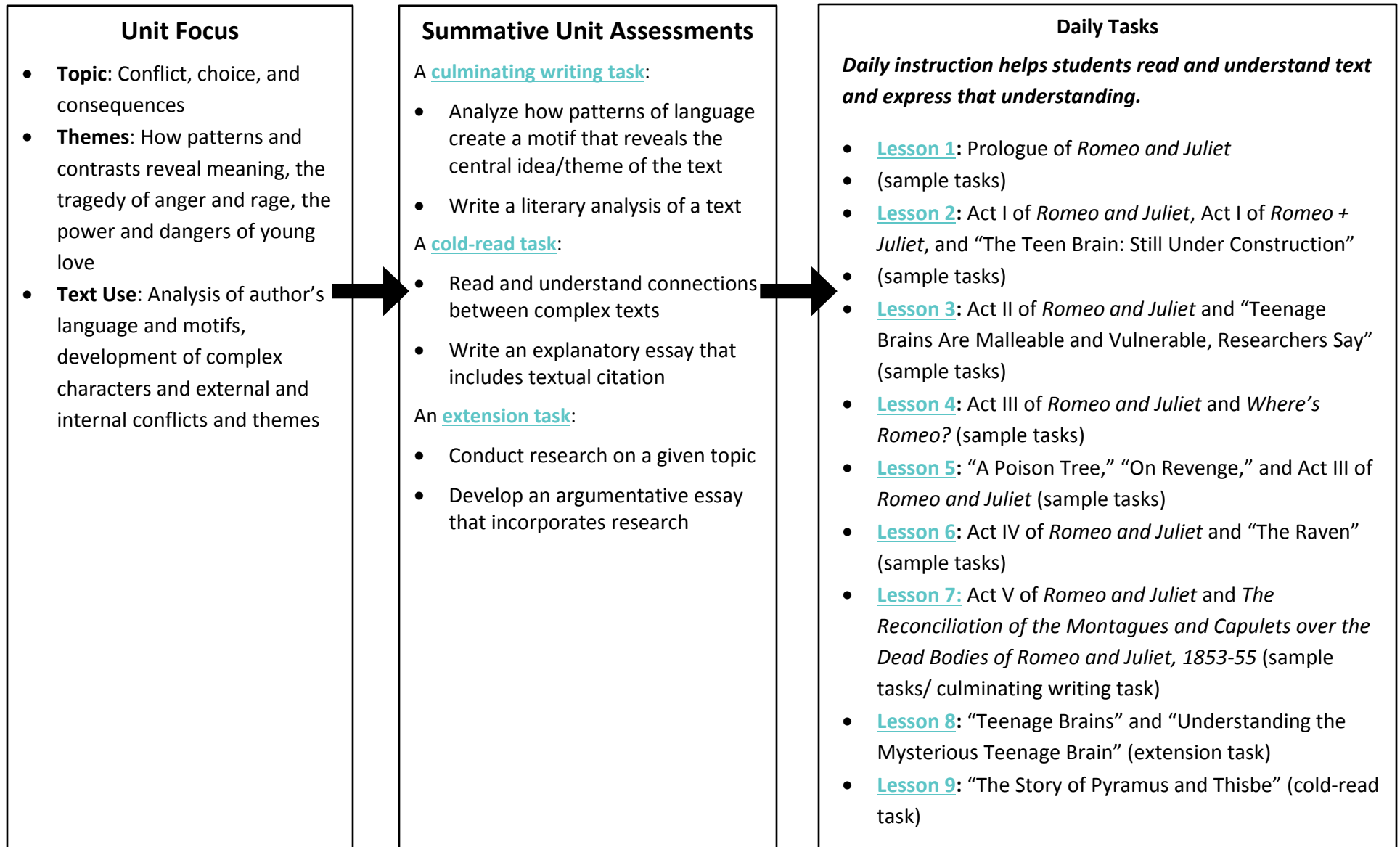


UNIT: ROMEO AND JULIET

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|--|--|
| <p>ANCHOR TEXT</p> <p>Romeo and Juliet, William Shakespeare (Drama)</p> <p>RELATED TEXTS</p> <p><i>Literary Texts (Fiction)</i></p> <ul style="list-style-type: none"> • “A Poison Tree,” William Blake (Poem) • “The Raven,” Edgar Allan Poe (Poem) • “The Story of Pyramus and Thisbe” from <i>Metamorphoses</i>, Ovid <p><i>Informational Texts (Nonfiction)</i></p> <ul style="list-style-type: none"> • “The Teen Brain: Still Under Construction,” National Institute of Mental Health • “Teenage Brains Are Malleable and Vulnerable, Researchers Say,” Jon Hamilton • “On Revenge,” Sir Francis Bacon • “Teenage Brains,” David Dobbs, <i>National Geographic</i> (October 2011) <p><i>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</i></p> <ul style="list-style-type: none"> • <i>Romeo + Juliet</i>, Baz Luhrmann (Film) • “Where’s Romeo? (c. 1912),” William Hatherell (Art; Act III, Scene iii) • “The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55,” Frederic Lord Leighton (Art) • “Understanding the Mysterious Teenage Brain,” <i>Talk of the Nation</i>, NPR (Text and Audio) | <p>UNIT FOCUS</p> <p>Students explore how patterns and contrasts in language (diction, imagery, figurative language) reveal central ideas in texts and develop various motifs (light vs. dark, dreams vs. reality, high vs. low, etc.) in <i>Romeo and Juliet</i>. They come to understand how those motifs emphasize internal and external conflicts that result from love, hate, loyalty, and friendship. Students examine the extent to which characters’ reactions to conflict and opposition dictate the outcomes of a situation and learn about the science and psychology behind the way teenagers think about choice, conflict, and consequence.</p> <p>Text Use: Analysis of author’s language and motifs, development of complex characters and external and internal conflicts and themes</p> <p>Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, RL.9-10.9, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.8, RI.9-10.10</p> <p>Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10</p> <p>Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.6</p> <p>Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6</p> <p>CONTENTS</p> <p>Page 101: Text Set and Unit Focus</p> <p>Page 102: <i>Romeo and Juliet</i> Unit Overview</p> <p>Pages 103-107: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p>Page 108: Instructional Framework</p> <p>Pages 109-123: Text Sequence and Sample Whole-Class Tasks</p> |
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Romeo and Juliet Unit Overview



SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK¹

How do patterns of language reveal central ideas in a text? Select a motif that you have traced throughout your reading of *Romeo and Juliet*. Write an essay that analyzes how the patterns of language (diction, imagery, and figurative language) create a motif that reveals a central idea of the play. Use strong and thorough textual evidence to develop your claims and follow the conventions of standard English.

Teacher Note: Students should formulate a thesis statement that clearly connects the identified motif to a theme or central idea of the play (e.g., *The motif of light and dark in the play emphasizes how the secrecy of forbidden love has dire consequences*). ([RL.9-10.2](#), [RL.9-10.3](#), [RL.9-10.4](#)) The thesis statement should be supported by precise claims and provide clear reasons and evidence to support the claims. ([W.9-10.1a](#)) Students should be required to cite evidence from each act in order to fully develop their analyses. ([RL.9-10.1](#), [W.9-10.1b](#), [W.9-10.9a](#)) To strengthen their writing, students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience. ([W.9-10.1c-e](#), [W.9-10.4](#), [W.9-10.5](#), [W.9-10.10](#)) Students can be required to use parallel structure ([L.9-10.1a](#)) and include various types of phrases and clauses ([L.9-10.1b](#)) studied in the unit for assessment of developing language use skills. If time allows, students produce their final drafts using technology (typing essays in MLA format and uploading their essays to a class blog). ([W.9-10.6](#), [L.9-10.3a](#))

| UNIT FOCUS | UNIT ASSESSMENT | DAILY TASKS |
|---|--|--|
| What should students learn from the texts? | What shows students have learned it? | Which tasks help students learn it? |
| <ul style="list-style-type: none"> • Topic: Conflict, choice, and consequences • Themes: How patterns and contrasts reveal meaning, the tragedy of anger and rage, the power and dangers of young love • Text Use: Analysis of author’s language and motifs, development of complex characters and external and internal conflicts and themes | <p>This task assesses:</p> <ul style="list-style-type: none"> • Determining how patterns of language create a motif that reveals the central idea/theme of the text • Writing a literary analysis of a text | <p>Read and understand text:</p> <ul style="list-style-type: none"> • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 7 (use this task) |

¹ Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK²

Read “[The Story of Pyramus and Thisbe](#)” from *Metamorphoses* by Ovid independently, and then **answer** a combination of multiple-choice and constructed-response questions³ about the text, using evidence for all answers. Sample questions:

1. Write a brief objective summary of “The Story of Pyramus and Thisbe.” ([RL.9-10.2](#), [W.9-10.10](#))
2. From the following list of possible themes, select two themes that are best conveyed by the text. ([RL.9-10.2](#)) For both themes selected, generate a list of textual evidence (e.g., direct quotations and paraphrases) that reveals the development of the themes in the text. ([RL.9-10.1](#), [RL.9-10.2](#), [RL.9-10.3](#))
 - Love causes people to take unnecessary risks.
 - Young love is more passionate and powerful than any other form of love.
 - We cannot foresee the consequences of our choices.
 - Parents generally do not understand their children.
 - Our hopes and desires can blind us to potential downfall.
3. Finally, consider *Romeo and Juliet* and use your dialectical journal/reading log/annotated text to help you respond to the following prompt:

William Shakespeare took inspiration and material for his play *Romeo and Juliet* from “The Story of Pyramus and Thisbe” and Arthur Brooke’s “The Tragicall History of Romeus and Juliet.” Consider your reading of both the play and “The Story of Pyramus and Thisbe,” and write an explanation of how Shakespeare used and altered a theme from “The Story of Pyramus and Thisbe” for his play. Cite evidence from both the play and the story to support your explanation. ([RL.9-10.1](#); [RL.9-10.2](#); [RL.9-10.3](#); [RL.9-10.9](#); [W.9-10.1a](#), [c-e](#); [W.9-10.4](#); [W.9-10.9a](#); [L.9-10.1a-b](#); [L.9-10.2a-c](#))

² Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

³ Ensure that students have access to the complete texts as they are testing.

| UNIT FOCUS | UNIT ASSESSMENT | DAILY TASKS |
|---|--|--|
| What should students learn from the texts? | What shows students have learned it? | Which tasks help students learn it? |
| <ul style="list-style-type: none"> • Topic: Conflict, choice, and consequences • Themes: How patterns and contrasts reveal meaning, the tragedy of anger and rage, the power and dangers of young love • Text Use: Analysis of author’s language and motifs, development of complex characters and external and internal conflicts and themes | <p>This task focuses on:</p> <ul style="list-style-type: none"> • Reading and understanding connections between complex texts • Writing an explanatory essay that includes textual citation | <p>Read and understand text:</p> <ul style="list-style-type: none"> • Lesson 2 (sample tasks included) • Lesson 5 (sample tasks included) <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 3 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 9 (use this task) |

EXTENSION TASK⁴

Ask students to consider how lack of impulse control motivated Romeo and Juliet’s behavior in *Romeo and Juliet*.

To support further understanding of the topic, have students read “[Teenage Brains](#)” by David Dobbs and “[Understanding the Mysterious Teenage Brain](#)” from *Talk of the Nation*. Then conduct independent research to locate one additional text on the given topic. ([W.9-10.7](#), [W.9-10.8](#))

- In a multi-paragraph essay, have students identify the possible causes of Romeo and Juliet’s behavior, explaining how different actions and decisions could have prevented the end results. Cite and compare specific actions from the play and compare them with your research to scientifically explain the behavior. Conclude the essay by assessing the importance of teaching responsible risk-taking to adolescents in order to avoid tragic consequences like those in *Romeo and Juliet*. Incorporate grade-appropriate words and phrases and demonstrate proper punctuation and spelling. ([W.9-10.1a](#), [e](#); [W.9-10.2a-f](#), [L.9-10.2a-c](#), [L.9-10.6](#))

To strengthen their writing, use this process with students:

- After reading each act, students engage in small-group discussions about how the age of the main characters contributes to the dramatic effect of the play and supports central ideas of the play. Students record evidence and commentary to support their understanding of the play. ([RL.9-10.1](#), [SL.9-10.1a-d](#), [SL.9-10.4](#)) (Lessons 2-7)
- Students identify their writing task from the prompt provided.
- Students complete an evidence chart as a pre-writing activity. Remind students to use any relevant notes they compiled while reading the play and other texts in the unit or through research. Ensure students cite from at least three sources, using proper citation format, to support their essays. An evidence chart has three columns: (1) Evidence: Quote or paraphrase, (2) Page number, (3) Elaboration/explanation of how this evidence supports ideas or arguments. ([RL.9-10.1](#), [W.9-10.2b](#), [W.9-10.9a-b](#))
- Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (e.g., expository, analytical, argumentative) and think about the evidence they found. Have student pairs (or the teacher) review each other’s evidence chart and offer feedback. ([W.9-10.5](#))
- Have students develop a specific thesis statement.⁵ This could be done independently or with a partner. As needed, model for students how to create a thesis statement. ([W.9-10.2a](#))

⁴ Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

⁵ Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

- Have students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience ([W.9-10.4](#), [W.9-10.5](#)) Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.). (Lessons 3-7)
- Require students to use parallel structure and include various types of phrases and clauses studied in the unit for assessment of developing language use skills. ([L.9-10.1a-b](#))
- If time allows, have students produce their final drafts using technology (typing essays in MLA format and uploading their essays to a class blog). ([W.9-10.6](#), [L.9-10.3a](#)) (Lesson 8)

| UNIT FOCUS | UNIT ASSESSMENT | DAILY TASKS |
|---|--|--|
| What should students learn from the texts? | What shows students have learned it? | Which tasks help students learn it? |
| <ul style="list-style-type: none"> • Topic: Conflict, choice, and consequences • Themes: How patterns and contrasts reveal meaning, the tragedy of anger and rage, the power and dangers of young love • Text Use: Analysis of author’s language and motifs, development of complex characters and external and internal conflicts and themes | <p>This task focuses on:</p> <ul style="list-style-type: none"> • Conducting research on a given topic • Developing an argumentative essay that incorporates research | <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 2 (sample tasks) • Lesson 3 (sample tasks) • Lesson 5 (sample tasks) • Lesson 6 (sample tasks) • Lesson 7 (sample tasks) • Lesson 8 (use this task) |

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)⁶ to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student’s reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



⁶ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

| TEXT SEQUENCE | TEXT USE |
|---|---|
| <p>LESSON 1:⁷</p> <p>Prologue, <i>Romeo and Juliet</i>, William Shakespeare</p> | <p><u>TEXT DESCRIPTION:</u> The Prologue of <i>Romeo and Juliet</i> introduces readers or viewers of the play to the major conflicts of the play.</p> <p><u>TEXT FOCUS:</u> Shakespeare’s language in the Prologue conveys the conflicting motivations of Romeo and Juliet. (RL.9-10.3, RL.9-10.4) Examining word choice and sentence construction in the Prologue provides a model for students to analyze similar features in key scenes throughout the play. (RL.9-10.4)</p> <p><u>MODEL TASKS</u></p> <p>LESSON OVERVIEW: Students read the Prologue to determine the main conflicts in the play. Then students discuss how the ideas and themes of <i>Romeo and Juliet</i> are commonly adapted for modern texts.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Read the Prologue aloud at least twice before asking students to engage with the text to support students with the complexity of Shakespearean language. • Have students create a written objective summary⁸ of the Prologue. (RL.9-10.2) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Provide students with a clean copy of the Prologue with ample spacing for annotation. In partner groups, have students do the following: <ul style="list-style-type: none"> ○ Identify the sentence breaks with slash marks, then identify the various phrases and clauses in each sentence and determine what information they add to readers’ understanding. (RL.9-10.4, L.9-10.1b) Support students with a Killgallon-style sentence composing⁹ lesson: <ul style="list-style-type: none"> ▪ Students write each phrase or clause on a strip of paper, leaving out the punctuation and capitalization. ▪ Students “unscramble” the sentence by arranging the phrases and clauses into a traditional subject-verb-object construction or other logical sentence construction that helps them to understand the information provided in the sentence. (L.9-10.1b) |

⁷ **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

⁸ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

⁹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

| TEXT SEQUENCE | TEXT USE |
|--|--|
| | <ul style="list-style-type: none"> ▪ Students present their sentence constructions to another group in a pair-square-share format and discuss how the arrangement of the phrases and clauses creates meaning. (RL.9-10.4, L.9-10.1b, SL.9-10.1a) ▪ Finally, working in a whole-class group, students collaboratively rewrite the Prologue using the new sentence constructions. (W.9-10.5, L.9-10.1b) <ul style="list-style-type: none"> ○ Determine the meanings of words and phrases with figurative or connotative meanings used in the text (e.g., <i>ancient grudge</i>, <i>mutiny</i>, <i>fatal</i>, <i>star-crossed lovers</i>, <i>misadventured</i>, <i>piteous</i>, <i>rage</i>). (RL.9-10.4, L.9-10.4a, L.9-10.5a-b, L.9-10.6) ○ Discuss in small groups how the words, phrases, and clauses create a tone in the Prologue and how the language conveys the seriousness of the characters’ conflicts. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, SL.9-10.1, SL.9-10.4) <ul style="list-style-type: none"> • Conduct a class discussion of the effect of the words, phrases, and clauses on the tone of the Prologue and the effect of that tone on the reader’s initial understanding of the play. Then have students write an explanation of the major conflicts of the play as they are revealed by the words, phrases, and clauses in the Prologue. (RL.9-10.1, RL.9-10.2, RL.9-10.4, W.9-10.9a, W.9-10.10) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Conduct a discussion in which students explore the following questions: Why do themes from classic works get transformed in later works, for example, the “star-crossed lovers” theme? Why does the “star-crossed lovers” theme appeal to teenagers? How do modern films, television shows, and novels transform this theme? Prompt students to use accountable talk¹⁰ throughout the discussion. (RL.9-10.1, RL.9-10.9, SL.9-10.1, SL.9-10.4) |
| <p>LESSON 2:</p> <p>Act I, <i>Romeo and Juliet</i>, William Shakespeare</p> <p>Act I, <i>Romeo + Juliet</i>, Baz Luhrmann</p> <p>“The Teen Brain: Still Under</p> | <p>TEXT DESCRIPTION: Act I of <i>Romeo and Juliet</i> introduces the major characters and conflicts of the play. “The Teen Brain: Still Under Construction” is an informational pamphlet about the development of adolescent brains that offers insight into how teenagers process information and situations and make decisions.</p> <p>TEXT FOCUS: Much of the action of the play centers on Romeo and Juliet’s rapid decision-making and risk-taking, which provides students the opportunity to explore how the title characters’ age and inexperience may contribute to their eventual deaths. The pamphlet provides students with information about how the age of the characters contributes to their internal conflicts and develops the action of the play. It also sets up the Extension Task. To continue language analysis students will identify possible motifs that may carry through the play in preparation for the Culminating Writing Task.</p> |

¹⁰ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

| TEXT SEQUENCE | TEXT USE |
|---|---|
| <p>Construction,” National Institute of Mental Health</p> | <p><u>MODEL TASKS</u></p> <p>LESSON OVERVIEW: First, students read and summarize Act I of the play prior to analyzing the first act for various motifs. Then they practice reading and analyzing complex text independently. Lastly, students apply knowledge gained through the reading of the pamphlet to the play as they begin working on their Extension Task essay.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Support students in reading the archaic language and understanding references and movements and placement of characters throughout the act. To support students, show clips from either the Zeffirelli or Luhrmann films in advance of reading or use an audio version of the play. If using the films, watch Act I in advance of reading it. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here¹¹. (RL.9-10.7) • Create a class T-chart with Montague on the left side and Capulet on the right side. While reading the first act as a class, record the major characters, descriptions, actions, motivations, and key quotations. Draw a horizontal line between each character. Add to the chart over the course of the unit while reading the play aloud. • Have students summarize¹² the act in writing with a partner. (RL.9-10.2) • Provide students with a dialectical journal template.¹³ Following the first reading of Act I, divide students into pairs and have them locate words, phrases, and quotations that create contrasts throughout the act. As needed, provide students with possible categories (light vs. dark, high vs. low, dreams/sleep vs. reality). Ask students to record the contrasts in their dialectical journal and consider what the contrasts reveal about the characters or their situations in the act.¹⁴ (RL.9-10.1, RL.9-10.4, SL.9-10.1b, L.9-10.5a-b) • After pairs have recorded their initial observations, have each pair join with another pair to form a group of four. Have them share their observations and discuss any patterns they notice (e.g., Is there a certain kind of contrast that consistently describes a particular character or pair of characters? Or is there a certain type of incident or event that happens when the contrasts are presented?) and the significance of those patterns. As they discuss, monitor the groups and ask prompting questions to make sure they are noticing the patterns and discussing their significance. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b) |

¹¹ http://www-tc.pbs.org/shakespeare/educators/handouts/film-1p_comparingadapt.pdf

¹² <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹³ <http://www.docstoc.com/docs/27759900/Sample-Dialectical-Journal-Night>

¹⁴ For example: **Textual Evidence:** Romeo says, “Oh, she doth teach the torches to burn bright.” **Possible Student Commentary:** Romeo thinks Juliet is brighter than fire. He is attracted to her like someone might be attracted to fire, which gives off light and heat that help people live. His attraction may be too intense.

| TEXT SEQUENCE | TEXT USE |
|---------------|--|
| | <ul style="list-style-type: none"> • Conduct a discussion as a class. Begin by defining <i>motif</i>, and then ask students the motifs they have begun noticing in Act I (e.g., the categories listed above). Then have students share key points from their partner and group discussion, citing examples from Act I. For each example provided, prompt students to discuss their interpretation of the language, imagery, and possible connection to a developing theme or central idea of the play. (RL.9-10.1, RL.9-10.2, RL.9-10.4, SL.9-10.1a, c-d, L.9-10.5a-b) • Teacher Note: Once oriented to the repeated use of contrasts throughout the play, students should be able to identify them easily. However, students will need support in the first few acts with identifying the patterns among these contrasts and their connections to the themes or central ideas of the play. The logs/journals where students explore the patterns should initially be completed with the whole class to provide modeling. Provide students with targeted feedback to improve the quality of their commentary, opportunities to revise commentary when needed, and repeated opportunities to discuss their analysis of how the language patterns in the play reveal meaning in small and large groups. Try to avoid assigning a set number of examples that students must identify, and instead ask students to identify as many examples as they can find that develop the central ideas of the text. • Working independently or in pairs, students reread the “Queen Mab” speech (Scene 4) and write a concise objective summary of the content of the speech. (RL.9-10.2) Model for students how to understand the first two sentences of the speech by asking strategic questions focused on pulling the key details from each sentence (similar to the sentence composing lesson from Lesson 1). Then, working sentence by sentence, have students identify the key words and phrases that reveal the central idea of the speech as a whole. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.4a-d, L.9-10.5a) Finally, conduct a whole-class discussion in which students explain how the patterns of imagery and word choice further the dreams motif that runs throughout the play and establish a central idea in the play as a whole. (RL.9-10.4, L.9-10.5a, SL.9-10.1a) • Have students read the pamphlet “The Teen Brain: Still Under Construction” independently and identify the major claims. (RI.9-10.2, RI.9-10.10) • After reading Act I and the pamphlet, have students work in small groups to create a three-column chart: (1) Character, action, and evidence; (2) Related claims from pamphlet; (3) Related claims from article. Prompt students to identify Romeo’s behavior described by Benvolio and Lord Montague and Juliet’s behavior in Scene 5 in column one. In column two, locate evidence or examples from the pamphlet that illustrate similar claims about teenage thinking and behavior. (RI.9-10.1, RI.9-10.2, RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, L.9-10.5a) |

| TEXT SEQUENCE | TEXT USE |
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| | <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> In preparation for the Extension Task, have students discuss in small groups the connections between Romeo and Juliet’s behavior and their age, citing evidence from both the pamphlet and the play to support their thinking. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2) Following these discussions, ask students to draft a written analysis of the characters Romeo and Juliet based on their initial reading (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) Students present their drafts to one or two groups and receive feedback from students and teachers about the strength of their evidence and analysis. (W.9-10.5, SL.9-10.4, SL.9-10.6) |
| <p>LESSON 3:</p> <p>Act II, Romeo and Juliet, William Shakespeare</p> <p>“Teenage Brains Are Malleable and Vulnerable, Researchers Say,” Jon Hamilton</p> | <p>TEXT DESCRIPTION: Act II of <i>Romeo and Juliet</i> presents the rising action of the play, in which Romeo and Juliet make secret plans to marry in haste. The Jon Hamilton text provides information that refines students’ understanding of how teenagers process risks and make choices.</p> <p>TEXT FOCUS: The rising action of Act II complements the content of the Hamilton text as students consider Romeo and Juliet’s conflicting motivations (their love/passion for each other, their loyalty to their parents, and the feud between their families).</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read and analyze key scenes in Act II of the play, focusing on how the pattern of language and imagery develop a theme of the play. Students continue to apply knowledge gained through reading informational texts to understand more deeply the motivations and decisions of the characters in the play. Students use that knowledge as the basis for their Extension Task essay.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> Support students in reading the archaic language and understanding references, movements, and placement of characters throughout the act by showing clips from either the Zeffirelli or Luhrmann films in advance of reading or by using an audio version of the play. If using the films, watch Act II in advance of reading it. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here¹⁵. (RL.9-10.7) |

¹⁵ http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf

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| | <ul style="list-style-type: none"> • Continue to update the class T-chart begun in Lesson 2. • Have students <u>summarize</u>¹⁶ the act. (RL.9-10.2) • Using the provided dialectical journal template from Lesson 1, have students continue to identify patterns of language throughout the act that reveal possible motifs in the play (light vs. dark, high vs. low, dreams/sleep vs. reality, etc.). (RL.9-10.4, L.9-10.5a-b) For each example they locate, have students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2) • Working independently or in pairs as appropriate, have students closely read Friar Laurence’s soliloquy at the opening of Act II, Scene 3, and summarize the speech’s literal meaning. (RL.9-10.2) <ul style="list-style-type: none"> ○ Working sentence by sentence, prompt students to determine the literal and figurative meanings of the key words and phrases. After students record their notes for each sentence, have them review their notes and the text to determine the central idea of the speech.¹⁷ Have students record their thinking in annotations or dialectical journals. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.4, L.9-10.5a) ○ Then, have students determine how the order and meaning of the ideas foreshadows the tragic ending of the play. (RL.9-10.4, L.9-10.5a) Students should record their thinking in annotations or dialectical journals, connecting specific structural elements to meaning. (RL.9-10.1, RL.9-10.2) • Have students engage in a whole-class discussion about how the language and structure of the speech develop a central idea of the play. (RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.5, L.9-10.4, L.9-10.5a, SL.9-10.1, SL.9-10.4) • Have students independently read and summarize the article “Teenage Brains Are Malleable and Vulnerable, Researchers Say.” (RI.9-10.2, RI.9-10.10) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Have students write a brief timed analysis in answer to the following question: How do the language and structure of Friar Laurence’s soliloquy reveal and develop a central idea of the play? (RL.9-10.1, RL.9-10.2, RL.9-10.4, W.9-10.1a-e, W.9-10.9a, W.9-10.10, L.9-10.5a) Allow students to use their annotations or dialectical journals as they write. • In preparation for the Extension Task, have students complete the three-column chart created in Lesson 2. In column one, have students include additional actions by Romeo and Juliet in Act II. In column three, prompt students to locate evidence from the article that illustrates similar claims about teenage behavior. |

¹⁶ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹⁷ Example: As Friar Laurence explores the paradoxes of nature, his speech foreshadows the larger conflicts of the play.

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| | <ul style="list-style-type: none"> • Lastly, in small groups, have students discuss the connections between Romeo and Juliet’s behavior and their age, citing evidence from the pamphlet, the Hamilton article, and the play to support their thinking. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2) • Following these discussions, ask students to refine the initial draft of their essay begun in Lesson 2 by adding evidence and commentary about the events of Act II. Students should develop their analysis of the characters Romeo and Juliet (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) • Have students continue to present the draft of their essay to peers and receive feedback from students and teachers about the strength of their evidence and analysis and their success at responding to feedback throughout the process. (W.9-10.5, SL.9-10.4d, SL.9-10.4, SL.9-10.6) |
| <p>LESSON 4:</p> <p>Act III, <i>Romeo and Juliet</i>, William Shakespeare</p> <p>Where’s Romeo?, William Hatherell</p> | <p>TEXT DESCRIPTION: Act III presents climactic action in which Romeo and Juliet struggle to control their impulses and manage the internal and external conflicts they face, placing them in a series of situations in which they must make difficult decisions rapidly. The Hatherell painting presents a depiction of personal sorrow that arises from hasty or impulsive actions and pairs well with the text of Act III, in which the friar and the nurse comfort Romeo after he has murdered Tybalt.</p> <p>TEXT FOCUS: The structure of events and character interactions in Acts II and III are significant as Romeo and Juliet act impulsively to try to stay together despite their feuding families. Students examine how the interaction of characters and miscommunications lead to misinterpretation and rash judgments, creating tension and suspense for the audience. (RL.9-10.5)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: First, students read the act, and then they study a visual depiction of the emotional effects of Romeo’s impulsive decisions.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Have students read scenes independently or in small groups. Show Act III of either the Zeffirelli or Luhmann films after reading the act. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here¹⁸. (RL.9-10.7) • Continue to update the class T-chart begun in Lesson 2. |

¹⁸ http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf

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| | <ul style="list-style-type: none"> • Have students summarize¹⁹ the act. (RL.9-10.2) • Using the provided dialectical journal template from Lesson 1, have students continue to identify patterns of language throughout the act that reveal possible motifs in the play (light vs. dark, high vs. low, dreams/sleep vs. reality, etc.). (RL.9-10.4, L.9-10.5a-b) For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2) • While reading Act III, Scene iii, have students view <i>Where’s Romeo?</i> Direct students to describe and summarize the action of the painting. (RL.9-10.2) • After reading Act III, Scene iii, have students work in pairs to analyze <i>Where’s Romeo?</i> using the OPTIC strategy²⁰ for visual texts. (RL.9-10.1, RL.9-10.2) • Then ask students to compare the representation of Romeo’s grief in the play and the painting, making note of what is emphasized or absent in each. (RL.9-10.7) Have students discuss their interpretations of the painting, working together to answer the question “How does the depiction of Romeo’s reaction in the painting influence your understanding of Romeo’s character and the events of Act III, Scene iii?” (RL.9-10.1, RL.9-10.2, RL.9-10.3, SL.9-10.2) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Based on their summaries of each act, have students create a timeline of significant events in Acts I-III of the play. For each event, have students note the characters involved, the cause of the event,²¹ the result that led to the next event on the timeline, and whether the event had a positive or negative outcome. (RL.9-10.2) After students have created their timelines, have them work in pairs to review the various causes and effects, noticing any patterns. Conduct a class discussion in which students explain how each negative outcome could have been avoided. Then discuss the effect the structure of events creates on the audience/reader and consider the change in effect if the negative outcomes were avoided. (RL.9-10.5, SL.9-10.1a) |
| <p>LESSON 5:</p> <p>“A Poison Tree,” William Blake</p> <p>“On Revenge,” Sir Francis</p> | <p>TEXT DESCRIPTION: This continues the study of revenge with an Elizabethan text that explores the ethics of revenge.</p> <p>TEXT FOCUS: Through this combination of texts, students are presented various perspectives of revenge and its effects. The Blake poem uses an extended metaphor to reveal the effects of allowing anger and wrath to grow unchecked by reason. The essay by Sir Francis Bacon presents a reasoned argument about the ethics of revenge and how a person must reason through the purpose of revenge before acting.</p> |

¹⁹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

²⁰ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

²¹ For example: miscommunication, bad timing, impulsive decision, etc.

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| <p>Bacon</p> <p>Act III, <i>Romeo and Juliet</i>, William Shakespeare</p> | <p><u>MODEL TASKS</u></p> <p>LESSON OVERVIEW: Students study the concept of revenge across multiple texts. They explore the Elizabethan revenge ethic as presented in the Bacon essay. The lesson culminates with students discussing the theme of revenge in the play, including how it motivates characters and advances the plot.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Direct students to read and paraphrase “A Poison Tree” independently. (RL.9-10.2, RL.9-10.10) Then, using TP-CASTT,²² ask students independently analyze the poem, recording their analyses in annotations or notes. (RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.5, L.9-10.4a-d, L.9-10.5a-b) • Have students write a brief explanation of how Blake’s use of figurative language (e.g., the extended metaphor) relates to the events and themes of the play, citing evidence from the play and the poem to support their analysis. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a) • Read aloud “On Revenge” as students follow along with a printed copy. Direct students to replace words with archaic spelling with modern words (e.g., <i>saith</i> with <i>says</i>, <i>doth</i> with <i>does</i>) as they may have been doing with <i>Romeo and Juliet</i>. Then have students summarize²³ the essay with support from the teacher or partners as appropriate. (RI.9-10.2) • Direct students to mark places in “On Revenge” where they have observations about Bacon’s argument about revenge while the text is being read aloud. For each marked place, reread the text aloud at a slightly slower pace. • After the second reading, divide the students into pairs and direct them to discuss their initial reactions to the text (What do they understand? What do they have questions about?). (RI.9-10.1, RI.9-10.2, SL.9-10.1a-d) • Read the text aloud again, stopping at each paragraph break to allow pairs to discuss their developing understanding of the central ideas of the text, including how the order in which Bacon makes his points contributes to the overall meaning. (RI.9-10.1, RI.9-10.2, RI.9-10.3) Have students mark specific phrases and sentences that most reveal and develop Bacon’s argument on revenge. (RI.9-10.1, RI.9-10.5) Then, next to each paragraph, have students write a sentence describing the main idea and/or purpose of the paragraph. Conduct a whole-class discussion in which pairs present the sentences they wrote for each paragraph and then discuss how the ideas connect and/or build on each other to develop a central idea of the text. (RI.9-10.2, RI.9-10.3, RI.9-10.5) (<i>Note: Allow students as much time as needed to work through the essay, providing support as needed.</i>) |

²² <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

²³ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

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| | <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Direct each pair to write an objective summary²⁴ of Bacon’s argument about revenge and include a written explanation of whether they agree or disagree with Bacon’s position. Should Bacon’s argument be qualified in some way? Cite evidence from the text to support the response. (RI.9-10.2, RI.9-10.8, W.9-10.9b, W.9-10.10) • Conduct a Socratic seminar that examines the function of revenge in Acts I-III. Have students respond to the following questions: <ul style="list-style-type: none"> ○ What is the nature of revenge as depicted in the various texts? Is it an inevitable human reaction or is it controllable? ○ Are Romeo and Juliet making decisions or simply responding to their situation? ○ Who or what is to blame for their current situation? ○ What does their situation reveal about the human condition? <p>Form two circles. Provide time for students to work in pairs to devise answers to the questions and locate specific evidence, using the dialectical journals, summaries, and annotated texts from the unit. (RL.9-10.1, W.9-10.9a-b) Have the students form two circles, with one partner from each pair on the inner circle and the other partner from each pair on the outer circle. Then have the inner circle discuss their answers to the questions for eight minutes using accountable talk²⁵ and providing evidence for their ideas. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, students in the outer circle evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.9-10.3) Have students in the outer circle record their thoughts using a platform like TodaysMeet.²⁶ (W.9-10.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the seminar, have students reflect in writing on the quality of the seminar: How has your thinking changed as a result of this seminar? (SL.9-10.1d) What was done well? How can we improve?</p> <ul style="list-style-type: none"> • In preparation for the Extension Task, have students discuss in small groups the connections between Romeo and Juliet’s behavior and their age, citing evidence from the play and other texts to support their thinking. Have students base their discussions on the three-column chart created in Lessons 2-3 and their dialectical journals. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2) |

²⁴ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

²⁵ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

²⁶ <https://todaysmeet.com/>

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| | <ul style="list-style-type: none"> Following these discussions, ask students to refine the initial draft of their essay begun in Lesson 2 by adding evidence and commentary about the events of Act III. Students should develop their analysis of the characters Romeo and Juliet (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) Have students continue to present their drafts to peers and receive feedback from students and teachers about the strength of their evidence and analysis and their success at responding to feedback throughout the process. (W.9-10.5, SL.9-10.4d, SL.9-10.4, SL.9-10.6) |
| <p>LESSON 6:</p> <p>Act IV, <i>Romeo and Juliet</i>, William Shakespeare</p> <p>“The Raven,” Edgar Allan Poe</p> | <p>TEXT DESCRIPTION: Act IV escalates the tension and suspense in the play as Romeo and Juliet conspire with the friar.</p> <p>TEXT FOCUS: Act IV provides opportunities for students to examine how an author’s use of language and events creates an effect on the reader, such as tension or mystery. The speaker’s situation and reactions in “The Raven” parallel those of Juliet’s in Scene iii. Teachers can use “The Raven” as a moderately complex text to monitor students’ developing reading skills or can pair the texts to allow students to draw the comparisons in student-facilitated discussions or timed writing experiences.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read Act IV and continue to study the language patterns and draw conclusions about their meaning, focusing a key scene in Act IV—Juliet’s descent into madness. Students practice reading complex texts independently by reading “The Raven” and analyzing similar imagery and themes across the two texts. Lastly, students continue to develop and refine their Extension Task essay.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> Have students read scenes independently or in small groups and read the remainder of the act aloud. (RL.9-10.10) Show Act IV of either the Zeffirelli or Luhmann films after reading the act. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here²⁷. (RL.9-10.7) |

²⁷ http://www-tc.pbs.org/shakespeare/educators/handouts/film-lp_comparingadapt.pdf

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| | <ul style="list-style-type: none"> • Continue to update the class T-chart begun in Lesson 2. • Have students summarize²⁸ the act. (RL.9-10.2) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Using the provided dialectical journal template from Lesson 1, have students continue to identify patterns of language throughout the act that reveal possible motifs in the play (light vs. dark, high vs. low, dreams/sleep vs. reality, etc.). (RL.9-10.4, L.9-10.5a-b) For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Have students closely read Juliet’s soliloquy in Act IV, Scene iii, in which she slowly devolves into a frantic madness before drinking the poison that will send her to the family’s tomb. Ask students to determine the literal and figurative meanings of words and phrases in the soliloquy²⁹ and analyze in annotations or notes how the language changes over the course of the soliloquy. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4) • Working independently, have students write a brief written response to the following: How does the language of the soliloquy reflect Juliet’s fear? (RL.9-10.1, RL.9-10.3, RL.9-10.4, W.9-10.9a, W.9-10.10) • Then have students independently read “The Raven” and complete the following. (RL.9-10.10) (<i>Note: Teachers can use this as practice for the cold-read task to monitor students’ developing reading and writing skills.</i>) All responses should cite strong and thorough evidence. <ul style="list-style-type: none"> ○ Read the poem and write an objective summary. (RL.9-10.2) ○ Determine the speaker’s physical and emotional state at the beginning of the poem. (RL.9-10.1, RL.9-10.3) ○ Explain how the speaker’s description of the evening establishes a mood in the poem. (RL.9-10.1, RL.9-10.4) ○ Analyze how the speaker’s reaction to the raven reveals his developing mental or emotional state. (RL.9-10.1, RL.9-10.4, L.9-10.4, L.9-10.5) |

²⁸ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

²⁹ For example: “faint cold fear thrills through my veins/That almost freezes up the heat of life”; “My dismal scene I needs must act alone”; “be stifled in the vault,/To whose foul mouth no healthsome air breathes in,/And there die strangled”; “horrible conceit of death and night,/Together with the terror of the place”; “Where bloody Tybalt, yet but green in earth,/Lies festering in his shroud”; “with loathsome smells,/And shrieks like mandrakes’ torn out of the earth.”

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| | <ul style="list-style-type: none"> ○ The final stanza of the poem describes the raven as “never flitting, still is sitting, still is sitting...just above [the] chamber door.” Explain the significance of the raven’s physical presence in the speaker’s room and its effect on the development of the speaker’s character. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4) ○ Explain how the interaction between the raven and speaker convey a theme of the poem. (RL.9-10.1, RL.9-10.2) ● In preparation for the Extension Task, have students discuss in small groups the connections between Romeo and Juliet’s behavior and their age, citing evidence from the play to support their thinking. Have students base their discussions on the three-column chart created in Lessons 2-3 and their dialectical journals. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2) ● Following these discussions, ask students to refine the initial draft of their essay begun in Lesson 2 by adding evidence and commentary about the events of Act IV. Students should develop their analysis of the characters Romeo and Juliet (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) ● Have students continue to present their drafts to peers and receive feedback from students and teachers about the strength of their evidence and analysis and their success at responding to feedback throughout the process. (W.9-10.5, SL.9-10.4d, SL.9-10.4, SL.9-10.6) |
| <p>LESSON 7:</p> <p>Act V, Romeo and Juliet, William Shakespeare</p> <p>The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55, Frederic Lord Leighton</p> | <p>TEXT DESCRIPTION: Act V presents the resolution of the play, in which Romeo and Juliet commit suicide and their families suffer debilitating grief over their role in their children’s deaths.</p> <p>TEXT FOCUS: The events of Act V and the depiction of the final scene in the painting present opportunities for students to integrate the ideas and information from the texts in the unit as they consider how youth, anger, revenge, and grief motivate human behavior and yield powerful results.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read and summarize Act V. They continue to refine their essays for the Extension Task, incorporating more support and evidence from the play.</p> |

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| | <p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Have students read key scenes independently or in small groups. (RL.9-10.10) Show Act V of either the Zeffirelli or Luhmann films after reading the act. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here³⁰. (RL.9-10.7) • Continue to update the class T-chart begun in Lesson 2. • Have students summarize³¹ the act. (RL.9-10.2) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Using the provided dialectical journal template from Lesson 1, have students continue to identify patterns of language throughout the act that reveal possible motifs in the play (light vs. dark, high vs. low, dreams/sleep vs. reality, etc.). (RL.9-10.4, L.9-10.5a-b) For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2) • After reading Act III, Scene iii, have students work in pairs to analyze <i>The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55</i> using the OPTIC strategy³² for visual texts. (RL.9-10.1, RL.9-10.2) • Prompt students to review the notes of the differences between the film and written versions of the <i>Romeo and Juliet</i>. Have them select a specific scene from the play to compare to another medium (either film or art), focusing on the representation of a specific character, idea, or theme. Pair students together who selected similar scenes for support. Have students examine each medium (written play and either film or art), making note of what is emphasized or absent in each version. (RL.9-10.7) Students can focus on setting (lighting/mood), placement and/or movement of characters, order and timing of events, description or representation of characters' emotions, dialogue (added, removed, or changed lines and delivery). Have students briefly explain in writing the significance of the differences on meaning or effect of the play. (RL.9-10.2, RL.9-10.4, RL.9-10.5, W.9-10.9a, W.9-10.10) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • In preparation for the Extension Task, students discuss in small groups the connections between Romeo and Juliet's behavior and their age, citing evidence from the play and additional texts to support their thinking. Have students base their discussions on the three-column chart created in Lessons 2-3 and their dialectical journals. (RL.9-10.1, RL.9-10.2, |

³⁰ http://www.tc.pbs.org/shakespeare/educators/handouts/film-lp_comparingadapt.pdf

³¹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

³² <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

| TEXT SEQUENCE | TEXT USE |
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| | <p data-bbox="583 235 1236 261">RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2)</p> <ul data-bbox="537 289 1997 581" style="list-style-type: none"> <li data-bbox="537 289 1997 456">• Following these discussions, ask students to refine the initial draft of their essay begun in Lesson 2 by adding evidence and commentary about the events of Act V. Students should develop their analysis of the characters Romeo and Juliet (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) <li data-bbox="537 483 1997 581">• Have students continue to present their drafts to peers and receive feedback from students and teachers about the strength of their evidence and analysis and their success at responding to feedback throughout the process. (W.9-10.5, SL.9-10.4d, SL.9-10.4, SL.9-10.6) <p data-bbox="489 605 1140 631">SAMPLE SUMMATIVE TASK: Culminating Writing Task</p> |
| <p data-bbox="107 657 233 683">LESSON 8:</p> <p data-bbox="107 727 401 792">“Teenage Brains,” David Dobbs</p> <p data-bbox="107 800 443 898">“Understanding the Mysterious Teenage Brain,” <i>Talk of the Nation</i></p> | <p data-bbox="489 657 1980 797">TEXT DESCRIPTION: These two texts support students as they complete the extension task by offering additional research about adolescent thinking and behavior that they can cite to develop their claims in the Extension Task essay. Additionally, both articles are well written and provide excellent mentor texts for writing workshops in which students work to imitate text structure and sentence constructions to strengthen their own writing.</p> <p data-bbox="489 821 663 847">MODEL TASK</p> <p data-bbox="489 872 1014 898">SAMPLE SUMMATIVE TASK: Extension Task</p> |
| <p data-bbox="107 928 233 954">LESSON 9:</p> <p data-bbox="107 998 432 1096">“The Story of Pyramus and Thisbe,” from <i>Metamorphoses</i>, Ovid</p> | <p data-bbox="489 928 1980 993">TEXT DESCRIPTION: This text tells the story of Pyramus and Thisbe and is sufficiently complex to assess students’ developing reading ability and mastery of the standards.</p> <p data-bbox="489 1018 663 1044">MODEL TASK</p> <p data-bbox="489 1068 1020 1094">SAMPLE SUMMATIVE TASK: Cold-Read Task</p> |