

Kotake, Alice Y.

Romeo and Juliet

July 12, 1991

Target Group:

9th Grade, Gifted/Talented
25 max. / class

Previous experience with Shakespeare: Although there are some years when the 8th graders will read Shakespeare's Romeo and Juliet, there is no assurance that this will happen with regularity. The Mililani High School G/T program offers a differentiated program which integrates history and English. Shakespeare is covered in all four years:

9th grade

Romeo and Juliet

Midsummer-Night's Dream (opt.)

10th grade

Othello

11th grade

Macbeth

12th grade

Hamlet

King Lear (opt.)

Objectives:

- Students will explore and study how reason and emotion conflict in this play and how it relates to their own lives.
- Students will learn how Shakespeare shaped and crafted his plays through the use of conventions of poetry and play writing.
- Students will develop an appreciation of the timeless beauty and relevancy of Romeo and Juliet.

Note: 50-55 min. classes conducted 4 times per week.

Students are arranged in groups of four around student desks. It is difficult to create large spaces for activities.

Day 1-2: Introduction to Stage Combat

Students will meet in the gym or the lawn. Following directions ala Michael Tolaydo, or by inviting a professional (check w/ Alliance for Drama Educators, Central District Drama Resource Teacher, The Starving Artist Co. or Artists-in-the-schools) for the two days. Students will all participate in physically getting involved in staging. This activity is being used mainly to get students excited about Shakespeare. It also tells them that Shakespeare wrote to please his public, who enjoyed action on stage.

Day 3 - Organizing the Acting Companies

4 (From the handout on Twelfth Night)

1. Establish the name of your company - later if there aren't any good ideas.
2. Cold reading of the act (5 groups - 5 students each)
For the sake of efficiency, the teacher will give a brief account of the play as a whole. One nice thing about this play is that each scene achieves a principal result. For example, in the first scene the violence and feuding between the Capulets and Montague is introduced. Each group (act) picks an act by drawing. - After reading through the act, make a scene by scene list of the purposes.
3. Choose a scene to act out.
4. Cast Everyone must participate
Homework; Each person must study the scene and start working out the meaning of the lines. Make a list of words you don't know, problems with archaic words, obsolete words or modern words.

Day 5 A Puzzling Day at the Library

Each group will have their own list of archaic, obsolete allusions used in their scene. In addition, the teacher gives the students a short exercise of guessing at words from context. Use dictionaries, OED and various editions of the plays (may have to purchase these editions). Teacher collects 5 lists & perhaps one general list with meanings can be made for everybody.

Days 6-7 Lesson on Writing for the Theatre

Prose

asides

Use a monologue to get to own the words. Use Hamlet 3.1

soliloquy

monologue

a. Most soliloquies are two part arguments. Work in pairs

b. Alternate reading at end stops

c. Back to back - feeling each other's words.

Day 7 Shakespeare's poetry

Sounding out iambic pentameter

Prepared monologues, nursery rhymes

Day 8 - The Sonnet form

using visualization of words - Cuse words on cards to avoid confusion,
line by line examination - language lesson incorporated.

Day 9 Group Meetings - Putting the play together

Practice cutting the scene by using a monologue from another play.

Other activities of the unit:

1. Each group will present its cut version of the scene with simple costumes and props.
2. Sonnet lessons with emphasis on various poetic devices
3. Writing own sonnets
4. Writing for publication

literary magazine

class puts together own magazine in April

- choose Shakespeare's birthday this year
- celebrate with tea

5. Shakespeare's music and dance

Society for Creative Anachronism will demonstrate and teach students a simple dance. Students will be able to use what they learn at the school's Renaissance Faire.

6. Conventions of dramatic structure

How does Shakespeare achieve emotional intensity through the use of imagery, personification, symbolism and dramatic irony? Explain how Shakespeare uses these techniques to achieve emotional intensity. Students practice recognizing these: Have lines using these conventions in an envelop. Each group has examples from their particular act and must find the items in the text. Sharing with other groups (acts) so they'll have an overview as well as hands on experience with their own act.

7. Combat of words - Shakespeare's use of variety in words
Stage combat with words using Newlin's method of colors (handkerchiefs) to separate Montagues from Capulets.

8. Reading sonnets or monologues for the elementary grades
for those who are too shy to do monologues, they can do readers theatre or choral readings.

Evaluation

1. Developing rubrics for staging acts, readings, discussion groups. Many activities lend themselves to students grading

each other. When students have an evaluation form they've developed on their own, objectives are clear and results are better.

2. Traditional means: quizzes, tests, exercises

3. Discussions on topics such as:

a. Concepts of love

b. Feuding

c. Generation gaps

d. Role of fate in Romeo and Juliet

e. Time as a factor in the play

f. Shakespeare's Imagery in Romeo and Juliet

g. Suicide - Rational or Emotional Solution(?)

use discussion / problem solving
method of "Philosophy for
Children".

4. Writing

Journal Writing

Video Review

Zeffirelli's Romeo and Juliet
West Side Story

Essay Writing

Emphasis on how concerns and ideas of Shakespeare's time
were much the same as ours.

ROMEO AND JULIET
READING AND WRITING ABOUT SHAKESPEARE

One way of gaining a better understanding of Shakespeare's plays is to read what has been written about them. Look, for example, at the following comments on ROMEO AND JULIET. Read each one carefully, then write a paragraph or two supporting or contradicting the writer's argument with quotations and evidence from the play.

This is a tragedy of youth, as youth sees it, and age is not let play a very distinguished part. Friar Laurence is sympathetic, but he is compact of maxims, of pedagogic kindness; he is just such a picture of an old man as a young man draws, all unavailing wisdom. (Harley Granville-Barker, PREFACES TO SHAKESPEARE)

Is Friar Laurence "compact (full) of maxims" and "pedagogic kindness"? (Check the exact meanings of these words.) Is his wisdom "unavailing"?

The Nurse, whatever her age, is a triumphant and complete achievement. She stands foursquare, and lives and breathes in her own right from the moment she appears. You may, indeed, take any sentence the Nurse speaks throughout the play, and only she could speak it. (Granville-Barker, PREFACES TO SHAKESPEARE.)

What does "She stand foursquare" suggest about the Nurse's character? Do you agree with the last sentence?

Juliet begins as a demure girl who is prepared to listen respectfully to the advice of her mother. When she has fallen in love, she becomes suddenly a woman of great courage and resource, who will face even death and fantastic horror to regain her husband. (G.B. Harrison, SHAKESPEARE: THE COMPLETE WORKS.)

When we first see Juliet, is she demure? Where does she later show other qualities?

In reading each of the following quotations, ask yourself the kind of questions suggested in the previous examples.

Romeo's hearing of Juliet's death is best taken with a terrible quiet...giving a new depth to contrast with his earlier abandon. His description of the Apothecary is very important, and should be done slowly. New worlds are swimming into his ken. Tragic experience now for the first time opens his eyes to suffering and impoverished humanity. (G. Wilson Knight, SHAKESPEARIAN PRODUCTION.)

In ROMEO AND JULIET the beauty and ardor of young love is seen by Shakespeare as the irradiating glory of sunlight and starlight in a dark world. The dominating image is light... the sun, moon, stars, fire, lightning, the flash of gunpowder, and the reflected light of beauty and of love; while by contrast we have night, darkness, clouds, rain, mist, and smoke. Each of the lovers thinks of the other as light. (Caroline Spurgeon, "THE IMAGERY OF ROMEO AND JULIET.")

****You have seen how Shakespeare used light and darkness in the imagery of ROMEO AND JULIET. Painters as well as poets are concerned with this fundamental opposition. Select a painting from pages 451-56 which shows a striking use of light and darkness, and discuss this use in a short essay.**

*see also Sapier, Adv in
Rdg, Heritage edition*

UNIT PLAN ONE

Gerianne McDaniel

ROMEO AND JULIET

Lakeridge High School is a "national school of excellence" located in an upper middle class suburb of Portland, Oregon. School population numbers about 970 (an all-time low since opening in 1971) in grades 9-12 with minimal cultural mix. Between 85 and 90% of the graduates go on to higher education. Among the parent population are those who demand rigorous preparation for their high-achievers' "preordained" admission to Stanford, Harvard, Yale, Duke, Harvey Mudd, and so on. Also among the parent population are a few who are struggling mightily to keep a household together, even though Lake Oswego has the highest per capita income in the state. Parents display a high profile in school life, largely with beneficial results. Students come to this school expecting intellectual challenge.

This fall I will return to the regular freshman English course for three classes a day, after last having one class in 1989-1990. In the meantime, I will be moving from freshman honors which I taught for nine years, to sophomore honors, a new prep. In the past few years, I have modified my Romeo and Juliet unit a great deal, particularly after attending the "Teaching Shakespeare" workshop at NCTE Atlanta. Because of the enthusiastic response to techniques I learned at the workshop, I am encouraged to incorporate more performance activities with the regulars this year. I expect my students to be risk-takers; certainly I try to model the same behavior as we discover and learn together.

According to our curriculum calendar, freshmen will have just completed an introductory poetry unit, reviewing basics such as meter, rhyme, figurative language, and adding possibly new terms such as imagery, alliteration, assonance, and so on. I will have begun to create atmosphere with bulletin board decorations, objets de Shakespeare, buttons and clothing, and so on. This year perhaps I will try Marin's idea of using Shakespearean language in class prior to reading the play ("Peace!", verbs with -eth, etc.) In addition, at the end of the poetry unit, we will focus on Elizabethan love poetry and Renaissance sonnets by using some of the reading aloud techniques demonstrated by Louisa Newlin. I may even try Les's idea of the sonnet scramble, depending on how much time I have. (That reminds me, I will probably have an entire nine-week quarter to do the poetry unit plus Romeo and Juliet.)

My long-range objectives are as follows: in their first classroom experience with a Shakespeare play, students will enjoy the play, understand it, feel the emotion of the poetry, remember the play with pleasure, and be willing to do Shakespeare again (ex: go enthusiastically to a performance in Ashland!). The short-range objectives, including those already listed above, are driven primarily by the curriculum objectives of grade level at this school. I did not bring a copy of those with me, but at the freshman level, they would include learning poetic technique in literature, appreciating Shakespeare's language, identifying

themes, relating them to themes of freshman curriculum and thence to their own lives.

FIRST WEEK OR WEEK AND A HALF: At the beginning of the R & J unit, I usually spend a few days on Shakespeare himself---who was he, where did he come from, why is he such a big deal, etc. (With the honors class, I deliver a two-day "lecture" on how the Elizabethan period happened; it is irreverently entitled "Mrs. McDaniel's handy-dandy lecture on King Henry VIII, his proclivity for marryin', and the amazing results thereof. . . ." The subtext is "history is stranger than soap opera." Two days are probably too long to entertain the regulars with crazy English history, but the storytelling could be condensed, keeping the most titillating parts.) My favorite film to use here is "Shakespeare of Stratford and London." (32 min.) Then I will spend a day on contemporary theater conventions, comparing them to Elizabethan theater conventions, using three large student-made models of the Globe. At this point, I will want to insert Martha Harris's delightful packet on demystifying Shakespeare before we enjoy some word play and reading aloud of the prologue.

FIRST SCENE: I will set the scene, very briefly. Then I will use the scene performance technique learned from Folger instructors---read line by line, then read sentence by sentence, clarifying or defining difficult words on the spot, and clarifying, if necessary, the nature of the insulting gesture. Then we will paraphrase as far as taste will permit! This may take an entire class period. For the next day, I will ask them to write out objectives of several characters and make up an insult from the Shsp. insult handout.

Next day we will review objectives; then I will set up a contemporary improvisation (preferably some action localized to their turf--the school). Once they show understanding of the scene in discussion, we will return to the text and pass out hats and scarves. I will recruit volunteers to read parts and others will ready their insults on cards. Everyone will dress for a run-through. On performance day, we will have a discussion afterward on feuds, mobs, maybe even male bonding. Then I will show the beginning of the Zeffirelli video (which includes part of the prologue) up to the end of the Prince's monologue. This is where I want to have them hooked for MORE! We will continue to read the play aloud in class, changing parts for each act.

MIDSECTION: Depending on time schedule and student interest, I may stop at any point in the reading to do a scene live or show a scene on video. Some possibilities are:

LIVE: Romeo and Juliet meet a party, Act I, Sc. 5

Juliet - Nurse, Act II, Sc. 5

Musicians, Act IV, Sc. 5

Apothecary, Act V, Sc. 1

VIDEO: Mercutio, Queen Mab, Act I, Sc. 4 (Zeffirelli version)

Balcony, Act II, Sc. 2 (Zeffirelli)

Juliet - Nurse, Act II, Sc. 5 (student-made video)

Street fight, Act III, Sc. 1 Zeffirelli or student video

I am reluctant, however, to use much video during oral reading.

EVALUATION: Local district curriculum policy dictates that evaluation activities should be categorized according to Bloom's taxonomy. (Our goal is to cover all six.) The following occur in no special order.

1. Explication of text exercise (comprehension, application, analysis)
2. Participation in oral reading or classroom performance (analysis, synthesis)
3. Test on literary devices (recall, comprehension, application)
4. Short essay on cause of tragedy, after class discussion (analysis, synthesis, evaluation)
5. Quiz on Shakespeare's life, Renaissance England, Globe Theater (recall, comprehension)
6. Contemporary letter to Ann Landers describing parallel problems of today's teenager (application, synthesis)

Stephen Rhodes

I teach in a small town in Northeast Ohio with a population of about 12,000 people. Our high school is 9 - 12 grade with an enrollment of about 800 students. I teach 10th grade English students who are tracked to "Regular" and "Enriched." We meet 5 times a week for 52 minutes each day.

Many of my "regular" students will attend our county vocational school in their junior year. Most of my "enriched" students will continue in that track and will go on to college.

The objectives are different for these groups. The "regulars" will need literature and theatre in their lives now. Their experience with Shakespeare and others needs to be nonthreatening, enlightening, ;entertaining - all of those things that will make them see that enjoyment from it can be had now and forever...amen.

Many of the "enriched" students already have experienced the rewards of literature. Students in these classes need a wide range of genre and activities to help them learn to explore the many layers of literature and drama.

In general, this means the differences in an approach to Shakespeare for these groups. In regular classes I might spend more time on plot and action - activities that will allow them to get a sense of the excitement of playing Shakespeare. Costume , props, and music will certainly be a part of this. Scene work and class performance by groups also will be important.

All of this will be used in the enriched classes, but the emphasis will be also on some areas of criticism and interpretation.

It occurs to me that some of our clearest understanding of these plays has come from discussions among ourselves after listening to lectures and participating in small groups. Encouraging students to discuss the reading and scenes among themselves should be part of any strategy.

Day one

(Obligatory intro to Shakespeare - Epitaph writing.

Students (have already) will be directed to the strip of writing over the door. They are not told that it is the inscription on Shakespeare's grave; they are asked to read it and write what they think it says.

After 5 minutes, we begin the discussion. It usually takes about 5 to 10 minutes to piece it out. I include information about when it was written, why it's printed as it is (thank you, Peter Blayney), and finally what it actually is - Shakespeare's epitaph. Their journal writing assignment for the next day: "What kind of person would put a curse on his grave, and why?".

Day two

I will begin the discussion on the journal assignments by asking students to read what they've written. There are no wrong answers here. After this discussion, students will be shown slides of Stratford-Upon-Avon and be given a little historical background on the man whose epitaph we have wondered about.

Sonnet 18 ;is presented using Luisa's "one line at a time" approach. Students will also get a chance to respond to the form (iambic pentameter, rhyme scheme, etc.) Hand out Skip's "familiar pronoun" chart. Hand out a copy of Sonnet 130. Assign: using the line by line technique, write your own version of this sonnet.

Day three

Students will present their versions of Sonnet 130. Information about form and clarification of sonnet format will be offered. In the remaining time, Twelfth Night situation improves - (though students have not been introduced the the play itself, it might ease some tension at this point if we play with some ideas leading up to it. We do an Improv called "Master and Servant." One player is absolute master who cannot be pleased; the other is the servant who is

the embodiment of subservience. The master is coached to find fault with everything about the servant's work. The servant must strive to please. The more exaggeration from each, the better. At a point where we can stand no more - FREEZE AND SWITCH. The improv continues with the roles reversed. Also - Rosemary's "Hello, do I know you?" improv. These are designed to suggest themes of Twelfth Night, and to have fun performing.

Day four

(Hand out day) This is the day we begin the actual work on the text of Twelfth Night. I will give a talk on the situation that begins the play, and explain who's who. I will not explain how everything turns out. I think kids get a real sense of accomplishment when they can discover that for themselves. Hand out and discuss "De-Mystifying Will's Words," by Martha Harris. Also, hand out Luisa's Study questions. These are to be used to check progress in the reading assignments. They might also help prepare students for occasional quizzes on the readings. (Hand out Lucy Bell Sellers' "A Guide, or What You Will."

Assign Act I, scene 1 - 3. It is always recommended that it be read aloud with friends alternating parts. Students should compare what they are reading to notes from class talks and use the study questions to help. Be ready to ask questions and perform!

Day five

(My students have been assigned to reading response groups after the first few weeks of school). Assigned scenes will be given to RRG'S for quick review. Each group will present their scene for the class. Hats and props are available (Luisa's Hat trick). Time is taken after each scene to be sure groups are being relatively true to the script.

Assign Scenes 4 and 5 of Act I for Monday. The scenes are assigned to the 2 remaining groups for their interpretation.

As the unit progresses, the reading assignments get a bit longer. More emphasis on performances happens as we move on. After a few days each group is asked to prepare a scene that they can rehearse, memorize, costume, supply props and be ready to perform after the conclusion of our discussions of the daily reading is completed.

Students are evaluated on their willingness to participate in the daily activities. At the conclusion of the unit they will also select any 2 of the discussion questions (L.Newlin's reading guide) for an essay on their reactions to the play.

Unit Plan

Barbara L. Graham
Teaching Shakespeare
July 22, 1991

There is a six weeks unit plan

written for an inner city tenth grade class

of reluctant readers. Although Remo and Gust

is the required Shakespeare play for ninth

grade, it has been my experience that

more with the exception of a few I'm

books maybe one or two have been exposed to

Shakespeare when they reach me, yet, they

are expected to master all of the required

critical skills listed in the tenth grade

English curriculum and to pass the end

of the year English Course Examination.

The members of our English Department

actively group our students according to

ability. This kind of grouping is based upon

informal reading, vocabulary and grammar

tests as well as a writing sample and

English grades earned in the ninth

grade. Consequently there is usually the

about 20% of my students in Shakespeare

and it will be their only exposure with

tenth grade when they will study

tragedy. In the eleventh grade they

study American literature.

Although I teach four sections of tenth

grade English to reluctant readers and we

have enough books for each student, I do not

have literature books for these reasons: 1) They

will not read assignments at home, 2) They

complain that the literature books are too heavy

and 3) They leave their literature books in their lockers

and report to class without their books. My student

who wishes to take a book home may do so. Since

English classes in the only Shakespearean plan

in our tenth grade literature book, I'll purchase a classroom set of paperback books of Lones and Gribet as well as a few extra books.

* note: The reluctant readers in my classes according to ability and interest level will be reading between fifth and sixth grade level with the majority of them reading at or below the fourth grade level. I also have ~~some~~ several special education students.

in their lockers which mean they ^{will} come to class without them, and they will eagerly read aloud since they know they can earn an "A" for oral participation. As a result, I build the ~~class~~ unit around the in-class reading of the play. This works very well since our school is on a double period schedule Tuesday - Friday. Each class period is ~~one and one~~ $1\frac{1}{2}$ hours long. On Mondays we follow the regular period schedule with an extended homeroom and each class is approximately 40 ~~or~~ minutes long. Since a Shakespearean unit is required, and I teach reluctant readers, I'm always seeking creative strategies to gain and hold my students' interest.

Unit Objectives

1. Students will read and review Shakespeare's life and language, and theater, and Elizabethan England.
2. Students will read Julius Caesar with understanding
3. Students will ^{write} ^{for} answer questions about the play by using the text.
4. Students will describe the characters in the play.
5. Students will write ~~several~~ several journal entries about the play.

6. Students will compile a port folio ~~about~~ (all assignments and handouts) ~~about~~ for the play
7. Students will illustrate ~~a cover~~ (must color) a cover for the portfolio
8. Students will take a ~~post test~~ short quizzes on the play which will follow reading and oral discussion discussing each act.
9. Students will complete a post test which will consist of objective, short answer, and a few essay questions which can be answered in short paragraphs.
10. Students may draw and color any picture to represent a character from the play, a theme, the Globe Theater, a costume for the Elizabethan period, Shakespeare, etc. This project is for extra credit and it is also optional.

Shakespeare on Stage

Materials ~~works edition~~ (Classroom set)
~~* Penguin or Signet editions of Romeo and Juliet~~
 Handouts and study materials
 folders with study materials and handouts
 for students who are absent
 Republic Pictures Home Videos of Romeo and Juliet
 a Collectors Classics
Reading Guide
Procedures

General : The activities ^{following} completed assigned during this unit will be required of all students

1. Complete the ~~work sheet~~ ^{worksheet} on Shakespeare's life
2. Complete the ~~comic~~ ^{comic} summary of the play
3. Complete the questions on the Introduction to the play
4. Write answer for given questions about each act of the play.
5. Write a persona poem, character sketch, or ~~paragraph~~ essay, or paragraph about the play
6. Act out a written synopsis of the play. (This synopsis will be ~~too~~ written by the teacher ~~and~~ which will include action words as cues + signals for expressions and emotions will be written by the teacher and will encompass the main characters.
7. Select and memorize a given speech from the play. The length of speech will vary according to the grade the student wishes to earn. For example, the "C" speeches will be the shortest speeches.

8. Select and complete a special project from a list of given projects for extra credit
9. Take a post test on the play.

Specific Procedures

Week one

Monday (short period): Have students complete "Familiarity Breeds Appreciation" activity. (See attachment)

Tuesday: Have students complete handout on Shakespeare's life. Students will silently read handout on Shakespeare's life and complete the follow-up worksheet.

Wednesday: Have students read comic summary of the play and complete follow-up worksheet

Thursday: Students will take turns acting out the teacher's written paraphrased synopsis of the play. Volunteers will perform first. All students must participate. Very shy or extremely ~~shy~~ reluctant students may portray one character from the summary on an individual basis during the lunch hour or after school.

Friday: Have students volunteer for ^{the} Prologue and parts and orally read Act 1: Scene 1. After next, have students orally answer the given questions for scene 1 before writing the answers on their papers. ^{Students will look for the} ~~answers on the text.~~ Teacher will move around the room to check briefly check glance at students' papers. This is done to make sure all students are involved and to assist those students who may require additional help.

Week Two

Monday:

Have students volunteer for parts and orally reading act 1: scenes 2 + 3. Next, have students orally answer given questions for scenes 2 and 3 before writing the answers. Teacher will glance at papers for the purpose of ensuring student involvement and providing assistance. Since Monday is a short period, students probably will not complete this the reading.

Tuesday:

Tuesday:

Have students ~~or~~ finish orally reading scenes 2 and 3 of act 1. Next, let them orally answer the given questions ~~for~~ by looking for the answers in the text before writing the answers on their papers. Teacher will walk around and glance at papers.

for the purpose of ensuring student involvement and providing assistance:

Wednesday: Have students orally read Act 1: Scene 4. Next, let students orally answer given questions for Act 1: Scene 4. Then let them write the answers on their papers.

Thursday: Have students orally read Act 2: Scenes 1 + 2. Next, let students orally answer given questions for Act 2: Scene 1 + 2 by finding the answers in the text. Then let students write the answers on their papers. Teacher will walk around and glance at students' work for the purpose of ensuring student involvement and providing assistance.

Friday: Have students orally read scenes 3 + 4 of Act 2. Next let students orally answer given questions for scene 3 + 4 by finding the answers in the text. Then let students write the answers on their papers. Teacher will walk around and glance at students' work for the purpose of ensuring student involvement and providing assistance.

Week 3

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Monday: Have students orally read act scenes 5 & 6 of act 2. Next let students orally answer given questions for these scenes by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance at students' work, and provide assistance if needed. Since scenes 5 & 6 are very short, students will probably complete this activity by the end of the class period. If not, ~~from~~ provisions will be made to complete the assignment at the beginning of the next class period.

Tuesday: Have students orally read Act 3: Scenes 1 & 2. Next, let students orally answer given questions for these scenes by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance at students' work and provide assistance if needed.

Wednesday: Have students orally read scene 2 of Act 3. Next, let students orally answer given questions for these scenes by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance -

at students' work and provide assistance if needed.

Thursday: Have students orally read ~~the~~ scene 3 of Act 3. Next, let students orally answer given questions for scene 3 by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance at students' work and provide assistance if needed.

Friday: Have students orally read scenes 4 + 5 of act 3. Next, let students orally answer given questions for these scenes by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance at students' work and provide assistance if needed.

Week 4
Monday:

Have students orally read act 4: scene 1st. Next, let students orally answer questions for these scenes before writing the answers on their papers. Teacher should walk around, glance at students' work and provide assistance if needed.

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~~10~~ + 3

Tuesday: Have students ^{orally} read ^{scenes} acts 3 + 4 of act 4. Next, let students orally answer given questions for these scenes by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance at students' work and provide assistance if needed.

Wednesday: Have students ^{orally} read scene 4 of act 5. Next, let students orally answer given questions for this scene by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance at students' work and provide assistance if needed.

Thursday: Have students orally read scene 1 of act 5. Next, let students orally answer given questions for this scene by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance at students' work and provide assistance if needed.

Friday: Have students orally read scene 2 of act 5. Next, let students orally answer the given questions for this scene by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance at students' work and provide assistance if needed.

Monday, Tuesday, and Wednesday: Have students orally read scene 3 of act 5. Next, let students orally answer the given questions for this scene by finding the answers in the text before writing the answers on their papers. Teacher should walk around, glance at students' work, and provide assistance if needed.

Thursday + Friday - Students will watch the first half of the movie. Students will also complete handout sheets which are to be complete while watching this part of the movie. Since the students have read the play and answered questions about the ~~play~~ scenes after each act in the play, this activity should be fairly easy to complete. Therefore, the main purpose of this activity is to keep the students focused and attentive.

5th week

Monday: Students will be given a handout containing the various speeches from the play which must be ~~not~~ memorized for a quiz. The assignment will be fully explained to the students. The teacher will orally read through each given speech while the students read silently. The students will also be given a due date with the understanding that due to the nature of this activity, several class periods will be needed in order to complete this activity.

Tuesday & Wednesday: Students will view the second half of the movie. Students will be given a handout sheet to complete while watching this last half of the movie.

Thursday: The chrono log is on transparencies and will be placed on the overhead projector. Students will be given xeroxed copies of the chrono-log. Students will complete the chrono log as it is orally reviewed in class with the use of the overhead projector.

Friday: Students will be given an incomplete study guide outline of the post test. Using notes and any pertinent handouts, students will complete the study

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guide outline for the purpose of study.

6th Week

- Monday: Students will get a chance to write a journal entry in which they will express their personal feelings about the Shakespeare and the play.
- Tuesday: Students who wish to do so may share their journal entries with the class by reading them aloud. Teacher will drill students on the study guide outline for the post test.
- Wednesday: Students whose double period English Class meets today will take the post test.
- Thursday: Students whose double period English class meets today will take the post test.
- Friday: Students will submit portfolios and any extra-credit assignments at the beginning of the class period. Teacher will have students recite chosen speech. Additional class periods will be devoted to this activity if additional time is needed.

UNIT PLAN: ROMEO AND JULIET

Description

Sousa Jr. High School is an inner city school in Washington, D.C. The students are from lower-middle to below poverty level families. However it is a math-science school which consistently scores above the national norm in mathematics. During the 1990-91 school year, the first magnet program was inaugurated. In Washington, D.C., the magnet schools are called schools of distinction. The school population is approximately 500; class average does not exceed 25 students. Each period is 42 minutes. This unit plan is written for average ninth grade students.

Romeo and Juliet is required reading for all ninth grade English students. Although students have been exposed to Shakespeare, his life is reviewed, using tapes, overhead projector, music and books. The class is divided into four groups. Each group report on his life through a creative medium: acting, pictorally, orally, with music or multiple combinations. Each student is given a Scott, Foresman Outlooks Through Literature which includes Romeo and Juliet. Pictures are used from various editions of Shakespeare's World Calendars. Music is from Hector Berlioz and Westside Story. The Riverside Shakespeare is used as a reference.

Objectives

To read and appreciate drama.

To understand blank verse.

Guide students to understand the relationship between prologue, sonnet, love and time.

Use drama as a springboard for writing imaginatively.

To understand human character and action in regard to love.

To help students understand that Shakespeare has meaning in their lives today.

To have students participate in a variety of activities involving sense modalities: oral, visual, tactile, sensing mass difference, kinesthetic and repetitious movement.

To become aware of the application of ideas or themes of the play to students' own lives.

Additional Materials

Chute, M. Shakespeare of London

Lee, Sidney: A Life of William Shakespeare

Shakespeare, William: Complete Sonnets
(25 Dover Thrift Editions)

Wood, Clement: The Complete Rhyming Dictionary

Week I:

<u>Monday</u>	Students give reports on the life and times of William Shakespeare in the medium of their choice. The reports are graded.
<u>Tuesday</u>	Reports continue. Discussion of types of Shakespeare's writing. Definition of tragedy.
<u>Wednesday</u>	Discussion of sonnet composition; blank verse and concluding couplet:

When, in disgrace with fortune and men's eyes, 1
 I all alone beweepe my outcast state, 2
 And trouble deaf heaven with my bootless cries, 1
 And look upon myself and curse my fate, 2
 Wishing me like one more rich in hope, 3
 Featur'd like him, like him with friends possess'd, 4
 Desiring this man's art and that man's scope, 3
 With what I most enjoy contended least; 4
 Yet in these thoughts myself almost despising, 5
 Haply I think on thee, and then my state, 6
 Like to the lark at break of day arising 5
 From sullen earth, sings hymns at heaven's gate: 6
 For thy sweet love remember'd such wealth brings 7
 That then I scorn to change my state with kings. 7

Sonnet XXIX, William Shakespeare

Students learn the rhyming scheme of Shakespeare sonnet as three quartrains, with a concluding couplet. The students also discover that iambic pentameter is appropriate for drama and narrative poetry, for it more closely resemble the normal patterns of English speech.

<u>Thursday</u>	Class study meaning of the Prologue and Chorus as establishing a point of view that the characters do not share. The prologue provides a commentary on the play. It takes the form of a sonnet, traditionally served for romantic poetry.
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In Act I, the chrous tells that the play will concern a pair of star-crossed lovers whose death shall end the conflict between their feuding families.

Students listen to the story on tape.

Friday

Students assigned character roles.

Student begin to read from the text.

Books are taken home with assignement:

1. Make a brief outline of the most important events that have taken place in Act I.
2. Before starting to read Act II, list several things that you think may happen now.

Week II:

Homework assignment discussed. Students excited with the play. Act by act reading of the play, with acting of one scene from each act acted on simulated stage in the classroom.

Motifs of time light and darkness are explored. Romeo has lost his infatuation with Rosaline. But the tempo quickens. He is now in love with Juliet and is surprised that it has grown so late. Romeo and Juliet must end their wedding night suddenly; Capulet impulsively move the wedding date forward a day

Homework assignment:

Shakespeare understood that it is important to develop characters that stand in contrast to one another as a way of highlighting and emphasizing character traits. Explain the ways in which Benvolio can be viewed as a foil to Mercutio and Friar Lawrence can be viewed as a foil to Romeo.

Week III:

ACT III

The scene takes place in a public area shortly after Romeo and Juliet are married. Benvolio is advising Mercutio to avoid confronting Tyblat, but Mercutio baits Tybalt as soon as he appears. Romeo arrives and ignores tybalt insult Mercutio, however, vows to fight in Romeo's place and is fatally wounded as Romeo tries to separate the duelers. Wild with gried, Romeo challenges Tybalt and kills him. Romeo is is banished and escapes to Mantua. Juliet's nurse brings the newa to her.

Fury and desolation of the duel scene is immediately followed by the lyrical brilliance of Juliet's soliloquy

that opens 3.2.

Students in each group read Juliet's soliloquy.
Class assignment is to paraphrase it.

Monologues of Friar Laurence speaking to Romeo,
who has just tried to kill himself and of
Capulet to Juliet are discussed for inferences.

Week IV

Act IV

Teaching skills for Act IV are:

Understanding dramatic irony
Predicting outcome
Writing an ending to the play.

Irony is discussed as a device, whereby in a given scene, an audience possesses a certain knowledge or understanding that is not shared by one or more of the characters. Students write how the following situations affect the audience:

1. Juliet speaks with Paris in Friar Lawrence's cell and gives him the impression that she intends to marry him.
2. Juliet speaks with her father and mother giving them the impression that she intends to marry Paris.
3. Friar Lawrence consoles Juliet's parents, who believe that their daughter is dead.

Predicting outcome. Read the passages and below, explain what is being foreshadowed.

1. Juliet[to Friar Lawrence in his cell].
" ... rather than marry Paris...bid me go
into a new grave,
And hide me with a dead man in his shroud..."
2. Friar [to Capulet about Juliet]. "She's
not well married that lives married long
But she's best married that dies married
young."

In Act V, Romeo is given the news in Mantua that Juliet has died. Romeo now only wants to be with her, and buys poison to commit suicide. Believing the Juliet is dead, he he said he would remain with her forever and drinks the poison. The story, full of carnage, is made public as Juliet kisses her dead Romeo and stabs herself with a dagger.

Students write an ending to the play.

July 12, 1991
Susan B. Elliott
The Unit Plan #1

PART ONE - General School Information

My school is Cretin-Derham Hall in St. Paul, MN., with a co-ed enrollment of 1000, grades 9 to 12. Demographics are inner city students, with some suburban kids, and a 10% minority mix. CDH is a parochial Catholic school run by the Christian Brothers, with "some" help from the Sisters of St. Joseph. The socio-economics of CDH are an interesting mix of primarily middle class kids, with a small percentage of both upper and lower classes.

Our students usually feed in to CDH from the local Minneapolis, St. Paul, and nearby suburban Catholic grade schools (the major metropolitan area population is probably around one million). In the last five to six years, our English department has engaged in a dialogue with these feeder schools as a way to find out what has been the incoming students' curricula. I'm not thoroughly familiar with how this mission is handled, but I do remember that the freshmen teachers eagerly made use of such information when compiling their reading lists. We track our students by evaluating their past years' report cards, plus their English teacher's one page evaluation/recommendation, and various entrance/placement tests that the kids take. The tracking system consists of: basic, regular, honors, and, later in junior year, the students have the opportunity to apply to the International Baccalaureate program.

PART TWO - For my unit plan: Romeo and Juliet for freshmen. Following are my short-term goals and long-range objectives, respectively.

SHORT TERM GOALS:

1. to act out two scenes
2. to investigate various uses of language by Shakespeare
3. to design and build a set for a scene
4. to compose a musical score for one act
5. to memorize and explicate a short passage

LONG RANGE OBJECTIVES:

The student will read a full play by Shakespeare and see the beauty of his language while also appreciating the many games he plays with words. Furthermore, the student will acquire a feeling of ease in performing in front of his or her peers, plus gain an artistic sense of set and music design. The theme of adult-child relationships will also be analyzed and discussed.

Four Week Lesson Plan on Romeo and Juliet

Week One, Day One

- students will act out the opening scene of R & J.
- students (remaining in the original "scene" exercise groups) will now do improvisations.
- the night's reading: Act I, scenes 2,3,5.
- inform students that the issue we will be dealing with in the play will be adult/children relationships.
- quiz on readings tomorrow.

Day Two

- give quiz.
- break kids into groups of 5 students each.
- have students read out loud certain passages from last night's reading.
- put same passages on transparencies to use while discussing adult/child theme.
- last ten minutes of class time: hand out syllabus for next 18 days.
- projects will be discussed, i.e.: each group will 1) design a set; 2) compose a musical score for one act; and 3) individually, students will be assigned a specific passage to memorize and explicate.

Day Three.

- further discussion of Act I's adult/child relationships by means of pairing students and reading sentence by sentence to gain a greater sense of the content (idea gleaned from Michael T.).
- night reading assignment: Act II, scenes 3,4,5,6.
- reading quiz tomorrow.

Day Four.

- give exercise of Louisa's dealing with word familiarity, i.e.: standing up, closing eyes, calling out words and responding physically to them.

- the next exercise students will greet each other using specific words from the text.
- then transparencies, one line at a time, of Act II passages.

Day Five.

- hand out a word list from Act II's passages.
- have available a concordance, a lexicon, a variorum, a first folio facsimile - and put the kids to work in their teams answering various questions about their words' denotations, connotations, and contextual meaning.
- students will take notes and hand in at end of class.
- homework: re-read specific passages for tomorrow.

MIDSECTION UPDATE

We are now on the second day of studying Act IV. For this Act, work is starting on their design set. Yesterday the assigned groups were acting out small parts from Act III, while also studying iambic pentameter and the importance of inflections. Today I will also be reminding students of their memorization assignments and final acting performances, due on the last three days of the unit plan.

EVALUATION

For this part, I will count and consider the quizzes, class participation, group work (i.e., scene designs and music scores), final acting project, memorized and explicated passage, and a last day essay examination on our theme discussions.

ROMEO AND JULIET

Lakeridge High School is a "national school of excellence" located in an upper middle class suburb of Portland, Oregon. School population numbers about 970 (an all-time low since opening in 1971) in grades 9-12 with minimal cultural mix. Between 85 and 90% of the graduates go on to higher education. Among the parent population are those who demand rigorous preparation for their high-achievers' "preordained" admission to Stanford, Harvard, Yale, Duke, Harvey Mudd, and so on. Also among the parent population are a few who are struggling mightily to keep a household together, even though Lake Oswego has the highest per capita income in the state. Parents display a high profile in school life, largely with beneficial results. Students come to this school expecting intellectual challenge.

This fall I will return to the regular freshman English course for three classes a day, after last having one class in 1989-1990. In the meantime, I will be moving from freshman honors which I taught for nine years, to sophomore honors, a new prep. In the past few years, I have modified my Romeo and Juliet unit a great deal, particularly after attending the "Teaching Shakespeare" workshop at NCTE Atlanta. Because of the enthusiastic response to techniques I learned at the workshop, I am encouraged to incorporate more performance activities with the regulars this year. I expect my students to be risk-takers; certainly I try to model the same behavior as we discover and learn together.

According to our curriculum calendar, freshmen will have just completed an introductory poetry unit, reviewing basics such as meter, rhyme, figurative language, and adding possibly new terms such as imagery, alliteration, assonance, and so on. I will have begun to create atmosphere with bulletin board decorations, objets de Shakespeare, buttons and clothing, and so on. This year perhaps I will try Marin's idea of using Shakespearean language in class prior to reading the play ("Peace!", verbs with -eth, etc.) In addition, at the end of the poetry unit, we will focus on Elizabethan love poetry and Renaissance sonnets by using some of the reading aloud techniques demonstrated by Louisa Newlin. I may even try Les's idea of the sonnet scramble, depending on how much time I have. (That reminds me, I will probably have an entire nine-week quarter to do the poetry unit plus Romeo and Juliet.)

My long-range objectives are as follows: in their first classroom experience with a Shakespeare play, students will enjoy the play, understand it, feel the emotion of the poetry, remember the play with pleasure, and be willing to do Shakespeare again (ex: go enthusiastically to a performance in Ashland!). The short-range objectives, including those already listed above, are driven primarily by the curriculum objectives of grade level at this school. I did not bring a copy of those with me, but at the freshman level, they would include learning poetic technique in literature, appreciating Shakespeare's language, identifying

themes, relating them to themes of freshman curriculum and thence to their own lives.

FIRST WEEK OR WEEK AND A HALF: At the beginning of the R & J unit, I usually spend a few days on Shakespeare himself---who was he, where did he come from, why is he such a big deal, etc. (With the honors class, I deliver a two-day "lecture" on how the Elizabethan period happened; it is irreverently entitled "Mrs. McDaniel's handy-dandy lecture on King Henry VIII, his proclivity for marryin', and the amazing results thereof. . . ." The subtext is "history is stranger than soap opera." Two days are probably too long to entertain the regulars with crazy English history, but the storytelling could be condensed, keeping the most titillating parts.) My favorite film to use here is "Shakespeare of Stratford and London." (32 min.) Then I will spend a day on contemporary theater conventions, comparing them to Elizabethan theater conventions, using three large student-made models of the Globe. At this point, I will want to insert Martha Harris's delightful packet on demystifying Shakespeare before we enjoy some word play* and reading aloud of the prologue.

**insert Tolaydo method of learning iambic pentameter*

FIRST SCENE: I will set the scene, very briefly. Then I will use the scene performance technique learned from Folger instructors---read line by line, then read sentence by sentence, clarifying or defining difficult words on the spot, and clarifying, if necessary, the nature of the insulting gesture. Then we will paraphrase as far as taste will permit! This may take an entire class period. For the next day, I will ask them to write out objectives of several characters and make up an insult from the Shsp. insult handout.

Next day we will review objectives; then I will set up a contemporary improvisation (preferably some action localized to their turf--the school). Once they show understanding of the scene in discussion, we will return to the text and pass out hats and scarves. I will recruit volunteers to read parts and others will ready their insults on cards. Everyone will dress for a run-through. On performance day, we will have a discussion afterward on feuds, mobs, maybe even male bonding. Then I will show the beginning of the Zeffirelli video (which includes part of the prologue) up to the end of the Prince's monologue. This is where I want to have them hooked for MORE! We will continue to read the play aloud in class, changing parts for each act.

MIDSECTION: Depending on time schedule and student interest, I may stop at any point in the reading to do a scene live or show a scene on video. Some possibilities are:

LIVE: Romeo and Juliet meet at party, Act I, Sc. 5

Juliet - Nurse, Act II, Sc. 5

Musicians, Act IV, Sc. 5

Apothecary, Act V, Sc. 1

VIDEO: Mercutio, Queen Mab, Act I, Sc. 4 (Zeffirelli version)

Balcony, Act II, Sc. 2 (Zeffirelli)

Juliet - Nurse, Act II, Sc. 5 (student-made video)

Street fight, Act III, Sc. 1 (Zeffirelli or student video)

I am reluctant, however, to use much video during oral reading.

EVALUATION: Local district curriculum policy dictates that evaluation activities should be categorized according to Bloom's taxonomy. (Our goal is to cover all six.) The following occur in no special order.

1. Explication of text exercise (comprehension, application, analysis)
2. Participation in oral reading or classroom performance (analysis, synthesis)
3. Test on literary devices (recall, comprehension, application)
4. Short essay on cause of tragedy, after class discussion (analysis, synthesis, evaluation)
5. Quiz on Shakespeare's life, Renaissance England, Globe Theater (recall, comprehension)
6. Contemporary letter to Ann Landers describing parallel problems of today's teenager (application, synthesis)

Teaching Strategy
by
Andy Hedman

Romeo and Juliet

I do several different things with this play depending on the classes and their ability.

I always start with a brainstorming session about the play.

- 1) I ask if any students have seen or read the play.
- 2) I ask what they know about the play, (As a group they usually know quite a bit about the play), characters, actions, etc.
- 3) I list all of these on the board and we clarify them. Most students know it is about "star-crossed" lovers (though they call them something else).
- 4) We then discuss the concept of CONFLICT. Most of them know what this is and more specifically what the conflict of Romeo and Juliet is.
- 5) I ask them to think of all the ways people deal with conflict: violence, action, inaction, whatever. Sooner or later someone mentions a letter to Ann Landers.
- 6) I then list the characters (not previously listed) on the board and explain their relationship(s).
- 7) Finally, I assign their first paper: A letter to Ann Landers explaining who they are and what the problem is. (Perhaps a letter from Romeo speaking of his love for Juliet and asking "Dear Ann" for advice. (For some classes the students bring in the paper and model the letters, using Ann Landers' column.)
- 8) I collect the letters and then redistribute them, telling them they are now Ann Landers and are responsible for offering sage words of advice.
- 9) I divide them into reading groups and tell each group to choose the best letter and response.
- 10) I read these letters and responses to the class.

We are now ready to begin the play!!!

Shakespearean Teaching Strategy

I have developed a regional educational theater program in Southern West Virginia. Teachers and students from twelve schools participate. These are the steps we follow:

1. A curricular related play is selected. This play is performed by a reputable acting company.
2. A grant is secured from the West Virginia Arts and Humanities Council. Since most of our students have money problems, we need this grant to keep the student cost at \$ 2.00 per ticket.
3. At the general county teachers meeting, pre-teaching materials are distributed.
4. Teachers bring the students to the production as a follow-up activity for the play which they have studied.

In the four years we have offered this program, 8,800 students have participated. Students have attended the following plays:

The National Shakespeare Company's productions of MACBETH, HAMLET, MIDSUMMER NIGHTS DREAM, TAMING OF THE SHREW, and the National Players' production of ROSENCRANTZ AND GUILDENSTERN ARE DEAD.

Karen Desser

First, a view of my school. Then, a glimpse of Shakespeare in my classroom.

My high school is in a working-to-middle class community 45 miles south of San Francisco, California. The school's 1600 students are ethnically mixed, with white, black, Latino, Tongan (really) students. English courses are tracked. Through a benevolent deity, I was awarded three sections of college-preparatory level seniors, and one each of creative writing and general-level freshmen(sixth period, no less). But there is one catch to keep me from complacency-- my sections number thirty-five or thirty-six. Total kid load for a first year teacher: one-hundred seventy-two.

My students, bless them, are generally relatively motivated. As with some modern-type people, they have trouble with Shakespearean-type English. In an attempt to bridge the century-gap, I have devised the following task.

The class assembles a newspaper (something along the lines of the "Verona Voice" or "Elsinore Chronicle"), containing articles based on the events of the play. The paper is divided into sections: news events, editorials, fashion and culture, and sports. (Effect: a quickie lesson in journalism for the uninitiated.) Students select a section, and appoint an editor for their group. They brainstorm and select article topics, and work on their own pieces. (Add a library period or two for research.) Some memorable work on "Romeo & Juliet" includes: "Sensational double suicide in Verona," "The practice of arranged marriages should be banned," "New season's fashions and dances previewed at Capulet fete," and "A History of Fencing." Student editors lead revisions and proofreading of drafts, and assemble the articles and illustrations on tagboard. Add a name and masthead, and you're ready for Back-to-School Night. I used "R & J" with freshmen, and "Hamlet" with the seniors for this assignment. Good luck-- post them and gloat.

BEGIN WITH THE FILM

The strategy that worked for me was to see the marvelous Romeo and Juliet film at the beginning of the three week unit with only a short introduction. (I mentioned the contrasts in sounds, the cacophony of the opening fight scene and the harmony of the dance, as well as the contrast between youth and age so apparent in the film.)

Opening the unit with the movie immediately clarified the plot, identified firmly who's who in Verona, and gave a unified grasp of the action. The students fought for the front row.

PLAY THE RECORD

The students now have a picture in their head. The words have meaning. We complete as a class or in groups the following outline:

Exposition: What was happening in the life of the two main characters at that time?

How does the place contribute to the conflict?

What is the conflict?

Rising Action: List three events. (lop-sided pyramid)

Climax: When do you realize that Romeo is going to be drawn into the feud? What decision is almost forced upon him that will decide his life?

Resolution: How does the mood of the final scene contrast to the exposition?

MEMORIZATION OF KEY PHRASES NOT ENTIRE PASSAGES

One or two lines/phrases were written on the board. Each day I would erase a word or two from the phrase. The class practiced orally at the beginning of each period. The lines/phrases were chosen to clarify character or develop the action. Or because we liked them. No vocabulary work. On Friday, the three students who were terribly eager to recite did so. They then became team leaders and listened to the rest of the class recite. (20 lines - A, 18 lines - B, 15 lines - C) The beginning of the line and syntax clues were left on the board. The activity took ten minutes and everyone recited individually each Friday.

A daily plan would be discussion and class recitation of the quotes on the blackboard, then playing the record, and finally completing the outline.

This worked with minority students in an inner city high school. Twenty-six students were in a sophomore class which was reading slightly below grade level.

Patricia Barnhill

MORRISSEY - Successful strategy used in teaching Shakespeare

"Why study Romeo and Juliet? We know - West Side Story. We saw it on T.V. Besides, Shakespeare's boring. He's too hard."

I counteracted my ninth graders' aversion to Shakespeare by asking them to come to the study of Romeo and Juliet with an open mind. I wasn't asking them to like the play or its author but to be fair, to reserve judgment until they had had a chance to see for themselves. I frankly admitted that the work wouldn't be easy - difficulties of Elizabethan English, inversion of normal word order, and other unfamiliar uses of language were all things we would have to contend with. I added that, by working together, we might arrive at a better understanding and appreciation.

As introduction we went over background information together, as well as the list of characters. At this point, I told students that Shakespeare wrote poetic drama, that as plays are meant to be performed, they, the audience, must visualize the play upon the stage with real actors interpreting real characters in real conflicts. I told them also that they would examine particular lines for their beauty and subtlety.

Students were assigned parts and the text was read in class, scene by scene. A series of questions were used as a basis for class discussion and aid to interpretation. Students took notes on the discussion. (In a more structured setting, students copied notes from an overhead transparency.) Oft-quoted passages were written, the speaker identified, and the meaning explained.

A professional reading of the play was also used, sometime in lieu of student reading, sometime in addition to highlight a particular passage. The Zeffirelli film tied everything together at the end.

Response was favorable. Students were able to identify the characters and the different scenes as the film progressed. They anticipated actions in the plot and joined in the dialogue, reciting their favorite quotes. They were able to enjoy the movie more because they had studied the play.

And because they enjoyed Romeo and Juliet, they will approach future Shakespearean plays with an added degree of confidence. Paul's comment says it best: "To tell the truth I kinda liked Romeo and Juliet. Actually, I thought I would feel very uncomfortable with Shakespeare, but I don't."

DRAMA UNIT: PAPER/PROJECT

The assignments below vary considerably in the amount of written work, research, and creative input needed to successfully complete them. Choose the assignment which best suits your talents. Remember that even creative projects must be based upon concrete evidence from the play and will be graded accordingly.

GRADE: _____

DUE DATE: _____

CHOICES:

1. Assume that you are Juliet and write journal entries for each day of the play.
2. Write an Epilogue for Romeo and Juliet in the sonnet form of the play's Prologue. Review poetry notes over sonnet structure, rhythm, rhyme scheme, content, etc. before you begin.
3. Research the Globe Theater and build a model of it. Be prepared to present your model to the class with an explanation of its parts.
4. Rewrite one scene of Romeo and Juliet updating it to modern times. You must preserve the meaning and significance of Shakespeare's original.
5. Choose a passage from the play to analyze in terms of its poetic devices. You might choose to discuss a simile, metaphor, or the imagery of a section of the play. Limit yourself!! This explication paper should be specifically focused and presented with quotations referring to the play itself. Suggested passages: Juliet's apostrophe to night or Romeo's speech before he dies.

#6 A successful strategy I have used to introduce Shakespeare and Romeo and Juliet to ninth graders is as follows:

Introduction to Shakespeare, the person and writer - stress interesting facts.

Introduction to Eliz. Theatre - use transparencies and compare with local high school auditorium

R+J - ① Read the first prologue to students and paraphrase as a class. Discovery - some speak Elizabethan!

② view the opening scene - It can be humorous!

③ Prepare for reading by studying scenes as homework, then scenes are read together in class - the actors emerge!

④ 2nd prologue - most can paraphrase individually - efforts are pooled in class.

⑤ After reading and viewing fight scene, Act III, sc 1 - essay discusses Prince's decision: justice vs mercy vs pardon (letter of law vs spirit of law)

(tenth grade reads Merchant...)

⑥ Listening to professional reading of Juliet's 'what if' speech before taking drug for full emotional impact.

⑦ Seeking of student interpretation of important emotional moments. Most can identify with first date, embarrassment, fear; some can sympathize with love at first sight, dreams and death of loved one.

⑧ Memorization and recitation of ten lines (monologue or dialogue). The wall flowers discover that they can function, and the lame emerge.

⑨ Wrap-up viewing of Zeffirelli's Romeo and Juliet videotape or well-cut 45 min version.

⑩ Sometimes following A Tale of Two Cities an essay is written (by advanced groups) comparing Sydney Carton's death with Romeo's - motivation, purpose, result.

Feedback from students varies from 'yikes!' to quoting lines at me several years later or using R+J on the 11th grade Regents exam. A few even become Shakespeare lovers.

Judith White

A STRATEGY THAT WORKED FOR ME: Sr. Gabriel, C.H.

THE PLAY: Romeo and Juliet

STUDENTS: 20 seventh graders, a little brighter than average, city kids with varying backgrounds in play-going, Shakespeare on TV, etc.

STRATEGY: I offered this class an opportunity to make 100 points (and A) by completing with originality and hard work four projects (each worth 25 possible points).

#1: They were to research, write (with outline, footnotes and bibliography) a paper on some exciting aspect of Elizabethan life. I specified "exciting" because I wanted to eliminate the endless biographical papers on Shakespeare/Queen E. I, etc.*

#2: They had to produce a visual project. It could be anything from a diorama to a stage set, four advertising posters, film, filmstrip, a model of the Globe, or whatever.

#3. They had to take an exam on the play itself. The exam was in several parts and included identification questions as well as opinions on love at first sight, a comparison of Fellini's movie and "West Side Story".

#4. Finally, as we completed reading the play **, they, with friends, had to select, memorize, costume and present to the class an episode from the play. They did not all have to have large acting parts, but if they didn't, they had to assume responsibility for some important aspect of the scene, like costumes and props, etc.

We were able to spend six weeks on this unit, using most of our Language Arts time, plus rehearsal and research time outside of class. Before we started to read the play, we did a question and answer type dialogue to discover what they knew about WS the man, actor, writer. I did the same thing to find out how much of the R & J story they knew, then I talked to them a bit about Elizabethan English, how language changes and why. Then we saw the Fellini movie, discussed it, then the production of "West Side Story", ditto. Only then did we actually begin to read the play in class. We used a CliffNotes thing which was actually quite good.

* I had several excellent papers - one nifty one on bear-baiting.

** Everybody read whatever they wanted to read.

Everybody was finally so fired up by all of this, and so much really good work was produced that I suggested we produce an all-day Shakespeare Festival for the benefit of the 4th, 5th and 6th graders to introduce them to WS. We had such a wonderful time that kids and teachers and parents from all over school came to see us, and we were able to put on a Festival this year which

Rebecca M. Fuchs

TEACHING SHAKESPEARE STRATEGY

The following items seemed most successful when teaching Shakespeare to ninth grade regular and advanced students. Some are geared more to the advance and a few specifically to the regular student.

1. Reading "asides" that interpret the double meanings of the characters' lines as students read the original lines.
2. Collages that depict specific lines from Shakespeare's plays. Any line in the play is used as a caption for the collage which depicts the line in a true or satiric manner.
3. Composition assignments that require the student to take a line from the play and apply it to himself and his experiences.
4. A "Readers' Theater" for specific scenes or lines in the play.
5. Oral discussions of the use of various literary forms (puns, allusions, personification, metaphors, etc.) with a follow-up assignment to find new examples in the next act or scene.