importantly, through such plays, we are confronted with universal truths: conflict persists across human societies and it must be addressed before it spirals out of control. But most of all, the aspiration to love and be loved is present in all times and places, whether in Baghdad or Verona, for lovers like Romeo and Juliet, or for brothers like Montague and Capulet.

Shakespeare's Globe

My Notes

Working from the Text

10. Meet with a partner. Summarize the key points and share your textual evidence and commentary to complete the graphic organizer.

Article	Textual Evidence of Shakespeare's Influence on the Community	Commentary on his Relevance to the Community
"On Love and War . . ." (Janmohamed) Community:		
"Britain Puts on a Shakespeare Marathon . . ." (Lawless) Community:		

Did Shakespeare Invent Teenagers?

LEARNING STRATEGIES:

Quickwrite, Chunking the Text, Sharing and Responding, Graphic Organizer

ACADEMIC VOCABULARY

A **counterclaim** is an alternate or opposing claim with **concessions** that the opposing side has valid points and/or **refutations** explaining why the writer's position is more valid.

My Notes

Learning Targets

- Analyze how an author's point of view is developed and supported by evidence.
- Write an argumentative paragraph that distinguishes claims and counterclaims.

Teenagers Today

1. **Quickwrite:** Compare and contrast the teenagers in *Romeo and Juliet* with teenagers today. What do you and your peers have in common with Romeo, Juliet, Mercutio, Benvolio, and Tybalt? How are you different?

Preview

In this activity, you will read an article that argues that Shakespeare “invented” teenagers as we know them today. Consider his claim, and then work with your class to develop a **counterclaim**.

Setting a Purpose for Reading

- Using your color codes, highlight evidence for or against the idea that Shakespeare invented teenagers.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Stephen Marche is a novelist who writes a monthly column about culture for *Esquire* magazine. Ten years ago he chose Shakespeare as the subject of his Ph.D. dissertation because he believed that Shakespeare would never bore him. He was correct. In the introduction to *How Shakespeare Changed Everything*, he writes: “I learned when I was a professor that teaching Shakespeare to undergraduates is one of the easiest gigs in the history of the world. If you can't make a room full of young people care about Shakespeare, then you probably shouldn't be around young people or Shakespeare.”

Article

from **How Shakespeare Changed Everything**

by Stephen Marche

Chunk 1

1 Shakespeare described the terrifying beauty of the adolescent so early in its development, and so definitively and so thoroughly, that it is only a slight exaggeration to say that he invented teenagers as we know them today. *Romeo and Juliet*, his extended study of the humiliations and glories of adolescence, is the biggest hit of all

Did Shakespeare Invent Teenagers?

My Notes

Working from the Text

7. In the graphic organizer, summarize the purpose of each chunk in developing Marche’s argument. After taking notes on the reasons and evidence the author provides, generate your own reasons and evidence to support a counterclaim. Use rhetorical appeals emphasizing logos and ethos. Examples include the following:

- **Logos:** *Most teenagers know more about technology than their parents.*
- **Ethos:** *My friends and I are more level-headed than Romeo and Juliet.*
- **Pathos:** *It is unkind and unfair to call teenagers ignorant.*

Example Claim: Shakespeare invented teenagers as we know them today.

Example Counterclaim: Teenagers today are very different from the characters in Shakespeare’s plays.

Objective Summary (Main idea of the text)	Claim (Reasons and textual evidence the author uses to support his argument)	Concessions and Refutations (Reasons and personal evidence why the argument is valid or not)
Chunk 1:		
Chunk 2:		
Chunk 3:		

LEARNING STRATEGIES:
Metacognitive Markers, Note-taking, Graphic Organizer, Discussion Groups

My Notes

Learning Targets

- Evaluate evidence and make inferences.
- Use the elements of an argument in writing.

Preview

In this activity, you will read an article about prisoners who perform Shakespeare.

Setting a Purpose for Reading

- Mark the text with metacognitive markers:
 - ? = Questions about the text
 - ! = Reactions related to the text
 - * = Comments about the text
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Article

Kentucky Inmates Turned Actors Explore Selves Through Shakespeare Play

by Sean Rose, *Courier Journal*

1 Gene Vaughn waited nervously behind two swinging doors in the prison chapel of the Luther Luckett Correctional Complex.

2 On any other day this would be just a chapel and Vaughn would be just one of the 1,072 inmates locked in the medium security Oldham County prison.

3 But on a recent June night, Vaughn and 23 other inmates became characters in Shakespeare’s *Merchant of Venice*, reviewing their lines in the final moments before the curtain drew back on opening night.

4 For some, the nine months they spent preparing marked their first **foray** into acting. For others, it was a journey into self-exploration, a chance to review past mistakes and analyze an uncertain future.

5 “I used to think that acting was acting, that it was something I’d be good at, that all of us convicts would be good at,” said cast member Jerry Guenther, who is serving 45 years for murder. “We live a lie. But in here, our acting is not acting: it’s telling the truth.”

6 Each year the Shakespeare Behind Bars program at Luther Luckett takes on a new play. Their stage is **converted** from a chapel within the razor wire-ringed state prison near La Grange.

7 “Shakespeare understood the human condition like nobody else,” said Matt Wallace, now in his third year directing the program of inmate performances. “The themes that are in these plays resonate so deeply in these guys. Through these plays they’re digging up some of the most painful and horrific parts of their lives.”

foray: venture

converted: changed

8 Since October, the cast and crew has gathered three times a week to prepare for performances that began June 2 and will wrap up Thursday—eight shows put on to entertain other inmates, the cast members’ families, and state correction officials.

9 The actors are a varied group, serving sentences from 4 years to life without parole for a host of crimes, including sex offenses, robbery, and murder.

10 And those backgrounds help them identify with Shakespeare’s characters in a way many outside prison walls can’t.

11 At the heart of the play is Shylock, a Jewish money lender played by Vaughn, a convicted murderer serving a 40-year sentence. **Ostracized** because of his religion, Shylock tries to exact revenge upon a hateful rival who comes to him for a loan, demanding that he wager his life against the loan.

12 “It deals with race. It deals with **discrimination**. It deals with gambling, debt, cutting people. It deals with it all,” Tim Jett, an inmate serving as assistant director, said in an interview during early rehearsal. “And we were all living that some way, somehow. We were all living it.”

Every man must play a part

13 Putting on a full-length Shakespeare production in a prison setting brings a host of unique challenges.

14 Rehearsals rarely last more than two hours because of the prison’s daily schedule. Some men quit, and others are forced to drop out if they’re sent to solitary confinement or shipped to another institution.

15 Some finish their sentences and are released.

16 Jett, after five years behind bars for sexual abuse, served out his term in April. To the rest of the crew, he was the luckiest man in Shakespeare Behind Bars.

17 But Jett thought otherwise, and decided to write a letter asking Secretary of Justice and Public Safety J. Michael Brown to **defer** his release for 60 days so he could stay until the end of the show. He received no response and was released in March.

18 Unlike other prison programs, Shakespeare Behind Bars offers no “good time” or credits for early release.

19 “The only thing they get for being in this is the satisfaction of completing something,” said Josh Lewis, a classification and treatment officer who is the program’s **sponsor**.

Do we not bleed?

20 Early rehearsals were rough. The prison radios drowned out the actors’ lines. And the Elizabethan speech taxed some of the play’s eight new members.

21 But the cast and crew eventually formed a bond that turned the gatherings into a mix of theater work and group therapy. Although many of them have trusted few people in their lives, they increasingly **confided** in each other.

22 Before opening night, with all on edge, Wallace sought to refocus their attention on what’s important. He asked everyone to go around and explain why they joined the program. Up went the hand of Guenther, a 13-year member and one of the elder statesmen of Shakespeare Behind Bars.

23 “This is the safest place in the world,” Guenther told the other inmates.

My Notes

ostracized: excluded from society

discrimination: treating someone differently from all others

defer: delay

sponsor: a person who is responsible for another person or event

confided: discussed private matters with a trusted person

Shakespeare Behind Bars

parole: release from prison before the end of a sentence

botched: gone wrong

My Notes

24 Guenther is one of the more experienced actors in the group, having played Hamlet in a previous performance, but took a minor role this season because of a **parole** hearing in February. He hoped to be released after 25 years of a 45-year sentence for killing an undercover Shively police officer during a **botched** drug deal.

25 Instead the parole board ruled that he wouldn't be eligible for release for another 10 years.

26 The news hit Guenther and his fellow Shakespeare cast hard.

27 At 6-feet-5 and 330 pounds, the former star high school offensive lineman brings an enthusiasm to the play that is contagious.

28 "The thing I always flash back to is how fast a bad decision can lead to complete catastrophe," Guenther told the group. "The only thing I can say is I was a kid and I didn't mean for it to happen. You can't fix what's already broken. And God knows I wish I could."

29 Vaughn, a close friend of Guenther, spoke up.

30 "Regardless of what you do, you're always going to be reminded of what you did," he said.

31 Those in the circle nodded silently in agreement.

Quality of mercy is not strain'd

32 Within each man's sentence is a separate punishment, one that many of them see as inescapable even after leaving prison. For the rest of their lives they will be convicted felons.

33 It's a burden they recognize as unavoidable, as much a part of their lives as prison meals and daily dorm counts.

34 Months into rehearsal, the members are quick to connect with Shylock's status as a second-class citizen amid his Christian neighbors. When Shylock lashes out, a small debate stirs among the men as to whether he is victim or villain.

35 Judging a character outright is damaging, Wallace said. And the same applies to the Shakespeare Behind Bars members, he said.

36 "Society has already judged them," Wallace said. "It's going to do no good if I come in here and judge them for what they've done."

37 Reading over *The Merchant of Venice*, Vaughn said "it just reminds you of yourself, of the things you've done in your life."

38 As the season progressed, inmates dug deeper into their own lives through their characters, in some **instances** making peace with a past they'd rather forget.

39 That was the case for Vaughn, who saw his link to Shylock through abuse.

40 Vaughn said he was 6 years old when two neighbors sexually abused him. Until last year he never told anyone, though, and the burden of the secret bore on him.

41 Vaughn doesn't blame his situation in life on that, but he's sure he's acted more recklessly because of it. The **recklessness** reached **critical mass** on March 22, 1989, when Vaughn was involved in the death of a Louisville woman he met at a night club. He was sentenced to 40 years.

42 "I didn't care," Vaughn said of his life then. "I didn't care what people thought about me. I didn't care what happened to me. At that point you feel like nothing is going to change for you anyway. But that's where I was totally wrong."

instances: individual occurrences

recklessness: state of acting unconcerned with consequences

critical mass: the amount needed to produce a result

Shakespeare Behind Bars

My Notes

4. **Key Ideas and Details:** Why did *The Merchant of Venice* in particular resonate with the inmates performing it?

5. **Key Ideas and Details:** What do inmates gain from partaking in projects like Shakespeare Behind Bars?

6. **Key Ideas and Details:** What challenges do the inmates at Luther Luckett have to overcome in order to stage their production?

Working from the Text

7. Consider the following quotations about prisons. Analyze what each one means and to what extent do you agree or disagree. Add your responses to the graphic organizer below.

Quote	Meaning	Agree or Disagree and Why
“The degree of civilization in a society can be judged by entering its prisons.” —Fyodor Dostoyevsk		
“All in all, punishment hardens and renders people more insensible; it concentrates; it increases the feeling of estrangement; it strengthens the power of resistance.” —Friedrich Nietzsche		
“One is absolutely sickened, not by the crimes that the wicked have committed, but by the punishments that the good have inflicted; and a community is infinitely more brutalized by the habitual employment of punishment than it is by the occasional occurrence of crime.” —Oscar Wilde		
“And where the offence is, let the great axe fall.” —William Shakespeare		

8. **Discuss:** Two of the primary purposes of our criminal justice system are punishment and rehabilitation. For prisoners, *rehabilitation* means to restore a person to a useful life, often through education. Which purpose do you think is more important? Why?
9. Prepare to write a letter to a representative from the state or federal government either in support of or against funding for programs like Shakespeare Behind Bars by completing the following graphic organizer.

My Notes

Hook:		
Claim:		
Reasons and evidence to support the claim:	Counterclaim:	
	Reasons and evidence to support counterclaim:	Concessions and refutations:
Concluding statement/call to action:		

Check Your Understanding

Present your letter to another group. If possible, find a group that disagrees with your claim. As you listen to their letter, add new reasons and evidence to the graphic organizer or write notes in the My Notes space.

Argument Writing Prompt

Find a partner or small group that agrees with your claim and work together to write a letter of argument. Be sure to:

- Include an introduction that uses a hook and states your claim.
- Defend your claim and respond to the counterclaims with support that depends primarily on logic and ethos.
- Use transitions and properly cited textual evidence.

ACADEMIC VOCABULARY

In an argument, the **hook** is an opening that grabs the reader's attention and establishes a connection between the reader and the writer.

The **concluding statement** should follow from and support the argument. It may include a **call to action** or plea for the reader to do something about the issue.

LEARNING STRATEGIES:

Graphic Organizer, Note-taking, Marking the Text, Discussion Groups

My Notes

Learning Targets

- Identify the essential elements of an argument in an article.
- Create a graphic organizer and a writer’s checklist, in preparation for writing a synthesis argument.

Preview

In this activity, you will read an article that argues for giving Shakespeare the “heave-ho.”

Setting a Purpose for Reading

- Using your color codes, highlight evidence for or against the studying of Shakespeare.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Article

Why It’s Time to Give the Bard the Heave-ho!

by Brandon Robshaw, *The Independent*

1 As a tribute to Shakespeare this St George’s day, isn’t it time we dropped him from the National **Curriculum**? The Bard is a national monument. Nor is there anything wrong with that. Along with a flag, an anthem, and a football team, a national writer is part of the **trappings** of nationhood. The Italians have Dante, the Germans have Goethe, the French have a **pantheon** which includes Molière, Racine, Victor Hugo, and Proust.

2 And Shakespeare is peculiarly well-suited to be ours, for both literary and non-literary reasons. The date of his death and the **putative** date of his birth neatly fall on our patron saint’s day; he belongs to the golden age of Elizabethan expansionism; his history plays chronicle our kings and queens and contain quotable patriotic **gobbets** (“This precious stone set in the silver sea,” “We few, we happy few,” etc.). His output is staggeringly prolific—38 dramatic works in all the genres, several long poems and over 150 sonnets—and his plays work well enough dramatically to be constantly performed today. He had, as George Orwell put it, an amazing skill at putting one word beside another; as well as **acute** psychological insight, the largeness of mind to give great lines even to minor or unfavored characters, an unmatched ear for rhythm, and an **uncanny** ability to coin memorable phrases which, in many cases, have passed into general usage.

3 One might even say that appreciation of Shakespeare is the touchstone of an educated literary taste. If you don’t like him, you don’t get it. Voltaire and Tolstoy famously didn’t, but then English wasn’t their mother tongue.

curriculum: regular classes taught in a school or program

trappings: characteristic signs

pantheon: a place where heroes congregate

putative: commonly regarded as right

gobbets: fragments; pieces

acute: severe

uncanny: mysterious; inexplicable

4 The trouble is that most schoolchildren today don't like him and don't get it. And this isn't their fault. Shakespeare wrote over 400 years ago. Few people realize how much English has changed in just the last generation. Grammar and vocabulary have altered to the extent that teenagers tend to dismiss anything written before about 1960 as "Old English."

5 Besides, the large and increasing number of second-language speakers are in the same boat as Voltaire and Tolstoy from the start. We don't have anything like the unified national culture we had when I first studied Shakespeare in the 1970s. Then, most schoolchildren had at least some exposure to the King James Bible, the Book of Common Prayer and Hymns Ancient and Modern. We still didn't find Shakespeare easy, but at least we didn't need to have "thee" and "thou" explained to us.

6 Even the key selling point that many Shakespearisms have entered common usage is gradually losing its force as the years go by. I was recently taken aback to discover that virtually none of a class of London teenagers had encountered the expression "one fell swoop." Well, you might say, here's your chance to teach them, then. But that cannot be the justification for making Shakespeare **compulsory**—to teach outdated idioms that no one under the age of 40 uses.

7 We need to think more clearly about the purpose of **enshrining** Shakespeare in this manner. If it's to preserve his national monument status, this is an unnecessary and counter-productive way of going about it. If it is to teach those things that literature is supposed to teach—**aesthetic** pleasure, understanding of character, moral sensitivity, liberal humanist values, an **inkling** of the techniques by which literary texts work their magic—then Shakespeare is simply not delivering. It's like handing pupils treasure in a locked chest. More contemporary texts may not offer quite such riches, but at least the kids could open the box.

8 Making today's school children read Shakespeare is about as sensible as compelling them to read Ulysses or Tristram Shandy. For all but a few—the brightest and best-read—it is a form of torture. Yet it's laid down in the National Curriculum that all British children of secondary school age must study not one but two Shakespeare plays. It is, as Will himself would say, a custom more honored in the breach than in the observance—and in practice, many teachers **circumvent** the difficulty by teaching a fragment of *Romeo and Juliet* and then showing the class *West Side Story*.

9 By the time students come to choose their AS-levels [preparation for college], those with a liking for literature should be ready to appreciate the riches Shakespeare has to offer. Let them wait until then. This isn't "dumbing down." Force-feeding children Shakespeare can only **induce** nausea and a lifelong **aversion**. If we want Shakespeare to be for all time as well of an age, we must let students come to him when they are willing and able to make the effort needed to enjoy him. Surely this is a tribute our national writer deserves?

Second Read

- Reread the article to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Why do many schools continue to put Shakespeare in the curriculum?

My Notes

compulsory: required

enshrining: preserving with respect

aesthetic: concerned with notions of beauty

inkling: hint

circumvent: get around

induce: cause

aversion: strong feeling of dislike

Give Up the Bard

My Notes

2. **Key Ideas and Details:** What does the author mean when he compares Shakespeare to a locked treasure chest?

3. **Key Ideas and Details:** According to the author, what is the best way for students to be exposed to Shakespeare?

Working from the Text

4. Consider the essential elements of an argument. On separate paper, create a graphic organizer that represents each of these elements and leaves sufficient room for notes as you plan a synthesis argument.
5. Using the Scoring Guide for Embedded Assessment 2, create a Writer's Checklist to evaluate a synthesis argument.
6. Work with a partner or small group to evaluate Robshaw's argument using your Writer's Checklist. What suggestions would you make to strengthen his writing through revision?

Essential Elements of an Argument

- **Hook:** an opening that grabs the reader's attention and establishes a connection between the reader and the writer.
- **Claim(s):** a clear and straightforward statement of the writer's belief and what is being argued.
- **Reasons and Evidence:** in support of a claim, reasons are developed through the use of evidence and rhetorical appeals (pathos, ethos, and logos).
- **Counterclaim(s):** alternative or opposing claims with concessions that the opposing side has valid points and/or refutations explaining why the writer's position is more valid.
- **Concluding Statement:** a summary or call to action that follows from and supports the argument.

Return to the essay and find text evidence for each element of an argument.



Independent Reading Checkpoint

Review your independent reading. Analyze how reading the works of William Shakespeare, and/or novels that were based on his work, has influenced you as a reader. Reflect on the ways you might observe Shakespeare's themes in daily life.

ASSIGNMENT

Your assignment is to compose an argument for or against the inclusion of William Shakespeare’s *Romeo and Juliet* in the ninth-grade curriculum. You will evaluate research and gather evidence from a variety of sources about Shakespeare’s relevance and influence in today’s world. Finally, you will synthesize and cite your evidence in an argumentative essay that maintains a formal style and tone appropriate to your audience and purpose, uses rhetorical appeals including logical reasoning, and includes all the organizational elements of an argument.

Planning: Take time to make a plan for your essay.

- What is your position on the topic?
- How can you state your claim as a preliminary thesis statement?
- How can you use the print and nonprint texts in this unit as possible evidence for your claim?
- How will you evaluate evidence to be sure that the reasoning is valid and the evidence relevant as support for both your claim and the opposing viewpoint?
- How will you develop reasons for and against your claim and be sure that you are using a variety of rhetorical appeals (logos and ethos)?
- How can you use an outline or other graphic organizer to plan your essay and be sure that you include all the elements of an effective argument: a hook, claim, reasons, evidence, counterclaim(s), and a concluding statement or call to action?

Drafting and Revising: Compose your synthesis argument.

- How can you be sure you’re not plagiarizing? How will you use parenthetical or in-text citation to credit the sources of your evidence and quotes?
- How will you develop and strengthen your draft through revision to produce clear and coherent writing?
- How will you check that you have maintained a formal style and tone appropriate to your audience and purpose?
- How can you use transitional words, phrases, and clauses to link ideas and clarify relationships?

Editing and Publishing: Prepare a final draft for publication.

- How will you proofread and edit your essay for proper conventions of standard English capitalization, punctuation, spelling, grammar, and usage?
- What tools are available for you to further polish and refine your work, such as a dictionary, thesaurus, spell-check, or grammar check?
- How can the Scoring Guide help you evaluate how well you have met the requirements of the assignment?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following question: Which articles from this unit did you select to support your argument, and why? What made a source useful for your purpose?

Writing a Synthesis Argument

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The argument</p> <ul style="list-style-type: none"> skillfully presents a claim and provides appropriate background for the issue synthesizes evidence from a variety of sources that strongly support the claim summarizes and refutes counterclaims with relevant reasoning and clear evidence concludes by clearly summarizing the main points and reinforcing the claim. 	<p>The argument</p> <ul style="list-style-type: none"> supports a claim that is clearly presented with appropriate background details synthesizes evidence from multiple sources to support the claim develops claims and counterclaims fairly and uses valid reasoning, relevant and sufficient evidence, and a variety of rhetorical appeals concludes by revisiting the main points and reinforcing the claim. 	<p>The argument</p> <ul style="list-style-type: none"> states a thesis but does not adequately explain the issue or provide background details attempts to synthesize evidence from several sources to support the claim develops some counterclaims, but reasoning may not be completely relevant or sufficient for the evidence cited concludes by listing the main points of the thesis. 	<p>The argument</p> <ul style="list-style-type: none"> states a vague or unclear thesis and does not explain the issue or provide background details contains no synthesis of evidence from different sources to support the claim may not develop counterclaims, and reasoning may not be relevant or sufficient for the evidence cited concludes without restating the main points of the thesis.
Structure	<p>The argument</p> <ul style="list-style-type: none"> follows a clear structure with a logical progression of ideas that connect the essential elements of hook, claim, evidence, counterclaims, and conclusion links main points with effective transitions that establish coherence. 	<p>The argument</p> <ul style="list-style-type: none"> establishes clear relationships between the essential elements of hook, claim, evidence, counterclaims, and conclusion/call to action uses transitions to link the major sections of the essay and create coherence. 	<p>The argument</p> <ul style="list-style-type: none"> demonstrates an awkward progression of ideas, but the reader can understand them uses some elements of hook, claim, evidence, and conclusion spends too much time on some irrelevant details and uses few transitions. 	<p>The argument</p> <ul style="list-style-type: none"> does not follow a logical organization includes some details and elements of an argument, but the writing lacks clear direction and uses no transitions to help readers follow the line of thought.
Use of Language	<p>The argument</p> <ul style="list-style-type: none"> uses a formal style and tone appropriate to audience and purpose smoothly integrates and cites textual evidence from multiple sources shows excellent command of Standard English. 	<p>The argument</p> <ul style="list-style-type: none"> uses a formal style and tone appropriate to the audience and purpose correctly cites textual evidence from at least three sources follows conventions of Standard English. 	<p>The argument</p> <ul style="list-style-type: none"> mixes informal and formal writing styles cites some textual evidence but citations may be missing or inaccurate includes some incorrect capitalization, punctuation, spelling, grammar, or usage. 	<p>The argument</p> <ul style="list-style-type: none"> uses mostly informal writing style uses some textual evidence but does not include citations includes incorrect capitalization, punctuation, spelling, grammar, or usage that interfere with meaning.