Running Head: *ROMEO AND JULIET*

Using Various Forms of Media to Teach Shakespeare's *Romeo and Juliet*

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Abstract

This project includes research about teaching Shakespearean texts and the implementation of that research in the form of a unit plan for *Romeo and Juliet*. Several key issues discovered in research and considered in the unit plan are common approaches to teaching Shakespeare, the study of Shakespearean language, the use of performance activities, the value of writing from the Shakespearean text, and the use of various forms of media throughout the unit. The main objective in the unit plans is to engage students in a variety of ways with the Shakespearean text and to motivate them to interact with the play using different modalities. Ten individual lessons are presented in detail to reveal the researcher's knowledge and consideration of the learners and how they learn, the learning environment, the variety of curriculum and instructional strategies, and the different forms of assessment. By incorporating research to highlight these different areas in various lessons, readers can learn how to engage and motivate students while teaching a Shakespearean text.

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Review of Literature

Shakespeare's plays are taught all over this country in both middle school and high school English classes. When approaching such a seemingly daunting text, students often struggle to see the relevance of reading something written so long ago and to stay motivated and engaged. As teachers strive to incorporate innovative and creative methods for teaching these plays, they can consider both the value of the text and engaging ways to enhance those aspects of these great works of literature. *Romeo and Juliet* is the play that I will focus on in this project because it is one of the three "most widely read works in high school across the country," along with *Huckleberry Finn* and *To Kill a Mockingbird* (Crowl, 1993, p. xiii). I also chose this play because I agree with Swope (1993) that teaching *Romeo and Juliet* well "determines how receptive [students] will be to *Julius Caesar*, *Macbeth*, and *Hamlet* in subsequent years" (p. 218). Because Shakespeare's works are foundational in the realm of literature, I will strive to teach *Romeo and Juliet* to the best of my ability, basing my lessons on current research and educational theory as well as incorporating a variety of forms of media that will appeal to the students and make the text more relevant.

General Approaches to Teaching Shakespeare to Students

Pre-reading Activities. Swope (1993) focuses on *Romeo and Juliet* but suggests several activities that could be used with other Shakespearean plays as well. One such pre-reading activity is to give the students a scenario that is similar to one in the play of study. By using improvisation with this scenario, students can make a connection between a realistic scenario they would encounter and one in the play. Swope (1993) also suggests showing a scene from a film of the play before beginning to read the scene so students can better understand the story.

Another idea is to simply show some scenes instead of even reading them, believing that "reading all scenes may not be beneficial with some groups" (Swope, 1993, p. 222). Another pre-reading option Swope (1993) mentions is providing students with a prose summary of the scene they are about to read to help students understand the text and to keep them interested in the play. Any of these activities done before reading the play will help students during the reading of the text.

During-reading Activities. Reading the play can be approached in several different ways. To read the play together in class, Swope (1993) recommends having students read certain parts of the play aloud in small groups so everyone is actively involved. By pre-assigning certain roles to students, there is not a big discussion about who will read which parts. Teachers can then also vary who reads the major parts each day. Swope (1993) encourages students to use good reading strategies within their group such as predicting, questioning, visualizing, and speculating about the text. Also, encouraging students to write in their text actively involves them in the reading process. Keeping response journals is another activity that Swope (1993) suggests for students as they read one of Shakespeare's plays. This way, students can "use language to make sense of what they are reading or have just read" and provide an emotional response (Swope, 1993, p. 224). Initially, teachers can give students some general journal response questions for guidance, but they may be able to complete journal entries on their own further into the play. The goal of any of these activities is to actively engage students as they read and interact with the text.

Post-reading Activities. Once students have finished reading a section of the play, Swope (1993) suggests allowing them to discuss the play in small groups with some prepared questions for them to answer. By sending the students back to specific lines in the text to reread the play

and discuss various parts of a scene, students can work together to gain a deeper understanding of the text. Teachers can also lead a whole-class discussion and ask questions of the class about what they have read. Swope (1993) also reminds readers that students also need to have a chance to ask their questions about the play.

Research in Wales. Shakespeare's plays are taught all around the world, and teachers use a wide variety of methods and strategies. Batho (1998) researched the teaching of Shakespeare in Wales, England, and found that in the younger years, teachers rarely read the entire play with their students, whereas in Years 10-13 teachers do choose to read the entire play. Batho (1998) also found that from Years 9 up, "casting the play and reading it around the class was a popular choice" as was letting students read the play aloud in small groups (p. 166). Some teachers noted that allowing students to read the play in groups gives them "confidence in the reading (particularly aloud) of Shakespeare texts" (Batho, 1998, p. 166). Students can then read their section aloud to the class with more confidence and without feeling embarrassed. Only in the two highest years do teachers really let the students read the text on their own. Also, more than fifty percent of the teachers Batho (1998) surveyed said that they summarize the plot before reading the play to give students a foundational understanding to the story and characters. The data showed that this does decrease by about ten percent each year as the students advance because of teachers' expectations for students to understand the text on their own.

About eighty-five of the teachers Batho (1998) surveyed stressed that Shakespeare's language was the biggest obstacle for their students. However, using supplemental activities can help students overcome this struggle and truly understand and appreciate the plays they read. Batho (1998) suggests supplementing the reading with "drama, plot summaries, visits to the theatre, and the use of a version of the play on audio or video tape can provide different entry

points into the play" (p. 168). Ninety percent of the teachers Batho (1998) surveyed agreed that students must be actively involved with Shakespeare through supplemental activities such as these with the best use of drama being students acting out scenes from the play themselves.

Shakespearean Language

Shakespeare's language is often considered the most challenging aspect of teaching his plays to students. Rygiel (1992) introduces two questions that students will likely wonder: "Did they really talk this way?" and "Why is the plotting so preposterous?" (p. 30). A typical classroom strategy that Rygiel (1992) discusses in the chapter "Elizabethan Speech and Shakespearean Language Use" is introducing terms such as blank verse and iambic pentameter to the students. However, "because of student lack of experience with Shakespearean diction, this may not be a useful way to proceed on first looking into Shakespeare" (Rygiel, 1992, p. 33).

One of Rygiel's (1992) suggestions is Robinson's *Unlocking Shakespeare's Language*, which seeks to "sensitize students to Shakespeare's language without using numerous grammatical and poetic terms" (p. 33). Another strategy is to allow students to listen to and watch audio and video tapes of recordings that use Shakespearean language to familiarize them with the way the language sounds. A third alternative is to engage students in acting to heighten their "awareness of language and character in drama in general" (Rygiel, 1992, p. 35). Rygiel (1992) also offers several activities to help students understand that each character in Shakespeare's play speaks differently and they all have different personalities reflected through their speech. Students can then see the relevance and reality in the language Shakespeare uses by making connections to their own lives and popular culture. Using all of these techniques throughout the unit maintains Shakespeare's language and continues to familiarize students with that language.

Understanding through Performing

When planning to teach one of Shakespeare's plays, teachers must take into account the main purpose of these texts: performance. Rocklin (1995) notes that teachers often limit the time that students have to engage in a variety of ways to learn as well as the time they have to work together. Rocklin (1995) also encourages teachers to allow students to use their bodies "as a source of learning" instead of making them sit in desks in rows (p. 137). Recognizing that a more interactive classroom helps shape "how and what students learn—and, crucially, how they learn to learn" will guide teachers in how they can teach Shakespeare most effectively (Rocklin, 1995, p. 137).

Rocklin (2005) offers several reasons for teaching Shakespeare's texts with performance approaches. The first is that the performance-based approach allows students to experience and explore drama and the "theater event" (Rocklin, 2005, p. 72). Students also have the opportunity to take on the roles of playwright, player, and playgoer as they work with the text of the play in class. The third basis Rocklin (2005) presents is that students can read the text as a script and consider the roles of actors and directors. Providing students with the chance to study the literary elements of the text and giving them "the option to read the text as literature as well as to perform it" is another great rationale mentioned (Rocklin, 2005, p. 74). Rocklin's (2005) fifth reason is that students can also feel a sense of choice and control when performing a play in class because they can make decisions about how to adapt the script. Finally, Rocklin (2005) notes that "a performance model teaches students to compose multiple, conflicting, or even contradictory performances and to learn more about the potentials of the text from that range of performances" (p. 75). Students can then consider the validity of performances and make informed decisions about them.

Robbins (2005) has adapted Patrick Tucker's *Secrets of Acting Shakespeare: The Original Approach* to teach students how to perform Shakespeare's plays in the English classroom. By helping students understand that during Shakespeare's time actors often had very little rehearsal and had to pay very close attention to the "cues offered in the play's text," they can feel more comfortable with acting out scenes from the play of study, even with little practice (Robbins, 2005, p. 65). If teachers approach these difficult literary texts by having students take on the roles and understand the content through acting it out, they can "teach students how to breathe life into these texts for themselves" (Robbins, 2005, p. 65). Therefore, Robbins (2005) took Tucker's techniques for actors and used them to help students better understand Shakespeare's texts and make inferences about what is happening in the scenes by focusing on the action, conflict, and characterization.

Robbins' (2005) adaptations of *The Original Approach* include spending time teaching mini lessons about verse nursing, stage directions, and performing. With verse nursing, students focus on words and phrases they do not understand, make note about when the text is in poetry or prose form, how the lines are structured, any literary conceits, the depth of the language, and the differences in modern and Shakespearean language. Robbins (2005) and the team of researchers found that mini-lessons "were much more effective if presented after casting" (p. 67). Teaching students about stage directions focuses on paying attention to what is happening around them, obeying the text, and emphasizing some basics of dramatic performance.

Rygiel (1992) states that "teachers of high school freshmen can try to draw on whatever theatrical experiences their students have already had, no matter the level" when using performance approaches with Shakespearean texts (p. 110). If students have attended any play at

all or even if they have scene a pageant or musical production at church or elementary school, then they have experienced theater, and they can draw on that as they approach this drama in class.

Personal Connections to Shakespearean Texts through Writing

In regard to assessing students' understanding of Shakespeare, many commentators "believe that if Shakespeare is only assessed by written examination then teaching and the assessment of pupil learning will be limited" (Batho, 1998, p. 170). Because Shakespeare's plays are a dramatic medium, teachers should also assess students' understanding through "more appropriate methods, such as oral and dramatic presentations" (Batho, 1998, p. 170). However, writing about Shakespeare's plays allows students to connect to the characters and their conflicts in unique ways. By using a *persona* approach, students can understand the content of the text, connect those ideas to their own lives and values, and regain some authority for their own learning. In order to understand and connect to the text, students must become comfortable with the language and structure of Shakespearean language. Then, students must "recognize that Shakespeare indeed dealt with issues and values relevant to them" (Burnett and Foster, 1993, p. 71). Writing with personas is a great way to let students connect with a Shakespearean text and to assess their understanding.

Swope (1993) also suggests having students write in response to the play by placing themselves in the shoes of one of the characters. However, Swope asks students to write about a scenario that takes place in a scene before reading the scene. This way, students can think freely about the situation and the characters without knowing what happened in the story. Some other ideas for writing activities include having students write their own sonnets after studying the structure of a sonnet so they will become more familiar with that element of Shakespeare's

writing. Rygiel (1992) suggests that other poetry assignments inspired by plays could include winter poems based on the "Winter's Poem" in *Love's Labour's Lost* or creative valentines inspired by Romeo and Juliet's love for each other. To incorporate research skills, Rygiel (1992) mentions that students could contribute to the finding of background information for the play by looking up information on a topic and then writing about and presenting their findings "*in persona"* (p. 117). Older students could also research scholarly articles about the play of study and write a paper defending a point or position on some literary element of the play. All of these are ways to incorporate writing into the unit and help students connect with the play and stay motivated in their reading and comprehension of the text.

Using Various Forms of Media

Baines (1997) discusses how teachers can incorporate a variety of media to help "open up the students to the works of Shakespeare to an extent they might not have thought possible" (p. 194). Using the Shakespeare Frolic Project, which is a "multimedia approach to teaching works of Shakespeare that involves students in writing, analyzing, drawing, reading, and performing," Baines (1997) has been able to motivate students to study texts by Shakespeare, to be engaged in learning, and to enjoy the process (p. 194). As a foundation for these techniques, Baines offers several reasons for adapting Shakespeare and using various forms of media. The first is that students can examine the themes in Shakespeare's work by looking at related texts and being exposed to music, film, prose, and poetry. Another is that students can understand the "possibilities and limitations of certain modes of expression and a variety of electronic media" by learning about the text in more than one way (Baines, 1997, p. 194). When students can appreciate the power of Shakespeare's work through a variety of forms of media, then they will be encouraged and challenged to continue looking for that power. These rationales create a

strong basis for enhancing the original Shakespearean text to make it more relevant and engaging for the students without altering the play's message and themes.

More than just showing students movie adaptations of the play they are studying, Baines (1997) puts the students in charge of creating the various forms of media used. Before even beginning the unit, Baines has students pair up and assigns them a sonnet, a short section of dialogue, or a soliloquy to both read originally and to interpret in some creative way. By encouraging the students "to use props, artwork, costumes, film clips, videotape, or audiotape in either (or both) parts of their presentations," they are in charge of incorporating media into their presentations (Baines, 1997, p. 194). Baines (1997) suggests that students "write a poem; create and explain a piece of art; design, perform, and explain a dance/ballet; or simply update Shakespeare's language into modern prose, slang, or a particular jargon" for their interpretation of the original text (p. 194-195). Baines's (1997) main purpose for beginning the unit with these presentations is to expose the students to Shakespearean language and help them become comfortable with understanding the text and translating it to make sense to them.

Batho's (1998) research showed that almost one hundred percent of the teachers surveyed in Wales, England, show a video version of the play being read in class, whereas about forty percent of the teachers simply use an audio version. Batho (1998) states that it is not surprising that video is more popular than audio because "teachers may see it as a much more attractive and familiar medium in the lives of most teenagers. In addition, it can portray far more in terms of character, setting, and movement through its visual dimension" (p. 169). This is an important point to consider when choosing whether to use audio or video versions of a play. If teachers want to help the students focus on the language, then audio is better. However, videos provide a

great deal of enrichment for students if a teacher's objective is for the students to consider all of the aspects of the play that are highlighted with this form of media.

Rygiel (1992) also suggests several extension activities that involve a variety of activities and media. *Romeo and Juliet*, for example, involves music, dance, food and banqueting, sword fighting, and more. Therefore, Rygiel (1992) suggests that English teachers could coordinate with social studies teachers who might teach a unit on the historical period in which Shakespeare lived or in which the play of study is set. This would give students an interdisciplinary learning experience that would greatly enhance their study of the play. Rygiel (1992) includes recipes for some Renaissance food as well as several titles of musical recordings that could be played during a Renaissance fair at school. *Romeo and Juliet* references Lammas which could be celebrated with food and games to help the students understand "the intense but brief feeling of love and happiness felt by Romeo and Juliet" (Rygiel, 1992, p. 115-116). These activities all add to the study of a Shakespearean play by using various forms of media to engage the students throughout the unit.

Lesson Plans for *Romeo and Juliet*

Because students often struggle with relating to and understanding texts that were written a long time ago and that have confusing language and cultural references, Shakespeare's tragedies are key examples of literature that students encounter and often have a hard time seeing the relevance of reading. Therefore, I have developed an outline for a unit teaching *Romeo and Juliet* to ninth graders. Within this unit, I have created detailed lesson plans for ten daily lessons (each one hour long to equal ten hours of instruction) that incorporate modern adaptations of *Romeo and Juliet* and various forms of media to effectively help my students be engaged with and interested in this play. Many of these ideas could also be adapted for use with other

Shakespearean tragedies and possibly other types of plays as well. Following each lesson plan is a rationale for the lesson, explaining the connections between theory and practice by focusing on at least one of the four areas of learners and learning, the learning environment, curriculum and instructional strategies, and assessment.

Learners and Learning

In regard to learners, young adult readers must be able to relate to the text's characters and their circumstances in order to find a connection between their own lives and the text. Therefore, I believe that *Romeo and Juliet* is the most relevant of the tragedies to young students' lives because the two main characters are a male teenager and a female teenager who are in love. I also know that students learn through a variety of modes and styles. While I believe that the original Shakespearean text is very important to use with students, I also have found that using other forms of print texts and even non-print texts can be very effective for all types of learning styles. Ensuring that students will have the opportunity to see, hear, and act out the play will involve visual, auditory, and kinesthetic learning styles.

Learning Environment

For the learning environment, I plan to vary the physical setup of the classroom for various activities because this keeps the students engaged and in a state of anticipation as they come in the room to find something new and exciting every few days, or maybe even every day. I will thoughtfully consider each lesson and determine which arrangement of desks is the most conducive to learning. I will also take into account my ability to manage the classroom with each arrangement, considering where the materials will be for that day, how I will be able to monitor the students' behavior, and how to limit times of possible off-task behavior during transitions.

Also, the better planned my lessons are ahead of time, the more focused I will be during class and the more time I can spend interacting with the students.

I believe that if the learning environment is stimulating and engaging, students will stay focused and continue to learn. I also hope to create a good classroom community with sense of security and trust between myself and my students as well as between the students themselves. This will hopefully allow them to feel comfortable with each other as they learn and grow as students and people.

Curriculum and Instructional Strategies

Within this curriculum, I plan to use a variety of materials and activities to engage the students and to help them understand and appreciate *Romeo and Juliet*. I plan to use both print and non-print texts to show the students a variety of ways to approach studying literature that may seem confusing and irrelevant to their lives. Some of these materials include the play in a variety of formats such as movies, music, comic strips, and pictures. Also, I plan to change the structure of the activities each day to give students the opportunity to work as a whole class, in small groups, with partners, and alone throughout the week. I am also very intentional in thinking through reading, writing, viewing, and performing activities so a variety of instructional strategies are used throughout each week as well as the entire unit.

Assessment

For assessment, I believe that students' learning needs to be evaluated in authentic ways that challenge them to think critically instead of just to memorize and regurgitate information. This assessment would come throughout a unit of study for *Romeo and Juliet* in the form of writing, creative group projects, acting out lines/scenes, and reading response logs. This allows

everyone to respond to the text not only on their own but also in groups (small and large) through a variety of modes to involve all kinds of learners and learning.

Feedback from Local Teachers

Once I completed my unit plans, I shared my curriculum with three local teachers to receive their feedback about my lesson plans through a survey (see pages 17-18 for the survey). Most secondary English teachers in Williamson and Davidson counties teach a Shakespearean play at some point during the year, and I greatly valued the teachers' feedback due to their experience with his works. I believe that receiving feedback from different teachers is very important because they will have different types of learners and learning environments in mind. They also have different ideas and preferences in regard to curriculum and instructional strategies as well as assessment. Their feedback has helped me make note of some adaptations and modifications that I should keep in mind while implementing this curriculum.

Two of the three teachers have taught *Romeo and Juliet* before, but all three have taught Shakespearean texts including *A Midsummer Night's Dream* and *Hamlet*. For questions seven, eight, nine, ten, and eleven about the appropriateness and reality of the lessons, the teachers ranked my lesson plans with fives, the highest score on the scale. For question twelve about which lesson is the most interactive and engaging, one teacher selected Day Fifteen, the love letter assignment, because it is so close to students' normal behavior of expressing their emotions through notes. The other two teachers chose Day Twenty-Eight because students love acting out scenes and being in charge. One teacher noted that students will be well-prepared for this activity since it comes at the end of the unit. The other teacher said it was good to have narrowed the choices for the scenes so they will have more guidance in selecting the scene they will perform.

The answers to question thirteen about the least engaging lesson included Day One because the students are doing a lot of reading and may struggle to stay focused, Day Ten because most of the work is individual or with a partner, and Day Twenty-Seven because it is less engaging compared to the others in the unit. Another good comment in general is that thirty-three days may not be long enough to accomplish everything I have planned, and this is a concern of mine, but I think this unit is doable as long as lessons stay on schedule.

Survey for Responses to Alicia Clayton's

***Romeo and Juliet* Capstone Project and Lesson Plans**

As a part of my Capstone Project as a graduate student at Peabody College of Vanderbilt University, I have written ten hours of lesson plans for teaching *Romeo and Juliet*. I now have to get feedback from local teachers. First, I want to thank you so much for taking the time to look through my lesson plans and to give me some feedback. After browsing through my lessons and reading my rationales that incorporate current research, please answer the following questions honestly.

1. **What grade(s) do you teach?** _____
2. **At what school do you teach?** _____
3. **How long have you taught English?** _____
4. **Have you ever taught *Romeo and Juliet* before?** yes no
5. **Have you ever taught a Shakespearean play before?** yes no
6. **If yes, please list all plays you have taught:** _____

   _____

7. How appropriate do you think these lessons are for ninth-grade students?

1	2	3	4	5
Not Appropriate at All	Somewhat Appropriate	Appropriate	Mostly Appropriate	Very Appropriate

8. How realistically do you think I consider <u>learners and learning</u> in my planning?

1	2	3	4	5
Not Realistically at All	Somewhat Realistically	Realistically	Mostly Realistically	Very Realistically

9. How realistically do you think I consider the <u>learning environment</u> in my planning?

1	2	3	4	5
Not Realistically at All	Somewhat Realistically	Realistically	Mostly Realistically	Very Realistically

10. How realistically do you think I consider <u>curriculum and instructional strategies</u> in my planning?

1	2	3	4	5
Not Realistically at All	Somewhat Realistically	Realistically	Mostly Realistically	Very Realistically

11. How realistically do you think I consider <u>assessment</u> in my planning?

1	2	3	4	5
Not Realistically at All	Somewhat Realistically	Realistically	Mostly Realistically	Very Realistically

12. **Which lesson do you think is the <u>most</u> interactive and engaging for students and <u>why</u>?**

_____

_____

_____

13. Which lesson do you think is the <u>least</u> interactive and engaging for students and <u>why</u>?

_____

_____

_____

14. Please list any other suggestions or comments for me below:

Questions and Implications for the Profession

After researching the topic of teaching Shakespearean texts, several questions are left unanswered. First, how long should a unit of study be for a Shakespearean play? Teachers do not want to overwhelm their students or lose their attention by making it too long, but they must also ensure themselves enough time to cover what needs to be taught and to incorporate a variety of activities throughout the unit. This uncertainty about unit length leads to several more questions, the first of which is how much time within a unit should be devoted to language study? Teachers need to introduce students to Shakespeare's language, but how much class time should be devoted to these pre-reading activities when there is a play to read and study? Next, how much time should be spent on performance approaches to teaching the play? Teachers must decide how to balance the time between reading and discussing the play with performing it. Also, how many different forms of media should be incorporated throughout the unit and which are the most effective? Teachers today have so many options in terms of media that they must be very intentional in choosing what they plan to use. Using media certainly seems to engage and motivate students, but the original text cannot be neglected either.

This leads to another issue teachers must consider, a new trend especially among younger secondary grades. Many publishers now provide versions of Shakespeare's play with the original text side-by-side with a paraphrase version of the same lines. While this can be helpful for students' comprehension of the plot, it completely destroys the poetry of Shakespeare's language. Also, many of these paraphrases can be very inaccurate, which may confuse students in later years. Teachers must really consider this option and choose wisely about how and when to incorporate this type of text. Many of these questions can probably be answered after some experience with teaching Shakespearean texts. Collaborating with other teachers, staying up on

current research, and making good notes from year to year can also help teachers make wise decisions about how to deal with some of these issues and how to attempt to answer these questions.

Tentative Reading and Assignment Schedule for: *Romeo and Juliet* by Shakespeare

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Day One ***In class:*** -Background Information: Shakespeare and Elizabethan Theatre	Day Two ***In class:*** -Shakespearean Language: Pronouns and Sonnets -"Beautiful Day" by U2	Day Three ***In class:*** -Background Information: Setting, Characters, and Basic Plot of *Romeo and Juliet* -Discuss Reading Log Format and Plot Timetable ***HW:*** -Barbs from the Bard—Part One	Day Four ***In class:*** -Shakespearean Language: Insults	Day Five ***In class:*** -A Choral Reading of the Act I Prologue ***HW:*** -Read Act I.i
Day Six ***In class:*** -Act I.i.1-58 ***HW:*** -Review Act I.1.59-105	Day Seven ***In class:*** -Act I.i.59-105 ***HW:*** -Review Act I.i.106-247	Day Eight ***In class:*** -Act I.i.106-247 ***HW:*** -Read Act I.ii-iii	Day Nine ***In class:*** -Act I.ii-iii ***HW:*** -Read Act I.iv	Day Ten ***In class:*** -Act I.iv: Mercutio's Queen Mab Speech -Film ***HW:*** -Read Act I.v
Day Eleven ***In class:*** -Act I.v -Elizabethan Dance/Masks ***HW:*** -Review Act I.v	Day Twelve ***In class:*** -Performance of Act I.v ***HW:*** -Read Act II.i	Day Thirteen ***In class:*** -Act II.i ***HW:*** -Read Act II.ii	Day Fourteen ***In class:*** -Act II.ii -Film Comparison ***HW:*** -Answer the two questions I give you	Day Fifteen ***In class:*** -Act II.ii: Romeo and Juliet Love Letter ***HW:*** -Read Act II.iii
Day Sixteen ***In class:*** -Act II.iii ***HW:*** -Read Act II.iv-vi -Write a summary letter of these three scenes	Day Seventeen ***In class:*** -Act II.iv-vi -Comic Strips ***HW:*** -Read Act III.i	Day Eighteen ***In class:*** -Act III.i -Tableaux Vivants ***HW:*** -Practice for your group's tableau vivant and memorize your line(s)	Day Nineteen ***In class:*** -Act III.i -Present Tableaux Vivants ***HW:*** -Make a chain-reaction diagram for the major events in Act III.i that led to disaster -Read Act III.ii	Day Twenty ***In class:*** -Act III.ii ***HW:*** -Read Act III.iii-v
Day Twenty-One ***In class:*** -Act III.iii-v	Day Twenty-Two ***In class:*** -Act III.v -Music/Ballet ***HW:*** -Read Act IV.i-ii	Day Twenty-Three ***In class:*** -Act IV.i-ii ***HW:*** -Read Act IV.iii	Day Twenty-Four ***In class:*** -Act IV.iii ***HW:*** -Read Act IV.iv-v	Day Twenty-Five ***In class:*** -Act IV.iv-v ***HW:*** -Read Act V.i-ii
Day Twenty-Six ***In class:*** -Act V.i-ii ***HW:*** -Read Act V.iii	Day Twenty-Seven ***In class:*** -Act V.iii -Film Clip -Romeo's Last Speech *HW:* -Complete and revise your close study paragraph	Day Twenty-Eight ***In class:*** -Introduce and Assign Acting Company Performances -Discuss Casting and Characterization ***HW:*** -Acting Company Performances -Finish Step 2	Day Twenty-Nine ***In class:*** -Mini-Lesson: Blocking and Stage Directions -Acting Company Work Day ***HW:*** -Acting Company Performances	Day Thirty ***In class:*** -Mini-Lesson: Stage Set-up and Costuming -Acting Company Work Day ***HW:*** -Acting Company Performances
Day Thirty-One ***In class:*** -Acting Company Performances	Day Thirty-Two ***In class:*** -Acting Company Performances	Day Thirty-Three ***In class:*** -Acting Company Performances		

Highlighted lessons are those included in my detailed lesson plans with all materials and assessments.
I have also written a rationale for each of these lessons focusing on the four areas of
(1) learners and learning, (2) the learning environment, (3) curriculum and instructional strategies, and (4) assessment.
See the next page for a further description of these rationales.

Four Areas of Focus

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Day One Learning Environment	Day Two Learners and Learning Curriculum and Instructional Strategies	Day Three	Day Four	Day Five Learners and Learning Learning Environment
Day Six	Day Seven	Day Eight	Day Nine	Day Ten Curriculum and Instructional Strategies
Day Eleven	Day Twelve	Day Thirteen	Day Fourteen	Day Fifteen Assessment
Day Sixteen	Day Seventeen Curriculum and Instructional Strategies	Day Eighteen Assessment	Day Nineteen	Day Twenty
Day Twenty-One	Day Twenty-Two Curriculum and Instructional Strategies	Day Twenty-Three	Day Twenty-Four	Day Twenty-Five
Day Twenty-Six	Day Twenty-Seven Learning Environment	Day Twenty-Eight Learners and Learning Assessment	Day Twenty-Nine	Day Thirty
Day Thirty-One	Day Thirty-Two	Day Thirty-Three		

I have written a rationale for certain lessons focusing on the four areas of (1) learners and learning, (2) the learning environment, (3) curriculum and instructional strategies, and (4) assessment.

Lesson Plan

High School **Alicia Clayton**	**9th Grade** **English**	**___ Nine Week Period** **___ Week**
Date: Day One	**Topic:** Background Information: Shakespeare and Elizabethan Theatre	**Literature:** *Romeo and Juliet*

Objectives/Standards:

- Students will be introduced to the overview of the new unit and how to keep a class log.
- Students will learn background information about Shakespeare and Elizabethan theatre by studying the information at stations and then teaching it to a small group of their classmates.

Materials:	**Handouts:**	**Daily Schedule:**
• Opening Transparency: *Please sit down but do not touch anything at your station yet.* • CLASS LOG on a transparency and an overhead projector • Materials for Background Information Jigsaw Stations	• Tentative Reading and Assignment Schedule for: *Romeo and Juliet*	60 minute class periods **Desk Arrangement:** Desks in five small groups

Plan and Procedure Notes:	**Time:**
1. Take roll as students prepare for class	2 min.
2. Distribute and discuss the Tentative Reading and Assignment Schedule for: *Romeo and Juliet*	10 min.
3. Display a copy of the CLASS LOG on the overhead projector and discuss this procedure with the students. Select today's logkeeper by randomly selecting a students' name using equity cards (note cards with each student's name written on one card)	5 min.
4. Explain today's jigsaw activity and allow group members to number off and get to their learning station	5 min.
5. Students will begin reading and learning the information at their assigned station	18 min.
6. Students will return to their original groups and teach their classmates what they learned at their respective stations (four minutes per student)	20 min.

Evaluation of Objectives:

- Students' class logs throughout the unit
- Students' ability to work in small groups and learn information at their assigned station
- Students' ability to teach the information they learned to their original group members

Homework/Early Finishers:

- None

Notes for Modifications:

CLASS LOG

To the Logkeeper: You are to show the utmost commitment to accuracy and thoroughness as you take notes today. At the end of the period, give this log to your teacher. Then retrieve it at the beginning of the next class and post it on the bulletin board under your class period's section.

Logkeeper's Name: _____ Date: _____

Absentees: _____

_____

Tardy Students: _____

_____

Describe All Classroom Activities: (Include notes from the board as well as notes of your own. Continue on the back of this sheet if needed. Please collect any handouts given out today for absent students, write their names on the papers, and attached them to this sheet.)

Assignments or Activities Coming Up: _____

Homework Due for Next Class: _____

Name: _____ Date: _____ Period: _____

Background Information: Shakespeare and Elizabethan Theatre

- In your group, number off one through five. You will now separate for fifteen minutes and go to the station that corresponds with your number.
- With that new group, read and study the information at that station. It is your responsibility to become an expert on the information at your station so you can teach the members of your original group about what you learned. You will find enough copies of the materials at your station for each of you to use as you study and teach your original group members.
- When you return to your original group, you will present your information for four minutes each in your numerical order. Below are questions you will each need to be able to answer, so pay attention closely to your teachers! ☺ Teachers, make sure you are able to answer these questions for your group members!

Station One: Who was Shakespeare?

1. When did Shakespeare live? _____
2. How long ago was that? _____
3. Why are Shakespeare's works so popular? _____

   _____

   _____
4. How many of Shakespeare's plays have survived? _____
5. What are the three categories of Shakespeare's plays?
   - _____
   - _____
   - _____
6. What is another type of writing Shakespeare did?
   - _____
7. List at least two things directors may do to change Shakespeare's plays today?
   - _____
   - _____
8. Look at a few works in the "Glossary of Shakespearean Words." Write down two words and their definitions.
   - _____: _____
   - _____: _____
9. How do you write line references? (write an example with labels) _____

Station Two: London Life

1. London is _____'s capital city.
2. What does "from Tower to Temple" mean? _____

   _____

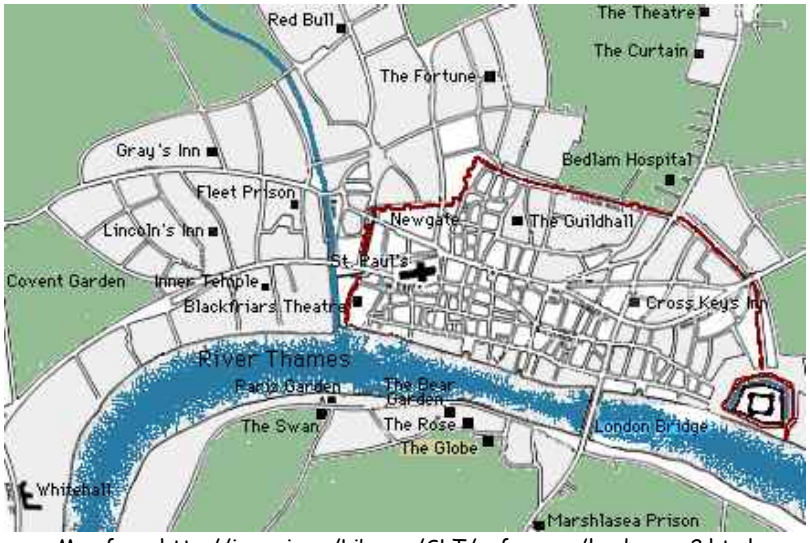
   _____
3. List at least two forms of entertainment in London at this time.
   - _____
   - _____

   How many local churches were in London at this time? _____
4. What was a reason the Plague spread in London? _____

   _____
5. How was it carried? _____
6. How many people died in London from the Plague between 1592 and 1623? _____

Station Three: Elizabethan Theatre

1. What was the name of the first London theatre? _____
2. When was it built? _____ Highlight it on the map below.
3. What was the name of the next London theatre? _____
4. When was it built? _____ Highlight it on the map below.
5. What was the name of the third London theatre? _____
6. When was it built? _____ Highlight it on the map below.



Map from http://ise.uvic.ca/Library/SLT/reference/londonmap2.html

7. Why were these theatres outside the City limits? _____

   _____

8. Where did Queen Elizabeth have plays performed for her? _____

   _____

9. Who performed plays in London at this time? _____
10. Who supported them financially? _____
11. How did they get their names? _____
12. What was the name of the actors who performed Shakespeare's plays? _____

    _____

13. Who took over after 1603? _____
14. What was the group's new name? _____
15. Generally, who attended the theatre and how did they behave? _____

    _____

16. Instead of seeing special effects and scenery on state, audiences had to use their

    _____.

17. What was Shakespeare before he wrote plays? _____
18. Who played women's roles? _____

Station Four: The Globe Theatre

1. When were Shakespeare's plays first performed at the Globe? _____
2. How many people did it hold? _____
3. How many performances were held each day? _____
4. When was a flag flown from the theatre? _____
5. What provided the lighting for the performances? _____
6. How was the stage positioned how in regard to lighting? _____
7. The timbers from which the theatre were used to create The Globe? _____

   _____

8. How many times was the Globe rebuilt? _____
9. How did a theatre "box office" get its name? _____

   _____

Station Five: The Tragedies

1. How many of Shakespeare's plays are considered tragedies? _____
2. What is a soliloquy? _____

   _____
3. What is the purpose of soliloquies? _____

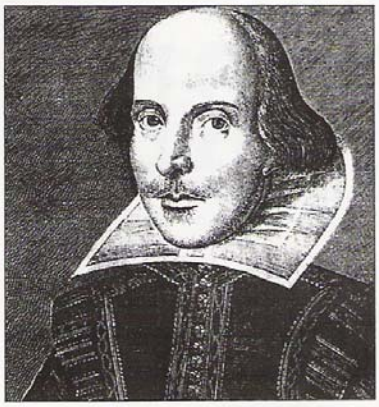
   _____
4. What are at least three characteristics of a tragic hero?
   - _____
   - _____
   - _____
5. Where is *Romeo and Juliet* set? _____
6. Instead of helping to bring about their own downfall, Romeo and Juliet are _____

   _____.
7. What did many people believe in during Shakespeare's time as well as today? _____

   _____
8. How do tragedies usually end? _____
9. But in most tragedies, what feeling is left? _____

STATION 1

Who was Shakespeare?



A picture of Shakespeare which appears at the front of the first published collection of Shakespeare's works, the First Folio (1623).

William Shakespeare was an English playwright and poet who lived in the late 1500s and early 1600s (around 400 years ago). His plays are now performed all over the world in hundreds of languages, and he is known as one of the greatest writers of all time. The reason his work is so popular is that Shakespeare wrote about human nature and how people behave. That is why, although his words can be hard to understand, his ideas are as relevant now as they were four centuries ago.

Prospero and Ariel, two characters from the romance comedy *The Tempest*.

This is a scene from the comedy *A Midsummer Night's Dream*, one of Shakespeare's most famous plays. It shows the fairies and their queen, Titania, with Bottom, a workman with an ass's head.

STATION 1

Go to **www.usborne-quicklinks.com** for a link to a website where you can find an excellent introduction to Shakespeare, his life and works.

Shakespeare's works

At least two of Shakespeare's plays have been lost, but 38 survive. Two of these, *Henry VIII* and *The Two Noble Kinsmen*, were co-written with John Fletcher. The other 36 are divided into comedies, tragedies and histories. Shakespeare also wrote poems, including a series of sonnets (a type of short poem). Nobody knows exactly when each of these works were written. This book includes approximate dates on page 60. Some experts have even said that "Shakespeare's" plays are really the work of other writers, such as Francis Bacon, a philosopher who lived at around the same time. This may be because people cannot believe that Shakespeare, who came from an ordinary background, could have written such great works of literature.

Performing Shakespeare

Whenever a new production of a Shakespeare play is staged, directors, designers and actors think of new interpretations, or ways to understand and present it. Plays can be performed in modern dress, or set in any historical period. Directors sometimes cut or change the text of a play. The same scene can be funny, frightening or exciting, depending on how the stage is set and how the actors say the words. This book shows how theatre companies prepare for Shakespeare productions and looks at some of the ways Shakespeare has been interpreted in the theatre, as well as in films, books and cartoons.

In this scene from the tragedy *Hamlet*, a troupe of actors puts on a play in which a king is murdered by having poison poured into his ear.

This woodcut shows a scene from the Roman tragedy *Julius Caesar* in which Caesar is stabbed to death by his former friend Brutus.

Shakespeare's language

Language changes all the time. The way people spoke 400 years ago was different from the way we speak now, and Shakespeare's language can be hard to understand. He used many old words like *slubber*, *lustihood* and *welkin*, as well as words such as *sad*, *fell* and *marry*, which have different meanings today. Most editions of Shakespeare's works help by providing notes which explain the meanings of words and phrases. The glossary on page 57 of this book explains some of the more unfamiliar words.

Line references

Plays are divided into sections called acts and scenes. When quotations from Shakespeare's plays are used in this book, line references like this show which section they come from.

The play's title is written in *italics*.

Macbeth, *II.i.35*

The act is written in capital Roman numerals.

The scene is in small Roman numerals.

The line number is written as a normal number.

The King rides proudly into battle in the history play *Henry V*.

STATION 1

Glossary of Shakespearean words

Shakespeare used hundreds of words which are unfamiliar to modern readers. This glossary explains some of these words. In a play, you can often guess what a word means from the context (the other words around it).

a sometimes used to mean "he"
abate to reduce or subdue
abuse to deceive
affection passions or feelings
affright to frighten, to make tremble
aim a guess or a suspicion
alarum a call to battle
allay to relieve or reassure
anon soon, presently
arras a curtain or wall-hanging
art are ("thou art" means "you are")
art artifice, cunning
aspect a look or glance
balm soothing oil or ointment
barn or **bairn** a child
bastard sweet Spanish wine
beard refers to someone's manhood
beldam a grandmother or old hag
betwixt between
blunt stupid or unsophisticated
bodkin a dagger or pin
bosom heart, or heartfelt feelings
bound tied up or imprisoned
brabble to fight or quarrel
caitiff a wretch or miserable person
care a worry or concern
casques cannons
chair sometimes means the throne
chaps jaws or mouth
ciphers actors, people in disguise
clerk a scholar or academic
cock-pit a theatre
company a companion
complexion a mood or state of affairs
con to know, learn or study
conceit an idea or opinion
cony a rabbit
couch to lie down or hide
countenance false show, hypocrisy
craft craftiness or cunning
crown a king (also a type of coin)
cuckold a man whose wife is being unfaithful
cunning knowledge, skill, cleverness
date a period of time
defend to forbid
discharge to do one's duty, or to dismiss someone
disease uneasiness or trouble
dispatch to kill, to send away, or to hurry
dissemble to deceive or pretend
doff or **daff** to take off (e.g. a hat)
dole allowance or sadness
doubt to suspect or fear
ducats European coins
ecstasy excitement or madness
ere before
excrements beard, hair, fingernails
eyne eyes
face appearance, especially if false
fathom six feet in depth
fell cruel, fierce
fie! an expression of anger or shock
fig to insult
foison riches, plenty
folly foolishness, madness
fond foolish, weak, or doting
fordo to kill
foul ugly, dirty, muddy, or evil
frenzy agitation or a fever
froward rebellious, stubborn
fulsome filthy, disgusting
gaberdine a cloak
gallows a structure for public hangings
gentle noble, civilized
gib a tomcat
go to! an expression of disbelief
government self-control
gouts drops (of blood)
gramercy thank you (short for "God have mercy")
green young and inexperienced
gull to trick or cheat someone
hail greetings, welcome
happy fortunate, lucky
hast have ("thou hast" means "you have")
hath have ("he hath" means "he has")
heavy slow, sad, or stupid
hedge-pig a hedgehog
hereafter later, the future
hit to agree or succeed
hold to value someone or something
humorous changeable in mood
hurly noise
ill bad, evil, or with bad intentions
incarnadine to stain red
insensible impossible to perceive
intelligence news, information
issue children or descendants
keel to skim
kindless unnatural
kindly naturally
lease a period of time
leman sweetheart or lover
let to stop or prevent
lustihood vitality or strength
marry! indeed, certainly
match an agreement, appointment or pairing
mate to dismay or confound, also means to marry
meat any kind of food
metal strength
mirth comedy, jokes
misery greed
modern everyday, trivial
much strange, wonderful, very
nephew grandson, any male relative
nice delicate, precise, fussy
owe to own
pash to hit violently
pedant schoolteacher
perchance perhaps
perdee indeed
pied patterned with two shades
plenty wealth, abundance
points small tags or ties on clothing
pregnant full of meaning, obvious
pretty little, insignificant
prithee please (short for "I pray thee")
quat a spot, zit or pimple
quell to murder, kill or destroy
quick alive, lively
rail to scream, shout, scold or abuse
rate to tell off, or to evaluate
rear-mouse a bat
reck to care or mind
sack white wine
sad serious
saucy provocative, lascivious, sexual
scarce hardly
seamy greasy
shrew a nagging, angry woman
silly innocent, simple
simple foolish
sirrah sir
skill cunning, cleverness
slobbery sloppy
slubber to make dirty, or to hurry
sooth truth or sweetness
soothsayer fortune-teller
sport games, fun
steal to creep, sneak up
sway power, influence
tarry to wait, delay, hang around
temperate moderate, calm
thee you (used to children, friends, lovers or inferiors such as servants)
thou you (used when being polite)
thy (familiar) or **thine** (polite) your
tickle-brain strong alcoholic drink
tidings news
'tis it is
'twas it was
unrough smooth-chinned, i.e. young
use a habit or custom; also means to lend money
vasty big, vast
watch a night watchman
welkin the sky
wench a young woman
wit sense, sanity
worm a snake
ye you
zany a fool

STATION 2

London life

By the early 1590s, Shakespeare had arrived in London, England's capital city. It was a thriving port with an expanding population. His first impressions would have been of teeming crowds, the squalor of poverty, and the extravagance of the wealthy. Although none of Shakespeare's plays is set wholly in London, the city must have had a great influence on him. He would have attended lectures on new scientific discoveries, discussed the latest trends in playwriting, listened to tales of foreign lands from merchants and enjoyed the lively night life.

The streets of London were narrow and dirty. This picture shows a typical street opening up into a small marketplace.

In the City, it was against the law to kill large birds such as kites and ravens. They were needed to devour the filth and rubbish in the streets.

A kite

"From Tower to Temple"

A view of London from the south, from an etching by Claes Jan Visscher, made in 1616.

The City of London was said to stretch "from Tower to Temple" - from the Tower of London in the east, to the Temple Bar (the buildings where young men trained to be lawyers) about a mile away in the west. It was bordered to the north by a wall about two miles long, and to the south by the River Thames. Beyond these boundaries were London's suburbs, areas outside the strict control of the City authorities.

This cock-fighting scene was painted in 1615.

In the heart of the City was the great cathedral of St. Paul's. It stood on the same site as the present St. Paul's, which was built after the original was destroyed in the Great Fire of London in 1666. For many Elizabethan Londoners, St. Paul's was more of a general meeting place than a place of worship. Deals were struck, goods were bought and sold, and thieves, prostitutes and beggars operated within its walls. Meanwhile, lessons from the Bible were preached from the pulpits.

There was no shortage of entertainment in London. Apart from the attractions of inns and taverns, cockfighting and bear-baiting were popular sports, and many people enjoyed watching public beatings and executions.

This farmer has come to London to sell bales of wool.

Sewage and waste were poured into open drains.

A raven

Go to **www.usborne-quicklinks.com** for links to websites about London and Elizabethan times.

STATION 2

A beggar
A parish church
London life was punctuated by the sound of church bells. Ninety-seven parish (local) churches stood within the City.
Most buildings had tiled roofs and were made of wooden frames filled with plaster.
Two men being held in pillory as a punishment.
Inns were dens of gambling, thieving and brawling.
A pie seller
A pickpocket
Market stalls
Plague
Crowded conditions and poor sanitation made London an ideal breeding ground for plague, a fatal disease carried by fleas on rats. In 1592-4, 1603-4 and 1623 London was devastated by the disease. Over 100,000 people died.
In this engraving, plague is depicted as a skeleton dancing on coffins, with London in the background.
Artisans (skilled craftsmen) and shopkeepers hung painted signs from their buildings.
Two apprentices having a fight
9

STATION 3

Elizabethan theatre

A self-portrait by Richard Burbage, one of the biggest stars of the Elizabethan stage.

Until the mid-16th century, most plays were performed outside London. Craftsmen or tradespeople put on traditional plays in town squares and on village greens. As it grew in size and importance, though, London became the centre of English theatre. In Shakespeare's lifetime, theatre became hugely popular. At first it was not considered a very respectable pastime, and most of the theatres were in the rougher parts of town.

A modern British stamp showing the Rose, one of Elizabethan London's theatres.

London's theatres

The first London theatre was called The Theatre. It was built in 1576 in north London, just outside the City walls. In 1587, the Rose Theatre was built south of the Thames, among the prisons and brothels of an area called Bankside. The Rose flourished and drew large crowds. In 1595, the huge Swan Theatre, said to hold up to 3,000 people, was built just a few yards to the west. All these theatres were deliberately built outside the City limits, so they were free from the restrictions of City regulations.

As an aspiring dramatist, Shakespeare could not have been in London at a better time. Not only were people flocking to see plays at the theatre, but Queen Elizabeth I loved the theatre and often held performances of plays at her court.

Left: A drawing of the inside of the Swan Theatre, based on a sketch by Johannes de Witt, a tourist from the Netherlands, who visited London in about 1596.

Theatre companies

In London, plays were put on by theatre companies (groups of professional actors). By law, a company had to have a patron, a rich friend who would support it financially. Theatre companies were named after their patrons. For example, the company supported by the Earl of Leicester was called Leicester's Men. Shakespeare spent much of his career with a company called the Chamberlain's Men. Its patron was the Lord Chamberlain. As well as performing in theatres, the company gave private shows for students, noblemen and even the Queen.

In 1603, James I became king. He wanted to be a patron, and started supporting the Chamberlain's Men. From then on, they were known as the King's Men.

In *A Midsummer Night's Dream*, a troupe of amateur actors puts on a play. Their bad performance is made into a joke by Shakespeare, who belonged to a professional company.

STATION 3

Go to **www.usborne-quicklinks.com** for links to websites where you can find out more about theatres in Shakespeare's time.

The audience

Theatre in Elizabethan London was an entertainment for everyone, a bit like the cinema today. The cheapest tickets cost one penny, which most ordinary people could afford. (Workers earned a basic wage of about 12 pence a week.) The most expensive tickets were sixpence and were bought by rich merchants and nobles. Foreign traders and tourists often made a trip to the theatre as part of their visit to London. With so many people crowded together, the theatres were also popular with thieves and pickpockets.

Audiences were not as well-behaved as they are today. People jeered at the actors and shouted out rude remarks. Some even climbed onto the stage and joined in with swordfights. People also brought food with them to eat during the performance, or to throw at bad actors.

Stagecraft

Special effects and scenery did not play a big part in Elizabethan theatre. Musicians provided sound effects with drums and trumpets, and the actors often wore extravagant, showy costumes. But audiences were expected to use their imaginations for different locations and backgrounds. This speech from *Henry V* asks the audience to imagine huge battlefields and armies, as they cannot be reproduced on stage:

Can this cock-pit hold
The vasty fields of France? Or can we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O pardon: since a crooked figure may
Attest in little place a million,
And let us, ciphers to this great account,
On your imaginary forces work. *Henry V*, Prologue,11-18

Theatrical costumes

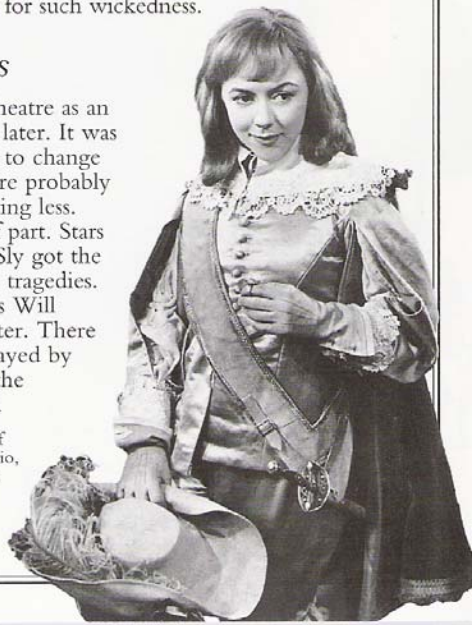
Plague and players

Theatres were closed during severe outbreaks of plague, because it was feared that the disease spread more quickly in crowds. Many companies left London for tours of the countryside. Players often had to sell their costumes and scripts in order to survive. Some Puritans, who thought theatre-going was a sin, believed that plague was sent by God as a punishment for such wickedness.

Shakespeare's players

Shakespeare is thought to have joined the theatre as an actor, or "player", and become a writer later. It was normal for actors to help write plays, or to change them a lot during rehearsals. Shakespeare probably started gradually writing more and acting less. Actors often specialized in one type of part. Stars like Richard Burbage and William Sly got the big parts, such as leading roles in tragedies. Comic actors or clowns, such as Will Kempe, played a fool or a comic character. There were no actresses. Women's roles were played by boys. Women did not act on stage until the Restoration, after the English Civil War.

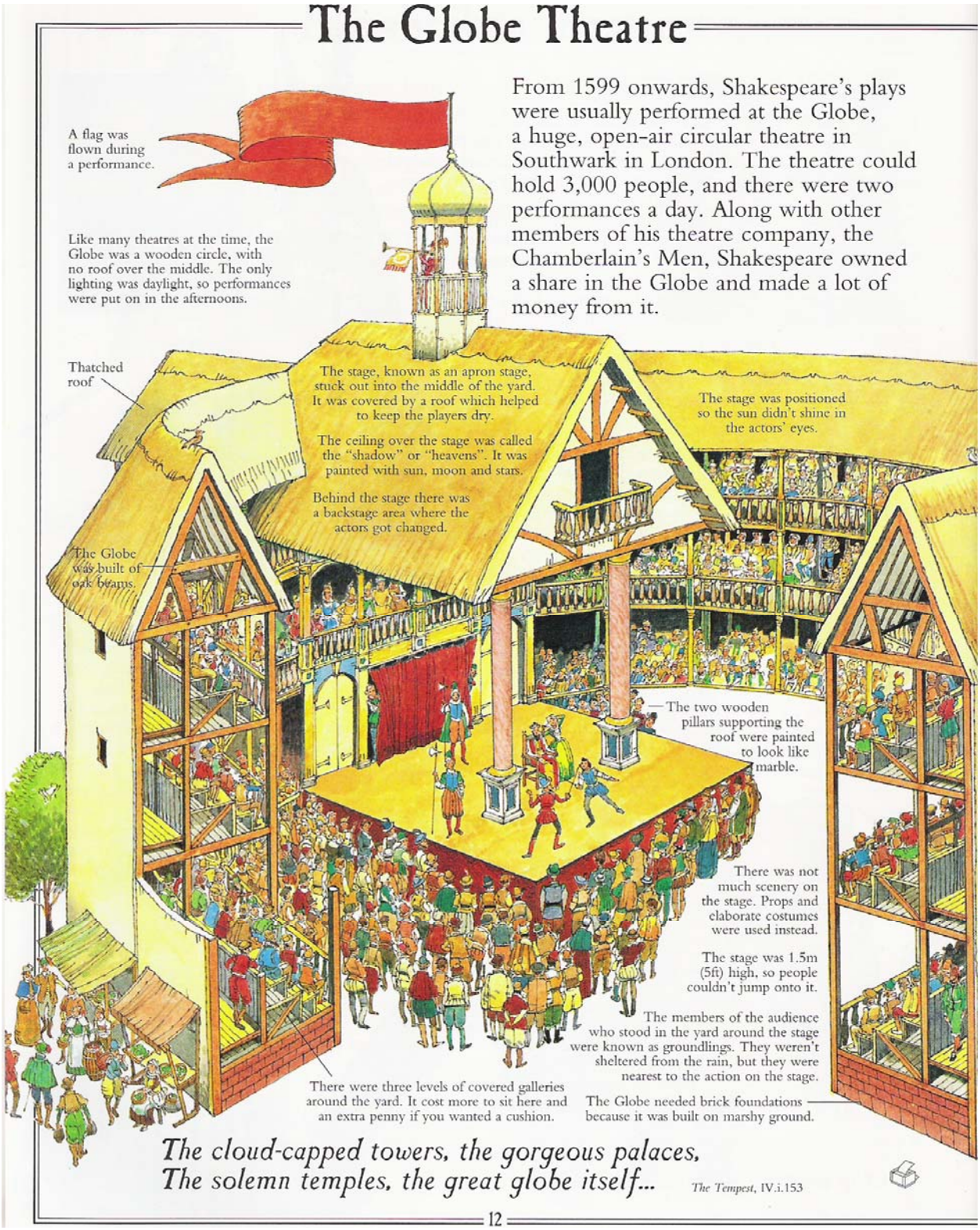
A woodcut of Will Kempe, who acted with the Chamberlain's Men until 1599.



This photograph shows Viola, the heroine of the comedy *Twelfth Night*, disguised as Cesario, a pageboy. In Elizabethan times, boys would have played women playing boys.

All the world's a stage... *As You Like It*, II.vii.139-40

STATION 4


The Globe Theatre
From 1599 onwards, Shakespeare's plays were usually performed at the Globe, a huge, open-air circular theatre in Southwark in London. The theatre could hold 3,000 people, and there were two performances a day. Along with other members of his theatre company, the Chamberlain's Men, Shakespeare owned a share in the Globe and made a lot of money from it.
A flag was flown during a performance.
Like many theatres at the time, the Globe was a wooden circle, with no roof over the middle. The only lighting was daylight, so performances were put on in the afternoons.
Thatched roof
The stage, known as an apron stage, stuck out into the middle of the yard. It was covered by a roof which helped to keep the players dry.
The ceiling over the stage was called the "shadow" or "heavens". It was painted with sun, moon and stars.
Behind the stage there was a backstage area where the actors got changed.
The stage was positioned so the sun didn't shine in the actors' eyes.
The Globe was built of oak beams.
The two wooden pillars supporting the roof were painted to look like marble.
There was not much scenery on the stage. Props and elaborate costumes were used instead.
The stage was 1.5m (5ft) high, so people couldn't jump onto it.
The members of the audience who stood in the yard around the stage were known as groundlings. They weren't sheltered from the rain, but they were nearest to the action on the stage.
There were three levels of covered galleries around the yard. It cost more to sit here and an extra penny if you wanted a cushion.
The Globe needed brick foundations because it was built on marshy ground.
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself...
The Tempest, IV.i.153
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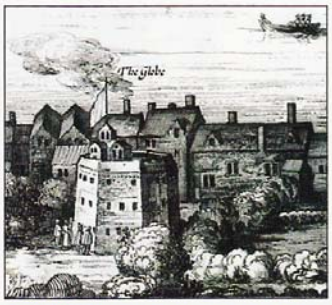
STATION 4

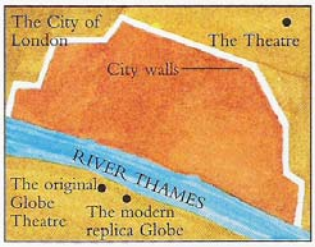
Go to **www.usborne-quicklinks.com** for links to websites about the original Globe and how it was reconstructed, with a virtual tour of the replica theatre.



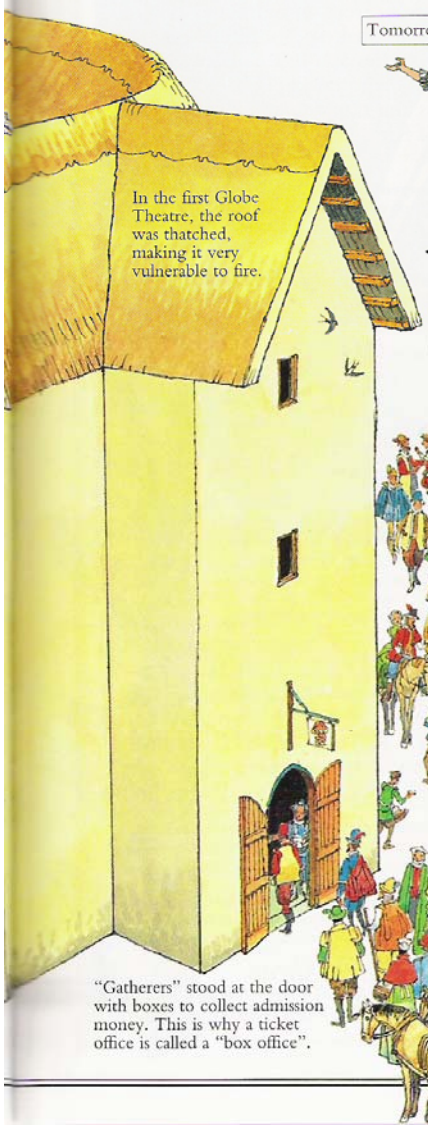
Part of a 17th-century view of London, showing the Globe Theatre.

The first two Globes

The Chamberlain's Men originally used a theatre called The Theatre, in north London. But they fell out with the landlord, and in 1599 The Theatre was dismantled and its timbers were moved and used to build the Globe. In 1613, a spark from a cannon fired during a performance of *Henry VIII* set fire to the thatched roof, and the Globe burned down. (No one was badly hurt.) It was rebuilt with a tiled roof, and stood until 1644, when the Puritans tore it down during the Civil War.



This map of 16th-century London shows the sites of The Theatre and the Globe Theatre, as well as the site of the modern replica of the Globe which was opened in 1996 (see below).



"Gatherers" stood at the door with boxes to collect admission money. This is why a ticket office is called a "box office".

Global language

Shakespeare sometimes refers to the Globe Theatre in his works. In *The Tempest*, Prospero speaks of "the great globe itself", and in *Henry V*, the theatre is called the "wooden O".

Shakespeare's writing sometimes may reflect the design of the theatre. Some of the lines in his plays have three parts, or a word repeated three times. At the Globe, lines like these allowed an actor to address the audience on all three sides of the stage, which stuck out into the middle of the yard (see picture).

Rebuilding the Globe

The new Globe Theatre under construction in London.

In 1970, the American actor Sam Wanamaker started a project to rebuild Shakespeare's Globe Theatre near to its original site in London. Now the Globe has been completed. It is an accurate replica of the first one and is built of the same materials - brick, oak wood, thatch, animal hair and putty. It is used for performances of Shakespeare's plays. Safety regulations mean it can hold only half as many people as the original Globe, but it is still one of London's biggest theatres.

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STATION 5

The tragedies

The tragedies

This is a guide to the approximate dates when the tragedies were written:

Titus Andronicus 1592-3
Romeo & Juliet 1595-6
Julius Caesar 1599-1600
Hamlet 1600-01
Othello 1602-03
King Lear 1604-05
Macbeth 1605-06
Timon of Athens 1606-07
Antony & Cleopatra 1606-07
Coriolanus 1607-08

A tragedy or not a tragedy?

Experts don't always agree on how to divide Shakespeare's plays into categories. Some of the plays are sometimes classed as tragedies and sometimes not. For example, *Timon of Athens*, a story of a generous man who goes insane when his friends desert him, is usually called a tragedy, but some experts think it is more like a satirical comedy. *Cymbeline* and *Troilus and Cressida* are now usually classed as comedies, but they used to be referred to as tragedies in some books.

Shakespeare's tragedies are his most famous and popular plays. They contain his best known characters, such as Romeo and Juliet, Macbeth, Othello and Hamlet, and his most famous quotations. About ten of Shakespeare's plays are usually thought of as tragedies - though many of his other plays, such as the history plays and the problem plays, also have tragic elements.

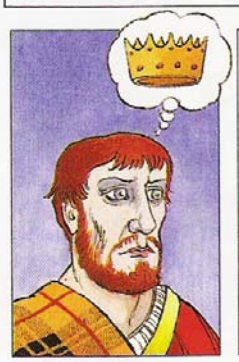
Solo speeches

In the tragedies, characters often make speeches when by themselves, called soliloquies. For example, in Hamlet's famous speech beginning "To be, or not to be...", Hamlet thinks about whether he should commit suicide instead of trying to kill his uncle, who has murdered his father. Soliloquies can help the audience to understand the main character. They often also emphasize his loneliness.

Tragic heroes

All of Shakespeare's tragedies have a tragic hero, or "protagonist". He is often a man of high rank, such as a king or prince. The protagonist creates, or is put into, a difficult situation which he must try to resolve. But a combination of bad luck and bad decisions lead to his death. For example, Othello is tricked into thinking his wife is unfaithful, and kills her. When he finds she was innocent, he kills himself. He is a victim of an unlucky situation, but also of his own failings. The protagonist is often a relatively sympathetic figure. His soliloquies (see above) show his feelings and motives, and show the audience how easy it would be to make similar mistakes. The pictures below show how one protagonist, Macbeth, makes the wrong decisions, with tragic results...

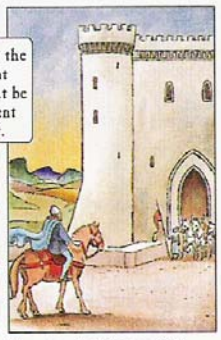
Tragic heroes are often lonely, intense figures. This cartoon by Narman caricatures the actor John Barrymore playing Hamlet in 1925.



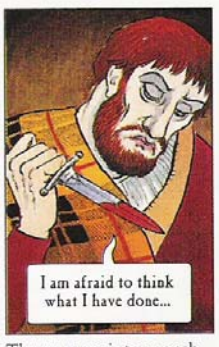
Macbeth, the Thane (Lord) of Glamis, is very ambitious. He does well in battle, but he would like more power...

He meets three witches who predict that he will be king. He realises that if he kills King Duncan, he might rule in his place.

Macbeth's wife would like him to be king too. She puts pressure on him to kill Duncan, and accuses him of being cowardly.



Duncan decides to visit Macbeth at his castle. This gives Macbeth an easy opportunity, and his wife encourages him...



The pressure is too much. Macbeth plucks up his courage and kills Duncan. He regrets it at once, but by then it is too late...

STATION 5

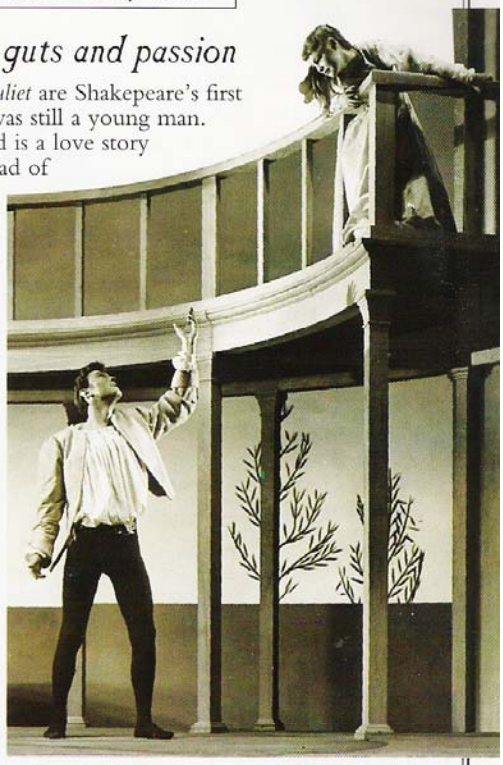
Go to **www.usborne-quicklinks.com** for links to websites about *Romeo and Juliet*, including a guide to the famous balcony scene.

Early tragedies: blood, guts and passion

Titus Andronicus and *Romeo and Juliet* are Shakepeare's first two tragedies, written while he was still a young man. *Romeo and Juliet* is set in Italy, and is a love story with many comic elements. Instead of helping to bring about their own downfall, like some of Shakespeare's later tragic heroes, Romeo and Juliet are innocent victims of a terrible mix-up. This sort of plot device is more often used in comedies. In later tragedies, characters are more responsible for their fates.

Left: in *Titus Andronicus*, a sacrifice starts off a chain of increasingly gory revenges between Titus, a Roman general, and Tamora, queen of the Goths. In this picture, Titus's daughter Lavinia has had her hands and tongue cut off by Tamora's sons.

Titus Andronicus is a revenge tragedy, a form which was very popular in Shakespeare's time. The formula for this kind of tragedy was borrowed from ancient Roman tradition. In the play, Titus, a Roman general, and Tamora, queen of a tribe called the Goths, are deadly enemies who launch a series of horrific attacks on each other's families. Titus has his hand cut off, his daughter Lavinia is raped and loses her hands and tongue, and eventually Titus kills Tamora's sons, cooks them in a pie and serves it up to their mother as a revenge. The play is horrific, but shows very vividly how savagely humans can behave when they are hurt and want revenge.



In *Romeo and Juliet*, two teenagers are in love, but their families, the Capulets and the Montagues, are enemies. Here, Romeo visits Juliet in the famous balcony scene.

Doom and destiny

In Shakespeare's time, just as today, many people believed in fate, or destiny, and in the power of the stars to foretell the future. Shakespeare uses the idea of fate or destiny to add excitement and anticipation to the tragedies. For example, he uses prophecy as a way of holding the audience's interest, because everyone wants to see if it will be fulfilled.

The three witches in *Macbeth* prophesy that Macbeth will be king. Do they really know the future? Or does the murder only take place because they put the idea into Macbeth's head?

Tragic endings

Tragedies give a very bleak view of the world. At the end of a tragedy, the hero, and usually several other characters, are dead, and the survivors are left to start again without them. Although most tragic heroes are partly to blame for their own fates, death can be a very high price to pay for what may have seemed initially like a small failing. But in most tragedies, there is also a feeling that some good may have come out of the terrible suffering. For example, at the end of *Romeo and Juliet*, when the Prince tells the two lovers' families that their fighting has partly caused the tragedy, they finally resolve to end their feud.

When sorrows come they come not single spies But in battalions *Hamlet*, IV.v.76-7

Rationale for Lesson on: Day One

Learners and Learning

I recognize that students learn through a variety of ways. During this lesson, I plan to engage students through visual, auditory, and kinesthetic modalities, striving to keep all students engaged so they can learn most effectively. As an interactive way to provide the background information for *Romeo and Juliet*, I want the students to be responsible for their own learning and to be engaged with interesting and colorful materials. Therefore, I will gather information to create materials for five learning stations that are each focused on a certain topic to help students build their background knowledge for the play. By using these stations with a jigsaw activity format, students only have to be responsible for becoming an expert on one topic. By then having to teach that information to their classmates, the students' comprehension of that information is truly revealed.

I created a handout with guiding questions for the students to answer so they could be focused on the most important information they would hear about and learn. I believe that this handout will be very effective in helping the students manage their time and work together as small groups. By giving the students clear guidelines for how this activity will work, I believe that they will remain on-task throughout this activity and will be very engaged with what they are learning.

Learning Environment

Today's lesson is very important as the first day of the new unit. By introducing the unit reading and assignment schedule and answering any questions students may have about the upcoming unit, I can set the tone and explain my expectations of them for the next seven weeks. I hope I can also excite them about what they will be studying and learning. Another great tool

that I will introduce during this lesson is the Class Log. By having a student take notes about what is done and discussed during each day's lesson as well as collecting extra materials and handouts for absent students, I will be able to manage the instructional time during class much more efficiently. The Class Log will provide me with a written record of students who are absent and tardy in addition to my own records. When students are absent, I can simply direct their attention to the bulletin board where the Class Logs are posted. The logkeeper can then give the students their missing handouts. Therefore, students will always be able to see what happened in class each day by looking at the bulletin board under the section for their class period. They will also be able to easily gather any handouts they missed because they will know the procedure for doing so.

The learning stations with the jigsaw activity will create an engaging and motivating learning environment for the students during this lesson. By interacting with not just one group of classmates but two small groups within the same class period, students are able to work together to learn and comprehend new information about Shakespeare and Elizabethan theatre. They also feel a sense of choice and control during this lesson because they can select what information they present to their classmates and in what fashion. As students are working, I can walk around and monitor the groups. Also, having the handout with the guiding questions will help the students stay focused on the task at hand and learn the information they need to learn by monitoring themselves. For students who may miss this class or who may become disruptive in a group setting, I will have extra copies of the information presented at each station for those students to take have as a way to learn the information and answer the guiding questions. Preparing well before class will allow everything during the lesson to go smoothly so the students focus on learning.

Lesson Plan

<table>
<tr><td>High School
Alicia Clayton</td><td>9th Grade
English</td><td>___ Nine Week Period
___ Week</td></tr>
<tr><td>Date: Day Two</td><td>Topic: Shakespearean Language: Pronouns and Sonnets</td><td>Literature: Romeo and Juliet</td></tr>
<tr><td colspan="3">Objectives/Standards:
Students will learn about the differences between modern language and Shakespeare's language in preparation for reading Romeo and Juliet.
Students will learn the about iambic pentameter and iambic tetrameter as well as the structure of a Shakespearean sonnet.
Students will compare the structure of a contemporary song to a Shakespearean sonnet.</td></tr>
<tr><td>Materials:
Opening Transparency: Please begin writing a short letter to a friend using the pronouns I, me, my, mine, and you as much as possible.
"Beautiful Day" by U2 on CD and CD player</td><td>Handouts:
"Shakespearean Language" packets</td><td>Daily Schedule:
60 minute class periods

Desk Arrangement:
Two rows of desks in a horseshoe shape</td></tr>
<tr><td colspan="2">Plan and Procedure Notes:
Take roll as students begin writing a short letter to a friend using the pronouns I, me, my, mine, and you as much as possible
Distribute "Shakespearean Language" packets as students finish their letters and begin discussion about the differences between modern language and Shakespeare's language among pronouns and verbs
Then have the students replace the pronouns in their letters with thou, thee, thy, thine, and ye, using the chart as a reference. Also challenge students to change the verbs in their letters to the forms on the handout
Continue discussion about Shakespearean language by discussing iambic pentameter and sonnets
Play "Beautiful Day" by U2 and discuss how the structure of these song lyrics compare to Shakespeare's sonnets</td><td>Time:
10 min.

15 min.

5 min.

15 min.

15 min.</td></tr>
<tr><td colspan="3">Evaluation of Objectives:
Students' responses during discussion about Shakespearean language and "Beautiful Day" by U2
Students' fluency in reading and comprehension of the language during the reading of Romeo and Juliet</td></tr>
<tr><td colspan="3">Homework/Early Finishers:
None</td></tr>
<tr><td colspan="3">Notes for Modifications:</td></tr>
</table>

Name: _____ Date: _____ Period: _____

Shakespearean Language

I. Differences in the Way You Talk and the Way Shakespeare Wrote:

Modern English has dropped a set of pronouns and verbs called the "familiar" or *thee* and *thou* forms once used among close friends and family and to children, inferiors, animals, and inanimate objects. These old forms did, though, survive into Elizabethan England, and they appear frequently in Shakespeare.

"In Shakespeare's time, the words *thee* and *thou* were informal and even intimate personal pronouns, and *you* and *your* were formal or public words, much as the forms exits today in French (tu/vous) or German (du/sie). Things get interesting in Shakespeare when one character speaks in *thous* and another uses *you*" (Robbins 66).

Familiar Pronouns

	SINGULAR PRONOUNS			PLURAL PRONOUNS		
	1st	2nd	3rd	1st	2nd	3rd
Subject	*I*	*thou*	*he/she/it*	*we*	*ye*	*they*
Object	*me*	*thee*	*him/her/it*	*us*	*you*	*them*
Possessive Adjective	*my* *mine**	*thy* *thine**	*his/her/its*	*our*	*your*	*their*
Possessive Noun	*mine*	*thine*	*his/hers/its*	*ours*	*yours*	*theirs*

**Substitute forms used before a noun beginning with a vowel*

Verb Inflections

2nd Person Familiar

Adds the ending *–est*, *-'st*, or *-st*

Examples: *thou givest, thou sing'st*

Some Irregular Verbs

Present:	*you*	*are*	*have*	*will*	*can*	*shall*	*do*
Present:	*thou*	*art*	*hast*	*wilt*	*canst*	*shalt*	*dost*
Past:	*thou*	*wast*	*hadst*	*wouldst*	*couldst*	*shouldst*	*didst*

3rd Person Singular

Often substitutes *–th* for *–s*

Example: *she giveth* (for *she gives*)

II. Iambic Pentameter/Iambic Tetrameter

Iambic-

- A term used to describe rhythm or meter
- 1 iamb is made up of two syllables
- The first syllable is unaccented while the second is accented
- To mark iambic rhythm use

Pentameter-

- _____ meters in each line of poetry
- OR, in the case of iambic pentameter, _____ syllables in each line

"The king doth keep his revels here tonight:

Take heed the queen come not within his sight;

For Oberon is passing fell and wrath,

Because that she as her attendant hath

A lovely boy, stolen from an Indian king;

She never had so sweet a changeling."

II.i.18-23

Tetrameter-

- _____ meters in each line of poetry
- OR, in the case of iambic tetrameter, _____ syllables in each line

"If we shadows have offended,

Take but this, and all is mended,

That you have but slumbered here

While these visions did appear."

V.i.418-421

(examples from *A Midsummer Night's Dream* by William Shakespeare)

III. Shakespearean Sonnets

Although William Shakespeare is best known for his work in play form, he also wrote in poem form. William Shakespeare experimented with poetry and eventually developed his own poem form; today we call that form the Shakespearean sonnet.

Technical Aspects:

- Fourteen line poem
- The rhyme scheme is ABABCDCDEFEFGG
- Written in iambic pentameter

Sonnet 18

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade

Nor lose possession of that fair thou owest;

Nor shall Death brag thou wander'st in his shade,

When in eternal lines to time thou growest:

So long as men can breathe or eyes can see,

So long lives this and this gives life to thee.

Sonnet 130

My mistress' eyes are nothing like the sun;

Coral is far more red than her lips' red;

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

I have seen roses damask'd, red and white,

But no such roses see I in her cheeks;

And in some perfumes is there more delight

Than in the breath that from my mistress reeks.

I love to hear her speak, yet well I know

That music hath a far more pleasing sound;

I grant I never saw a goddess go;

My mistress, when she walks, treads on the ground:

And yet, by heaven, I think my love as rare

As any she belied with false compare.

"Beautiful Day" by U2

The heart is a bloom
Shoots up through the stony ground
There's no room
No space to rent in this town
You're out of luck
And the reason that you had to care
The traffic is stuck
And you're not moving anywhere
You thought you'd found a friend
To take you out of this place
Someone you could lend a hand
In return for grace
It's a beautiful day (Sky falls, your feel like)
It's a beautiful day (Don't let it get away)

You're on the road, but you've got no destination
You're in the mud, in the maze of her imagination
You love this town and even if that doesn't ring true
You've been all over and it's been all over you

It's a beautiful day
Don't let it get away
It's a beautiful day
Touch me; Take me to that other place
Teach me; I know I'm not a hopeless case

See the world in green and blue
See China right in front of you
See the canyons broken by cloud
See the tuna fleets clearing the sea out
See the Bedouin fires at night
See the oil fields at first light
And see the bird with a leaf in her mouth
After the flood all the colors came out

It's a beautiful day
Don't let it get away
It's a beautiful day
Touch me; Take me to that other place
Teach me; I know I'm not a hopeless case

What you don't have you don't need it now
What you don't know you can feel it somehow
What you don't have you don't need it now
Don't need it now
Was a beautiful day

Rationale for Lesson on: Day Two

Learners and Learning

Teachers cannot deny that the language in Shakespeare's plays is difficult to read and to understand, so those who use Shakespearean texts "will need to continue to consider imaginative ways for tackling the language difficulty" with which most students struggle (Batho, 1998, p. 171). Batho (1998) notes that through reading Shakespeare, however, students can improve their vocabulary and literacy, and helping the students become familiar with this language will ease their concerns and enhance their understanding. This unit will probably be the first or second time that ninth-grade students have encountered Shakespeare and his language. Therefore, I want to spend several days helping them feel comfortable with Shakespearean language before they begin reading the actual play. I assume that the students may be somewhat apprehensive about reading *Romeo and Juliet,* but if I can ease their fears and help them develop a level of anticipation and comfort with Shakespeare and his language before they begin reading the play, then they will hopefully be able to focus on the ideas of the play instead of struggling with the structure and comprehension of the language.

Curriculum and Instructional Strategies

Today's lesson will simply introduce some foundational information for the students in preparation for beginning to read the play and understanding Shakespeare's language. As the first day students will encounter Shakespeare's language, I want to start with simply the structure of Shakespeare's language and writing. I also want to expose students to the differences they will encounter between their own modern language and Shakespeare's. Believing that students learn best and retain their learning best by doing and having ownership of the information, I want students to have this foundational information so they can then apply it to their letters by

changing the pronouns and verbs and with studying the structure the song lyrics. I also believe that students can then see the relevance and reality in the language Shakespeare uses by making connections to their own lives and popular culture. By first introducing some examples of the differences in the language in small units such as pronouns and verbs, I can then teach students the terms of the structure of Shakespeare's language including iambs, iambic pentameter, and the sonnet. Then, I can show students examples of Shakespearean sonnets, and then connect this lesson to their own lives by pairing the sonnet structure with a popular song by U2. By scaffolding the entire lesson, I end with a way to show students that this information is important and relevant in their lives and for this unit.

Lesson Plan

High School **Alicia Clayton**	**9th Grade** **English**	**___ Nine Week Period** **___ Week**
Date: Day Five	**Topic:** Act I Prologue	**Literature:** *Romeo and Juliet*

Objectives/Standards:

- Students will continue to become familiar with Shakespearean language as they begin reading the play.
- All students will be engaged in reading the Act I Prologue.

Materials:	**Handouts:**	**Daily Schedule:**
• Opening Transparency: *Please pick up a copy of "*Romeo and Juliet*: Prologue" at the front table and write your HW in your agenda.*	• "*Romeo and Juliet:* Prologue"	60 minute class periods **Desk Arrangement:** A large circle

Plan and Procedure Notes:	**Time:**
1. Take roll as students prepare for class	2 min.
2. Explain that we will be doing a choral reading of the Act I Prologue to help students feel more comfortable with Shakespeare's language and to gain an initial understanding of this play	3 min.
• <u>Reading 1</u>: Have students read the Act I Prologue aloud in unison. Then discuss any words the students don't recognize or understand. Note that the Prologue is a sonnet.	15 min.
• <u>Reading 2</u>: Going around the circle, have the students read the Prologue one word at a time. This reading will help the students recognize the importance of the individual words.	8 min.
• <u>Reading 3</u>: Each student takes a half-line, reading to the pause in the line or to the line end.	8 min.
• <u>Reading 4</u>: Have the students take turns reading to the punctuation stops—semicolons and periods, not commas.	8 min.
• <u>Reading 5</u>: Have the students repeat Reading 4, this time vocally emphasizing the word before the stop.	8 min.
• <u>Reading 6</u>: Have the students walk and read the Prologue, stamping one foot and changing directions on the final word before each full stop.	8 min.

Evaluation of Objectives:

- Students' ability to read and understand the Act I Prologue in Shakespearean language
- Students' discussion about the Act I Prologue

Homework/Early Finishers:

- Read Act I.i for Monday

Notes for Modifications:

Name: _____ Date: _____ Period: _____

***Romeo and Juliet:* Prologue**

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

Rationale for Lesson on: Day Five

Learners and Learning

After spending the first four days of this unit learning about the historical and social background of *Romeo and Juliet* and Shakespearean language, students will finally begin reading the play. As students engage in this lesson, they will be able to build on prior knowledge about Shakespearean language and the form of a sonnet. While spending an entire class period on fourteen lines may seem a little much, I believe that the students will benefit from the close examination of the Act I Prologue and the practice of reading Shakespeare's language. The ultimate goal of this lesson is to get students reading Shakespeare's words aloud. Styan (1993) notes that "for students simply to read lines aloud, however badly, and to get to their feet, however awkwardly, sets the eyes and ears to work; responses flow; theater has been initiated" (p. 66).

The Prologue for Act I is a very short piece of the entire play; however, it has such great weight in understanding the text as a whole that students need to be able to spend time interacting with it and becoming familiar with the language. According to Frey (1993), having students read Shakespeare's texts in smaller pieces can provide a great way for them to gain comfort with the language and the story. One suggestion Frey (1993) makes is to arrange the chairs in a circle and have "the first student read the first word, the next student read the second word, and so on, round and round for a few minutes" (p. 75). This helps the students understand that Shakespeare's language can be broken down and understood in smaller sections and that they do not have to be "experts" to speak Shakespeare, allowing them to find success in reading and studying his language. Also, students will be engaged by reading the text and seeing it visually on the page, by saying and hearing the text read aloud, and by moving around as they

read and getting on their feet. By varying the ways the students read the Act I Prologue, I believe they will be able to see the smaller parts within the whole, will begin to develop fluency in their reading of dramatic text, and will gain confidence and anticipation about reading *Romeo and Juliet*.

Learning Environment

Setting up the chairs in a circle for this activity creates the perfect learning environment for this lesson because it allows the students to see each other, to hear each other, and to interact with each other. The circular setup also lends itself well to the variety of reading formats that take place during this lesson, leading to minimal confusion and disruptions. Students will be a smaller part of a larger whole, also providing a physical example of the focus of today's lesson: understanding the smaller units within the whole of Shakespeare's language.

In regard to managing the classroom, I won't have to spend much time explaining the order for reading because students will simply go around the circle to read. When we are ready to begin our next reading, we'll just pick up where the last reading left off. Also, by staying on my feet and moving around the outside of the circle, I will be able to see all of the students and monitor their behavior.

Lesson Plan

<table>
<tr><td>High School
Alicia Clayton</td><td>9th Grade
English</td><td>___ Nine Week Period
___ Week</td></tr>
<tr><td>Date: Day Ten</td><td>Topic: Act I.iv: Mercutio's Queen Mab Speech</td><td>Literature: Romeo and Juliet</td></tr>
<tr><td colspan="3">Objectives/Standards:
Students will write a response to the journal question as an introduction to the lesson.
Students will consider the importance of this scene in understanding the characters in Romeo and Juliet.
Students will view a film clip as a text and compare it to the print version of the same scene from the play.</td></tr>
<tr><td>Materials:
Opening Transparency: Please write your HW in your agenda and begin answering the following question in your journal: Describe a dream of yours, either one that you've had while sleeping or a dream that you have for your life.</td><td>Handouts:
"I Dreamt a Dream Tonight"</td><td>Daily Schedule:
60 minute class periods

Desk Arrangement:
Desks in pairs throughout the room</td></tr>
<tr><td colspan="2">Plan and Procedure Notes:
Take roll as students journal
Discuss a few journal entries and then ask the students: What are the advantages and disadvantages of dreams?
Discuss the reading of last night's homework passage to clear up any misunderstandings or questions
Distribute the worksheet "I Dreamt a Dream Tonight" and allow students to work with a partner to complete the first part of the worksheet
Discuss the students' responses to the questions on the worksheet and display some of the pictures on the bulletin board
Show the film clip of this scene from the Zeffirelli movie version of Romeo and Juliet and allow time for students to answer and discuss the questions on the second part of the worksheet</td><td>Time:
5 min.
5 min.
10 min.
15 min.
10 min.
15 min.</td></tr>
<tr><td colspan="3">Evaluation of Objectives:
Students' journal entries
Students' questions and discussion about their reading from the night before
Students' written and verbal responses to the questions on the "I Dreamt a Dream Tonight" worksheet and other questions that arise in class
Students' responses to the film clip</td></tr>
<tr><td colspan="3">Homework/Early Finishers:
Read Act I.v for Monday</td></tr>
<tr><td colspan="3">Notes for Modifications:</td></tr>
</table>

Name: _____ Date: _____ Period: _____

I Dreamt a Dream Tonight

1. **We know that Romeo has at least two dreams, a dream of Rosaline and the dream he mentions in I.iv.**

	Dream of Rosaline	**Romeo's Dream Last Night**
What do we know about each dream?		
What do these dreams reveal about Romeo?		

2. **Mercutio has some interesting ideas about dreams, too.**

   a. On a clean sheet of paper, sketch a simple picture of Queen Mab and her carriage according to Mercutio's description. The drawing does not need to be artistic, but it does need to be neat and clear. Label each part of your drawing with its corresponding line from the speech.

   b. According to Mercutio, what are the dreams that Queen Mab delivers for each of the following people:

Lovers dream of:	
Courtiers (first mention) dream of:	
Lawyers dream of:	
Ladies dream of:	
Courtiers (second mention) dream of:	
A parson dreams of:	
A soldier dreams of:	

   c. Is Queen Mab the queen of good dreams, nightmares, or both? Explain.

d. Reread Mercutio's exchange with Romeo at the end of the scene. What does Mercutio think of dreams?

e. Why do you suppose Mercutio told such a fantastic story to Romeo?

f. What kind of person is Mercutio?

Film Response Guide

1. This scene does not really further the plot, so why is it important to the play?

2. What do we learn about Mercutio? About Romeo?

3. What are the advantages and disadvantages of Romeo's dreaming?

Rationale for Lesson on: Day Ten

Curriculum and Instructional Strategies

This lesson encourages students to consider this strange scene more closely by using a variety of media forms. Within a single lesson, my students will be writing reflectively in their journals, working with a classmate to answer some higher-order thinking questions, drawing an artistic representation of Queen Mab, and comparing the print and film versions of this scene. I believe that my students will be able to gain a deeper understanding of this seemingly unimportant and confusing scene by looking at it from variety of standpoints and using different forms of media.

Today is the first day in two weeks that I will use film during class. Hirsh (1993) reminds readers that "Shakespeare designed his plays to be experienced by playgoers rather than by readers" (p. 140). Since classes cannot always attend a theatrical production of the play they are studying, film provides the next best experience. The film version of a play can provide for students a chance to encounter the facial expressions, sounds, and gestures of actors. Hirsh (1993) does remind teachers of some downfalls of film, such as the lack of "spontaneity and the potential for interaction between actors and playgoers at a live production" and the possibility of a film being too overwhelming or limiting for students' imaginations (p. 141). However, Hirsh (1993) also notes that some positive aspects of showing film are that students can show how closely they read and how well they understand the text by pointing out differences between the play and the film version. Film can also be used to draw in students who normally do not participate in class but who may respond well to media. Hirsh (1993) suggests that "perhaps they feel more confident in describing what they have observed on a television monitor than in describing what they have read in a text" (p. 144). I believe that students will be engaged with

this lesson because of the different forms of media and activities that appeal to different learning modalities. They will also be able to see a great example of professional actors and actresses performing this play, and this will help them in future activities when they themselves have to perform a scene.

Lesson Plan

High School **Alicia Clayton**	**9th Grade** **English**	**___ Nine Week Period** **___ Week**
Date: Day Fifteen	**Topic:** Act II.ii: Romeo and Juliet Love Letter	**Literature:** *Romeo and Juliet*

Objectives/Standards:

- Students will understand the characters of Romeo and Juliet in more depth through writing from the persona of one of those characters.
- Students will practice their writing, reviewing, revising, editing, and publishing skills through this writing assignment.
- Students will practice using proper grammar and mechanics as well as work on clarity and organization in their writing.

Materials:	**Handouts:**	**Daily Schedule:**
• Opening Transparency: *Please have your answers to the two HW questions, some paper, and a pencil on your desk and write your HW in your agenda.*	• Romeo and Juliet Love Letter • Peer Review Form	60 minute class periods **Desk Arrangement:** Desks in rows

Plan and Procedure Notes:	**Time:**
1. Take roll as students prepare for class	2 min.
2. Distribute "Romeo and Juliet Love Letter" and "Peer Review Form" and discuss the assignment	5 min.
3. Students will write the first draft of their letters. Their homework the previous night was to answer the following questions, and these answers serve as prewriting: • If you were Romeo at this point in the play, list two emotions you would feel toward Juliet and two things you would want to say to her. • If you were Juliet at this point in the play, list two emotions you would feel toward Romeo and two things you would want to say to him.	30 min.
4. Students will exchange the first drafts of their letters with a partner for peer review	18 min.
5. Students will return the letters to the writers and writers can look over any comments and ask for clarification if necessary	5 min.

Evaluation of Objectives:

- Student's improvement between the first draft and the final draft
- Students' comments on Peer Review Forms
- A rubric will be used to evaluate the students' writing and accurate completion of the assignment

Homework/Early Finishers:

- Finish the final draft of your letter as Romeo or Juliet and staple all items together in the order indicated on the assignment sheet
- Read Act II.iii for Monday

Notes for Modifications:

Name: _____ Date: _____ Period: _____

Romeo and Juliet Love Letter

1. After reading Act II.ii (the balcony scene) and viewing two different film depictions of this scene, consider the following writing prompt:

Imagine that you are either Romeo or Juliet at this point in the play. What are you thinking? What are you feeling? How would you express this to your new romantic interest? Now, take on the persona of either Romeo or Juliet and articulate your thoughts and emotions to the person you love in the form of a letter. Be sure to reveal who you are as a character through your writing.

2. You will write the first draft of this letter on your own in class today. Once you finish your first draft, you will trade with a partner to get some feedback from a peer. You will also review your partner's paper and the "Peer Review Form" will help you with this step. Then you will finish your final draft over the weekend. Staple your items together in the following order to turn in on Monday:
   (1) This rubric **(2)** Final draft **(3)** Completed "Peer Review Form" **(4)** First Draft

3. Below is the rubric I will use to evaluate the final draft of your letter. Read it carefully and strive to meet all of the requirements to earn as many points as possible.

General Requirements of the Assignment		
• The student's name is on the final draft of the letter.	1	_____ / 10
• The letter is one to two pages long, double-spaced, and on the front side of the page only.	1 2 3	
• The first draft is complete and turned in with the final draft.	2	
• The "Peer Review Form" is complete and turned in on time.	2	
• The final draft is complete and turned in on time.	2	
Writing Quality		
• The writing has interesting and creative content and ideas.	4 6 8 10	_____ / 25
• The writing reflects thought, time, and effort.	4 6 8 10	
• The writing uses sharp, vivid language.	1 3 5	
Organization and Clarity		
• The writing is clearly organized in a logical order and flows thoughtfully throughout the entire piece.	4 6 8 10	_____ / 20
• The writing has a strong sense of introduction.	1 3 5	
• The writing has a strong sense of conclusion.	1 3 5	
Persona		
• The persona is well-established and maintained throughout the writing.	1 3 5	_____ / 25
• The writing clearly reflects the <u>thoughts</u> of the writer, either Romeo or Juliet, in regard to his or her romantic interest.	4 6 8 10	
• The writing clearly reflects the <u>emotions</u> of the writer, either Romeo or Juliet, in regard to his or her romantic interest.	4 6 8 10	
Grammar, Mechanics, and Form		
• The writing is generally free from errors in punctuation.	1 3 5	_____ / 20
• The writing is generally free from errors in usage.	1 3 5	
• The writing is generally free from errors in spelling.	1 3 5	
• The writing is correctly and effectively paragraphed and formatted.	1 3 5	
COMMENTS:		**FINAL SCORE:** _____ / 100

Peer Review Form: Romeo and Juliet Love Letter

Reviewer's Name: _____ Author's Name: _____

You are peer-reviewing a classmate's letter. Your goal is to help this person revise this draft into his/her best work. You will read through this draft at least twice. The first time you will read to see if the writing makes sense, is organized well, and has strong content. Complete the following section after your first read:

1. Is the writing from the perspective of Romeo or Juliet? YES ____ NO ____

   Character: _____

2. Is the persona well-established? YES ____ NO ____
3. Is the persona maintained throughout the writing? YES ____ NO ____
4. Does the writing clearly reflect the <u>thoughts</u> of the writer in regard to his or her romantic interest? YES ____ NO ____

   List two main thoughts:

   - _____
   - _____

5. Does the writing clearly reflect the <u>emotions</u> of the writer in regard to his or her romantic interest? YES ____ NO ____

   List two main emotions:

   - _____
   - _____

   Any comments or suggestions about thoughts, emotions, or content: _____

   _____

6. Does the writing have interesting and creative content and ideas? YES ____ NO ____
7. Does the writing reflect thought, time, and effort? YES ____ NO ____
8. Does the writing use sharp, vivid language? YES ____ NO ____
9. Is the writing clearly organized in a logical order? YES ____ NO ____
10. Does the writing flow thoughtfully throughout the entire piece? YES ____ NO ____
11. Does the writing have a strong sense of introduction? YES ____ NO ____
12. Does the writing have a strong sense of conclusion? YES ____ NO ____

(TURN OVER)

The second read is to help the author minimize grammar and style errors in his/her writing. Complete the following section during/after your second read:

13. Is the writing one to two pages long, double-spaced, and on the front side of the page only? YES ____ NO ____

14. Is the writing generally free from errors in punctuation? YES ____ NO ____

    If no, give some suggestions for improvement: _____

    _____

    _____

15. Is the writing generally free from errors in usage? YES ____ NO ____

    If no, give some suggestions for improvement: _____

    _____

    _____

16. Is the writing generally free from errors in spelling? YES ____ NO ____

    If no, give some suggestions for improvement: _____

    _____

    _____

17. The writing is correctly and effectively paragraphed and formatted. YES ____ NO ____

    If no, give some suggestions for improvement: _____

    _____

    _____

18. Write at least one suggestion here for the letter as a whole:

    _____

    _____

    _____

    _____

Rationale for Lesson on: Day Fifteen

Assessment

Writing is a wonderful form of assessment because teachers can truly get a feel for how much students understand and what they are thinking about a certain topic. It is also something that must be practiced throughout the school year and done so in a variety of genres. This particular assignment asks the students to compose a love letter by taking on the persona of either Romeo or Juliet. I agree with Swope (1993) that students have a great deal in common with Romeo and Juliet because they "know what it is like to maintain a grudge, to love for the first time, or to have parents forbid them to see their friends" (p. 218-219). Also, because teenagers are striving to develop their own character, they can truly connect with the main teenage characters in this play, thus connecting with the play itself. After reading about Romeo and Juliet and beginning to see their love for each other develop, I believe that the students can really benefit from a writing assignment that challenges them to put themselves in the place of one of these main characters. Burnett and Foster (1993) suggest that using *personas* in writing can help "students gain access to Shakespeare's text and better understand his characters" (p. 69). Also, by taking on the role of one of the characters in the play, students can establish a "personal link with the play rather than struggling with an external critical perspective, usually derived from some expert's critical analysis, that he doesn't yet have the knowledge to handle" (Burnett and Foster, 1993, p. 69-70).

Writing about literature can be authentic and engaging if done in a creative way. Through incorporating persona into writing assignments, students can assume a role of one of the characters and have to think very critically about the text to show understanding. Writing from the perspective of a character challenges the students to reread the text and really think about the

ideas in order to truly understand the character. Burnett and Foster (1993) also emphasize that as students pretend that they are a character, their initial separation from unfamiliar texts and language is usually lessened. Burnett and Foster (1993) note that "writing from literature (rather than about literature) enriches students by enabling them to connect the literature to their own experiences, feelings, and beliefs" (p. 70). Students are able to bring the text to life by giving life to a character.

Persona writing assignments are also more appealing to students because they are not traditional essays. Students can write in a variety of genres such as dialogues, news articles, speeches, journal entries, editorials, letters, and more. This form of writing allows students to focus more on content than form, proving that they truly do understand the text. Burnett and Foster (1993) state that students may also be more willing to think deeply and write creatively about the text from a *persona* approach because they can see that "two people can respond to the same *persona* assignment in credible but quite different ways," emphasizing that there is not one right answer (p. 71). Also, this allows the students to say something about the text that even the teacher doesn't know!

To help me assess the students' writing ability and their understanding of the characters, I have constructed a rubric. By giving students the rubric when I give them the assignment, they will know my expectations of them from the beginning and they will be able to ask me any questions they might have about the assignment. I have placed the majority of the weight on content and ideas instead of correctness and meeting the general requirements of the assignment. I have found that students need to be held accountable for those latter areas in writing, however, or they will neglect them entirely. By putting half of the weight of the assignment on content and persona, I will be able to focus on how well students understand the character from whose

perspective they are writing as well as the relationship between Romeo and Juliet. The purpose of this assignment is to get students thinking creatively about Romeo and Juliet and their relationship. By becoming attached to these characters, I hope students will also become attached to and engaged with the play.

Lesson Plan

<table>
<tr><td>High School
Alicia Clayton</td><td>9th Grade
English</td><td>___ Nine Week Period
___ Week</td></tr>
<tr><td>Date: Day Seventeen</td><td>Topic: Act II.iv-vi: Comic Strip</td><td>Literature: Romeo and Juliet</td></tr>
<tr><td colspan="3">Objectives/Standards:
• Students will share their letter summaries of Act II.iv-vi in their small groups.
• Students will discuss Act II.iv-vi as a class and clear up any questions they may have.
• Students will compare the text version of Act II.iv-vi to a comic strip version.</td></tr>
<tr><td>Materials:
• Opening Transparency: Please have your letter summary on your desk and write your HW in your agenda.</td><td>Handouts:
• "Act II.iv-vi Comic Strip"</td><td>Daily Schedule:
60 minute class periods

Desk Arrangement:
Desks in six small groups</td></tr>
<tr><td colspan="2">Plan and Procedure Notes:
1. Take roll as students prepare for class
2. Ask students to share their letter summaries with at least two other people in their small group
• For homework the previous night, students read Act II.iv-vi and wrote a summary of those scenes in a letter format as if writing to a friend. The students were to pretend to be aware of the entire situation between Romeo and Juliet, and they were to share the latest development in the relationship along with their concerns for or approval of the young lovers.
3. Discuss last night's reading of Act II.iv-vi and answer any questions students may have
4. Distribute "Act II.iv-vi Comic Strip" and explain that students will read this in small groups and then answer the questions within the comic strip and at the end
5. Students will spend the remainder of the period working in small groups with the comic strip</td><td>Time:
2 min.
8 min.

15 min.

5 min.

30 min.</td></tr>
<tr><td colspan="3">Evaluation of Objectives:
• Students' letter summaries of Act II.iv-vi
• Students' discussion about their reading of Act II.iv-vi the previous night
• Students' discussion about the "Act II.iv-vi Comic Strip" and their verbal and written responses to the questions that are within and that follow the comic strip</td></tr>
<tr><td colspan="3">Homework/Early Finishers:
• Read Act III.i for Wednesday</td></tr>
<tr><td colspan="3">Notes for Modifications:</td></tr>
</table>

Name: _____ Date: _____ Period: _____

Act II.iv-vi Comic Strip

CAST OF CHARACTERS

Romeo Montague and Juliet Capulet
The star-crossed lovers.

Montague

Lady Montague
Romeo's worried father and loving mother.

Capulet

Lady Capulet
Juliet's selfish father and unhappy mother.

Mercutio
Romeo's friend, a joker who is quarrelsome.

Benvolio
Romeo's sensible friend.

Tybalt
Juliet's quarrelsome cousin.

Nurse
Juliet's nanny who helped bring her up.

Balthasar
Romeo's loyal servant.

Friar Laurence
A holy man who tries to help the young lovers.

Paris
A pleasant man who wants to marry Juliet.

Prince Escalus
Ruler of Verona who tries to keep order and fails.

Act 2 Scene 4
It is the morning after the Capulets' party. Mercutio and Benvolio are waiting for Romeo. Mercutio is worried that Romeo might have to fight Tybalt.
Where the devil should this Romeo be? Came he not home tonight?
Not to his father's.
That Rosaline torments him so that he will sure run mad.
Tybalt hath sent a letter to his father's house.
A challenge on my life.
Romeo will answer it.
And is he a man to encounter Tybalt?
Why, what is Tybalt?
More than Prince of Cats. A duelist, a very good blade.
Here comes Romeo.

The Nurse arrives, looking for Romeo. Mercutio and Benvolio tease her.
Here's goodly gear.
My fan, Peter.
Good Peter, to hide her face, for her fan's the fairer face.
God ye good morrow, gentlemen.
God ye good e'en fair gentlewoman.
Is it good e'en?
'Tis no less, for the bawdy hand of the dial is now upon the prick of noon.
What a man are you?
Where may I find the young Romeo?
I am the youngest of that name.
If you be he sir, I desire some confidence with you.
She will indite him to some supper.
A bawd! A bawd!
Romeo, will you come to your father's? We'll to dinner thither.
I will follow you.
morrow – morning
e'en – afternoon
indite – invite
Literary terms
This scene is a good example of comic relief.

Act 2 Scene 4

Romeo and the Nurse make plans for the wedding. His servant will give her a rope ladder so that Romeo can climb up to Juliet's room after the wedding. The Nurse also tells Romeo about Paris liking Juliet!

Nurse: Pray you, sir, a word. And as I told you, my young Lady bid me inquire you out. What she bid me say I will keep to myself. But first let me tell ye, if ye should lead her in a fool's paradise, as they say, it were a very gross kind of behavior.

Romeo: Nurse, commend me to thy lady and mistress.
Bid her devise some means to come to **shrift** this afternoon.
And there she shall at Friar Laurence' cell,
Be shrived and married.

shrift – confession

Nurse: This afternoon, sir? Well, she shall be there.

Romeo: And stay, good nurse, behind the abbey wall.
Within this hour my man shall be with thee
And bring thee **cords made like a tackled stair**,
Which to the high **topgallant** of my joy
Must be my convoy in the secret night.

a rope ladder
topgallant – highest mast of a ship

Nurse: Now, God in heaven bless thee!
O! there's a nobleman in town, one Paris, that would fain lay knife aboard; but she, good soul, **had as lief** see a toad, a very toad, as see him.

had as lief – would rather

Romeo: Commend me to thy lady.

Nurse: Ay, a thousand times.

Think about it

What do you think about the Nurse from this scene?

Why is it important to remind us about Paris?

Act 2 Scene 5

Juliet waits impatiently for the Nurse.

Act 2 Scene 5

The Nurse returns to tell Juliet the wedding plans. At first she teases Juliet by not telling her what she wants to know.

Juliet: Nay, come, I pray thee, speak.
Good, good nurse, speak.

Nurse: Jesu! What haste? Can you not stay awhile?
Do you not see that I am out of breath?

Juliet: How art thou out of breath when thou haste breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? Answer to that.
Say either, and I'll **stay the circumstance**. — wait for the details
Let me be satisfied; is't good or bad?

Nurse: Well, you have made a simple choice. You know not how to choose a man. Romeo? No, not he. Though his face be better than any man's, yet his leg excels all men's, and for a hand, and a foot, and a body, though they are not to be talked on, yet they are past compare. He is not the flower of courtesy, but, I'll warrant him, as gentle as a lamb. Go thy ways, wench. Serve God. What, have you dined at home?

Juliet: No, no. But all this did I know before.
What says he of our marriage? What of that?

Nurse: Lord, how my head aches! What a head have I!
It beats as it would fall in twenty pieces.
My back o' t'other side! Ah, my back, my back!
Beshrew your heart for sending me about
To catch my breath with **jaunting up and down**. — trudging about

Juliet: I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?

Nurse: Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous, – Where is your mother?

Juliet: Where is my mother? Why, she is within.
Where should she be? How oddly thou repliest:
"Your love says, like an honest gentleman,
Where is your mother?"

Nurse: O! God's lady dear, are you so hot?
Is this the **poultice** for my aching bones? — **poultice** – medical dressing
Henceforward do your messages yourself.

Juliet: Here's such a **coil**. Come, what says Romeo? — **coil** – fuss

Nurse: Have you got leave to go to **shrift** today? — **shrift** – confession

Juliet: I have.

Nurse: Then hie you hence to Friar Laurence' cell.
There stays a husband to make you a wife.
Now comes the wanton blood up in your cheeks; — Juliet is blushing with excitement.
They'll be in scarlet straight at any news.
Hie you to church. I must another way,
To fetch a ladder, by the which your love
Must climb a **bird's nest** soon when it is dark; — Juliet's bedroom
I am the drudge and toil in your delight,
But you shall bear the burden soon at night.
Go. I'll to dinner. Hie you to the cell.

Juliet: Hie to high fortune! Honest nurse, farewell.

Think about it

What words does the Nurse say to make Juliet impatient?

Why do you think the Nurse teases Juliet?

What type of relationship do they have?

Literary terms

The play on the meanings of the words "hie" and "high" is a good example of a *pun*.

Questions to answer in your small group:

1. What can you learn from the way the comic artist chose to portray the different characters (consider clothes, facial expressions, etc.)?

2. What can you learn about the use of light and dark shading?

3. What can you learn from the use of close-up, medium, and long shot framing? What might the comic artist be trying to reveal?

4. What would you change about the comic strip? List at least one example below:

5. What did you learn about literary devices and literary terms? List at least two specific examples below:

Rationale for Lesson on: Day Seventeen

Curriculum and Instructional Strategies

The first thing students will do during this lesson is share their letter summaries they wrote about Act II.iv-vi with at least two other people in their small group. This is a great way for students to remind themselves of what occurred in these three scenes before reading the comic strip that does not include everything from the original text. Also, writing the summaries of these three scenes in a prose form helps the students condense the information from the plot and put it into their own words. Veidemanis (1993) reminds teachers that "selective paraphrasing, thought not a technique to be overused, must be regarded as 'basic' in Shakespearean study to clear up thorny comprehension problems" (p. 5). By writing these summary letters to a friend, having a classmate read the letter will be very appropriate. It's a great way for students to see how other people write and how they may have approached the same task in very different ways. Following the reading of these letters, I will allow students to ask any questions they have about what they read the night before.

This lesson then introduces yet another form of media to the students: a comic strip. Taken from the book *Picture this! Shakespeare:* Romeo and Juliet, the comic strip of Act II.iv-vi is a neat way for students to consider these scenes visually. This also encourages students to improve their visual literacy and learn to read images as texts. The comic strip has a few questions throughout the story, and then I created several questions at the end for them to answer. The questions throughout the comic focus more on plot comprehension whereas the questions at the end are more focused on visual literacy. By allowing students to work in small groups with the comic strip, they will be able to learn from each other and share their ideas.

When collaborating with others on a task, students can learn a great deal more than when they are simply working by themselves.

Lesson Plan

High School **Alicia Clayton**	**9th Grade** **English**	**___ Nine Week Period** **___ Week**
Date: Day Eighteen	**Topic:** Act III.i: Tableaux Vivants	**Literature:** *Romeo and Juliet*

Objectives/Standards:

- All students will be involved in a type of performance that is less-threatening that acting out a scene.
- Students will do a close study of a section of Act III.i and create a Tableau Vivant (living picture) for the class to promote discussion.
- Students will continue to gain experience with Shakespearean language and will be involved in creatively representing that language.

Materials:	**Handouts:**	**Daily Schedule:**
• Opening Transparency: *Please write your HW in your agenda and begin answering the following question in your journal:* Think about a time that you were so angry that you acted without thinking. Why were you angry and what did you do? What were the consequences of this impulsive action?	• Tableaux Vivants: Act III.i • HANDOUT: Tableaux Vivants	60 minute class periods **Desk Arrangement:** Desks in five small groups

Plan and Procedure Notes:	**Time:**
1. Take roll as students journal	5 min.
2. Discuss a few journal entries and some of the insights that students express	5 min.
3. Select one incident discussed from the journal entries and draw a chain-reaction diagram on the board, such as: *(1) You told a friend you liked Sally's boyfriend. (2) The friend told Sally. (3) Sally snubbed you in the hall. (4) You put down Sally to mutual friends. (5) Sally wrote you a note saying, "Why are you spreading these lies?" (6) And so on . . .*	5 min.
4. Continue discussing how quickly anger can spread and destroy relationships, and challenge students to watch how anger controls characters in Act III.i	5 min.
5. Distribute handouts and discuss the Tableaux Vivants activity with the students and assign each group its section of Act III.i	5 min.
6. Allow students to work with their groups on their tableaux vivants according to the instructions on their assignment sheet	35 min.

Evaluation of Objectives:

- Students' journal responses and discussion about the journal question
- Observations of students' work on tableaux vivants in class
- Students' written responses on their HANDOUTS
- A rubric will be used to evaluate the students' tableaux vivants that they present tomorrow

Homework/Early Finishers:

- Memorize your line(s) by tomorrow and practice your actions for your group's tableau

Notes for Modifications:

Name: _____ Date: _____ Period: _____

Tableaux Vivants: Act III.i

Tableaux vivants (living pictures) are used in the worlds of art and theater to recreate famous works of art using backdrops, props, costumes, and live models. The technique may also be used to recreate scenes from Shakespeare or from any type of literature. These scenes are easy to develop because only a few key lines from the original work are needed. Like frozen statues, the actors arrange themselves in an appropriate opening tableau; then one at a time each actor comes to life, speaks a line, and changes position.

1. Your group will be creating a "living picture" of your assigned section of Act III.i to pinpoint key lines, actions, and feelings that make this scene a turning point in the play. Please highlight your assigned section of Act III.i:

Section	Lines in this Section
III.i.1-13	Benvolio: 9, Mercutio: 26
III.i.36-86	Benvolio: 5, Mercutio: 24, Tybalt: 12, Romeo: 10
III.i.87-120	Romeo: 14, Petruchio: 1, Mercutio: 18, Benvolio: 1
III.i.121-143	Benvolio: 9, Romeo: 12, Tybalt: 2
III.i.144-207	Citizen: 4, Benvolio: 30, Prince, 16, Lady Capulet: 11, Montague: 3

2. As a group: (When you see HANDOUT below it means each person in your group needs to write that information on his or her HANDOUT.)
    - Reread your section of Act III.i together.
    - Decide who will play each role and who will deliver the opening and closing (HANDOUT). Each person in your group will need an active role in the activity, which might include saying lines from the play or delivering the opening or closing remarks—everyone needs to say something aloud.
    - Each person should look throughout your section of Act III.i to find his or her character's most significant line. Make sure that the line(s) each of you choose work well together. Keep in mind that some actors may need to speak more than one time during your tableau. Decide on the line(s) for each person (HANDOUT).
    - Decide on the order in which you will speak (HANDOUT).
    - Begin to block the scene by first arranging yourselves in an appropriate tableau and then freezing.
    - Then practice saying your lines in order and decide on an action that would best accompany each line (HANDOUT). Each person should come alive, say his or her line, change positions, and freeze. The closing tableau should reflect the outcome of the lines spoken.
    - Rehearse your tableau several times.
    - Write an opening and closing to accompany your presentation (HANDOUT).

3. Below is the rubric I will use to evaluate your group's tableau vivant:

OPENING • The opening tableau was appropriate • The opening identified your scene and each group member's role	 1 3 5 1 3 5	 _____ / 10
GROUP MEMBERS • Each group member said something of significance and said it loudly with appropriate emotion • The line(s) chosen for each character were appropriate and effective • Each group member's action corresponded with his or her line(s) • The order of the speakers was effective and flowed smoothly	 1 3 5 1 3 5 1 3 5 1 3 5	 _____ / 20
CLOSING • The closing tableau reflected the outcome of the lines spoken • The closing briefly explained why your group members selected the line(s) they did	 1 3 5 1 3 5	 _____ / 10
COMMENTS:		**FINAL SCORE:** _____ / 40

Name: _____ Date: _____ Period: _____

HANDOUT: Tableaux Vivants

Each person in your group needs to fill out a copy of the HANDOUT.

Group Members: _____ _____

_____ _____

_____ _____

SPEAKING ORDER	ACTOR	CHARACTER	LINE(S)	ACTION
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

As a group, write an opening that will identify your scene and each group member's role:

As a group, write a closing that will briefly explain why you selected the lines that you did:

Rationale for Lesson on: Day Eighteen

Assessment

Assessment takes places in a variety of ways during this lesson and the next day's lesson as well. As students are journaling in class, I can walk around the room and observe how they are working. I will also be able to read their written journal entries to see how well they answered the question and thought about their responses. I believe that the purpose of journaling is content, not correctness, so I'll focus on the students' ideas in assessing their entries. Next, discussing the journal entries gives students the opportunity to share their ideas with their classmates so what they wrote does not stay on the paper. By hearing the ideas of several students, discussing those situations as a class, and drawing a chain-reaction diagram on the board for one of those situations, I can get a better understanding of the students' response to this topic as a formative assessment to help me with the rest of the lesson today and tomorrow. The point of this opening activity is to help the students understand how easily anger can affect people. Also, for homework tomorrow night they will have to draw a chain-reaction diagram for Act III.i, so they need to understand this concept thoroughly.

I believe that the tableaux vivants activity is valuable to assess students with because "they need to understand that Shakespeare is meant to be played with, by the voice as well as the body" (Crowl, 1993, p. xxii). By having students focus on the line of one character in one part of one scene, they can see "the way Shakespeare's characters reveal themselves though their speech" (Veidemanis, 1993, p. 9). Since I am giving them a smaller unit of the play to study and work with, I can then evaluate students' understanding of the characters and the plot through their acting and the actions they use to correspond with their lines.

With the tableaux vivants activity, I will be able to check for understanding as I go over the assignment and answer questions. As students work, I will walk around the room and monitor their progress and understanding. I will be able to assess the students' work in class with the HANDOUT they will turn in to me tomorrow. The rubric I will use to assess the presentations of the tableaux vivants is on the students' assignment sheet, and I will review that with them when I assign the activity. I have structured the rubric to ensure that it aligns with the assignment requirements and evaluates the main components of this assignment, including the appropriateness and presentation of the lines the students select and the corresponding actions.

Lesson Plan

High School **Alicia Clayton**	**9th Grade** **English**	**___ Nine Week Period** **___ Week**
Date: Day Twenty-Two	**Topic:** Act III.v: Music/Ballet	**Literature:** *Romeo and Juliet*

Objectives/Standards:

- Students will compare Act III.v.1-37 to a ballet choreographed by Rudolph Nureyev to music composed by Sergei Prokofiev that is of the same scene.
- Students will compare emotions and ideas suggested and displayed in the text and in the ballet.

Materials:	**Handouts:**	**Daily Schedule:**
• Film clip of Rudolph Nureyev's ballet performed by either Margot Fonteyn or Carla Fracci (music composed by Sergei Prokofiev) on DVD or video • TV and DVD player or VCR • Opening Transparency: *Please write your HW in your agenda.*	• Role Play Scenario • Ballet Viewing Guide	60 minute class periods **Desk Arrangement:** Desks in pairs

Plan and Procedure Notes:	**Time:**
1. Take roll as students prepare for class	2 min.
2. Distribute and discuss "Role Play Scenario"	5 min.
3. Students will work with a partner to decide how they would end the role play scenario	10 min.
4. Discuss scenarios as a class	5 min.
5. Read Act III.v.1-37 together and compare the text to the role play scenarios	10 min.
6. Preface the film clip with a short introduction and then show the film clip	8 min.
7. Discuss students' notes and reactions to the film clip and how the emotions of the characters are displayed	10 min.
8. Watch the film clip a second time and continue the discussion about further observations made by the students	10 min.

Evaluation of Objectives:

- Students' engagement in role play activity and their responses to the scenarios
- Students' discussion about Act III.v and their ability to compare Act III.v.1-37 to the role play scenarios
- Students' verbal and written notes about comparisons between Act III.v.1-37 and the ballet film clip

Homework/Early Finishers:

- Read Act VI.i-ii for Wednesday

Notes for Modifications:

Name: _____ Date: _____ Period: _____

Role Play Scenario

You will work with a partner to consider the three questions following the scenario. Each person should take a turn playing each character.

You are two friends, Andrea and Barry, who have grown up together since childhood. You have always lived next door to each other, and now you are teenagers. Lately, Andrea has been taking drugs. Barry has been trying to help her quit but has not been successful. Barry is afraid for Andrea. Andrea is being sent by her family to a detoxification center for six months where clients clean their own rooms, follow strict diets, exercise, attend classes, and the like. Barry has always depended on Andrea with the exception of following Andrea in taking drugs. Andrea has helped Barry with homework, with running for student offices, with getting dates, and the like. You are meeting together for the last time before Andrea goes to the center and have not said everything you would like to say to each other; but if Andrea does not leave immediately, she will be late for the bus to the center and will begin the stay there with various demerits—an added month's stay perhaps! Consider:

- **What will you say to each other?**

- **How will you demonstrate these feelings?**

- **How will the role play end?**

How did you feel about and react to what the other person said to you?

As ANDREA	**As BARRY**

Name: _____ Date: _____ Period: _____

Ballet Viewing Guide

Think about how the dancers portray the emotions that are expressed by Shakespeare's words. Make notes below about how those emotions are expressed in both the play and in the film clip of the ballet:

EMOTION	PLAY	BALLET
Reluctance to Part		
Love		
Fear of Capture		
Denial of Necessity to Part		

Rationale for Lesson on: Day Twenty-Two

Curriculum and Instructional Strategies

Students need to be exposed to various forms of art, including classical music and dance. By incorporating a film clip from a ballet based on *Romeo and Juliet,* students can compare the text to a visual interpretation of the story. LaRocque (1998) notes that "comparison is one of the most effective methods of teaching," and having students compare two forms of a text challenges them to think critically (p. 22). Using the scene from the ballet that corresponds with Act III.v.1-37 helps the students do a close study of this important scene in which Romeo and Juliet must part ways. Since these lines possess great emotion, students can consider what those emotions are and how they are expressed in both print and dance.

Students will possibly be turned off to the idea of watching a ballet dance; therefore, engaging them with a role play activity at the beginning of class will motivate them to think about this scene in relation to their own lives as teenagers. How would they react and what would they say if they had to part ways with someone they truly cared about? What emotions would they be experiencing? They can then translate these thoughts and emotions to Romeo and Juliet, both in the play and in the ballet. Focusing on emotions, thoughts, and reactions sets up the viewing of the ballet scene and allows students to really think about how the two texts compare.

Lesson Plan

High School **Alicia Clayton**	**9th Grade** **English**	**___ Nine Week Period** **___ Week**
Date: Day Twenty-Seven	**Topic:** Act V.iii: Film Clip and Romeo's Last Speech	**Literature:** *Romeo and Juliet*

Objectives/Standards:

- Students will demonstrate knowledge of the text, the characters, and the plot through discussion about fate in the final scene of the play.
- Students will do a close study of Act V.iii.88-120 and focus on literary devices and the structure of language.
- Students will use and practice their writing and critical thinking skills as they write about one main aspect of Romeo's last speech.

Materials:	**Handouts:**	**Daily Schedule:**
• Opening Transparency: *Please sit boy, girl, boy, girl, etc. and write your HW in your agenda.*	• Romeo's Last Speech: Act V.iii.88-120 • Close Study Chart for Romeo's Last Speech: Act V.iii.88-120 • Close Study Paragraph	60 minute class periods **Desk Arrangement:** Desks in a semi-circle (1st half of class) that will be moved into a large circle (2nd half of class)

Plan and Procedure Notes:	**Time:**
1. Take roll as students prepare for class	2 min.
2. Continue discussion about fate in Act V.iii	8 min.
3. View a film clip of Act V.iii (tomb scene) and ask the students to identify examples of fate	10 min.
4. Have students quickly and quietly move desks into a circle as I distribute the two handouts.	2 min.
5. Continue discussion of Act V.iii and the end of the play by doing a close study of Romeo's last speech (lines 88-120)	
• <u>Reading 1</u>: Have students read Act V.iii.88-120 aloud in unison. Then discuss any words the students don't recognize or understand.	8 min.
• <u>Reading 2</u>: Going around the circle, have the students read the speech, changing readers at every mark of punctuation. Follow the reading with a discussion of any questions or comments.	5 min.
• <u>Reading 3</u>: Have the students take turns reading to the punctuation stops—semicolons, question marks, exclamation points, and periods, not commas. Follow the reading with a discussion of any questions or comments.	5 min.
• <u>Reading 4</u>: Have the students read the passage aloud one more time in unison. Follow the reading with a discussion of any questions or comments.	5 min.
6. Give students time to work on their charts with a partner sitting beside them	10 min.
7. Distribute "Close Study Paragraph," discuss the writing assignment, and allow students to begin drafting or continue filling in their charts	5 min.

Evaluation of Objectives:

- Students' discussion about fate in Act V and their responses to the film clip of the tomb scene
- Students' discussion about Romeo's last speech in class and their written responses on their handouts
- Student's paragraphs about Romeo's last speech and the conclusions they reach

Homework/Early Finishers:

- Finish and revise your close study paragraph about Romeo's last speech to turn in tomorrow

Notes for Modifications:

Name: _____ Date: _____ Period: _____

Romeo's Last Speech: Act V.iii.88-120

ROMEO:

How oft when men are at the point of death
Have they been merry! which their keepers call
A lightning before death: O, how may I
Call this a lightning? O my love! my wife!
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:
Thou art not conquer'd; beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.
Tybalt, liest thou there in thy bloody sheet?
O, what more favour can I do to thee,
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin! Ah, dear Juliet,
Why art thou yet so fair? shall I believe
That unsubstantial death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee;

And never from this palace of dim night

Depart again: here, here will I remain

With worms that are thy chamber-maids; O, here

Will I set up my everlasting rest,

And shake the yoke of inauspicious stars

From this world-wearied flesh. Eyes, look your last!

Arms, take your last embrace! and, lips, O you

The doors of breath, seal with a righteous kiss

A dateless bargain to engrossing death!

Come, bitter conduct, come, unsavoury guide!

Thou desperate pilot, now at once run on

The dashing rocks thy sea-sick weary bark!

Here's to my love!

Drinks

O true apothecary!

Thy drugs are quick. Thus with a kiss I die.

Dies

Name: _____ Date: _____ Period: _____

Close Study Chart for Romeo's Last Speech: Act V.iii.88-120

As you do a close study of Act V.iii.88-120, complete the following chart.
Look for the language tricks listed on the left side of the chart and write your discoveries in the corresponding spaces on the right side of the chart:

LOOK FOR . . .	DISCOVERIES
COMPARISONS—List any metaphors and similes that you can find in the passage.	
PERSONIFICATIONS—List any examples of personification you can find.	
WORD CATEGORIES—Look for two or more words that relate to a category, such as plants, time, the heavens.	
REPETITIONS—Identify sounds or words that are repeated or that echo each other.	
SENTENCE TYPES—Find the number of times commands, questions, statements, and exclamations appear.	
PERSONAL REFERENCES—Find what Romeo says about himself.	

Name: _____ Date: _____ Period: _____

Close Study Paragraph

Select one component of your close study chart—Comparisons, Personifications, Word Categories, Repetitions, Sentence Types, or Personal References. Draw some conclusions about your component. The following questions may help:

- How does your component reflect Romeo's mental state?

- How does it relate to the larger themes of the play?

- How does it contribute to the effect of Romeo's final words?

Now, write a paragraph that summarizes your findings. When possible, support your statements with additional evidence from the text. Please do your prewriting or outlining below.

Rationale for Lesson on: Day Twenty-Seven

Learning Environment

During this lesson, students will spend the first part of the period discussing fate in Act V and watching a film clip of Act V.iii. In order to facilitate a stimulating and engaging learning environment during this section of class, I will challenge students to be the leaders of our class discussion. The semi-circular shape of the desks will help with this discussion because students will be able to see each other and communicate better. During the film clip, I will stand toward the back of the room where I can see all students and monitor their possible off-task behavior. If such behavior occurs, I will quietly move toward that student and communicate with him or her in the least disruptive way my desire for the behavior to cease.

During the second part of this lesson, students will easily transition into a large circle and read Romeo's last speech aloud as a class in a variety of ways. By having students sit boy, girl, boy, girl, etc., the reading of the speech will flow in a smooth way with the variation of male and female voices. I also believe that the students will be less disruptive if they sit by a student of the opposite sex. They will also work with a partner at the end of the readings, so each student will likely work with someone of the opposite sex to complete his or her chart. The transition to working with a partner will also go smoothly because students will not have to move at all. They will just turn to the person next to them to begin completing their charts. This will limit down time and give the students more time in class to work on their assignment. Students can also move easily into the final activity which is drafting their paragraph as long as time allows. By beginning their homework in class, students will be more likely to continue working on it at home and bring in a final draft the following day.

Lesson Plan

<table>
<tr><td>High School
Alicia Clayton</td><td>9th Grade
English</td><td>___ Nine Week Period
___ Week</td></tr>
<tr><td>Date: Day Twenty-Eight</td><td>Topic: Acting Company Performances</td><td>Literature: Romeo and Juliet</td></tr>
<tr><td colspan="3">Objectives/Standards:
• Students will begin working on their Acting Company Performances, focusing on understanding and interpretation of one scene so the text does not seem overwhelming.
• Students will incorporate a variety of skills they have learned throughout the unit to prepare and perform their scene.</td></tr>
<tr><td>Materials:
• Opening Transparency: Please pick up a "Performing Shakespeare's Romeo and Juliet" packet at the front table and write your HW in your agenda.</td><td>Handouts:
• Performing Shakespeare's Romeo and Juliet packets</td><td>Daily Schedule:
60 minute class periods

Desk Arrangement:
Desks in small groups</td></tr>
<tr><td colspan="2">Plan and Procedure Notes:
1. Take roll as students prepare for class
2. Discuss the "Performing Shakespeare's Romeo and Juliet" packets, really focusing on Casting and Characterization, and answer any questions from students
3. Allow each group to choose the scene it will perform
4. Groups will begin preparing their scenes, striving to get through Steps 1 and 2 today in class
5. Students will submit their "Company Report" and "Character Reports"</td><td>Time:
2 min.
15 min.

10 min.
30 min.

3 min.</td></tr>
<tr><td colspan="3">Evaluation of Objectives:
• Students' "Company Reports" and "Character Reports"</td></tr>
<tr><td colspan="3">Homework/Early Finishers:
• Finish Step 2 for your character tonight</td></tr>
<tr><td colspan="3">Notes for Modifications:</td></tr>
</table>

Name: _____ Date: _____ Period: _____

Performing Shakespeare's *Romeo and Juliet*

You will work with a small group of classmates as an acting company to understand and perform one scene from *Romeo and Juliet*. Your group will choose your scene from the chart below, and then begin preparing for your performance! Including today, you will have three class periods to prepare your scene with your group, so prioritize and pace yourselves. I will give each person a fresh copy of your scene that you can write on.

SCENES FROM WHICH YOUR GROUP MAY CHOOSE:

Each scene may be chosen by only one group. Highlight your group's scene below.

	Scene	Summary	Characters and Lines
1	Act I.ii.47-108	Benvolio and Romeo interrupt an invitation to the Capulet feast.	Benvolio: 20, Romeo: 30, Servingman: 12
2	Act I.iii.1-113	Juliet, her nurse, and her mother talk about her childhood and a possible marriage to Paris.	Lady Capulet: 37, Nurse: 64, Juliet: 7, Servingman: 5
3	Act II.iv.1-103	Mercutio and Benvolio tease Romeo about his new love.	Mercutio: 71, Benvolio: 11, Romeo: 21
4	Act II.iv.104-219	Mercutio, Benvolio, and Romeo joke around with Juliet's nurse and Peter. Romeo tells the nurse about the wedding arrangements.	Romeo: 32, Mercutio: 21, Nurse: 55, Peter: 7, Benvolio: 1
5	Act II.v	Juliet and her nurse discuss the merits of Romeo.	Juliet: 46, Nurse: 37
6	Act III.iii.1-87	Friar Lawrence, Romeo, and the nurse talk about Romeo's banishment.	Friar Lawrence: 31, Romeo: 54, Nurse: 2
7	Act III.iv	Capulet and Paris agree on a wedding date.	Capulet: 31, Paris: 5, Lady Capulet: 2
8	Act III.v.1-68	Romeo and Juliet curse the dawn because Romeo must leave.	Juliet: 40, Romeo: 24, Nurse: 3, Lady Capulet: 1
9	Act III.v.69-130	Lady Capulet tells Juliet she must marry Paris.	Lady Capulet: 31, Juliet: 31
10	Act III.v.131-215	Juliet tells her father she refuses to marry.	Capulet: 64, Lady Capulet: 6, Juliet: 11, Nurse: 4
11	Act IV.i.1-50	Friar Lawrence, Juliet, and the County Paris meet outside Friar Lawrence's cell.	Friar Lawrence: 12, Paris: 23, Juliet: 15
12	Act IV.ii	Juliet begs her father's pardon.	Capulet: 27, Servingman: 5, Nurse: 2, Juliet: 12, Lady Capulet: 3
13	Act V.iii.193-321	The prince, the Capulets, Montague, and Friar Lawrence try to understand what caused the deaths of Romeo and Juliet.	Prince: 39, Capulet: 10, Lady Capulet: 5, First Watch: 6, Montague: 10, Friar Lawrence: 46, Balthasar: 6, Page: 5

1. Your acting company should carefully read through and study your scene.
    a. Read your scene aloud.
    b. Circle any words or phrases that are confusing and figure out what they mean (you may use a dictionary, C. T. Onion's A Shakespeare Glossary, or the notes in your copy of the play).
    c. Paraphrase the lines to ensure that you understand them.
    d. Complete the "Company Report" as a group.
    e. Decide who will play each character in your scene and then complete a "Character Report."

2. Make initial notes on your script for your character:
    a. On your copy of the scene your acting company will perform, make initial notes about the way you want the scene to be performed. These notes should include the following information: pauses, tone of voice, gestures and facial expressions, notes about or diagrams of action and movement, and so forth.

3. Rehearse your scene with your acting company over and over again. Add more notes to your script as needed. Consider the following:

   Blocking

   a. Read through the scene, locating character entrances and exits.
   b. Decide on appropriate placement and movements for the characters and write them into your script.
   c. Move through the blocking several times. Talking about what to do is not the same as doing it!

   Stage Directions

   a. Some basics of dramatic performance:
      i. Share your part with the audience by speaking loudly and clearly and by facing the audience enough so that they can see what you are doing.
      ii. Try not to stand too close to other actors so that the audience can see everybody and so that you will have room to move around.
      iii. Avoid standing in straight lines; they are boring to look at.
      iv. When you know whom you are addressing, look at the character or step toward that character—unless you are a king or queen, in which case they should come to you. If someone says your character's name, nod to the speaker. If someone starts talking to you, look at him or her.
   b. Pay attention to what is happening around you and react in character, even when you are not speaking
   c. Obey the text. When a change is signaled—you *must* show it
   d. Say your final line loudly and clearly, since this is somebody else's cue line

4. Decide how you want to stage the scene and then draw the stage set. Sketch out how the stage will be set up and where the characters will stand and/or move.

5. Decide how you will costume your players
   a. Provide a drawing or description of your company's costumes.
   b. Provide a short justification for selecting them. (If you do the scene in modern dress or in another time dress, explain your reasons.)

6. Make a creative cover for your promptbook with your Acting Company's name and the scene you will be performing on it.

7. Please reference the "Promptbook Table of Contents" for the order in which you should assemble your acting company's promptbook and have it ready to turn in following your performance.

8. When performing your scenes, your classmates and I will:
   a. Have your group perform your scene once
   b. Discuss the scene and how your group interpreted it as a class
   c. Make suggestions for changes to your scene for your group to consider and listen to any modifications your group thinks of to include
   d. Have your group perform your scene again with any changes or adaptations you choose to include

Company Report

Scene (list act, scene, lines): _____ Period: _____ Date: _____

	Character:	**Played by:**
Acting Company Members:	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____

After you have read your scene aloud, studied unfamiliar words, and paraphrased your scene, answer the following questions:

1. What happens in your scene? Outline the basic elements:
    a.

    b.

    c.

    d.

2. What do you think are the key purposes of your scene?
    a.

    b.

    c.

(Keep these characterizations in mind as you make decisions about blocking and characterization)

3. What are your reactions to this scene?

Props: (List all needed; include those borrowed from class prop box.)

Who is responsible for bringing what?

Note and reminders:

Name: _____ Date: _____ Period: _____

Character Report

Scene (list act, scene, lines): _____ Character: _____

No matter how big or small the part, every actor needs to know the answers to the following questions:

1. What does your character want in this scene?

2. What is your character's motivation for doing what he or she does?

3. What obstacles stand in his or her way?

4. What happens when your character confronts these obstacles?

5. Are there any distinctive elements in your character's way of speaking? *(Is his or her language elaborate, plain, musical, or what? Does he or she speak in poetry or prose? Does the structure of the verse suggest anything about the blocking or movement of the character? Does the character use any literary devices that suggest something about his or her characterization? Is the character's language formal or informal—what kinds of pronouns are used?)*

6. What is your character thinking during the scene? *(How does he or she react to the other characters and events?)*

Promptbook Table of Contents

Scene (list act, scene, lines): _____ Period: _____ Date: _____

Acting Company Members: _____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

Please assemble your promptbook in the following order and have it ready to turn in following your performance. As I check these items along the way, I will initial in the "Approved by Teacher" box for that item and give you some points for completion, accuracy, and creativity.

Item in Promptbook	**Approved by Teacher** (teacher's initials required in this column)	**Points Earned**	**Points Possible**	**Included in Promptbook** (you check here)
Creative Cover			10	
Table of Contents			10	
Company Report			20	
Character Reports (one per actor)			10 each	
Prompt Pages			20	
Set Design			10	
Costume drawings/descriptions and justifications			10	

PROMPTBOOK & PERFORMANCE RUBRIC

Promptbook		
• The promptbook is neat in appearance.	1 3 5	_____ / 20
• The promptbook shows effort and creativity.	1 3 5	
• The promptbook is complete and turned in on time.	4 6 8 10	
Performance		
• The performance reveals careful reading and rehearsal.	4 6 8 10	_____ / 65
• The performers speak clearly and loudly.	1 3 5	
• The performance reveals a clear understanding of the characters.	1 3 5	
• The performance reveals a clear understanding of the plot.	1 3 5	
• The performance reveals a clear understanding of the language.	1 3 5	
• The performance reveals a strong ability to use language to portray character.	1 3 5	
• The performance reveals well-planned movements and blocking.	1 3 5	
• The performance reveals well-planned use of props and costumes.	1 3 5	
• The group is able to think of some ways to improve their performance when questioned by the class.	1 3 5	
• The group makes effective changes for their second performance.	1 3 5	
• The performance meets all expectations well.	4 6 8 10	
COMMENTS:		**FINAL SCORE:** _____ / 85

Rationale for Lesson on: Day Twenty-Eight

Learners and Learning

As a final activity for *Romeo and Juliet*, students will form groups and become small acting companies to perform a scene from the play. Biondo-Hench (1993) suggest that this is a great way for students to "'own' a part of the play, work in team, draw together language and performance skills they have developed throughout the unit, and enjoy an exciting final event" (p. 193). While I have had the students do smaller-scale performance activities throughout the unit, I agree with Styan (1993) that "in the end, a play has to be known by testing it in performance, seizing it red-handed in the commission of the act in order to show what it could be and do" (p. 62). I love how Tolaydo (1993) puts it:

> When we read a play, we miss some of what I call the performance language of the play. A line of text on a page does not exist as a piece of theater. A whole play does not come into being when it's in print. It breathes only when it is performed and for that moment only. (p. 27)

After reading the entire play of *Romeo and Juliet*, the last thing I want is for my students to think it's just another boring book or story.

By allowing students to work with their peers, they will develop both socially and intellectually. Also, within this project students will complete a variety of assignments that appeal to different learning modalities. By thinking critically about how they will costume their players and be positioned on the stage, students will have to visualize the stage and the players, incorporating artistic creativity. Students will also have to think about how they want to sound as they deliver their lines and how they want to move on stage, involving them both auditorily and

kinesthetically. Within a group, the different personalities and talents of the students can emerge and they can all work together to create a final product.

Assessment

Students will be assessed in several ways through the lessons involving the Acting Company Performances lessons. This is such a great tool for assessment because it involves numerous skills that the students have learned throughout the unit and puts them together into one activity. Students will have to understand and speak Shakespeare's language, understand the text and the characters, consider stage direction and blocking, and so much more. Many groups will also have to come back to earlier scenes studied weeks before and do a close study with more knowledge this time in order to create the best performance possible. This allows students to revisit the text and learn new things they may have missed the first time.

I created a rubric for the promptbooks and the performances. For the promptbook, I will check those items along the way during the workdays in class and give students a few points for completion, accuracy, and creativity. Then, on the final rubric, only twenty of the eighty-five points are allotted for the promptbook. If students have done their work along the way, they should be able to earn those points. For the performances, students will primarily be assessed on the time and effort they put into their rehearsals, their understanding of their scene, the presentation of the lines and blocking of the performers, and the groups' ability to take feedback and make effective adjustments to their performances.

I would also like to give the students the opportunity to assess each other in a fun way by presenting Shakespeare awards for categories such as "Best Actor," "Best Actress," and "Best Performance." This gives students a sense of choice and ownership over who they think does the best job, and they will also be motivated to do well and impress their classmates.

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