

LOVE AND SACRIFICE

Mr. Friend's English I
Classes: 4th Quarter

Male suada Quis
Dolor set Ipsum
mauris sapien vitae
soldales erat

“The Greatest Love Story Ever Told”

Many people have said that about Shakespeare's *Romeo & Juliet*, but after 400 years, does the award still go to the same play? And how can a love story have such a tragic, bloody ending and still be so good?

The idea of “love at first sight” is certainly nothing new, but neither is the world's most famous play written about just such a concept. William Shakespeare wrote *Romeo & Juliet* around 1595 (nobody's quite sure of the exact date), but we're still studying it today. Why? We don't speak the same way any more. We don't dress alike, act alike, or even have the same beliefs. What could be so lasting and important about this play?

It's called theme. We've discussed it in class before, but with this story, you'll see how several themes can be presented in a play with an amazing amount of clarity. Take a look at the top of page 31 in your *Primer*. Seriously: stop reading for a second and take it out to read the Themes section.

Many of those themes are ideas you likely already have an opinion about, and that's precisely what Shakespeare is counting on. He's betting that

you have an opinion, and he's hoping to make you think about your opinion a little before the show is over. The more you think about what's happening on stage, the more you'll realize that the ideas are still relevant. The themes of *Romeo & Juliet* are just as important today as they were when this play was first performed.

Your first introduction to the story will be through film, but it's not going to be typical Shakespeare. No sword fights or men in tights... but the action and the language are the same, so the same characters die, and every “thee,” “thy,” and “thou” is right where Shakespeare left it. You'll need to pay careful attention to get used to the language, but you'll be surprised how quickly you adjust. By the end of the film, every word will make sense.

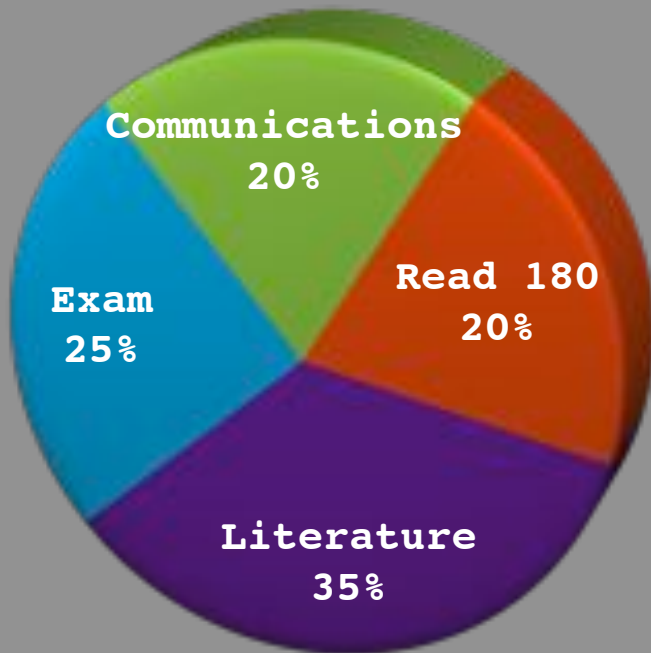
Then you'll understand just how tragic and terrible true love—in any century—can be.



Moulin Rouge!

Four hundred years ago, plays from Shakespeare were performed here: at the *Globe* theater in London.

4th Quarter Overview



Adjusted Grading System

This quarter's grades will be calculated a little differently than past terms. Each component of study will be weighted a particular amount, with Literature, being the focus of our work, weighted the most.

The chart at left illustrates the breakdown of grades by component.



Dozens of choices. Hundreds of opportunities. One very busy quarter.

Typically, we read an entire story before we begin working with it. Things will be a bit different with *Romeo & Juliet*. This time, we'll be looking at our projects from the start, and as we continue reading through the play, you'll be working on different parts of your projects at your own pace.


The good news is, you have everything set out in front of you from the beginning, you know what's required, and you can work on making everything as good as possible. This also means you'll need to keep track of your progress as we go, to be sure you meet the requirements before the final due date. Mr. Friend will give you a blank grade report with spaces for each component of this unit already set up. Use it to see what you have and have not done, and be sure to keep track of your pacing as you move through the quarter... Don't let anything sneak up on you!

Use your
grade sheet to
track progress

Reading and check tests will be done in class, with a little time for portfolio creation; however, prologue memorization and most of the portfolio is yours to do at home. We'll focus more on our EOL texts and *rBooks* when we're not reading Shakespeare. (See page 4 for details.)

To end the quarter, you'll be placed into groups to create a modern version of three scenes from *Romeo and Juliet*. The trick is to use modern language and a modern setting of your group's choosing. There are only two catches: 1) you must write three consecutive scenes, and 2) the two opposing groups you use in place of the two families must be equally powerful and important.

Because the due dates for each part of these projects are flexible, you will need to keep track of your own progress and make sure no part of your portfolio is unfinished when it is all due.

GRADE COMPONENTS	CHECK TESTS	PROLOGUE	PORTFOLIO	PERFORMANCE
	For each Act After reading each part of the play, you'll have a scantron-based test on the events and characters.	Memorization Show that you can internalize Shakespeare's language by reciting the first fourteen lines of the play.	Your Response Create documents and drawings that reflect your response to each part of the story. Details on page 3.	Final Project In assigned groups, rewrite three consecutive scenes into modern language and a modern setting.

Your ideas and your creativity: Show only your best.

Typically, when you have to write an essay, you're given a topic, you're given a deadline, and that's it. Sometimes you'll get to do a revision, but it's still on your teacher's timetable.

This project is different.

Your *Romeo & Juliet* portfolio will include writing, drawing, and notes that you work on throughout the fourth quarter. There are no individual due dates for particular papers, and it's not just one essay after another. If you want more feedback, you can turn in as many revisions as you'd like.

If drawing is your thing, each act of the play will have an artistic assignment to go along with it, and your creation will become part of your portfolio. (If writing songs is more what you do especially well, that could be a part of it, too.)

The Note-Taking Component

This part of your project is designed more to benefit you and help you understand the flow of the story than as a comprehension check. Your job is to create an outline of the events taking place in every scene of the story. Since *Romeo & Juliet* is a play, the organization of events lends itself well to an outline format. Level one of your outline is simply Act I through Act V. Level two, then, is each scene.

How you divide level three is up to you. The point of this assignment is to keep you focused on how events progress from one scene to another, and to help you locate events in a timeline.

Your notes will especially come in handy while you work on your study guide questions and SOP — you'll be able to use your notes to help you quickly find important events or conversations without having to flip through page after page of the script.



See back
page for due
dates

Memorization Option

If you enjoy an extra challenge, you may substitute a larger (Honors-level) memorization assignment for the entire outline component.

The memorization option will count as a full test grade and will excuse you from completing the notes component of your portfolio.

A list of required lines and specific requirements are available on the class website. If you're interested in Shakespeare, good at memorizing poetry, or simply up for a challenge, this assignment is an excellent opportunity for learning more about the play and for earning a solid grade.

The Drawing Component

For each act, you will need to complete a drawing of some significant scene from that act.

Your drawing must be on 8½ × 11-inch typing paper and must include visible motion and emotional reaction to the event(s) being depicted.

You will be graded on your clarity of expression and on the amount of detail you include. Filling the majority of the page with color or shading will definitely help your score, as it shows a more involved design for your drawing.

The Written Component

No portfolio project for an English class would be complete without an essay requirement. For this component, you will write a standard essay in response to the themes and events within each act of the play.

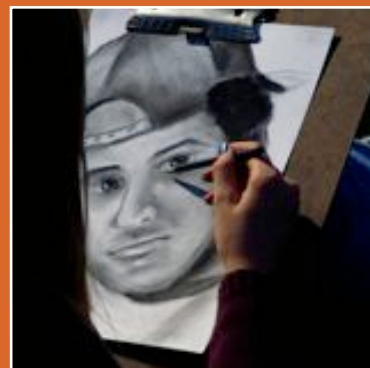
First, you will choose a prominent theme from *Romeo & Juliet* (listed on *Primer* page 31) and decide how it relates to the events of the act you have just read. Then, pick one of the options below for how you choose to present your ideas.

- How does this act as a whole work to teaching the audience about that theme?
- How does this act bring a new perspective to the theme that hadn't been in the story before?
- How do events from this act reflect events in the modern world that also relate to that theme? (Be specific with your examples.)
- How do events from this act reflect events in your experiences that are related to the theme? (This topic may only be used once in your portfolio.)

Essays will be graded for clarity, formatting, and accuracy. An additional twist for this assignment is that each body paragraph must include at least one defended quote from the play. Your work in Workshop 8 in your *rBook* will prove helpful here.

Rubrics for each section of your portfolio will be presented in a separate document and are available on the class website.

YOUR Portfolio



Trio of Components

Your portfolio will represent your best work in three respects:

Notes: Organized, effective, and helpful notes that keep you focused on events of the story (a great study aid!)

Drawing: Expressive responses to the major events in the plot.

Writing: Clear explanations of your understanding of the significance of the story.

But wait... There's more!

Alongside *Romeo & Juliet*, we'll also continue our studies in the *rBooks* and EOL texts.

You might think that *Romeo & Juliet* is enough to keep us busy for nine whole weeks. But there's plenty of other material we will work on while we study the play—these other materials will help you understand more about the story, relate more to the characters, and create a better portfolio. The concepts and skills studied in the two other texts we use will help, not distract from, your portfolio.

Workshop 8: Descriptive Writing

Crime, Punishment, and Teens

In this workshop, we'll learn about the treatment of teens in our nation's justice system. You'll read a variety of opinions on things like out-of-control boot camps for out-of-control kids, the trouble with getting *out* of trouble, and the idea of treating teens like adults when they get convicted.

In addition to understanding the opinions you read, you'll also be asked to evaluate those opinions—to see why you agree or disagree with them. You'll look into the consequences of behavior and the methods used by adults to combat teen crime.

The writing assignment for Workshop 8 is to describe a mentor you've had in your life. As with every other writing assignment in class, you'll need to use clear writing, supportive details, and solid ideas. This time, though, you'll need to use a couple quotes in your writing. Borrowing someone else's words can make your point stand out, helping readers understand the point you're making.

We'll end the workshop with our usual word challenge, plus the comprehension and vocabulary wrap-ups. Additionally, we'll learn about another career: this time, it's a Wilderness Instructor.

EOL Chapter 2: Narrative Writing

Expressing Your Thoughts

In this chapter, you'll read a story about paper airplanes that doesn't turn out quite the way you might expect. We'll talk about predicting outcomes and how what we know can help get us ready for what we're about to learn. We'll use that same process with *Romeo & Juliet*, to predict how we think situations will play out (even though we already know how the play will end). That process will directly involve the notes you take for your portfolio.

The writing assignment for this chapter will be the least-persuasive thing you've written all year. The goal is not to convince but rather to enlighten or inform. Your job is to choose an event from your past (real or imagined) and tell about the effect that event had on you. That's the trick: tell about the effect more than the event itself. Since the topic you choose will be one that you consider important, you'll need to identify why that event has significance to you and explain its relevance.

While we work on *Romeo & Juliet*, you will need to always be looking for how the events of the play impact the characters. Shakespeare paced the events of his play very carefully. Using that pacing can help you pick out the important parts of the story. Noting how the events affect the characters can help you identify which parts of the story are most likely to be discussed on tests.

Don't get too overwhelmed!



Workshop 3: Responsive Writing

Combat Zone

This workshop takes the skills from EOL Chapter 2 and focuses them on your response to a short story we'll be reading called "Ambush". The literary analysis from this workshop will help you complete your Major Works Data Sheet (*Primer* pages 42–43).

EOL Chapter 5: Analytical Writing

Analyzing a Poem

Another poem by William Shakespeare starts off this chapter, and you'll see how the things you've been working on all year are getting you ready to analyze the stories, plays, and poems you read.

We'll talk about things like imagery, tone, theme, and inference—all ideas you've worked on before—and put them together to prove your ideas about Shakespeare's "Ariel's Song" from *The Tempest*.

The writing workshop will help you with your essays, and the analysis skills will help when doing the SOP for *Romeo & Juliet*, since much of what you'll be looking for is the same.

Revision Deadlines

As we move through the play, each Act's portfolio work will be considered for revision for a specific period of time. While the final portfolio isn't due until the end of the quarter, if you want feedback on your work, be sure to submit it before these deadlines.

All revisions submitted for review must be attached to a cover sheet (available in class).

- Act I —Monday, April 3
- Act II —Wednesday, April 12
- Act III —Friday, April 21
- Act IV —Friday, April 28
- Act V —Friday, May 5

Due Dates (tentative)

- Prologue —Wednesday, April 19
- Portfolio — Friday, May 12
- Performance —May 19, 22, & 23

Recitation/Extra Help

- Monday & Tuesday after school (2:30–3:00)
- Thursday & Friday before school (6:45–7:15)

Class Website

<http://misterfriend.net>

Quarter 4: Love & Sacrifice

RUBRICS

EOL Book Essays (approximately five ¶s each)

All EOL Book Essay prewriting should begin in your handout packets. Use the inside of the last page for peer review and improvement suggestions. Final drafts must be typed using the template available on the class website or on in-class computers, then printed in black ink on regular, unlined, letter-sized paper before the beginning of the class period in which it is due. Essays needing more than one page should be stapled together before they are turned in.

Use the rubrics below to be sure your essays meet all the requirements for the grade you want to earn. Use these guidelines to revise your essay if including it in your portfolio.

Chapter 8: A Critical Review of a Sitcom (up to 4 points per column)

	INTRODUCTION	THESIS	CLEAR REASONS	SUPPORT	ORGANIZATION	CONCLUSION
4	First ¶ grabs reader attention and focuses on sitcom's impression	Thesis names show, states opinion, and lists reasons	Body ¶s state clear reasons based on criteria for evaluation	Body ¶s provide examples and observations as support	Body ¶s are organized to make the greatest impact	Opinion is clearly stated as recommendation for readers
2	First ¶ attempts to grab attention and identifies the sitcom	Thesis refers to "it" or is vague about author opinion	Reasons stated are unclear or unsupported but correct	Support present but weak, unexplained, or unfocused	Body ¶s are arranged logically, though not optimally	Opinion is vaguely stated, or thesis is repeated
0	Essay begins with ? or weak sentence; sitcom not named	Thesis missing, incomplete, or unclear	Reasons missing or not based on criteria	No support provided from example or observation	Order of ¶s does not help author make a point	No wrap-up ¶ exists, or ideas are muddled

EOL Chapter 5: Analysis of a Poem (up to 4 points per column)

	IDENTIFICATION	THESIS	ORGANIZATION	SUPPORT	CONCLUSION
4	Author and poem title identified in first sentence.	Thesis is clear and includes poetic elements.	Each body ¶ relates one poetic element to thesis.	Evidence and explanations used to support body ¶s.	Final ¶ reminds readers of the thesis & relevance.
2	Author or poem title identified in first sentence.	Thesis includes poetic elements but is unclear.	Body ¶s discuss poetic elements; no relation.	Evidence or explanations used as support.	Final ¶ echoes thesis, no relevance explained.
0	Neither identified.	No poetic elements included in thesis.	Poetic elements not discussed in each body ¶.	No evidence or explanations provided.	Final ¶ simply repeats thesis; no additional ideas.

rBOOK WRITING ASSIGNMENTS (ONE PARAGRAPH EACH)

All *rBook* Narrative Paragraph rough drafts must be written in your *rBook* for peer review. Final drafts must be typed using the template available on the class website or on in-class computers, then printed in black ink on unlined, letter-sized paper before the beginning of the class period in which it is due.

Use the rubrics below to be sure your paragraphs meet all the requirements for the grade you want to earn.

rBook Workshop 5: Persuasive Paragraph (up to 4 points per column)

	INTRODUCTION	REASONS	TRANSITIONS	CONCLUSION
4	Opening sentence clearly states author's opinion	Reasons provided are strong, convincing, and relevant	All sentences include transitions from one idea to the next	Final sentence restates author's opinion and provides broad idea
2	Opening sentence states topic of ¶, but author's opinion is unclear	Reasons are relevant but not consistently strong and convincing	Occasional lapses in transition words and phrases	Final sentence clarifies opinion but includes no broad idea
0	Author's opinion isn't mentioned; opening sentence omits topic	Reasons are, irrelevant, ineffective, or missing	No transitions used, or transitions are inappropriate or ineffective	Final sentence repeats intro, states no opinion, or is missing

rBook Workshop 3: Literature Response (up to 4 points per column)

	CONNECTION TO READING	CHRONOLOGICAL DETAILS	TRANSITIONS	FINAL SUMMARY
4	Opening sentence states topic and relates it to reading passage.	Appropriate descriptive details included in proper order.	Interesting connections made from one detail to the next.	End summarizes ideas and conveys feeling related to reading.
2	Opening sentence hints at connection, but it's unclear.	Details are non-descriptive or out of order; no solid point made.	Connections are made, but they sound like <i>rBook</i> examples.	Last sentence summarizes ideas & feelings; no relation to reading.
0	No connection made.	Details insufficient, unclear, or absent from writing.	No attempt at transitions.	No summary of ideas/feelings.

Quarter Wrap-Up (Final Essay) Writing Prompt

Respond to one of the questions below in a five-paragraph essay that states your answer in a clear, concise thesis statement and uses examples taken from the stories studied this quarter to support your views. Each body paragraph must have at least one quote, and you must use a variety of sources for your support. Be sure to use the template on the web or in class to formatting the essay correctly, and use the rubric below to make sure you earn the grade you want. See the red "Love & Sacrifice" handout for due dates and other information.

What are the boundaries of love and sacrifice, and how can a person draw the line between them?

What are the factors that move individuals, communities, or nations to great sacrifice, and what are the consequences of that action?

	INTRODUCTION/THESIS	ORGANIZATION	SUPPORT	CLARITY	CONCLUSION
4	First ¶ focuses on broad ideas & ends w/ clear thesis	Body ¶s follow directly from thesis statement	Each body ¶ includes quotes; multiple texts used	Formatting, spelling, and grammar generally correct	Final ¶ clearly focuses on major ideas from prompt
2	Focuses on details; thesis unclear (no structure)	Body ¶s arranged logically but don't match thesis	Body ¶s use paraphrases or all quotes from one text	Occasional errors slightly distract from point	Final ¶ addresses prompt but remains detail-driven
0	No thesis present or thesis doesn't answer prompt	Essay ¶s arranged haphazardly; thesis not used	Not every body ¶ includes textual support	Errors in usage or formatting cause confusion	Final ¶ ineffective or missing; question not answered