Coming of Age on Stage

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

Unit Overview

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

Coming of Age on Stage

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

ACADEMIC VOCABULARY
vocal delivery
visual delivery
argument
claim
evidence
synthesis
counterclaim
concession
refutation
hook
concluding statement
call to action

Literary Terms
monologue
drama
tragedy
sonnet
theatrical elements
blocking
dramaturge
foil
soliloquy
subtext

Contents

Activities

*Texts not included in these materials

Language and Writer's Craft
- Rhetorical Questions, Citing Sources (5.16)
- Transitions (Compare/Contrast) (5.17)
- Transitions (5.18)

LEARNING STRATEGIES:
QHT, Marking the Text, Skimming/Scanning

My Notes

Learning Targets
- Preview the big ideas and vocabulary for the unit.
- Identify the skills and knowledge required to complete Embedded Assessment 1 successfully.

Making Connections
In this unit, you will focus on drama. You will learn the elements of drama and of staging a play, and you will engage in a debate about the relevance of William Shakespeare. As you work through the activities, you will apply your skills of analysis, interpretation, research, writing, and collaboration.

Essential Questions
To get started thinking about drama and theater, answer the Essential Questions. Based on your current knowledge, write your answers to these questions.

1. How do actors and directors use theatrical elements to create a dramatic interpretation?

2. Why do we study Shakespeare?

Developing Vocabulary
Look at the vocabulary terms on the Contents page. Use a QHT strategy to analyze your knowledge of each term and your ability to explain and use each term correctly.

Unpacking Embedded Assessment 1
Read the assignment for Embedded Assessment 1: Presenting a Dramatic Interpretation.

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

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

INDEPENDENT READING LINK
Your study of drama in this unit will focus on *The Tragedy of Romeo and Juliet*. To further your knowledge of drama and dramatists, choose another play to read on your own. Your teacher can guide you in choosing a play or playwright.

Shakespeare's Age

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

Before Reading
1. **Discuss:** What do you know about William Shakespeare, his work, and the times he lived in? How and when have you learned about Shakespeare previously?

During Reading
2. The **monologue** on the next page is delivered by the character Jaques. It is often referred to as the "Seven Ages of Man" speech. As you read the monologue on the following page, mark the text as follows:
   - Put an asterisk (*) next to each line that introduces a new "age of man."
   - Next to each asterisk, put an age range that you think Shakespeare is describing (for example, 0–2 years).
   - Put a box around the section or sections that you think refer to the period in life described as "coming of age."

3. Work with a small group to diffuse the text by highlighting and defining unfamiliar words, using a dictionary when needed.
4. Plan and rehearse a choral reading by assigning different sections of the monologue to individuals or pairs within your group. Use appropriate tone of voice and gestures to enhance your performance.

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

LEARNING STRATEGIES:
Think-Pair-Share, Marking the Text, Diffusing, Quickwrite, Choral Reading

WORD CONNECTIONS

Roots and Affixes

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

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

My Notes

KEY IDEAS AND DETAILS
Which "age" do you think the main characters of *Romeo and Juliet* will fit into? Does this "age" match the text you marked as coming-of-age years?

Drama

Monologue from *As You Like It*

by William Shakespeare

<blockquote>

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
5 His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
10 Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
15 Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
20 Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
25 And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

</blockquote>

After Reading

5. Reread the first four lines of the monologue. What metaphor is Shakespeare using to describe human life? How and why is this an appropriate comparison?

6. In your group, assign a different research topic from the list below to each member. Visit the Folger Shakespeare Library website (www.folger.edu) to conduct research on your assigned topic by exploring the "Discover Shakespeare" link. On an index card, summarize the key points you learned. Copy the website addess onto the back side of your note card.

   • **Shakespeare's Life:** Stratford Beginnings, Success in London, Final Years, An Expansive Age, Shakespeare's Story, Questioning Shakespeare's Authorship

   • **Shakespeare's Work:** The Plays, The Poems, Publication, First Folio

   • **Shakespeare's Theatre:** London Playhouses, Inside the Theaters, Staging and Performance, Business Arrangements

7. Present your findings to your group. Access and include visual or audio media in your presentation. Work together to generate a list of questions you still have about Shakespeare and his times.

My Notes

A Sonnet Sets the Stage

LEARNING STRATEGIES:
Marking the Text, Diffusing, Metacognitive Markers, Visualizing, Previewing

My Notes

Literary Terms

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

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

Literary Terms

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

Learning Targets

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

Before Reading

1. The story of *Romeo and Juliet* was well known to those who attended the play in Shakespeare's day. The audience knew that the end result would be a **tragedy**. Brainstorm a list of modern films that have endings known to the audience. How do these films keep the audience interested?

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

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

3. Work with your class to diffuse the text by highlighting and defining unfamiliar vocabulary with the aid of a dictionary or thesaurus. Write a synonym for each unfamiliar word.

During Reading

4. Listen to the Prologue as it is read aloud. Use metacognitive markers to mark the text as follows:
   - Put a question mark (?) next to lines that are confusing or bring up questions.
   - Put an asterisk (*) next to lines that are interesting or reinforce what you already know.
   - Put an exclamation mark (!) next to lines that are surprising or help you make predictions.

from The Tragedy of *Romeo* and *Juliet*

by William Shakespeare

PROLOGUE

Enter Chorus

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

My Notes

After Reading

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

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

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

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

To help you keep track of the characters, create a bookmark to use while you are reading *Romeo and Juliet*. Fold a sheet of paper in half lengthwise, and list the Capulets on one side, the Montagues on the other side, and unaffiliated characters inside. Identify the characters using both images and text to describe what you know about them.

Conflict Up Close

Learning Targets
- Analyze the opening scene of *Romeo and Juliet* to understand Shakespeare's language.
- Annotate the text for vocal and visual delivery to communicate meaning in a performance.

Before Reading

1. **Discussion:** In this scene a fight breaks out over an apparently minor or trivial thing. Is this true to life?

2. Working with a partner, skim and scan the text of the excerpt from Scene 1 and diffuse some of Shakespeare's unfamiliar language using the translation table below. What resources could you use to help diffuse Shakespeare's language?

Shakespeare	Translation	Shakespeare	Translation
Thee/Thou	You	Ay	Yes
Thy/Thine	Your	Would	Wish
Hath	Has	Alas	Unfortunately
Art	Are	'Tis	It is
Wilt/Wouldst	Will/Would	Marry	Really
An	If	Canst/Didst/Hadst/Dost	Can/Did/Had/Does

During Reading

3. In your groups, assume the roles of the characters. As you work with your class to make meaning of the first chunk of text, take notes in the margins to paraphrase what your character is saying in each line.

4. Once you have made meaning of the chunk, prepare to read it through aloud by annotating the text with tone cues to indicate the appropriate **vocal delivery** (angry, confused, bragging, laughing).

   Use punctuation as cues for vocal delivery. Pause briefly after commas, semicolons, colons, and periods. Adjust your pitch to indicate a question, and emphasize lines that end in an exclamation mark.

5. As you read the chunk, visualize how this scene would look onstage. When, where, and how would the actors use movement and gestures to communicate meaning to the audience? Add annotations to the text to indicate appropriate **visual delivery** for each character.

6. Form groups of six to read the following section of Scene 1 at least twice as you paraphrase and annotate the text for vocal and visual delivery. Assign the roles of Samson, Gregory, Abraham, Benvolio, Tybalt, and Balthasar (who has no lines but should still have gestures and movement).

LEARNING STRATEGIES:
Skimming/Scanning, Quickwrite, Close Reading, Visualizing, Diffusing, Paraphrasing

My Notes

ACADEMIC VOCABULARY
Vocal delivery refers to the way a performer on stage expresses the meaning of a text through volume, pitch, rate or speed of speech, pauses, pronunciation, and articulation.
Visual delivery refers to the way a performer on stage interprets plot, character, and conflict through movement, gestures, and facial expressions.

Conflict Up Close

My Notes

KEY IDEAS AND DETAILS
What physical gesture sets off the conflict in this scene? How will your visual delivery emphasize the importance of this gesture?

KEY IDEAS AND DETAILS
How and why does Benvolio's attitude shift at the end of this scene?

from **Act 1, Scene1**

SAMPSON: My naked weapon is out: quarrel, I will back thee.

GREGORY: How! turn thy back and run?

SAMPSON: Fear me not.

GREGORY: No, marry; I fear thee!

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

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

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

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

SAMPSON: I do bite my thumb, sir.

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

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

GREGORY: No.

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

GREGORY: Do you quarrel, sir?

ABRAHAM: Quarrel sir! No, sir.

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

ABRAHAM: No better.

SAMPSON: Well, sir.

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

SAMPSON: Yes, better, sir.

ABRAHAM: You lie.

SAMPSON: Draw, if you be men. Gregory, remember thy swashing blow.
    They fight. Enter BENVOLIO

BENVOLIO: Part, fools!

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

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

Turn thee, Benvolio, look upon thy death.

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

Or manage it to part these men with me.

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

As I hate hell, all Montagues, and thee:

Have at thee, coward!
    They fight.

After Reading

7. Work with your group to rehearse a performance in which you use vocal and visual delivery to communicate meaning. Present to another group.

8. **Reflect:** Rate your comfort level with reading and performing Shakespeare on a scale of 1 (lowest) to 10 (highest). Explain your rating. What are your strengths and challenges?

Reading Shakespeare: _____ Performing Shakespeare: _____

9. Continue reading Act 1 in a small group as follows:
   • Chunk the text into manageable sections and assign roles.
   • Preview your lines before reading each chunk, using sticky notes to paraphrase and annotate for vocal delivery.
   • After each chunk, discuss and rehearse visual delivery.

My Notes

Talking by Myself

LEARNING STRATEGIES:
Skimming/Scanning, SIFT, Graphic Organizer, Drafting, Discussion Groups

My Notes

Learning Targets
- Make inferences about characters from textual evidence.
- Explore symbols, imagery, and figurative language.
- Cite textual evidence to support a theme.

Before Reading

1. **Discuss**: In real life, can you think of times when people give long, rambling speeches without interruption? What are the circumstances?

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

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

During Reading

4. In Act 1, Scene 3, Lady Capulet has a monologue in which she uses figurative language to describe Paris in a way that she thinks will appeal to Juliet. Reread the monologue and make inferences about why Lady Capulet favors the match.

Textual Evidence	Inferences

5. **Reflect:** If you were planning a performance of Lady Capulet's monologue, how would you use vocal and visual delivery to express her character?

6. Choose another monologue from Act 1. Work in small groups to define each element of the SIFT strategy (using your glossary if needed) and complete the graphic organizer by citing textual evidence and making inferences.

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

After Reading

7. Rehearse and present your interpretation of a monologue from Act 1 to students in another group, each of whom has analyzed a different monologue from Act 1.

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

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

Party Blocking

My Notes

Learning Targets

• Compare and contrast two interpretations of a scene.

• Visualize a stage performance of a text and make a plan for blocking a scene.

Comparing Film and Theater

1. How is a live performance different from a film? Thinking like an actor, use the graphic organizer below to compare/contrast and explore the benefits and challenges of each medium.

Film   **Live Performance**
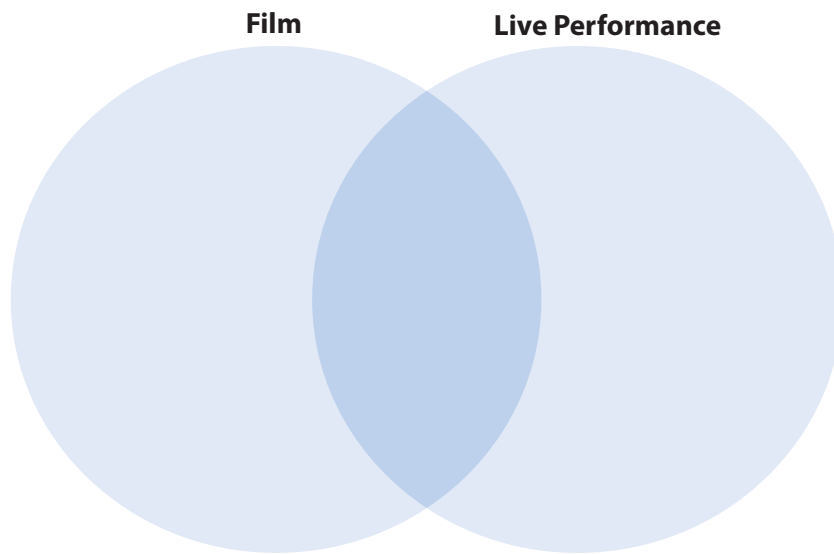
2. **Discuss:** For the play to work, the audience has to believe in Romeo and Juliet's love. What are some of the challenges an actor or director faces in convincing the audience that the love between Romeo and Juliet is real? How could actors and directors overcome these challenges?

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

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

Act I, Scene 5: The Capulet Party—first meeting between Romeo and Juliet

Director	Actors' Appearance: Costumes and Makeup	Actors' Choices: Vocal and Visual Delivery	Objects: Set Design and Props
Zeffirelli 1968	Lady Capulet has a large ornamental headpiece. Tybalt is wearing a turban. Lord Capulet has a fur collar. Most of the partygoers have formal, ornate dress. Romeo wears a silver mask with a cat-like design. Juliet has on a red dress with a gold headband and a simple braid with a ribbon.	Lord Capulet is loud and cheery, possibly drunk. Tybalt sounds morose and angry and keeps looking at Romeo. Romeo whispers and sighs when he first notices Juliet, then hides behind his mask when Tybalt notices him. Juliet acts dizzy from dancing just before meeting Romeo.	Columns and curtains are used to hide behind. Chandelier torches and candles light the scene. Lady Capulet and others use bells as part of a dance. The other actors stand in a circle around a singer while Romeo and Juliet seek each other.

Party Blocking

My Notes

4. Choose three different theatrical elements observed in the film clips, and explain why you think the director chose each one. What effect was the director trying to convey?

Director	Theatrical Element	Intended Effect

Check Your Understanding

Which version is more successful in capturing the essence of Romeo and Juliet's first meeting and convincing the audience that their love is real? Use textual evidence of specific theatrical elements and their effect to support your opinion.

Literary Terms
Blocking is the way actors position themselves on stage in relation to one another, the audience, and the objects on the stage.

5. Because there are no cameras for close-ups, one of the challenges faced in a live performance is **blocking** the scene so that the audience will focus on the speakers even when there are a number of people onstage (as in a party scene).

On a separate page, work with a partner to make a "playbook" sketch showing an aerial view of how you would block the Capulets' party on stage. Use an X for Juliet, an O for Romeo, and initials for the other key characters in the scene (Lord Capulet, Tybalt, the Nurse). Leave a one-inch margin at the bottom of the page and write the word "audience" inside the margin to remind you where the actors should be facing.

Acting Companies

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

Choosing a Scene to Perform

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

Performance Scenes

Act and Scene	Description	Characters	Research Suggestions
Act I, Scene 1, lines 153–232: **80 lines** From "Good morrow, cousin" to "die in debt."	Benvolio tries to cheer up Romeo, who pines for Rosaline.	Benvolio Romeo	Family relationships, courtship, convents
Act I, Scene 2, entire scene: **103 lines**	Paris asks Lord Capulet for Juliet's hand in marriage. Benvolio and Romeo find out about the Capulets' party from Peter, a servant.	Lord Capulet Paris Peter Benvolio Romeo	Servants, marriage customs, patriarchy
Act I, Scene 3, entire scene: **107 lines**	Lady Capulet and the Nurse are discussing Paris with Juliet before the party.	Juliet Lady Capulet Nurse Peter	Marriage customs, nobility, nursemaids
Act I, Scene 4, lines 1–116: **116 lines** From "What, shall this speech" to "Strike, drum."	Romeo is worried about going to the party because he had a bad dream and Mercutio is teasing him.	Romeo Mercutio Benvolio	Superstitions, festivities
Act I, Scene 5, lines 41–141: **101 lines** From "Oh, she doth teach" to "all are gone."	Romeo and Juliet meet and fall in love; meanwhile Tybalt complains to Lord Capulet about Romeo crashing the party.	Romeo Juliet Tybalt Capulet Nurse	Festivities, courtship, dancing
Act II, Scene 2, lines 33–137: **105 lines**	Romeo visits Juliet after the party and overhears her declaring her love on the balcony.	Romeo Juliet	Courtship, architecture

Acting Companies

Act and Scene	Description	Characters	Research Suggestions
Act II, Scene 3, entire scene: **94 lines**	Romeo visits the Friar to tell him about his love for Juliet and ask him to perform the wedding.	Romeo Friar Lawrence	Friars, herbal medicine
Act II, Scene 4, lines 1–85: **85 lines**	Mercutio and Benvolio discuss Tybalt's challenge and give Romeo a hard time.	Mercutio Benvolio Romeo	Dueling
Act II, Scene 5, entire scene: **77 lines**	Juliet is trying to get the Nurse to tell her Romeo's message about their wedding plans.	Juliet Nurse	Nursemaids, marriage customs
Act III, Scene 1, lines 34–132: **99 lines** From "Follow me close" to "I am fortune's fool!"	Mercutio, Tybalt, and Romeo engage in a street fight that has tragic consequences.	Mercutio Tybalt Romeo Benvolio	Fencing, banishment laws
Act III, Scene 2, lines 37–143: **107 lines** From "Ay me" to "last farewell."	The Nurse delivers news of Romeo's banishment to Juliet.	Nurse Juliet	Nursemaids, banishment laws
Act III, Scene 3, lines 1–108: **108 lines** From "Romeo, come," to "desperate hand."	Romeo receives word of his banishment, and the Friar is trying to calm him when the Nurse arrives.	Romeo Friar Nurse	Friars, banishment laws
Act III, Scene 5, lines 112–205: **94 lines** From "Marry, my child" to "how shall this be prevented?"	Juliet, her parents, and the Nurse argue about her proposed marriage to Paris.	Lady Capulet Juliet Capulet Nurse	Courtship customs, female rights
Act IV, Scene 1, lines 1–122: **122 lines** From "On Thursday, sir?" to "tell me not of fear!"	Juliet meets Paris on the way to church. The Friar gives her a potion to fake her death and avoid marriage.	Paris Friar Lawrence Juliet	Burial vaults, herbal potions

Act and Scene	Description	Characters	Research Suggestions
Act IV, Scene 5, lines 1–95: **95 lines** From "Mistress" to "crossing their high will."	The Nurse thinks Juliet is dead, and she informs the household.	Nurse Capulet Lady Capulet Friar Paris	Funeral customs, astrology
Act V, Scene 1, entire scene: **88 lines**	Balthasar tells Romeo of Juliet's "death." Romeo buys poison to kill himself.	Romeo Balthasar Apothecary	Apothecary, poisons
Act V, Scene 3, lines 84–170: **87 lines** From "For here lies Juliet" to "let me die."	Romeo and Juliet commit suicide. Note: The exchange between Friar Lawrence and Balthasar may be deleted from this scene.	Romeo Juliet Friar Lawrence Balthasar	Burial customs

2. After you have selected your scene, brainstorm possible interpretations. Film adaptations of *Romeo and Juliet* have explored a variety of interpretations by casting rival gangs in *West Side Story*, garden gnomes in *Gnomeo and Juliet*, and kung fu cops and mobsters in *Romeo Must Die*. Consider the time, place, and characters that would enhance your scene.

3. In Shakespeare's day, acting companies named themselves just as bands do today. Shakespeare belonged first to the Lord Chamberlain's Men and later to the King's Men. Your acting company should think of a name that reflects the characteristics of your group.

Create a contract like the one below, and sketch a rough draft of a poster design advertising your performance. Include a performance date, cast (character and student name), director, and dramaturge, as well as words and images that reflect your interpretation.

We, the _____ (name of acting company), pledge to plan,

rehearse, and perform _____ (act and scene) from

William Shakespeare's *The Tragedy of Romeo and Juliet*.

My Notes

Acting Companies

My Notes

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

Director's Notebook:

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

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

Text: Print a copy of your scene and annotate it with suggestions for your actors' vocal and visual delivery. Be sure to describe interactions and reactions. (See Activity 5.9.)

Set Diagram: Sketch the scene from the audience's perspective as well as an aerial view. Use the "playbook" approach to block your scene for character placement and movement. (See Activity 5.6.)

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

Introduction: Write an introduction that provides context (what happened prior to your scene) and previews the content of your scene. Memorize and present the introduction before your performance. Like the Prologue, it could be in sonnet form. (See Activity 5.3.)

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

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

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

Actor's Notebook:

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

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

Costume: Decide on an appropriate costume for your character. Sketch, photograph, cut out of a magazine, or print out an online image of both your ideal costume and your real costume. (See Activity 5.10.)

Character Analysis: Create a visual representation of your character's thoughts, desires, actions, and obstacles. Focus on your scene, but you can include evidence from other parts of the play. (See Activity 5.9.)

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

Dramaturge's Notebook:

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

- The history and context of the play
- Unfamiliar references or vocabulary in your scene
- Theater and performance in Shakespeare's time

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

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

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

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

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

My Notes

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

What's in a Setting?

Learning Targets

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

Viewing Film Versions

1. The famous balcony scene is where Romeo and Juliet declare their love for one another. How do Romeo and Juliet interact with each other and with the balcony itself in these images? What do you think is the significance of the balcony?

2. As you view the scene from two different film versions of *Romeo and Juliet*, take notes in the chart below to explore how the director uses set design, blocking, and other theatrical elements to convey the emotional impact that Shakespeare intended for this scene.

Act II, Scene 2: The Balcony Scene—Romeo and Juliet declare their love

Director	Set Design (everything you see in the scene including structures, nature, props)	Blocking (how the actors move and interact with the set and each other)	Other Theatrical Elements (sound effects, lighting, music, costumes)
Zeffirelli 1968			

3. Describe one choice that each director made in set design or blocking, and reflect on its effect on you as an audience member. Does the director's choice effectively convey an emotional impact?

Director	Director's Choice	Effective? Why or why not?
Luhrman 1996		
Zeffirelli 1968		

Writing Prompt: Write a review stating a preference for one director's interpretation of the balcony scene over another. Compare and contrast how the set design, blocking, and/or other theatrical elements contribute to an emotional impact. Be sure to do the following:

- Clearly state your preference in a topic sentence or thesis.
- Include evidence in the form of details comparing both films.
- Provide commentary on the effectiveness of the directors' choices.
- Include appropriate transition words.

Shakespeare's Influence on Modern Works

One of the best-known modern works that draws on Shakespeare's *Romeo and Juliet* is the musical *West Side Story*. The story of feuding families in *Romeo and Juliet* becomes the story of warring street gangs in 1950s New York City. The Montagues and Capulets of Shakespeare's play become the Jets and Sharks of the West Side neighborhood. The Jets are white teenagers of European descent, while the Sharks are teens of Puerto Rican ancestry. Each group is determined to protect its side of the neighborhood.

During Reading

4. As you read the following scene, mark the text to identify similarities to and differences from *Romeo and Juliet*.

GRAMMAR & USAGE
Transitions

Using effective transitions helps create coherence in writing.

Transitions for Comparison: *also, in the same way, likewise, similarly, in addition, moreover, another*

Transitions for contrast: *but, however, in contrast, instead, yet, although, nevertheless, on the other hand*

My Notes

What's in a Setting?

My Notes

KEY IDEAS AND DETAILS
Which characters from Romeo and Juliet are represented in this scene? What are their names in this story?

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

Script

from

West Side Story

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

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

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

MARIA: Ssh!

TONY: Maria!

MARIA: Quiet!

TONY: Come down.

MARIA: No.

TONY: Maria . . .

MARIA: Please. If Bernardo–

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

MARIA: He will soon bring Anita home.

TONY: Just for a minute.

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

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

MARIA: I cannot.

TONY: Forever!

MARIA: Ssh!

TONY: Then I'm coming up.

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

MARIA: Momentito, Mama . . .

TONY [*climbing up*]: Maria, Maria–

MARIA: Cállate! [*Reaching her hand out to stop him.*] Ssh!

TONY [*grabbing her hand*]: Ssh!

MARIA: It is dangerous.

TONY: I'm not "one of them."

MARIA: You are; but to me, you are not. Just as I am one of them—[*she

gestures toward the apartment.*]

TONY: To me, you are all the—[*She covers his mouth with her hand.*]

MAN'S VOICE [*from the unseen apartment*]: Maruca!

MARIA: Sí, ya vengo, Papa.

TONY: Maruca?

MARIA: His pet name for me.

TONY: I like him. He will like me.

MARIA: No. He is like Bernardo: afraid. [*Suddenly laughing.*] Imagine being afraid of you!

TONY: You see?

MARIA [*touching his face*]: I see you.

TONY: See only me.

MARIA [*sings:*]

Only you, you're the only thing I'll see forever.

In my eyes, in my words and in everything I do,

Nothing else but you

Ever!

TONY

And there's nothing for me but Maria,

Every sight that I see is Maria

MARIA: Tony, Tony . . .

TONY

Always you , every thought I'll ever know,

Everywhere I go, you'll be.

MARIA [*And now the buildings, the world fade away, leaving them suspended in space.*]

All the world is only you and me!

Tonight, tonight,

It all began tonight,

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KEY IDEAS AND DETAILS
How and why does the
script change the setting
from the original?

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What's in a Setting?

My Notes

I saw you and the world went away.

Tonight, tonight,

There's only you tonight,

What you are, what you do, what you say.

TONY

Today, all day I had the feeling

A miracle would happen—

I know now I was right.

For here you are

And what was just a world is a star

Tonight!

BOTH

Tonight, tonight,

The world is full of light,

With suns and moons all over the place.

Tonight, tonight,

The world is wild and bright,

Going mad, shooting stars into space.

Today the world was just an address,

A place for me to live in,

No better than all right,

But here you are

And what was just a world is a star

Tonight!

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

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

TONY [*sings*]

Tonight, tonight,

It all began tonight,

I saw you and the world went away.

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

TONY: I'm not afraid.

MARIA: They are strict with me. Please.

TONY [*kissing her*]: Good night.

MARIA: Buenos noches.

TONY: I love you.
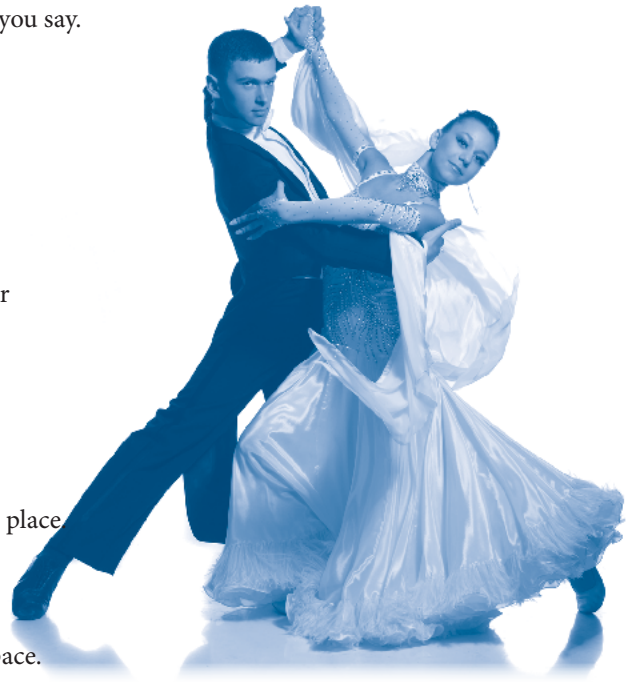
KEY IDEAS AND DETAILS
What is the significance of the setting where Tony and Maria agree to meet next? Why do you think the director chose this setting?

MARIA: Yes, yes. Hurry. [*He climbs down.*] Wait! When will I see you? [*He starts back up.*] No!

TONY: Tomorrow.

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

TONY: At sundown.

MARIA: Yes. Good night.

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

MARIA: Tony!

TONY: Ssh!

MARIA: Come to the back door.

TONY: Si. [*Again he starts out.*]

MARIA: Tony! [*He stops. A pause.*] What does Tony stand for?

TONY: Anton.

MARIA: Te adoro, Anton.

TONY: Te adoro, Maria.

[*Both sing as music starts again:*]

Good night, good night,

Sleep well and when you dream,

Dream of me

Tonight.

[*She goes inside; he ducks out into the shadows just as Bernardo and Anita enter.*]

After Reading

5. Compare this scene with the balcony scene in *Romeo and Juliet*. How do the authors use Shakespeare's play as the inspiration for this scene?

Friends and Foils

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

My Notes

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

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

2. **Discuss:** How did you use vocal and visual delivery to express the relationships between the characters?

During Reading
3. Each of the scenarios above describes a situation similar to a scene from Act II in which one of the protagonists interacts with a **foil**. With your Acting Company, choose one of the following scenes:
   (Note: Do not choose the scene that you are performing for Embedded Assessment 1.)
   a. Act II, Scene 3: Romeo and Friar Lawrence
   b. Act II, Scene 4: Mercutio, Benvolio, Romeo (until the Nurse enters)
   c. Act II, Scene 5: Juliet and the Nurse

Work with your group to conduct an oral reading of the scene. Chunk the text into sections by stopping about every 30–50 lines to paraphrase.

4. Use sticky notes to annotate the text for the following:
   - Vocal and visual delivery
   - Physical interactions between the characters (for example, one character shoves another)
   - Facial reactions of one character to the words or action of another character (for example, eye-rolling to express boredom or frustration)

5. Rehearse the scene with an emphasis on the interactions between the protagonist and the **foil** and their reactions to each other. Perform your scene for at least one other group.
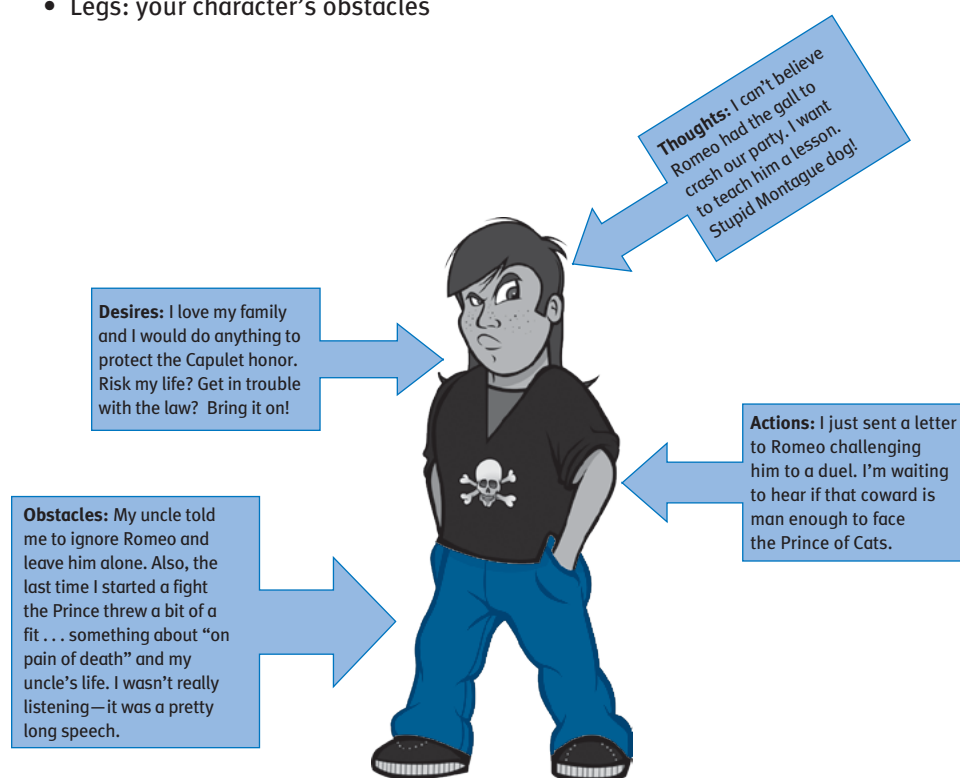
Literary Terms
A **foil** is a character whose actions or thoughts are juxtaposed against those of a major character in order to highlight key attributes of the major character.

After Reading

6. Choose one of the characters in your scene. On separate paper, create a visual representation of your character's motivation. See the example below for Tybalt. Sketch an outline and annotate it with your analysis on the corresponding body parts as follows:

- Head: your character's thoughts
- Heart: your character's desires
- Arms: your character's actions
- Legs: your character's obstacles

Thoughts: I can't believe Romeo had the gall to crash our party. I want to teach him a lesson. Stupid Montague dog!

Desires: I love my family and I would do anything to protect the Capulet honor. Risk my life? Get in trouble with the law? Bring it on!

Actions: I just sent a letter to Romeo challenging him to a duel. I'm waiting to hear if that coward is man enough to face the Prince of Cats.

Obstacles: My uncle told me to ignore Romeo and leave him alone. Also, the last time I started a fight the Prince threw a bit of a fit . . . something about "on pain of death" and my uncle's life. I wasn't really listening—it was a pretty long speech.

My Notes

A Wedding and a Brawl

LEARNING STRATEGIES:
Oral Reading, Rereading, Marking the Text, Visualizing, Sketching, Graphic Organizer, Chunking the Text

Literary Terms
Dramatic irony is a form of irony in which the reader or audience knows more about the circumstances or future events than the characters within the scene.

My Notes

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

Identifying Irony

1. Act II, Scene 6 ends just as Romeo and Juliet are heading to church to be married. Why do you think Shakespeare has the wedding take place off stage?

2. With your acting company, conduct an oral reading of Act II, Scene 6. Keeping in mind that Shakespeare tells the audience about Romeo's and Juliet's untimely deaths in the Prologue, look for examples of **dramatic irony** in this scene.

3. Reread the Friar's last words to Romeo before Juliet's arrival. Mark the text by highlighting metaphors that reveal his true feelings about the wedding.

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

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

Before Reading

5. Complete the first column of the graphic organizer on the next page in a small group in which each group member takes a different character.

Character (What are the main thoughts, desires, actions, and obstacles motivating him at the end of Act II?)	Textual Evidence (What are the lines that reveal his thoughts, desires, actions and obstacles in Act III, Scene 1?)	Commentary (What do these lines tell you about conflicts or shifts in the character's motivation?)
Romeo:		
Mercutio:		
Tybalt:		
Benvolio:		

During Reading

6. With your group, take the roles of characters and conduct an oral reading of Act III, Scene 1. Chunk the text by stopping after every 30–50 lines to discuss each character's motivation. Work together with your group to add textual evidence and commentary to the graphic organizer.

A Wedding and a Brawl

7. Using the information embedded in the text as the basis for your interpretation, annotate the chunk below for your character's vocal and visual delivery. With "Benvolio" acting as director, rehearse the scene several times.

ROMEO:

I do protest, I never injured thee,
But love thee better than thou canst devise,
Till thou shalt know the reason of my love:
And so, good Capulet,—which name I tender
As dearly as my own,—be satisfied.

MERCUTIO:

O calm, dishonourable, vile submission!
Alla stoccata carries it away   *Draws*
Tybalt, you rat-catcher, will you walk?

TYBALT:

What wouldst thou have with me?

MERCUTIO:

Good king of cats, nothing but one of your nine lives; that I mean to make bold withal, and as you shall use me hereafter, drybeat the rest of the eight. Will you pluck your sword out of his pitcher by the ears? Make haste, lest mine be about your ears ere it be out.

TYBALT:

I am for you.   *Drawing*

ROMEO:

Gentle Mercutio, put thy rapier up.

MERCUTIO:

Come, sir, your passado.   *They fight*

ROMEO:

Draw, Benvolio; beat down their weapons.
Gentlemen, for shame, forbear this outrage!
Tybalt, Mercutio, the Prince expressly hath
Forbidden bandying in Verona streets:
Hold, Tybalt! good Mercutio!

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

MERCUTIO:

I am hurt.
A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

KEY IDEAS AND DETAILS
How does Mercutio continue the metaphor comparing Tybalt to a cat?

After Reading

8. Revisit the textual evidence column of your graphic organizer, and choose one key line for each character. Copy these lines into the first column of the organizer below. Be sure to choose lines from different chunks of Act III, Scene 1, so that you are not trying to evaluate several lines in quick succession.

9. As you view a film interpretation of Act III, Scene 1, take notes on how the actor's delivery and blocking communicate a character's motivation.

Act III, Scene 1—Director: _____

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

A Wedding and a Brawl

My Notes

Collaborative Discussion in Your Acting Groups

- How do the actors emphasize key lines, and how is their interpretation different from yours?
- How does the director use other theatrical elements, such as set design, sound, music, and lighting, to indicate a shift in the mood of the scene?
- What is added to or absent from the scene in this interpretation?
- How do the conflicting motives of the characters in this scene advance the plot of the drama?

Writing Prompt: How effectively does the film performance convey the character *motivation* of Shakespeare's text through the actors' vocal delivery, visual delivery, and/or blocking? Be sure to do the following:

- State your opinion clearly in a topic sentence or thesis.
- Provide evidence along with your commentary.
- Use appropriate transitions.

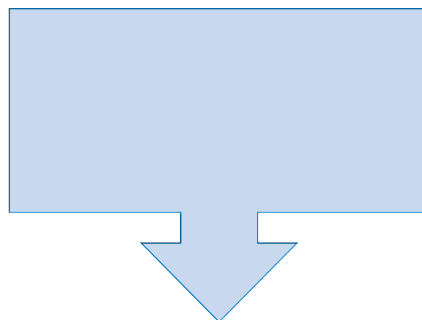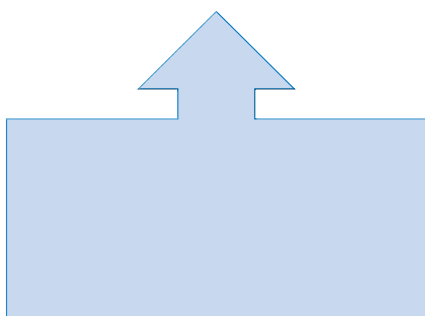# Emotional Roller Coaster

Learning Targets
- Analyze the development of a theme over the course of the play through an illustrated timeline.
- Make connections between plot events and their effect on character's emotions.

Before Reading

1. **Quickwrite:** How is *Romeo and Juliet* a coming-of-age drama? What does it have in common with other coming-of-age texts that you have studied this year? Which issues do Romeo and Juliet face that teenagers still deal with today?

2. Coming-of-age stories involve characters who are learning how to deal with the intense emotions of young adulthood. Use the graphics below to brainstorm some of the events that have caused the "ups" and "downs" of Juliet's emotions.
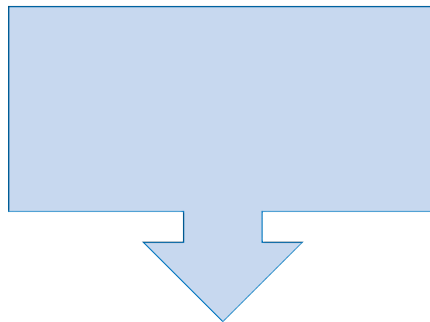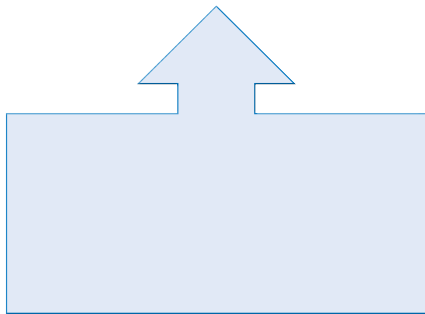
3. Do the same below for events that have had an impact on Romeo's emotions.

My Notes

Emotional Roller Coaster

My Notes

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

   • Use two different colors (or symbols) to distinguish Juliet's emotional responses from Romeo's (in the example, a sun is used for Juliet, a moon for Romeo).

   • Put positive emotions above the line (the stronger the emotion, the closer to the top of the page).

   • Put negative emotions below the line (the stronger the emotion, the closer to the bottom of the page).

   • Place events in chronological order (Act I on the far left).

   • Add images to illustrate each event (practice by sketching images for the two events in the example).

   • Leave room for events in the remainder of the play.

During Reading

5. As you read the remainder of Act III with your group, continue to use strategies such as oral reading, chunking the text, paraphrasing, and marking the text (using sticky notes) to help you make meaning of the text. After each scene, add new events to your illustrated timeline.

After Reading

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

Check Your Understanding

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

TWISTing Their Words

Learning Targets
- Analyze soliloquies for performance cues.
- Examine how complex characters develop a theme.

Before Reading

2. Review the literary term *monologue* in your Reader/Writer Notebook or in Activity 5.5. In your own words, explain the difference between a **soliloquy** and a monologue.

2. Work with a small group to skim and scan Acts II and III to find examples of soliloquies and monologues; add them to the graphic organizer below. Identify them by act, scene, speaker, and first line as in the examples. Try to find two more of each.

Monologues in Acts II and III	Soliloquies in Acts II and III
Act III, Scene 2, Juliet: "Shall I speak ill of him that is my husband?"	Act II, Scene 3, Friar Lawrence: "The grey-eyed morn smiles on the frowning night"

3. With your acting company, choose a soliloquy that is not part of the scene you are performing in Embedded Assessment 1.

4. Work together to review and define each element of the TWIST strategy, using your glossary if needed. Note that you already defined some of these terms in Activity 5.5.

Literary Terms
A **soliloquy** is a long speech delivered by an actor alone on the stage, usually representing his or her internal thoughts.

My Notes

TWISTing Their Words

5. Complete the TWIST graphic organizer, citing textual evidence and making inferences about how Shakespeare intended the lines to be performed. Consider vocal and visual delivery.

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

6. Select a key segment of the soliloquy to deliver from memory. Try some of these strategies to help you memorize lines:

   a. Visualize the lines by creating word pictures in your head in response to the imagery and diction.

   b. Chunk the text into phrases and lines. Learn them one chunk at a time, building on what you have memorized.

   c. Say the lines out loud using the vocal and visual delivery that you would use in performance.

   d. Write down the lines several different times during the process of committing them to memory.

7. After you have rehearsed, perform your lines for your acting company. With your group, develop a rubric for effective performance, including vocal delivery, visual delivery, and other theatrical elements (including blocking). Use this rubric to evaluate your own and your peers' performance rehearsals. Refer to the performance section of the Scoring Guide for Embedded Assessment 1 for ideas.

8. **Quickwrite:** Choose at least one of the following prompts to respond to in writing.

   • What performance clues does Shakespeare provide within the language of his soliloquy?

   • What other purposes does a soliloquy serve? Why does Shakespeare include them?

   • What does the audience learn from watching characters struggle aloud with conflicting motives (thoughts, desires, actions, obstacles)?

9. Work with your class to identify several themes that Shakespeare develops in the soliloquies in Acts II and III.

WORD CONNECTIONS

Roots and Affixes

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

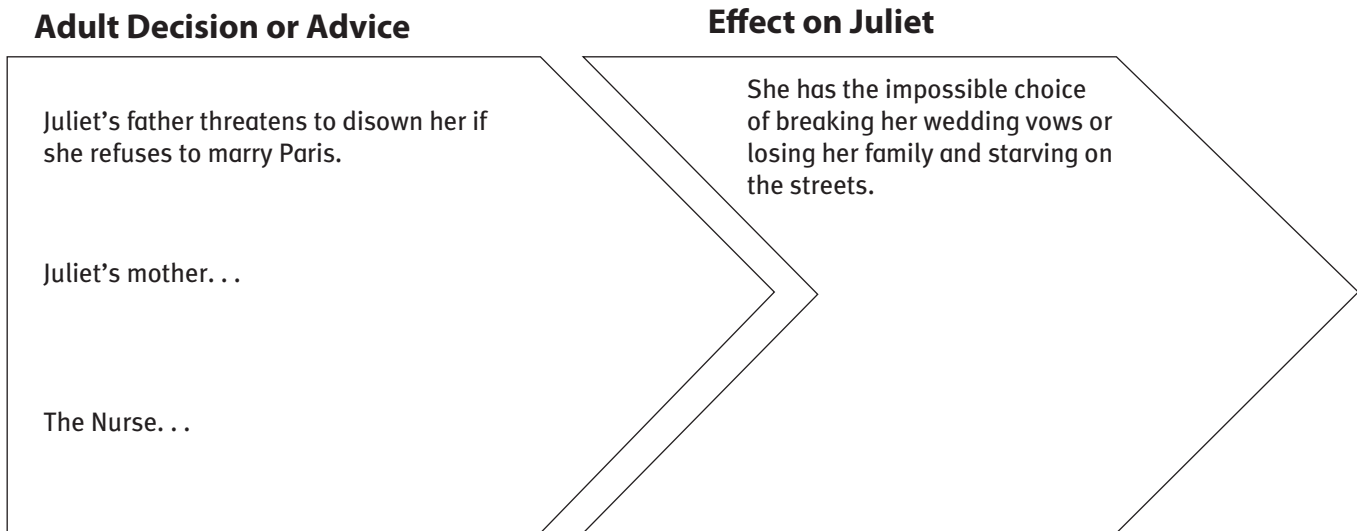**My Notes**

A Desperate Plan

Learning Targets

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

Before Reading

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

Adult Decision or Advice

Effect on Juliet

Juliet's father threatens to disown her if she refuses to marry Paris.

She has the impossible choice of breaking her wedding vows or losing her family and starving on the streets.

Juliet's mother. . .

The Nurse. . .

Literary Terms

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

2. As Juliet becomes more alienated from her family and friends, she relies more frequently on the audience understanding the **subtext**. Revisit the passage in Act III, Scene 5, in which Lady Capulet visits Juliet's bedroom immediately after Romeo has left.

   Summarize her statements to her mother about Romeo.

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

During Reading

3. At the start of Act IV, Juliet goes to seek advice from Friar Lawrence on how she can avoid marrying Paris. When she arrives at church, Paris is there. Mark the text of the passage by putting Juliet's subtext in parentheses next to each line. (Juliet's first line is done for you.)

PARIS:

Happily met, my lady and my wife!

JULIET:

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

PARIS:

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

JULIET:

What must be shall be.

FRIAR LAWRENCE:

That's a certain text.

PARIS:

Come you to make confession to this father?

JULIET:

To answer that, I should confess to you.

PARIS:

Do not deny to him that you love me.

JULIET:

I will confess to you that I love him.

PARIS:

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

JULIET:

If I do so, it will be of more price,

Being spoke behind your back, than to your face.

PARIS:

Poor soul, thy face is much abused with tears.

JULIET:

The tears have got small victory by that;

For it was bad enough before their spite.

PARIS:

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

JULIET:

That is no slander, sir, which is a truth;

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

PARIS:

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

JULIET:

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

My Notes

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KEY IDEAS AND DETAILS
Why does Juliet refuse to give Paris a straight answer to any of his questions?

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A Desperate Plan

My Notes

After Reading

4. In a small group, conduct an oral reading of the passage. In addition to Paris, Juliet, and Friar Lawrence, assign one group member the role of Juliet's subtext. After every time Juliet speaks, that group member will read aloud Juliet's true thoughts.

5. In an actual performance, subtext has to be expressed through visual delivery. Use the graphic organizer below to make a plan for visual delivery as you read the rest of Act IV, Scene 1.

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

The Friar's Plan for Juliet: Textual Evidence	Plan for Visual Delivery (movements, expressions, gestures)

6. Choose a section of lines (either Juliet's or the Friar's) to rehearse and perform with exaggerated visual delivery.

7. As you continue to read Act IV, look for other examples of subtext.

Check Your Understanding

Collaborative Discussion: Discuss your responses to these questions:

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

The Fault in Their Stars

Learning Targets

- Plan an interpretation that emphasizes the emotional impact and dramatic irony of Act V.
- Compare my plan to a film director's interpretation and evaluate the effectiveness of each.

Before Reading

1. In the Prologue to Act I, Shakespeare called Romeo and Juliet "star-crossed lovers." In Act V, when Romeo thinks Juliet is dead, he declares, "Then I defy you stars!" What accidental and unfortunate events in the play support the theme that Romeo and Juliet are the victims of fate, or "the stars"?

During Reading

2. As you read Act V, Scenes 1 and 2, gather more evidence that Romeo and Juliet are victims of fate. What key events, without which there could be no tragic ending, happen in these scenes?

3. Before you read Scene 3, review the definition of *dramatic irony* (introduced in Activity 5.10). What key information does the audience have that Romeo is lacking?

4. As you read Scene 3, think like a director and take notes in the graphic organizer below on how you would use vocal and visual delivery as well as other theatrical elements to intensify the emotional impact and emphasize the dramatic irony.

My Notes

The Fault in Their Stars

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

After Reading

5. Work with a partner to visualize the scene. On separate paper, one of you should sketch the scene from the audience's perspective while the other sketches an aerial view. Use the "playbook" approach to block your scene for character placement and movement.

6. Observe how a film director interprets the scene. Take notes on choices the director makes concerning vocal delivery, visual delivery, and other theatrical elements. In the last column, make inferences about the effect you think the director intended to create.

Theatrical Element	Director's Choices	Intended Effect
Vocal Delivery		
Visual Delivery		
Other Theatrical Elements		

Check Your Understanding

Discuss the following with your group:

- How effective are the director's choices in intensifying the emotional impact and emphasizing dramatic irony?
- What other effects do you think the director intended?
- After seeing another interpretation, would you change anything about your performance plan?

Reflect on the Essential Question: How do actors and directors use theatrical elements to create a dramatic interpretation? Go back to Activity 5.1 and consider how your response to this question has grown, changed, or developed through your work in this unit.

My Notes

Presenting a Dramatic Interpretation

My Notes

Assignment

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

Planning: Take time to make a performance plan.

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

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

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

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

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

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

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

Reflection

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

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

Technology TIP:

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

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	The performance • represents an insightful interpretation of the scene and clearly communicates the intended effect to the audience • includes a reflection that represents the creative thinking of the entire acting company, with insightful commentary on the challenges and the final performance.	The performance • represents a clear interpretation of the scene and communicates it effectively to the audience • includes a reflection on the process of preparing for and performing the scene, including commentary on challenges faced and an evaluation of the final performance.	The performance • shows an attempt to interpret the scene • may not clearly communicate the scene to the audience • includes a reflection that summarizes the process rather than the thinking behind the interpretation and the performance.	The performance • is not coherent and does not clearly communicate the scene to the audience • includes a reflection that is minimal and simply lists the steps in the process; it does not reflect the thinking of the group or the effect of the performance.
Structure	• The staging notebook is detailed and shows evidence of a high degree of collaboration • The interpretive performance shows a high degree of planning for visual and vocal delivery.	• The staging notebook contains all required entries in a clearly organized format • An effective performance communicates planning for visual elements and rehearsal for vocal delivery.	• The staging notebook does not contain all required entries and may be poorly organized • The performance shows some planning for visual elements and rehearsal for vocal delivery.	• The staging notebook contains few if any of the required entries • The performance shows a lack of planning for visual elements and rehearsal for vocal delivery.
Use of Language	The performance • demonstrates a creative use of diction to communicate the scene • includes a thorough script (in staging notebook) with annotations for effective delivery of lines.	The performance • includes appropriate and effective vocal and visual delivery of dialogue • includes a script (in staging notebook) annotated for appropriate delivery of lines.	The performance • attempts the use of appropriate dialogue to communicate the scene • includes some elements of a script (in staging notebook) annotated for delivery of lines.	The performance • includes little evidence of an attempt to craft appropriate dialogue for the scene • may not include a script (in staging notebook) or annotations for delivery of lines.

Previewing Embedded Assessment 2: Is Shakespeare Relevant?

My Notes

Learning Targets
- Analyze the skills and knowledge needed to complete Embedded Assessment 2 successfully.
- Analyze and evaluate reasons and evidence in an online debate.
- Identify and apply rhetorical appeals in a debate.

Making Connections
Describe one of the activities in the first half of the unit that helped prepare you to do well on Embedded Assessment 1. What did you do and learn in the activity, and how did it prepare you for success?

Essential Questions
How would you answer the questions now?

1. How do actors and directors use theatrical elements to create a dramatic interpretation?

2. Why do we study Shakespeare?

ACADEMIC VOCABULARY
You have encountered the concept of **argument** in previous grades and know that it is a form of writing that presents a particular opinion or idea and supports it with **evidence** (examples, facts, details). Other forms of the word are **argumentative,** which refers to the idea that an argument often addresses a controversial issue, and **argumentation**, which refers to the structure of the writing of an argument.

Developing Vocabulary
Return to the Table of Contents and note the Academic Vocabulary and Literary Terms you have studied so far in this unit. Which words/terms can you now move to a new category on a QHT chart? Which could you now teach to others that you were unfamiliar with at the beginning of the unit?

Unpacking Embedded Assessment 2
Read the assignment for Embedded Assessment 2: Writing a Synthesis Argument.

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

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in Embedded Assessment 2.

INDEPENDENT READING LINK
With help from your teacher, librarian, and peers, find another play by William Shakespeare or a novel that was inspired by his work, such as *The Wednesday Wars* by Gary Schmidt or *Romeo's Ex: Rosaline's Story* by Lisa Fiedler.

Choosing Sides

3. For each sentence below, circle your response, from 1 (Strongly Agree) to 5 (Strongly Disagree). If you are neutral or have no opinion, circle 3.

1 2 3 4 5: I believe in love at first sight.

1 2 3 4 5: Reading classical literature is important.

1 2 3 4 5: I like to perform onstage.

1 2 3 4 5: Teenagers often lie to their parents.

1 2 3 4 5: Friends are more important than boyfriends and girlfriends.

1 2 3 4 5: My parents know what's best for me.

1 2 3 4 5: The government should support theater and the arts.

1 2 3 4 5: Teenagers can experience true love.

1 2 3 4 5: *Romeo and Juliet* is too violent.

1 2 3 4 5: You should forgive your enemies.

1 2 3 4 5: Murderers do not deserve to be citizens of society.

1 2 3 4 5: I would risk my life for someone I loved.

1 2 3 4 5: I doubt that Shakespeare wrote all his plays himself.

1 2 3 4 5: I would try to get revenge if someone killed my friend.

1 2 3 4 5: Music is important to me.

1 2 3 4 5: Getting married very young is a mistake.

1 2 3 4 5: I believe in fate.

1 2 3 4 5: I like to argue.

4. Choose one of the statements that you strongly agree or disagree with. List three reasons to support your opinion.

5. Review the definitions of the rhetorical appeals that you studied previously in Unit 1. Consider the reasons you listed to support your opinion; label each with the type of rhetorical appeal your reason emphasized: pathos, logos, or ethos. Revise your support to include only valid or logical reasons.

My Notes

My Notes

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

Evaluate the validity of the arguments in the debate with the following questions:
- Is the reasoning valid? That is, is the reasoning sound and supported by evidence?
- Is the evidence relevant and sufficient?
- Are any of the statements false or illogical?

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

Issue:_____

Website:_____

PRO	CON

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

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

Issue:_____

Rhetorical Appeals	PRO	CON
Logos		
Ethos		
Pathos		

Check Your Understanding

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

Argumentative Writing Prompt: Take a position on the topic for Embedded Assessment 2: Should all ninth graders study William Shakespeare's *Romeo and Juliet*? (You can change your mind later if you choose.) Be sure to do the following:

• List several valid reasons to support your position.
• Emphasize logos and ethos. Avoid support that involves pathos.
• Carefully avoid illogical or false reasoning.

My Notes

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Shakespeare in the Modern Age

Learning Targets

- Analyze two texts to evaluate whether the author's tone is appropriate to the audience and purpose.
- Identify reasons and gather evidence to support a claim.
- Write and revise a support paragraph for an argument.

Before Reading

1. **Quickwrite:** Helen Mirren is an English actor who has worked with the Royal Shakespeare Company and won an Academy Award for Best Actress for her role in *The Queen*. Speaking out against compulsory (required) Shakespeare study in the United Kingdom, she said the following:

   "I think children's very first experience of Shakespeare should always be in performance, in the theatre, or on film—mostly in theatre, but it should be a performance because that makes it alive and real."

   Do you agree with her statement? Why or why not?

2. Work with your class to complete the first column of the graphic organizer on the next page by defining each of the terms.

During Reading

3. As you read the article "On the Bard's birthday, is Shakespeare still relevant?" with your class, underline words or phrases that will help you complete the SOAPSTone analysis.

4. After you have completed the SOAPSTone analysis, go back with two different colored highlighters and mark the text for evidence that could help you support or challenge the inclusion of *Romeo and Juliet* in the ninth-grade curriculum.

   Note: As you examine the different texts in this unit, continue to use the same color coding (for example, yellow for PRO, pink for CON) so that you will be able to identify your evidence easily when you start writing your **synthesis** argument.

5. With a partner or small group, complete a SOAPSTone analysis of an additional print or non-print text about Shakespeare's relevance to today's society.

My Notes

Define each term before reading the article:	"On the Bard's birthday, is Shakespeare still relevant?"	Title: _____ _____
Speaker:		
Occasion:		
Audience:		
Purpose:		
Subject:		
Tone:		

On the Bard's birthday, is Shakespeare still relevant?

by Alexandra Petri

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

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

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

My Notes

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KEY IDEAS AND DETAILS
Can you think of other ways that modern technology would interfere with the plot of *Romeo and Juliet*?

Shakespeare in the Modern Age

My Notes

KEY IDEAS AND DETAILS
What is lost in translation between the original Shakespeare text and the **"No Fear"** version?

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

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

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

Insert Hamlet's most famous soliloquy into the grinder of that book:

> "To be, or not to be? That is the question—
>
> Whether 'tis nobler in the mind to suffer
>
> The slings and arrows of outrageous fortune,
>
> Or to take arms against a sea of troubles,
>
> And, by opposing, end them? To die, to sleep—
>
> No more—and by a sleep to say we end
>
> The heartache and the thousand natural shocks
>
> That flesh is heir to—'tis a consummation
>
> Devoutly to be wished! To die, to sleep.
>
> To sleep, perchance to dream—ay, there's the rub"

and you get: "The question is: is it better to be alive or dead? Is it nobler to put up with all the nasty things that luck throws your way, or to fight against all those troubles by simply putting an end to them once and for all? Dying, sleeping—that's all dying is—a sleep that ends all the heartache and shocks that life on earth gives us—that's an achievement to wish for. To die, to sleep—to sleep, maybe to dream. Ah, but there's the catch!"

"But Shakespeare is beautiful! Shakespeare is life glimpsed through the cut glass of poetry!"

Ah, but there's the catch! What's the point, if the language is so far away that we have to do that to it?

Maybe Shakespeare has nothing to say to us. Nobody else from the early 1600s still sees himself so regularly adapted. When was the last time you watched a BBC version of Marlowe's "Tamburlaine"?

Bardolatry[1] seems infinitely old, but it is of comparatively recent vintage. First, Bowdler had his way with the works, removing all the naughty bits and notably tacking on a happy ending to "King Lear." The apotheosis[2] was not instant. The sonnets weren't in vogue for years. Shakespeare has only gradually clawed his way up to the pinnacle of English letters, shoving Chaucer and Tennyson and Melville and Dickens down whenever they got grabby and even elbowing Jane Austen from time to time.

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[1] **Bardolatry:** unquestioning admiration for Shakespeare (the Bard)
[2] **apotheosis:** the elevation of someone to the highest status

There's a certain level of celebrity occupied by people who are famous primarily because they are famous.

Is Shakespeare one of them? Do we only read him because we've seemingly always read him?

Why do we keep dragging class after class, kicking and screaming, through the wilds of "Romeo and Juliet"?

We don't even know who the guy was.

Perhaps Shakespeare was born today.

Possibly he died today.

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

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

Why give him this place of honor?

Look at his most famous play. "Hamlet"? A whiny college student, evidently overeducated and underemployed, comes home for break, sees a ghost and dithers.[3] Eventually some pirates show up, but wouldn't you know, they remain offstage. Shakespeare is one of the few writers in history who, given the option of including pirates in a play, thinks, "Nah, you know what? I'd rather have this dithering hipster talk about mortality some more."

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

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

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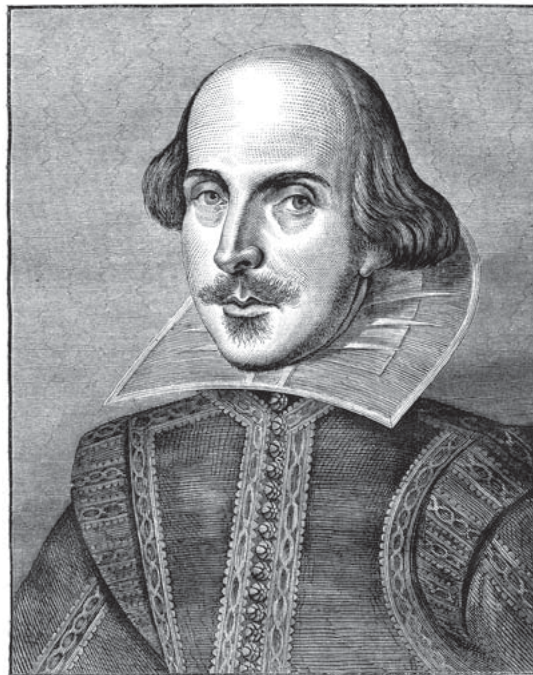
[3] **dithers:** is indecisive

My Notes

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KEY IDEAS AND DETAILS
How does Petri use Shakespeare's popularity and productivity to introduce the idea that he should not be taken seriously as a great writer?

KEY IDEAS AND DETAILS
What other basic truths do you think Shakespeare expresses in the play *Romeo and Juliet*?

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My Notes

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

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

"Titus Andronicus" (or, Guess Who's Coming As Dinner?): Cannibalism is never the answer.

"Romeo and Juliet": Check your messages before ingesting poison.

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

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

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

These are not plays we read and see together as a generation or a country. They're works we enjoy as a species. Shakespeare offers a roadmap to the human. And he does it in verse—sometimes tightly knotted little ornate gardens of verse like "Midsummer Night's Dream," other times vast prosy expanses like "Hamlet." Before Sarah Palin was coining new words, the Bard was on it.

In their proper place, the bright lines that have since sunk into cliche[4] still retain their power to dazzle.

Write what you know? Shakespeare adamantly didn't. But in the process, he wrote what we all know.

And he didn't need a smartphone to do it.

After Reading

6. Consider the tone, purpose, and intended audience of each text.
   - Do you think that the writer or speaker uses an appropriate tone for the audience and purpose?
   - How might the style change if the author were rewriting it for a different medium (book, newspaper, magazine, speech, e-mail, Twitter post, letter …)?
   - How might the style change if the author were rewriting it for a different audience (children, teenagers, lawmakers, college professors …)?

Language and Writer's Craft: Rhetorical Questions

In an argument, writers use rhetorical questions to appeal to an audience. A rhetorical question is one for which no answer is expected or required. For example, Petri asks the following rhetorical questions:

What's the point, if the language is so far away that we have to do that to it?

When was the last time you watched a BBC version of Marlowe's "Tamburlaine"?

What is the effect of these rhetorical questions on you as a reader?

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[4] **cliche:** trite or obvious

Language and Writer's Craft: Using and Citing Sources

When quoting from a source, put quotation marks around the material that you copy verbatim from the text. After the quotation, cite the source by putting the author's name in parentheses unless you incorporate the author's name within your writing (in-text citation). Both of the following are correct methods for citing a quotation from Alexandra Petri's article:

> According to Petri, "We don't even know who the guy was."

> We study Shakespeare even though "We don't even know who the guy was" (Petri).

Practice using two different methods to cite a different quotation from one of the texts in this activity.

Writing Prompt: Write a support paragraph for an argument for or against the inclusion of William Shakespeare's *Romeo and Juliet* in the ninth-grade curriculum. Be sure to do the following:

- Use a topic sentence that states your claim and a reason that supports it.
- Cite evidence from at least one of the texts in this activity.
- Integrate the evidence with commentary that explains how the evidence supports your claim.
- Include a properly cited quotation from at least one of the texts in this activity.

Check Your Understanding

- Read several of your peers' paragraphs. For each one, suggest an additional quotation that the writer could use as evidence.
- Choose one of your peers' suggestions and revise your paragraph to include another properly cited quotation.

Shakespeare's Globe

LEARNING STRATEGIES:
Mark the Text, Drafting, Adding, Graphic Organizer

My Notes

Learning Targets

- Gather and evaluate evidence from a variety of sources.
- Write a synthesis paragraph.
- Use transition words, phrases, and clauses to make my writing coherent.

Before Reading

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

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

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

2. In the previous activity, you analyzed articles that explored Shakespeare's **modern relevance**. This activity examines his **global influence**. What is the difference between relevance and influence?

During Reading

3. Mark the text of the article "Britain puts on a Shakespeare marathon as world arrives for the Olympic Games" as follows:
   - Underline Shakespeare's name and titles and character names from his work.
   - Circle the words *globe, global*, *world,* and names of countries.
   - Put a box around paragraphs that emphasize the connection between Shakespeare and the world.

4. **Plan Ahead for Embedded Assessment 2:** As you read the texts in this activity, also look for evidence that relates to your argument for or against inclusion of *Romeo and Juliet* in the ninth-grade curriculum. Highlight evidence for both sides using the same color code you chose in the previous activity.

Informational Text

Britain puts on a Shakespeare marathon as world arrives for the Olympic Games

The Washington Post/Associated Press

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

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

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

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

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

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

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

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

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

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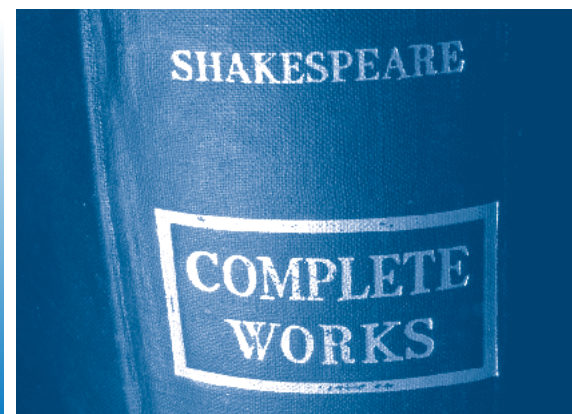
My Notes

KEY IDEAS AND DETAILS
How did the Robben Island prison inmates get around the banning of nonreligious books?

Shakespeare's Globe

KEY IDEAS AND DETAILS
The American director Peter Sellars implies that Shakespeare called his theater **"The Globe"** for a reason. What do you think that reason was?

My Notes

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Check Your Understanding

Write a draft of a paragraph to support the claim that Shakespeare has a significant global influence. Be sure to do the following:

- Use a topic sentence that states your claim.
- Use parenthetical or in-text citations for at least one quotation of support (Associated Press).
- Integrate the evidence with commentary that explains how the evidence supports your claim.

5. With a partner, read the following article, marking the text for evidence of Shakespeare's global influence. Record your evidence in the graphic organizer following the article.

Informational Text

On love and war, Iraq learns from Shakespeare

by Shelina Zahra Janmohamed

Daily Star

As part of the 2012 Summer Olympics hosted in London, the Royal Shakespeare Company challenged theater groups around the world to create contemporary re-imaginings of 16th century playwright William Shakespeare's classics. Of the many unique and creative performances, "Romeo and Juliet in Baghdad," performed by the Iraqi Theatre Company, caught my eye. Could one of Europe's greatest romantic tragedies, written in the 16th century, tell us something about Iraq in the 21st century?

Adapted into colloquial Arabic and performed by an Iraqi cast with English subtitles above the stage, the story, while written in an Iraqi context, is a familiar one. It opens with two brothers, Montague and Capulet, who have feuded for nine years over who will steer their family's pearl-diving ship. This serves as an apropos metaphor for Iraq at the beginning of the war. Romeo and Juliet, who like all the play's characters retain their original Shakespearean names, have already met and fallen in love before the feud. They have been kept apart by the cycle of violence resulting from the feud between their fathers.

My Notes

KEY IDEAS AND DETAILS
Why does *Romeo and Juliet in Baghdad* focus less on the romance and more on war?

Shakespeare's Globe

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

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

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

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

KEY IDEAS AND DETAILS

What are some of the universal truths and themes that are emphasized in this version of the play?

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

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

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

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

After Reading

6. Meet with another pair of students. Summarize the key points and share your textual evidence and commentary to complete the graphic organizer.

Article	Textual Evidence of Shakespeare's Influence on the Community	Commentary on his Relevance to the Community
"On Love and War . . ." (Janmohamed) Community: Baghdad, Iraq		

Writing Prompt: To synthesize what you learned, revise the paragraph that you wrote about Shakespeare's global influence to include more support for your claim. Be sure to do the following:

- Include evidence about Shakespeare's relevance to a community outside of London, England.
- Use transitions as you add new ideas and evidence.

Language and Writer's Craft: Transitions

Transitions link ideas, clarify relationships, and create cohesion in your writing. Review the transitions for comparing and contrasting that you used in Activity 5.8. Also consider the following transitions for addition and illustration:

Addition: *also, another, furthermore, in addition, likewise*

Illustration: *for example, in this case, for instance, specifically, such as*

Use appropriate transitions as you add new ideas and evidence to your paragraph.

My Notes

Did Shakespeare Invent Teenagers?

LEARNING STRATEGIES:
Quickwrite, Oral Reading, Chunking the Text, Sharing and Responding

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

My Notes

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

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

2. In the book excerpt that follows, Stephen Marche argues that Shakespeare practically invented teenagers as we know them today. Consider his claim, and then work with your class to develop a **counterclaim** that states an opposing viewpoint.

During Reading
3. After each chunk of the text, stop and summarize the purpose of the chunk in developing Marche's argument. After taking notes on the reasons and evidence the author provides, generate your own reasons and evidence to support a counterclaim. Use rhetorical appeals emphasizing logos and ethos. Examples include the following:
   - **Logos:** *Most teenagers know more about technology than their parents.*
   - **Ethos:** *My friends and I are more level-headed than Romeo and Juliet.*
   - **Pathos:** *It is unkind and unfair to call teenagers ignorant.*

4. **Plan Ahead for Embedded Assessment 2:** Remember to look for evidence that relates to your argument for or against inclusion of *Romeo and Juliet* in the ninth-grade curriculum. Highlight evidence for both sides using a color code for support of both your claim and counterclaim(s).

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

Nonfiction

from How Shakespeare *Changed Everything*

by Stephen Marche

Chunk 1

Shakespeare described the terrifying beauty of the adolescent so early in its development, and so definitively and so thoroughly, that it is only a slight exaggeration to say that he invented teenagers as we know them today. *Romeo and Juliet*, his extended study of the humiliations and glories of adolescence, is the biggest hit of all time; everybody knows the story even if they haven't seen the play. Just one year after its first performance in 1596, the Quarto publication proclaimed that "it hath been often (with great applause) plaid publiquely." Unlike most of Shakespeare's plays, it has never slipped out of fashion. *Hamlet*—Shakespeare's other great play about adolescence—is the only piece performed more regularly onstage, and when you consider how often and how successfully *Romeo and Juliet* has been adapted into other media, into operas and ballads and musicals, its popularity is even more staggering. The most popular brand of Cuban cigars? *Romeo y Julietta*. People just love to watch a couple of dumb kids make out and die. And they are awfully young, these dumb Veronese kids who make out for us and then die. Shakespeare doesn't ever tell us Romeo's exact age, but we know about Juliet. In the first act, her nurse discusses her age at length, and it's creepy. In two weeks she will be fourteen.

Chunk 2

Romeo and Juliet has to be fudged. In the eighteenth century, David Garrick understood that his audiences wanted a pure and innocent Romeo and Juliet, and he gave them a sentimentalized version of the play, which was so much to their liking that his version survived intact for over a century. To make the young lovers totally heroic, he had to make them less complicated—the first thing to go was Romeo's love for Rosaline at the beginning of the play. Romeo's mooning over another girl is embarrassing to everybody; he seems unreliable, and it's a bit insulting to Juliet. Garrick's audience wanted Romeo and Juliet to be proper first lovers. He gave the audience what it wanted. He also fiddled with several lines, in order to remove, in his words, "the Jingle and Quibble which were always thought a great objection to performing it." He cut the dirty jokes…. And he also cut down on the rhyming—it made the lovers seem too silly and too unrealistic. The biggest change, however, was the death scene. Garrick let Juliet wake up before Romeo is properly dead—a flamboyant effect that is not in the original.

Garrick created teenagers who were icons of purity in a corrupt adult world. But Shakespeare, unlike Garrick, never spares his adolescents their ridiculousness. The first snatch of dialogue between Romeo and Juliet is beautiful and absurd. Notice that the dialogue follows the rhyme pattern of a Shakespearean sonnet.

My Notes

KEY IDEAS AND DETAILS
Why does the author consider *Romeo and Juliet* a topic of interest?

KEY IDEAS AND DETAILS
Why did David Garrick think he had to change the characterization of Romeo and Juliet?

My Notes

ROMEO: If I profane with my unworthiest hand

This holy shrine, the gentle sin is this,

My lips, two blushing pilgrims, ready stand

To smooth that rough touch with a tender kiss.

JULIET: Good pilgrim, you do wrong your hand too much,

Which mannerly devotion shows in this,

For saints have hands that pilgrims' hands do touch,

And palm to palm is holy palmers' kiss.

ROMEO: Have not saints lips, and holy palmers too?

JULIET: Ay, pilgrim, lips that they must use in prayer.

ROMEO: O, then, dear saint, let lips do what hands do;

They pray, grant thou, lest faith turn to despair.

JULIET: Saints do not move, though grant for prayers' sake.

ROMEO: Then move not, while my prayer's effect I take.   *They kiss.*

Thus from my lips, by yours, my sin is purged.

JULIET: Then have my lips the sin that they have took.

ROMEO: Sin from thy lips? O trespass sweetly urged!

Give me my sin again.   *He kisses her.*

JULIET   You kiss by the book.

The vague but palpable effect of this sudden advent of ABAB CDCD EFEF GG rhyme is inexplicable beauty. Only the sharpest members of the audience could conceivably be sharp enough to notice that the lovers have dipped into sonnet form, but Shakespeare leaves us with an inarticulate impression that the young lovers are somehow strange and magical. Garrick took the sonnet out of the scene exactly because it made their love seem too ridiculous and artificial. But Shakespeare wants them ridiculous. That's how kids are. And the last line is perfect: "You kiss by the book." It sounds to me exactly like what a thirteen-year-old girl says after a first kiss, like she's been kissing forever, like she knows all about kissing, like she's read the book.

Chunk 3

Nothing could seem more natural to us than the rebellion of teenagers, which explains why *Romeo and Juliet* has fit easily into twentieth-century pop culture. Irving Berlin referred to the pair in a bunch of different songs, as have Bob Dylan, Bruce Springsteen, Madonna, Tom Waits, Dire Straits, Alanis Morissette, Aerosmith, Elvis Costello, and the Indigo Girls. Lou Reed's "Romeo Had Juliette" is a surprisingly conservative retelling of the story. On the street, the young crack dealers dream of automatic weapons, random murder, and the decline of Western civilization. Inside, Romeo clutches a cross and Juliet. The young in Lou Reed's

song are the harbingers of apocalyptic social decay, and their only redemption is the love they preserve against the despair everywhere around them.

In *The Wild One*, a woman at a bar asks Marlon Brando what he's rebelling against. "Whaddaya got?" he slurs back. The teenage rebel cannot say: "I believe that the incidental tax rate is too high for local corporations," or "our agribusiness policies are short-sighted." No. That would not be nearly stupid or grand enough. The most important feature of adolescent rebellion is that it's doomed. It must come to an end. In this, as well, Shakespeare was right at the beginning. He defined what it means to be "star-cross'd." The opposition between the adolescent and the mature orders of the world can have only two possible endings. One is comic: The teenager grows up, develops a sense of humor, gets married, has kids, moves to the suburbs, gets fat, and becomes boring. That's what happens to most Romeos and Juliets. The other is tragic: The teenager blows up in a blaze of glory. We much prefer to live in the comedy. We much prefer to watch the tragedy.

Shakespeare loves his teenagers as he paints them in all their absurdity and nastiness. That basic honesty, neither idealizing nor afraid, has kept Romeo and Juliet fresh. Leonardo DiCaprio and Claire Danes became the dominant young actors of their generation through their performances in Baz Luhrman's *Romeo + Juliet*. Justin Bieber, with his swagger coach and overwhelming fame, comes appropriately from Stratford, the home of North America's biggest Shakespeare festival.

Shakespeare created this category of humanity, which now seems as organic to us as the spring. In place of nostalgia and loathing, Shakespeare would have us look at teenagers in a spirit of wonder, even the spotty ones and the awkward ones and the wild ones. They're us before we fall into categories: not children, not adults, not monsters, not saints. They're beautiful because they do not fit. They're too much themselves and not enough.

My Notes

KEY IDEAS AND DETAILS
What does the author mean when he says that we prefer to live in the comedy and watch the tragedy? Do you agree?

Did Shakespeare Invent Teenagers?

My Notes

Claim: Shakespeare invented teenagers as we know them today.

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

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

After Reading

4. Review your graphic organizer with a partner or small group and identify the strongest reasons and evidence in support of both the claim and counterclaim.

5. The paragraph that follows supports Marche's claim by acknowledging and responding to counterclaims. Mark the text as follows:
   • Underline sentences or clauses that support Marche's claim.
   • Put brackets around sentences or clauses that acknowledge counterclaims.
   • Circle transition words that clarify the relationship between claims and counterclaims.

Shakespeare presents teenagers that seem true to life and realistic even though they were portrayed 500 years ago. Even though today's teen is more likely to be carrying an iPhone than a broadsword, they act exactly the same. As Stephen Marche observes, "The opening scene of *Romeo and Juliet* shows young men terrorizing the streets of Verona with instantly recognizable teenage nastiness" (Marche). The modern teenager did not invent the practice of bullying, although that doesn't make it any less of a problem. Teenagers today continue to make rash decisions and struggle with the consequences. They also endure parental meddling that is less than helpful just as in *Romeo and Juliet*. Teenage accessories and fashion may have changed since Shakespeare's day, but adolescence itself is still the same ordeal.

Writing Prompt: Write a paragraph arguing against Stephen Marche by stating your own claim and responding to his ideas with your own reasons and evidence. (The reasons and evidence in the counterclaim column of your graphic organizer will now become the reasons and evidence to support your claim.) Be sure to do the following:
• Include a topic sentence that states your claim.
• Use transitions and properly cited textual evidence to introduce counterclaims.
• Respond to Marche's counterclaims, using transitions and rhetorical appeals of logos and ethos.

Language and Writer's Craft: Transitions

In addition to transition words of contrast to demonstrate differences between ideas or a change in argument direction, use transition words of exception to introduce an opposing idea.

Examples: *however, on the other hand, even though, nevertheless, on the contrary, but one could also say*

Trade papers with one of your peers and mark the text as you did with the sample paragraph above. Mark the rhetorical appeals used with *L* for logos and *E* for ethos.

My Notes

Shakespeare Behind Bars

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

My Notes

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

Before Reading
1. Consider the following quotations about prisons. What does each one mean? To what extent do you agree or disagree?

   "The degree of civilization in a society can be judged by entering its prisons."
   —Fyodor Dostoyevsky

   "All in all, punishment hardens and renders people more insensible; it concentrates; it increases the feeling of estrangement; it strengthens the power of resistance." —Friedrich Nietzsche

   "One is absolutely sickened, not by the crimes that the wicked have committed, but by the punishments that the good have inflicted; and a community is infinitely more brutalized by the habitual employment of punishment than it is by the occasional occurrence of crime." —Oscar Wilde

   "And where the offence is, let the great axe fall." —William Shakespeare

2. **Discuss:** Two of the primary purposes of our criminal justice system are punishment and rehabilitation. For prisoners, "rehabilitation" means to restore a person to a useful life, often through education. Which one do you think is more important? Why?

During Reading
3. Mark the text of the following news article with metacognitive markers as follows:

   ? = Questions about the text

   ! = Reactions related to the text

   * = Comments about the text

   Underline key ideas and details

   Take notes in the margin on the 5 Ws and an H (who, what, when, where, why, and how).

4. **Plan Ahead for Embedded Assessment 2:** Remember to look for evidence that relates to your argument for or against inclusion of *Romeo and Juliet* in the ninth-grade curriculum. Highlight evidence for both sides using a color code for support of both your claim and counterclaim(s).

News Article

Kentucky inmates turned actors explore selves through Shakespeare play

by Sean Rose, *Courier Journal*

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

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

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

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

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

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

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

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

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

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

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

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

My Notes

KEY IDEAS AND DETAILS
What elements of *The Merchant of Venice* can the inmates relate to?

Shakespeare Behind Bars

Every man must play a part

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

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

Some finish their sentences and are released.

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

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

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

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

Do we not bleed?

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

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

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

"This is the safest place in the world," Guenther told the other inmates.

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

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

The news hit Guenther and his fellow Shakespeare cast hard.

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

KEY IDEAS AND DETAILS
Why would rehearsing and performing Shakespeare make a prison inmate feel "safe"?

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

Vaughn, a close friend of Guenther, spoke up.

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

Those in the circle nodded silently in agreement.

Quality of mercy is not strain'd

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

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

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

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

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

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

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

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

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

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

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

In prison and through Shakespeare, Vaughn said he has had time to contemplate mercy, and how it offers something to aspire toward.

KEY IDEAS AND DETAILS
What connections can you make between Guenther's words and the catastrophes in *Romeo and Juliet*?

My Notes

KEY IDEAS AND DETAILS
How could a program like Shakespeare Behind Bars benefit not just the inmates but the rest of society as well?

"When you have done something in your life so bad, you try to go about the right way to tell people that you're sorry," he said. "But there's certain people you're not going to be able to say you're sorry to, like my victim, my victim's family. So I can only hope that somewhere in their life they can say I forgive you to a certain extent. To me that's some type of mercy."

Outside to behold

About 50 inmates turned out for opening night, and after the final scene they gave the performance a standing ovation.

"For those two hours, those three hours, you don't even feel like you're in prison," said inmate Kevin Hesson, a new Shakespeare member. "You feel like you're in a theater outside of here. You don't feel the razor wire."

After congratulations, the men hurried to change out of their costumes and get back to their dorms, first spreading their arms and legs at the chapel entrance to be frisked.

There would be more performances, but for now they were back on the prison schedule—and the 9 P.M. head count was just 10 minutes away.

After Reading

4. Prepare to write a letter to a representative from the state or federal government either in support of or against funding for programs like Shakespeare Behind Bars by completing the graphic organizer below.

Hook:

Claim:

Reasons and evidence to support the claim:

Counterclaim:

Reasons and evidence to support counterclaim:

Concessions and refutations:

Concluding statement/call to action:

Argumentative Writing Prompt: Find a partner or small group that agrees with your claim and work together to write a letter of argument. Be sure to do the following:

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

Check Your Understanding

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

ACADEMIC VOCABULARY

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

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

My Notes

Arguments for Arts and Literature

LEARNING STRATEGIES:
Marking the Text, SMELL, Discussion Groups

My Notes

Learning Targets
- Evaluate the purpose and effectiveness of a spoken and a written argument.
- Analyze how diction and rhetorical appeals strengthen an argument.

Before Reading

1. According to legend, sometime during World War II, Britain's finance minister recommended to Winston Churchill that they cut arts funding in order to better support the war effort. Churchill's reply was, "Then what are we fighting for?"

   Do you think funding for the arts (theater, music, art, literature) should be a priority for the federal government? Why or why not?

During Reading

2. As you read the abridgment of Kevin Spacey's speech defending arts funding, mark the text as follows:
   - Label rhetorical appeals: *E* for ethos, *L* for logos.
   - Circle at least five words that have strong positive or negative connotations.
   - Underline words or phrases that are repeated multiple times.

3. **Plan Ahead for Embedded Assessment 2:** Remember to look for evidence that relates to your argument for or against inclusion of *Romeo and Juliet* in the ninth-grade curriculum. Highlight evidence for both sides using a color code for support of both your claim and counterclaim(s).

ABOUT THE AUTHOR

Kevin Spacey has served as Artistic Director of the Old Vic Theatre Company in London since 2003. Mr. Spacey began his career as a stage actor and in 1991 won the Tony Award for Best Feature Actor in *Lost in Yonkers*. During the 1990s, he garnered critical acclaim for his work in film, culminating in his first Academy Award® for *The Usual Suspects* (Best Supporting Actor), followed by a Best Actor Academy Award® for *American Beauty* (1999).

Speech

Nancy Hanks Lecture on Arts and Public Policy

Excerpts of the lecture delivered by Mr. Spacey on April 4th, 2011, in Washington, D.C., at the Kennedy Center

by Kevin Spacey

Art and creativity is one of the most significant ways that humanity uses to fight back against, and to lift itself out of, the muck, and dirt, and the grime, and the horror, and the unfairness of political persecution, racist attacks, hatred, intolerance, and downright cruelty.

I'm going to quote President Kennedy, because we are in his hall, and I want you to listen to the words of this young President on this subject:

"There is a connection, hard to explain logically, but easy to feel, between achievement in public life and progress in the arts. The age of Lorenzo De'Medici was also the age of Leonardo da Vinci. The age of Elizabeth was also the age of Shakespeare. In America, artists quite often contribute not only to the size of our nation but to our spirit, not only to our political beliefs but to our esteem, not only to our self-esteem but to our self-comprehension.

And like the great poet, Robert Frost, who saw poetry as the means of saving power from itself when he said: "When power corrupts, poetry cleanses."

We must never forget: Art is not a form of propaganda; it is a form of truth. For art establishes the basic human truth which must serve as the touchstone of our judgment.

The highest duty of the writer, of the composer, the artist is to remain true to themselves, and let the chips fall where they may, and the nation that disdains the mission of art invites nothing to have to look backward with pride, and nothing to look forward with hope.

I look forward to America which will not be afraid of grace and beauty.

I look forward to America which will steadily raise the standard of artistic accomplishments and large cultural opportunities for all of our citizens.

I look forward to America which commands respect throughout the world, not only for its strength, but for its civilization.

I see little of more importance for this country, for its people, for our future and our civilization than the full recognition of the place of the artist."

And you can find some of those remarkable words of President Kennedy's just outside this building, inscribed on the marble walls on the terrace, just beyond the grand foyer, and the idea for this Cultural Center dates back to 1933 when First Lady Eleanor Roosevelt discussed ideas to create a cultural center, to employ artists who were unemployed during the Great Depression. But we weren't quite ready for it.

KEY IDEAS AND DETAILS
Was President Kennedy's argument about the value of the arts primarily an appeal to reason or to emotion? Cite evidence to prove your answer.

KEY IDEAS AND DETAILS
Spacey builds an ethical foundation for his argument with Kennedy's words, but then uses logos to indicate how valuable the arts are to the United States. What does he say?

It took until September 4th 1958, when a bill was finally passed in Congress and President Eisenhower signed into law the National Cultural Act.

It was the first time in United States history that the Federal Government financed a public structure. This structure dedicated to the performing arts. 1958. The year before I was born. And look at where we are now.

The creative industries are perhaps the most important export the United States shares around the world. I genuinely believe the United States's pre-eminence in the arts and its creative industries are one of the nation's most powerful natural resources.

But many arts institutions are suffering already, and the future of arts funding is uncertain to say the least—and whatever cuts are pursued in the government over these next several weeks and months, champions of the arts are having to make a very good case to hang on to what they have—while others are sure to feel the potentially devastating effect, which will make it difficult to operate and to make any real progress. The fact is, with or without any cuts, the effect of the economic downturn will be felt for the years to come.

But if we don't act now—to encourage the members of Congress and the Senate to continue the work of the National Endowment of the Arts, we risk our cultural life to be diminished.

… Why do I do this? To repay the debt I owe Jack Lemmon. Jack Lemmon had a phrase that he used all the time that I've now adopted as my own. If you've been successful in your chosen path, then "sending the elevator back down" is your obligation.

… Are artistic endeavors luxury items? No, they are a necessity. Culture provides the magic of our experience.

After Reading

4. Discuss the following questions:
   - Does Spacey's speech rely primarily on pathos, ethos, or logos to make his argument? Support your opinion with textual evidence.
   - Which of his words do you think create the strongest emotional response from his audience? Does his diction have primarily positive or negative connotations?
   - What words or phrases does he repeat multiple times? Why do you think he does this?

5. Use the SMELL strategy to analyze Spacey's speech in the graphic organizer on the following page.

KEY IDEAS AND DETAILS
Can you provide evidence to support Spacey's claim that American art, music, film, and theater are relevant around the world?

Essential Questions	Kevin Spacey's Speech	Niall Ferguson's Article
Sender-receiver relationship: What is the sender-receiver relationship? Who are the images and language meant to attract? Describe the speaker of the text.		
Message: What is the message? Summarize the statement made in the text.		
Emotional Strategies: What is the desired effect?		
Logical Strategies: What is the desired effect?		
Language: What does the language of the text describe? How does it affect the meaning and effectiveness of the writing? Consider the language of the images as well as the words.		

My Notes

6. With a partner or small group, read the article "Texting Makes U Stupid" by Niall Ferguson. Then, complete the third column of the graphic organizer, applying the SMELL strategy to the text.

Article

Texting makes U Stupid

The U.S. is producing civilizational illiterates. How will they compete against America's global rivals?

by Niall Ferguson, *Newsweek*

KEY IDEAS AND DETAILS
What counterclaim does Ferguson make to the importance of digital communication, and how does he refute it?

The good news is that today's teenagers are avid readers and prolific writers. The bad news is that what they are reading and writing are text messages.

According to a survey carried out last year by Nielsen, Americans between the ages of 13 and 17 send and receive an average of 3,339 texts per month. Teenage girls send and receive more than 4,000.

It's an unmissable trend. Even if you don't have teenage kids, you'll see other people's offspring slouching around, eyes averted, tapping away, oblivious to their surroundings. Take a group of teenagers to see the seven wonders of the world. They'll be texting all the way. Show a teenager Botticelli's *Adoration of the Magi*. You might get a cursory glance before a buzz signals the arrival of the latest SMS. Seconds before the earth is hit by a gigantic asteroid or engulfed by a super tsunami, millions of lithe young fingers will be typing the human race's last inane words to itself:

C u later NOT: (

Now, before I am accused of throwing stones in a glass house, let me confess. I probably send about 50 emails a day, and I receive what seem like 200. But there's a difference. I also read books. It's a quaint old habit I picked up as a kid, in the days before cellphones began nesting, cuckoolike, in the palms of the young.

Half of today's teenagers don't read books—except when they're made to. According to the most recent survey by the National Endowment for the Arts, the proportion of Americans between the ages of 18 and 24 who read a book not required at school or at work is now 50.7 percent, the lowest for any adult age group younger than 75, and down from 59 percent 20 years ago.

Back in 2004, when the NEA last looked at younger readers' habits, it was already the case that fewer than one in three 13-year-olds read for pleasure every day. Especially terrifying to me as a professor is the fact that two thirds of college freshmen read for pleasure for less than an hour per week. A third of seniors don't read for pleasure at all. Why does this matter? For two reasons. First, we are falling behind more literate societies. According to the results of the Organization for Economic Cooperation and Development's most recent Program for International Student Assessment, the gap in reading ability between the 15-year-olds in the Shanghai district of China and those in the United States is now as big as the gap between the U.S. and Serbia or Chile.

But the more important reason is that children who don't read are cut off from the civilization of their ancestors.

So take a look at your bookshelves. Do you have all—better make that any—of the books on the Columbia University undergraduate core curriculum? It's not perfect, but it's as good a list of the canon of Western civilization as I know of. Let's take the 11 books on the syllabus for the spring 2012 semester: (1) Virgil's *Aeneid*; (2) Ovid's *Metamorphoses*; (3) Saint Augustine's *Confessions*; (4) Dante's *The Divine Comedy*; (5) Montaigne's *Essays*; (6) Shakespeare's *King Lear*; (7) Cervantes's *Don Quixote*; (8) Goethe's *Faust*; (9) Austen's *Pride and Prejudice*; (10) Dostoevsky's *Crime and Punishment*; (11) Woolf's *To the Lighthouse*.

Step one: Order the ones you haven't got today. (And get *War and Peace, Great Expectations*, and *Moby-Dick* while you're at it.)

Step two: When vacation time comes around, tell the teenagers in your life you are taking them to a party. Or to camp. They won't resist.

Step three: Drive to a remote rural location where there is no cell-phone reception whatsoever.

Step four: Reveal that this is in fact a reading party and that for the next two weeks reading is all you are proposing to do—apart from eating, sleeping, and talking about the books.

Welcome to Book Camp, kids.

After Reading

7. After reading and analyzing the text, go back and mark the text for the essential elements of an argument: hook, claim, reasons, evidence, counterclaim(s), and concluding statement/call to action.

8. **Quickwrite:** Which argument do you find more effective, Spacey's or Ferguson's? How do the speaker or writer's diction and rhetorical appeals strengthen the arguments?

My Notes

KEY IDEAS AND DETAILS
Why does Ferguson feel it is so important for children to feel connected to the "civilization of their ancestors"?

Give Up the Bard

My Notes

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

Before Reading
1. Consider the essential elements of an argument. On a separate paper, create a graphic organizer that represents each of these elements and leaves sufficient room for notes as you plan a synthesis argument. (You may want to revisit the graphic organizer in Activity 5.19 for one idea of what this could look like, but feel free to create your own version.)

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

During Reading
2. As you read Robshaw's argument in the article that follows, look for evidence that relates to your argument for or against inclusion of *Romeo and Juliet* in the ninth-grade curriculum. Highlight evidence for both sides using the same color code that you have used throughout the unit to represent support for your claim and counterclaim(s).
3. Take notes in each area of your graphic organizer to reflect the elements that you find in the text.

Article

Why it's time to give the **Bard** the heave-ho!

by Brandon Robshaw, *The Independent*

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

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

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

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

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

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

My Notes

KEY IDEAS AND DETAILS
What clues are there to the nationality of this writer?

What does the author mean by comparing Shakespeare to a locked treasure chest?

My Notes

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

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

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

After Reading

4. Use the notes you have taken on your graphic organizer to evaluate the effectiveness of Robshaw's argument. Consider any other criteria that you would use to evaluate an effective argument.

5. Using the Scoring Guide for Embedded Assessment 2, create a Writer's Checklist to evaluate a synthesis argument.

6. Work with a partner or small group to evaluate Robshaw's argument using your Writer's Checklist. What suggestions would you make to strengthen his writing through revision?

7. **Quickwrite:** How prepared do you feel to write a synthesis argument for or against the inclusion of William Shakespeare's *Romeo and Juliet* in the ninth-grade curriculum? Are there any questions that you still need to answer?

Writing a Synthesis Argument

Assignment

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

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

- What is your position on the topic?

- How can you state your claim as a preliminary thesis statement?

- How can you use the print and nonprint texts in this unit as possible evidence for your claim?

- How will you evaluate evidence to be sure that the reasoning is valid and the evidence relevant as support for both your claim and the opposing viewpoint?

- How will you develop reasons for and against your claim and be sure that you are using a variety of rhetorical appeals (logos and ethos)?

- How can you use an outline or other graphic organizer to plan your essay and be sure that you include all the elements of an effective argument: a hook, claim, reasons, evidence, counterclaim(s), and a concluding statement or call to action?

Drafting and Revising: Compose your synthesis argument.

- How can you be sure you're not plagiarizing? How will you use parenthetical or in-text citation to credit the sources of your evidence and quotes?

- How will you develop and strengthen your draft through revision to produce clear and coherent writing?

- How will you check that you have maintained a formal style and tone appropriate to your audience and purpose?

- How can you use transitional words, phrases, and clauses to link ideas and clarify relationships?

Editing and Publishing: Prepare a final draft for publication.

- How will you proofread and edit your essay for proper conventions of standard English capitalization, punctuation, spelling, grammar, and usage?

- What tools are available for you to further polish and refine your work, such as a dictionary, thesaurus, spellcheck, or grammar check?

- How can the Scoring Guide help you evaluate how well you have met the requirements of the assignment?

Reflection

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

My Notes

Writing a Synthesis Argument

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	The argument • skillfully presents a claim and provides appropriate background for the issue • synthesizes evidence from a variety of sources that strongly support the claim • summarizes and refutes counterclaims with relevant reasoning and clear evidence • concludes by clearly summarizing the main points and reinforcing the claim.	The argument • supports a claim that is clearly presented with appropriate background details • synthesizes evidence from multiple sources to support the claim • develops claims and counterclaims fairly and uses valid reasoning, relevant and sufficient evidence, and a variety of rhetorical appeals • concludes by revisiting the main points and reinforcing the claim.	The argument • states a thesis but does not adequately explain the issue or provide background details • attempts to synthesize evidence from several sources to support the claim • develops some counterclaims, but reasoning may not be completely relevant or sufficient for the evidence cited • concludes by listing the main points of the thesis.	The argument • states a vague or unclear thesis and does not explain the issue or provide background details • contains no synthesis of evidence from different sources to support the claim • may not develop counterclaims, and reasoning may not be relevant or sufficient for the evidence cited • concludes without restating the main points of the thesis.
Structure	The argument • follows a clear structure with a logical progression of ideas that connect the essential elements of hook, claim, evidence, counterclaims, and conclusion • links main points with effective transitions that establish coherence.	The argument • establishes clear relationships between the essential elements of hook, claim, evidence, counterclaims, and conclusion/call to action • uses transitions to link the major sections of the essay and create coherence.	The argument • demonstrates an awkward progression of ideas, but the reader can understand them • uses some elements of hook, claim, evidence, and conclusion • spends too much time on some irrelevant details and uses few transitions.	The argument • does not follow a logical organization • includes some details and elements of an argument, but the writing lacks clear direction and uses no transitions to help readers follow the line of thought.
Use of Language	The argument • uses a formal style and tone appropriate to audience and purpose • smoothly integrates and cites textual evidence from multiple sources • shows excellent command of standard English.	The argument • uses a formal style and tone appropriate to the audience and purpose • correctly cites textual evidence from at least three sources • follows conventions of standard English.	The argument • mixes informal and formal writing styles • cites some textual evidence but citations may be missing or inaccurate • includes some incorrect capitalization, punctuation, spelling, grammar, or usage.	The argument • uses mostly informal writing style • uses some textual evidence but does not include citations • includes incorrect capitalization, punctuation, spelling, grammar, or usage that interfere with meaning.