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| [http://www.inter-word.net/home/writing.gif](http://www.google.co.uk/url?sa=i&rct=j&q=&esrc=s&frm=1&source=images&cd=&cad=rja&docid=YctwU59LpHYrpM&tbnid=GsYMRLTGiHYrMM:&ved=0CAUQjRw&url=http://www.inter-word.net/home/writing.php&ei=8REVUYulPK6A0AWi0IG4Dw&bvm=bv.42080656,d.d2k&psig=AFQjCNG8DhT0oDOlOW-1iNt33I7wPX_GjA&ust=1360421740901690)  **English Department** | | | | | | |
| **Title of unit: *Romeo and Juliet*** | | **Year: 9** | | **Term: Spring** | | **Duration: 12 weeks** |
| **Skills:** Reading, writing, speaking and listening. | | | | | | |
| **Aims**: To explore how women are presented in literature. To develop the full range of reading and writing skills throughout the term. The Key Challenges are paired in order to reduce the need to cover the content of the play, and instead focus on skills. The teacher may choose to study other scenes in the play to stretch and challenge.  Suggestion: As writing key challenges are twinned with the reading tasks, teachers may wish to set the writing work as home-learning, and then use class time to re-draft and teach skills. The marked home-learning will then inform which grammar skills and writing techniques are most suitable for your class. | | | | | | |
| **Resources** | | | | | | |
| **Please find a range of resources to support the teaching of this unit** [**here**](file:///T:\Teaching%20and%20Learning\Faculties\Eng%20Med\English\Key%20Stage%20Three\New%20KS3%20Curriculum%20planning%20(2014%20-%202015)\Y9%20Spring%20Term%20(Romeo%20and%20Juliet)) **and here:** [Shared drive: *Romeo* and Juliet](file:///T:\Teaching%20and%20Learning\Faculties\Eng%20Med\English\Key%20Stage%20Three\Year%209%20SOW\Spring%202%20-%20SOW%20and%20Resources%20-%20Shakespeare%20-%20R%20and%20J) | | | | | | |
| **Assessment Focuses** | | | | | | |
| **Reading**  **AF1:** accurate reading  **AF2:** evidence  **AF3:** working out meaning  **AF4:** structure  **AF5:** language  **AF6:** purpose and viewpoint  **AF7:** social, cultural and historical context | | | **Writing**  **AF1** –imagination  **AF2** – produce texts which are appropriate to task, reader and purpose  **AF3** – structure  **AF4** – use paragraphs  **AF5** – vary sentences  **AF6** – punctuation and grammar  **AF7** – vary vocabulary  **AF8** – use correct spelling  Handwriting is legible and clearly presented. | | | |
| **Opportunities for Stretch and Challenge** | | | | | | |
| **Independent reading** of the play. Introduce criticism especially **feminist readings** of texts – excellent for **comparison of women in OMAM, Macbeth and R&J**. **Widen reading to include Milton and religious texts** to enhance AF7 attainment. Project work could include **reinterpretations of Romeo and Juliet through the ages** and through **different media**, e.g. films, songs and in popular culture. | | | | | | |
| **Differentiation** | | | | | | |
| Focus on Prologue, Act 4, Scene 3 and final scene if reading much of the text is problematic. Use [*No Fear Shakespeare*](http://nfs.sparknotes.com/romeojuliet/) for modern day translations. | | | | | | |
| **Useful websites/sources** | | | | | | |
| * <http://nfs.sparknotes.com/romeojuliet/> * Act 4 Sc 3 Comparison - <https://www.youtube.com/watch?v=XBuMJGqhUb4> * [Bloom’s questioning tool](file:///T:\Teaching%20and%20Learning\Faculties\Eng%20Med\English\Faculty%20Documents\Blooms%20display\Blooms%20questions%20ppt%20AC%20(3).pptx) * Go DEEP! [Iceberg structure](file:///T:\Teaching%20and%20Learning\Faculties\Eng%20Med\English\Faculty%20Documents\Go%20deep%20iceberg\Go_Deep!.pptx) * Full audiobook on YouTube here: <https://www.youtube.com/watch?v=MBEbvy7BtcU> | | | | | | |
| **Suggested Teaching Sequence** | | | | | | |
| **Wk** | **Ideas (optional)** | | | | **Key Challenges** | |
| **1** | **Engagement and perspective:** [Present pictures](file:///\\HAM-USS-002.hampstead.internal\RMStaff\Teaching%20and%20Learning\Faculties\Eng%20Med\English\Key%20Stage%20Three\New%20KS3%20Curriculum%20planning%20(2014%20-%202015)\Y9%20Spring%20Term%20(Romeo%20and%20Juliet)\Theme%20of%20Conflict%20-%20images%20and%20competitors.pptx) of opening scene. Using [Bloom](file:///T:\Teaching%20and%20Learning\Faculties\Eng%20Med\English\Faculty%20Documents\Blooms%20display\Blooms%20questions%20ppt%20AC%20(3).pptx)’s questioning to engage students and get them analysing and interpreting the play. Warm/Hot/Scorching for differentiation/level of challenge. **Warm**: Plot predictions? How are men and women presented differently? **Hot**: What themes do the images convey? Are men and women presented equally? **Scorching**: What messages/ideas do the images hold? How does the construction of the images convey meaning? What do they tell us about gender equality in C16 Britain and today?  **Play form – Debate** “All Drama is Conflict”. Poetry is all about expressing experience and feelings / novel is about the individual fitting in society, all plays portray social problem or conflict. How true is this? Link to reading of prologue. Play trailers of other plays – [*Journey’s End*](https://www.youtube.com/watch?v=yPX-kajacyc)*,* [*Streetcar Named Desire*](https://www.youtube.com/watch?v=ZvCqTTJdfUk)*,* [*The Crucible*](https://www.youtube.com/watch?v=DTP3ar_x6CM). Compare with Of Mice and Men (note final assessment is comparison).  **Begin reading of the play**. **Drama excercises** including tableaux, movement and reading and action. The utitlity of the Prologue – like the blurb of a book, social context of play. Many in audience in C16 illiterate and so need plot guidance. Is Shakespeare having a dig at them? | | | | ***RKC1: AF 1, 2 3 and 4.***  “The prologue gives away the ending and so spoils the play”. What does the audience learn about the play from the prologue?  Challenge: How effective is it as an introduction? | |
| **2** | **Iambic pentameter:** Introduce key term. Why is it different to normal everyday speech? How hard is it to write/speak in iambic pentameter? Introduce the idea that drama as a heightened form of literature required this metre. Shakespeare reserves verse for higher status, lower status speak in prose (AF7).  **Focus on PEE/Iceberg**. Give each student one line from the Prologue. Challenge – how much can they say about it? Use sentence stems from Go DEEP! Iceberg structure. Focus on effectiveness of word choice before structure.  **Sonnet form:** Why does Shakespeare open his play with a poem? What is the sonnet form? Compare with limericks – how does the form suit the purpose? See lesson [here](file:///\\HAM-USS-002.hampstead.internal\RMStaff\Teaching%20and%20Learning\Faculties\Eng%20Med\English\Key%20Stage%20Three\New%20KS3%20Curriculum%20planning%20(2014%20-%202015)\Y9%20Spring%20Term%20(Romeo%20and%20Juliet)\Shakespearean%20Sonnets%20-%20Week%201%20or%202%20Lesson.pptx) for ideas (needs adapting). | | | |
| **3** | Look at examples of newspapers which deploy techniques including layout, effective headlines (puns, shock tactics), use of images. Case study of women in the press – how celebrity magazines and newspapers focus on the image of women. Or how absent women are in the press – back page all sport, front page politics/business. See this [Guardian](http://www.theguardian.com/media/2012/oct/14/sexist-stereotypes-front-pages-newspapers) article for ideas.  Planning to write lesson: Teaching students to plan both ideas and skills. “Think like a laser; write like a dream”. Possibly set planning as home learning. | | | | ***WKC1: AF 1, 6, 7 and 8***  Re-write the prologue or report on Act 1, Scene 1 as a tabloid newspaper article/front page. You must use five words from the prologue / three quotes from the scene. | |
| **4** | Focus on **accuracy and vocabulary** choices with a focus on **editing** – writing requires re-working and proof-reading – top employees in a newspaper are editors! Use John Agard quote to prompt thinking around editing: “Any fool can write; it takes a genius to erase”.  **Grammar focus:** Using colons, hyphens and punctuating speech correctly.  Continue reading play.  ***Fix it Time on article****, focussing on editing skills.* | | | |
| **5** | Focus on structure and language. Act 4, Scene 3 analyse the **form** of the writing: drama and soliloquy. Evaluate effectiveness of this technique. Evaluate dramatic performances [online](https://www.youtube.com/watch?v=XBuMJGqhUb4).  **Structure:** Analyse Shakespeare’s use of metre: plot on a graph and compare number of beats with prologue. How does this link to Prologue, or other sonnets?  **Language:** Students identify Shakespeare’s use of similes, imagery, rhetorical questions.  Home learning: Compare Juliet’s soliloquy with [Lady Macbeth’s speech in Scottish play](http://shakespeare.mit.edu/macbeth/macbeth.1.5.html). Does Shakespeare always present weak women? | | | | ***RKC 2: AF 1, 2 and 3 PLUS 4 and 5***  Explore Shakespeare’s use of form, structure and language to show Juliet’s isolation and feelings in Act 4, Scene 3, 14-58. | |
| **6** | Lead discussion on Juliet and her rights (Right Respecting Agenda). Should she have the right to marry who she chooses? Home learning might build on this idea.  Continue reading play.  *Fix it Time on RKC2.*  Home learning: Revise AFOREST techniques. | | | |
| **Half term** | | | | | | |
| **7** | Focus on writing to argue /persuade (see ‘Boxing to Argue’ for more active learning).  Focus on GAP and varying sentences for KC: the more varied your sentences, the more you hold your audience’s attention. Use AFOREST techniques. | | | | ***WKC 2: AF 1, 6, 7 and 8 PLUS 2 and 5***  Imagine you are in the room when Juliet is about to take the potion. Write the speech you would make to persuade her to obey her parents and not take the potion. | |
| **8** | Continue reading play. Write up persuasive speech, and perform in class. Opportunity for Speaking and Listening assessment.  **Grammar focus**: [Restrictive and non-restrictive clauses](file:///\\HAM-USS-002.hampstead.internal\RMStaff\Teaching%20and%20Learning\Faculties\Eng%20Med\English\Key%20Stage%20Three\New%20KS3%20Curriculum%20planning%20(2014%20-%202015)\Y9%20Spring%20Term%20(Romeo%20and%20Juliet)\restrictive%20and%20non-restrictive%20clauses). | | | |
| **9** | Focus on context and author’s intention. For stretch and challenge, introduce feminist criticism – simply, position/portrayal of women in texts. Examine the roles of the different female characters in the play.  Compare the death of Juliet with that of [Cleopatra](http://www.shakespeare-monologues.org/plays/29?g=2) in Antony and Cleopatra.  **Debate:** Was Shakespeare and his time sexist for not having female actors?  Home learning: Structured worksheet to support research of Eve from Book of Genesis in the Bible and Mary, mother of Jesus, from the New Testament of the Bible. What was special about these two women? What set them apart? Are they relevant to the play? Possibly lead through questioning to idea that women in literature are either presented as temptresses or idealised perfect women.  For even extra challenge, look at [Eve in Milton’s Paradise Lost](http://www.shmoop.com/paradise-lost/eve.html). | | | | ***RKC 3: AF 1, 2, 3, 4 and 5 PLUS 6 and 7***  TBC Compare how women are presented in two texts.  (Answer with reference to *Romeo and Juliet*, *Of Mice and Men*, Maya Angelou. For independence, try and get students to locate own evidence from text.) | |
| **10** | Conclude reading play.  Focus on comparison in revisiting essay planning skills: Introduction, paragraphs and sequencing, conclusion. Use [Bloom’s questioning tools](file:///\\HAM-USS-002.hampstead.internal\RMStaff\Teaching%20and%20Learning\Faculties\Eng%20Med\English\Faculty%20Documents\Blooms%20display\Blooms%20questions%20ppt%20AC%20(3).pptx) to unpack question. Teacher could provide quotes/evidence to use or, for extra challenge, allow students to find their own evidence. Especially important for levels 7 and 8 in AF2 and AF7.  Teach revision skills, including re-reading notes, mind-mapping and concept maps. Revise *Of Mice and Men*, especially Curley’s Wife.  **Challenge:** Cover new material regarding Maya Angelou’s life and writings – [she criticised Anglo-American feminism](http://www.womensviewsonnews.org/2014/06/maya-angelou-on-feminism/). | | | |
| **11** | Development of structure and paragraphing.  Troublesome teenagers text from system.  **Grammar focus**: Direct object, indirect object and passive tense. | | | | ***WKC3: AF 1, 2, 5, 6, 7 and 8 PLUS 3 and 4***  The Prince punishes the Nurse. She must write a parenting manual for dealing with troublesome teenagers, especially those in love. Write the chapter on dealing with “star-cross’d” lovers. | |
| **12** | Fix It Time on RKC 3.  **Grammar focus** from fix it tasks: auxiliary verbs, participles, word endings. Especially editing of was/were, there/their/they’re. | | | |
| **Grammar for Writing** | | | | | | |
| Recap subject, direct object, indirect object, the passive, auxiliary verbs, participles, word endings.  Revision of previous years plus: restrictive and non-restrictive clauses, colons, hyphens, punctuating speech. | | | | | | |